

国际艺术家驻留



INTERNATIONAL RESIDENCIES

ARTIST



**BCA
F**

北京
当代艺术
基金会
Beijing
Contemporary
Art
Foundation



asian cultural council

International Artist Residencies

The following is a transcript of the International Artist Residencies panel, co-hosted by the Asian Cultural Council, Beijing Contemporary Art Foundation, and La MaMa Experimental Theatre Club on October 12, 2018 as part of *Creative China Festival 2018*. The hosting organizations share the belief that international cultural exchange is essential to fostering understanding and respect in the world. This immersive international exchange holds the potential for powerfully transformative experiences that benefit the individual artists involved, the communities in the exchange country, and the artists' communities at home.

Focusing primarily on residency programs committed to the exchange of artists between China and the United States, *International Artist Residencies* gathered arts professionals who design and run residencies alongside artists who have participated in such programs for a three-panel discussion: *Artist Residencies and Community Engagement*, *The Experience of the Residency*, and *After the Residency*. Representatives from programs in China and the United States presented a range of residency models that employ varying strategies to facilitate community engagement, maintain alumni networks, and provide artists access to global artistic communities.

To build on the momentum of this panel, Beijing Contemporary Arts Foundation has compiled a list of artist residency programs and resources in the U.S. and China. Please refer to the link at: <https://bcfaf.org.cn/International-Artist-Residencies>

Please note that positions or titles noted at the time of the panel may have changed since the publication of this transcript.

Catalogue

P6 Preface

Cui Qiao, President, Beijing Contemporary Art Foundation

P8 Introduction

Mia Yoo, Artistic Director, La MaMa Experimental Theatre Club
Miho Walsh, Executive Director, Asian Cultural Council
Ping Chong, Artistic Director, Ping Chong + Company

P14 Panel I Artist Residencies and Community Engagement

Moderator: Jamie Bennett, Executive Director, ArtPlace America
Panelists: Mia Yoo, Artistic Director, La MaMa Experimental Theatre Club
Jay Brown, Founder, Lijiang Studio
Fito Segrera, Former Head of Research/Creation, Chronus Art Center

P30 Panel II The Experience of the Residency

Moderator: Jane DeBevoise, Board of Directors, Asia Art Archive
Panelists: Jennifer Wen Ma, Visual Artist
Li Mu, Visual Artist
Ursula Eagly, Dancer/Choreographer

P43 Panel III After the Residency

Moderator: Cecily Cook, Director of Programs, Asian Cultural Council
Panelists: David J. Diamond, Curator, La MaMa Umbria International Programs
Susan Hapgood, Executive Director, International Studio & Curatorial Program
René Lorenceau, Former CEO, Swatch Art Peace Hotel

P60 Conclusion

Karen Wong, Deputy Director, New Museum

P62 Appendix: Panelist Bios



The mission of the Beijing Contemporary Art Foundation is to facilitate the development and cooperation of young artists on an international scale. We have found an urgent need shared among the young artists we have come into contact with to be: at a certain point, artists reach a bottleneck which requires more profound independent reflection and exposure to diverse cultures to break through and prepare them for a later stage in their career. In an age when globalization is commonly questioned, we need to break out of our self-restrictions and embrace, explore, and learn from the complicated and challenging cultural environment we live in. Artists can inspire each other and establish a personal style by observing, exchanging, and collaborating with artists in other fields. Language barriers are never the primary obstacle. The true problem lies in a mindset that lacks confidence and independent thinking.

Art institutions and foundations in China have a limited understanding of artist residencies. Comparatively, residency programs in the United States and Europe have more resources and professional experience. They help artists throughout the whole process from project funding, mentorship, and personalized support to follow-up project funding and other activities. Longstanding artist residencies are a creative scholarly mechanism to observe the community of international artists and the effects of international exchange. Many Chinese artists have gained experience abroad, which has had a decisive and transformative impact on their career.

We sincerely hope that the initiation of the ACC/BCAF Contemporary Arts Fellowship Program and collaboration with international organizations will gradually nourish the lives and creativity of artists. These extraordinary talents are the cornerstone of China's future and of Beijing Contemporary Art Foundation's mission to help build a civil society.



Mia Yoo
Artistic Director
LaMaMa Experimental
Theatre Club

My name is Mia Yoo, I am the Artistic Director and part of the team at La MaMa. We are so thrilled to partner with the Asian Cultural Council and the Beijing Contemporary Art Foundation, two institutions that have impacted and inspired me and so many others on this panel. Cultural exchange and international artist residencies are at the core of what we do at La MaMa, and we are thrilled to share and gain insights from everyone gathered here today.



Welcome, everyone. I'm Miho Walsh, Executive Director of the Asian Cultural Council, and I am thrilled to be here as part of the 2018 Creative China Festival.

ACC's Fellowship program provides opportunities for immersive, transformative cultural exchange between Asia and the United States towards a vision of advancing international dialogue, understanding, and respect.

We at ACC believe that the arts have a unique ability to reflect and communicate the values, attitudes, and human concerns of society. Artists reflect the human condition. They make manifest the ephemeral, give voice to the indescribable, and reveal what cannot otherwise be seen.

We believe that international residencies foster relationships between individual artists, scholars, and arts professionals across cultures and international borders in a way that has the potential to change the world.

We see this as a gathering of partners. Either we are current partners, already working together in some capacity, or we are potential future partners. Our intention for today is to open a constructive and inclusive dialogue around the topic of artist residency programs in all of their variety. We will hear from the architects of residency programs and the artists who have participated in them, and question what constitutes success in our work.

All of us engaged in the implementation of artist residencies are in this for the long game. We know that developing new avenues of communication; innovating forms of expression; and building trust, understanding, and collaboration takes time and patience. We believe in the power of art, the creativity of artists, and the potential that all of us have to lay the foundation for effective and lasting international engagement to assure our shared future.

So nice to see everybody here today on this very beautiful, autumn, New York day. We are all of us in this room today from different places, some far-flung, some nearby. I am a New Yorker. I have been in New York all my life. No matter how far away I have been, whether it was Lake Titicaca, Peru; Piatra Neamt, Romania; Jakarta, Indonesia; or Kinshasa, the Democratic Republic of the Congo. Like a homing pigeon, I would always find my way home to New York City. Except for an accident of fate, except for four months at the beginning of my life, I would have been a one hundred percent New Yorker. So, I too, I am from a different place.

New York City is known as an international, cosmopolitan, kaleidoscopic city. For example, over a hundred and fifty languages are spoken in Queens. All you have to do is take a city bus or subway, and you will see the world staring you in the face from across the aisle.

Here in the big apple, you can diet on Uzbeki bread and kebabs one night and Nepalese momos the next, go to your usual Japanese sushi joint or Mexican cantina. However, the New York City of my youth in the fifties and sixties was a different place. There were no sushi places or Mexican cantinas, and pizza was the new kid on the block. It was a culturally poorer place in every way and a deeply bigoted one.

As a person of color, there were places you could not live in and homes you could not buy. There were places you could not go to and there was an invisible glass ceiling as to how far you could get in life. If you notice, the Statue of Liberty is facing Europe. Back then in the fifties and sixties, some Europeans were more welcome than others, which is to say the rest of us were not welcome at all, only tolerated. It is worth remembering that it was not until 1965 that the discriminatory quotas for immigrants from non-white nations were lifted. And in the Southern states at this time, black people were being lynched and black women were being raped by savages who call themselves Christians with no access to justice.

It is against the backdrop of this historical reality that my consciousness as a person and as an artist was shaped and formed. It is against the tragic reality of this nation and the genocidal and destructive fury of the last century in the world that has made clear to me the importance of dialogue and contact with a difference, and with the other. Clearly, artists have a role to play



in facilitating dialogue, building bridges, and making connections nationally and internationally. Now the inclusive immigration policies of the last forty years may refer back to a version with its Xenophobic quotas. That not so subtle message of hate emanating from a barbarous leadership has already resulted in sadly and tragic acts that will not end anytime soon. The history of the world is long with the demonizing and scapegoating of others. It is our duty as citizens of the world, as artists, and above all as human beings to defend the humanity of the other. Because we are the other and the other is us.

Many, many years ago, when my life as an artist had barely begun, I did something terrifying for a child from the urban mecca of New York City. I hitchhiked across the country for three months with three hundred dollars in my pocket. One of my goals was to get to Arizona to visit the Hopi Nation. Now, you might not think of this as an international exchange. But it was international. I was carrying Frank Waters' *Book of The Hopi*, a cultural guide to the Hopi. I learned that there would be a dance, the Dance of the Gods, going on the next morning on one of the mesas. That night, I slept in a shallow cave facing the vast horizon of a spectacular desert. The next morning, I sat in the village square under the blinding white light of the desert sun, one of only three outsiders, one of three others eager to see what I had so studiously read about.

The experience was transformative. There in the arid desert, in a village that modern society would condemn as primitive and wanting, I experienced something profoundly human and fundamental. What I experienced that day was what was lacking in our materialistic modern world: a sense of connection with the natural world, a sense of the sacredness of all life, a humility and humanity beyond words, and an elegant simplicity. It was after those three months of travel across the vast United States that my life as an artist began.

In my forty-six years as an artist, I have had the privilege of working in and with many other cultures. The value of these encounters continue to enrich my life. I have tried in my own small way to encourage recognition of our common humanity in all cultures, but also to celebrate the miraculous beauty of our differences. Here, at La MaMa, at least I know our humble efforts toward these goals will live on. Thank you.

Panel I: Artist Residencies and Community Engagement

Moderator



Jamie Bennett
Executive Director
ArtPlace America

Panelists



Mia Yoo
Artistic Director
La MaMa Experimental
Theatre Club



Jay Brown
Founder
Lijiang Studio in Yunnan
Province



Fito Segrera
Former Head of Research/
Creation
The Chronus Art Center

Jamie Bennett: I am honored to present with three extraordinary colleagues. Each will share an example of an artists' residency and what it means to be an artist outside their home country. Throughout this conversation, we will pick up on themes, especially those around community engagement.

La MaMa Experimental Theatre Club

Mia Yoo

La MaMa Experimental Theatre Club is dedicated to the artist and all aspects of the theater. Providing the space and time to dream and experiment is at the core of how we fulfill our mission. All the shows we present at La MaMa have rehearsal studio time here at Great Jones Street. We think of these periods as residencies for artists to develop their work and their craft.

La MaMa's residency program, and our relationship with artists, is built on trust. With this trust comes the freedom to take risks, and in this environment of risk-taking—going beyond where we are comfortable—we believe groundbreaking work can happen.

60-70% of productions presented at La MaMa are world premieres, and many of them are interdisciplinary. The creative team assembled during the residency period includes artists from various fields: theater artists, media and technology experts, designers, visual artists, dancers, choreographers, musicians, directors, writers, actors, teachers, and different kinds of community leaders and activists. The risk of not knowing what will be on our stages until opening night is part of the ethos at La MaMa. We jump off the cliff with the artist.

La MaMa has many resident artists and companies, some of which have been with La MaMa for decades. What residencies entail shifts based on each specific company and their needs. Sometimes, it is about studio space, or working and connecting within the La MaMa network.



Sometimes, it is about fiscal sponsorship and fundraising. For most, La MaMa is their artistic home, a central place to present their work.

We also run a residency, La MaMa Umbria International, which fosters cross-cultural, creative collaborations in the countryside in Italy. The artists and residencies interface with our communities and educational programs. At La MaMa, we are focusing more and more on fully integrating these artist residencies into our ongoing programs, to create an ecosystem that can work more symbiotically. More resources can go to the artists in the form of fees from these programs.

We look to increase the visibility of and deepen engagement with our communities by giving our audiences multiple entry points into artistic content and the artists' creative processes. We want to cultivate an audience that is engaged with the process. Their interaction and confrontation with an artist's work inform the development of that particular work and that artist.

We also have an artistic residency at La MaMa that allows performers from all over the world to collaborate. With the production *Alaxsxa | Alaska*, for example, we saw artists from the Alaskan Native Heritage Center and from Ping Chong + Company conducting Native American chanting and drumming workshops with youth in Alaska and New York City. Other La MaMa artists have led storytelling workshops and created theatrical pieces for our La MaMa Kids program, or facilitated workshops with universities such as Sarah Lawrence College's Theatre Program.

Finally, I want to talk about a specific project, *Language Reversal*, and the way that residency took shape recently at the Ellen Stewart Theatre. Guggenheim Fellow and community activist artists Aaron Landsman collaborated with Serbian collective Kulturanova after the U.S. elections in January 2016. He spoke to many Serbian artists and activists about their form of resistance during and after Milošević, and from this content, began to create a work in progress with Kulturanova.

In fall 2018, I became aware that obtaining visas for these artists might be problematic. It is still unclear whether that had something to do with the application itself or the present political administration. Between La MaMa, our art and technology consultancy center CultureHub, Aaron,

and his collaborators in Serbia, we decided that we wanted to continue with the presentation even though the Serbian artists would not be able to travel to New York City. To facilitate this process, we created a residency that connected artists in New York City and Serbia. The resulting performance engaged artists in both locations in real time through interactive, live digital tools. This use of technology constructed a new way of carrying out cross-cultural residencies—a way that is sustainable over time and incredibly dynamic. It provides the opportunity for communities in remote locations, which might not normally be able to connect, to be in dialogue. With the knowledge of the physical distance between these two places, breaking boundaries to come together in a liminal territory feels hyper-connected. We hope that technology, which is often perceived to be isolating, can actually create a platform that allows for the sharing of different perspectives.

This is what we do at La MaMa—use art as a vehicle to bring people and communities together and facilitate human connections, despite the growing tendency to fear the other and the unknown. In this intertwined and interdependent world, I believe it is our responsibility to forge new ways of building a harmonious coexistence for the next generation. This work must happen now.



Na Yingyu, still from *Smoke Signals From the Border*, 2013, video. Image courtesy of Lijiang Studio



Na Yingyu, still from *Smoke Signals From the Border*, 2013, video. Image courtesy of Lijiang Studio

Lijiang Studio

Jay Brown

Lijiang Studio is a residency program based in Lashihai, just outside Lijiang in Yunnan, China. The residency is immediately adjacent to a local family's house, to whom we are very closely connected. I'd like to present two videos that are indicative of our relationship with two artists that I have worked with at Lijiang Studio over the years beginning in 2005. People have asked me how I measure the success of the studio. My first thought was that the most successful projects are those that generate other projects.

This is a still from a video that was made in 2007, called *Our Homeland! Gone Just Like That*. Na Yingyu came to our studio through an open call. He read for almost three months, becoming more knowledgeable than anyone else through his research process. During that process we were also recording a CD of a local farmer orchestra, who played elegiac funeral music that was not popular at all. Na Yingyu became very close with these musicians, and was invited to their village. During this research process Na Yingyu started shooting a video of their life, which became both a documentary on its own, and a chapter in the longer video piece, *Our Homeland! Gone Just Like That*. In another chapter of that video piece, Na met a dongba shaman, He Xiudong, and on a trip to his village in the mountains, ended up shooting a music video for the shaman's cousin, an aspiring pop star. All that material made it into the final video piece.

At the same time, Na Yingyu was focusing on his own aesthetic and techniques. He ended up with 50 hours of footage and edited it down into six hours comprised of 59 chapters of varying lengths. Some are feature-length documentaries, some are 30 seconds long. These chapters are a living Mobius strip. You can enter at any place and continue along, and eventually, you expose yourself to all the materials, but there is no way to break the narration.

Another project relates to the 1950s, when the government was sponsoring propaganda films about rebuilding the nation, trying to get people to believe in the communist development project. We decided to remake shot-for-shot one of the most famous films called *Smoke Signals from the*

Border (Bianzhai Fenghuo, 1957). The original film had Han professional actors speaking Mandarin, playing Jingpo minority characters. This project, however, had Naxi, non-professional actors speaking their own Naxi language, which is then translated into Chinese and English in subtitles. The film shooting began as a social activity and continued every time we had a party or an event. The whole village was proud of this project. When I think about impact, I think of the son of two leading characters, who himself played two major roles. He was 16 at the time and now he has graduated from college to become a filmmaker.



Samuel Adam Swope
Floating Room, 2016,
 installation. Image
 courtesy of Chronus Art
 Center



Andrej Boleslavsky
Hide & Seek, 2017, VR/
 MR. Image courtesy of
 Chronus Art Center

Chronus Art Center

Fito Segrera

Chronus Art Center (CAC) is a new media art nonprofit located in Shanghai's M50 Art District. Founded in 2013, CAC presents exhibitions and produces new media art situated at the intersection between art, technology, and science. My role was to create CAC's Research and Creation Fellowship Program and direct projects for the Art & Technology@ (A&T@) Program. As of May 2019, I am no longer Head of Research and Creation at CAC.

To date, there have been five editions of this Research and Creation Fellowship. Our 2018 Fellow Mileece, is a sonic artist, composer, and interactive ecology designer. She is the first female artist to work with us in the field of new media.

Past fellows have included Daniel Franke, Samuel Adam Swope, Andrej Boleslavsky, and Mattia Casalegno. Daniel Franke, a German curator/artist, worked with CAC on a project called "Abstract History Machine." This machine uses different layers of technology and materials in a single device, creating a "time-sculpture" that vacillates between solid and liquid, order and disorder. The project took a year—six months into the research, and six months of figuring out how to put this machine together—and some engineers were involved.

2016 Fellow, Samuel Adam Swope, is a Hong Kong-based American artist known for his Aerial Art. At CAC, he created *Floating Room*, which took household objects—a clock, a trash bin, a mirror, a lamp, and a cardboard box—and embedded drones within them. We used vacuum-forming techniques to make the objects light enough to fly. You could enter this living room with objects flying in the space around you. They were semi-autonomous, however, and would sometimes crash, so your experience could be traumatic.

Another project is *Hide and Seek* by Andrej Boleslavsky, a digital artist from Slovakia. In this, he took the classic game "hide and seek" and recreated it in VR. One person is "blindfolded" by the VR headset and surrounded by a group. The headset displays the surrounding world as a mixture

of objects, both simulated and recorded. Besides the main player wearing the headset, other individuals are invited to camouflage themselves within the VR. They receive a retroreflective marker and appear inside the digital world as another abstract object. Yet they have to move in similar ways to how the autonomous abstract objects do in order to stay hidden from the main player wearing the VR headset. The goal of the player inside the VR is to identify which of the objects is a real person, while the goal of the players outside of VR is to stay unnoticed for as long as possible.

Another recent work, *The Aerobanquets RMX* by New York-based, Italian artist Mattia Casalegno, was quite successful. A collaboration between Casalegno and chef Flavio Ghignoni Carestia, the project was a "VR dinner" experience. The chef would cook small dishes for three people wearing an Oculus headset, immersing them in a world algorithmically generated based on the recipe of each dish. The twelve dishes were represented by different worlds, shifting the participants between different universes. The food is tracked using the motion tracking system, therefore the 3D representation of it that is experienced with the VR moves accordingly to your hands.

The second program I run is Art & Technology@ (A&T@), an experimental program in which we collaborate with Chinese artists working outside the new media scope, and support them to venture into the new media (science and tech) space. Our first partner was Liu Xiaodong, one of China's most famous contemporary painters. Over the year, my main job was to assist him in how to re-think his practice within the context of technology. We came up with *Weight of Insomnia*, a painting robot that would paint, in real time, the social dynamics of three cities in China—Beijing, Shanghai, and his hometown in Liaoning. I wrote the software and a team of engineers built the robot. We sent out cameras to the sites, which in turn, sent data back to our gallery. Every second the camera would take a picture but each robot would take about half an hour to paint objects which were moving at that time. The robot would finish the painting according to the photo and then would take another frame to draw a new layer. After three months, you could see layers and layers of social dynamics. The artist says it is like a digital archaeological object.

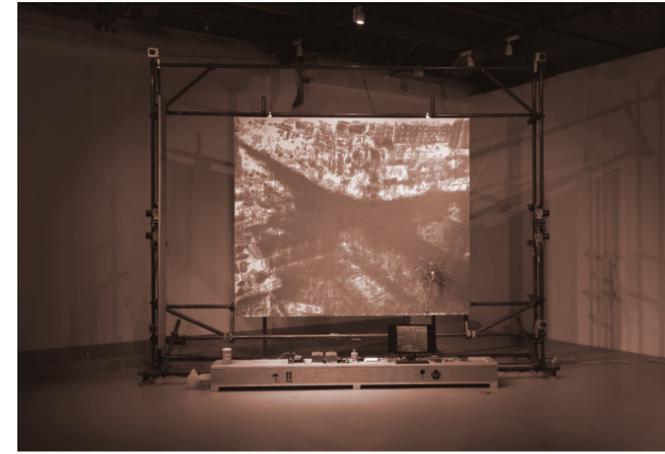
Another artist I have worked with is Beijing-based, conceptual artist Yan Lei. One of Yan Lei's projects sent a large number of paintings to BMW factory, one painting a day. They were painted



Mattia Casalegno
Aerobanquets RMX,
2017. Image courtesy of
Chronus Art Center

with one flat color and sent back to the museum. This project was the starting point for our collaboration. Since the beginning he wanted to work with us on the idea of the destruction of the image as a sort of digital weapon. As a result, we created a monstrous sculpture with 86 LCD screens mounted on a rotating structure. Artificial intelligence sits at the center. Visitors could submit photos through their phones. The image would first appear on all screens, then simultaneously be turned into flat color—calculated from the average pixel color—and translated by the artificial neural network into text (a description of the image by the machine). In this way, the image became the color, the color became the text, and the image disappeared.

Beyond fellowship programs, CAC also runs art shows and workshops. We started the program called CAC-TOOLS where all the technologies we produce for the projects will be available to the public for free. People can download all these pieces of code or software and use them however they want.



LIU Xiaodong
Weight of Insomnia,
2015-2017, Installation
view. Image courtesy of
Chronus Art Center

Panel Discussion

Jamie Bennett: In terms of community engagement, some artist residencies create bubbles for artists to be away from the world and contemplate. Others encourage artists to engage with the local community. For each of you, what does community engagement mean in the context of an artist residency? Who is the community?

Mia Yoo: At La MaMa, we have a local community and a global community of artists and audiences. Our local community in the East Village and on East 4th Street is very much artist-driven and community-driven. Our global community is one that we have fostered over 50 years by connecting people from all over the world. La MaMa's models of community engagement and integration differ based on our artists, residencies, and locations. Many of our programs look at connecting geographically distant communities. Other programs focus on engagement within smaller communities, like classrooms or senior centers.

Jay Brown: I was interested in the possibility of a studio in a community where contemporary artists do not have production requirements. Those requirements, coming from another world, as it were, might pull you out of the relationship with the community. If your priority is to produce for a different context than the community you are working in, then you may not build relationships that could lead to the next project in that community.

I was thinking about this idea when I came into contact with the traditional subsistence farming communities I encountered in the mountains of southwest China. I grew up in the city in the midst of globalization. The community in Lashihai grew up in the opposite situation. We were very curious about each other. They wondered what was going to happen to their community in the context of globalization, and I wondered what would happen to professional artists if they made a commitment to a particular place. That was the idea behind making an artists' residency in this specific meeting point of a subsistence farming community and an international artist group.

As for the location and timing of the residency, both are important. You need the time and sensitivity to find out what is possible and how to respond to what the community is doing. The story of people's relationship with the land and all the traditional culture that comes from that has a long history.

When we started the studio, we never told anybody what we were going to do; I didn't want to make a promise of what we would or wouldn't do, and then possibly break the promise. I wanted to keep it as open as possible. I let people figure out between themselves what we were doing and what they might want from that.

Some of the more successful artworks at the studio are strong both as artworks, and as experiences within the artist community, and within the context of the materials, documents, history, the local participants involved. If you can possibly weigh these two aspects equally in the production process, I feel that does the most justice to both the art and the community.

We do not have funding that requires us to achieve certain things in the community. We are pretty free in that way. In Lijiang, there is a very different sense of public culture and public space compared to what we know in cities. You are a family. Whatever you do belongs to the street. It's open and undefined.

Fito Segrera: Our community ranges from university students from across Shanghai to people who are interested in technology as a hobby to young artists who want to learn about technology to apply it to their own projects. Our community is growing. We are now trying to work with kids as well. We are not only doing programming or robotics for arts, we also do simple things and explore how to use these new gadgets when they come into the world. It is quite a broad community.

Jamie Bennett: I want each of you to think about a specific project that has either gone unbelievably well or unbelievably wrong when it comes to the frame of community engagement. Can you give an example?

Fito Segrera: I can quickly give an example of each. The VR dinner was very successful. We had people literally begging at the door to see the exhibition from the outside. Some people were even interested in acquiring the piece. It might become a permanent restaurant in Nanjing, and in turn, a platform for the creation and experimentation of art and gastronomy.

As for a lesson—when I first arrived in China, I had a Western idea of how art works, especially

contemporary new media art. I thought I could start high-level, critical, technology-heavy workshops dedicated to new media artists. No one showed up. In the beginning, it was a total failure. People only wanted to learn about technology and did not want to think about the rest.

Jay Brown: One of the most extraordinary disappointments I have ever had was working with an artist, who came to the studio and then had the idea to create a website of a Nazi grandmother who had AIDS. The website asked for money. The character was fictional, using someone else's photo. She then planned to use the money to make her artwork. She proposed it to me and then freaked out when she realized what she had said. The idea that she thought this was OK blew my mind.

One of the most satisfying projects I've experienced is working with Petra Johnson. I first met her in Shanghai in 2004. Interesting for this context, she has also been a resident at Swatch and worked with Chronus Art Center (CAC). Over the last 14 years, we'd send each other readings and meet on occasion. Finally, she proposed to realize some of the things we had been talking about for a long time. We call it a study group. The idea is to use the space and time of being together at the studio to get on the same page. We were pretty serious about readings, progress meetings, involving new people and new methods, taking trips together, etc. Looking back, I feel this kind of long-term process has really paid off. All those people that are participating in the sessions have so many ideas coming from the group and bring them back to the studio one way or another.

Mia Yoo: We don't have traditional indicators of "success" at La MaMa. Success is a strange term when dealing with experimental performance. On one hand, we have Gunnar Montana Productions' performance *Kink Haüs*, which is totally sold-out. We also have shows where you have more people on stage than you do in the audience. For me, "success" is about creating an ecosystem where artists are able to really interface with all of our different programs, benefit from that engagement, and provide that content to our community. That is the direction in which I hope to grow the organization.

Jamie Bennett: How do you help artists get to know the community?

Jay Brown: One thing that is helpful is to get them to read something that answers their basic questions before coming to the studio. There are so many repeat questions. What is Dongba culture? What is Nazi history? What is the whole story of the southwest border of China? It is best if they do some homework first.

The studio is really situated in a local family's house. Artists at the studio live with and are involved in the community as a matter of daily life—being invited to a neighbor's wedding or a hike to pick mushrooms begins that process, and then we build on that based on the ideas the artists are generating.

Fito Segrera: We are a non-profit. We don't get anything directly from the artists, but we do require some engagement with the community from the artists that we sponsor. We do workshops, artist talks, and open studios, which are more intimate.

CAC's aim is also to educate the local community about new media art. CAC has many sister institutions and companies and artists have access to a bigger database or network. From there, they can interact more deeply with the community and with the market. We are thinking about the alternatives to introduce artists to Shanghai.

Mia Yoo: 30-40% of the companies coming in are from other countries. We have the La MaMa Archives. We bring artists to the Archives as an introduction to the community and the history of La MaMa. It helps them contextualize where they are, and reflect on how they are part of the experimental theatre canon. We try to bring multiple companies to the Archives at once, which often starts conversations and collaborations between artists. Since we have multiple locations, we are trying to nurture more ways of connecting and building our network in the hopes that participating artists can continue to collaborate in the future.

Audience Question 1: I am curious about your role within the artist residency, do you consider yourself an artist collaborating with other artists?

Fito Segrera: Collaborating with artists is a part of my job. I direct and run the fellowship, but I also host and help create art. New media art is not that big, and a lot of artists do not have the full skill set for new media art. Sometimes, when evaluating a project, if the artist does not have the required skills, then I will consider whether I or anyone in the workshop have the skill set before taking on a project.

In another project, A&T@, I collaborate with Chinese artists. My role there is quite different. I not only help out with technology, but also give conceptual support. Thinking about art through technology is difficult. You have to know about the technology before articulating the idea or practice or experiment. I don't know exactly what name to this role.

Jay Brown: I have tried a lot of artistic practices, but the results have been terrible. I call myself a midwife, in the sense that I am facilitating the creation of art.

Mia Yoo: I started out as a performer. That is how I began my career with our theatre company, the Great Jones Repertory Company. I think the majority of the people that work at La MaMa are artists. Our audience surveys have found that 50% of people who come to our shows self-identify as artists. Collaboration with other artists, in the La MaMa office and broader community, is what fuels me as an administrator.

Audience Question 2: Where does your funding come from?

Mia Yoo: The majority of La MaMa's funding comes from private foundations. Our annual operating budget is approximately \$3 million, with a balance of 45% earned income and 55% contributions. Private foundation funds cover about 55% of our total contributed income, and we have an individual donor base that we are working to expand as well. We are very fortunate that our funders and supporters understand the importance of La MaMa's mission, believe in what we do, and help us strive towards the future.

Jay Brown: We are trying to disperse our funding as broadly as possible, so in general we ask our artists to find their own means to support their travel to the studio, and then we provide room and board and facilitation at the studio. We can work with artists based on their particular situation to make a residency happen.

Fito Segrera: We have one sponsor, our founder. All the funding for our residency programs and exhibitions comes from there.

Panel II: Artists' Experience of the Residency

Moderator



Jane DeBevoise
Chair of the Board of Directors
Asia Art Archive

Panelists



Jennifer Wen Ma
Visual Artist



Li Mu
Visual Artist



Ursula Eagly
Dancer/Choreographer

Jane DeBevoise: Hi, my name is Jane DeBevoise. On our panel, we have three artists who have participated in residencies, so we are looking at the residency experience from the artist's perspective.

Jennifer, Li Mu, and Ursula, as you present, I would like you to consider: what enabled you to connect with the local community—both the community of art makers and the local community? What kind of support did you find most useful in pursuing your goals for the residency?

Artist Experience: Jennifer Wen Ma

Thank you so much for having me. I will share a little bit from my own experience of being a recipient of residencies and grants. There are a few things that have really stood out to me. First, commissioned art commits money to an artist's vision, as well as time and space. Some of my work did not come out as a result of a residency, but rather I collaborated with institutions and sometimes these collaborations turned into residencies.

A Brazilian organization asked me to do a public art project in 2013. My idea was to build an island in the middle of the lake, called "Isle of Enchantment." I think it is important for commissioning institutions to support the artist's vision with absolute commitment and understanding. When I said I wanted to build an island in the middle of the lake, the organization blinked only for two seconds and then agreed. Luckily, the project was well funded at the time. Brazil was doing very well economically. They also brought in the infrastructure to help me. We had a two-month presence working on this lake.

On one side of the lake is the largest slum in the city of Belo Horizonte. When we first arrived, there were firecrackers going off. I thought there were kids playing, until it was explained that firecrackers announced the arrival of certain drugs—with each sound representing a different kind

of drug. The government, the police, and the military knew it, but there was an understanding: if drug dealers kept things under control within the favela, then the government would not come in with troops. On the other side of this small lake are upper and middle-class condos. So, the lake in the middle is where these two communities collide.

You had to take a boat to go to the island. There were lots of kids floating around. Local residents treated the kids like stray dogs and shooed them away. I immediately realized this could be dangerous. I was worried. The island would be there for six months. There were no lights or security and the kids could just swim out there. What if something bad happened? I was quite nervous. Early on whenever the kids came through, I would say, "Come on in, come onto the island I am building for you." I had over six thousand plants, painted with Chinese ink that made everything black. Because they were alive, though, and they had sun and water, the plants would grow, change and turn green. I used tropical plants that would also turn red and purple and yellow. Over time, the island would become very colorful.

The kids saw this and asked what we were doing. I said, "Well, we are painting the landscape in three dimensions. Why don't you come and help us?" We were there for so many days, so we really got to know the kids. They felt it was their island, and they had to take care of it. I wanted them to make sure that nothing bad would happen because we could not afford surveillance during the six months of the exhibition. Engaging kids who had all the time in the world to float around the island and turning them into stakeholders was key.

The project cost over half a million reais, and we had a lot of sponsors. On opening day, we brought important sponsors to see this island. When I got there, my team was furious because the kids would not dock the boats. They knew we were coming and that they were supposed to have boats ready. But they felt they were promised that the island was theirs and the boats were theirs and did not want anyone to take that away from them. The adults tried to take the boats by force. The kids, ranging from five to twelve years old, got so angry, they shat in the boats so that the adults would not take them. When I got there, they saw me from the lake and waved. I said, "I've brought some friends. Can I show them around our island? Do you mind?" They responded, "Ok, no problem." All the kids brought the boats over and my staff and I took the sponsors to the island.



Jennifer Wen Ma
Isle of Enchantment,
2013, 650 kg Chinese
ink, 6700 live plants,
eucalyptus beams,
pedal boats.
Image courtesy of the
artist

It was totally fine. I thought it was beautiful that the kids felt this level of ownership. I was grateful for this organization that supported me for two months. Without that investment of time, those two months of working ten hours a day with the kids, we would not have earned the trust of the local community.

The second point I want to talk about is the importance of foundations and residencies that encourage risk-taking and artistic independence. In 2012, I had the idea to make an opera, but was a visual artist without much experience working in theater. The idea of an opera would not leave me alone. So, I started talking to people about it. One of the first people I talked to was an Asian Cultural Council (ACC) board member. She helped me explore the lay of the land and helped me to see the path to go forward...Being part of a larger artistic community is crucial. It's not just about funding, but also knowing their belief in the project gave me the confidence to take risks and explore.

The opera was called *Paradise Interrupted*. It was premiered at Spoleto Festival USA, and then went on to be presented at Lincoln Center Festival in 2016, Singapore Art Festival, as well as at the National Kaohsiung Center for the Arts and National Concert Hall in Taiwan. Hopefully, it will show in Shanghai in 2019. We had interactive elements where the voice of the main protagonist was fed into a computer influenced the video projection on stage. The video projector became an active member of the cast. ACC was fundamental in the creation of this work in so many ways, from early support to the funding process. They led me to other foundations that funded us. We have been lucky to have the support from festivals, but festivals do not necessarily fully support the artistic process of creation, such as taking into account many years of inviting my collaborators over dinner and to develop this work, or the generations of models I made for the set design prior to production.

Community connection is really important on two levels. One level is the local community. I have worked all around the world, but felt I was neglecting my own community on the Lower East Side of Manhattan. So, the Lower Manhattan Cultural Council (LMCC) commissioned me to do a project on the waterfront only ten blocks away from my home. This was a six-month project where I worked closely with the community and showed up to all the local meetings.



Jennifer Wen Ma
Installation opera
Paradise Interrupted,
2015. Image courtesy
of the artist

The other level of connection is with other artists and professionals. Both LMCC and ACC are examples of organizations that link artists with makers, writers, musicians, performers, visual artists, and more. These are long term, strong connections, from which you can build friendship and collaboration.

The last thing I want to say is that you have to carry the goodness forward. When I was making the opera, I needed a lot of communities to give me critical feedback. So, I started a salon series at my studio with two collaborators to present artists' work in progress. I am trying to take all the things I have learned and generate new ideas and energy for our community and other artists.



Image courtesy of
Li Mu

Artist Experience: Li Mu

Today, I will introduce my three experiences at residency programs. The first is Apexart in New York in 2011, recommended by Biljana Ciric, a Shanghai-based, independent curator. It was my first time in New York, as well as my first time having a new studio. I had an apartment beside Union Square and made a schedule for every day. I followed the schedule walking through New York City. I had a lot of places to visit and a lot of people to meet. It included Green-Wood Cemetery and the Waterfront Museum in Brooklyn, a Buddhist Temple in Staten Island, the Louis Armstrong House Museum in Queens, and the Smallpox Hospital on Roosevelt Island. I wrote a diary in English and uploaded it to Apexart's blog. Lastly, I did a public talk in English with a local artist, Amanda Browder. My English is not good, so I wanted to find a translator to help me, but the director of Apexart said I needed the challenge. Apexart covered my flight, all the tickets, and an apartment, but did not provide money for food. They encouraged me to try delicious local foods, but I told myself that I would skip them because I had to save money.

In 2012, I got a fellowship from ACC. It was the first time in half a year that I didn't have to worry about money. I had an apartment in New York and a studio at the International Studio & Curatorial Program (ISCP). There were 39 artists from different countries who were participating in the residency program at ISCP. There was a studio space, which was an empty room. I told myself it was expensive and that I should use it. So, I came to the studio every day. But another voice told me, if you stay in the studio every day, you will lose the opportunity to explore the city. I didn't know how to deal with these conflicting thoughts.

We had an open studio in May. Not knowing what that meant, I turned my studio into an exhibition space to present my artworks. Then, I realized the open studio was to present your works in progress.

At the end of my residency, I made artwork in Chinatown. I am Chinese, but I have complex feelings about Chinatown. It is dirtier than other places in New York. I decided to clean Chinatown. I bought a broom and worked every day. It took me seven days to clean 36 streets. It was a very important thing to me. During my residency, I realized that art creation is not merely about beautiful



Li Mu
performance at
Chinatown in New
York City, 2012, Image
courtesy of Li Mu

things; it is an attitude of life. This experience gave me an idea of how to continue my art career.

After my time in New York, I returned to China. I moved from Shanghai to Qiuzhuang, where I was born in 1974. It is a small village between Beijing and Shanghai. I had been away for many years, and there was a gap between me and my parents, relatives, and the villagers. They could not understand my art and I could not understand them. I think that I went back to deal with this problem by working with the villagers and my parents. This is why I started the *Qiuzhuang Project*.

I cooperated with the best museum in the Netherlands, the Van Abbe Museum. I selected ten pieces of artwork from their collection and copied these artworks to show the community in my village. The artists included Sol LeWitt, Andy Warhol, John Körmeling, Ulay/Marina Abramovic, Daniel Buren, Dan Flavin, Carl Andre and Richard Long. I put most of them in public spaces, some in the homes of villagers, and one piece outside of the village. I worked in the village for thirteen months. I built a good relationship with the villagers, my parents, my primary school teacher, my middle school classmates, and the boss of the grocery store. I say *Qiuzhuang Project* is a residency program because when I came back to a familiar place to create my works, the familiar place became a strange place.

When I think about the result or impact of each residency program, the result of the one-month Apexart program was a talk. It built my confidence and made me feel part of the world. The ISCP residency program gave me an open studio and I made two pieces of work. I had new ideas about how to continue my career—that I didn't want to make products in the name of art, I wanted to go to a wide place to continue my work. *Qiuzhuang Project* took thirteen months at least. My artwork was not about myself, but rather it connected a lot of people and enabled people to understand each other.

I also have some suggestions concerning residency programs. First, it is better to have more time in a residency program, if possible, more than six months. There are a lot of programs that are two weeks or one month. Artists need time to research the local culture and practice their ideas. In Qiuzhuang, I found the village was changing every day and so was I. I needed to find support for my ongoing work and feel this might become my lifetime project. Second, artists should walk



Li Mu
Sol LeWitt's Wall
Drawing No.480 (copy)
in Qiuzhuang, 2013-
2014, Image Courtesy
of the artist

out of the studio and build a relationship with the community. Third, artists should have enough money. Of course, as an artist, I know good artists are always poor because they put all their energy and time into the creation and have no time for business. Lastly, I think writing proposals for residencies is not necessarily representative of a project's outcome, because artists never know what will happen in the future.

Artist Experience: Ursula Eagly

My name is Ursula Eagly. I am a choreographer and dance artist. I'd like to speak in particular to the politics of interpersonal connections that residencies develop.

I am going to talk about two different residency experiences. The first one was at the Seoul Dance Center. This residency is part of an ongoing exchange between Movement Research here in New York City and Seoul Dance Center in South Korea, and it has been supported by the Asian Cultural Council in the past.

Before going to Seoul, I knew very little about Korean performing arts and was deeply curious to learn more. I decided to use the residency, not primarily to create work (which I could do in a residency closer to home), but rather to learn and build relationships with Korean artists.

Interestingly, my expectation was that it wouldn't be easy to create relationships. I had read that people work more hours each year in South Korea than anywhere else in the world. I imagined that people in Seoul would be much busier than people in New York City because of these workforce demands. I was surprised, then, that I was able to spend so much time with other artists, both in the studio and also outside of it, going to performances or having dinner. Interaction that takes maybe two years of relationship building in New York, I was able to squeeze into three weeks in Seoul.

In addition to time in the studio, I saw many performances, and the work was extremely diverse aesthetically. It was also interesting for me to see how the role of dramaturgs and archivists in Korea is far expanded from what it is in the US, and to observe how these roles and play out in discourse.

Since the residency period, I've continued to work with some of the artists who I got to know in Seoul. For example, I performed with the artist HeJin Jang this summer in Mexico City, and she will also be making dramaturgical contributions to my Spring 2019 premiere at Danspace Project. Our involvement has extended for over a year since the conclusion of the residency. I am surprised



Ursula Eagly performs *Pieces with gaps for each other* at The Chocolate Factory, 2017. Photo by Anja Hitzberger

and delighted by the extent to which the residency made it possible to build truly lasting artistic exchange.

The second residency experience that I'd like to speak to was a project called *Piece with gaps for each other*, which I created in collaboration with a Japanese composer and a Mexican artist. This project developed out of a festival we performed at in Macedonia. We met, experienced each other's work, and started talking. Over the next four years, we developed an iterative work called *Piece with gaps for each other* by taking turns hosting residencies in our home countries.

We approached this work together from a principle not of collaboration, but rather of coexistence. We each made material that contains shells for each other's work—"leaky containers" that are porous to each other and our communities. The performance score nested these containers within each other. The work's politics was embodied in its form.

I hosted *Piece with gaps for each other* in New York City, my Mexican collaborator hosted in Mexico City and at his studio in the Yucatan jungle, and the Japanese composer in Kamakura, Japan. In each place, we used the institutional and personal resources we had there. For example, here in New York City we worked with The Chocolate Factory Theater and Movement Research. Our Japanese collaborator—as a converted Zen Buddhist, whose meditation practice is important in his music—hosted a residency and performance at the historic Tokeiji temple in Kita-Kamakura.

There were difficulties in this project as well. At the last residency in Mexico, our experiment lacked support. We really had to band together and contribute our own funds to make it happen. It was politically important for me to realize this residency, because of the relationship between our two countries, the U.S. and Mexico.

In this process, there was an inversion of the standard power dynamic. Rather than an institution creating a residency that artists then ask to be a part of, in this case the artists created their own conditions to make work and then invited institutional support.

Panel Discussion

Jane Debevoise: I would like to ask everyone, “What is your definition of success?” ACC often looks to define success in terms of personal growth or transformation, but success also needs to be measured (in perhaps more quantitative ways) for the benefit of funders. What does success mean to a residency or an artist?

Jennifer Wen Ma: I think it is quite difficult to define success. It depends on who you are and what you are looking for. Organizations and funders would define it differently. Personally speaking, I think a successful project allows me to express something that I couldn’t before. When I was compelled to put an idea forward, share the work with an audience, and provide a transcendent experience for them, those are the most important things to me. Also, as soon as I put it out there, I immediately know where I can go from there. After that, I have more room to breathe and grow and have new ideas. From the maker’s perspective, that is a success I am looking for.

Li Mu: Talking about success is difficult for me, because I never measure my work by success. I think I have never succeeded. I have to face future projects and deal with a lot of serious problems. Just now I talked about my *Qiuzhuang project*, but it was in the past. I remember a small story about Xu Tan, one of the best artists in China. When he came home, he would always tell his parents, “I am a successful artist. Do not worry about me.” But he told me, “I know I am not successful.” We told our parents about success, but we know we will never be successful because we chose to be an artist.

Ursula Eagly: There are certainly certain success metrics that center around the audience or press reaction and peer or artist reaction, but not all residency experiences result in a final product or work. Some are developmental. And development is especially important in the performing arts because it is most often collaborative. We not only create dance for the audience, but also in response to the community, relationships, and politics—a whole social microcosm—between collaborators. I’ve certainly been part of projects where the performances were well received by the audience, but lacking in this interpersonal dimension. I think that it is essential to consider all aspects involved in the creation of a work of art when defining success.

Jane DeBevoise: What advice as an artist would you give to residencies? What worked? What did not work?

Jennifer Wen Ma: Stuff happens. I was with LMCC, working on Pier 42 in lower Manhattan. I built a black-ink coated garden and worked with YMCA members and the local schools. The garden was meant to flourish and turn green over the summer, with the help of the community. But in one sense, this project was not successful.

We were given a water faucet in the lot adjacent to the garden, so we could water the plants. I did so several times a week. When I was away to work on the Brazil project, I had high school students water the plants several times a week. But the Park’s Department would lock the fence to the faucet, so the students could not fetch water. By the time I came back a few weeks later, the plants were almost all dead. Even though I painted them black with ink, I didn’t intend to kill them. The goal was that with community’s care and love, they would thrive. It was supposed to be transformative.

In my feedback letter, and I wrote it was very indicative of the problem in the Lower East Side. This is a long-forgotten community—the largest concentration of low-income housing in Manhattan. The project faltered because there was a lack of infrastructure and communication, despite everyone’s best intentions. What killed the plants was not one-time trauma of being painted with ink, but the long-neglect they suffered from lack of water. However, it was not a total failure. It created a lot of conversation and made the problems that plagued the area so evident and visual for the organizations that were involved here. Insight and understanding through an artwork and its unintended consequences can be just as powerful as a “successful” work.

Li Mu: For me, having a full experience in the residency program, rather than creating a completed artwork, is most important. I suggest a longer time in the residency. For example, my friend, Na Yingyu had a residency program in Lijiang Studio. After three months he did nothing, but Jay Brown told him he could stay here and continue at Lijiang Studio. After another seven months, he finished a great art project.

Panel III: After the Residency

Ursula Eagly: Since residency programs host people, human health and safety should be paramount. In every location, there are concerns that might seem evident to locals, but a visitor might not necessarily anticipate. For instance, before my time at Seoul Dance Center, I was able to talk with an artist who had been there, and she advised me to take precautions around air quality. She had been in Seoul during a period of micro-dust. The windows were closed at the dance center due to air pollution, but since she didn't know why they were closed, she slept with her window open and developed respiratory problems. I likely wouldn't have considered air quality concerns myself either if it hadn't been mentioned to me.

Audience Question I: After a residency has ended, have you felt the need to continue your engagement and inquiry with the community—either with collaborators or local community? If so, is there anything that you can say about what the program itself did to foster long-term engagement?

Ursula Eagly: Many of the artists from Seoul Dance Center who came to New York through the exchange with Movement Research have later returned to the U.S. on their own. They are interested in Movement Research's emphasis on inquiry and works-in-process and want to come back to be a part of this community again.

Jennifer Wen Ma: Often a good experience will make you want to do more because it opens up new questions. When the opera, *Paradise Interrupted* opened at the Spoleto Festival in South Carolina, I was there for a six-week residency. I am returning to Charleston, South Carolina with a different institution to do an exhibition. I was able to do so because I made friends and connections during my six-week residency for the opera.

Moderator



Cecily D. Cook
Director of Programs
Asian Cultural Council

Panelists



David J. Diamond
Curator
La MaMa Umbria International
Programs



Susan Hapgood
Executive Director
International Studio and
Curatorial Program



René Lorenceau
Former CEO
Swatch Art Peace Hotel Artist
Residency



Cecily Cook: My name is Cecily Cook, and I am the Director of Programs at the Asian Cultural Council. We are going to have our three final panelists, David Diamond, Susan Hapgood, and René Lorenceau, talk about the residency programs they run. This last panel has the kind of storytelling that all of us who are involved in residencies or cultural exchange work really live for. These are the stories, qualitative data, and anecdotes that prove to us that our work has real impact. Now, I am going to turn it over to David, who runs the residency program at La MaMa Umbria, which is one of La MaMa's international programs.

La MaMa Umbria International

David J. Diamond

La MaMa Umbria International is a residency near Spoleto, Italy. Umbria is known as the green heart of Italy—the only province not bordered by water or another country. Around 1985, Ellen Stewart, La MaMa's founder, won the MacArthur Genius Award and decided to use the money to buy a dilapidated former convent—a seven-hundred-year-old building in the hills of Umbria—to create a residence for artists. Her idea was that this would be a place where artists could come from all over the world to share with each other, to create work, and to develop themselves in a place away from the city and the pressures of their lives. She eventually renovated it in a beautiful way.

In the house, there is a gallery space, a cafe, sleeping rooms for about thirty people, a kitchen, and a dining room. Then, in a separate building, there is the rehearsal studio, which used to be the barn. Walk up a path and you arrive at our outdoor stage and if you go up a bit further, you come to a chapel, which is the last thing Ellen built. She had a very special affection for this place. If you ever go to La MaMa Umbria, you cannot help but feel the power of the spirituality of the place.

In 1990, I had suggested to Ellen that we create some kind of a symposium for directors. At the

time, I was the executive director of the Stage Directors and Choreographers Foundation. It is an ancillary part of the Stage Director's Union in New York, which most American stage directors and choreographers working in the professional theater are members of. I was in charge of creating programming to help develop their craft and careers. A year after that conversation, Mia, Ellen, and I began to create this symposium; three residency categories emerged: the development of new work, education, and performance preparation.

The Next Generation Project develops new work and falls into the first category. In the second category, we have Symposium for Directors, International Playwright Retreat, and university collaborations. Symposium for Directors is a four-week program where we bring in the greatest directors in the world to teach other directors in workshops. They share their best practices. The Playwright Retreat crosses over all three categories, but I put this in the theme of education because we have a master playwright engage the participating playwrights in a workshop. In addition, they have time to write and work on their own plays. Among collaborations with different universities, we have a very long-standing program with Seoul Institute of the Arts. They send artists to stay with us over the summer to engage in our programs, as well as participate with other programs in Italy, which we help coordinate.

In the category of performance preparation, we produce La MaMa Spoleto Open. It is a part of the famous international Spoleto Festival of the Two Worlds, which is in its 62nd year. We have produced plays there over the last decade. Our residency is affiliated with individuals who prepare for the festival. They work on their projects, rehearse them, and then go to Spoleto to present the work. It is a residency similar to the work of individuals here at Great Jones preparing for their shows at La MaMa in New York.

The Next Generation is a ten-day residency focused on individual artists creating new work. We use an open rehearsal and sharing process modeled after the Sundance Institute Theatre Program, where people can watch each other's rehearsal. We bring in mentors to give feedback as these young artists are developing their work. So, as they create a piece, they might invite a visual artist or a choreographer or a dramaturg to be there. It is not, however, a requirement to invite mentors in. If you want their feedback, you can get it, but you do not have to. In the final days,

the young artists share their works-in-progress without the pressure or expectation of a finished piece.

The Directing Symposium, now going into its twentieth year, allows directors to experience the practical ways of making theater by other artists. There are 2 two-week sessions each mentored by four artists. In the first week, there are two artists who split the day into two four-hour workshops. After a week, two different artists come in. For example, Semion Aleksandrovskiy (Russia) and Stefanie Batten Bland (U.S.) might teach the first week, and The Talking Band (U.S.) and Krzysztof Garbaczewski (Poland) might teach the second week.

In the Playwright Retreat project, individuals who developed work over the summer can have that work read at La MaMa in New York in one of our studios. Every playwright from the previous year's program has the opportunity to have their play read. They are responsible for the organization of the program. They come up with a schedule, create their own programs, and do a lot of outreach. We provide the space, some additional outreach, and an Italian dinner to remind them of the environment the project came out of. We hope that this will allow more people to experience their work and solicit a broader response.

La MaMa Spoleto Open, our festival, provides alternative programming to the main Spoleto Festival. The range of performances could include anything from the theater, dance, circus arts, music, to interdisciplinary works. Sometimes the work is ready to go and sometimes they are still putting the finishing touches during the residency. Then, they have the performances in the main festival, which allows their work to be exposed to a large international audience.

And finally, let's discuss post-residency follow-up. After each program, we do a post-program, follow-up survey. We ask questions like: what did you get out of it? What was not for you? What can we fix? What could be better?

A lot of the participants join our Facebook groups. We have an alumni Facebook group, as well as individual Facebook groups for people who want to collaborate. There are usually about fifteen to eighteen directors in the symposium and playwrights in a particular group. They get very close

over a couple of weeks of living and working together and form their own Facebook groups. We have email lists of the participants that we share if people agree.

For the Playwright Retreat, this is a very special thing. The playwrights have an opportunity to have staged readings at La MaMa in this building and at one of the Great Jones studios in the following year. We provide a whole weekend of all the readings and invite other producers and agents who might want to hear the work.

For the Next Generation, follow up is a little more difficult, but we have been following the development of the projects. It is only two years since we started the program, but we have noticed some projects have had follow-up productions at Dixon Place in New York, as well as in venues in other cities. Because it is the twentieth year, we sent out a bigger survey to everybody who has participated in the past, asking them: what did they retain? What was the impact of this residency on their lives and careers? It has been really important for us to learn about the impact of our work. We have gotten some of the most beautiful letters from people whose lives have been changed by the work and the kind of environment that La MaMa Umbria provides

International Studio and Curatorial Program

Susan Hapgood

I will start with a general background description of the International Studio and Curatorial Program (ISCP).

The organization was founded in 1994. We are in East Williamsburg in an old printing factory. This facility allows us to have 35 different workspaces or studios. We are a hybrid, with an office space, two exhibition spaces, and residency programs. We also have public programming throughout the year, which is free and open to the public. Each year, we have approximately a hundred residents from around the world who stay anywhere from three months to six months to a year. In total, our program has supported around 1,300 artists or curators.

Recently, we introduced a new initiative called the “Ground Floor Program.” It is only for New York-based artists, which differs from the International Program on the second and third floors of our space. That said, those participating in the Ground Floor Program interact with individuals from around the world, and the International Program has residents from New York and the United States. There is overlap between these programs, but each has its own unique characteristics and advantages.

ISCP is known for the robust set of benefits we provide our residents. Time and space come up as the first major benefit, especially in the International Program, which also provides extensive programming. The Ground Floor Program includes some visits from artists, but we mainly take cues from them for what they want in terms of programming.

Twice a year, we have Open Studios, which happen over an evening and an afternoon. Around a thousand people come through. This was the first year that we had a summer open house. It was lower key and we didn’t do much advertising, but it went well because the local neighborhood is very supportive of the Open Studios.



Example of a 2016 public program at ISCP involving New Zealand artist in residence Alicia Frankovich (right) performing with Taiwan-born US-based artist Tehching Hsieh, 2016. Image courtesy of ISCP

We usually have four major exhibitions in a year: a solo exhibition by an alum, a solo exhibition by a current resident, a thematic exhibition, and an institutional residency exhibition. There are so many kinds of success, but just one more market-based example would be that an exhibition at ISCP was visited by a major New York gallerist, and resulted in the gallery representing the exhibiting artist. That was amazing. For institutional residences, we invite an artist who runs an institution in another part of the world to take over the exhibition space. An institution from Istanbul is coming this summer.

Additional benefits are field trips. We organized an overnight visit to Massachusetts to MASS MoCA, the Clark Art Institute, and Jack Schainman’s School. We also have visiting critics every month—arguably one of the most valuable parts of our program. We invite leading art professionals to meet with residents for two full days. They have one-on-one hour-long meetings with the residents.

We also have an internal gathering, called One Artist, One Work. All the residents are invited to go into a studio and talk for one hour. It is a supportive critique, a conversation that sometimes brings up the question: what do you think I should do next? All residents are also able to give public talks if they wish.

Sometimes, we have guest speakers. There are talks almost every Tuesday night. We also have “Brooklyn Commons” talks periodically, pairing a Brooklyn-based artist with an artist or curator in residence. In one case, a New Zealand artist, Alicia Frankovich, wanted to invite renowned New York-based, Taiwan-born performance artist Tehching Hsieh to ISCP. And he came, and they had a performance that consisted of them physically wrestling, in a way, in front of the live audience.

As for post-residency assessment, every single resident answers a questionnaire before leaving. We ask: What are the faults with the program? Are there recurring problems? What are the things people like the best? We are always responsive and thinking about what people want. Besides this, we are working hard on developing more resources for alumni. We always keep track of them and have gatherings whenever we travel.

We do not necessarily have the funds to have chapters all over the world, but we are starting to encourage people to self-organize in the biggest cities. In addition to New York, Berlin is going to be our next chapter. I was recently invited to Art Basel Hong Kong, where we might organize a small alumni gathering. Lastly, from brown bag lunches to receptions at my apartment to visiting openings, we have a lot of social gatherings. I consider those to be the glue that makes a community thrive.

Swatch Art Peace Hotel

René Lorenceau

Swatch Art Peace Hotel is in Shanghai. Shanghai is not exactly China in the way that New York is not exactly the U.S. Our building is located on the Bund, the ex-financial district of the city. Built from 1906 and opened in 1908 as the Palace Hotel, it was later renamed the Peace Hotel South Building. The Swatch Group, the biggest watchmaking company in the world, signed a contract with the owner of the building, Jin Jiang Group, the biggest real estate company in China. This marked the beginning of the Swatch Art Peace Hotel artist residency.

The Swatch Art residency offers an opportunity to artists from all over the world to work and live at Swatch Art Peace Hotel for three to six months. We can host eighteen artists at a time. We give each artist an individual space to work and a room, just as if they were staying in a hotel. The artist's room is cleaned every day and guests have a generous breakfast with a western style and Chinese style option. If during their stay, artists need to go back to New York for ten days to renew their visa, we take this cost as well.

Each artist has a workplace that is either integrated into her/his room or separate depending on her/his kind of activity. Our workshops range from 42 square meters to 89 square meters. In the building, there is a restaurant, and on one floor we have an exclusive exhibition room that can also be used for media talks, presentations, and small performances.

We only consider applications submitted through our website (swatchartpeacehotel.com). We don't accept paper applications. We have about 300 to 350 applications per year. There are no application limitations on the artists' country of origin or age. The only question is whether the artist is legally an adult, which is basically 21 in the U.S., though we once had an artist who was 18 years. From the first day of the residency on November 1, 2011 through September 2018, we have invited more than 300 artists from about 50 countries.

What do we do after the residence? First of all, Swatch is the sponsor of many important artistic

events. In 2015, during the six months of the Venice Biennale (La Biennale Arte), 37 artists from the Swatch Art Peace Hotel were presented in the frame of the event. In 2017, we had a space in the Arsenale (iconic space of the Venice Biennale) and were able to present the work of four former residents.

During Photofairs | Shanghai, a photo art fair in September, we presented an exhibition of a photographer who was a former resident at the hotel. We also work with Power Station of Art (PSA) in Shanghai to support a competition to select and promote emerging curators in the Chinese contemporary art scene. One of the winning exhibitions is exhibited at the Swatch Peace Hotel. We have also promoted a Japanese artist from Tokyo, Ouma, a former Swatch Art Peace Hotel guest, with an exhibition at the Swatch Group Japan Headquarters—an iconic building in the center of Tokyo designed by Shigeru Ban.

We also partner with the Locarno Film Festival. The festival holds a Filmmakers Academy, where we send one of our resident artists. In addition, we supported the Korea International Art Fair in 2016. For specific events, we create a catalog in which each resident artist has one page with information about the artist and her/his work. Of course, we also work with Swatch. Sometimes, an artist has the opportunity to design a watch for the brand, create music or design some part of an event.

Panel Discussion

Cecily Cook: In this panel, we've discussed follow-up after the residency. Susan, you said you have an annual alumni residency and exhibition. How is this person chosen? And how is the residency and exhibition funded?

Susan Hapgood: In regards to the alumni exhibition, the Director of Programs and Exhibitions does the selection. She looks back and digs deep into alumni websites to see what they are up to now, and then gets in touch with them to find out more.

We get funding from a number of different sources. We have received two different Warhol Foundation grants for our exhibitions. We also get funding from the city, from the Department of Cultural Affairs. I spend a lot of energy and effort trying to find additional funding depending on where the artist or curator is from. There is a need internally to make the selection early so that we have time to do additional fundraising.

I also want to mention that we have an alumni residency now. This is the second year. We did an open call, which yielded forty applicants. We do not have a pocket of money right now for that alumni residency. So, we have to go out and find funding depending on who we select. The selection process is not impacted by whether it is fundable or not. Last year, for example, we did not find any funding, so the costs were covered by general operating expenses rather than sponsorship.

Cecily Cook: René, could you talk more about how you stay connected with your alumni? Obviously, some people are chosen to go to these various art fairs and biennials. Who makes those decisions?

René Lorenceau: We are working with the Locarno Film Festival and the Venice Biennale. We don't send established artists there, because we want to send somebody who can take most advantage of the situation. Regarding the Swatch watch, it is more complicated because the design of the watch is very specific. The artists need to adapt their work to match these specifications.

What is very important for me and my team is the Swatch Art Peace Hotel website. We publish all the “traces” left by each artist. Our website is open to each former Swatch Art Peace Hotel artist to upload new works done after the residency. We try to build a community. We continue to follow our former guest artists on Facebook and Instagram, and they follow us.

Cecily Cook: I'd like to bring us back to the recurring question: how do you measure success? David, you reference a survey you sent out that yielded many moving stories. How have you been able to use that information? Who are you trying to prove success to? And Susan, do you think residencies should take more credit if they invested in an individual as a very young artist? When we take this idea in the context of mid-career artists also needing investment, I think this is definitely one of the really thorny questions surrounding residencies.

David Diamond: I work as a career coach for artists. The question of success comes up a lot. What I work on with my clients is redefining success in a way that makes it more possible for them to continue their work and be creative. The definition of success is not so much about whether or not you achieve something, but rather defining the next question that you want to explore through your creative work. That is where the success part lies.

We do have to write grant applications and send in final reports, where we need to describe success in a different way. But I think it is unfair to judge success only on the basis of what somebody got out of a residency program, because what you are getting is so much about a transformational experience of a person. It is about what opens you up and allows you to experience something different that affects you in ways that you cannot know. That is not quantifiable.

This is why it is interesting to ask somebody ten years later: “Oh, you took part in this program ten years ago. From that perspective, what changes do you see and what can you attribute to this program?” What we heard often was that the best environment did not have the expectation to make something specific, but instead the expectation to reach inside yourself and be as risky as you can to create something that you might not be able to do in any other environment. We try to create a supportive environment. We do everything for you. We do your laundry, make all your

meals—we do everything we can so that all you have to do is focus on making art.

Susan Hapgood: I agree with everything you are saying, except that we do not do their laundry. There is a lot that artists have to do on their own—like finding a place to live. There are various ways to measure success, it depends on who you are measuring success for. If you are measuring for a sponsor or funder, which we have to do quite often, we have a standard report to measure whether a resident has fully participated in the program. We keep track of who comes to what events and who takes advantage of what we offer. Our staff photographs events and activities, and these visuals often serve as evidence in measuring success. It is satisfying for our sponsors to know that their money is going towards an experience that the artist is fully engaged in.

What a resident gets out of it is very different. Li Mu, for example, spoke of cleaning the streets of Chinatown during his residency and not knowing what to do with the studio space he was given. In a report, what he was doing would not necessarily be registered as fully participating in every aspect of the residency. But on the other hand, he took advantage of the visiting critics and during open studios, and he learned something incredibly important—that a residency is not necessarily about production, but about the experience. How would I have known about this shift in perspective if he did not tell me? It is very hard to tap into unless you are having regular conversations to every single person, which we do.

Another alumnus came back because we had alumni show of Eva Kot'átková. She had been in residence for three months from Prague. Somebody asked her during the show, “What did you make while you were in residence at ISCP?” She responded, “I made nothing, but I absorbed everything. I participated in everything, and when I went back home, I made a huge new body of work.” So again, they did take advantage of different aspects of what we provided.

The connections between residents are critical, and we have Google Alerts for every single alumnus. We stay updated on what alumni are doing and whether an alumnus is showing in the city of another alumnus. Lastly, we have questionnaires, and that is critical for us to know how well we are doing.

Cecily Cook: René, how do you define success within a fairly diverse program? In your bio, it states the focus of your residency as creative exchange. Have you seen success in this area in your residency?

René Lorenceau: In my personal opinion, the residency is a success if the artist tells you it was interesting and important for their development. Success is also when former Swatch Art Peace Hotel guests form a community. This is the case, at least for most of them.

Cecily Cook: Could anyone share a disastrous story?

Susan Hapgood: My two disastrous stories were both terrible. We had an artist who went deaf in one ear and then in the second ear during the residency, and did not have adequate health insurance. I did not have the legal power to say, “Go home,” but I encouraged him to. He was crying in my office and made the decision to go home. He said he had tried to get the residency for so many years, and finally had been awarded it. It was horrible.

The other story concerns a situation when I was watching the final stage of a selection process that I had no power over. There were five finalists. One artist, who works with flame and plastic, who burns plastic to make her art, was selected. She could not find any places in the city, however, that would allow her to burn plastic. We encouraged her to experiment with new practices for the period of the residency since burning plastic was not allowed pretty much anywhere, but she would not. She was pretty dissatisfied with the residency, understandably!

David Diamond: I would not call them disasters, but I would say there have been challenges. Sometimes I push the participants to do things they find uncomfortable or unexpected. But even though people may initially feel upset about it, there is a lot of growth that takes place once they find their way through. We had to deal with instances where people objected to what was being asked to them. But we had to navigate it in a way that was both respectful of the teaching artists, the director we brought in, and the participants. I think an artist sometimes needs to break through their own personal barriers in order to discover new parts of themselves that could be useful in their process.

Jane DeBevoise: Now, with technology and social media, artists can travel across cultures and nations and encounter art and artists in ways that were unimaginable even a few years ago. Where do you see the future of the physical residency? Is the physical residency obsolete?

David Diamond: The physical residency is vital because you can have a different quality of relationship with someone you encounter in-person; you see them at meals, in workshops, touring to cultural sites, etc. For some people, it’s all about the food. People who come to La MaMa Umbria always talk about how amazing the food is. We published a cookbook last year. We are all in theater and performance, and it is always about people in the same room exchanging some kind of energy. I do not think we are going to lose residencies that are in person, especially on the performance level.

That being said, we welcome technology at La MaMa Umbria. A lot of the directors come in to teach workshops and teach how to use technology with live performance. And we also do Culture Hub events at an interactive studio. We might have Seoul Institute of the Arts students in Korea interacting with artists that we bring to Italy from other countries. It allows us to continue our main goal, which is to enable people to experience the practices of artists from other cultures.

Susan Hapgood: ISCP is a slightly different animal in that we are in New York City and that is the place people want to come to. We are in a political, cultural capital and it is hard to experience that from afar. We provide the nurturing environment of a community that is dedicated to helping one another. There are 34 colleagues to help a resident figure out how to explore the New York art world. Many residents are surprised at how expansive the New York art environment is. I always say it is not one art world in New York. You can find anyone you want. The contacts they make in the city and the contacts they make among each other are very important. Many of them do bond quickly and build an immediate community.

Audience Question I: What is your residency’s relationship like with the local community?

Susan Hapgood: The local community is very happy that we are there. We are one of the largest nonprofit arts organizations in our city district, and we are committed to providing free public

programming to the community.

René Lorenceau: We try to inform the community about the importance of what we are doing. For example, at the Venice Biennale, we sent all our former guests an invitation to our exhibition there. When the residency had its 5th anniversary, we invited former residents to Shanghai. It is not possible to invite 300 people to Shanghai, but we try to keep everyone updated. Sometimes, we ask artists to do a talk or prepare small performances. And for commercial events, the artists can earn a little bit of money.

David Diamond: Spoleto and indeed the entire province of Umbria is a very rich cultural area, but the people we interact within the local community turn out to be mostly students and young artists. The teaching artists come to our residencies to do workshops with local artists and students. So, those people have become part of La MaMa Umbria program. We stay in contact with them so that the following year they may come back again. There is a great chance that the people in the general community of Spoleto will go to other residencies in Italy. We collaborate with several other residencies in Italy and share resources and teaching artists. There is a network. It is really vital that the young people of the community are experiencing the work of international artists, because it helps them develop. We also work with refugees who are in Spoleto (or nearby) and engage them in artistic practices; this enriches all of us as we learn about different traditions and explore diverse stories.

Liz Behrend, ACC Program Officer: I am interested to hear if any of the panelists have been able to develop alumni engagement programs in response to alumni requests or if you have received such requests that you are unable to respond to?

René Lorenceau: The residency is a package. We don't tell artists what to do, and we don't support them in terms of curatorial programs. We send contacts in Shanghai to the artists, but we don't follow up with them after this point. It is not possible to apply again, because we want to give this opportunity to the maximum number of artists. It is a one-time chance. We insist artists take this one chance at its maximum length and stay six months rather than three months.

Susan Haggood: In response to alumni, we initiated the alumni residency, and we also provide them with monthly messages with listings about opportunities throughout the world. We promote all of their projects on social media. All of these are in response to what alumni want.

David Diamond: Alumni from the La MaMa Umbria programs have come back multiple times because the artists that lead the workshops are different every summer. As a result, they receive different approaches to the program. We let everybody know what is going on and then they can choose to come back. I would love to raise more funds to support alumni coming back, because I think they add a perspective which enriches the programs.

Conclusion

I was excited to hear from so many artists on this symposium. Seventy percent of the audience identifies themselves as artists. Residencies are a kind of incubator and the definition of the word artist is expanding. We have certainly seen within the visual art world a hybridity—that artists consider themselves to be designers, coders, DJs, as well as actors. When you look at how content is being distributed, you see operas at the High Line. Music and theater are part of museum programming. Residencies are happening at Google and Facebook. Brands are commissioning artwork. There is a tremendous amount of blurring. Certainly, technology is playing a big role in all of this activity.

It was really fun to hear about Fito's super project in China where he's exploring food through VR. He spent the first of several months in our inaugural year at NEW INC. You were perhaps surprised by the fact that somebody had offered to buy the piece. I am going to respectfully disagree with Jane when she suggested that it was the hyper-consumerism of the Chinese that led to this offer. I would like to propose that we might be stuck in the western conventions of how art is valued, and perhaps the Chinese have a more expansive definition of what art is and how to value art. So, for me, if someone wants to buy your "experience" and turn it into a restaurant, I say way to go. Developing new forms of art-making creates more avenues for sustainability.

I was also very interested in what Li Mu said about spending all his time wanting to create art and having no time to understand business. This is dangerous, residing in a cocoon. An artist, by definition, is a self-employed business. We need to be entrepreneurs. We need to understand what healthcare looks like. We need to understand your taxes, contracts, and IP. Perhaps when we look at our residency models, we can make them more elastic. A certain kind of professional development for artists should be required, so that their livelihood does not depend on securing one residency and then another. We want to offer them a number of different models so they can remain sustainable.

Under the umbrella of the Creative China Festival, the idea of cultural exchange seems to be an opportunity to discuss cultural differences. For me personally, as a Chinese-American, my experience is very different from someone from Mainland China. I want us to think about the role of our institutions and residencies to make sure that we surface up the differences and talk about



Karen Wong
Deputy Director
New Museum

them, because these tensions can be the impetus to vital art. When we look at China, where Chinese are the majority, the question is: "Whose story gets told?" When we are here in America, the Asian American question is: "How are we represented?" It is hard not to quickly mention the Hollywood film *Crazy Rich Asians*, the hot topic Asians talk about in the United States right now. We need to get quite serious for a moment. Regarding this idea of representation, are we part of the real cultural ecosystem here and mass media? Do Asian men and Asian women operate in different ways because of how they are perceived? These are the current gripping topics that we are examining. If there is to be true cultural exchange, it would be potent to make sure that when Chinese artists visit, they understand what is going on here so they can add their voice and texture to these very complex questions of identity.

And finally, on community engagement, which we spoke about on the first and third panels: as an artist or cultural institution, we need to define community engagement for our funders. Sometimes, community engagement is simply that a piece of artwork needs an audience. Sometimes, community engagement is about a feedback loop, or a partnership or a co-creation. How to create community engagement really should come from the artists rather than from the funders. My wish is that we, as a community, have as much dialogue as possible to make sure, instead of checking boxes, we are really doing what we are meant to do, which is exchange and dialogue.

Thank you very much.

Appendix: Panelist Bios



Jamie Bennett
Executive Director, ArtPlace America
www.artplaceamerica.org

Jamie Bennett is the executive director of ArtPlace America, a partnership among private foundations, federal agencies, and financial institutions working to position arts and culture as a core sector of community planning and development, so that artists and arts organizations are regular collaborators in helping to build equitable, healthy, and sustainable futures. To date, ArtPlace has invested over \$100 million, which has gone to support 279 projects in communities of all sizes; six place-based organizations that have committed to permanently working in this cross-sector way; and deep investigations into the intersections of arts and culture with energy and the environment, housing, immigration, public health, public safety, and transportation. Previously, Jamie worked at the National Endowment for the Arts, the NYC Department of Cultural Affairs, the Agnes Gund Foundation, Columbia University, The Museum of Modern Art, and the New York Philharmonic.



Jay Brown
Director, Lijiang Studio
www.lijiangstudio.org

In 2004, Jay founded Lijiang Studio, an arts practice based in a rural farming village in southwest China's Yunnan Province. Since then, Lijiang Studio has facilitated and produced residencies and exhibitions in urban, rural, domestic, public, and private settings. These events are co-curated with the artists involved and with members of that local community. Besides the artworks and experiences involved, event highlights include *Jianghu Mobile Video*, Kunming, 2005; *To Raise One Question After Another*, Beijing, 2007; *Another China*, Berlin, 2008; *Our Host! Gone Just Like That*, New York/Providence, 2011; *EXOTIKA*, Berlin/Bangkok, 2013; *Lijiang Studio INDEX*, New York, 2015; and *Mapping the Affective Landscape*, Lashihai, 2018. Before Lijiang Studio, Jay worked at the Nature Conservancy's China Program, based in Yunnan. Jay graduated from Princeton University in 2001 with a degree in Art History and certificate in East Asian Studies.



Ping Chong
Artistic Director, Ping Chong + Company
www.pingchong.org

Ping Chong is an internationally acclaimed artist and pioneer in the use of media in the theater. Since 1972, he has created over 100 productions including *Throne of Blood*, *Cathay: Three Tales of China*, *Kwaidan*, and *Deshima*. His *ALAXSAIALASKA* was presented at LaMaMa in Fall 2017 and continues to tour. In 1992, he created the first Undesirable Elements production, an ongoing series of community-based oral history projects. Representative works include *BEYOND SACRED: Voices of Muslim Identity*, *CRY FOR PEACE: Voices from the Congo*, and *GAIJIN. UNDESIRABLE ELEMENTS/JAPAN* premieres in January, 2019. TCG published two volumes of his plays "The East West Quartet" and "Undesirable Elements: Real People, Real Lives, Real Theatre." Ping Chong is the recipient of a Guggenheim Fellowship, a USA Artist Fellowship, two BESSIE awards, two OBIE awards, a Doris Duke Performing Artist Award, a Ford Foundation Art of Change Fellowship and a 2014 National Medal of Arts.



Cecily Cook
Director of Programs, Asian Cultural Council
www.asianculturalcouncil.org

Cecily Cook is the Director of Programs at the Asian Cultural Council (ACC). She joined the staff of ACC in 1994 as Program Officer, and in this capacity she has worked closely with artists from all over Asia and the United States, in a wide range of artistic disciplines, to create fellowship programs that connect individuals across borders. Cecily received her B.A. degree in Italian from Brown University in 1985 and an M.A. degree in folklore from the University of North Carolina at Chapel Hill in 1989. From 1989 to 1993, she ran the Refugee Arts Group, a Boston-based non-profit organization supporting traditional arts conservation programs for Southeast Asian communities, and following that she worked as a full-time traditional arts consultant for the New England Foundation for the Arts. From 1990 to 1995, Ms. Cook co-directed the Cambodian Artists Project, a partnership of Cambodian dancers and musicians in the U.S. and Cambodia that produced a series of dance and music programs and which was funded in part by ACC.



Cui Qiao
President, Beijing Contemporary Art Foundation
www.bcaf.org.cn

Cui Qiao is the president of Beijing Contemporary Art Foundation. With more than 15 years of extensive experience in the art and culture industry, she is leading the organization's efforts to oversee the strategic positioning and social responsibility, build up professional working system, and achieve stable long-term development. Previously, Cui was the Director of the Public Relations Department and Cultural Projects Department of the Goethe Institute (China), Vice Director of UCCA, Chinese consultant of the Mercator Foundation in Germany, and the China Representative of the BMW Foundation. Cui has participated in the China-EU cultural research project as official "Senior China Expert" and non-governmental cultural exchange policy research between China and India/Japan/Germany etc. Since 2002, Cui has organized a wide range of art programs to support cross-cultural and international exchange, including collaborative projects with Rem Koolhaas, Pina Bausch, Wim Wenders, and Abbas Kiarostami etc.



Jane DeBevoise
Chair, Board of Directors, Asia Art Archive, Hong Kong and New York
aaa.org.hk, aaa-a.org

Jane DeBevoise is Chair of the Board of Directors of Asia Art Archive in Hong Kong and New York. Prior to moving to Hong Kong in 2002, Ms. DeBevoise was Deputy Director of the Guggenheim Museum, responsible for museum operations and exhibitions globally. She joined the Museum in 1996 as Project Director of *China: 5000 Years*, a large-scale exhibition of traditional and modern Chinese art that was presented in 1998 at the Guggenheim museums in New York and Bilbao. Her book *Between State and Market: Chinese Contemporary Art in the Post-Mao Era* was published in 2014 by Brill.



David J. Diamond
Curator, La MaMa Umbria International Programs
lamama.org/programs/la-mama-umbria
www.davidjdiamond.com

David curates the La MaMa Umbria International Symposia, which bring renowned artists from around the world to Spoleto, Italy for workshops, residencies and performances in the Spoleto Festival of Two Worlds. He recently received the CEC ArtLink Residency in St. Petersburg, Russia. He serves on the Steering Committee for Theatre Without Borders. He is a Founder and Trustee of Barrow Group Theatre Company. He is an author, community activist, and Facilitator of Forum Theatre. As a Fulbright Specialist in Theatre, he recently completed a residency with Dah Theatre in Belgrade, Serbia. David is President of Career Coaching for Artists which presents workshops, including Directing Your Theatre Career annually at Columbia University and Yale School of Drama. His most recent publications are a chapter in *Dah Teatar: A Sourcesbook* (2016) and the Preface to *Butta La Pasta: Cucina a La MaMa Umbria* (2017).



Ursula Eagly
Choreographer
www.ursulaeagly.org

Ursula Eagly makes dances characterized by a "rabbit-hole logic" (NY Times) that consider the potential of porosity, an interrupted physicality, and you. Her work has been commissioned and presented in New York by The Chocolate Factory, Dance Theater Workshop, Danspace Project, and Mount Tremper Arts, among others, and internationally in Albania, Denmark, Italy, Japan, Macedonia, Manipur, and Mexico. Her work has been sustained by grants from the Mid Atlantic Arts Foundation/USArtists International, The Suitcase Fund, FCA/Emergency Grant, Japan Foundation/Performing Arts JAPAN, the Mertz Gilmore Foundation, and the Queens Council on the Arts. Other projects include writing for magazines from *Artforum* to *ARTnews* and editing 53rd *State Press Dance Pamphlet* (inaugural edition), *MR Performance Journal* (#41 & 42), *Critical Correspondence* (2010-2011), and *Danspace Project catalogues* (PLATFORM 2010 & 2011). Ursula was Artistic Advisor for NYLA's Fresh Tracks program (2014-2017) and currently serves on the Explore the Metropolis Advisory Board.



Susan Hapgood
Executive Director, International Studio &
Curatorial Program
iscp-nyc.org

Susan Hapgood is Executive Director of the International Studio & Curatorial Program in New York. Former director, and founder of the Mumbai Art Room in India, Hapgood received her initial professional training at the Guggenheim Museum and the New Museum of Contemporary Art. She was also Director of Exhibitions at Independent Curators International for seven years, and has curated over thirty exhibitions, including *A Fantastic Legacy: Early Bombay Photography*, *Flux Attitudes*, *Neo-Dada: Redefining Art 1958-62*, and *Slightly Unbalanced*, and co-curated *Energy Plus* at the Shanghai Biennale, and *In Deed: Certificates of Authenticity in Art*. She has taught curatorial practice for Jawaharlal Nehru University, New Delhi, and Bard College Center for Curatorial Studies. Author or editor of seven books and many articles on modern and contemporary art, Hapgood received an M.A. in Art History from the Institute of Fine Arts, New York University.



Li Mu
Visual Artist
www.iamlimu.org

Li Mu lives and works in Feng County and Suzhou in China. He graduated from the Suzhou School of Art and Design, Suzhou in 1995 and the Academy of Art of Tsinghua University, Beijing in 2001. Li Mu has created works of different categories, including video, photography, installation and performance. He looks forward to transcending the boundaries of himself and broadening his understanding towards art via these works. Everyday life plays an important role in his works. A relationship between the environment, the general public and him was established, blurring the boundary between art and life by resorting to his life experience. Li Mu has had numerous group exhibitions and solo exhibitions including: *Li Mu-A Man, A Village, A Museum*, Van Abbemuseum, Eindhoven, Netherlands (2015); *Sol LeWitt and Lu Daode*, Aurora Museum, Shanghai (2015); *Confessions of the Imperfect*, Van Abbemuseum, Eindhoven, Netherlands.



René Lorenceau
Former CEO, Swatch Art Peace Hotel
www.swatch-art-peace-hotel.com

René Lorenceau, who was born in Paris in 1954, is currently based in Switzerland. After earning a master's degree in mathematics (Paris, 1980), René worked as an artist (painter and filmmaker) between 1980 and 1987 in Basel, Switzerland. He ultimately decided to start a career managing customer publications and annual reports with several Swiss companies. He completed a master's degree in history (Strasbourg, 1991) followed by a PhD in Urban History (Strasbourg and Tours, 2001). He joined Swatch Group in 2001, where he headed up a small team working on connected watches. He then had the opportunity to become responsible for digital communication and the corporate annual report. Since 2009, René has managed the Swatch Art Peace Hotel artist residency project (concept, setup and operation) and is in charge of the artist pre-selection. He was named CEO of the Swatch Art Peace Hotel in Shanghai in 2017, and retired in 2019.



Jennifer Wen Ma
Visual Artist
www.littlemeat.net

Jennifer Wen Ma is a visual artist whose interdisciplinary practice bridges varied media of installation, drawing, video, public art, design, performance, and theatre. Projects with international institutions include: Halsey Institute, Charleston, SC, 2019; Tang Contemporary, Beijing, China; Art Omi, Ghent, NY, 2018; Cass Sculpture Foundation; Qatar Museums, Doha, 2016, among others. Permanent public collections include: *Nature and Man in Rhapsody of Light* at the Water Cube, The National Aquatic Center, Beijing, 2013, among others. In 2015, Ma conceived, visually designed and directed installation opera *Paradise Interrupted*, previewed at the Metropolitan Museum of Art, New York; and performed at Lincoln Center Festival, Singapore International Festival of Arts, 2016, and Spoleto Festival USA, 2015. In 2008, Ma was a core creative-team-member of the Beijing Olympics opening ceremony, and received an Emmy award. Ma works and lives between New York and Beijing.



Fito Segrera
Former Head of Research and Creation at
Chronus Art Center, Shanghai
www.chronusartcenter.org

Fito Segrera studied fine arts and audiovisual / Multimedia production at Jorge Tadeo Lozano University of Bogotá, Colombia and completed a MFA in Design and Technology with honors at Parsons, The New School, New York, while being a Fulbright Scholar from 2013 until 2015. His current research and creative practice appropriates elements from digital philosophy, artificial intelligence, monism and modern physics while using physical computing, software programming and information/telecommunication technologies to inquiry in fundamental ontological questions regarding the nature of reality and the physicality of the universe. Some of his most recent shows include: "Open Codes 2", ZKM, Karlsruhe, Germany, 2018, "I am here to learn: On Machinic Interpretations of the World", Frankfurter Kunstverein, Frankfurt, Germany, 2018, "UNREAL: The Algorithmic Present", House of Electronic Arts (HEK), Basel, Switzerland, 2017 & Chronus Art Center, Shanghai, 2017, among others.



Miho Walsh
Executive Director, Asian Cultural Council
www.asianculturalcouncil.org

Miho Walsh has worked for over 20 years in cultural and educational exchange, first at the Consulate General of Japan in New York and later as Associate Director of the Donald Keene Center of Japanese Culture and Executive Director of the Institute for Japanese Cultural Heritage Initiatives at Columbia University. She has also served as a cross-cultural communication specialist and consultant for New York State government offices and the United Nations. Miho was raised in Tokyo, Japan, and received her B.A. degrees in both political science and French language and culture from Vassar College. She is a graduate of Columbia University, where she completed advanced studies in conflict resolution and earned a Master of Arts degree in organizational psychology. Currently, she serves on the board of the ACC Philippines Foundation and ACC Hong Kong Foundation. Miho joined the Asian Cultural Council in 2009 as its Associate Director and was appointed Executive Director in 2013.



Karen Wong
Deputy Director, New Museum
www.newmuseum.org

Karen Wong is the Deputy Director of the New Museum, NYC. She cofounded the initiatives IDEAS CITY, which explores the future of cities with the belief that art and culture are essential to our metropolises, and NEW INC, the first museum-led incubator for art, technology and design. She has widely lectured on the future of museums. She was the managing director of Adjaye Associates from 2000-2006 and supports emerging architects in her role as a board member of + Pool. In the early 90's she founded a Boston-based design firm committed to nonprofits and social causes. She sits on the boards of Rhizome, a platform for emergent artistic practices that engage technology and National Sawdust, a nonprofit music venue located Williamsburg. She received an Inspiration Award in 2010 from Apex for Youth, a mentoring and education program for underserved Asian youth and is a current board director. She graduated magna cum laude from Brown University.



Mia Yoo
Artistic Director, La MaMa Experimental
Theatre Club
lamama.org

Mia Yoo became La MaMa's Artistic Director in 2011. She is a grant recipient of the New Generations Future Leaders Program, cooperatively designed by the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation and the Theatre Communications Group. Yoo became Co-Artistic Director of La MaMa in 2009. Yoo is the co-creator of the International Directors' Symposium at La MaMa Umbria, now entering its eleventh year, and has coordinated La MaMa Umbria's summer theatre festivals and Playwright Retreat since 1993. Mia Yoo has been a member of La MaMa E.T.C.'s repertory company, The Great Jones Rep., since 1995. In 2004, with Nicky Paraiso, Yoo created La MaMa Moves! La MaMa's annual dance festival that features up to 50 new and emerging choreographers and hundreds of dancers, and reflects La MaMa's longstanding mission to transcend politics and unify cultures through performance.

Asian Cultural Council
www.asianculturalcouncil.org

Beijing Contemporary Art Foundation
www.bcaf.org.cn

Email
info@bcaf.org.cn
press@bcaf.org.cn

Social Media
Wechat: bjbcaf
Weibo: @ 北京当代艺术基金会
Instagram: bcaf_bj
Facebook: BCAF
Twitter: BCAF

Editors: Charlotte Fleming, Vivian Ying
Translators: Vivian Ying, Liu Siyu, Yao Wen, Shao Yixue
Coordinator: Shao Yixue
Designer: Zhang Ruiqi

Special Thanks
Jamie Bennett, Jay Brown, Ping Chong, Cecily Cook,
Cui Qiao, Jane DeBevoise, David J. Diamond, Ursula Eagly,
Susan Hapgood, Li Mu, René Lorenceau, Jennifer Wen Ma,
Fito Segrera, Miho Walsh, Karen Wong, Mia Yoo

Cover photo: Ursula Eagly performs *Pieces with gaps for each other* at The Chocolate Factory, 2017. Photo by Anja Hitzberger; Mattia Casalegno, *Aerobanquets RMX*, 2017. Image courtesy of Chronus Art Center

Back cover photo: Workshop at La MaMa Umbria International. Photo by David J. Diamond

Copyrights
©BCAF AND ACC 2020
All rights reserved

