



A big thank-you from Pro Helvetia Shanghai, the Swiss Arts Council, for your interest in the residency program in China!

This brochure will guide you through the various residency programs in different corners of China that will inspire and challenge you as an artist.

Step forward to learn everything you need to know about being a residency artist in China:

- Navigate through the map of host partners
- Get an overview of residency programs throughout China
- Check out interviews and resources provided by partners



Read up and get ready to participate in these unique experiences!

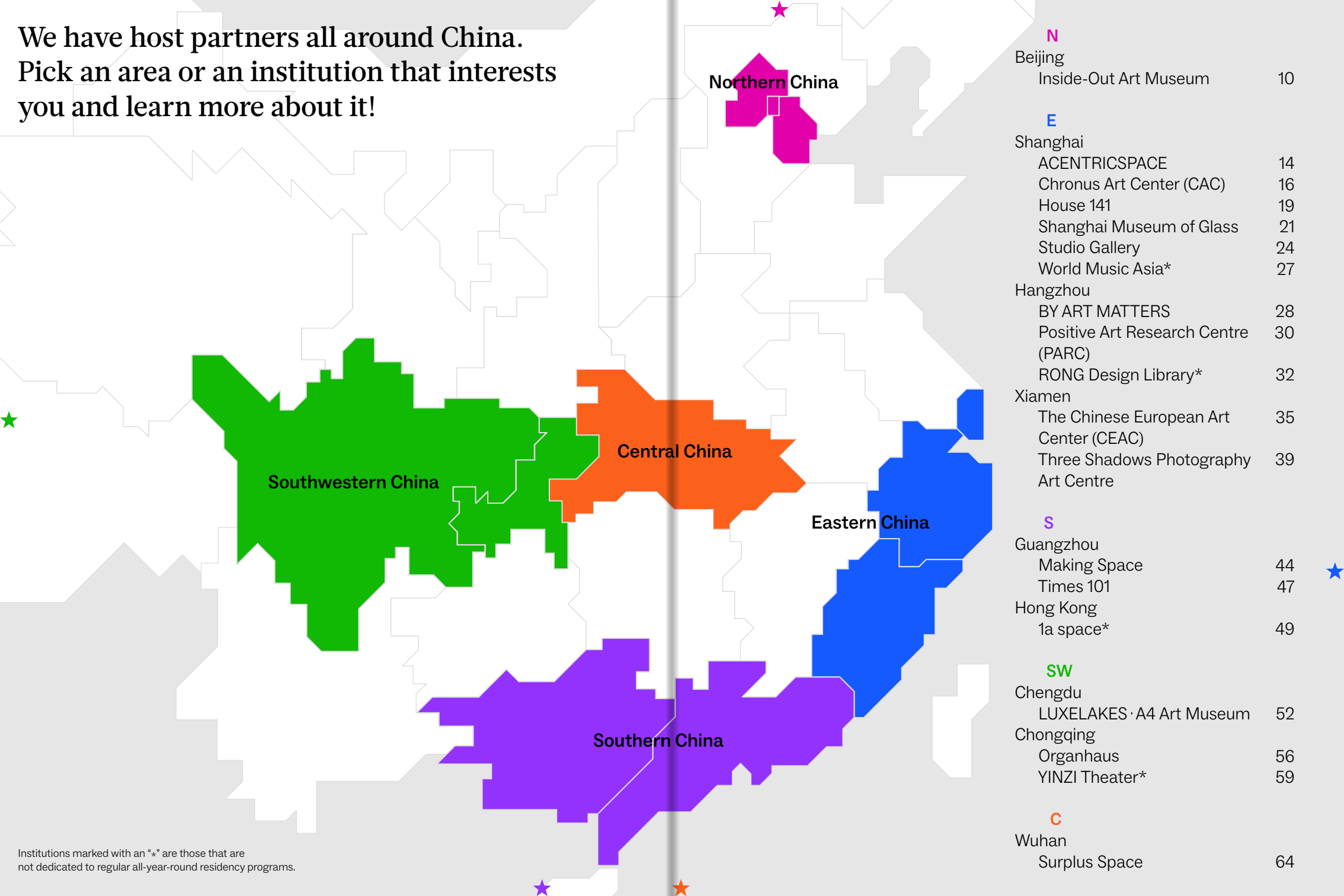


swiss arts council

prohelvetia



We have host partners all around China.
Pick an area or an institution that interests
you and learn more about it!



Institutions marked with an "*" are those that are not dedicated to regular all-year-round residency programs.

First, let's begin with a general overview of residency programs in China.

The art and residency scene in China is as diverse as its landscape passing through the different provinces. Nowadays, nearly every first-, second- and third-tier city in China will be host to an artist-in-residency program affiliated with a museum, ranging widely between discipline, artistic focus and research themes. In addition to institutions housing artist-in-residency programs, young art practitioners with an education abroad have returned to the country, starting and facilitating experimental art spaces.

While every residency experience is different, a few things are key to a good experience: curiosity, adaptability, and a genuine interest in forming new connections. All residencies weave larger networks of connections within their neighborhoods, cities, and larger cultural spheres, as well as with all of the artists in residence, team members, and collaborators they have worked with in the past. Each residency will have its own rhythm, structure, and routine. Some might culminate in an open studio or a final work

presentation, while others are open-ended and flexible, focused more on the research process. In all cases, it's important to think about the priority of your main aims: meeting new people, getting to know a different place and culture, creating new work, learning new techniques, sharing previous work, or teaching workshops. It's possible to do a bit of everything, and the richest residencies experiences will encompass all of the above, but it will help to arrive with an overall sense of what you would like to accomplish. This guide will introduce residency spaces and programs throughout the country, giving an overview from the north to the south of China, starting with the three largest cities: Beijing, Shanghai, and Guangzhou.

Overview about the cities

Beijing, the city with over 21 million inhabitants, has a long history of housing residencies. **Red Gate Residency** was founded in 2001 and is one of the oldest running residencies in Beijing and China. Once located in historical city towers, it is now located in the Chaoyang District east of Beijing. On the other side of the city, in Haidian district, the **Inside-Out residency** is part of the Inside-Out Art Museum, a contemporary museum focused on research-based methods on Chinese contemporary art. The residency program is situated right next to the museum, which can be used for the residency

performances and final presentations. **The Three Shadows Residency Beijing and Xiamen**, both belonging to the Three Shadows Photography Museum, was founded by Chinese photographers RongRong and Inri is located in Caochangdi, a district east outside of Beijing with many artists and galleries living there. The Inside-out Residency and the Three Shadows Residency program are both partners of Pro Helvetia Shanghai.

In recent years, residency programs not affiliated with museums or other institutions, such as residencies at galleries or independent art spaces have created a new structure of support within the city. The **Institute for Provocation (IFP)** is such an example. Aside from its residency program where artists live and work in the studio space in the 798 district, it organizes studio visits and discussions on cross-disciplinary modes between art, design and architecture. As one of the longest-running artist spaces, IFP has invited artists and practitioners from over the world. Once located in the traditional hutong alleyways in the heart of Beijing, IFP now is located in the 798 art district, which is in the northeast of Beijing. In the same art district is **CACHE Space**. Cache Space is an independent research space focusing on radical experimental art in China and worldwide. It aims to collect, curate and show the excess of modern artist practices within China. Cache Space currently hosts a residency in partnership

with the Goethe-Institute Peking. Two independent art spaces without residencies but engaging with the local art scene with its innovative program are **PLATE SPACE** and **FRUITYSPACE**, both of which can be found in the city center of Beijing. PLATE SPACE mainly supports emerging artists who have worked and studied either in China or abroad, and those who have returned. FRUITYSPACE is an art space, music venue and zine publishing space, which hosts film screenings and concerts.

Shanghai is the second biggest city in China and a bustling metropolitan city. In contrast to Beijing where art spaces are mostly clustered, residency spaces in Shanghai are located around the city. Starting with a partner institution of Pro Helvetia Shanghai, the **Chronus Art Center (CAC)** is a non-profit organisation that works on the presentation, research, creation and scholarship of media-based art. In the past, it has hosted public workshops on themes revolving around its exhibition and developed its own research/creation lab with themes on big data, emotive networks, and existential technologies. **FQ Projects** is a residency program for writers, traditional painters and poets. It is located in a historical alleyway and traditional building right beside a bustling commercial area in Shanghai. Residents work and live in the three-story building, which also houses an educational art workshop program for children on the

top floor and an exhibition space on the ground level. Another relatively young residency program is **SOWERART**, an art space opened by artists, performers and musicians for artists, musicians and performers. Although the residency is located in a residential area north in Shanghai, Sowerart hosts concerts and events around skateparks in the city, bridging traditional art practice with music sessions and performances. The third residency space is **Studio Gallery**. As the name suggests, it is a residency program combining a residency and gallery space. Living and working from a studio space outside the city center, the artist holds exhibitions or panel discussions in the gallery space in the city center. **AM Space**, a partner institution of Pro Helvetia Shanghai, is an independent experimental art space founded by Shanghai-based artists in 2008. AM Space supports young curators in the form of exhibitions, talks and workshops. Two residency programs are located on the outskirts of Shanghai. **Acentric Space** is a residency program that supports young, contemporary Chinese and international artists in the visual arts, sculpture, and other disciplines. It is based in an ancient water town Zhujiajiao, a mere one hour drive outside the city center of Shanghai. Close to Untitled Space, the residency **Points Center for Contemporary Art** for contemporary artists is located in another ancient water town Jinxizhen at the same lake. Points Center hosts resi-

dustry artists and provides an exhibition space for installation-based art, visual artists and paintings.

In Guangzhou, the third-largest city in China and situated in the Pearl-River Delta, smaller and larger institutions form a network of collaborations and structures of solidarity throughout the entire city. The Guangzhou Academy of Fine Arts has historically been a strong art school for many contemporary artists in China. Known as a hub for textiles, trading and materials, life in Guangzhou runs at another pace. First, **Guangdong Times Museum** and its two experimental labs have provided a stable space for research and exchange for contemporary Chinese artists with international partner. Kai Wu Studio as a residency program initiated by the Media Lab of Times Museum, provides with appropriate interdisciplinary collaborators, theoretical and technical support, studio space. Social Practice Lab is established in 2020 in an attempt to reimagine the relationships between the museum and art practices that are deeply rooted in social reality, offering site-specific residencies across China. **Making Space** is a contemporary research-based art space that is located on the southern banks of the city. The artist-run space wants to investigate rural-urban structures and issues, and individuals as an era characteristic, emphasis on collaboration and accompaniment. By collaborating in the form of transdis-

ciplinary, and archival works of artworks, publications, zines, workshops, exhibitions, and intervention by artists and institutions in multiple places.

In the province of Sichuan, home of pandas and spicy peppers, two residency programs are available for artists in the city of Chengdu. The **A4 Art Museum** is one of China's longest-standing institutions and a partner of Pro Helvetia Shanghai. The A4 AIRE program supports outstanding contemporary artists. **Almost Four**, in contrast, is an independent art space in the heart of the city, founded by an experimental art collective. Having partnered with the Goethe-Institute in the past, the almost 4qm² space hosts open-street workshops, neighboring activities involving the local neighborhood stores and exhibitions. **A Thousand Plateaus** is one of China's earliest galleries, focusing on researching, presenting and promoting works and experimental projects of China's contemporary art and culture.

Located between Guangzhou and Shenzhen in the south is Dongguan, a former industrial city and hub for small-sized factories. **Shekmai Space**, founded by the artist Li Jinghu, is a residency space located in a historical stone-grain house in one of the 32 township districts. It invites thinkers and practitioners to explore and develop work involving the surrounding area and cityscape.

In Hangzhou, **Martin Goya Business** is an experimental art space founded by

the artist Cheng Ran. The space supports young and upcoming artists and designers, many of whom are affiliated to the China Academy of Fine Arts for which the city is known for.

Xiamen, a city south at the coast best known for its coastal attributes and Gulangyu island, currently houses two residency programs. **The Chinese European Art Center (CEAC)**, one of the longest-running residency programs in the country, has facilitated cultural exchange for almost 20 years. They host artists from a wide range of disciplines and provide workshops, lectures and exhibitions. The **Three Shadows Residency in Xiamen** is the second residency location of the Three Shadows Museum. Both CEAC and Three Shadows Beijing/Xiamen residencies are partners of Pro Helvetia Shanghai.

In Chongqing, the city known for the Sichuan Fine Arts Institute, the art space and residency **Organhaus**, an experimental and multi-media art space, focusses on the progress of urbanization and globalization. Having been one of the leading forces early in China's art scene, it has collaborated with residency programs all over the globe, supporting young Chinese and international artists.

Residency program versus independent travel and work with a host

In the following chapter, the difference in merits between attending a residency

program and visiting China independently with the guide of a host is listed. Attending a residency program has the benefits of a good introduction into the existing local network. Often, residencies will host an opening evening to introduce the resident artist to its local art scene, thereby facilitating easier connections and meet-ups with people from the same fields of interest, which might be useful for the project proposal and planned work. Some residencies host more than one artist, meaning when attending one, often the possibility to work and live with fellow artists from other countries and disciplines exists.

Living and working on your own with the help of a guide from Pro Helvetia Shanghai might be more convenient in terms of freedom and flexibility in time-planning. It gives the benefits of visiting more than one city, and one might be able to explore smaller cities and villages which would not have an institution with a residency program. Often, residencies expect artists to host a certain program such as a workshop, a lecture, or a presentation at the end of their stay, which would not be the case in independent work and travelling.

On digital residencies

As travel to mainland China is still very restricted and, in practice, nearly impossible for people who do not have Chinese citizenship or permanent residency, many residencies have moved online and now take part remotely. While some

aspects of the tangible experience are lost, virtual residencies allow for much greater accessibility, modularity, and new opportunities to work and connect from anywhere even across oceans and time zones. When working remotely, it's key to create structure and regular check-ins with the residency team and fellow residents, maybe sharing tea and meals over different time zones. It can also be helpful to change your surroundings even if you're working from home — maybe just moving your computer to another part of your apartment or studio can help change your outlook and help demarcate the residency period. When sharing work digitally, especially if it's work meant to be experienced off screens, it's also important to be specific about what kind of support and feedback you would like from your hosts, who may not be able to see what you are working on directly. There are also many great opportunities for online field trips, visiting existing virtual exhibitions at the same time or experimenting with game-like environments like Gather Town. And while it's slow and not free, exchanging mail, postcards, or even books, and objects the old fashion way. And while this is a new phenomenon for some, there's already a growing archive of successful collaborative international online residencies like A4's pandemic project **60 Days of Lockdown**.

Pro Helvetia Shanghai offers a coach-

ing service for digital residencies by matching a fitting artist, a practitioner at a Chinese cultural institution or a person knowledgeable in the field matching to the proposal of the residency artist. The coach, who will be in close contact with the resident artist throughout the duration of the residency, will offer help and insights to find resources on the local grounds, thereby benefitting the artists' working process.

* This overview was written in the beginning of 2022. The situation since then has changed with several hosts closing off and new hosts emerging. When it comes to making decisions about your ideal host, please always check their actual availability.

Our first stop will be northern China.

Beijing
Inside-Out Art Museum

★
Inside-Out Art Museum

- PS

What are the most prominent characteristics of the artist-in-residence programme at your institution?
- IOAM

We are an art museum in Beijing featuring innovative exhibition practices. Our museum website is www.ioam.org.cn
- PS

What are the most important traits you would like to see in the artists participating in your residency programme?
- IOAM

We hope the participating artists could be truly open to exploring different cultures and being self-motivated.



Artists share their practices with the team

- PS

What is the theme of your 2022 programme? Could you give some examples of themes from previous years?
- IOAM

We are open to creative practitioners in all different fields including curators, writers, poets etc. We have invited artists, curators, scholars and writers involved in our exhibition or research and discursive programmes. For instance, when preparing for the exhibition the Principle of Hope, we invited Professor Luo Xiaoming, theorist of cultural studies from Shanghai University to stay at the residency and engage with us in the form of a series of workshops. In the workshops, we brainstormed with young curators to develop the exhibition theme and theoretical framework and structures for the Principle of Hope.

PS In what ways do you expect the artists to interact with the local community?

IOAM The artist is not obligated to make an exhibition. The final result can be an open studio or public lectures. We could also connect him/her to a suitable institution. We expect the artist to deliver a talk in order to share his/her practices with our museum team members.



Artist's studio



Rachele Maistrello working in the studio

Institution	Inside-Out Art Museum	Website	www.ioam.org.cn
Assistance Team	Yes	Studio	Yes
Accommodation	Yes	Local Artists Connection	Yes

IOAM Tarik Hayward and Anne Rochat stayed at our residency in 2019. We supported them to realise a performance entitled *Sonic Boom* in our museum space. We later helped Tarik Hayward to connect to the Goethe-Institut Beijing where he was able to present his installation in the space.



Anna Rochat & Tarik Hayward, *Sonic Boom*, 2019, performance

Let's take a closer look at China's East Coast.

- Shanghai
 - ACENTRICSPACE
 - Chronus Art Center (CAC)
 - House 141
 - Shanghai Museum of Glass
 - Studio Gallery
 - World Music Asia*
- Hangzhou
 - BY ART MATTERS
 - Positive Art Research Centre (PARC)
 - RONG Design Library*
- Xiamen
 - The Chinese European Art Center (CEAC)
 - Three Shadows Photography Art Centre

ACENTRICSPACE

- PS Can you briefly talk about past residency programmes that have hosted artists from Switzerland (or other countries)? For example, what was it like? What kind of assistance did you provide?
- AS ACENTRICSPACE has hosted 109 artists-in-residence from 27 countries around the world with creative assistance, including idea generation and discussion, material procurement, visual presentation, and exhibition statement refinement. We encourage all participants to immerse themselves in our community, observing and experiencing the local vibe, culture, and arts.
- PS To artists from outside of China, what would be the most attractive aspects of the city where your institution is located?
- AS Shanghai boasts a dynamic art scene, with numerous exhibitions and activities for international artists to explore. Zhujiajiao, where ACENTRICSPACE is located, is not only a water town with a long history but also gathers many resident artists. The diversity of the community, along with its overall vibrancy and cohesion, is rare to find in art neighbourhoods across China. Artists from other countries can directly engage with their Chinese counterparts, gaining the most immediate insight into their work and way of life.



Exhibition by residency artists



Exhibition by residency artists

PS Based on your experience, can you give some advice on how artists can make the most of their residency?

AS Besides functional services provided by residency organizers, the artists should find ways to interact with the surroundings and create site-specific art. The key to a successful residency lies in the seamlessly transition between the creative roles of an artist-in-residence and studio artist.



Residency studio space

Institution	ACENTRICSPACE	Website	www.acentricspace.com
Assistance Team	Yes	Studio	Yes
Accommodation	Yes	Local Artists Connection	Yes

PS What are the most prominent characteristics of the artist-in-residence programme at your institution?

CAC Chronus Art Center is a non-profit art institution whose work revolves around research, exhibitions and academic exchanges related to media art. The center has set up a laboratory, a workspace that can provide the most professional assistance (equipment, technology, work and exhibition space) to the artists in residence as well as a wealth of resources in terms of national/international collaboration.

PS What are the most important traits you would like to see in the artists participating in your residency programme?

CAC We hope that artists will use research as the basis and premise of their artistic creations and incorporate the methodology of scientific research into the logic of artistic thinking and practices.

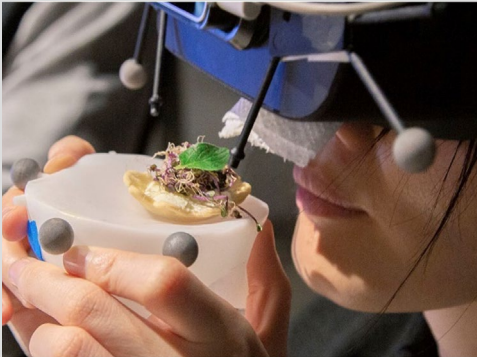
PS What is the theme of your 2022 programme? Could you give some examples of themes from previous years?

CAC The biomedica here is a concept that not only elevates and liberates the biological arts from an art discipline working primarily with bacteria, genetic or transgenic material via technological means, but also a unique perspective to explore the biophilic properties in artificial intelligence, electronics, algorithms, informatics agents. Biomedica is a discipline that considers such elements as the prerequisite of creating art. We want to explore the dynamic contradictions between organisms and artificial beings and their potential ways of co-existence, consider broader ecological and socio-cultural issues in a post-human context, and present a new paradigm shift in artistic creation.

 The theme of our research this year (2021) is AI and art, and we hope to reflect on the subject from a critical and discursive perspective. Internet art and block-



Andrej Boleslavský, *Hide & Seek*, 2017



Mattia Casalegno, *Aerobanquets RMX*, 2018



Arvid & Marie, *Full Body Smart Automatic Manipulator*, 2019

chain technology are the focus points of 2020. Through online and offline exhibitions and public activities, we retraced the development of internet technology and art and considered what disruptive changes, dilemmas, or challenges that internet technology will lead to in the future. We also formed a new network with other institutions through collaboration in digital forms, allowing communication and cooperation to continue despite limits in the physical world.

Before 2019, we also worked on topics like the Anthropocene, synthetic biology, algorithms and data, virtual and augmented reality, mechanical ecology.

PS In what ways do you expect the artists to interact with the local community?

CAC The resident artists will join our team in attending local art events, including opening ceremonies and lectures, as well as other music, fashion, and culture events of the season. Depending on the research of the artist, we will recommend visits to local artists' studios.

Institution	Chronus Art Center	Website	www.chronusartcenter.org
Assistance Team	Yes	Studio	Yes
Accommodation	No	Local Artists Connection	Yes

Other CAC lab director will manage and assist the residency artists, and external mentors will be invited to provide guidance.

PS During your stay in CAC, what aspect did you benefit the most? What tip would you like to offer future residency artists who also chose this host?

Andreas Gysin At CAC, I had full access to the lab and its tools which was very practical because of the nature of work I was doing there: mostly electronics and code; I could also benefit from the use of the conference room for presentations to small groups. But the crucial aspect was the invaluable help I received from the people working at CAC. My coach and some of the assistants were key to the projects I started there. They helped me with sourcing materials and by providing contacts and even translation in some cases.

CAC's schedule is very active with exhibitions, events, talks and workshops. My suggestion is: try to follow and participate at some and get in touch with the many people and international guests gravitating around Chronus Art Center.



Andreas Gysin

Alan Bogana The weekly discussions with my coach/critical friend Vytas Jankauskas, former head of Research/Creation at CAC Shanghai, have been extremely useful and inspiring. The CAC team framed the residency, gave a rhythm to my activities and enriched my research. We exchanged on different aspects, spanning from new media art practices in China to more specific topics related to my project.

An artistic residency usually consists of multiple experiences, unexpected encounters, serendipitous findings, last-minute decisions as well as breathing the air and walking the streets of places we probably didn't know before. This home residency has been some sort of creative implosion with limited forms of remote-sensing and remote-exploring. China felt far, nonetheless, I was able to travel with my mind and this residency has been extremely productive!

PS Can you briefly talk about past residency programmes that have hosted artists from Switzerland (or other countries)? For example, what was it like? What kind of assistance did you provide?

141 The American artist, Katy Rose-land, spent a significant eight-month period in our artist residency. This duration was dedicated to conducting research directly related to her personal artistic endeavors. In a bid to stimulate intellectual and creative exchange, I extended invitations to various artists and art enthusiasts to visit the residency. During these visits, engaging discussions and interactions with Katy were encouraged. Additionally, I guided her through exploratory visits to local artist studios and took her around the local town. This was crucial in providing her with a firsthand experience of the lives and conditions of the local inhabitants.

On another instance, we were pleased to host the young British moving images artist, Lena Lewis-King, and her mother, Michelle Lewis-King, a renowned sound artist. Their tenure at our residency lasted for a month. Similar to Katy's stay, I ensured they had an immersive experience, taking them on studio visits, enabling them to observe and absorb the local way of life and the stunning natural surroundings. This approach, we believe, fosters a holistic and enriching creative experience for our resident artists.

PS To artists from outside of China, what would be the most attrac-

tive aspects of the city where your institution is located?

141 Our residency is located in Zhu Jiajiao, an enchanting ancient water town nestled within Shanghai. Known as the "Venice of Shanghai", Zhu Jiajiao offers an exquisite tapestry of old bridges, flowing rivers, and traditional houses. It's a place where the bustling modernity of Shanghai meets the tranquility and charm of ancient Chinese culture. The fusion of historic charm and modern vibrancy makes our residency program a unique opportunity for foreign artists seeking an enriching and inspiring experience. As more and more local artists join us, our art community has become increasingly diverse and vibrant. Zhu Jiajiao not only offers a unique creative environment but also provides artists the opportunity to engage and collaborate with peers, further enriching the local artistic ecosystem. In addition, artists also benefit from its proximity to the lively art exhibitions that the heart of Shanghai offers.



PS Based on your experience, can you give some advice on how artists can make the most of their residency?

141 Embrace the Local Culture: Immerse yourself in the local environment and culture. The more you engage with the local community, the richer your experience and inspiration will be.

Network and Collaborate: Take advantage of the opportunities to interact with other local and international artists. Exchanging ideas and collaborating can lead to fresh perspectives and new ideas.

Explore and Experiment: Use this unique environment to push your creative boundaries. Experiment with different styles, mediums, or themes that you may not usually work with.

Plan and Reflect: Set clear goals for what you want to achieve during your residency. Take time to reflect on your experiences and how they influence your work.

Participate in Local Art Scene: Attend exhibitions, workshops, and events in Shanghai's vibrant art scene. It's a fantastic way to draw inspiration and stay updated with contemporary art trends.

Remember, the residency is not just about producing work; it's about growth, exploration, and absorbing new experiences that can enrich your artistic practice in the long run.

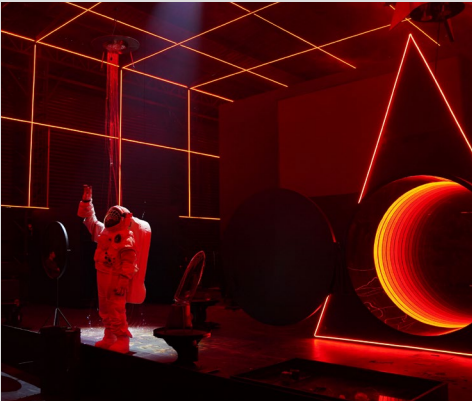


PS What are the most prominent characteristics of the artist-in-residence programme at your institution?

SMG Every year, the Shanghai Museum of Glass will have in-depth collaborations with a number of contemporary artists, catalyzing the dialogue, fusion, and collision between contemporary art and glass as a material, which will be the best way to unleash the infinite possibilities of glass.



Heating power theatre



PS What are the most important traits you would like to see in the artists participating in your residency programme?

SMG Artists should be able to face the uncertainty of glass creation and accept the unpredictability of glassworks. With their own unique perspectives, they can use glass as a material to bring exciting, surprising works to the audience and the industry.

PS What is the theme of your 2022 programme? Could you give some examples of themes from previous years?

SMG The renovation of the complex in 2022 and related activities will be centered on sustainability and emphasize that glass can be 100% recycled and reused.

The Shanghai Museum of Glass began its first cross-border collaboration with contemporary artist Zhang Ding and curator Lise Li in 2014, culminating in a major exhibition called “Black Matter”. In 2016, the museum officially named this artistic collaboration “Annealing”.

Annealing is an important procedure in glassmaking and is key to the final shaping of glass. Glass is shaped at an extreme temperature of thousands of degrees. It then undergoes the four steps of annealing: heating—keeping the temperature constant—slow cooling—fast cooling, which slows down the cooling rate while reducing the

residual stress in the glass. The various changes that will occur in the process are controllable but also uncontrollable at the same time. During this process, the unknown and the accidental will bring unpredictable qualities to the glassworks.

Each creative spark between glass and artists is a recasting of art, and what the Shanghai Museum of Glass does is to slow down the temperature drop, to minimize the “stress” on contemporary art, and to ensure the artworks’ perfect presentation. We hope that, at each year’s exhibition, the audience will see blazing art full of emotions, instead of cold material placed on pedestals after it has cooled. “Annealing” not only allows the material to fully bloom, but also allows the life of art to continue to heat up and extend into the boundless future. This is the infinite charm of “annealing.”

PS In what ways do you expect the artists to interact with the local community?

SMG Residency artists will have the opportunities to exhibit their works in the complex of the Shanghai Museum of Glass.



Art square

Institution	Shanghai Museum of Glass	Website	www.shmog.org
Assistance Team	Yes	Studio	Yes
Accommodation	Yes	Local Artists Connection	Yes
Other	The museum provides accommodation and studios next to those of artists Yang Fudong, Zhang Ding, Liu Jianhua, Yang Zhenzhong, Liao Fei, Wang Qin. The glass factory and glassmaking technical consultants will offer the artists the opportunity to navigate their creations of glass art.		

Shanghai Museum of Glass: Artist Experience

PS

During your stay in Shanghai Museum of Glass, what aspect did you benefit the most? What tip would you like to offer future residency artists who also chose this host?

Kelvin Kyung
Kun Park

I was commissioned for a solo exhibition to show at the museum, as part of their “Annealing Project” that invites contemporary artists to work with the material of glass. One of my works is called *A Dream of Iron*, filmed mostly in steel mills and shipyards.

I visited many glass fabricators and manufacturers in the greater Shanghai area. The museum staffs were more than helpful for me to see how glass was made, from raw materials to the final product. The museum staff connected me with the right local fabricator to produce my new kinetic sculptures utilizing glass. The language barrier was not a problem because we are visual people utilizing drawings and plans.

The most important fact of my experience working with the Shanghai Museum of Glass is building a friendship with people at the museum. I cannot think of a better institution that I have worked with in my whole career.



Kelvin Kyung Kun Park, *Double Mirror*, 2019. Photo Credit: Kelvin Kyung Kun Park

Studio Gallery

PS

What are the most prominent characteristics of the artist-in-residence programme at your institution?

SG

Our residency program will provide opportunities for artists to connect with the city of Shanghai. Over the course of two months, we will invite local artists to gather and meet with resident artists on a regular basis to help the resident artists understand the local art environment and local community, and to document the creativity, thinking, and work of the resident artists in the form of an artist newspaper.

PS

What are the most important traits you would like to see in the artists participating in your residency programme?

SG

Not limited to artistic styles and genres, our gallery welcomes any artist who has strong confidence and ambition in his or her artistic practice and is willing to share his or her creative story with the public.

PS

What is the theme of your 2022 programme? Could you give some examples of themes from previous years?

SG

Our 2022 residency program will focus on the theme “Art and Life under pandemic”. We will also add a residency program specifically on the ceramic medium. Over the past four years, we have hosted artists from seven countries and regions around the world, and the focus on cross-regional and cross-cultural exchange between artists



Open studio day



Artists at work



Studio exhibition

has been an important direction for our residency. The gallery is committed to sharing and documenting the thinking and creative process of our resident artists for the public, providing a platform for artists from different cultures and genres to have their voices heard.

PS

In what ways do you expect the artists to interact with the local community?

SG

“Open Studio” is a chance to share the thinking and working result of each resident artist at the end of the residency program. At the same time, we will present the results of the residency to various institutions and curators. Outstanding resident artists will be given the opportunities for solo exhibitions and long-term representation in our gallery space. Artists’ entire process of creation and reflection is documented in the artist’s newspaper, which is shared with the local art community through social media and made known to a wider audience.

Institution	Studio Gallery_Studio Space	Website	www.studiogallery.cn
Assistance Team	Yes	Studio	Yes
Accommodation	Yes	Local Artists Connection	Yes

Other

The newly opened ceramic studio in Jingdezhen will also enrich the interests of the resident artists and will actively support their needs.

PS

During your stay in Studio Gallery, what aspect did you benefit the most? What tip would you like to offer future residency artists who also chose this host?

Gilles Jacot

I liked being able to leave a mess if needed and get some air between the studio and the apartment. Also to have a place with access to exchange on a daily basis if wanted.
Prepare yourself with some good books or music since the subway rides are quite long to get there.



Gilles Jacot's working table



Gilles Jacot

PS Can you briefly talk about past residency programmes that have hosted artists from Switzerland (or other countries)? For example, what was it like? What kind of assistance did you provide?

WMA In 2019, we took part in preparing for Swiss musician Vincent Ruiz's residency in China in 2020. In the original plan, between the beginning of March and the end of May, Vincent was going to conduct fieldwork, collaborate with local artists, create works, and lead a series of workshops in Shanghai, Uruqmi of Xinjiang, and Hohhot of Inner Mongolia, and in September and October 2020, he would come back to Shanghai to deliver the final works in collaboration with partnering musicians on the stage of WORLD MUSIC SHANGHAI. The plan has been put on hold because of the pandemic.

PS To artists from outside of China, what would be the most attractive aspects of the city where your institution is located?

WMA Shanghai is a culturally diverse, inclusive, and the most international city in China. For artists from outside of China, Shanghai might allow the artists to have a freer and richer creative experience, and the audience here is also more receptive to art.

PS Based on your experience, can you give some advice on how artists can make the most of their residency?

WMA We hope that the artists will take advantage of the fieldwork opportunities

during the residency to have face-to-face communication with local musicians, learn about the history, culture and modernity of the local people, and hold an open attitude when experiencing the region they visit.



Kazanchis performing at 2016 World Music Shanghai

PS Can you briefly talk about past residency programmes that have hosted artists from Switzerland (or other countries)? For example, what was it like? What kind of assistance did you provide?

BAM BY ART MATTERS RESIDENCY, nestled in the heart of the OōEli art complex in Hangzhou designed by Renzo Piano, has hosted 34 artists from China, France, Germany, Argentina, and beyond. We look forward to welcoming Swiss artists in the future.

We offer 100-square-metre studios with a separate bedroom, bathroom, and kitchen, along with a woodworking and ceramics workshop well-equipped with an electric kiln, lathe, wood cutter, engraving machine, and hand tools. Together with our collaborators within the art complex, we provide ample space and resources for artistic experiments, such as surplus and recycled fabrics from JNBY's Sesame Lab. Prior to their arrival in Hangzhou, artists will receive a comprehensive local life guidebook and professional assistance for a smooth settlement.

BY ART MATTERS RESIDENCY comprises eight studios for multiple artists from diverse cultural backgrounds, fostering a dynamic vibe for communication and creative collaboration. We promote engagement with local residents through artist-led open studios, workshops, lectures, community events, and other activities. They are welcome to apply for public spaces, theatre, multi-functional halls within OōEli, and our dedicated exhibition space. Opportunities for learning and exchanging ideas with local art practitioners, including themed discussions with graduate students and studio visits, are also available.

PS To artists from outside of China, what would be the most attractive aspects of the city where your institution is located?

BAM Hangzhou, a city with a youthful and vibrant art scene, is home to the China Academy of Art, museums of traditional culture and emerging independent art institutions. It nurtures a rich traditional Chinese culture while unfolding the charm of contem-★



Visits to Hangzhou, photo by Yarestday Studio



Artist Xiang Yao organising a local community event, photo by Xinyue

porary cultural and artistic expressions.

Blending scenic wonders with urban landscapes, featuring attractions like West Lake, tea gardens, and idyllic scenery, the city interweaves technology with traditions, and nature with humanities. Alongside the thriving innovative tech industry, Hangzhou's ancient historical and cultural heritage has been well-preserved through time.

PS Based on your experience, can you give some advice on how artists can make the most of their residency?

BAM We recommend artists to stay at the residency for 1-3 months, taking time to acquaint themselves with the surroundings and the rhythm of the city. In the meantime, we encourage open communication between artists and our staff to discuss their goals and desired engagement during residency, allowing us to better match resources for them.

Lastly, we strongly suggest that artists immerse themselves in the local community and organise more events that involve the public, facilitating artistic interaction that can only take place during their residency.



Residency studio, photo by Wen Studio

Institution	BY ART MATTERS	Website	www.byartmatters.com
Assistance Team	Yes	Studio	Yes
Accommodation	Yes	Local Artists Connection	Yes

PS Can you briefly talk about past residency programmes that have hosted artists from Switzerland (or other countries)? For example, what was it like? What kind of assistance did you provide?

PARC PARC Hangzhou, a three-bedroom apartment located in an old residential complex near West Lake in Hangzhou, is a workspace for the three-year art project initiated by artist Alice Chen, titled "Is 'Shan Shui' Useful Today?" This artist-led, non-profit, independent Shan Shui-themed initiative centres around outdoor art practices, incorporating functions such as exhibitions, artistic exchanges, workspace, and residency.

The residency component will be a new addition in 2024 to our existing engagement with international artists and visitors. PARC's first long-term collaborative program "Project Terrace" was launched at the Consulate General of France in Shanghai, followed by "Is 'Shan Shui' Useful Today?", having featured artists from France, Italy, and Malaysia.

The artists-in-residence will receive comprehensive assistance from our dedicated Chinese-English bilingual volunteers, an immersive experience in the local neighbourhood, access to the local arts community, opportunities for cultural and artistic exchanges and collaboration, Chinese-English translation service and online promotion for commissioned projects.

PS To artists from outside of China, what would be the most attractive aspects of the city where

your institution is located?
PARC "Is 'Shan Shui' Useful Today?" was initiated in Hangzhou largely because of the "West Lake Cultural Landscape", acknowledged in the UNESCO World Heritage List as a distinctive embodiment of the unique Chinese "Shan Shui" scenery. Once the capital of the Southern Song Dynasty and now the provincial capital of Zhejiang, Hangzhou has maintained a layout where urban and natural landscapes coexist closely since ancient times. Located at the heart of the economic and cultural hub in China's Jiangnan region, Hangzhou embraces modernity while preserving its rich historical and cultural heritage.



"Is 'Shan Shui' Useful Today?", project location: Hangzhou

Positive Art Research Centre

PS Based on your experience, can you give some advice on how artists can make the most of their residency?

PARC · In Chinese, the term “Shan Shui” is composed of two characters, “Shan” (mountain) and “Shui” (water). While “Shan Shui” is often translated as “nature” or “landscape,” the concept differs from the Western interpretation of these terms. The Chinese “Shan Shui” establishes an aesthetic system within the experiential world, paving the way to a transcendental realm. Evolving along with the early development of Chinese civilization, “Shan Shui” gradually integrated the philosophies of Confucianism, Buddhism, and Taoism, including the pursuit of the “dissolution of subject-object duality,” and the “unity of heaven and humanity.” Not only has “Shan Shui” become an important motif in various genres of Chinese art and literature, but it has also come to embody a specific spiritual state and lifestyle.

· Try to relax your mind, body and soul, and immerse yourself in “Shan Shui” at West Lake, just as ancient Chinese did.

· Try to observe how contemporary Chinese people enjoy the beauty of West Lake and “Shan Shui.”

· Relax, free yourself from materialistic ambitions, and explore your artistic work within the context of “Shan Shui.”



“CurateAct” Term II, “West Lake Script”



“PARC Hangzhou” exhibition space

RONG Design Library*

PS What are the most prominent characteristics of the artist-in-residence programme at your institution?

RDL Designers from different countries and regions & Craftsman from different areas in China. Through Chinese traditional materials, we connect designers and craftsmen from different fields, and also different kinds of culture.

PS What are the most important traits you would like to see in the artists participating in your residency programme?

RDL We are looking for artists who have independent design language and design thinking, and an inheritor of the culture of their country.

PS What is the theme of your 2022 programme? Could you give some examples of themes from previous years?

RDL The theme of 2022: Weaving. “Weaving” was the theme of RONG Design



Laura Couto Rosado's works



Jean-Philippe Bonzon with his work

Library's research in craft during 2011-2022. The team conducted research on the materials and craft of weaving, its outcomes including research maps and samples of different materials deconstructed from the crafting process, on display in the library. The designer residency in 2022 will also revolve around the same theme, “weaving”. Past themes: traditional Chinese handicraft materials, bamboo, silk, mud, copper, paper, mortise and tenon, coloring.

RONG Design Library was founded in 2015. It originated from Rong Design Exhibition, which has been researching traditional Chinese craft materials since 2012,

deconstructing an annual theme in material or craft and inviting Chinese designers to create and exhibit works based on it. The residency program extends the exhibition's theme, inviting international designers to China to conduct research of, experiment with, and create works based on the material.

PS What resources can your institution offer the resident artists?

RDL Team:

- The team will provide craft consulting to the artists and help them brainstorm ideas.
- Assistants will help the artists arrange visits to learn about crafts, experiment with materials, make samples, and create works.

Facilities:

- We provide living at working space at Qingshan Village for the artists.
- RONG Design Workshop provides support in terms of equipment and technical support.

Information:

- We will invite the artists to give talks at RONG Design Library.
- We will curate a small exhibition of the artists' works created during the residency for display at the library.
- We will publicize events mentioned above at RONG Design Library's WeChat account and invite artists and designers to participate.

PS Can you briefly talk about past residency programmes that have hosted artists from Switzerland (or other countries)?

RDL We have collaborated the following Swiss artists: Jean-Philippe Bonzon, Annide Gregory, Anaide Davoudlarian, Josefina Muñoz, Laura Couto Rosado.



Jean-Philippe Bonzon with his work



Josefina Munoz's works



Josefina Munoz's works

PS

What are the most prominent characteristics of the artist-in-residence programme at your institution?

CEAC The Chinese European Art Center (CEAC), located in the coastal city of Xiamen, Fujian, China, was founded in 1999. The CEAC is widely known for its pioneering role in China as a non-commercial art space and its excellent guidance. The foundation has been initiated by Mrs. Ineke Gudmundsson from the Netherlands with the cooperation of Prof. Qin Jian from Xiamen University Art College. The residency program starts in 2001 and is one of the first and longest-running artist-in-residence programs in China open to visual artists, architects, designers, curators, composers and writers. In the past two decades, the CEAC has hosted and premiered more than 400 international artists from all over the world.

This program gives artists a cross-regional spot where they can develop ideas, experiment, research, produce new work and cooperation. It also provides a platform for artists to establish local and international dialogues to deepen the sharing and exchanges between local art communities and international art practices.

PS

What are the most important traits you would like to see in the artists participating in your residency programme?

CEAC We hope that the artist will be open, free, willing to accept different cultural perspectives and have the interest to establish communication and exchange with the new (local) culture and community. We wish the artists will be able to accept



Stephanie Rhode, *Sandhouse-project: Stillness, Movement and Transience*, Xiamen, 2014



Curator Marjan Teeuwen lecture *Discovering Slowness* for art students from Xiamen University, 2009



Dirk van Lieshout, *Nostalgic Feelings*, 2012, performance

high-intensity independent working methods and overcome the challenges during her/his creation period in Xiamen.

We think the research and direction of the residency project and the experimental attributes of the work both play a critical role within the application; secondly, how the research and implementation projects during the residency will interact, dialogue and connect with China/Xiamen and its local culture and communities. We also look forward to the possibility of the residents establishing follow-up contact with China/Xiamen.

PS

What is the theme of your 2022 programme? Could you give some examples of themes from previous years?

CEAC

In the past open call collections of our residency projects, CEAC has never restricted or set a fixed theme framework. It is more hopeful to present an open, stimulating, and actively related field to establish an organic dialogue with artists. From the residency projects presented in the past, we have summarized the important directions of most artists as: exploring the relationship between people and individuals, society, and the world; reflection and discussion on the sustainable development of nature, mankind and society; technological progress and the interaction between artificial and materialized consumption, etc.

In the past 2020–2021, based on the objective circumstances that physical travel is currently restricted, we have also announced a residency open call themed with the subject of “Rolling XXX”. In its “Fill in the Blanks” section, artists are expected to complete the theme with words of their choice to make it “roll” and realize the possibility of continuous interaction.

PS In what ways do you expect the artists to interact with the local community?

CEAC The CEAC stimulates cultural and intellectual exchange between residents, local artists and students at the Art & Design Department of Xiamen University. During the stay, residents can be regularly invited to give lectures or open studios about their work for the local communities. At the same time, artists will be also invited to hold guest seminars and specific themed workshops for students from the Xiamen University Art College. The regular visits to local artist studios will be arranged so as to deepen the follow-up discussion between the residents and local artists on the possibility of cooperation projects.

At the conclusion of their residence, artists are invited to present their research projects with a solo exhibition at the CEAC. Resident artists will also have the opportunity to participate in the large-scale international contemporary art exchange exhibition curated by CEAC—"Rolling Snowball" and its related activities.

The CEAC could also help mediate connections and assistance to artists for various art institutions in Xiamen and related institutions in other cities in China to hold presentations, exhibitions and lectures.

Institution	CEAC	Website	www.ceac99.org
Assistance Team	Yes	Studio	Yes
Accommodation	Yes	Local Artists Connection	Yes

Other The CEAC can give organizational and technical advice, assist in creating works of art from start to finish. The workshops involve media such as: ceramics & porcelain, engraving, letterpress printing, lithography, silkscreen, art publications, glass and crystal, granite and marble, lacquer, photography, film, video, sound, animation and newer digital technology, stainless steel, hammered steel, bronze sculptures, textile.

PS During your stay in CEAC, what aspect did you benefit the most? What tip would you like to offer future residency artists who also chose this host?

Sarah Mei Herman From September 2014 until January 2015, I was an artist-in-residence at CEAC in Xiamen. This experience and work period has been a very valuable and inspiring period for me as well as for my career as an artist. During this 4-month work period, I started my ongoing series *Touch*. I received all the help needed from CEAC regarding translations, finding and approaching models and any other issues I encountered. At the end of my work period, I presented my work in an exhibition at CEAC.

Since then, I have returned to Xiamen four times, which was made possible because of the connections I obtained through CEAC. In 2016 and 2017 through connections built by CEAC, my work was selected for the "Jimei X Arles International Photo Festival", and became a part of three "Rolling Snowball" series exhibitions.



Sarah Mei Herman, *Touch*, City Screen #1, Xiamen, 2014
Photo credits: Sarah Mei Herman



Sarah Mei Herman, *Touch*, Untitled, Xiamen, 2015
Photo credits: Sarah Mei Herman

PS What are the most prominent characteristics of the artist-in-residence programme at your institution?

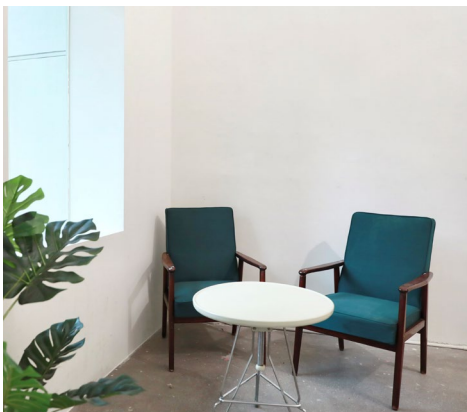
TS Three Shadows Photography Art Centre was China's first independent organization specializing in contemporary art photography upon its founding in 2007. It was jointly founded by the influential Chinese contemporary photographer RongRong and his wife, the celebrated Japanese photographer inri. The art centre includes exhibition spaces, a photobook library, a fine art printing studio, an education department, a bookstore, a cafe, and a studio for resident artists. Furthermore, we are willing to introduce artists to a diverse group of local artists and organizations. The location of residence is in Xiamen, which is a unique coastal city where tradition and modernity meet.

PS What are the most important traits you would like to see in the artists participating in your residency programme?

TS Three Shadows Residency Program not only welcomes artists who work in photography but also artists, scholars, and curators in other fields. We hope that applicants are relatively experienced with a number of published works under their belt and are capable of planning and completing artistic creations independently. They should also be flexible with potential limits in terms of technology or budget, and be able to overcome challenges and difficulties that could arise during the residency.

PS What is the theme of your 2022 programme? Could you give some examples of themes from previous years?

TS In terms of the theme, we often give the resident artists a high degree of freedom. Our residency programs in the past have covered a variety of themes, including rural culture, ocean ecology, and history.



The studio corner



The darkroom

PS In what ways do you expect the artists to interact with the local community?

TS Three Shadows will provide the resident artists with a wealth of exchange opportunities to build connections with the local culture and art scene through exhibitions, lectures, symposia, performances, concerts, and other events. Works completed during the residency have the possibility, through application, to be exhibited in the space at Three Shadows.



The library



The exhibition hall

Institution	Three Shadows	Website	www.threeshadows.cn
Assistance Team	Yes	Studio	Yes
Accommodation	Yes	Local Artists Connection	Yes
Other	If artists are interested in organizing sharing sessions, workshops, or other events, Three Shadows will be happy to provide space, staff, and publicity support.Three Shadows will interview each resident artist and write an interview article, which will be posted on Three Shadows' media platforms.		



Now let's travel to the south.

Guangzhou
Making Space
Times 101
Hong Kong
1a space*



Making Space

- PS

What are the most prominent characteristics of the artist-in-residence programme at your institution?
- MS

新xīn造zào,the Chinese name of Making Space, is derived from the name of the township where it's located, which also means "newly built". Situated between the city and the countryside, demolition and redevelopment, the university town and factories that manufacture goods for export, this area contains diverse elements of China's urbanization process and embodies the collage landscape of change and transformation.
- PS

What are the most important traits you would like to see in the artists participating in your residency programme?
- MS

They don't have to be mature artists, but they need to hold an open, serious, and responsible attitude towards their works. They should have the courage to challenge themselves and their preconceptions, take pleasure in discussions related to their works, and show constancy and persistence in their creative practice.
- PS

What is the theme of your 2022 programme? Could you give some examples of themes from previous years?
- MS

There is no definite theme yet, but we are hoping to support works on the artistic relationship with a place, everyday life, and individual experience, or some research-based projects. Previous resident artists at Making Space have researched and created works pertaining to family memories, personal perceptions, local history or materials, and other subjects.



The exhibition space

Making Space

PS In what ways do you expect the artists to interact with the local community?

MS As an independent art space that has been in Panyu District, Guangzhou for about 4 years, Making Space has established a loose but flexible relationship with the local community. In addition to exhibitions, artists can present the works of their residency through screenings, performances, lectures, or workshops in formats of their choice. We'd also love to explore with artists alternative ways to present their works, like moving exhibitions outside of space designated for them, or collaborating with other institutions.



Making Space during the bimonthly country fair

Institution	Making Space	Website	collectives.notion.site/collectives/Making-Space-5ffca5aecabb41419f2ce76cf7bb7da9
Assistance Team	Yes	Studio	Yes
Accommodation	Yes	Local Artists Connection	Yes

Other Making Space may organize exhibitions (supply purchase, poster design, text writing and editing) and discussions on artworks and exhibitions.

Making Space: Artist Experience

PS During your stay in Making Space, what aspect did you benefit the most? What tip would you like to offer future residency artists who also chose this host?

Rozana Lee I was the artist in residence of Making Space, Guangzhou, China in May 2019. I spent two weeks living and working at Making Space, creating video work responding to the Pearl River where the residency was located, as well as creating traditional Indonesian batiks using melted wax on Chinese silk and linen reflecting on my Indonesian Chinese cultural heritage. The works were exhibited at Making Space Exhibition Space from the end of May to July 2019.

During my residency, I was provided with a studio, technical and administrative assistance, as well as curatorial support. I was introduced to the local community where the residency was located. I had great engagement with artists, writers, and curators based in Guangzhou for discussions around the context of my work, and other topics on contemporary art in general. It was an enriching experience for me, I made many friends during my time at the residency, and I felt very much welcome, cared for and supported by everyone at Making Space. It was a home away from home to me.



Rozana Lee installing her exhibition at Making Space, 2019
Contersy the artist and Making Space.

PS

Can you briefly talk about past residency programmes that have hosted artists from Switzerland (or other countries)? For example, what was it like? What kind of assistance did you provide?

T101

Times 101, a residency space established by the Guangdong Times Museum during COVID-19, hasn't yet hosted any non-Chinese artists. However, during the pandemic, two Vienna-based artists remotely presented REHEARSAL ON SCREEN, challenging physical separation and distance through online interaction and performance with residents of Huangbian Village, where Times 101 is located. Moreover, the residency director has collaborated with international artists at various major art institutions in the last 15 years. And the Huangbian Village has also welcomed artists from different countries to carry out residency projects.

Over the past two years, we have primarily invited local artists. They have delved into people's lives and discovered topics worthy of discussion and experimentation. Together, we brainstormed project ideas, provided help for community connections and observation, supported the implementation of art projects, inspired community-based activities, curated exhibitions, and actively promoted and introduced artists to the public.



PS

To artists from outside of China, what would be the most attractive aspects of the city where your institution is located?

T101

Guangzhou is a city at the forefront of urbanization in China since reform and opening up. As the world's factory, it has spawned more than two hundred urban villages, where local residents, within the Cantonese cultural sphere, coexist with a substantial transient population many times larger, resulting in a mixture of hybridity, diversity, fluidity, non-uniformity, and wildness—akin to the local art ecosystem. Huangbian Village is a microcosm reflecting the historical dynamics of land policies and urban-rural supply-



demand relationships in rural China before and after its founding in 1949. Enveloped in urban modernisation, the village has been undergoing intense changes and is now home to 4,000 local villagers and 25,000 migrants.

However, this present landscape will soon be thoroughly transformed by the full gentrification of the city, becoming a chapter of history. The crowds will flow somewhere in the wash of urban construction, and other social strata will emerge to replace the old ones.

PS

Based on your experience, can you give some advice on how artists can make the most of their residency?

T101

The residency site offers abundant facets to observe and explore. Seemingly ordinary people also harbour countless stories. Take your time and make the most of it, you will find inspiration in the vibrant neighborhood. Stay here a little longer, you will discover and experience even more. Our space is located right in the midst of people's lives. If your project can ultimately reach the locals and lead to a dialogue with them, rather than being isolated in a gallery, I believe you will harvest something truly unique during this residency.

Institution	Times 101	Website	www.notion.so/101-Times-101-Community-Artist-in-residence-Project-958328f05d09427a82e1255053c29069?pvs=4
Assistance Team	Yes	Studio	Yes
Accommodation	Yes	Local Artists Connection	Yes

1a space*

PS What are the most prominent characteristics of the artist-in-residence programme at your institution?

1a The characteristics that 1a space cherishes the most of our artist-in-residence programme is the value of co-learning and co-creating. In our AIR programmes, we aim to create a safe space—in both the physical and virtual worlds—for artists to connect and challenge each other. For us, residency is to carve out that time and space dedicated to the artists to research, produce or contemplate about their practices without the pressure of material outcomes.

PS What are the most important traits you would like to see in the artists participating in your residency programme?

1a The most important traits for us are openness to new things and respect to fellow artists. We seek to work with artists who are happy to share with others, both artists and general public, and who have a curious attitude towards other artists' practice and HK culture.

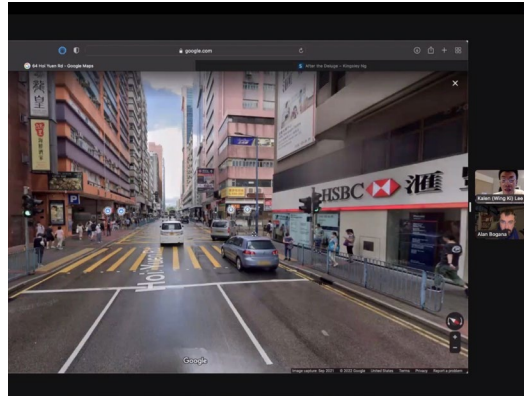
PS What is the theme of your 2022 programme? Could you give some examples of themes from previous years?

1a For 2022 1a space's programme will be focusing on the local community and how contemporary art could serve as the agent that helps to create a sense of unity in this polarised time.

PS In what ways do you expect

the artists to interact with local community?

1a We assume that the artists coming to HK are interested in HK visual art culture. And as a host, we will introduce the artists to the local art scene. Although we encourage interactions with the local community, it also depends on the artist interests and practice.



Alan Bogana exchanged with local art practitioners arranged by 1a space



Let's turn to southwestern China.

- Chengdu
 - LUXELAKES · A4 Art Museum
- Chongqing
 - ★ Organhaus
 - ★ YINZI Theater*

LUXELAKES · A4 Art Museum

- PS What are the most prominent characteristics of the artist-in-residence programme at your institution?
- A4 A4 Artist in Residence International Exchange Program (ARIE) experimented with bringing art into communities. The collisions between external art and local culture, and the interactions and discussions inspired by unforeseen results made artists' works more multi-faceted, but also drove interactions and shifts among local residents, communities, scholars, observers, and other social resources that were included.



Woodworking space

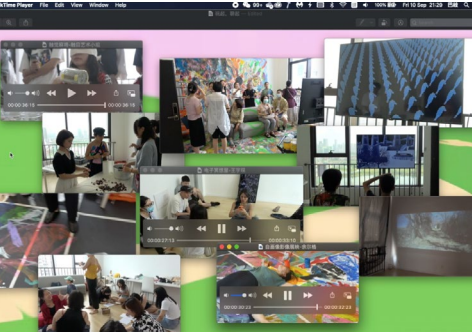
- PS What are the most important traits you would like to see in the artists participating in your residency programme?
- A4 We'd love to host artists who focus on commonality, connectedness, locality, and community participation.
- PS What is the theme of your 2022 programme? Could you give some examples of themes from previous years?
- A4 In 2022, the A4 ARIE Program will continue to focus on the "City Project" theme, emphasizing work that develops around a few keywords: commonality, connectedness, locality, and community participation. The program aims to inspire, experiment, connect, and constantly build, giving artists richer sites of research and discussion. Based on artists' own creative systems, materials, working methods, and experiments, the program hopes that artists will build more connections with local communities, residents, and program participants during their residencies, creating new experiences full of openness and creativity.

PS In what ways do you expect the artists to interact with the local community?

A4 Resident artists will be participating in the unique context comprised of the museum, the surrounding community, and the larger city that embodies the contradictions between a long history and fractured modernization. The working ecosystem for the residency also touches on various aspects of the local and the global, as well as a rich sampling of China's social groups and community practices.

During each residency, the museum team offers an active working structure that drives the development of artists' projects through the efforts of artist assistants, the implementation team, local residents, and observers. This structure helps resident artists to quickly understand the local context and build their own ways of working.

During their residencies, artists will be able to participate in the monthly "Shake Shake" program and open studios. Artists will have the opportunity to discuss and exchange with the museum's surrounding community, which hosts more than 1,000 events every year.



Open studio day



Artists and local residents

Institution	LUXELAKES·A4 Art Museum	Website	www.a4am.cn/index/en
Assistance Team	Yes	Studio	Yes
Accommodation	Yes	Local Artists Connection	Yes
Other	Residency artists will benefit from the followings: 1. Being selected and included in the museum's academic projects and exhibitions. 2. The opportunity of attending the "LUXELAKES Community Art Festival".		

PS During your stay in A4 Art Museum, what aspect did you benefit the most? What tip would you like to offer future residency artists who also chose this host?

Yu Erge A4 has given the artists all the help to satisfy their creative needs. They have given me a lot of support and creative space for my works, so that I could fully devote myself to creations. In the physical drama piece *Nighthawk* I have created during this residency, from recruiting actors to presenting the work and regardless of short rehearsal time, A4 has given a lot of coordination space, time, and personnel assistance.

The advice for future A4 residency artists is to enjoy life in Chengdu during the residency period and release your creative inspiration.



Yu Erge, *Nighthawk*

Hou Jiawen & Wang Xianjie We were kind of unfamiliar with Chengdu at the beginning. The shift of our identity from "tourists" to "artists" during our residency corresponded with the shift of our understanding of the city. Throughout this month, the most impressive places were not those popular scenic spots but places that are not well-known, such as the roadside stand we explored, the people we met in the process. A lot of things were hidden, so the process of "decompressing" these codes of information was a surprising part of exploring Chengdu, through which we also discovered a clue potentially connecting an art institution with the city.

LUXELAKES · A4 Art Museum: Artist Experience

Karolina Halatek Chengdu is the window for understanding China. Before this residency, I have never been to this country. This city is dreamlike, where you can find yourself in the neighbors that are a few years old, after taking a 15-minute metro you can teleport yourself 500 years backwards, seeing the traditional Chinese architecture in the natural, tropical environment. I found the diversity of the city fascinating, people seem to be relaxed, joyful, polite and modest, which creates a very friendly and soft atmosphere. Conceptual work that I have in my mind is like a seed that needs a proper ground to grow, specific conditions must come together. Under the pleading of the residents, it became clear very quickly that what kind of work can be realized within A4 Art Museum spaces. Every artwork starts from the imagination and then meets the material limitations and production possibilities.



Karolina Halatek, *Halo*, 2019

Organhaus

PS What are the most prominent characteristics of the artist-in-residence programme at your institution?

OH Organhaus places a strong emphasis on the relationship between art and society. We encourage explorations in experimental art as well as international exchange, artists' mobility, and the collision of ideas.

Chongqing, where Organhaus is located, is the youngest municipality directly under the central government in China (which has the status of a province). Its rapid urbanization and unique mountainous landscape will provide the resident artists with tremendous space for exploration and discussions.

PS What are the most important traits you would like to see in the artists participating in your residency programme?

OH Unique insights into art, ability to work independently, curiosity.

PS What is the theme of your 2022 programme? Could you give some examples of themes from previous years?

OH The theme of the 2022 residency is "the Local Project." It started in 2020 as an initiative to ask questions about the reality we are in as a local art institute under the pandemic. We invite artists from different cities to Chongqing to present and respond to the current world from multiple perspectives, exchanging ideas that spark imaginations, combining the focal points in their respective practices with the special experience of living in Chongqing. We also take advantage of this continuous program to record and present the artists' reflections and practices in reaction to the present moment.

Organhaus's residency in the previous years emphasized international dialogues and exchanges. We selected artists to join our international residency programs based on our interest and focus, planning around different themes at different points of



Studio



Exhibition preparation

Organhaus

time, including an interdisciplinary residency program on cities and urbanization, as well as residencies or exchange residencies themed on the modernity of cities in Asia. Since international travel has become difficult due to the pandemic, the current residency will involve more young Chinese artists, and in 2022 we will also launch joint residencies in different locations (Chongqing and Guizhou), hoping to build a better residency platform for artists through more diverse approaches. Of course, we hope that international travel will return to normal in the near future.

PS

In what ways do you expect the artists to interact with the local community?

OH

During the residency, we will take the resident artists to visit local artist studios, arrange talks and workshops with them, as well as exhibitions and open studios towards the end of the residency.



Curator Robin Resch



Lecture

Institution	Organhaus	Website	site.douban.com/organhaus/
Assistance Team	Yes	Studio	Yes
Accommodation	Yes	Local Artists Connection	Yes
Other	Organhaus is a local art institute as well as a community based on shared interests and reflections on art. They have excellent networks in the art circle of Chongqing and in southwestern China. They love to help interested artists make connections with their peers.		

Organhaus: Artist Experience

PS

During your stay in Organhaus, what aspect did you benefit the most? What tip would you like to offer future residency artists who also chose this host?

Sibylle Hauert

During my stay in Organhaus, I benefited from the structures of an “Artists Run Space”: Even as a foreign artist, I was warmly invited to share the local and national network of engaged artists, members and visitors. Different formats, like artist talks, exhibitions and joint excursions led to a quick but deep approach in other artworks and to fruitful exchanges. I never met before in only two weeks so many interesting artists—and to some of them I am still in contact today! Chongqing is a very beautiful town in an extremely beautiful environment with enormous potential to explore—and off the beaten track. Inspired by my stay, I was involved in the development of a 3D Sound Walk System.



Sibylle Hauert

Ursula Scherer

It was very helpful to have Chinese people close by who spoke well English. I enjoyed that there were other artist residents there with whom I had a lot of exchange.

Explore the neighborhood and the city of Chongqing.

PS Can you briefly talk about past residency programmes that have hosted artists from Switzerland (or other countries)? For example, what was it like? What kind of assistance did you provide?

YINZI Between 2014 and 2019 we had a series of collaborations with Swiss artists in the forms of co-production, cross-boundary exhibitions, invitations to art festivals, arrangement for tours, screenings, children theater workshops, and dance workshops.

In 2018, Marie-Caroline Hominal came to Chongqing with her research on tiger and her adorable son. Over the period of three weeks, she visited a few artist studios and public space in search of elements related to tiger. She and independent local artists kept communicating and discussed



Marie-Caroline Hominal

the plan for co-producing an exhibition. In the meantime, she revisited *Le triomphe de la renommée*, a one-to-one encounter at YINZI Theater and shared this work again through a video sharing session.

We were honored to have some in-depth collaboration with Anne Rochat in 2019. The theme of her residency was “Doris Magico’s Nose is Facing Chongqing”. This new series was the fusion of a character who is being observed while observing the immensity and madness of the biggest city in the world, which is devouring the luxurious nature or being devoured by a plentiful nature. This collaboration was a big challenge to our team, because the artist chose to stage a performance in the rushing Yangtze River in winter. To help her complete her work, we assisted her during visits to studios and old factories, and with filming of abandoned spaces and her act of swimming. We also asked for approval from the local authority so that the artist was able to work relatively independently and complete the filming.

PS To artists from outside of China, what would be the most attractive aspects of the city where your institution is located?

YINZI Why Chongqing? Chongqing is a cultural amalgamation of city, town, county, village, mountain, water, and docks, with every corner teeming with history, aesthetics, and visual elements. From the visual experience of changing scenery to village-like structures scattered in the city, from the differences between urban districts to the rapidly



Anne Rochat in Chongqing

evolving internationalization, Chongqing embodies the epitome of urban culture in contemporary southwestern China.

Why Huangjiaoping?

We are very fortunate to run the theater space here, the first black box theater to provide international residencies in southwestern China. We spent ten years exploring possibilities of the presence of a small theater and went on to reflect on the meaning of creating works at a small the-

ater. YINZI Theater can be a site for diverse artistic creations and exchanges, disrupting the idea that the theater is only a physical space for performances.

Why YINZI Theater?

YINZI Theater is one of the few institutions in southwestern China that provides international residencies in performance art. In 2016, YINZI Theater launched YINZI Young Director Residency Program (YYDR), which collaborates with performance artists from across the world. We welcome screenwriters, directors, actors, producers, and critics, and look forward to inspiring each other and driving the development of local performance art through face-to-face exchanges.

Artists can have full access to the theater space, for rehearsals, performances, workshops, and lectures. The administration team can also arrange visits to museums and art spaces, studios of local artists. We also coordinate research on sub-culture groups, help recruit dancers, organize workshops and symposia.

PS Based on your experience, can you give some advice on how artists can make the most of their residency?

YINZI Residency for performance art is different from that of visual art. It is more like creating as a group. We hope that the artists have a relatively concrete plan (including theme and schedule) for the residency prior to starting, and we ask that they have a basic understanding of the local culture of Chongqing as well as the development of YINZI Theater. We will provide resi-

YINZI Theatre*

dency artists with comprehensive support, like recruiting local dancers, inviting installation artists, and coordinating with lighting technicians. By communicating in advance, we make sure that the performance artists can get the most out of the residency.

YINZI Theater is surrounded by a wealth of sub-culture space, like abandoned railways and warehouses. In 2022, we will devote major efforts to immersive theater. We welcome artists to create here, be it sound experiments, dance performance or environmental theater. We aspire to meet artists who are willing to embrace danger and engage in experimental creations.



Narrative field. Dream space, Resident and performance, YINZI Theatre, 2017

Continue to explore central China.

Wuhan
Surplus Space

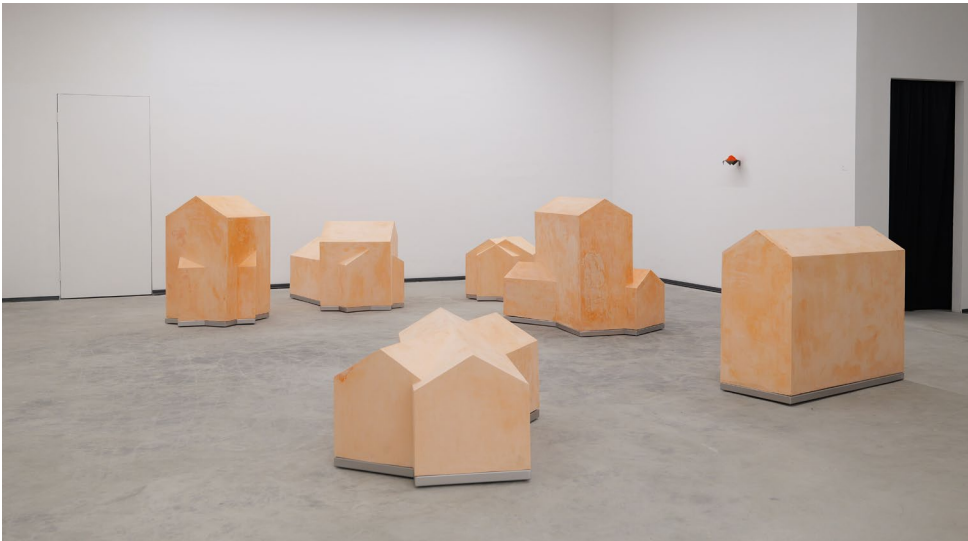
Surplus Space

PS Can you briefly talk about past residency programmes that have hosted artists from Switzerland (or other countries)? For example, what was it like? What kind of assistance did you provide?

SS In March 2019, Wuhan Surplus Space collaborated with Swiss artist Anne Rochat for a live art performance, followed by an interactive workshop open to the public. We also invited Anne to give a lecture on her work at the Fashion Art College of Hubei Institute of Fine Arts. The setting for Anne Rochat's performances was the Red Chair Theatre, part of Surplus Space, and known for hosting drama, theatre, and music festivals, attracting large crowds of college students and young adults. The response to Anne Rochat's performances and workshops were highly positive, with large audiences.

PS To artists from outside of China, what would be the most attractive aspects of the city where your institution is located?

SS Despite the pandemic, artists worldwide have become aware of Wuhan and the city's unforgettable memories during the COVID-19 outbreak and the subsequent changes. Wuhan's greatest attraction lies in its rich history, unique geographical location, as well as the blend of old and new urban textures and cultural ambiance. Dubbed the "City of Universities," and hailed as the "Capital of Punk," Wuhan has a vibrant (underground) art scene, including rock, street dance, and graffiti. The mixture of artistic, cultural and urban elements lends it a distinct urban character, offering a glimpse into an authen



Exhibition by artist Li Nu

PS Based on your experience, can you give some advice on how artists can make the most of their residency?

SS Our residency programs are customized based on the artists' thoughts and needs as well as on local characteristics of the residency environment. To assist our artists in residence, we involve proficient bilingual volunteers to assist artists during their visits, while arranging interactive sessions with young creators and students from art academies and beyond.



Performance by residency artist Anne Rochat



Workshop by Anne Rochat

Institution	Surplus Space	Website	surplusspace.cn
Assistance Team	Yes	Studio	Yes
Accommodation	Yes	Local Artists Connection	Yes

★
We look forward to receiving your application
and hosting you in China. See you soon!

