

**The Macro Possibilities of a Micro Art Space
- An Interim Report on Microresidence Research -**

June 2012

Youkobo Art Space
Tokyo

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Preface

As the co-director of a small scale artist in residence program (referred to AIR hereon), and a member of Res Artis for 10 years I have come to understand many different forms of AIR management. AIR first and foremost exist as a base for artists to pursue their practice, but the reasons for their existence are various and dependent upon the intention of the managing organization. In the case of art universities or academies there is a concern for art education and the training of artists. In the case of local authorities there is often an aspect of community development and tourism promotion. However in the case that AIR programs are run by artists themselves, then actual artistic practice becomes the key point of focus and the fact that the artist takes up living as another resident of a local area can be viewed as a point of particular commonality between such artist run programs.

The AIR program of Youkobo Art Space is an independent small scale residence program which holds artists at its heart, and as the very phrase "residence" suggests, it provides a space for artists to pursue their practice with freedom, and builds a firm link with artists who have a strong awareness of the importance of a comfortable environment for creative production. Here artists are able to undertake a stay of up to 6 months and may also be accompanied by their partner and/or children. Furthermore as Youkobo also undertakes the development of activities as a form of community art centre, in parallel to its other programs, artists also have the opportunity to engage with the local area upon a deeper level.

In participating in the Res Artis General Meetings which take place once every two years I have felt that the main issues which can be shared between AIR leaders and associated organizations (including arts councils, foundations, education institutions, artists etc), along very different social backgrounds depending on each country, are focused upon academic discourse on art and cultural theory, cultural economics and other popular issues of art. However up until now there has been little discussion upon the issues of microresidencies, which in fact can be said to make up 1/4 of Res Artis members.

Within this context we began to seriously investigate the state of microresidencies in 2011. This report included a collation of this survey and is put together in hope of instigating further discussion and debate concerning microresidencies.

Tatsuhiko Murata
Youkobo Art Space

The Term "Microresidence"

This term was suggested to Youkobo Art Space in a short essay written by New York based artists Luis Recoder and Sandra Gibson during their stay at Youkobo in 2005

Appendix I:

Youkobo Art Space: A Micro-Flexible Arts Community in Tokyo

A Brief Essay of Appreciation by Luis Recoder and Sandra Gibson 2005

I. An Attempt to Define Microresidencies

The worldwide network of artist in residencies, Res Artis, has joined numerous members and promoted the development of artist in residencies across the globe. Currently (April 2012) there are over 400 members of this network. These include not only large scale institutions, but residencies of all shapes and sizes, drawing us to question how we in fact define an artist in residence. What is the function of a residence? What are their benefits? The answer to this depends upon each residence itself and each artist.

In tackling these issues it is important to consider the different environments and social context in which each residence engages in its activities. Amongst such varying conditions we must also examine the awareness of society towards artists, their position within such a social framework and the importance of their artistic engagements.

Today at a time when the development of independent artist spaces initiated by artists and art organizations, for the purposes of promoting artistic and cultural exchange, is gaining further ground, autonomous, artist run, grass roots residence programs are also spreading worldwide. The growth of such small scale residence programs surely points towards a new direction for AIR.

Further to understanding the possibilities of residence programs and their significant role, microresidencies are joining in a movement to create a platform which joins together a range of different small scale groups and organizations in mutual support and collaboration.

This research was initiated by Youkobo Art Space, but we believe it is vital to encourage a de-centralized network in which each microresidence member takes responsibility and wish to foster a discussion in which each member can take equal part, adding their own contribution to the network itself.

What is a microresidence ?

- Small Scale (in terms of size of facilities)
- Small Scale (in terms of budget)
- Artist Run
- Independent
- Grass Roots
- Highly Flexible

High level of support for artists

Taking special care of human relationships

While we are aware of the ambiguity of the term "microresidence", we would like to propose that even if not all of the above categories are met, residencies which fulfill the majority of these conditions may be defined as "microresidencies", and while using such a subjective phrase it is up to each organization to determine their own position.

In the ongoing development of this network we hope to give focus to the macro possibilities of the micro.

II. An Examination of Microresidencies

Results and Analysis of Microresidence Survey

Between August 2011-June 2012 Youkobo Art Space, Youkobo sent out a survey to 164 different residence programs across the world which we felt may correspond with the term "Microresidence".

1. Objective and Outline of the Survey

The intention of this survey was to gain an insight into the range of small scale independent residence programs being facilitated world wide, the kind of support they offer to artists, the emphasis of their programs, their organization and vision towards a proposed "microresidence network".

Identification of Suitable Residencies for this Survey

These residency programs were identified through the information gained through the following resources and network. A list of the residencies approached may be found in the Appendix II-1: List of Microresidencies Approached

-International Networks:

Res Artis	http://www.resartis.org/en/
Trans Artists	http://www.transartists.org/
Intra Asia Network	http://intraasianetwork.org/
Triangle Arts	http://www.trianglearts.org/

-Japan Based Networks:

Air-J (database of the Japan Foundation)	http://air-j.info/
J-Air Network	http://www.endeavor.or.jp/j-airnet/
Trans Cultural Exchange	http://www.transculturalexchange.org/

-Personal network

Through research of members of staff of Youkobo
Through introduction by artists in residence at Youkobo
Through introduction of other cooperating organizations

Survey Categories

The categories of the survey may be viewed on the questionnaire sample paper.
Appendix II-2: Questionnaire Sample "Microresidence Research"

Survey Data

From the 164 residence facilities approached we received 30 responses from across Europe, Asia, Oceania and the Americas. Here in this interim report we have attempted to collate and analyze these responses. We do not claim these results to show a universal trend in microresidencies and our sources of data are of rather limited number and only from certain regions of the world so can not be said to representative of microresidencies in general, however

from the answers we have very kindly received from these surveys we have been able to put together an overview of information which includes residence programs from many different regions of the world, working in many different circumstances. We hope this survey will encourage an appreciation of these differences as well as commonalities between the various residence programs and provide the first step in examining the presence and important role of microresidencies.

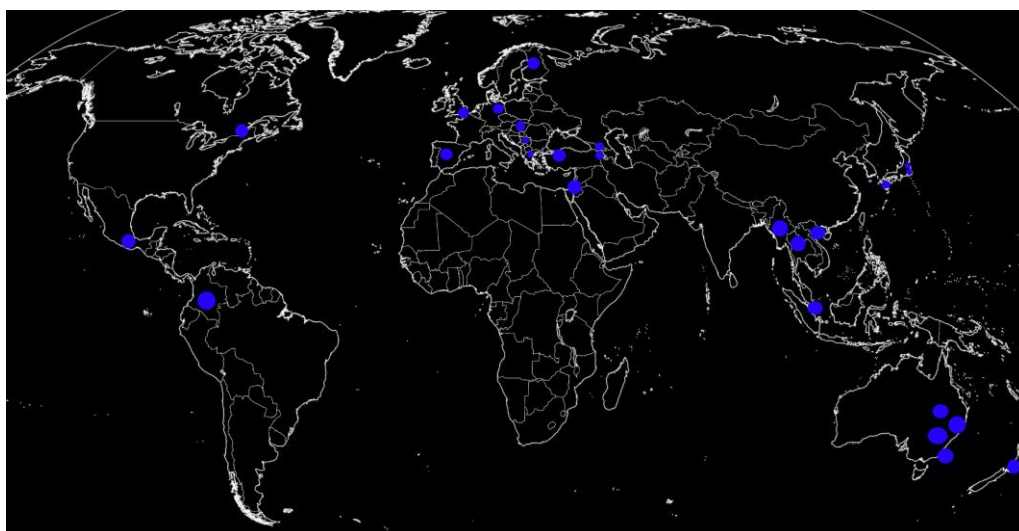
Part of this survey was also to gauge interest in creating a microresidence network and gain opinions on how such a network should function. Based upon the responses of each organization we have drawn up some very simple suggestions on how to move forward in the formation of this network, which we hope you may all still have interest to be part of.

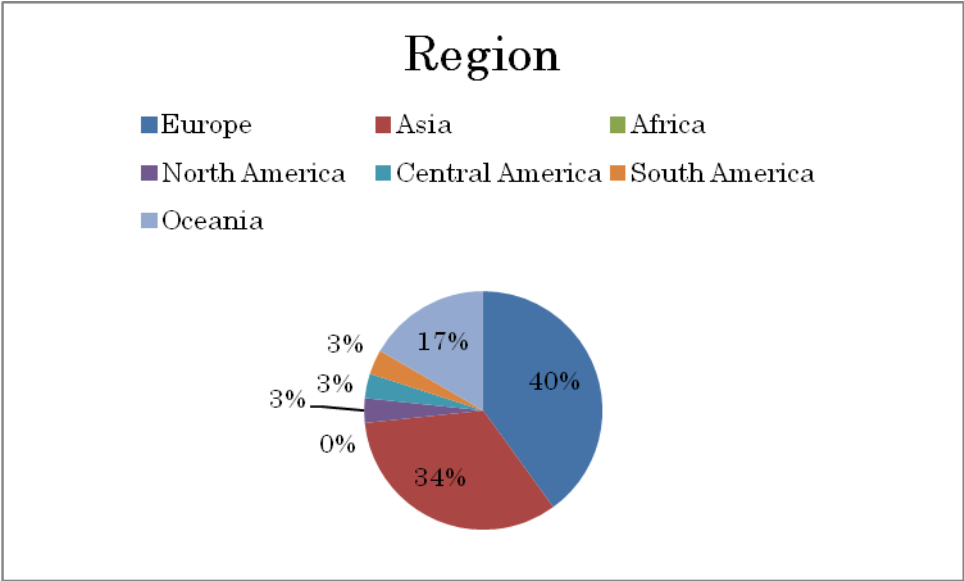
For a list of residencies which responded to the survey please view Appendix II-3: List of Responding Microresidencies

2. Analysis of Collected Data (from the replies of 30 microresidencies)

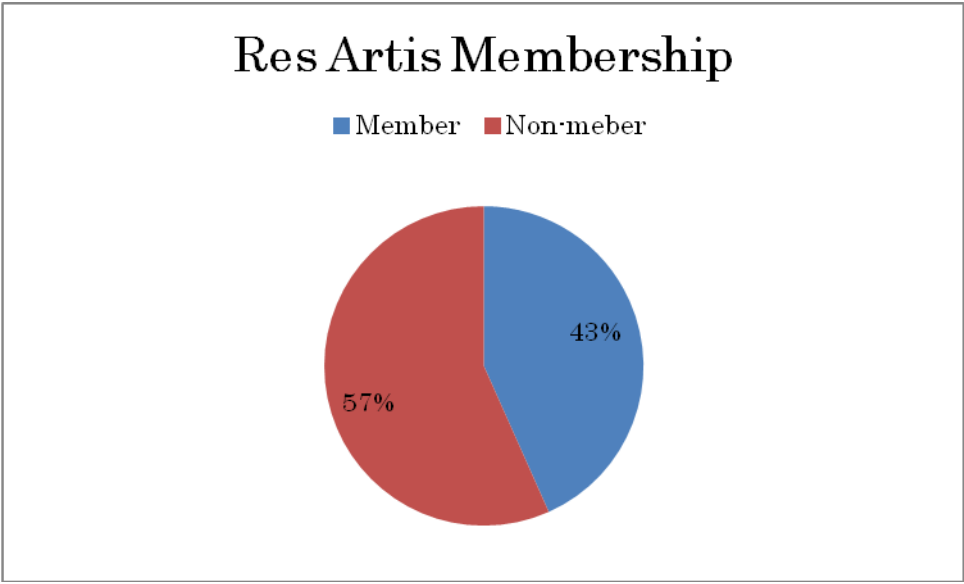
Below we have analyzed the gathered data through a series of pie charts which enable us to visualize information on the following details of the responding microresidencies:

Region, type of organization, residence duration, residence period, support offered to artists, occupancy capacity of facilities, sources of funding and budget, method of selecting artists, approach to promotion and various other information. Furthermore qualitative data which can not be put into such a format is collated at the end.





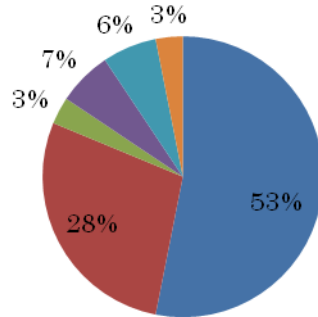
The largest number of residencies are based in Europe, shortly followed by Asia (half of which are based in Japan), a significant number are also based in Oceania, with a minority of respondents coming from the Americas, while no responding residencies are based in Africa.



13 out of the 30 residencies responding to the questionnaire are currently res artis members

Type of Organization

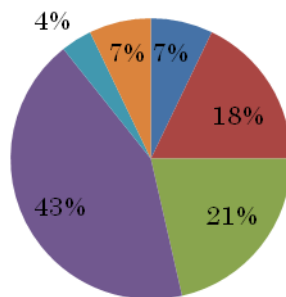
■ Artist Run ■ Independent ■ Association
■ Company ■ Non-profit ■ government



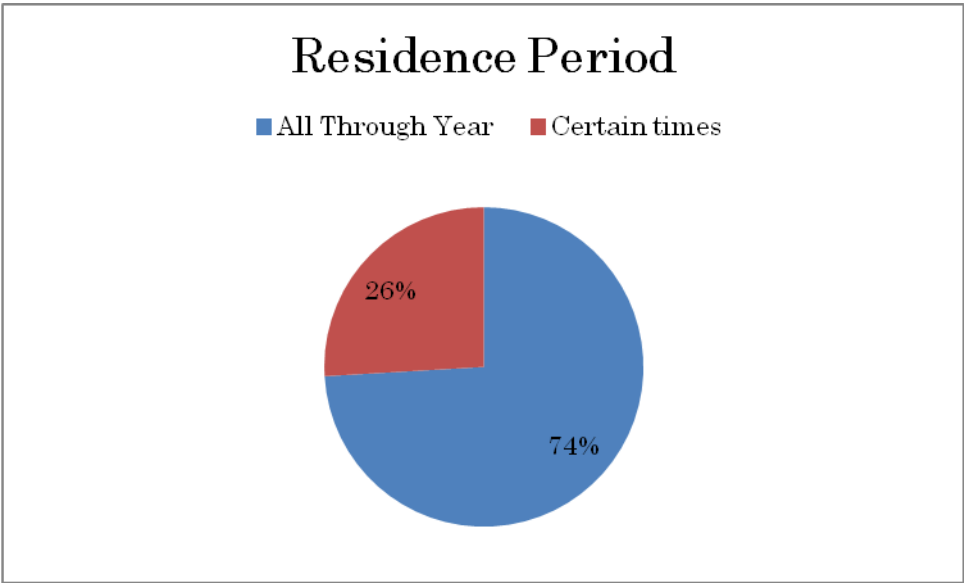
Most organizations define themselves as artist run or independent. The consciousness towards “artist run” particularly high amongst the responding group.

Residence Duration

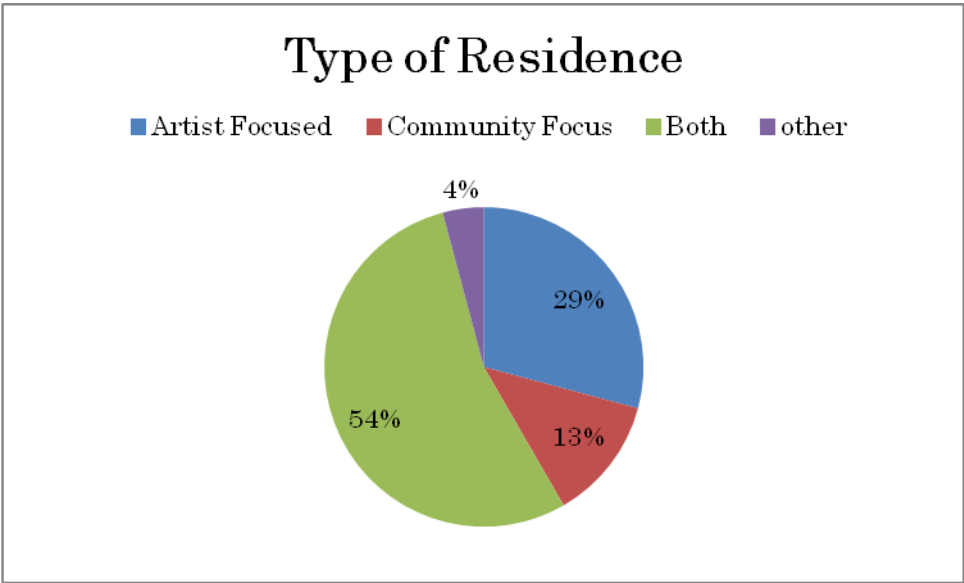
■ 2 weeks ■ up to 1 month ■ up to 2 month
■ up to 3 month ■ up to 6 months ■ up to 1 year



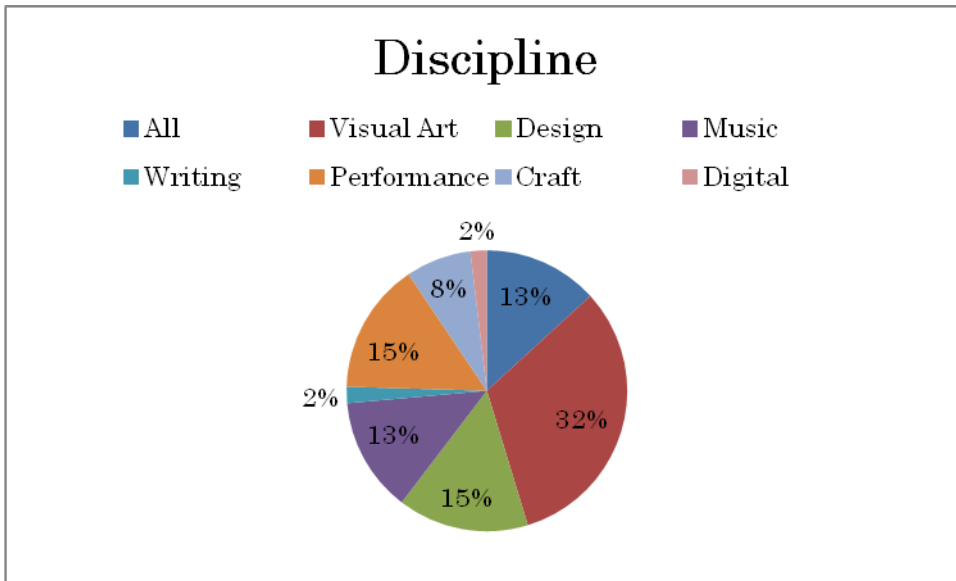
Most residence programs can cater up to a 3 month duration of residence, with a significant percentage being focused on 1-2 monthly residence projects.



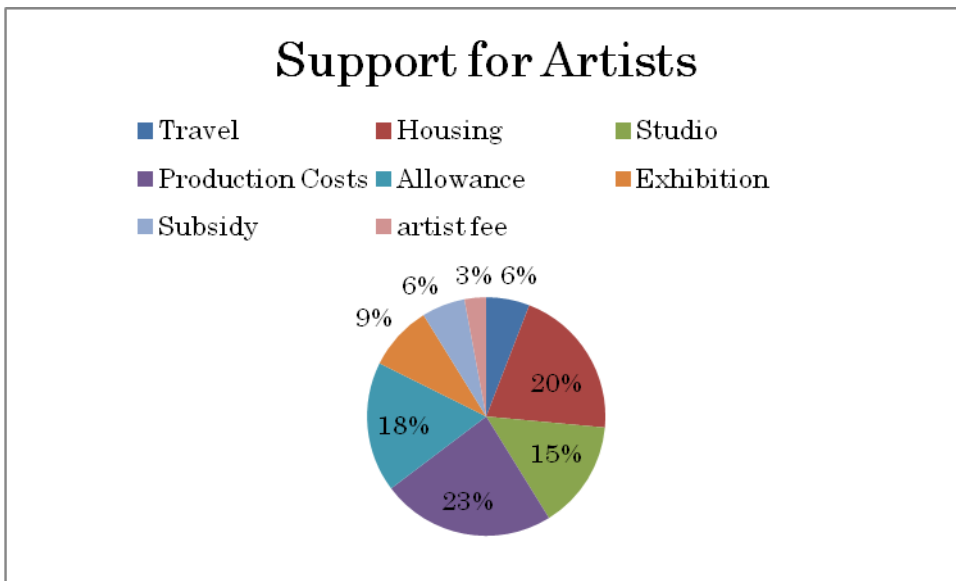
The strong majority of residence facilities hold their programs throughout the year



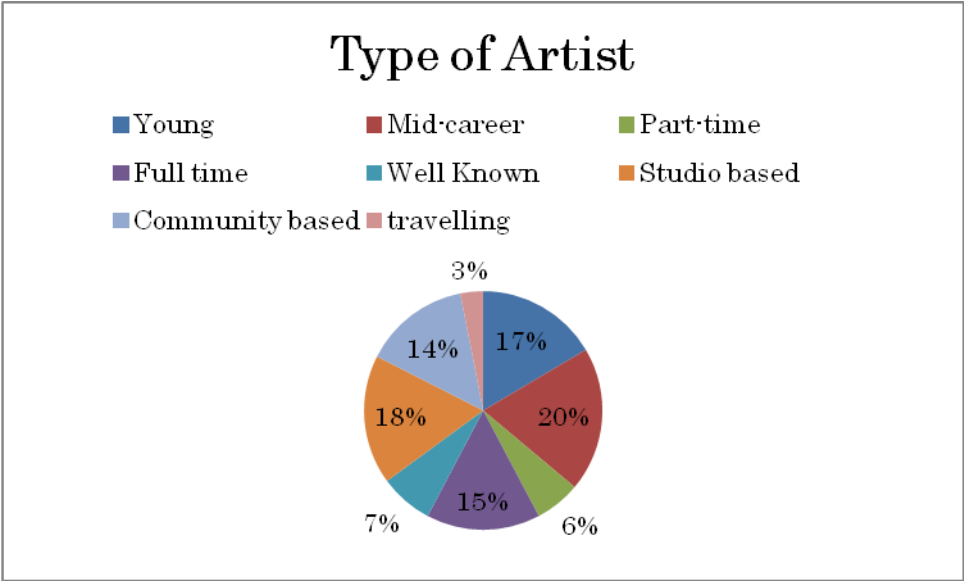
Over half of the organizations define their residence program as both artist and community focused. One third of the organizations position themselves as artist focused and only 13% define themselves as community focused.



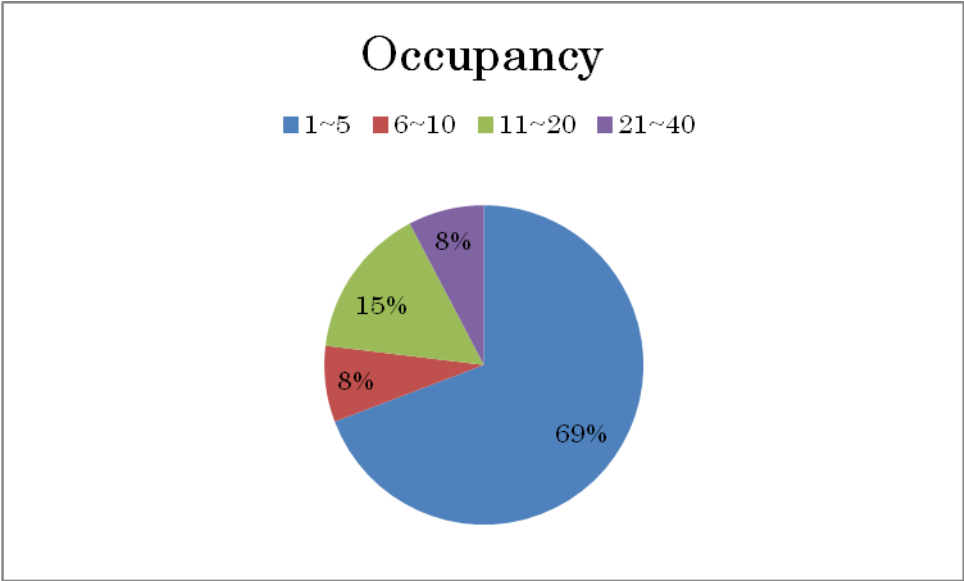
There is a wide spectrum of art forms supported by the residencies, with visual art being a core focus, accompanied by design, music, writing and performance.



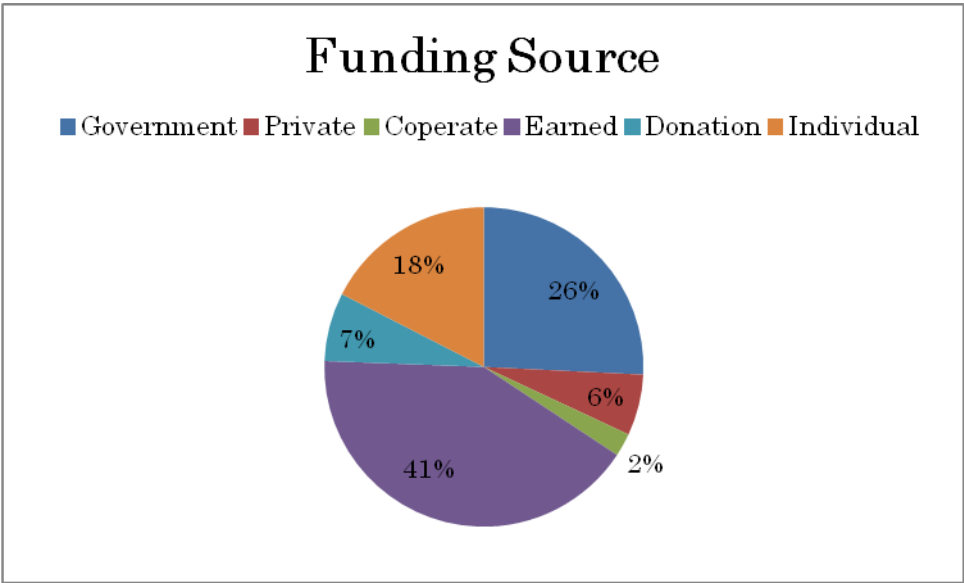
Support provided to artists is mainly focused on production costs, as well as significant support provided towards accommodation, daily expenses and studio.



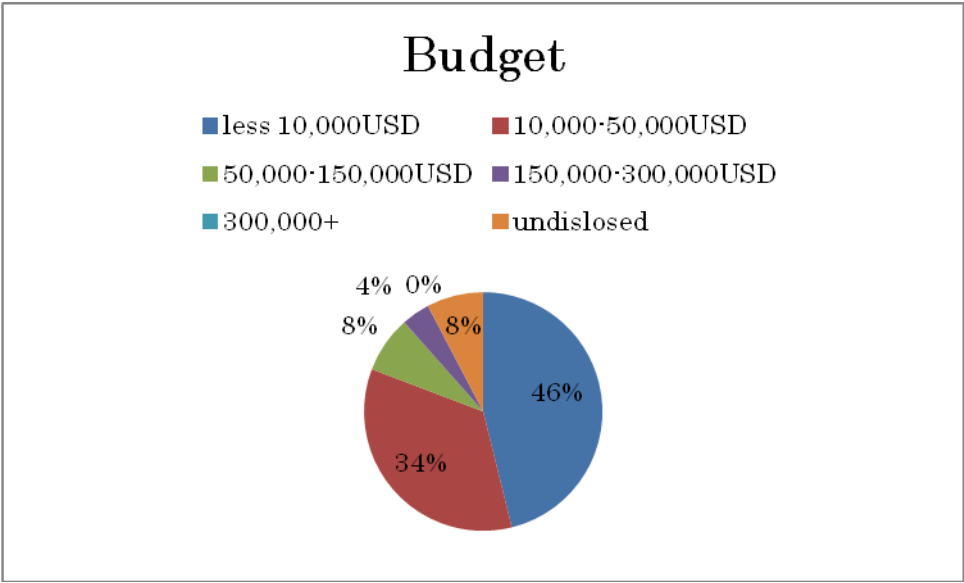
There a wide range of different artists participating in these programs, with a marginal lead being taken by mid-career and studio based artists, along with significant presence of young, full time and community based artists.



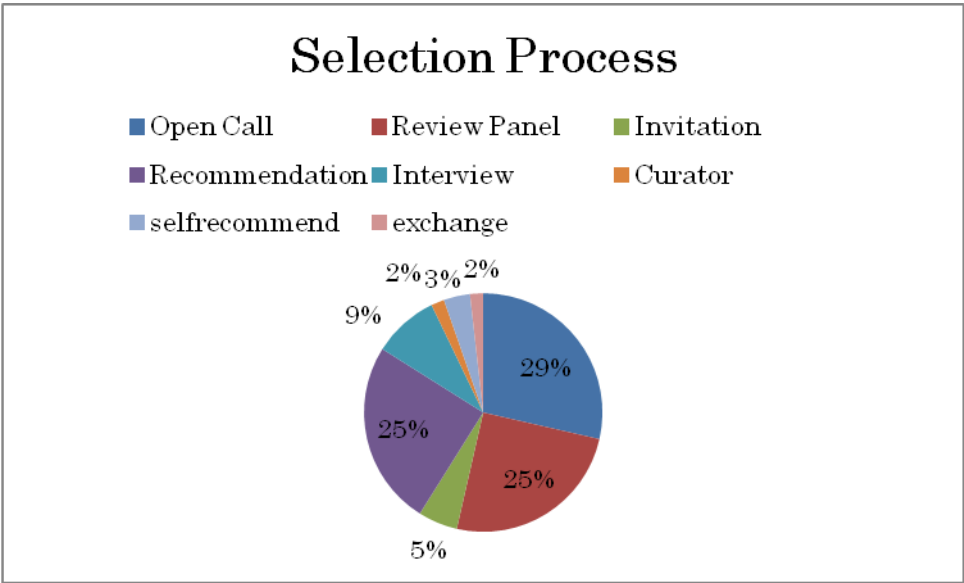
The majority of residence programs cater for small numbers of artists at any one time ranging between 1-5 persons



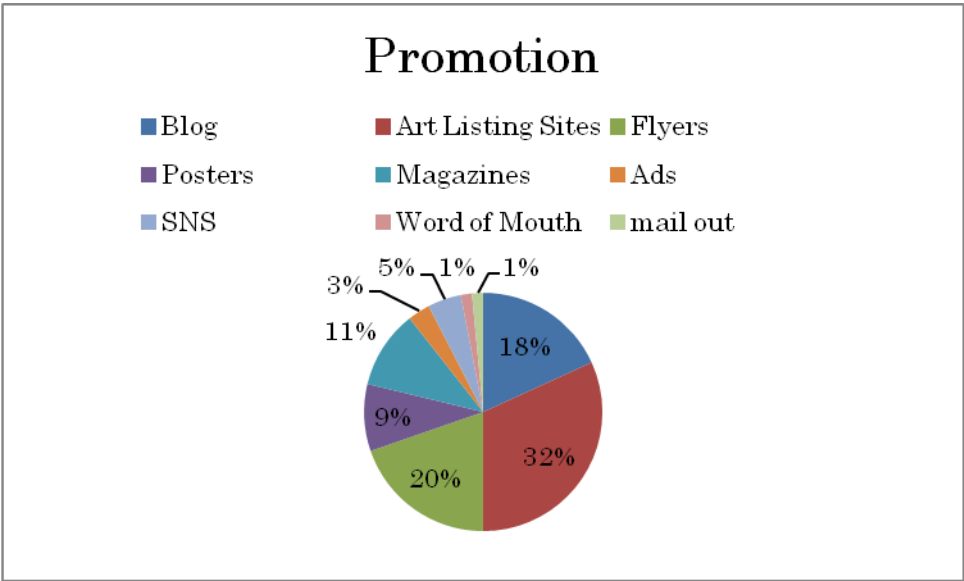
More than one 40% of all income for residence programs comes from earned income, illustrating that micro-residencies often depend on being self-sustaining. Furthermore with 18% of income coming from individual contributions this reflects the dependence on individual funds and personal dedication to such programs. However in counter to this over one quarter of funding is relied upon from government sources.



This demonstrates that the majority of microresidence programs work on a small budget under 50,000USD



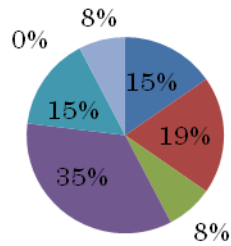
Models based on open calls, review panels and recommendations are most prevalent amongst the residence programs



Art listing sites are most heavily relied upon in the promotion of residence programs, followed by blogs, websites and flyers

Expectations towards the Artist

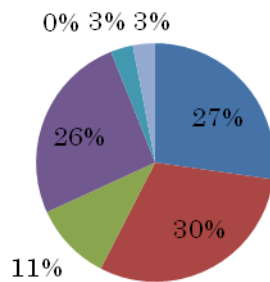
- Able sell work
- Workshop
- exhibition
- public event
- Able to part-time work
- Artist talk
- Report



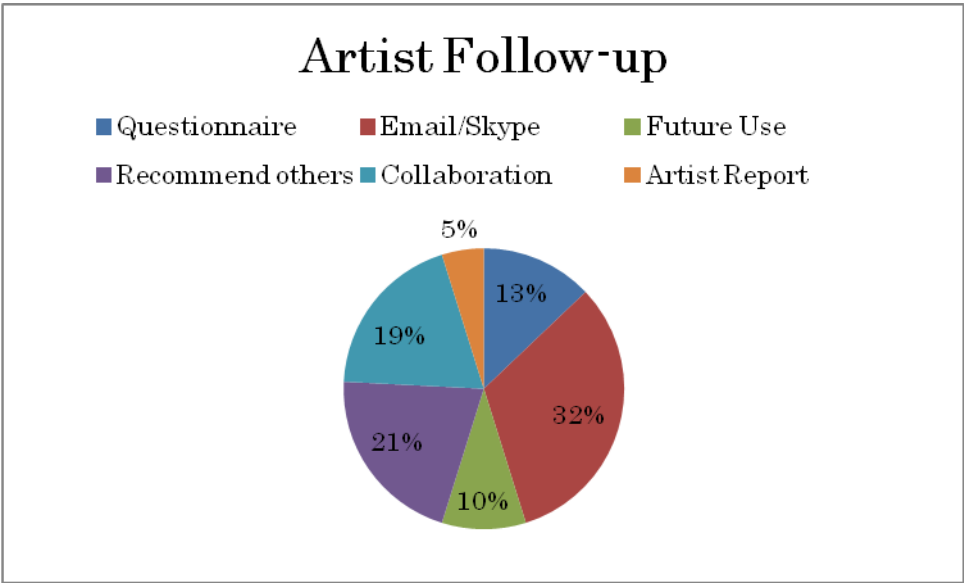
Generally artists are expected to hold an artist talk as part of their residence program followed by 15% expected to hold an exhibition, as well as being able to undertake part time work and sell their work.

Public Program

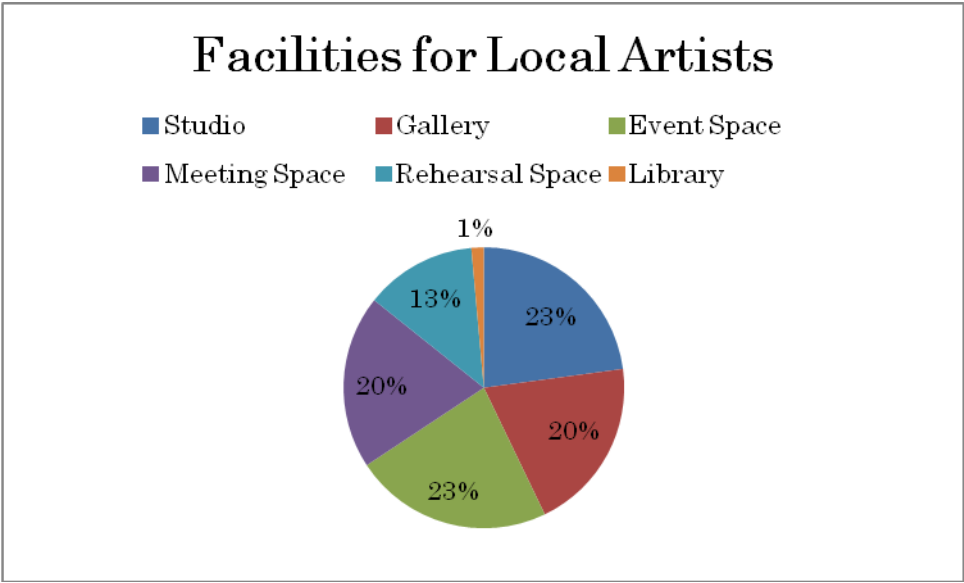
- Workshop
- Exhibition
- Education
- Artist Talk
- Expedition
- Symposium
- Cultural Events



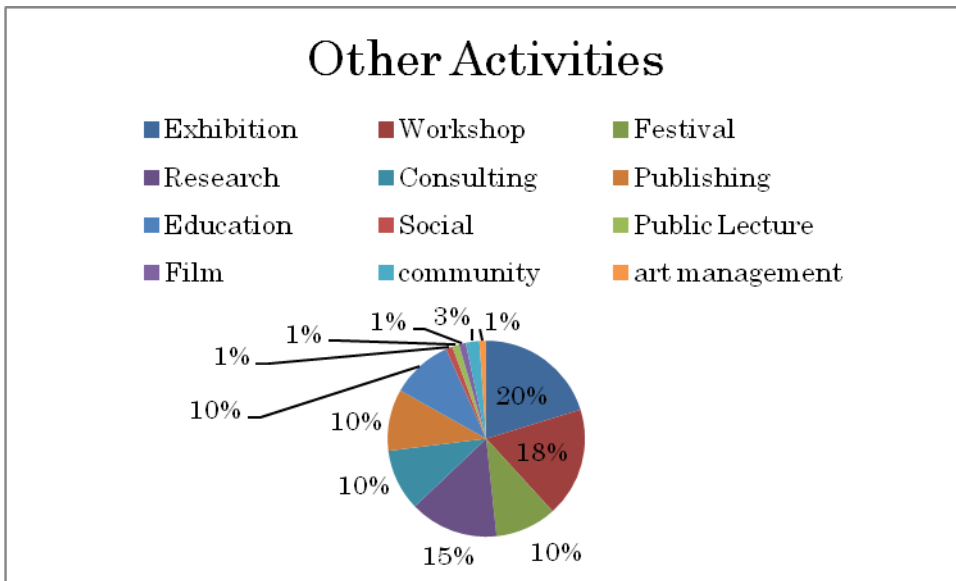
As part of the residence program it is often the case that the artist engages with the local public through exhibitions, workshops and artist talks.



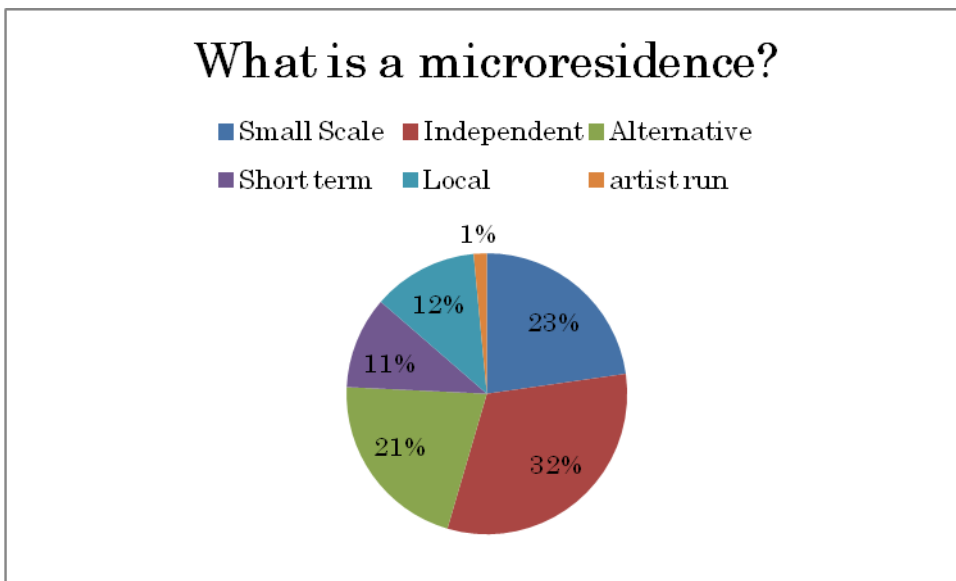
As one may predict dialogue between the residence organization and participating artist after the residence program is largely conducted online via email and skype etc, however there is also a significant outcome of future collaborations emerging between the artist and organization and recommendations towards further participating artists.



Generally all the spaces surveyed provided some level of facilities for local artists as well as the residence artists. These are largely centred on studio spaces, meeting spaces and event spaces and gallery spaces.



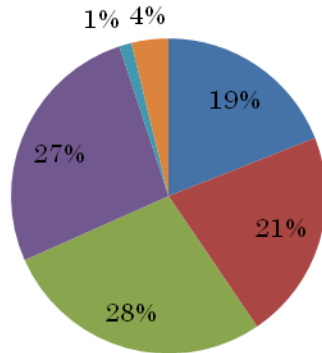
Most organizations are not only concerned with running an artist in residence program but have a large range of other activities which are reflected in this graph, with workshops, exhibitions and research appearing to be a particular focus.



The graph demonstrates that there is no single answer to such a question however "independence" is a highly important factor in such a determination, with small scale and alternative also being provided with particular emphasis.

What is expected of a microresidence network?

■ Publicity ■ Advice ■ Exchange ■ Collaboration ■ Network ■ Funding



We would like to understand more about the benefits which potential members would wish to gain from joining our proposed network. We can see here clearly the greatest demand is for exchange, then followed by a strong urge to collaborate and share advice, while if such activity could also contribute to the publicity of the organizations this would also be welcome.

Qualitative Data

We also asked a range of qualitative questions which can not be collated into simple graphic form but the responses are listed here below.

Why did you create a residence?

- Meeting point for creators
- International and cultural exchange
- Time and space for experimentation
- Support for young artists
- Improve local understanding of art and culture
- Distributing info about the world through artists – broadening awareness
- Multicultural cross media dialogue
- Professional development
- Growing creative communities
- Inspire new actions by new setting
- Collaboration

- Engage new context
- Critical discussion
- Local education

What is the role of a microresidence?

Don't know what is micro

- An alternative to institutions
- An alternative economy
- Individual driven which has + and – points
- A space more personal and with more freedom
- Support for young artists
- Connecting with community
- Quick turnaround

Issues you would like to deal with

- Need for alternative space
- Need to share experiences and audience
- How to get funding
- Strengthen grass roots activities
- Alternative economy
- Improve programming
- Make connections with curators and writers
- Building community

How should members cooperate as part of the network?

- Residency exchange
- Directors/staff/ researcher exchange
- Collaboration project between artists in different residencies on set topic
- Exchange experiences ideas
- Joint workshops
- Research collaboration

3. Summary

The data gathered from the questionnaire responses indicates clearly the high range of diversity between microresidencies, the category itself adding to the widening of our understanding of artist in residence programs.

In summary we may discern that the organizations which gave their support to this survey were concentrated in Europe, Asia and Oceania, areas which Youkobo already has particular links with. The slight majority of residencies are in fact not members of Res Artis, indicating that there is no comprehensive database of artist in residence programs. A great number of these residencies are artist run or independent organizations, indicating how autonomy and the role of the artist are central to such programs. These programs generally run for up to 3 months at a time, throughout the year and give equal emphasis to supporting both artists (of many different backgrounds) and communities, in not only the field of visual art but many other creative genres. Yet the motivations of each organization towards establishing a microresidence are extremely wide ranging and reflect the diverse philosophy of each centre, with some wishing to provide support for the development of the individual artist, while others look towards the wider cultural and social impact of artistic exchange.

The funding conditions of these organizations also reflect that microresidencies are micro in terms of budget too, with the majority working with a budget of under 50,000USD, which is largely earned income, demonstrating how microresidencies have pursued a self sustaining system and alternative economy in which over-reliance upon funding support is avoided. Having said this a significant proportion of residencies do receive public funding which points to a particular recognition which even small scale residencies have begun to gain.

Each residency is highly active in the provision of a public program, which gives the resident artists the opportunity to engage with wider local communities, while the local art community are also often provided with various facilities by the organizations. The strong ties which are formed between the artists and microresidence organizations may also be found in the fact that in addition to continuous dialogue via email etc. the relationship between the two parties is often developed through further collaboration or recommendation of other artists after the initial residence has been completed.

As to their vision of microresidencies and the possibilities of their network the organizations have a strong sense of microresidencies being defined not only by their small scale but also through their autonomous independent position and their function as an alternative to large scale long established programs. In considering the role of microresidencies here again an emphasis is placed on the personal relations between artist, host and local community, while the freedom given to artists to pursue their own ideas is also highlighted. In joining a network they greatly anticipate the opportunity for collaboration which presents their willingness to connect and work with each other, engaging in exchange and sharing advice, while also seeking the opportunity for increased visibility and publicity, while many residencies naturally wish to deal with issues of funding they also have a wider vision to improve their programming, community ties, network of arts professionals and the provision towards the alternative through such a microresidence network which they hope may be achieved through joint projects focusing on artist and staff exchanges, joint research, workshops, exhibitions and general sharing of information.

III. Microresidencies and their Possibilities of Network

In order to seek out the possibilities of a Microresidence Network 160 different microresidencies were approached world wide with a request to complete a questionnaire, amongst which 30 residencies actively responded to the survey, sharing highly insightful information. Through the analysis of this data we have been able to discern the following potentials.

Microresidencies have become a global phenomenon and with numerous backgrounds to their instigation, including development from shared artist studios, re-utilization of disused spaces and community engagement through art, such residencies will continue to grow in widening diversity.

Amongst such a diversity of individual residencies pursuing their independent activities with such a range of objectives what necessity is there for such a network? And if there is such a need what form should this network take?

If we take a long term perspective to building a sustainable platform perhaps it is most suitable if each residence may actively participate with freedom in a de-centralized network.

In order to question the role of microresidencies within both the art world and wider society, and to provide greater visibility to this significant presence we aim in particular to pursue the following areas.

1. To make clear the role and position of microresidencies
2. Share advice and experiences in tackling issues which microresidencies face
3. Pursue new forms of collaboration/cooperation and widen the vision of residence programs

In order to implement such objectives Youkobo has engaged in various activities. In December 2011 as an "Open Talk About Microresidencies" the directors of artist run residencies from Singapore, Vietnam and Itoshima city, Fukuoka prefecture, gathered together for the first debate upon the possibilities of a Microresidence Network. Following this Youkobo continued to facilitate a regular series of public events under the title of "Open Talk About Artist in Residencies" in which artists who have direct experience in joining microresidence programs shared their experiences, while also engaging in critical dialogue with the residence host as to the benefits of the program and how they may be further improved. Furthermore this October and November 2012 a wide range of microresidence leaders from around the world will be gathering in Tokyo, and we will discuss and debate in detail which direction the network should take from here.

In addition to this in order to further the visibility of microresidencies and widen awareness towards their diverse presence we aim to publish a microresidence directory in early 2013.

On the basis of this interim report of microresidence research we greatly anticipate the further development of debate and engagement between microresidencies and look towards a microresidence network which is able to offer something which will enrich all of our individual engagements, the possibilities of which start from here.

APPENDIX

I. A Letter from Luis Recoder and Sandra Gibson

Youkobo Art Space: A Micro-Flexible Arts Community In Tokyo

A Brief Essay of Appreciation by Luis Recoder and Sandra Gibson

What makes Youkobo Art Space unique as an artist's residency is its intimacy of scale – or more to the point: Youkobo Art Space as micro-residency.

In an impromptu presentation at Youkobo, we spoke about what makes this particular residency so extraordinarily different than the others and came to the conclusion that it had to do with “smallness of scale” coupled with “vastness of flexibility.”

The “micro” in terms of size coupled with the “macro” in terms of the flexible.

Which goes to say that nearly everything is possible at Youkobo. The artist is completely free to explore, interpret, and personalize what Youkobo offers as “art space.”

What is “art space” at Youkobo Art Space?

It is an ensemble or network of spaces in constant flux: studio, gallery, residency.

For example, the studio can also be used as a gallery annex. And/or a residency accommodation can be easily converted into a studio space.

One space drifts into another, is permeable by and through the other.

Question: What accounts for Youkobo's exceptional disposition towards the flexible? Answer: The unprecedented collaborative venture of a co-directorial couple-team - Hiroko and Tatsuhiko Murata-san. Not only do they understand the needs and requirements of each and every artist who arrives at Youkobo but they are also frequently asking the artist-in-resident: How to make Youkobo a better place for artists?

Youkobo is that “better place” partially due to the solicitation of artist's input and suggestion. And this gives the artist a sense that he/she is an active participant in the shaping of a visionary art center.

Micro as the micro-management of operation, with only two directors at the helm.

Micro as a concise, yet poignant, measurement of the social.

(2005)

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www.youkobo.co.jp

[[II-1]. List of Microresidencies Approached

Listed in alphabetical order of country

RES ARTIS Members			
no.	Country	Residence	URL
1	Argentina	Centro Rural de Arte	http://www.centroruraldearte.org.ar
2	Argentina	Zona Imaginaria	http://www.zonaimaginaria.com.ar
3	Armenia	ACOSS	http://www.acoss.org
4	Australia	Art in Motion	http://www.artinmotion.com.au
5	Australia	BigCi	www.bigci.org
6	Australia	Imaging the Land International Research Initiative (ILIRI)	http://www.cofa.unsw.edu.au/research/research-units/iliri
7	Austria	Künstlerhaus Büchsenhausen	http://buchsenhausen.at
8	Canada	Regroupement des centres d'artistes autogérés du Québec (RCAAQ)	http://www.rcaaq.org
9	Canada	Action Art Actuel	http://www.action-art-actuel.org
10	Canada	Ateliers Topaz	http://www.atelierstopaz.ca
11	Canada	Rue Studio	www.ruestudio.ca
12	Canada	The New Gallery	www.thenewgallery.org
13	Canada	The Tree Museum Collective	http://www.thetremuseum.ca
14	Canada	White Water Gallery	http://www.whitewatergallery.com
15	Canada	Wild Rose Farm Artist's Retreat	http://www.wildrosefarm.ca/
16	Czech Republic	Milkwood Artist Residence	http://www.milkwoodinternational.org
17	Egypt	Fayoum Art Center	http://www.fayoumartcenter.com
18	Finland	Saksala ArtRadius	http://www.saksala.org
19	Finland	Arte ry	http://www.arte.fi
20	Finland	Fiskars Village Artist in Residence	http://www.fiskarsair.fi
21	Finland	KulttuuriKauppila Art Centre	http://www.kulttuurikauppila.fi
22	Finland	Mustarinda	http://mustarinda.fi/en/society/residency
23	France	La Muse Writers' & Artists' Retreat	http://www.lamuseinn.com
24	France	artistay	http://artistay.com/home.html
25	France	Bordeneuve	www.bordeneuveretreat.com
26	France	DRAWinternational	http://www.drawinternational.com
27	France	PAF	http://www.pa-f.net
28	Georgia	GeoAIR	http://geoairresidency.blogspot.com/
29	Germany	GlogauAIR	http://www.glogauair.net
30	Germany	Künstlerhaus Dortmund	http://www.kh-do.de
31	Greece	Medea Electronique / Koumaria	http://www.medeaelectronique.com/
32	Hungary	Hungarian Multicultural Center, Inc.	http://www.hungarian-multicultural-center.com
33	Iceland	Hrisey - Old School	http://www.nordanbal.is/hrisey
34	India	Chhaap Foundation for Printmaking	http://chhaapbaroda.wordpress.com
35	Ireland	Cow House Studios	www.cowhousestudios.com
36	Italy	accademia d'arte	http://www.nicoledurand.net
37	Italy	art farm gaias	www.artfarmgaia.it
38	Italy	Artea ArtCo	http://www.artcohousing.com
39	Italy	International School of Painting, Drawing and Sculpture	http://www.giotto.us
40	Italy	MIRA Martignano International Residency for Artists	http://www.miraresidency.com
41	Italy	Ozu	http://www.ozu.it
42	Japan	3331Arts Chiyoda	http://www.3331.jp/
43	Japan	AIRY	http://air-y.net/
44	Japan	Youkobo Art Space	http://youkobo.co.jp/

45	Mexico	Arequetopia	http://www.arquetopia.org/
46	Mexico	La Ceiba Gráfica	mira@miraresidency.com
47	Netherlands	Hotel Mariakapel	http://www.hotelmariakapel.nl
48	New Zealand	New Pacific Studio Incorporated	http://www.newpacificstudio.org
49	Singapore	Instinc Air	http://www.instinc.com/
50	Spain	Perla 337	http://www.perla337.com
51	Sweden	Konstepidemin/Epidemic of Art	http://www.konstepidemin.se
52	Turkey	Caravansarai	www.caravansarai.info
53	Turkey	Culture House Babayan	http://www.babayanculturehouse.org
54	Turkey	halka art project@	http://halkaartproject.blogspot.com
55	UK	Art Funkl	http://www.artfunkl.com
56	USA	18th Street Arts Center	http://www.18thstreet.org
57	USA	Elsewhere Studios	www.elsewherestudios.org
58	USA	RAID Projects	www.raidprojects.com
59	USA	Sol Print Studios	http://solprintstudios.blogspot.com/
Other			
no.	Country	Residence	URL
60	Argentina	'ACE	http://www.proyectoace.org/faq
61	Australia	Barracks Artists Studios	http://www.thirroul.net.au/barracksstudio
62	Australia	LEVEL artist run initiative	http://levelari.org/about/
63	Australia	Raw Space	http://www.rawspace.org/latest_news.php
64	Australia	Serial Space	http://serialspace.org
65	Australia	Imagine Residency	http://www.artinmotion.com.au/residency.html
66	Cambodia	Sa Sa Art Gallery	http://www.sasabassac.com/
67	Cameroon	Doual'Art	http://www.doualart.org
68	Canada	Gushul Residency	http://www.uleth.ca/finearts/departments/art/gushul-studio-residency-application-guidelines
69	Canada	La Chambre Blanc	http://www.chambreblanche.qc.ca/en/
70	Canada	LIFT	http://lift.ca/
71	Canada	Oxygen	http://www.oxygenartcentre.org/
72	Canada	Perte de Signal	http://www.perte-de-signal.org/
73	Canada	The Bruno Arts Bank	http://sites.google.com/site/thebrunoartsbank/
74	China	943 Studio	http://www.943studio.cn/
75	China	Beijing Studio Centre	http://www.beijingstudiocenter.org/
76	China	island6 Arts Center	http://island6.org/
77	China	Vitamin Creative Space	
78	Colombia	La Residencia en la Tierra	http://www.residenciaenlatierra.org/
79	Colombia	Taller7	
80	Estonia	MoKS, Center for Art and Social	http://www.moks.ee
81	Finland	Art Break	www.taidepaussi.fi/in-english/
82	Germany	____-microresearch Berlin	http://1010.co.uk/org/
83	Germany	Frise	www.frise.de
84	Germany	HomeBase	http://www.homebaseberlin.com/
85	Germany	Takt Kunstprojektraum	http://www.taktberlin.org/residency/index.htm
86	Guadeloupe	L'Artocarpe	http://www.artocarpe.net
87	Hong Kong	Para/site	http://www.para-site.org.hk/
88	Hong Kong	Wooferten	http://www.woofer10.blogspot.com/
89	Hungary	Hock Joint	http://www.hockjoint.com/
90	Hungary	Kitchen Budapest	http://www.kitchenbudapest.hu/
91	Iceland	DIÓNÝSÍA	http://www.dionysia.is

92	India	Periferry	http://www.periferry.in/
93	India	1 Shanti Road	http://www.1shanthiroad.com/
94	India	Sandarbh Project	http://sandarbhart.com/
95	Indonesia	HONF	http://www.natural-fiber.com/
96	Indonesia	Common Room	http://commonroom.info/
97	Indonesia	Selasar Sunaryo	http://www.selasarsunaryo.com/
98	Indonesia	Ruangrupa	http://ruangrupa.org/
99	Iran	Paradise	http://www.riverart.net/paradise/
100	Ireland	The Guest House	http://www.theguesthouse.ie
101	Israel	The Mamuta Project	http://mamuta.org/
102	Israel	The Glasshouse	http://dotan-perry.com
103	Japan	AIR Onomichi	http://aironomichi.blogspot.com/
104	Japan	Art Space Chiyofuku	http://chiyofuku.jp.org/
105	Japan	ART11	http://www.artno11.net
106	Japan	Artist in Residence Yamanashi AIRY	http://air-y.net/
107	Japan	Artist-in-Residence Sakuragawa	http://www.asahi-net.or.jp/~tq3m-asg/
108	Japan	Birdo Flugas	http://www.birdoflugas.com/
109	Japan	Domestic Art Project, Yomoyama-so	http://www.yomoyama.org/
110	Japan	International Workshop of Ceramic Art in Tokoname	http://www.japan-net.ne.jp/~iwcat/
111	Japan	Kapo	http://www.kapolog.com/html/about.html
112	Japan	Mino Paper Art Village	http://www9.ocn.ne.jp/~mino-bnk/
113	Japan	Project room ift	http://iftift.exblog.jp/
114	Japan	remo - media artist in residence	http://www.remo.or.jp/ja/
115	Japan	Studio Kura	http://www.studiokura.info/
116	Japan	Yugaku Residence - A piece of	http://apoc-mie.org/yugakutei/air.html
117	Japan	ZERODATE	http://www.zero-date.org/
118	Japan/Kenya	Nairobi Art Project	http://www.nairobi-artproject.jp/
119	Korea	Space Bandee	http://www.spacebandee.com/
120	Korea	Space Beam	http://www.spacebeam.net/
121	Korea	Litmus Community Space	http://litmus.cc/
122	Korea	Supplement Space STONE&WATER	http://www.stonenwater.org/
123	Laos	5 Arts Gallery	
124	Laos	Ban Anou Campus Gallery	
125	Macedonia	Public Room	http://www.publicroom.org
126	Malaysia	LostGeneration	http://lostgenerationspace.blogspot.com
127	Malaysia	Parking project	
128	Malaysia	Rumah Air Panas	http://rumahairpanas.wordpress.com/
129	Malaysia	Rumah YKP	
130	Myanmar	New Zero Art Space	http://www.newzeroartspace.com/
131	Myanmar	NICA	http://artstreammyanmar.net/cultural/nica/nica
132	Netherlands	HMK {Hotel Mariakapel}	http://www.hotelmariakapel.nl
133	Norway	Hordaland Art Centre	http://www.kunstsender.no/utstillingsplass_04
134	portugal	Nodar Artist Residency Center	http://www.binauralmedia.org/news/en/artist-residency/the-residency
135	Romania	Bucharest Air	http://www.bucharestair.com/
136	Senegal	Kër Thiossane	http://www.ker-thiossane.org/
137	Serbia	balkankult	http://www.balkankult.org/bk/
138	Serbia and	kuda.org	http://kuda.org
139	Singapore	Post-Museum	http://www.post-museum.org/

140	Singapore	Your Mother Gallery	
141	Slovakia	SPACE Residency lab	http://www.priestor.org
142	Slovenia	Celeia Celje	http://www.celeia.info/center_sodobnih_umet
143	Slovenia	Museum of Transitory Art	http://www.motamuseum.com/About/museum-transitory-art
144	Spain	Komando Kultura Kontemporanea	www.kkkb.es
145	Sweden	Royal Kitchen Residency Project	www.daonk.org
146	Taiwan	Bamboo Curtain	http://bambooculture.com/
147	Taiwan	Taipei Contemporary Art Centre	http://www.tcac.tw/
148	Thailand	Compeung	http://www.compeung.org/
149	Thailand	Ne'na Contemporary Artspace	http://www.nena-artspace.org/
150	Turkey	Apartment Project	http://www.apartmentproject.com/projects.asp?PROJE_ID=75
151	UK	LOW&HIGH	http://lowandhighplatform.wordpress.com/micro-residencies/
152	UK	Edinburgh Sculpture Workshop	http://www.edinburghsculpture.org/
153	UK	<u>Stand + Stare Collective</u>	http://www.pmstudio.co.uk/news/2011/05/30/stand-stare-micro-residency
154	USA	Rural Projects	www.ruralprojects.org
155	USA	Broken City Lab	http://www.brokencitylab.org/blog/broken-city-lab-micro-residencies/
156	USA	Light Work	http://www.lightwork.org/
157	USA	PointB	http://pointb.org/
158	USA	SOHO20 Gallery Chelsea	http://www.soho20gallery.com/New/residency
159	USA	SPACES	http://www.spacesgallery.org/
160	USA	The Montana Artists Refuge	http://www.montanaartistsrefuge.org/
161	USA	The Wassaic Project	http://www.wassaicproject.org/
162	Vietnam	Nha San	http://www.nhasanstudio.org/web/index.php
163	Vietnam	Zero Station	http://www.zerostation.vn/home.php?id=31
164	Vietnam	a little blah blah	http://albbsaigon.blogspot.com/

[II-2]. Questionnaire Sample “Microresidence Research”

Microresidence Research	
Basic Information	
Organization Name	
Residence Program Name	
Address	
City	
Country	
Telephone	
Email Address	
Concept of Activity	
Year Residence Founded	
Type of Organization	Government Run <input type="checkbox"/> Artist Run <input type="checkbox"/> Independent <input type="checkbox"/> Incorporation <input type="checkbox"/> Association <input type="checkbox"/>
Facilities	
Accommodation	no. of rooms __
Studio	no. of studios __ / __m ²
Production Facilities	Metal <input type="checkbox"/> Wood <input type="checkbox"/> Ceramics <input type="checkbox"/> Glass <input type="checkbox"/> Music <input type="checkbox"/> Dance/performance <input type="checkbox"/>
Gallery	__m ²
Other resources	
Staff	Full time __ Part time __
Visitors to residence	no. of visitors per week ____
Residence Program	
Residence Period	1 month <input type="checkbox"/> 2 months <input type="checkbox"/> 3 months <input type="checkbox"/> 4 months <input type="checkbox"/> 5 months <input type="checkbox"/> 6 months <input type="checkbox"/> 7 months <input type="checkbox"/> 8 months <input type="checkbox"/> 1 year <input type="checkbox"/> more than 1 year <input type="checkbox"/>
Residence Season	Throughout the year <input type="checkbox"/> / At fixed times <input type="checkbox"/> Please state _____
Discipline	Visual Art <input type="checkbox"/> Design <input type="checkbox"/> Music <input type="checkbox"/> Performance <input type="checkbox"/> Craft <input type="checkbox"/>
Type of Residence	Artist studio focused <input type="checkbox"/> / Community Focused <input type="checkbox"/> / Both <input type="checkbox"/>
Residence Occupancy	no. of artists:
Location	Capital <input type="checkbox"/> / City <input type="checkbox"/> / Town <input type="checkbox"/> / Village <input type="checkbox"/> Industrial Area <input type="checkbox"/> / Commercial Area <input type="checkbox"/> / Residential Area <input type="checkbox"/> Tourist Area <input type="checkbox"/> / Nature Park <input type="checkbox"/> / Resort <input type="checkbox"/> Refugee Camp <input type="checkbox"/> Depopulated Area <input type="checkbox"/> In the Mountains <input type="checkbox"/> / By the coast <input type="checkbox"/>

About Residence Activities	
Why was the residence initiated? What are its objectives?	
In general what purpose do you think residence programs serve?	
Supporting creative practice of artists <input type="checkbox"/> Artist development <input type="checkbox"/> Community development <input type="checkbox"/> Other _____	
What kind of artists join this program?	
Young <input type="checkbox"/> Mid-career <input type="checkbox"/> Part-time <input type="checkbox"/> Full time <input type="checkbox"/> Well known <input type="checkbox"/> focused on studio practice <input type="checkbox"/> Active in community <input type="checkbox"/>	
How are they selected?	
Open call <input type="checkbox"/> Review Panel <input type="checkbox"/> Interview <input type="checkbox"/> Recommendation <input type="checkbox"/> Other _____	
How is the residence promoted?	
HP <input type="checkbox"/> Blog <input type="checkbox"/> Art listing sites <input type="checkbox"/> Flyers <input type="checkbox"/> Posters <input type="checkbox"/> Magazines/Newspapers <input type="checkbox"/> Advertisements <input type="checkbox"/> SNS <input type="checkbox"/> Other _ _ _ _ _	
How do you continue dialogue with artists after they have returned?	
Questionnaire <input type="checkbox"/> Dialogue through email/skype <input type="checkbox"/> Further participation in residence <input type="checkbox"/> Recommendation of other artists <input type="checkbox"/> Collaboration <input type="checkbox"/>	
Do you have a public program associated with the residence?	
Workshop <input type="checkbox"/> Artist Talk <input type="checkbox"/> Symposium <input type="checkbox"/> Exhibition <input type="checkbox"/> Other _ _ _ _	
How are the resident artists presented to the public? What kind of presence or role do they have in the local	
What expectations are placed on the artist? What conditions must they meet during their residency?	
Ability to sell work <input type="checkbox"/> Ability to take up part time work <input type="checkbox"/> Must carry out workshop <input type="checkbox"/> Must carry out artist talk <input type="checkbox"/> Must carry out exhibition <input type="checkbox"/>	
What facilities do you provide for local artists?	
Studio <input type="checkbox"/> Gallery <input type="checkbox"/> Event Space <input type="checkbox"/> Meeting Space <input type="checkbox"/> Rehearsal Space <input type="checkbox"/>	
In terms of providing an artist with the space and time required to focus on their work, and on the other hand engaging them with the community, which do you place greater emphasis upon? Do any conflicts occur between the two?	

What kind of impact does the residence have upon the art scene and local community? What kind of contribution does it

What other activities are you involved with other than the residence program?

Exhibitions Workshops Festivals Research Consulting Publishing Education Other _____

Are you involved in collaborations with other residencies / arts organizations? Please give details

What are the main issues you face?

About Microresidencies

How would you define a microresidency?

Small Scale Independent Alternative Short Term Local

What do you think is the role of such microresidencies?

What would you like gain from joining the proposed microresidence network?

Publicity Advice International Exchange Collaboration Other _____

What kind of issues would you like to address in this network?

What kind of cooperation or collaboration would you like to pursue with other members?

[II-3]. List of Responding Organizations

*Members of Res Artis are marked "res artis"

International

1. Caravansarai – Turkey <http://www.caravansarai.info/> res artis
2. GeoAir – Georgia <http://geoairresidency.blogspot.com/> res artis
3. Ne'Na Contemporary Artspace– Thailand <http://nena-artspace.org>
4. AcoSS – Armenia <http://www.acoss.org/> res artis
5. BigCi – Australia www.bigci.org res artis
6. medea electronique – Greece <http://www.medaelectronique.com/> res artis
7. Perte de Signal – Canada <http://www.perte-de-signal.org>
8. Frise – Germany <http://www.frise.de/>
9. balkankult – Serbia <http://www.balkankult.org/bk/>
10. INSTINC – Singapore <http://www.instinc.com> res artis
11. Kulttuurikauppila – Finland <http://www.kulttuurikauppila.fi/> res artis
12. Art Break – Finland <http://www.taidepaussi.fi/in-english/>
13. Arquetopia – Mexico <http://www.arquetopia.org/> res artis
14. LEVEL artist run initiative – Australia www.levelari.org
15. Serial Space – Australia <http://serialspace.org/about/>
16. Low&High – UK <http://lowandhighplatform.wordpress.com/>
17. NPS – New Zealand <http://www.newpacificstudio.org/> res artis
18. Kitchen Budapest – Hungary <http://www.kitchenbudapest.hu/en>
19. Nha San Duc Studio – Vietnam <http://www.nhasanstudio.org/>
20. artistay – France <http://artistay.com/home.html> res artis
21. imagine Residency – Australia <http://www.artinmotion.com.au/residency.html>
22. New Zero Art Space – Myanmar <http://www.newzeroartspace.com/>
23. Residencia en la Tierra – Colombia <http://www.residenciaenlatierra.org/>
24. HomeBase – USA/Germany/Israel <http://www.homebaseproject.org/>

Japan

25. 石彫千年の交感 Artist-in-Residence Sakuragawa <http://www.asahi-net.or.jp/~ta3m-asg/>
26. スタジオ KURA Studio Kura <http://www.studiokura.info/>
27. Yugakutei Residence http://apoc-mie.org/yugakutei/air_record.html
28. 遊工房アーツスペース Youkobo Art Space <http://youkobo.co.jp/> res artis
29. 3331 <http://www.3331.jp/en/> res artis
30. AIRY Artist in Residence Yamanashi <http://air-y.net/> res artis

[III-1] "AIR: Open Talk about Artist in Residencies" Forum Documentation (Digest)

Vol1: 2005.12

AIRs vol.1 アーティスト・イン・レジデンスのほんとうのはなし

2005.12.3.sat - 12.23. fri
遊工房アートスペース
12:00 - 20:00 Last day - 17:00
Closed on Tuesday



杉並区善福寺3-2-10
tel:03-5930-5009
e-mail:info@youkobo.co.jp
<http://www.youkobo.co.jp>

AIRs vol.1 「アーティスト・イン・レジデンスのほんとうのはなし」

アーティスト・イン・レジデンスでの経験を展示作品でみせるドロップ・イン・ギャラリーとトークやプレゼンなど参加型のラウンジ・カフェを期間限定でオープン。各地のAIRプログラムについて「そこはどんなところ?」「そこで何をしたの?」といった話はアーティスト同士でも以外に話す機会がありません。アーティストおよび運営者のゆるやかな繋がりや情報交換の場となるとともに、経験のない方にも事実以上に美化することなく「ほんとうのこと」を提示したいと思います。

● vol.1 中心企画 / Drop in Gallery / YOUKOB0 GALLERY ●

「どのように過ごしたの?」「何を発見したの?」「何を抽出したの?」

実際にアーティストたちが国内外のAIRで滞在制作したものを、記録されたもの、イメージやテキストを通してAIRをリアルに浮かびあがらせてみます。稲垣立男、もとみやかをる、遊工房滞在アーティスト 他

● ほんとうのはなしをほんとうにきける / Artist Lounge / YOUKOB0 STUDIO A , B ●

AIRに滞在したアーティストを招いた活動報告、お話し。

AIRの現場の生な声を聞く良い機会です。STUDIOにてアット・ホームな雰囲気の中気軽にコミュニケーションしながら、有意義な情報交換、AIRを見直す場に。食べ物、ドリンク持込大歓迎! 皆様のお越しをお待ちしております。

12/ 3.sat 15:00 - Lounge part1 / Artist Talk , Opening Party / 稲垣立男、江上弘 他

12/10.sat 15:00 - Lounge part2 / Open Studio , Talk Party / もとみやかをる 他

12/17.sat 15:00 - Lounge part3 / Open Studio, Talk Party / AIR 滞在ゲストアーティスト 他

● AIRs - 滞在制作の可能性 - ●

● AIRs vol.1 企画・制作 AIRs実行委員会/遊工房アートスペース ●

アーティストが一定期間滞在し、創作活動する「アーティスト・イン・レジデンス(以下AIR)」に関して日本でも自治体や民間から新たなプログラムが生まれ、議論が活発に行われるようになってきました。しかし、実際に国内外のAIRを滞在経験したアーティストたちの声を聞く機会はそれほどありません。「AIRs-滞在制作の可能性-」はAIRにおいてアーティストが実際に「滞在」し「制作」する部分に焦点をあて、アーティスト、運営組織、地域コミュニティを結ぶAIRをアートの一つの方法論として提示します。アーティストの視点に立脚したAIRの現状や未来の可能性についての対話、AIR本来のオルタナティブな場としての可能性を立体的に捉えなおす試みは、その存在意義と本質を明確にする端緒になりうると考えます。この企画は長期的な試みとして提案され、報告書として出版する予定です。これまでの美術のシステムには収まりきれない活動の形態、社会との関連性、国際間の異文化交流を積極的に模索し研究するための一石を投じます。

■ 稲垣立男

AIR滞在制作

2004 Localism/メキシコシティ、メキシコ

2003 Cultural Heritage and Contemporary Art/アンタルヤ、トルコ

2002 Geizedale Arts/グライズダール、イギリス

国際芸術センター青森/青森、日本

2001 10th Street Arts Complex/サンタモニカ、アメリカ

2000 ロンドン大学ロイヤルホロウェイ校/ロンドン、イギリス

Nordic Artists Centre in Dale/ダーレ、ノルウェー

1999 The 8th International Artists Open Air Symposium/ミュンヘン、ドイツ

Le Vent des Fore'st/ムーズ、フランス

稲垣立男のプロジェクトは、地域コミュニティのコラボレーションであり、その地域に特有の形となっている。これまでに日本をはじめ、メキシコ、トルコ、フランス、ドイツ、スウェーデン、ノルウェー、韓国、フィンランド、オーストラリア各国でプロジェクトを行っている。2003年「一対一のコミュニケーション・アート:稲垣立男の「博物館」プロジェクトにおける事例研究」を学会「Fieldworks:Dialogues between art and anthropology」(フィールドワークス)にて発表。2001年にはロサンゼルス・インターナショナル・アート・ビエンナーレに参加。2000年にはロンドン大学ロイヤルホロウェイ校ラングラーセンターの「パブリック・アート・プロジェクトのための制作を依頼された。現在 稚内北星学園大学助教授



■ もとみやかをる

AIR滞在制作

2004 Vienna Artist in Residence/ウィーン、オーストリア

Alliance Francaise/バンコク、タイ

2003 ISCP/ニューヨーク、アメリカ

パンフアートセンター/アルベルタ、カナダ

Accessibility 2003/サウスキャロライナ、アメリカ

2002 ソラーヤ・キョット/タスマニア、オーストラリア

2001 ISCP/ニューヨーク、アメリカ

パンフアートセンター/アルベルタ、カナダ

2000 ヘッドランドアートセンター/カリフォルニア、アメリカ

2001年アーティスト・イン・レジデンスに関するシンポジウム「アーティスト・イン・レジデンスと地域の対話」(オナダ大建築)、「アーティスト・イン・レジデンスパートナーシップの構築」(国際交流基金)等に参加。その他、美術展等でのグループ展に出品多数。2004年では「Living Together is Easy」(水戸芸術館(茨城))ほか「アジア国立美術館(メルボルン)」「Officina ASIA」(ポロニヤ美術館(ポロニヤ、チェゼナ、リミニ))「アートがあれは!」(オベラシアアートギャラリー(東京))。ミジマー・ギャラリー(東京)を中心に個展多数。



◆◆◆ 遊工房アートスペース ◆◆◆ www.youkobo.co.jp

遊工房アートスペースは1950年代から80年代まで診療所として使われていました。1980年に降美術教室、彫刻アトリエ、アニメーションスタジオなど美術活動の「場」として提供。2001年さらに活動を充実させるため、現代美術の発信を目的とするギャラリー、創作スタジオおよび滞在施設を備えたアートの複合施設として始動しました。国内外のアーティストとの交流、地域に根ざした芸術活動の場となり、アーティスト・イン・レジデンスも本格的に活動。これまで、15カ国70名余りに海外からのアーティストが滞在、50名を超える国内外の若手アーティストを中心とした展覧会を行っています。(2005年6月現在)

〒167-0041 東京都杉並区善福寺3-2-10

□JR中央線「西荻窪」駅北口バス2番

「上石神井」・「大泉学園」行「善福寺」下車すぐ

□JR中央線・地下鉄丸の内線「荻窪」駅北口0番

「武蔵関駅」・「北裏」行「善福寺」下車徒歩1分

zempukuji,3-2-10,
suginamiku,TOKYO,
167-0041 JAPAN
Phone:03-5930-5009
Fax:03-3399-7549
E-mail:info@youkobo.co.jp



5th Anniversary of Youkobo Art Space

AIRs vol.1 Open Talk About Artist in Residencies

Organizers: Youkobo Art Space

Dates:

Day 1: 3rd December (Sat) 2005 15:00-18:00

Day 2: 10th December (Sat) 2005 15:00-18:00

Day 3: 17th December (Sat) 2005 15:00-20:00

Associated Event:

3rd December (Saturday) – 23rd December (Friday) 2005 12:00-20:00

Drop in Gallery

A collection of information on AIR from various regions of the world, along with a survey of artists who have participated in AIR programs

Venue: Youkobo Art Space



Introduction

In Japan a movement towards discussion and debate has developed upon "Artist in Residence (AIR) programs" in which artists undertake a temporary stay and engage in creative practice. However up until now there has not been much opportunity to hear the direct voice of artists who have joined in participation of such programs. Here in the consideration of the possibilities of AIR, we wish to give focus to the area of actually staying and making, proposing AIR, in their ability to connect artists, art organizations and local communities, as one approach to art. Examining AIR from the perspective of artists and discussing their future possibilities, we wish to attempt to concretely grasp the essential ability of AIR to provide an alternative art platform and to bring greater clarity to importance of AIR and their key features. This event is proposed as a long term engagement in which we plan to collate as a report. We hope this will form one stone in the building towards research in connection with the conditions of the current art system, the relation of art with society and the promotion of international cross cultural exchange.

Event Overview

Taking "AIRs – The Possibilities of Artist in Residencies" as this event's theme here artists who have had experience of joining artist in residence programs will share their encounters through slides, video and skype, providing an opportunity to exchange information in a relaxed atmosphere and reconsider the true essence of AIR. Over 3 consecutive Saturdays artists here have the chance to connect with other artists and art organizers to speak directly of what the residence was like, and what they did there, honestly informing those who may have no experience of residencies as to how it really was. In parallel to this "artist lounge" Youkobo also presents a "drop in gallery" in which documents, interviews, video and work relating to the artists' time spent in various residencies is exhibited. Furthermore a AIR information corner is also provided, along with a survey of artists experiences of AIR.

DAY 1: 3rd December 2005 Moderator: Tatsuo Inagaki, Kaoru Motomiya

Tatsuo Inagaki - Artist

Inagaki has participated in residence programs in numerous countries including Japan, Mexico, Turkey, France, Germany, Sweden, Norway, Korea, Philippines, Thailand and Australia, with a particular focus upon community engagement projects.

Hiroshi Egami – Artist

Director of the artist led Abiko Open Air Exhibition, which was rebranded in 2005 as the Abiko International Open Air Exhibition, developing a deep relation with the neighbourhood of Abiko. In order to invite international artists to join this event a residence facilities are provided.

Naoyuki Yamaguchi – Architect

Organizer of Yao Slow Art Show, held in an abandoned school in Yao, Toyama.

To date he has held two events in which he invites artists to stay in the local area while he continues to build his relation with the local area as an architect. Artists stay in the school during their production period.

DAY2: 10th December 2005 Moderator: Tatsuo Inagaki, Kaoru Motomiya

Kaoru Motomiya - Artist

She has undertaken residencies in Australia, Thailand and in several areas around America and Canada. She has also joined symposiums and events such as "Artist in Residencies and the Matrix of Fortune" (Canada Embassy) and "Building Artist in Residence Partnerships" (Japan Foundation).

Kenji Endo

Organizer of Contemporary Artist in Residence Program Kanazawa (C.A.R.K). He has joined a residence program between Kanazawa College of Art and Cork Artists Collective in Ireland. He is also engaged in exchange residence programs with countries.

Shiro Masuyama

Masuyama has participated in residencies in Ireland, Germany, Austria, Spain and USA. He is currently in residence in Berlin. He is also at the centre of a network which aims to distribute information on artist in residencies. On this occasion he will join the talk event via skype.

Yoshiaki Kaihatsu – Artist

Kaihatsu has joined residencies in Germany, Canada and USA. He is the organizer of "Thank You Art Day" held across the world on 9th March each year. On this occasion he will join us along with Masuyama through skype and share information from on the ground in Germany.

Matoko Murata – Art Journalist

Murata has been engaged in an inspection of all artist in residence spaces associated with the Japan Foundation. He is currently the director of BANKART (Yokohama), where there is also a residence provided for artists.

DAY 3: 17th December 2005 Moderator: Tatsuhiko Murata

Aki Hoashi – ARCUS Director

ARCUS is an artist in residence program based in Moriya city, Ibaraki prefecture which hosts young artists from the field of contemporary art, supporting close exchange with local people and offering them a new opportunity to encounter art.

Chen Yi-Chien

Chen is participating in the 2005 ARCUS artist in residence program. She is currently studying at an art university in Taiwan. She presented the 2-d work "An Invitation" as part of her residency.

Yuri Takanashi - Artist

Joining sculpture symposia and residencies in Bolivia and Mexico he has built experience in working with small scale, individual led art spaces which focus upon the artist and local neighbourhood.

Atsushi Hosoi – Artist

Hosoi is a sculptor who has joined residencies in Macedonia, UK and USA. Here he will report upon each of their different features and objectives which include production, lectures and exhibition.

Susana Roberdito - Artist

Born in Spain, currently resides in Germany. She is engaged in a 3 month residence at Youkobo. In her studio she created 2d works depicting her impressions of Japan, presenting the final outcome in Youkobo's gallery and a gallery space in Ginza.

Tatsuhiko Murata – Youkobo Art Space

Since 1980 Youkobo has been a place of arts engagement. Since 2001 Youkobo began its concentrated activity as a small multi-purpose art space in Tokyo, providing an artist in residence program, gallery and studios. Up until 2005 Youkobo has welcomed 70 artists from 15 countries and is a member of Res Artis.

Drop in Gallery – Participating Artists

Tatsuo Inagaki, Hiroshi Egami, Tomoko Esashi, Kenji Endo, Misato Oka, Shinji Komiya, Shiro Masuyama, Kaoru Motomiya, Kyougo Matsumoto, Naoyuki Yamaguchi, C.A.R.K./Natsu Minami
Susana Roberdito, Chen Yi-Chien, Sam Smith + other past residents of Youkobo

• Exhibition Outline :

Tatsuo Inagaki /Project documentation from MyPlace(Turkey) , Griededale Museum(UK) , NORDIC ARTISTS' CENTRE DALE(Norway)+ others

Tomoko Esashi/Diary of residence in Scotland

Kenji Endo / "Reproduction" Photograph (Cork, Ireland)

Misato Oka/ "Night of Peace / Peace of Night" (Vermont, USA)

Shinji Komiya /Documents of residencies in Middlebury College , Vermont, USA, Rosenberg Museum, Violín, Slovenia, Augustiner Chorherrenstift Monastery, Austria

Kyougo Matsumoto /"FOOTSTEP II" (BankART Studio NYK/Kanagawa prefecture)

Shiro Masuyama /"7days of a week" DVD (Berlin, Germany)

Kaoru Motomiya/"water project"(Vienna, Austria) Diary of stay at Neighbours of the Headland, C.

A. R. K/Introductory DVD

Antti Ylonen (Finland), Asuka Yokoyama, Ryoza Takashima /Unique Works of Trolls in the Park DVD

Sam Smith / "Tokyo EXERCISE SUITE 2005" Youkobo Resident (Australia)

Sarah Oppenheimer/ "A Study for Box Man" Youkobo Resident Artist (USA)

Susana Roberdito /" Rainy day" Youkobo Resident Artist (Spain)

David Sawtell / Youkobo Resident Artist (Australia)

Ferit Ozsen / Youkobo Resident Artist (Turkey)

Marita Liulia / "Sublime" Youkobo Resident Artist (Finland)

+ Others





AIRs vol. 2

アーティスト・イン・レジデンスのほんとうのはなし

遊工房アートスペース 10周年記念

アーティストが自らのアーティスト・イン・レジデンス (AIR) の滞在経験を、今後 AIR への参加を考えているアーティストと共有するトーク&ディスカッションシリーズの第2弾。

アーティストとしてのキャリアの中に、どのように AIR という機会を位置づけ、活かすか、また実際に参加した成果を、今、どのように感じているか、アーティストの制作活動やキャリアと AIR について考えます。AIR に参加するにあたっての準備、タイミング、滞在・制作環境、各地のアートシーンなど、アーティストの目線から AIR にまつわるトータルな実体験を報告します。更に、アーティストの海外 AIR 滞在を支援する助成団体からも情報の提供をいただきます。

また、今回は、国内外で AIR を自ら運営しているアーティストを招き、自身が関わる AIR プログラムについて紹介するとともに、「アーティストが AIR を運営する」という別の角度から、アーティストと AIR の関係性について語り合います。このイベントは今後 AIR への参加を考えているアーティストや美大生、これまで滞在した AIR について情報を分かち合うことに興味があるアーティストの方を参加対象としています。滞在制作型の展覧会、国際展、プロジェクトに参加されたアーティストからの発言、情報提供も歓迎します。

アーティストの皆さんが AIR について理解を深め、各々のキャリアにとってプラスとなる機会につながることを願っています。

○開催日程：2011年12月23日(金・祝) 13:00 - 18:30 参加費無料

○会場：遊工房アートスペース

〒167-0041 東京都杉並区善福寺 3-2-10

Tel: 03-5930-5009 E-mail: info@youkobo.co.jp

http://www.youkobo.co.jp/

○アクセス：JR 中央線、西荻窪駅北口、2 番バス停より上石神井駅行・他バスにて「善福寺」バス停下車、目の前。また、西荻窪駅より徒歩約 20 分。

東京メトロ丸の内線、JR 荻窪駅北口・0 番バス停より武蔵関駅行・他バスにて「善福寺」バス停下車可也。

注：JR 中央線快速は祝日につき、西荻窪駅には停車しません。

○タイムテーブル

13:00 - 15:45

Part 1 「AIR に参加する」

アーティストが実際に滞在した AIR での活動について報告します。また、アーティストの海外での活動を支援する助成団体についてもご紹介いたします。

プレゼンテーション 1：小林史子 (アーティスト)

プレゼンテーション 2：稲垣立男 (アーティスト)

プレゼンテーション 3：吉野律 (Asian Cultural Council シニアプログラムオフィサー)

*各プレゼンテーションの後に、参加者を交えたディスカッションの時間を設けます。

16:00 - 18:30

Part 2 「アーティスト・ランの AIR」 (マイクロ・レジデンシー)

AIR を自ら運営しているアーティストが、作家として制作環境を作り出し、維持することや、制作場所の共有を通じて作家同士の交流や協働などについて語り合います。

プレゼンテーション 4：Shih Yun Yeo (INSTINC ディレクター | シンガポール)

プレゼンテーション 5：松崎宏史 (Studio Kura ディレクター | 福岡)

スタジオトーク：Stina Fisch (遊工房アートスペース滞在アーティスト | ルクセンブルク)

*各プレゼンテーションの後に、参加者を交えたディスカッションの時間を設けます。

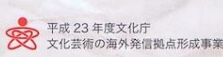
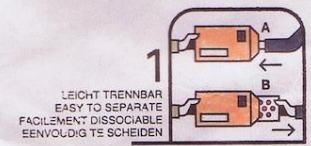
*Part 2 終了後、カジュアルな交流会を予定しています。

*12月24日(土)は、マイクロ・レジデンシーに該当する AIR のネットワーク会議を行いません。会議は非公開となっておりますが、関心のある方は傍聴が可能です。なお、会議は英語のみで行ないます。

主催：遊工房アートスペース

助成：平成 23 年度文化庁文化芸術の海外発信拠点形成事業、EU・ジャパンフェスト日本委員会

協力：Asian Cultural Council、ルクセンブルク大使館



Tenth Anniversary of Youkobo Art Space

AIRs vol.2 Open Talk About Artist in Residencies

Organizers: Youkobo Art Space

Support: Agency for Cultural Affairs, EU-Japan Fest Japan Committee

Cooperation: Asian Cultural Council, Embassy of the Grand-Duchy of Luxembourg

Dates

Day 1: December 23, 2011 13:00-18:30

Day 2: December 24, 2011 16:00-19:00

Venue

Youkobo Art Space



DAY 1 (Open Forum)

Part 1 “Joining Artist in Residencies”

This was a forum in which artists who have joined in AIR programs could share their experiences with artists seeking to join such programs. In this event Fumiko Kobayashi and Tatsuo Inagaki introduced the artist residence programs which they had participated in. Kobayashi commented upon her stay at Hweilan International Artists Workshop (Taiwan), KHOJ KOLKATA (India), GERTRUDE CONTEMPORARY ART SPACES (Australia), and Stiftung Künstlerdorf Schöppingen (Germany), displaying a wealth of experience in joining foreign residence programs through which she has built up a significant career while taking Japan as her base. Inagaki meanwhile introduced the residencies at Royal Holloway, University of London (UK), Nordic Artists' Centre in Dale (Norway), 18th Street Arts Center (USA), Aomori Contemporary Art Centre, Grizedale Arts (UK) and Compeung (Thailand), through which his artistic practice has come to form a process of engagement with local people, strongly lining the participation in AIR programs to the development of his work and career. Furthermore Ritsu Yoshino of the Asian Cultural Council presented, from the perspective of an organization which supports artists to undertake residencies, the contents and objective of ACC's program. Here there was deeper consideration towards the act of temporarily undertaking a base for work and everyday life overseas, and it was highlighted that such opportunity allows the artist to further their network within society while also developing motivation towards their next career step.

Part 2 Artist-Run AIR (Microresidence)

Here the artists Shih Yun Yeo (INSTINC, Singapore) and Hirofumi Matsuzaki (Studio Kura, Fukuoka) who run their own artist in residence programs presented about their activities. They also have an exchange program where they host the same artists and in addition to providing an environment in which artists can make work they also provide examples of how AIR programs may instigate exchange amongst artists and the building of a network.

After the forum we offered a tour of the Youkobo facilities, and introduced the residence artist Stina Fisch who held an open studio session and explained about her work. In the gallery Kyougo Matsumoto opened up his site of production where he was preparing for his solo exhibition to start

the next month and presented a video work which he developed in a residence held through Youkobo's network with the Finnish residence "Art Break".

Day 2 (Closed Network Meeting)

Directors and associates of microresidencies in Singapore, Vietnam, Fukuoka and Tokyo came together to share in discussion of their experiences in running microresidencies and the possibilities of developing a microresidence network. The following participants joined this meeting – Tatsuhiko Murata (Youkobo Art Space co-director), Shih Yun Yeo (INSTINC director, Singapore), Hirofumi Matsuzaki (Studio Kura director, Fukuoka) and via Skype Linh Phoung Nguyen (Nha San Studio representative, Vietnam).

At first there was an introduction to the research already instigated by Youkobo Art Space into microresidencies, sharing information gathered upon the various forms of residence program, their trends and characteristics which have been identified through analysis and going on to set the scene for debate as to what form a microresidence network should take and what possibilities it may hold. (Note)

In the first half of the meeting each member introduced their motive for initiating a residence, along with its background and their model of management while sharing their perspectives upon the importance of microresidencies. In the second half they engaged in debate as to how to build an effective network which can ensure mutual benefit for all members, while increasing the visibility of microresidencies. Here it was suggested that the important role of microresidencies consists of offering an opportunity for young artists with limited experience to bypass the large scale institutional residencies and take on a space where they may engage in various experiments, while these residencies also flexibly adapt to the needs of the artists and build up long term relationships through this. With this objective in mind various concrete means of creating a platform for the sharing of information, resources, advice and promoting collaboration and international exchange were considered.

There were various proposals as to the structure of such a network but there was a consensus on the point that the network should rest responsibility on each member in a decentralized format. With the future view to building a website, it was suggested that at first that the members engage in dialogue first via Facebook, Ustream and various other SNS. There were also a range of suggestions of how the members may cooperate together through an artist database, the sharing of critics/curators contacts, collaborative touring exhibitions and exchange programs for example.

Through this discussion the direction of the microresidence network became clearer. The communication between members was deepened and various collaboration projects between Youkobo, INSTINC and Studio Kura have been moulded. Continuing on from this 2012 has become a year in which the possibilities of a microresidence network have been given even greater space for debate.

IV. Research Group Members on AIR & Microresidencies

Research Members

-Youkobo Art Space-

Hiroko Murata: Director

Tatsuhiko Murata: Co-director

Meiko Kobayashi: Staff (2002~05) / AIRs Open Talk About Artist in Residencies Vol.1, 2005

Yuri Kabata: Staff (2004~) / AIRs in China

Yuko Koderu: GIP (Global Internship Program) Intern 2007 / AIRs in Netherlands

Jaime Humphreys: GIP Intern 2008 / AIRs in UK

Marta Gracia: GIP Intern 2009 / AIRs in Spain and Latin America

Keiko Suzuki: Staff (2009~) / AIRs in Asia and Scandinavia, AIRs Open Talk About Artist in Residencies Vol.2, 2011

Utako Shindo: Staff (2011~), GIP Intern 2010 / AIRs in Australia

Emma Ota: Staff (2011~), GIP Intern 2011 / AIRs in Asia, Research & Analysis 2011~

Co-operators

Gorun Ozsen: Architect / AIRs in Europe 1989~2007

Ferit Ozsen: Artist / AIRs in Europe 1989~

Antti Ylönen: Artist / AIRs in Finland 2002~

Kaisa Kerätär : Environmentalist & Director of ArtBreak / AIRs in Finland 2002~

Maria Tuerling: Director of Trans Artists / AIRs in the world 2002~

Marleen Wijngaarden: Artist / AIRs in Netherlands 2004~05

Elizabeth Mead: Artist / AIRs in USA 2003

Iskra Dimitrova: Artist / AIRs in Macedonia 2003

Margaret Shiu : Director of Bamboo Culture International / AIRs in Asia 2005~

Valerie Jomini: Designer / AIRs in Switzerland 2006

Stanislas Zimmermann : Architect / AIRs in Switzerland 2006

Luis Recoder & Sandra Lee Gibson / AIRs in New York 2009

Tamiko O'Brien & Mark Dunhill: Artists / AIRs in UK 2010

Takahiro Ishii : Artist / AIRs in Germany 2011~

Yoshie Sasaki : Designer / AIRs in Western Europe 2011~

Julie Upmeyer : Artist & Director of Caravansarai / AIRs in Istanbul 2012~

Res Artis

TransArtists

J-AIR Network forum

Intra Asia Network

AIR-J

Trans Cultural Exchange

The Macro Possibilities of a Micro Art Space
-An Interim Report on Microresidence Research

Accreditation

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