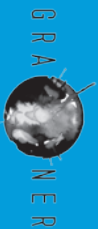


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ICAS
Instituto de la Cultura
y las Artes de Sevilla

Mojojo
Asociación
de Jóvenes
de Sevilla

An artistic residency requires, at least and in principle, a physical workspace and some material and economic resources. However, if we only took this into account we would be providing an incomplete framework.

An artistic residency requires something more than just a cession of space. Other resources that are perhaps and in theory more intangible are also needed, such as for instance backing, attention, affection and critical reflection during the residency period.

For this reason, we consider this the starting point of an **open text** that will incorporate new voices coming from perspectives and insights from different parts of Spain.

Throughout a year, this traveling text will stop at different places which will receive us and offer writing micro-residencies which will allow us to listen to, collect and share different experiences and approaches to residencies.

1. Did someone say residency?

Each creation process is unique; each artist's needs are different and specific. Even though it may seem obvious, each residency must create a specific framework that takes in and has all the conditions the project requires.

How can one be the host of a residency if the needs are always changing?

The answer is simple, even though it does not look that way: LISTEN and let yourself be surprised by the dialogue you and the artist are about to share.

True listening generates a free space and that is a minimum and necessary condition to carry out any kind of creation. Only through true listening will you be able to create spaces and times for the artists.

We must not mistake a committed listening with an ingenuous, utopic or simply sentimental positioning. The act of listening has to go hand in hand with FLEXIBILITY and that is what will allow carrying out a residency that is efficient for both parts.

It is all about think flexibly and to understand that there are exceptions to norms as well as tools and strategies that leave us conduct our projects without forgetting about the actual reality.

Flexible thinking gives us the ability to reflect on thinks on a different manner, it helps us adjust to change, to improve the models we already know and to suggest new forms that adapt to and give a better answer to each artistic practice.

Different kinds of flexibility exist, and we would like you to take them all into account. For instance:

listening **flexibility** keywords

Time flexibility: the times and rhythms of each creative process are different. If time management takes into account and respects the specific nature of each process and tries not to subject it to the predetermined patterns of the institution, we are sure that the scope and action of YOUR PROGRAM of residencies will grow exponentially.

Content and communication flexibility: each artistic process that arrives at a residency is at a different maturity stage and point of the inquiry. Giving flexibility to meetings, take care of the way the process is presented to the public, finding comfortable formats of relation between the artist and the institution are ways to speed up work and to focus efforts towards where they are really useful.

How can we meet the requirements of something that that can be and needs resources and support to come to fruition, but still has not got a shape that is clear enough to be communicated and treated easily?

care rhythms contents communication keywords

Attention and gentleness are needed. It is not always necessary to make great efforts, great movements; it is not even necessary that everything is visible. Uncertainty and confusion are essential parts of any creation process. Thus, it is usually only necessary to keep calm in the face of the changing developments of a creative process. It is only necessary to pay attention and deeply respect the artist's intimacy regarding work and rhythms. This way, you will be able to wait and know when the moment to open the process to the public has arrived.

It is our responsibility as managers to elaborate, with the collaboration of the artists, the framework of shared and specific questions and goals from which the adequate communication strategies for all parts will be decided.

Regardless of the romantic perceptions that imagine the artist as a deified being separated from everyday life, artistic creation is an everyday and usual fact. We must find ways to communicate creation processes without betraying their particular nature and without turning them into enigmas or oddities only understandable by experts.

The only way to find these other ways is by dialoguing with the artist and by suggesting multiple ways to create true coexistence. To do so, we must make an effort to get rid of prejudice and pre-determined patterns, as well as to clearly differentiate between a work in progress and a finished process.

Which are the necessary resources to offer an efficient residency?

Resources at your disposal can be used in many different ways. If you belong to public administration you will surely think that you are tied by a complex reality, with multiple problems and entangled in many bureaucratic inconsistencies. Yet, there are only ways to get given conditions to play in favour of creation, and we are sure you will be able to find yours.

Why does offering a residency in my context enrich my community and me?

To understand the creative process as a goal in itself opens up a whole world of possibilities for you and your community. It means to emphasize the question instead of the affirmation and the process instead of the result. In sum, when you introduce creation processes into the everyday life of your environment you are helping develop critical attitudes, forms of collaboration and autonomy when it comes to conceiving relation strategies between people. Besides, the fact that you are regularly receiving people who come from other places activates and enriches the social and community fabric that surrounds you.

How can we avoid the tendency towards superfluous content in an empty receiving space?

A flexible model, one that is able to empty itself to receive the artist and that is committed to dialogue and true listening to suggestions from the creative process, must necessarily imply putting to work new means of management and therefore put to practice new ways to engage among us. This is a challenge that you may deem unattainable right now, but you are not alone: we do the same research you do. And, above all, avoid the tendency towards the superfluous: try to get over that and avoid more or less personal wishes. Avoid as well content overcrowding and try to put as much energy as possible when you offer a space for creation, and present it as empty, open, flexible and available.

How must the relation between the artist and the management team receiving a developing process?

Nowadays we cannot treat artists as users or clients. We must find a true spirit of collaboration between the parts and identify ourselves as co-conspirators in a same effort. Of course, each part must contribute with different tasks, all of which are necessary and complementary. The word with which we feel more comfortable nowadays is inhabitants: we are legitimate inhabitants of creation spaces and residencies that provide sense, meaning and contents that are genuine, always changing and always tied to each moment's reality.

empty open available keywords

What about us, the managing teams?

We are accomplices. Listening to the artists, their processes and the environment will take you directly to specific forms of management and relation that are necessary, adequate and efficient for you and your community. We are accomplices and collaborators when it comes to generate resources and directly transforming the realities we live in and with which we engage in.

1.

Patricia Caballero: about residencies

Unavoidably, whatever I say in this text will have to do with my personal experience and my own needs as a person that has usually been through artistic processes, as well as with my way of understanding the work of art and its conception.

I imagine an artistic residency as a platform that makes the intimate expansion of the artist and its talents possible; a time and a space ready to take in the fragility of each process, as if it were a nest.

Creating a work of art requires a certain protection, restraint, intimacy, silence, warmth, listening, resources and total flexibility when it comes to the schedule and movement of the accomplices to the process...

I wonder about the timespan of residencies. Two-week residencies are usual: why? I wonder why there is not an offer of true residencies for artists instead of residencies for a specific time of a phase in the development of the work of art of an artist.

Sometimes, due to the lack of stability, the artist is busy, even preoccupied, by the obligation to travel, adapt to each place, continuously leaving the family behind, etc. Why not offer longer residencies? Why not offer three, six months, a year or more to a group of people clearly committed with their own artistic development, residencies whose length and location adapt to the needs of each artist?

We would then be talking about something similar to an artists' community whose members would have more just by sharing. They would have more options to manage the period of occupation of the spaces, more people to engage beyond the brevity of a short period, more resources, if they want to share them as well and, above all, more stability, a safer base from which to take off or to get immersed in long research phases in the depths that are to be visited daily. I am not talking about anything new: there have been projects like that. One of them, for instance, was 'Ocupaciones', a project by La Porta (Barcelona) in which I was lucky enough to take part for a while.

The fact that many spaces require the public exhibition of the work as a forceful exchange is a tricky subject. If such an exchange is necessary, I imagine an agreement between each space and each artist to see what the exchange should be about. Perhaps it is unnecessary that the public exhibition is a draft disguised as a scenic event, specially when the moment in it is not adequate or opportune to the moment of the process in which such draft is.

I continue imagining... if we are looking for visibility we could share with the public a revision of the previous work of the artist, a commented cartography of other aspects, documents and reflections that the artist takes into account to develop the work, an exhibition of the sources from which the artist draws inspiration, a workshop or a lab in which to explore and practice with other people...

However, I would also suggest the option of invisibility, and if the exchange is really necessary it could also be made through the direct collaboration with the space, in a way in which the artist would be committed to its correct functioning. I also think in opening the doors only to invited people, to some selected eyes, or in the possibility of presenting a report that could remain in some sort of open archive, as well as in other forms that can be invented.

Talks after the exhibition are also fashionable and are still a trickier subject. I sense that a good work is unlikely to emerge from the random words of some “tourists” that wander through the entrails of the exhibition.

Yet, if I look at the big picture, I do not judge any practice are more or less adequate. What is important is that the freedom exists to tackle what is really fruitful for the work without it being perverted or hurt by inconvenient and forced movements. Stress is inevitably a cause of degeneration, even though it is usually disguised as a motivation or a driving force. Each person ought to know and communicate which steps he or she wants to give at any time.

These are the aspects relevant to my vision of the subject. I suppose that the collection of perspectives from many artists will form a rich and clear reference from which to depart in order to really generate an appropriate and necessary context in which art can thrive.

Creator

2.

Santiago Turenne: to lose yourself in time

Artistic residencies are spaces to lose oneself in time. They are about getting away from the everyday environment in order to release an overwhelming and exciting flow of ideas and concepts and to define a space-fiction which turns into matter and is the foundation of new knowledge and future encounters. We have to legitimize such free of ordinariness spaces as spaces that do not necessarily require products or correct conclusions. We have to think of them as spaces where the creator can simply be predisposed to reflection and to share with one another or with him/herself; a space in which practices and thoughts are conjugated in a future tense.

I have always considered that the view of the ‘Uruguay’s Artists in Residency Programme’ about the conception of the physical space is interesting:

“The residency space is an open space, a probable, potential space that is not necessarily a physical space but a framework containing possibilities to develop artistic investigations and creations that have specificities and particular needs for their development.”

In a residency of this kind, research projects can find their own adequate conditions to grow, without adjusting to established infrastructures and thus to the pre-established conditions of the residency, in a way that the project finds its own logic and its own frameworks: an institution, the street, the countryside or just a room in a house in a specific neighbourhood. The structure of the residency acts as the intermediary between the project and its environment.

So that’s it: geographical mobility of ideas, bodies and encounters, the ideal state to get lost in time and to waste time, a lot of time.

3.

Bárbara Sánchez: the ideal residency

In the ideal residency, I get paid to do my job, that is: I get paid to investigate and create.

In the ideal residency, I can stay either in the city or in the countryside, but the space must always foster concentration.

In the ideal residency, the organisers let me be, even though I can always count on someone from the structure if I need anything.

In the ideal residency, I do not have to cook. They prepare good and healthy food for me.

In the ideal residency, there is heating; there are beds and good showers. In the ideal residency one lives in the same building where the workspace is.

In the ideal residency, the workspace is large, diaphanous, can have natural lighting and must have a floor on which one can work with the body.

The ideal residency must be technically well provided.

Creator

4.

Claudia Delso:

residencies, a place without mercantilism?

I see artistic residencies as a right for the practice of art and artistic creation. And public administrations have the responsibility of assuring such right by generating the adequate conditions.

The problem is that, in order to normally tackle such public policy, it is fundamental that, through listening to the local creators of each context, the administrations understand what residencies are supposed to produce (and I do not mean the final result!), to generate and, in sum, to be, as an up-to-date public policy that must be fostered and nourished.

Culture and artistic practice have always been at the forefront and can be there to for innovation in public and culture policies. Artistic residencies vindicate the process, the space of learning, listening and encounter; they are a place without mercantilism, a place where one is and leaves oneself be. Artistic residencies are also an example of how the public administration can play the role of an intermediary.

To do so, of course, we will have to walk by the hand with bureaucracy and we will possibly have to learn to be creative and innovative within the legal framework and the administrative procedures to make possible something obvious, i.e. that any person needs certain conditions to work, and so do creators.

This obvious assert conceals a need for recognition and for interpellation between the administration and the creator, between artistic practice and managers of public resources, between culture and participation in public policies.

I wish to make an appeal: let us know each other, listen to each other, let us learn to build together. Artistic creation can teach a lot to the public administration and vice versa. Let's go on!

Cultural intermediary, nowadays adviser in Participation and Democratic Innovation in A Coruña

5.

Fran Pérez Román: the places we share

When we think of creation residencies, it is sometimes not to communicate the image of the residency that comes from our previous experiences, and we tend to build a mix of experience, wish and possibility. It is about this image that I would like to talk about.

The image of residency, from a broad perspective, takes us to the idea of settling in a place. Yet, when thinking of the qualities of an artistic or creation residency, some of us rather imagine something dynamic, temporary and that, in spite of its episodic character, represents an experience that remains past its duration.

In any event, an artistic residency must provide a space to inhabit during a defined period of time and we must be sure that that space has been formed before taking in the resident, has developed its nature and norms and is ready to receive the residents. As it is a place to live in and in which experiences have to take place, it has to have the necessary resources to ensure comfort and to ease dedication to the creation process.

A place that is ready to take in residents should be spacious, flexible and open, ready to learn from each resident in order to become more skilled in its vocation to cater. A permeable place whose character is moulded by each process it assists.

Originally, residency places depart from assumptions about the processes they can take in, and this is why it is important that such assumptions are only a departure point and not a pattern that limits what can be done in the space. This departure point must give the space the opportunity to grow, accompanied by each of the processes it attends.

If the place already has a proposal and a nature and some rules before the residency, the residents will have to take care in understanding such nature and finding the best way to relate to it: take full advantage of its possibilities, collaborate to improve its aptitude and appreciate its welcoming spirit. For all these reasons, the figure of a host (a person or a group who knows the place, can take care of it and is with us in it) is indispensable.

In this residency space, the hosts can be the great value; they are the ones who can teach us how to take care of the place in the best possible way, showing us how to activate its corners, help us make the space grow and improve during our stay. The hosts are those who can receive our gratitude, which can take the shape of a contribution for those who will come after us and for the residency space.

From that point of view, the residency process turns into a process of shared experience. It is a process in which an environment is offered as a departure point which aims at receiving a new impulse that makes it grow. The creator appropriates and devotes to a space in order to build a common project, to share resources and to collaborate in developing such environment.

This way, the benefits go to the receiver, the received and the residency space. It is a collective win rather than an exchange, especially when we are able to find common interests, share desires and define a relational framework of active listening.

The creation residency can be thus understood as a continuously developing process, not from improvisation, but from flexibility and carefulness. The period of residency turns into a journey because there is an uncertainty ready to discover new experiences which, in the beginning, were unpredictable. The residency is built on an agreement to be always permeable and to go hand in hand through the experience and the action and, of course, to allow us to make mistakes.

The residency, as an open space that improves and reflects permanently, improves the environment in which we create through the exercise of joint responsibility. This improvement can take us to places that we cannot describe because they are yet unknown, but to which a friend of mine refers as the Paradise of Creation. To move towards this place must be a daily goal.

Architect and creator



6.

Ana Extremiana Eguia: residencies: etymologically speaking and a decalogue of the good use of the artist

In order to contextualize, I wanted to go into the origin of the noun and to make a selection that seems curious to me and that is nicely connected to what I understand as models of residencies.

Residence:

- A house of Jesuits in which some individuals regularly reside forming a community which is neither the College nor the Professed House.
- Building in which different people usually live under a common set of rules and tied to each other by bonds of age, sex, work or occupation, religious beliefs, etc.
- Action of residing, the act of residing
- Period of time during which a cleric must be present at his benefice.
- Second residence: house to be temporarily used by someone whose home is elsewhere.
- ...

Jokes aside, each one of these definitions suggest and proposes different possible opportunities as an inspiring format.

Creation does not only require a knowledge of the medium but also the sensitivity needed not to interfere in the open, and always fragile and vulnerable, processes of artistic creation.

The fact that, after staying in a residency, a creator reaches the conclusion that she would rather create in her living room will mean that some exchange mechanisms are not being used in the best possible way. In order not to reach that point, I suggest a decalogue for the good use of 'the artist':

- Take care of the artists so that she does not turn into a single-use artist
- Foment the freedom of the process and do not superintend it.
- Personalize and offer flexibility when establishing the residencies calendar, and respect the time and needs of the residency
- Contribute the necessary means and tools so that the artistic proposal is not understood solely as a cultural product but also as a practice and an instrument of social intervention.
- Generate experiences that can be shared and not only products that can be consumed.
- Develop fusion mechanisms between different artistic disciplines and non-artistic sectors.
- Turn into intermediaries and agents provocateurs to articulate new spaces of commitment.
- Collaborate with underprivileged groups and individuals and give visibility to forgotten and silenced topics through cultural dynamics.
- And lots of love.
- And good food

Creator

7.

Guillermo Weickert: reside in ideas, a personal reflection on artistic residencies

We suppose we speak about what we know and we love the places where we have been happy. Because of that, when I speak I do it from my experience, aware that there are as many different artistic residency models as centres offering them. We assume as well that, faced with the bleak prospect of deprivation and difficulties for stage arts creation, the simple possibility of having a more or less equipped studio in which to work for some hours is not an insignificant asset.

From this point of view, if I have to enounce the features that distinguish an artistic residence from a mere cession of space, and to think about what I expect to find in a creation centre that is taking me in as an artist in its programme, almost everything I imagine has to do with the human team, the carefulness and the idiosyncrasy of the community that manages it rather than with logistics and infrastructure.

If we start with the material aspects, it is obvious that a space that has been thought for (or adapted, in the best way possible, to) the kind of creation that will be developed within it makes work easier and inviting, and this is something to be thankful about. The possibility of having a specific allowance, is a luxury. Yet, sometimes resources are limited, and the best conditions do not necessarily translate into the best experiences.

For me, a residency is tied to a certain delocalization from my usual work environment. From my experience, it is more productive if it can offer concentration and a certain feeling of isolation from the pace of everyday distractions. Thus, lodging, the possibility to cook in the same space or even taking care of meals are factors that translate into a greater immersion and focusing on the creative process.

I recall two features that, according to Rui Horta, were indispensable in his centre of residencies O Espaço do Tempo: the less norms, the better (aside from basic rules of coexistence); and shared times and spaces to propitiate daily encounters between the different artists in residency and centre management teams. This, on the one hand, translates into a great autonomy and freedom of the artist when making use of the workspace (possessing a set of keys that gives complete schedule and organisation freedom), as well as a less supervised, as direct as possible access to the technical equipment and resources of the centre. On the other, it fosters, without forcing them, circulation of information, human contact and interaction. I have always been surprised by the spectacular results of this lack of intervention in personal and professional areas combined with this great care in creating possibilities and contexts that make encounters possible.

There is a very fine line between giving room so that the resident feels at home and, at the same time, being there so that the philosophy of the centre is embodied in the members of the team and this way the guidelines of the receiving project are transmitted. I think there is no specific formula for that: it all depends on a combination of sympathy, availability, professionalism and a deep knowledge of the sector and its particularities.

I think the concept of impregnating is fundamental: really being able to inhabit the space, and make the work studio your own during the residency period. And especially, being able to impregnate your artistic creation in two directions: towards the receiving centre and yourself.

To achieve this purpose it is important that the centre of residency has previously and continuously worked with the social and professional community from which it takes part. Residency centres can actually work as permeable areas of exchange between local agents and visitors, propitiating a transformative and significant transit.

Personally, I prefer to be given a lot of freedom during the residency, but when the moment comes to share your work, you need channels that have been thought of and created beforehand. Coming back to Rui Horta's model, the offer of activities available in case you wanted to present the work done during the residency included different sorts of meetings with schools, local associations, neighbourhood organisations or Portuguese stage arts professionals. Human scale was given great weight and so was the informal character of these actions, so that they could be spontaneously and rapidly organised, and they had the same importance as more formal and scheduled presentations.

I think it is also important to know the centre's artistic criteria and lines of work: why have they chosen you, what is the point of you being there and what do they expect from your stay and work at the centre. All this generates identification and mutual implication on the projects.

It is interesting to know that on the long term the relation can build on in the shape of a network of affections and mutual collaboration, that this joint experience has created a bond that can favour more projects and artists. I like the idea of naturally becoming an ambassador of the centre that has taken you in.

To sum up, I recall Jane Archer's words during my participation at ECL Colina: it is all about "being a resident in the idea", rather than in the space. I think that any artistic residency interests me more as a context that makes the creation of new spaces for my work possible, than as a mere temporary framework of a process of experiments.

Creator

8.

La Casa de las Artes de Alanís: give life to abandoned spaces.

“La Casa de las Artes de Alanís” (The house of the arts of Alanís) was born in 2012 with the word CULTURE written from its beginnings on the walls of buildings that were empty, useless, magic spaces, a fourteenth century hermitage that had been the first parish of the village and a nursing home.

Thus, spaces that had had religious, social and cultural meaning were now given an artistic, innovative character that has turned this small 2,000 inhabitants village into a cultural reference.

Politicians pledged their commitment to a project that was based on exchange as currency and had the certainty that the best way to preserve the spaces was to give them a new use. How many abandoned places exist in our villages?

From the beginning, the Casa de las Artes was alive as a project, and companies and artists from around the world soon arrived to Alanís. The village is now used to see them walking in the streets, buying in shops and eating in bars, so the artists contribute to the local economy. The name of Alanís is heard beyond the Sierras, and has managed to create bonds between the artists and the neighbours. Right now, we can count many projects that have been started within the walls of the hermitage and have been observed by the neighbours, who have been part of them.

The council sustains that the best way to support culture is by creating an audience. Thus, in parallel to the Casa de las Artes, a School of Spectators formed by kids from the school who enjoy the gifts that arrive at the village: dance, music, circus, theatre, painting, photography.

The artists that have visited us talk about the magic of the spaces, about the chance the hermitage offers of creating without distractions, without noise, greeted by the beauty of the castle and feeling themselves the temporary owners of a fourteenth century church. From the council, we support this way of creating CULTURE, of creating an audience, of creating bonds between artists and neighbours, of bringing the name of Alanís beyond our borders and of continue being a cultural redoubt in Sevilla's Sierra Morena.

Arturo Fernández Diéguez

Director of the Casa de las Artes, Alanís, Sevilla

9.

Carmen Larraz: the ideal artistic residency

To me, an artistic residency shall ideally allow me to get immersed in an artistic and creative experience in a specific place in which I am taken in by a person or a team that has invited me for a stipulated period and under certain agreed conditions. What happens once these parameters, which must be known in advance, are given will be a constant variable: what emanates from and where are the limits of this place? How am I taken in by the person or team in a human sense? What sort of artistic connection do I establish with them? To what extent do the conditions make it easy for me to delve into the artistic trip?

In my experience, the most exciting part is stimulating the perception of such variables and to pay attention to how I manage and move among them, to how I turn them into accomplices in my creative process. Similarly, and reciprocally, I understand that my passage through the place will leave traces that will be part of the path of this place with its people.

Thus, I believe that each residency is a chance to enrich one's creative path and a to establish a connection with the context in which one resides and, at the same time, each artist or team residing in a human context represents a chance to enrich it with its research.

Creator

A welcoming place
for artists and creative
Processes. A place
where experiences
and different work

universes are developed.

Time that increases curiosity during a practice.

10. Laida Aldaz

Creator

11.

Fernando Pérez:

the residency is political

The residency is political. It occupies a different time and a space than the show and the event and allows the artist's creative capacity to develop in a different way, which is also political. The residency format is more appropriate for the structural development of culture, it is less ephemeral and it fits in a complementary way with the rest of artistic processes in this increasingly complex, hybrid and transforming society.

The residency is radically fundamental in cultural politics, but even more so in the development of the artists that manage to take part in each and every one of them. Process, research, technique, collective—add here any other adjective—residencies are instruments of the practices and the processes and thus contribute results in the first place to the development of artists and the artistic sector. They are the intermediate substratum between the idea and the result. They are thus an axis and vehicle for ideas.

From here we encourage and boost the residency as a new practice that complements cultural subsidies and public policies and that forces (in the positive sense of the term) each of the festivals and centres that directly report—or are somehow related to—the Government to receive creative initiatives.

As we see it, residencies do not necessarily have to offer immediate results; they can offer plausible results in the future or, perhaps, they do not have to offer results at all.

General Director of Culture Government of Navarre

12.

Residencies in Huarte

Centro Huarte offers stays and residencies. In the former, a space is ceded to artists in need for a study and an infrastructure in which to develop their work in the adequate conditions. The call is open all year and it is thought for local artists, even though it is also offered to non-local artists that can reside in Pamplona or Huarte on their own behalf or with external funding.

When it comes to residencies, calls are open eventually with specific terms and including an economic funding, hence the distinction between the two lines of work. Residencies can be financed by our centre or in collaboration with other spaces, institutions, festivals, etc., and their goal is artistic experimentation and research. Besides, they are part of the strategies and actions aimed at attaining some of the goals of our management project, which we face as a research project.

To the point, we have developed two residencies. The first one started last November within the framework of the DNA festival. In it, seven local artists were suggested to develop an individual or collective research project and to form a work group. The goal was to help connect and consolidate the performing arts community in Navarre, which is nowadays very fragmented. This year we have had the chance to continue with this approach thanks to the collaboration of Isabel Ferreira (the new director of the DNA Festival) and Edu Bonito (the residency coordinator of this festival), who had already collaborated in Brazil, where they worked for years with similar ideas in a project called coLABoratorio.

Thus, coLABoratorio DNA, as we have dubbed it in this edition, has been carried out during May and non-local artists have also been invited, even though it has kept the same attitude in promoting research activity and scenic collaboration in our territory.

The other residency we have offered, which is also developing now, is called “Rethinking the receptacle”. It is carried out together with the independent “halbarenarte” platform and within the activities of the Collaborative Arts Partnership Programme (CAPP). “Rethinking the receptacle” consists in carrying out a research that redefines the architecture of Centro Huarte, without limiting itself to a spatial intervention on the building and focusing instead on the building’s social responsibility in relation to the local context. It is very important to us to approach the people living in Huarte, who ten years ago saw how a huge building was built to the detriment of some of their needs and without any connection to them, excepting the occasional cession of spaces for eventual activities of cultural associations.

Throughout this year, there are other residencies: an intervention at the Complejo Hospitalario de Navarra, one on curatorial practice, another on research about artistic activity in Navarra and one or two more on artistic international exchange.

Elisa Arteta, codirector of Centro Huaerte

13.

Neto Machado i Jorge Alencar: artistic residency as a space of denaturalization and digression

Denaturalizing can either mean expatriating or changing, in the sense of altering something or someone's qualities. Thus, the residency can be thought of as a creation context that displaces, one in which the artist's research moves at the time it inhabits diverse spaces, bodies and geopolitics. A voluntary exile, the potency of which lies in its capacity to denaturalize already recognised (mapped) operations to favour the emergence of new perceptive arrangements and, thus, new ways of composing. This exile is not so much a simple change of scenario but a decentralization of our own ways of being in the world.

Digression refers to the fact of getting away from the place one once stood, a trip, a retreat. Besides, it refers to the opportunity of taking a detour from the expected route, to fleeing from the established topic. In this sense, residing is to get lost in the way and not to necessarily reach a specific spot or end up producing a work of art. It is about shooting things that will be taken into account in an imprecise future. It is about creating time to disperse, to not being productive and, thanks to that, defining the creation as a way rather than as an arrival.

Creators

14.

Marcos Morau: on the idea of residency

As a choreographer and a director I would like to start stating that, in my experience, the most important part of a residency is not so much the culmination of the work of art but the creative process through which imagination combines with experiences and the atmosphere of the historical moment to materialize an idea or a necessity in a living act. I understand creation residencies as a meeting with the unknown, a space and time where ideas materialize or break up. In them, one enjoys a space and mutual responsibility, has enough organised and helpful resources, and can experiment, exchange and discuss, both on the part of the artist and the host. As a company, we have had residencies of all kinds: with and without lodging, with and without maintenance, with and without obligation to show our work, with and without technical, basic or specific requirements, with and without exchange with the other residents. We have positively valued the occasions in which the linking mechanisms between different artistic disciplines and those in which non-artistic sectors have been able to enhance the project visibility. Being able to connect the project to the local cultural context (theatres, festivals and relevant people within the specific local scene) consolidates and gives confidence to a project that, even if it is incomplete, can start finding its ultimate purpose. All in all, residencies must favour the experience of the creator, which needs a permanent renewal of thought, because change and transformation through experience are a vital part of the creative process.

Artistic director of La Veronal

15.

Paulo Vasques: creation 'on site'

Creation process developed on site that comes out of an invitation or an assignment by a festival to an artist or, in another framework of the programme, a period of work in the creation process of a performative project (generally in a theatre space) whose ultimate purpose is to be shown. In both cases, the spatial context, the implied agents and the work conditions intrinsically interfere with the artistic process and the very same invitation / assignment requires a dialogue that creates a specific context.

The programmer / festival, sometimes an accomplice to the artist's work, sometimes a host, is in charge of the mediation between the institutions and the audiences, but has also to be receptive to re-think itself in front of the challenges that artistic projects present in relation to its local context.

Codirector of Circular Festival (Portugal)

16.

Juneda*, from a 'formal' residency model to a project of social incursion in the territory:

In 2011 the first edition of the Juneda Incursió Pro started. It is a space of stage

arts research in a residency format in a country house. It has hosted professionals such as Stefan Metz, Blanca Portillo, Alfredo Sanzol, Andrés Lima, Carles Santos, Pablo Messiez and Sol Picó, among others.

A year later, and after many conversations with Sol Picó and Vero Cendoya, we decided to experiment and to open a new line with the purpose of approaching this project to the most vulnerable groups of our village.

The initial purpose was for them to be spectators of the result of the creative processes of the residencies. Due to their reduced ability to move around a new solution was found: the artists in residency would move to adequate locations within their living and work areas to show and share the work processes developed in Juneda. The proposal and the experience were successful.

Hence, we decided to take a step forward and to give these vulnerable groups prominence in the project. They went from being spectators to being the main characters. The work philosophy is the same, we go hand in hand with the centres in order to adapt to the project's needs, and we look for complicity and compromise with the hosting municipality.

* *Juneda, province of Lleida (3.497 inhabitants)*

This year we face the fifth edition with six participant centres in the province of Lleida, about fifty differently abled people who enjoy the intensive work process for three months. By now, we have closed a programme of shows and we have been programmed at the Fira de Tàrrrega.

Ramon Giné, Culture manager at the Juneda Town Council

This text is itinerant:

Jornadas de Participación ICAS - Artes Escénicas

June 7th-8th 2017

Voices: Patricia Caballero, Santiago Turenne, Bárbara Sánchez, Claudia Delso, Fran Pérez Román, Ana Extremiana Eguia, Guillermo Weickert & Arturo Fernández.

DNA Festival

May 19th - June 2th 2017

Voices: Carmen Larraz, Laida Aldaz, Fernando Pérez, Centro Huarte, Neto Machado & Jorge Alencar.

A dialogue between PEA & CoLABoratorio

Sismògraf Festival

April 20th-24th 2017

Voices: Marcos Morau, Paulo Vasques & Ramon Giné.

In dialogue with Pro365

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