

# RES ARTIS MEETING TEHRAN-IRAN

2016

res artis  
WORLDWIDE NETWORK  
OF ARTIST RESIDENCIES

ROOTS AND ROUTES:  
CHALLENGES AND  
OPPORTUNITIES OF  
CONNECTIVITY

NOVEMBER 21—25

HOSTED BY



IN COLLABORATION WITH



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# RES ARTIS

Res Artis is a worldwide professional body for artist residencies, comprised of over 600 members in more than 70 countries. It ensures sustainability and development of the field by enabling connection and facilitating professional development for their member organizations. Through Res Artis, the members become part of a global community of like-minded colleagues, engaged in dialogue through face-to-face or virtual meetings. Res Artis connects, engages, and promotes its members. It informs, educates, and advocates the importance of residencies in today's society, providing recommendations towards international cultural mobility policy and research. Res Artis is responsive to the members' needs and developments in the field and the broader cultural landscape.

Since 1993, Res Artis has grown to become the largest network of its kind, promoting the role of residential art programs as a vital part of the contemporary art world, stimulating the creative development and mobility of artists, and furthering intercultural understanding.

"Encounter the world in residencies"

## AN INTRODUCTION TO RES ARTIS MEETINGS

Face-to-face meetings are at the heart of the Res Artis network. They provide opportunities for Res Artis members from all over the world to meet in person, discuss, and learn first-hand experiences, knowledge, and skills.

Res Artis meetings vary dramatically in scale and have been as small as 20 to as large as 300 people. They always work in partnership with a Res Artis member to host the meeting, which can focus on a particular theme or geographic region. Since its inception in 1993, Res Artis has organized over 20 meetings in diverse locations around the globe.

The meetings provide the entire Res Artis community with the opportunity to lend its collective voice to support the sustainability and development of the arts residency field.



RES ARTIS MEETING 2016  
TEHRAN-IRAN NOVEMBER 21-25

ROOTS AND ROUTES:  
CHALLENGES AND  
OPPORTUNITIES OF  
CONNECTIVITY

It was the very first time that a meeting of Res Artist was held in the Middle East, and Kooshk Residency had the honor to host it in Tehran, Iran. The venue was held in November 21st to 25th, containing two days of cultural excursions. The meeting took place in Mohsen Gallery, through a number of panels, roundtable discussions, and workshop sessions. Approximately 60 attendees from 21 countries joined the meeting.



# KOOSHK RESIDENCY

Established in 2014, Kooshk is a residency in Tehran, dedicated to art and culture. It provides a convenient space for artists, curators, researchers, writers, and filmmakers to encourage intercultural dialogue and art creation. Kooshk strives to contribute to development of Iranian art and culture through participation in international exchange programs with cultural institutes worldwide. These exchange programs allow for blending of cultures, provoking creativity, and fostering beneficial connections among nations. Kooshk welcomes and encourages qualified individuals from any discipline to contribute to the formation of this cultural movement by applying to use the facilities provided in Kooshk Residency.

Participants in the Kooshk Residency Program can devote themselves to their art, exchange ideas, and take part in the international exchange, partnership, and award programs, while residing in a new country.

NOV  
21

DAY 1  
MONDAY

EXCURSION DAY













DAY 2  
TUESDAY

## WELCOME AND OVERVIEW

Welcome and overview of the first Res Artis Meeting in the Middle East by meeting host partner Kooshk Residency, and an introduction to Res Artis and an overview of the future strategies by newly appointed Executive Director of Res Artis.

**The Res Artis Meeting**, under the title of **"Roots and Routes: Challenges and Opportunities of Connectivity"**, officially started on 22nd of November, 2016 in Mohsen Gallery.

**Tooraj Khamenehzadeh**, the curator and program manager of Kooshk Residency, began by talking briefly about the recent history of art residencies in Iran and how the idea of Kooshk has been shaped. Then, **Eliza Roberts**, Res Artis Executive Director, was invited to welcome all the participants of the meeting. Pointing at her contributions to the previous meetings of Res Artis, Roberts explained the importance of global memberships, stakeholders, and partners. Then she gave a general introduction on roots and routes, as the two parts of the meeting's title; how the roots of Res Artis have shaped the identity and external perceptions about the sense of place, and then spoke in line with the second part of the meeting's thematic topic 'routes,' in cementing the strategic plan and vision of the Res Artis.

**Ehsan Rasoulof**, director and founder of Kooshk Residency and Mohsen Gallery was the last to talk and welcome everyone. He described Iran with regards to culture, history and economy, and pointed at the role of cultural exchange and art-dialogue, particularly in the crisis-hit region of Middle East. He concluded his talk with a poem by the great Rumi.

# "Welcome and Overview"

TOORAJ KHAMENEHZADEH

Curator and Program Manager of  
Kooshk Residency & Res Artis Board Member

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and Overview”

A ROBERTS

Director of Res Artis

RES ARTIS  
MEETING  
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# "Welcome and Overview"

EHSAN RASOULOF

Director and Founder of  
Kooshk Residency & Mohsen Gallery

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# KEYNOTE SPEECH: REGIONAL CULTURAL ROOTS

- Ariasb Dadbeh, Scholar, Iran

Dialogues, seminars, and artistic endeavors in the social arena, aiming for a public context in which human understanding is practicable, as though it is an aged desire, have never granted its young face to this ancient existence; and it continues to be repeated, and today, here in Iran, it is being repeated yet another time. Cultural conferences, festivals, residency projects, etc., are all there to make decisions on the continuation of the aforementioned desire. But what is the use of all these collective efforts, if they do not result in accumulation of the cultural? In fact, the production of artworks and the artistic processes have moved towards a piling-up of culture rather than its accumulation; and increasingly so, as we entered the new era of information almost two decades ago. Nevertheless, we try to be bullish on our future, so we create an environment for this collective effort to take place, where an authentic dialogue is maintained, not according to what the social contracts necessitate and not based on preconceived, imposed relations. The authenticity of the dialogues hinges on the recognition of the differences, and the difference of each level of consciousness with the next, depends on an understanding of the already defined notions of space and time, and the differences in existing interpretations hangs on an understanding of the difference between time and space. On the other hand, the shift in making artworks for general public to a specific audience is a new attitude (from the 19th century onward), and in comparison to the long history of thought, is only an adolescent. The production of art in particular, and

production of thought in general, used to be directed towards a specific audience. That the cultural, artistic works should be addressed to a general audience is a new approach, which has come forth in the wake of the awareness of the new age and the new civil laws, i.e. though a rupture with the situation of the old laws and the formation of new civil relations, which is based on liberty of mankind and the realization of that liberty in the civil society. It is undoubtedly following the notion of mutual recognition and the advent of a situation that both consciousnesses are reflected therein. And it goes back to where the idea of "the ownership of the inner realm" was conceived as the starting point of the new age.

But the aforementioned shift in the group that the artwork addresses, namely from a general to a specific audience, is not something that has occurred in all the cultural societies of the world, nor is it a pre-existent path that everybody can tread on.

A rejection of the reciprocal consciousnesses, and the will to change the divergences, or ignoring the possibilities and capabilities of the two opposing consciousnesses, will only lead to a reduction of one for the benefit of the other, which can only be justified through the adoption of a relativistic, non-historical viewpoint.

This general relativity can only be made possible when the implications are either omitted or utterly disregarded. However, there is no way around the "implications": the omission of the implications is, in effect,

the emptying out of the historical memory, which goes through the paths that do not follow any historical pattern. The function of such symbolism in the recent works is the counterpart of pictograms or semiotic conventions such as traffic signs. Most of these signs, however, are timelessness to man's spirit, not the simultaneity of various stages of awareness. Unfortunately, the upshot of the prominence of such trajectories, procured by imposition of tastes and attitudes stemming from the authoritarian discourse of the day, is the equalization of the different layers of the mind, which will in turn result in the loss of cultural fertility. This tendency to level out various stages of awareness, and the homogenization of tastes and cultural plurality, removes the fertility from the human spirit, for it is only through art that man's fertile nature can become pregnant, and lead to new spiritual births in the present and the future.

Cultural accumulation is a historical behavior, which is in total contrast with ideological thoughts: it is a source which feeds only on the springs of the history of thought, and that is why it carries with it the intellectual heritage of mankind. It will, in turn, become a source of new motifs, upon which hangs the continuation and survival of all the intellectual realms.

Even the content of the words that make it possible for language to survive stems from it. It is through cultural accumulation that the inherited concepts can still be a treasure trove for self-understanding, comprehending new circumstances, and escaping callosity of thought, and thus, our present is always related to the past, i.e. it indicates a speculative relation, and therefore, the reactivation of motives depends upon it, and it is here that tradition comes to be.

On the other hand, cultural accumulation is in

direct relationship with geographical climate: the culture of great civilizations were variegated, because of the different climates they developed in.

Iran is one of the five great civilizations of history. "With the Persian Empire, we first enter on continuous History. The Persians are the first Historical People," says Hegel in his Philosophy of History. "Here in Persia first arises that light which shines itself, and illuminates what is around."<sup>1</sup>

What we know today is that the emergence of this nation, which is at odds with the philosophy of history, has not been following the formation of states and new nation-states. Rather, Iranian nation has evolved prior to the establishment of its state. In other words, Iran is a cultural nation: its politics and culture are one and the same. That is why the people of Persia have always considered themselves prior to the state. The intricacies of this unique relationship can only be grasped when the culture is seen in the light of climatic conditions: Iran is the only civilization in history that has thrived on qanat (aka kariz) technology. Where all other great civilizations had developed around giant rivers, Persian civilization had relied heavily on these channels to transport water from an aquifer or water well to surface for irrigation and drinking. Qanat is an old system of water supply from a deep well with a series of vertical access shafts. One of the oldest and largest known qanats is "the Qanat of Keikhosrow" in the Iranian city of Gonabad in Khorasan province, which dates back to the Achaemenid Empire (4th century BC). Its main well depth is more than 360 meters and its length is about 100 kilometers. There numerous qanats in Iran, the digging of which has taken as long one hundred years, passing through several villages. Many generations would participate in the process of qanat

digging, without even expecting to benefit from the water. In other words, the digging of qanats has always been something done for the benefit of future generations. Historically, land ownership had not been important: people's fate, agricultural survival, and economic power had always been dependent on water. How the qanats were used and how the water was circulated in it, would canceled out the possibility of exclusive ownership. Instead, the contribution, protection, and devotion of the people to their land, would determine its continuation, because the water that the qanats would provide did not follow the natural behavior of rivers, springs, etc. A qanat needs annual dredging and constant maintenance. The persistence of these rules outside the regulations of the states, depended more on rituals, festivities, the making of a national calendar, and the collective beliefs of people. Thus, a different interpretation of time and space were shaped in the thoughts of Persian people. Researches that have conducted field studies, such as Lambton,<sup>2</sup> Petrushevsky,<sup>3</sup> and Paul Ward English,<sup>4</sup> have estimated the number of qanats in Iran amounts to be around 50,000 in 1956, which was confirmed a decade later by a more accurate research by the French Henry Goblot.<sup>5</sup> In his studies, however, Goblot mentions that, according to the historical remains of the ancient qanats, what we then had was about a third of all the qanats of the old civilization, the rest having been destroyed by the invasion of the neighbours, for their military conquests and capturing of the cities.

According to the calculations in 1954, the total discharge of the 21,000 dredged qanats of Iran was 560 square meters per second, which is four times more than that of Karun River (Iran's moat affluent river) and three-fourth of the annual average of the Nile. The valuable researches of Javad Safinejad indicates that if we take 30,000 remaining qanats from the 1970s,

and multiply it by the minimum of 6 kilometers, the length of each qanat, we get the astonishing 180,000 kilometers worth of channels. If we add to this the length of the access shafts for a six-kilometer qanat, which is about 4,360 meters, we get 82% of the distance between the Earth and the moon: 7.77 times more than the equator. The real value of these astounding numbers can really be appreciated when we remember the basic technology that were used in making them. Now if we consider the whole span of the Persian civilization, the number would reach 3 times more than the Earth-moon distance.

When Cyrus the Great conquered Babylon in 532 BC, he did not take anyone captive, writing his historic declaration, according to which all the Babylonians as well as the Jews are free to practice their religions, and insisted on the rights of all mankind, it was by no means because Persians were superior to other civilizations. It was, rather, the result of our gradual, inevitable adapting to Iran's climate. Overcoming natural difficulties, changed the foundation of Iranians' ontology, one of which is the emergence of a different relation between human, existence, and time in Mazdaism and Persian thought, which unlike many other religious texts, do not talk about the notion of original sin and the fall of man, considering an Ohrmazdic status for them; the creation of man is to work with Ahuramazda for a cosmic battle against the demon of draught and ugliness, for the victory of eternal beauty and goodness. So it is a big sin, according to Iran's historical belief, to doubt the purity and beauty of nature and the material world. This thought invited people to perpetual settlement, advising them not to leave their habitat in the time of crisis. Despite historical ruptures and the change in the systems of power until the modern times, there has been a continuity. Therefore, tolerance

and moderation, and respecting the beliefs of others, does not merely belong to Iran's ancient history, as can be seen even in the religious struggles in the world of Islam. It is evident in the western shabestan<sup>6</sup> of Jame' Mosque of Esfehan, next to a wall known as "The Master's Gallery," which is still standing. In this shabestan, there are three pulpits for three religions. Religious tolerance of the Persians in the sixteenth and seventeenth century took Europeans by surprise: It has been recorded by Jean Chardin,<sup>7</sup> who was a Protestant, and many others. The Spanish ambassador in the court of Shah Abbas I, Don García de Silva Figueroa,<sup>8</sup> who was devout in his beliefs, writes about the Shah's religious tolerance: "Even though Shah Abbas is an unbeliever, he feels no disdain for Christians, and today, many denominations have their own churches and official institutions." Thus, this became a part of Persian ethics, which is reflected in the art and culture of Iran. For instance, in Persian architecture, which is an embodiment of the soul, and an answer to the how and the why of man's relation to the universe and time, we get to know the "Persian Garden," which is not only landscape planning, but also the same

imagery that continues in all artworks, such as the designs of carpet, the layouts of book, the ornaments of doors, the musical cycles of melodies, etc., which are all expression of the Persian Garden, or the garden of human soul, in relation to space and time; still communicating from beyond history, sending the message of the value of life and the goodness of the world; it is a clue to find the historical implications; it is still a place between reality and dream; it is where dialogues take place; the habitat of the souls of men and women who will welcome you in gratitude for and honor of the values of humanity. Welcome to Iran!

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**Footnotes:**

1. Georg Wilhelm Friedrich Hegel, *The Philosophy of History*, Translator: J. Sibree, p. 191, Batoche Books: Canada.
2. Ann Katharine Swynford Lambton (1912-2008), usually known as A.K.S. Lambton was a British historian and expert on medieval and early modern Persian history, Persian language, Islamic political theory, and Persian social organization.
3. Ilya Pavlovich Petrushevsky (1898-1977), the foremost Soviet Iranologist, was Professor of History of the Near East at the University of Leningrad for twenty years.
4. Paul Ward English (1936-2000) was an American geographer and educator.
5. Qanats: A Technique for Obtaining Water
6. A shabestan or shabistan is an underground space that can be usually found in traditional architecture of mosques, houses, and schools in ancient Iran. These spaces were usually used during summers and could be ventilated by wind-catchers and qanats.
7. Jean Chardin (1643-1713), born Jean-Baptiste Chardin, and also known as Sir John Chardin, was a French jeweler and traveler whose ten-volume book *The Travels of Sir John Chardin* is regarded as one of the finest works of early Western scholarship on Persia and the Near East in general.
8. Don García de Silva Figueroa (1550-1624) was a Spanish diplomat, and the first Western traveler to correctly identify the ruins of Takht-e Jamshid in Persia as the location of Persepolis, the ancient capital of the Achaemenid Empire and one of the great cities of antiquity.



# SIMULTANEOUS ROUNDTABLE: OPPORTUNITIES AND CHALLENGES OF "ROOTS" AND "ROUTES"

## ROOTS:

- **Francisco Guevara Robles**, Co-founder and Executive Director of Arquetopia and Res Artis Board Member and Treasurer, Mexico
- **Siamak Delzendeh**, Art Critic, Iran

## ROUTES:

- **Ika Sienkiewicz-Nowacka**, Founder, A-I-R Laboratory and Res Artis Board Member, Poland
- **Amanda Abi Khalil**, Founder/Director, TEMPORARY.ART.PLATFORM (T.A.P), Lebanon
- **Amirali Ghasemi**, Artist, Graphic Designer, Curator and Co-founder of New Media Society, Iran

Two simultaneous roundtable discussions were held on the meeting's key themes of 'Roots' and 'Routes.' Each session was introduced and moderated by Res Artis Board Members and experts in the field.

**Roots:** What can traditions and history teach us about our identity and external perceptions of cultures? How do localities and site-specificity inform our sense of place and the way we operate and engage?

**Routes:** What routes can we take to break down external perceptions, encourage cultural diversity, and connect and collaborate both locally and internationally?

The two panel discussions on the second day of the meeting were titled "Opportunities and Challenges of Roots and Routs." The first, focusing on the "roots," was moderated by Mexican visual artist Francisco Guevara Co-Executive Director of Arquetopia Foundation and Treasurer of Res Artis, and Iranian art critique and Siamak Delzendeh, Iranian art critique and scholar. The discussion focused on two hemispheric case studies presenting similarities and points of convergence among them by establishing a dialogue between Mexico and Iran to problematize their national art historical narratives. Guevara begun by contextualizing the historical importance of residencies and its relevance in current times; and the dialogue departed with three questions how do "roots" affect "routes"?; how do we reconcile the past with the present and the future?; and how is this impacting contemporary art practices

and encounters?

Through the presentation both speakers described how national identity crystalized in the 1920s in both countries, not necessarily with the same processes, as there were different nuances. The question of how modernism was apparently contradictory to the ideas of the west; however it provided specific narratives connected to power. Therefore the problem of arts and the writing of art history was addressed. As professional spectators, art critics and art historians allegedly decode the artworks' true meaning. Guevara explained that "authenticity" is hortatory rather than descriptive, seeking to persuade without describing anything "real." Considering that it's a social construction, he explained, we must understand why and in what contexts/ encounters it becomes operational. He continue to introduce Sharon Holland's concept those who

exist in time seek to learn from those who occupy space, revealing how the past is not stable, and seeing it as such is in fact is problematic construction allowing re-appropriation and reinforcing exploitative practices. In other words, what happens when someone who exists in time meets someone who only occupies space? Those who order the world, who are world-making master time—those animals and humans who are perceived as having no world-making effects—merely occupy space. When James Baldwin asked, 'How much time do you want for your progress?' he was marking this dichotomy. If the black appears as the antithesis of history (occupies space), the white represents the industry of progressiveness (being in time). Guevara emphasized the relevance of ethics as a profound question to be addressed through the arts. He also pointed out how the concept of tradition is inseparable to an idealized past, and how that resonates in the perceptions of Iran and Mexico.

The construction of national identity was also discussed both by Guevara and Delzendeh: How tradition is rooted in the past, how the expressions of modernism in Mexico and Iran are rooted in different epistemologies, and how contemporary practices are framed in this idea of modernism. The Exhibitionary Order was also considered through specific examples, how modernism has framed contemporary art history, and finally the question of how the market has influenced these narratives was introduced as well.

Delzendeh continued the dialogue by introducing the problem emergence of regional free-art markets and their relation to geo-political identities, such as the construction of Middle-Eastern and Islamic art as narratives. He also introduced questions from post-colonial theories to understand the construction of the narratives of national identity, specifically as related to Iran's history. Delzendeh argued that after a long-term construction of a national identity, which distinguished the Iranian identity from

its neighboring countries, again through a post-colonial revisiting, Iranian national identity merges into a new geopolitically constructed identity of the Middle East. Delzendeh also raised an intriguing question: How long will this new formulation exist? And what would the impact of geopolitical grouping of artists on the policies of residencies be?

Meanwhile the parallel session around the topic of 'routes' was playing out nearby involving the following speakers: Ika Sienkiewicz-Nowacka, founder A-I-R Laboratory and Res Artis board member from Poland; Amanda Abi Khalil, founder/director of Temporary.Art.Platform (T.A.P), from Lebanon; and Amirali Ghasemi, artist, graphic designer, curator, and the co-founder of New Media Society from Iran.

The first questions addressed in this panel concerned initiatives in the context of cultural mobility. A short critical overview of the field was provided. Residencies, it was argued, offer spaces for production away from the art market: retreat; escape from political tensions; encourage engagement with the local context; promotion of participatory approach; and contribute to contextual change.

The relation between a residency and a context were considered. After that, to think critically about residencies and mobility was emphasized: do we really need to travel, and can mobility be operated locally? The culture of nomadic migrating style, it was discussed, is the lifestyle celebrated by the art world, vis-à-vis the refugee crisis and migration flux of the recent years. Another critical question that was considered was related to the artist residencies in the age of post-internet: all the social, intangible networks that one carries with them when they travel. Finally, the question of residencies in the non-western countries was addressed.

At the end of both sessions, all panelists came together to summarise their roundtable discussions and engage in Q&A with the audience.





RES ARTIS  
METING  
TEHRAN IRAN  
2016  
21-25  
AND ROUTES  
AND SITES OF





RES ARTIS  
MEETING  
TEHRAN IRAN  
2016  
NOVEMBER 21-25  
CHALLENGES AND  
OPPORTUNITIES  
CONNECTIONS

Roundtable  
questions

ARTISTS IN  
RESIDENCE AND  
CONTEXT

Offer safe spaces for production  
away from art market pressures?  
Retreat?  
Escape from political tensions?

Encourage engagement  
with local context?  
Promote participatory  
approach?  
Contribute to community  
change?

RES ARTIS  
MEETING  
TEHRAN IRAN  
2016  
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## PANEL DISCUSSION:

# THE IMPORTANCE OF RESIDENCIES IN AN ARTIST'S PROFESSIONAL CAREER

- **Tooraj Khamenehzadeh [Moderator]**, Curator & Program Manager, Kooshk Residency, Iran
- **Michket Krifa**, Independent Curator and Art Critic of African and Middle Eastern Photography, France
- **Lynn Kodeih**, Artist, Lebanon
- **Eliza Roberts**, Executive Director, Res Artis
- **Nicene Kossentini**, Artist, Tunisia
- **Irfan Hasan**, Artist, Pakistan
- **Naiza Khan**, Artist, Researcher and Founding Trustee of Vasl Artists' Collective, Pakistan
- **Peter Legemann**, Managing Director and Head of the Board of Schloss Bröllin, Germany

Residencies are an important part of the arts eco-system and provide important international professional development opportunities for artists. This panel discussion includes first-hand experiences from residency artists, and insights into the benefits on arts careers by residency spaces and independent curators, organizations and networks. What can we do to enable artists to maximize the residency opportunity? What are they looking for in a residency? What immediate and ongoing impact do they have?

The panel discussion on the third day dealt with the importance of an artist's career, which, according to Eliza Roberts, is something that Res Artis is constantly aware of, for Res Artis is there to serve the art residency managers and cultural operators, helping the artists to achieve their residency goals. As the art residencies have become a crucial part of an artist's career in the last ten years or so, the role of residencies in the overall art ecosystem were considered from different aspects: How do art residencies fit into the broader arts landscape- especially for emerging artists, for whom residencies are a real opportunity; but also for established artists who are provided with time-out from their busy schedules. How does this fit into the world of commercial galleries, institutions and festivals? In the panel, it was pointed out that long-term residencies have an advantage over what is called "residency-hopping," for it is only in the long-term residencies that artists can feel at home, connect with the culture and the context they find themselves in, by doing activities like going to the cinema, visiting museums, and so on. As one of the main objectives of the artists in the residencies, making connection and forming networks were emphasized, and that not only between eastern and western artists, but especially between non-east and non-west artists. Then the issue of how residencies open up opportunities and new dialogues within an international art discourse was addressed, and how building communities, establishing a framework, and challenging the status quo of the establishment is crucial.

The second important question considered, was the immediate impact and long-term benefits of art residencies on an artist's career. In response, the importance of dialogue and sharing ideas was stressed, as well as opening a window to another culture and introducing the artist to a new place, as the definition of the word "residency" suggests: "residing in a place for a period of time." Panelists talked about their ideas and opinions, and what they thought about different models, and how profitable each residency model is. The question of evaluating the art residency were also raised. It was emphasized how important it is to have constant communication with the artist to make sure they make the best of their time during the residency, through a weekly meeting for instance, and asking the artist to send a short report after the residency, while it is still fresh on their minds. Then, the artist might be asked to briefly describe what the program could do better, how the host can be improved, etc. It is also important for the residency to self-evaluate, which can be a challenging task. The importance of failing and experimentation during the residency was also discussed. On the positive side, it was argued, it is good to let go of your judgmental eye, i.e. not judging your own practice. On the other hand, it is also important to have some tangible results from the residency, in terms of applying for funding. Hence, it is best to have a balance between the two approaches.



DAY 3  
WEDNESDAY



# RES ARTIS MEETING TEHRAN-IRAN

2016  
ROOTS AND ROUTES:  
CHALLENGES AND  
OPPORTUNITIES OF  
CITY

RES ARTIS  
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# SIMULTANEOUS WORKSHOPS: COMMUNICATION

- Birte Gehm, Communication Manager, Res Artis, Germany/Netherlands

What are some innovative platforms that can communicate your residency and its ongoing outcomes to the world? What are the regional differences between these approaches? How can you maximize exposure through joining networks?

The Communication Workshop offered a practical and interactive approach to one's own communication strategy, providing tips and guidelines tailored specifically to artist residencies, but also applicable for artists and cultural workers.

Through a brief introduction, participants were asked to indicate their current situation, scope and diversity as well as challenges with regards to their own communication strategy and tools they employ. Participants showed a wide range of communication activities and level of professionalization thereof—while some had outsourced part of the work to external communication experts, others were at the very beginning of establishing first online presences. Determining content, objectives, and priorities were among the shared concerns and a dedicated communication strategy not always in place.

The workshop was structured and working along the lines of seven basic steps of communication strategy: goals and objectives, target audiences, key messages, tools, resources, timelines, and evaluation. All of the communication strategy steps are inextricably linked to each other, making it important to break down and single out different aspects in order to achieve a holistic communication approach. A consistent communication strategy and guidelines are especially important if several people in an organisation are working with the same tools or if you are

experiencing a high fluctuation in staff or frequently dedicate these tasks to interns or volunteers. Many residencies have no capacity for a dedicated communication manager, so it is even more important to build up effective structures.

As a starting point, participants asked themselves what they can do within communications to help their organisation achieve its core goals and objectives. Developing specific and measurable goals for your communication are the cornerstones of a communication strategy.

The importance of deciding what target audiences you want to serve were discussed and how those audiences can overlap or differ according to different communication objectives. A residency might want to, e.g. target artists globally to receive a higher number of applicants for a residency program, reach out to the general local public for attracting visitors to community outreach programs and exhibitions as well as connect with regional funders to receive support from the municipality for their cultural program.

The importance of developing and formulating key messages were of great interest to the participants, as many found it challenging to deliver tailored messages to the artists and the community about their achievements and the uniqueness of their program. When communicating to an audience, you strive for a certain reaction from them (e.g. an application,

attending an event, donating money, etc.). We summarized that conciseness, transparency, and creativity are key in conveying a memorable message for people to take action on. Above all, especially in an international work environment, clear communication, e.g. outlining expectations towards an artist while at the same time acknowledging the residency's responsibilities, create the necessary level of trust and professionalism.

When it comes to tools (social media platforms, newsletters, management tools, etc.) there is a plethora of online tools out there. I strongly suggested to the group to "limit your scope and do it well." Decide what fits your budget, what is manageable, even if you have little staff available, and from what you expect the greatest benefit. We considered using different channels or tools for different messages and the group also discussed the importance of being part of local and international networks as another tool in disseminating once opportunities to a wider audience.

This directly played into the points of resources and timelines: You should develop manageable structures depending on the existing resources and the budget allocated to communication. Simultaneously, you should work according to a specific timeline, guiding your activities, and keeping you on track with your objectives.

Lastly, the participants shared best practice

examples on how to evaluate and respectively amend a communication strategy. Different forms of performance monitoring can include data analysis through analytical and/or social media management tools as well as interviews or feedback surveys with audience groups. Based on your progress evaluation, you may need to change strategies, add more resources, or shift focus.



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# SUSTAINABILITY

- **Francisco Guevara Robles**, Co-Founder and Executive Director of Arquetopia and Res Artis Board Member and Treasurer, Mexico

Is the rapid growth of artist residencies world-wide sustainable? And how can one exist in such an environment? What non-monetary tools can we use to ensure sustainability?

Fundamental to structural inequality is that the global art circuit is sustained by capitalistic expansion and built on individual artistic achievements. As a consequence the environment is adverse to alternative modes of organization especially for projects such as artist residencies that value social exchanges above individual wealth. Such need for new models was the motivation for the workshop on sustainability departing with three main questions. How is the rapid growth of artist residencies worldwide sustainable? How can one exist in such environment? What non-monetary tools can we use to ensure sustainability?

As an introduction participants were asked to present their organizations and projects keeping in mind the accessibility of their resources. Although there was a wide range of mission scopes and scale of programs all participants shared a notion of scarcity of resources and the challenge of making their model sustainable.

The concept of sustainability was then defined as an ideal condition in which the organization can sustain itself over the long term, perpetuating its ability to fulfil its mission. The first exercise was to collectively map and differentiate resources to identify them for its use, categorize them, and make a visual structure of how resources flow in an organization. Each participant was asked to list its resources and organize them in order of scarcity leading to the development of the following categories: infrastructure, equipment, money

(including grants, donations, and self-generated income), consumable materials, human resources (including staff, experts, volunteers, and networks), and protocols and systems. When the map of resources was developed collectively, participants organized them in monetary and non-monetary evidencing that all organizations have many more non-monetary resources they can always rely on.

The next question introduced was, what is the distinction between monetary and non-monetary resources? The basics of non-monetary transactions were explained, how trade and barter are as ancient as civilization itself and how not all forms of exchanges are equal. Reciprocity, however, premises on negotiations that develop social capital, weave cultural fabrics, and expand resources for present and future use. Now that the world is approaching the cusp of a new era of communitarianism and cooperation, local independent institutions should begin to take more responsibilities to mobilize resources and reconfigure exchange relationships for local development. Especially in the Global South where public support for the arts is very limited or virtually absent; nevertheless resources are understood differently and therefore structures and chains are articulated differently to facilitate non-monetary forms of exchange.

Arquetopia was then introduced as a sustainable model that relies more on non-monetary resources to create capital and reinvest it in local infrastructure and reciprocal relations

with local artists and organizations. The core of the Arquetopia is Sustainable Development through four principles embodied in all of Arquetopia's programs and activities: social awareness, shared responsibility, innovation, and local networks development. Arquetopia is experienced in negotiation and reinvestment of resources for local arts development in Mexico with the following features: social scope; quality; synergy; collaboration; innovation; viability; reciprocity; and respect for local knowledge. Through a meticulous negotiation process facilitated by Arquetopia, foreign artists exchange skills and knowledge with local schools, art studios, museums, etc. In return, they gain insights and experiences making art in diverse and stimulating cultural environments in Mexico. Participants reflected on their models and brainstormed on the possibilities for non-monetary exchanges. Considering that the notion of wealth is created through means of production and allocation of scarce and useful goods and services. Wealth is not merely money, just as poverty is not merely the absence of money, but a dynamic system of assets and deprivations; thus the system of exchanges goes beyond cash to understand the ideas and behavior that give value to cash, such as gift giving, barter, and market trade. The conclusion was that "alternative culture economy" is not new; however we need to develop deeper understanding of the flow of resources/ideas/knowledge to renegotiate the hierarchies within the structure. In this sense cultural goods and services should be

seen as the only things that are not zero sums and understand how they expand the resources. The focus will then shift away from a popular form of economy into a system of reciprocity allowing culture to contribute to wellbeing and social connectedness.



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# RES ARTIS WORKSHOP FOR EMERGING ARTIST RESIDENCIES

- **Eliza Roberts**, Executive Director, Res Artis, Australia

Interested in starting up an Artist Residency? Join this A-Z practical Res Artis workshop that guides you through topics such as the importance of a clear mission statement, legal status, finances, communication, and promotion, contracts, staffing, artist engagement, etc.

The Res Artis Workshop for Emerging Artist Residencies was a practical and interactive 1.5 hour session aimed at those looking to set up an arts residency or organisations which had recently commenced operations. The workshop guided participants through basic information and case studies that demonstrated different structures and models of residencies, legal status, funding opportunities, application, selection processes, and the importance of hosting and developing a mission statement.

The majority of information discussed was drawn from the Res Artis handbook released in 2015, titled The Res Artis community guide to set-up and maintain an artist residency anywhere in the world. This guide is available in the members-only section of the Res Artis website. In the future, Res Artis hopes to be able to bring this guide to life by creating 'next-generation' online learning tools that expand on each section and include case studies from our members. We also hope to offer translated versions that are sensitive to different regional contexts.

We began the workshop looking at different types of residency models and the recent expansion of the field around the globe. We asked questions such as 'Is the classical time and space residency model still relevant in today's fast-paced global world? Is it more relevant than ever? I encouraged participants

to consider what makes their residency stand out from the crowd? What is their unique offering? And most importantly, why would artists want to do a residency at their organisation?

The next topic of discussion was legal status, which was inextricably linked with the topic of funding. I reiterated that it is vital to set up an organisation correctly from the start—to lay a solid foundation that encourages funding and enables you to achieve the mission and programing that you have planned. The workshop participants shared key issues around difficulties of achieving not for profit status in their countries, particularly Iran. I understand this is something that Kooshk Residency is advising the Iranian government on, in order to better the processes. We discussed the pros and cons of different types of fundraising including philanthropic, crowd-funding, grants, revenue from artist residencies, corporate sponsorship, and other creative, entrepreneurial ways. In summary, I advised that it is crucial to consider the time required in applying and acquitting a grant versus the amount of money received. Is it worth it? Do you have enough resources to commit? Do the priority areas of the funding body or corporate sponsor align with your mission and vision? Similarly, in discussing the application and selection process it is important to consider the scale

of your residency to ensure you have the capacity to handle the volume of enquiries, applications and assessment processes that follow. We discussed the opportunities and challenges around an open-call process versus invitational, as well as self-selection versus a selection panel or board.

The importance of hosting residents properly was a topic that was of great interest to all participants, no matter what stage they were at in developing or running their artist residency—there is always room for improvement. The workshop discussed how residencies can assist their artists in obtaining visas and the importance of communication with the artists before departure by providing clear information to avoid any confusion or uncertainty around expectations from both parties. In the framework of this discussion around hosting, we turned to the importance of residency alumni and utilising them as a resource for the next round of residents. From my own experience managing Asialink's Arts Residency Program over the past 6 years, I was able to emphasise the time-consuming nature of hosting properly. We talked about ways to reduce the time and pressure from residencies by encouraging interactions with other artists, arts workers and non-arts locals, who can then take on some of the hosting responsibility.

The Res Artis Workshop for Emerging Artist Residencies concluded with a practical exercise developing a Mission Statement for the organisation. I explained that a 'mission statement' is a useful tool for all staff in your residency organisation to remember the reason you exist. It enables you to develop fundamental guidelines for your organisation's 'strategic plan' and most importantly, but not often considered, it enables you to say 'no' to special projects, partnerships or funding that sits outside your mission. It is sometimes difficult to decline offers and opportunities, but it is vital to the success and longevity of any business. I outlined a couple of great examples of 'mission statements' that are succinct, leave no room for interpretation and are easily communicable. The participants are now developing their own 'mission statements' or revising their current ones based on our discussion, and I very much look forward to receiving them by email and continuing the workshop virtually.





## DIFFERENT APPROACHES TO RESIDENCIES

- Ika Sienkiewicz-Nowacka, Founder, A-I-R Laboratory and Res Artis Board Member, Poland
- Leena Vuotovesi, CEO, Micropolis Ltd. and President of the Board of Directors, Res Artis, Finland

Is the 'time and space away' model of residency still valid in today's rapidly changing and globalised world? What are some unique models and approaches to residencies? Let's think 'outside the field.'

The Workshop on different approaches to residencies was a one and a half hour practical session dedicated to the role of residencies nowadays. Approximately 20 participants took part in the workshop. Most of them have been operating in the field for an extended period, and are experienced professionals in the sector, able to share their knowledge with the others. Therefore we began the workshop by introducing each other and our practice as well looking at the field of residencies and analysing different models operating around the world nowadays.

After the brief discussion we concluded that the major question, speaking about different approaches to residencies is a question of needs of artists and art practitioners, who are the beneficiaries of residencies. During the practical part of the workshop we analysed four different spheres of travelling artists' lives: private, social, related with peers and learning as well with the market.

The fact that we are living in a rapidly changing world affects us and all those above mentioned spheres of our life. Artists and cultural practitioners are working in a different way, their private and social relations are changed and strongly influenced by social media, and they have to find different ways to be present in the globalized market and to respond to the concurrence. Learning and mentoring also doesn't mean the same as it meant a couple of years ago. Traditionally the mission of artistic residencies was to support artistic

development by providing artists with time, space and an environment suitable for creative work. When the core of artistic work changed in the context of neoliberal work, transnational migrations and ecological contexts, residencies adapted and came across new needs of artists and communities within which they operate.

Together with workshop participants we were reflecting and questioning functions of residencies, trying to come up with proposals appropriate for the context they operate. We concluded that there is no one ideal residency model. Each of us willing to use a residency as a tool for working with artists shall consider and analyse what makes the site special and attractive for artists as well valuable for community. Operating nowadays in fast-changing and fluid reality demands from residency operator's flexibility and a critical approach to our own activities on a daily basis.

# INTRODUCTION TO THE CONTEMPORARY IRANIAN ART SCENE: IRANIAN NEW MEDIA ART, DEVELOPMENT AND THEMES

- **Helia Darabi**, Art Critic and Lecturer, Iran

The talk provides a brief history of turning to new artistic media, i.e. installations, performance and video art in Iranian modern and contemporary art, from mid-1970s to the present. It tries to analyse Iranian new media art in terms of motivations, economic implications, capacity to communicate to the society at large comparing to more traditional artistic media, and main themes, including: Site-responsiveness, gender consciousness, institutional critique, unconventional display venues, and urban involvement.

The inception of multi-media and site-specific practice in Iranian modern art goes back to the innovative experiences by Kamran Diba (1954), Marco Gregorian, and the "Azad [free] Group of Painters and Sculptors" (1974-7). These artists seek to change the strategies of displaying their works, engaging the space, unconventional media, and the audience in the works of art. These efforts, however, was soon curtailed by the Islamic Revolution of 1979. After a post-revolutionary phase of social, realist painting during the 1980s—also the period of the 8-years war with Iraq—the Iranian art scene experienced a long-lasting tendency to abstraction. This might have been both safer and more progressive to the eyes of the artists in 1990s. By 2000s, however, the strategies of visual representation undertook a critical shift; and throughout an extensive movement, the art scene of Tehran experienced a major shift to practice of new media, i.e. installations, performances, videos, and a variety of photo-based art. The popularity of these new modes of artistic expression might be considered a reaction to the accessibility of new technologies as well as an inner

necessity to react to fluctuating socio-political and everyday issues. Bitā Fayyazi, Khosrow Hassanzadeh, Mostafa Dashti, Houman Mortazavi, and Afshan Ketabchi were among the artists who began to experience with new modes of visual creation.

The movement received considerable support from Tehran's MoCA, which in its peak of success (1998-2005), chaired by Alireza Sami-Azar, hosted three major "new art" exhibitions, retrospective of Iranian prominent figures of modern art and various thematic multimedia shows (Among them *The Spiritual Vision* (2003) and *The Iranian Garden* (2004)). In these events, radical performances and installations marked a potent challenge to previous conservative modes of display, and satirical, politically-engaged or anti-institutional art was given a formal platform. For the first time after the revolution, Iran sent representatives to Venice Biennial.

Joan Miró (2000), Gerhard Richter (2004), Arman (2003) and Heinz Mack (2004) were among many international artists expansively exhibited in this period in TMoCA, while the Contemporary British Sculpture (2003)

exhibition, inviting artists Bill Woodrow and Richard Deacon, was considered the most significant artistic project between the two countries.

Many artists have since focused on multimedia or site-specific practice, with approaches involving the city space ("Movazi Group," "Tehran Carnival" Group, *Census* by Shahab Fotouhi and Neda Razavipour, and *Well By Mandana Moghaddam*), anti-institutional performances (Jinoos Taghizadeh, Amir Mobed, Barbad Golshiri, and Mahmoud Bakhshi Moakhar), highly critical installations and multimedia pieces (Parstou Forouhar, Mojtaba Amini), videos concerning personal, every day, and societal experiences (Ghazaleh Hedayat, Amirali Ghassemi, Samira Eskandarfar, Hamed Sahihi, Rozita Sharaf-Jahan) and photo-based contemporary art (Farshid Azarang, Mehraneh Atashi, Katayoun Karami).

These scattered experiments have now come together to make up a multifaceted, complex, and diverse art scene in which the artists, institutions, and the audience feel at home with the language of new-media art. The Iranian art scene is expanding in an

incredible pace, with many galleries opening and numerous people joining to art lovers and practitioners every year.

# Iranian New Media Art, Development and Themes

Helia Darabi





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# AUDIO-VISUAL PERFORMANCE BY TADAEX

Tehran Annual Digital Art Exhibition, TADAEX, was founded in 2011 with the aim of opening new horizons for Iran's interdisciplinary and digital art. Its intention has been to create a serious and independent atmosphere for enthusiasts and researchers alike.





DAY 4  
THURSDAY

## PANEL DISCUSSION: THE IMPORTANCE OF REGIONAL AND INTERNATIONAL NETWORKS

- **Alessio Antoniolli [Moderator]**, Director, Gasworks and Triangle Network, UK
- **Kira Simon-Kennedy**, Co-Founder & Director of China Residencies and Res Artis Board Member, China/US
- **Marie Fol**, Program Manager, TransArtists, Netherlands
- **Lisa Hoffman**, Executive Director, Alliance of Artists Communities, US
- **Leena Vuotovesi**, CEO, Micropolis Ltd. and President of the Board of Directors, Res Artis, Finland

Panel discussion that includes representatives of regional and international networks. What are the benefits of joining local, regional, and international networks? What are the differences and similarities? How can we work more closely together to strengthen the field overall? What are the opportunities and challenges in wearing 'multiple hats' working with different organisations simultaneously?

The first panel discussion on the fourth day of the meeting dealt with the importance and the value of local, regional, and international residency networks.

While all members recognized the benefits of being part of the network, it was suggested that new ways of communicating—both internally and externally—should be explored.

Members also recognized the role of Res Artis as a guarantor for legitimacy and quality, something that is particularly valuable to artists at a time when the vast amount of available information makes it difficult to gain a clear understanding of programs' values, professionalism, and in more practical terms, their sustainability and true interest in diversity. It is, therefore, crucial for Res Artis to liaise with its various partners and ensure that partners adhere and champion the values that the network stands for.

To ensure this, the panel emphasized the importance of face-to-face meetings as an opportunity to share, discuss, inspire, and challenge each other. In doing so, partners can gain knowledge, grow expertise and continuously develop professionally. Furthermore, as artists' practices change to include and accommodate social, political and economic shifts, it is important for host organisations to evolve in order to continue to respond to the artists' needs, remaining current and relevant to their constituents (artists and their public).

In addition to this, the geographical spread and the extremely different context in which Res Artis' members operate make the network extremely rich and diverse. This wonderful variety makes it impossible to find a one-size-fits-all format for residencies. With this in mind, the panel challenged 'quality' as a universal measuring tool, stressing instead

the importance of self-evaluation, exchange of ideas, and the shared code of conduct, as a way to ensure that standards and ethics are appropriate given the context in which each partner operates. This point led the discussion to debate and stress the importance of regional and local networks, where challenges and opportunities are perhaps more similar and therefore strategies can be more effectively shared.

With this in mind, Res Artis' role is to group together organisations with varied expertise so that members can share best practice but also discuss challenges and even failures as a means to supporting each other and understanding quality as a set of shared values.

The other important question that was brought up during the discussion, was the issue of overlapping activities and networks. As funding for culture continues to diminish, the need to work together to share resources and maximise projects' impact is paramount. Although it was made clear that organisations rely for their existence on huge generosity and non-monetary contribution from their communities and networks (with this often being their greatest resource), the challenge remains to find ways to collaborate so that the ambition of the project can be maintained and partners find new ways of sustaining themselves. As the question remained unanswered, it was strongly acknowledged that Res Artis is the 'sum of its parts' and therefore each member is both a contributor and beneficiary of the network. The discussion concluded with an invitation to continue to strengthen the ties between members through potential collaborations and knowledge-sharing. Similarly, the network's main hub was encouraged to explore the opportunity to connect with other networks as a way of finding new ways of generating support and activities.





# PANEL DISCUSSION: FUNDING THE FIELD

- Marie Le Sourd [Moderator], Secretary General, On the Move, Belgium
- Jaime-Faye Bean, Executive Director, ArteEast, US
- Ferdinand Richard, Chairman of the Roberto Cimetta Fund
- Philipp Dietachmair, Program Manager, European Cultural Foundation, Austria
- Sohrab Kashani, Artist and Curator, Iran

Representatives from funding organizations in the region and abroad discuss their support of the field. What funding opportunities are available to artist residencies? What funding tools and guides can we access? What are the barriers and challenges in creating true reciprocal and united approaches?

The final panel discussion was about funding the arts residencies in the broader cultural mobility field: What funding opportunities are available to art residencies; what funding tools and guides can we access; what are the barriers and challenges in creating true reciprocity?

Thinking in terms of tactics and strategies, in relation to funding the art sector—and in particular art residency organizations, and of course artists' mobility—is very important. It is also crucial to think not only in terms of challenges (visas, funding, etc.), but also in terms of solutions that can be provided by residency-based organizations (such as for instance reciprocal types of programs and/or partnerships with public or private funding bodies).

Sohrab Kashani, artist and curator from Iran, gave an account of how his art space, Sazmaneh Ab, evolved, particularly in terms of challenges of funding the residency, and more importantly, funding the organization itself, when there is no national, governmental funding.

Jaime-Faye Bean, the director of ArteEast organization in New York, gave a presentation on funding strategies, specifically from a more private-sector and US point of view. This organization has been sponsoring residencies

for about five years. She explained about the strategies her organization is developing to invest more in art organizations in the US, the Middle East, and North African regions. She explained how the situation of the US differs from that of Europe and the Middle East, and how ArteEast works with private funders and patrons.

The next presentation was given by Ferdinand Richard, president of the board of Roberto Cimetta Fund. His focus was mainly on the question of reciprocity, the connection between international experiences, and the kind of impact they can have on a local context, particularly when an artist in a specific local context is lacking support in order to develop his/her practices. He explained that Roberto Cimetta Fund usually changes partnerships every two or three years, as donors generally give them money for a limited time. The main program of the Fund has been the mobility grants. The fund is very much interested in how the beneficiary would share the experiment of his/her travel with his/her community. As emphasized by Ferdinand Richard, the Fund's ultimate goal, is the proliferation of artistic initiatives and their sustainability in the concerned countries and regions. Parallel to the mobility grant program which has been running for the last fifteen years,

the Fund decided to start a narrow supporting program that would help sustain small artistic collectives in their respective contexts. In the long run, Ferdinand Richard acknowledged, we cannot have mobility programs if we do not have a supporting program for developing smaller local artistic initiatives.

Philipp Dietachmair, program manager of the European Cultural Foundation, emphasized on how to connect other sectors in terms of partnership, and organizations other than artist residency ones. He also talked about co-funding (co-financing) and implementation mechanisms. The core idea of the foundation is to facilitate and promote innovative cultural collaborations across borders, both inside the European Union and in the neighboring regions. Dietachmair talked about the programs that they run, one of which is called "Idea Camp," which is not an arts program but rather an incubator format. Another flagship program is the "Step Beyond" mobility fund that provides travel subsidies to people to travel from inside the EU to the outside and vice versa (e.g. neighboring countries). Tandem, as the other third program of the Foundation, is there to facilitate new forms of process and collaborations across borders (Europe, Arab region, Turkey, etc.).

In conclusion, Marie Le Sourd, secretary general

of On the Move, recalled the importance of mapping funding opportunities, specifically for Iranian artists, cultural professionals, and organizations in a regional and international context, as the above programs do not concern Iran as of yet and that funding at a national level is still limited.

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# METING CLOSE

Summary of the key questions, issues and topics arising from the Res Artis Meeting in Tehran. How can we continue the conversation? What are the next steps? How can we collaborate further?

At the closing ceremony of the meeting and after three days of talks, workshops, and roundtables, **Leena Vuotovesi**, President of the board of Res Artis, greeted the team of Kooshk Residency and Mohsen Gallery for the first-ever Res Artis Meeting in the Middle East. "For our world-wide network," she explained, "this meeting opens 'routes' for the region that the world is so interested in. It is these actual face to face meetings of people from around the world that creates long-lasting collaborations and exchanges. This is the reason Res Artis exists, and it links back to the 'roots' of our name 'Res Artis' which in Latin translates to 'for the arts.'" The possibility to engage with the Middle East and open routes to reciprocal collaborations has been named as one of the important results of this meeting.

Later, **Ehsan Rasoulouf** gave the last speech of the meeting, to express his gratitude to the joint efforts of all the participating leaders, experts, guests, and representatives, as well as his most cordial congratulations to the success of the program. He considered this program as an opportunity for all to get to know Iran through their own experience and to explore possibilities for active collaboration in the region. He concluded with a poem by Nazar Qabbani, the Arab contemporary poet:

"The snow does not worry me,  
Being surrounded by ice walls does not annoy me,  
As I resist it sometimes with poetry,  
And sometimes with love.  
And I have no other choice,  
But loving you."



# "Meeting Close"

LEENA VUOTOVESI

CEO of Micropolis Ltd. and  
President of the Board of Director, Res Artis

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DAY 5  
FRIDAY

EXCURSION DAY









RYBON INTERNATIONAL ARTISTS' WORKSHOP  
**DEGAR PLATFORM**



Rybon  
Art Center





ARAB MODERNISM FROM THE BARJEEL COLLECTION  
"THE SEA SUSPENDED"

TEHRAN MUSEUM OF CONTEMPORARY ART





# SPEAKERS



**ALESSIO  
ANTONIOLI**

Alessio Antonioli is the Director of Gasworks, London; an organisation that supports emerging artists through studio provisions and through an international programme of research-led residencies, and exhibitions of newly commissioned work. These programmes are accompanied by events and participatory activities that further connect artists and their work with audiences. Alessio is also the Director of Triangle Network, a global community of artists and grass-roots organisations. He is involved in planning and fundraising for the Network, as well as working with new partners on developing exchange projects such as residencies and workshops.



**JAIME-FAYE  
BEAN**

Jaime-Faye Bean, Executive Director of ArteEast is an experienced non-profit executive with an academic background in Middle Eastern language and culture. During over fifteen years experience of working in advancement, Ms. Bean has launched engagement and capacity-building platforms at major institutions including Dartmouth College, the American University of Beirut, Weill Cornell Medical College, and the ASPCA. As ArteEast continues to strengthen its unique position as a critical resource for artists, Ms. Bean brings a deep knowledge of the philanthropic sector to her work at ArteEast, ensuring our premier role in advancing cultural discourse and exchange between the United States and the Middle East and North Africa.



**HELIA DARABI**

Helia Darabi is an art critic and lecturer of Art History and Criticism at the University of Art, Tehran. She hold a PhD in Art Theory with the thesis title: Methods and Approaches in Visual Art Criticism: A Survey in Educational Meta-criticism. She is also the translator for art history reference books and co-author of The Encyclopedia of Art, Rouyin Pakbaz.



**ARIASB DADBEH**

Ariasb Dadbeh is an Iranian researcher, graduated from Fine Art university of Tehran. Since 1989 he has taught in fields of painting and art history in different universities and institutes and his articles has been published in many different art magazines.



**SIAMAK  
DELZENDEHE**

Siamak Delzendehe is an Iranian art critic and independent scholar based in Tehran. He has published several articles on contemporary visual art in Iran and abroad. His most recent work, 'Pictorial Shifts of the Iranian Visual Arts, a Critical Survey', has been published in September 2016 by Nazar Art Publication in Tehran.



**PHILIPP  
DIETACHMAIR**

Philipp Dietachmair holds a graduate degree in History and Art History from the University of Vienna and has completed postgraduate studies in Cultural Management at the Utrecht School of the Arts. Before moving to the Netherlands, he coordinated higher education development projects for an Austrian NGO in Bosnia and Herzegovina and organised cultural events in Sarajevo. Philipp Dietachmair joined the European Cultural Foundation (ECF) in 2002. Over the years and working in close cooperation with local partners, he has developed and managed most of the ECF capacity-building programmes in the Western Balkans, Slovakia, Russia, Ukraine, Moldova, Belarus, Turkey and the Arab Mediterranean Region. A recent flagship initiative in this context are the Tandem cross-border collaboration programmes.



**MARIE FOL**

Marie Fol, TransArtists Advisor and Coordinator, develops the strategy, international exchange and manages the team. She has been involved with the ON-AiR and Green Art Lab Alliance projects, and she was the main editor of the website from 2012 to 2015. Marie collaborates regularly with several international networks, and has contributed to the work of On the Move, on and off over the past 5 years. Marie has a background in languages and European studies, and is deeply interested in the relations to the other(ness), as well as in data collection and analysis. Marie joined the advisory board of TransCultural Exchange in 2015.



**BIRTE GEHM**

Birte Gehm is the Communication Manager of Res Artis - Worldwide Network of Artist Residencies. Besides connecting and promoting the organisation's members, handling the office administration as well as taking part in meeting committees, she is involved in developing content and tools in relation to the members' needs and the changing realities in the artist residency field.



**AMIRALI  
GHASEMI**

Amirali Ghasemi is a Tehran-born artist, graphic designer and curator who currently lives and works between Tehran & Berlin. He graduated with a BA in Graphic Design from Azad University in 2004, his emphasis having been on research into digital art history. In 1998, he founded Parkingallery, an independent project space in Tehran and Parkingallery.com, an online platform for young Iranian artists, in 2002. His photography, videos and designs have been shown at a range of international festivals and exhibitions, winning him awards and recognition. As a curator, he has directed a host of exhibitions, workshops and talks for Parkingallery projects. He co-curated "Urban Jealousy", the 1st International Roaming Biennial of Tehran (2008-2009) & 6 editions of the Limited Access Festival for Video, sound & Performance (2007-2016). This was followed by his involvement in myriad projects for institutions, project spaces and universities. Ghasemi has been a guest lecturer many institutions and Universities around the globe.



**FRANCISCO  
GUEVARA**

Francisco Guevara is a visual artist, Co-Founder and Co-Director of Arquetopia Foundation. He specializes in Levinasian ethics applied to the design of transcultural artistic projects and the analysis of performativity in contemporary art practices. His experience spans nearly 20 years of designing, curating, and managing art projects through visual arts education and historiography of art, facilitating Development, sustainability and social transformation. As a visual artist, Guevara investigates the historical construction of the differentiation process and its relationship with the performativity of identity, including gender, class, and race. Guevara received his title of Expert in Management and Planning of Development Aid Projects in the Fields of Education, Science and Culture from UNED, OEI and CIDEAL, a postgraduate degree in Cultural Management and Communication from FLACSO, and studied "Race, Gender and the Historiographies of Art" at the University of New Mexico.



**IRFAN  
HASAN**

Irfan Hasan graduated from National College of Arts, majored in Indo-Persian miniature painting in 2006. He received numerous awards including "Distinction" award in thesis project "Best Young Painter" from Punjab Arts Council in 2007 and 2008 and Commonwealth Connection International Fellowship. He also attended residencies including Art OMI, New York, Storefront Artist Project, Massachusetts, VASL, Karachi, and Commonwealth Connection International Fellowship at GCAC, Kolkata. He has been teaching since 2007. He taught at Indus Valley School of Arts and Architecture, Karachi for 6 years. He is currently teaching at National College of Arts, Lahore. Hasan has held several solo projects and group shows nationally and internationally. For the last few years his practice is highly captivated by classical European portraiture and figurative painting. He also conducts the workshops of Indo-Persian miniature painting at his personal studio. He lives and works in Lahore.



**LISA  
HOFFMAN**

Lisa Hoffman, joined the Alliance of Artists Communities as Executive Director in the summer of 2016. Lisa is the former Associate Director of the McColl Center of Art + Innovation, where she oversaw programs and strategic initiatives, community engagement, and the flagship Environmental Program at McColl Center. Prior to McColl Center, she served as Director of Charlotte Nature Museum, and held positions as a science educator and mentor with the District of Columbia and Prince George's County Maryland Public Schools. Honored for her dedication in connecting children and families to the natural world, she is also committed to place-based education, the improvement of schools in marginalized communities and research in creative placemaking.



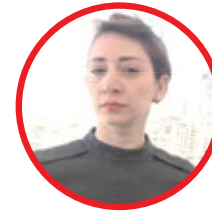
**NAIZA KHAN**

Naiza Khan, born in Bahawalpur, Pakistan, in 1968, is Professional Advisor at the Department of Visual Studies, University of Karachi, and a member of the Board of Governors, Indus Valley School of Art and Architecture, Karachi. As a founding member and longtime coordinator of Vasl Artists' Collective in Karachi, Khan has worked to foster art in the city, and participated in a series of innovative art projects in partnership with other workshops in the region.



**SOHRAB  
KASHANI**

Sohrab Kashani is an interdisciplinary artist and an independent curator based in Tehran. He is the Founder and Director of Sazmanab, Tehran; a non-profit art organisation and residency program established in 2008. Sohrab has exhibited internationally and has held talks at institutions and universities worldwide including: Asia Society, New York; Tisch School of the Arts NYU, New York; Stanford University, Palo Alto; International Studio & Curatorial Program (iscp), New York; Carnegie Mellon University, Pittsburgh; Pomona College, Los Angeles; University of California, Irvine; Delfina Foundation, London; Gasworks, London; Haus am Waldsee, Berlin; YARAT, Baku; and Global Art Forum (Art Dubai), Dubai.



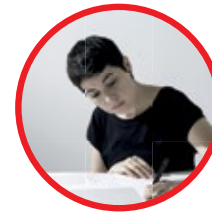
**LYNN KODEIH**

Lynn Kodeih, born in Lebanon in 1982, lives in Beirut. She works primarily with text, video, performance and its traces. Her work is interested in science and fiction, the normalization of violence, past and present mythologies, and what it means to give birth/life in the time of death. She is the co-founder of the collective Polycephaly, a place for conversation and research around the process of art making. She was a fellow artist at Ashkal Alwan Homework Space Program in 2016, and the recipient of the AFAC grant for research with Polycephaly. Her work has been shown at Homeworks 7, Ashkal Alwan-HWP, Beirut Art Center and 98weeks in Beirut ; Transart Triennale, Berlin; Digital Marrakech, Morocco; Rotterdam Film Festival, Rotterdam ; Museum as a Hub-The New Museum, New York ; Makan House of Arts, Amman ; Kunstbanken Performance Festival, Hamar-Norway.



**AMANDA ABI KHALIL**

Amanda Abi Khalil is an independent curator currently based in Beirut. She is the founder of Temporary Art Platform. She lectures in curating and sociology of arts at the Lebanese Academy of Fine Arts (ALBA) and at the Saint Joseph University (USJ) in Beirut and is an audience outreach consultant for the Association for the Promotion and the Exhibition of Arts in Lebanon.



**NICÈNE  
KOSSENTINI**

Nicène Kossentini is a photographer/video-maker. She is a graduate of the Institute of Fine Arts in Tunis and The Marc Bloch University in Strasbourg, and has also studied at Le Fresnoy in Tourcoing, and Les Gobelins in Paris. Kossentini is currently an Assistant Professor of Experimental Cinema at the University of Tunis. With her photographic and video work of temporal landscapes, Kossentini not only evokes her home-which she describes as «secret gardens», but she also evokes the secret gardens that may reside in each one of us. This metaphorical conception of space-a mental space that is neither fictional nor real-invites the spectator to plunge into an indecisive world between presence and absence, between forgetting and remembering. Her artistic research has established a work process which conjures a conglomeration of dualities: garden and dessiccation, presence and absence, kindred and foreign. Kossentini's works are a contemplation of a phantom space, the in-between margin of dual spaces: a conglomerate of something and nothing. Kossentini explores this very margin where the three components - her ancestry, her language and her birthplace - exist.



**TOORAJ  
KHAMENEHZADEH**

Tooraj Khamenehzadeh is a visual artist and curator currently living in Tehran. He studied Computer Engineering at Azad University in Qazvin, Iran and received a B.S. in 2002 as well as a Film Shooting Course Diploma. As an artist he has shown his photographs, videos and installation works in various festivals and exhibitions nationally and internationally. He is co-founder and a member of the board of directors of Rybon Art Center, an independent art institute in Tehran, as well as a board member of Res Artis. He is also curator and program manager of Kooshk Residency the first artist residency in Tehran.



**MICHKET KRIFA**

Michket Krifa, Independent Curator and art writer for African and Middle East Visuel Arts. She has curated since 1988 several exhibitions and wrote many publications particularly on the field of photography in Africa and the Middle East. She was the artistic director and curator of the Bamako encounters, the African biennial of photography, author and co-editor of Arab Photography Now in collaboration with Roe Issa. Her work is concerned with the role of the image as an essential element in the meeting between the Arab-Islamic and African, worlds and the West for cultural dialogues and exchanges.



**PETER LEGEMANN**

Peter Legemann has studied and worked in the computer sciences at the Technical University in Berlin before he switched his scientific career to the arts. He started the transformation of Schloss Broellin, a historic monument building in the north of Germany, into a cultural venue and an artist-in-residence place with a focus in performing arts. Since 1992 he has been managing director and head of the board of Schloss Broellin and has been in charge of strategies, administration, promotion, public relations and finances. Now as a founding director and a board member he additionally is conducting projects in the area of residences for the performing arts and promotes the cooperation between related European and global networks. He runs international theatre projects and focuses on teaching in the field of cultural management at diverse universities.



**EHSAN RASOULOOF**

Ehsan Rasoulof founded Mohsen Gallery on January the 8th 2010 in memory of his brother, Mohsen Rasoulof, the Iranian young photographer and illustrator who died in a plane crash in 2008. Mohsen Gallery is one of the leading contemporary art galleries in Tehran. The gallery actively represents leading contemporary artists, embracing diverse artistic practices, from painting, sculpture and photography to video, performing art and new media. In the year 2011, he founded TADAEX - Tehran Annual Digital Art Exhibition, with the aim of opening new horizons for digital arts in Iran. The festival invites international artists to engage and interact with Iranian artists in pursuit of creating the opportunity to share universal ideas and experiences through digital media. Rasoulof founded Kooshk residency in 2013. Kooshk is a non-political, cultural and artistic space in Tehran and it tries to provide a convenient space for artists, curators, researchers, writers and filmmakers to encourage inter-cultural dialogues and art creation. In addition to his aforementioned work, he is known as film, theatrical and music producer. He is currently working and nurturing number of alternative indie bands called: Pallett, Bomrani, Raam and Damahi.



**FERDINAND RICHARD**

Ferdinand Richard is the founder/director of A.M.I. association based in Marseille. He is a founder-member of La Friche Belle-de-Mai/Marseille since 1992, and has been its deputy-director for 8 years. Since 2009, he is the current president of The Roberto Cimetta Fund, dedicated to artists and cultural activists' mobility in the Euro-Arab-Middle East relationship. Since January 2016, he is member of the governance body of the Institut du Monde Arabe in the Region Hauts-de-France (Tourcoing).



**ELIZA ROBERTS**

Eliza Roberts is the inaugural Executive Director of Res Artis focused on fundraising, public profile and strategy for the organisation. Eliza served on the Res Artis Board of Directors from 2012 - 2016, including a 2 year term as Vice-President from 2014. For the past 6 years Eliza worked as Arts Residencies Manager at Asialink, Australia's largest and most long-standing artist residency program in the region. Eliza has diverse experience in the arts industry, having worked at a range of local and international institutions and organisations including Christie's auction house in London, The Ian Potter Museum of Art and Artbank. Eliza speaks intermediate level Indonesian and holds a MA Art Curatorship and BA Creative Arts, both from the University of Melbourne.



**IKA SIENKIEWICZ-NOWACKA**

Ika Sienkiewicz-Nowacka is culture manager and curator. Since 1998, she has been working at Centre for Contemporary Art (CCA) Ujazdowski Castle. In 2003, she founded the A-I-R Laboratory as the first ongoing residency programme in Poland. Between 2003 and 2011, she curated and co-produced many projects, exhibitions, presentations and publications. She is also on the Board of Directors of Res Artis.



**KIRA SIMON-KENNEDY**

Kira Simon-Kennedy is the co-founder and director of China Residencies, a nonprofit organisation helping artists find out about opportunities all across mainland China and Hong Kong, providing advice and support for visiting artists and the artist residency administrators that host them in the region. Over the past three years, China Residencies has grown steadily, forming alliances across four continents, publishing interviews, maps and resources to strengthen the global field of artist residencies. She is currently developing a collaborative web project at NEW INC, the New Museum's incubator in New York, to help better disseminate creative opportunities worldwide. Kira also works as an independent producer on films and documentaries in China, Iceland, Mexico, and the USA.





**MARIE LE SOURD**

Marie Le Sourd is, since 2012, the Secretary general of On the Move, the cultural mobility information network active in Europe and worldwide. Prior to this, Marie was in charge of cultural programmes at the Asia-Europe Foundation (1999-2006) and directed the French Cultural Centre in Yogyakarta, Indonesia (2006-2011).



**LEENA  
VUOTOVESI**

Leena Vuotovesi is CEO of the development company Micropolis Ltd. located close to the Arctic Circle as well as the President of the Board of Directors at Res Artis. Previously, Leena was the executive director of KulttuuriKauppila Art Centre running a tailored residency program. Leena has been the representative of Res Artis at the board of Culture Action Europe. She participated also in the work of the EU commission's OMC working group on mobility of artists as an external expert. In Finland she is active at The Finnish Cultural Foundation Association.

## ORGANIZATION

### KOOSHK MEETING TEAM

Ehsan Rasoulof  
Tooraj Khamenehzadeh  
Ceemin Golshan  
Keiman Mahabadi  
Negin Mahzoun

### RES ARTIS MEETING TEAM

Leena Vuotovesi  
Eliza Roberts  
Birte Gehm  
Tooraj Khamenehzadeh  
Francisco Guevara  
Robles  
Ika Sienkiewicz  
Mario A. Caro

### MOHSEN GALLERY MEETING TEAM

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Mahdi Hosseini  
Narges Hamzianpour  
Maral Ashgevari  
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