

Schedule for the day:

9:00 am

Coaches will leave from Cambridge station and take everyone who require transport to Wysing Arts Centre

10:00 am - 10:15 am

Welcome and introduction by Lucy Byatt, Head of National Programmes

From the artist's perspective

10:15am - 11:00am

Artist, **Jeanne Van Heeswijk** - to describe the opportunities that residencies offer

11:00am - 11:45am

Artist, **Pavel Buchler** will talk about his experience of working with museums in the UK and in the Netherlands.

11:45 - 12:00 Break

12:00 noon - 12:30pm

Senior curator at the new museums in Zagreb, **Tihomir Milovac** will talk about the impact of this new museum, how the collection is being developed and how he is generating the research around it.

12:30 - 13:00

Curator, **Bergit Arends** will talk about her experience of working at the Natural History Museum in London.

13.00 – 14.30 Lunch and View the exhibition a new commission by Mark Ariel Waller

14:30 pm - 15:30 pm

National Network Breakaway Sessions – Five guests have been invited to give examples of residency programmes that they have run. These do not have direct involvement with collections but could be used to inform new models. Each will describe their experience and guide the discussion to talk more broadly about how the value of residencies and research opportunities for artists, curators and other arts professionals. What are the most effective models of residency and research that will animate collections of historic, modern and contemporary art and be of value to those who take on these opportunities?

15:30 pm - 16:30 pm

Feedback from Sessions – what models will work and how can we ensure that they are developed and supported?

16:30 coaches to Cambridge station

The National Network's Annual Conference 2010

With Public Collections in Mind: Residencies and Other Research Models

Friday 12 February

Wysing Arts Centre / Fox Road / (Near) Bourn / Cambridge CB23 2TX

10.00 – 16.30

Speakers include:

Bergit Arends, Curator Contemporary Arts Special Projects and Innovation, Natural History Museum

Jeanne van Heeswijk, Artist

Pavel Buchler, Artist and Research Professor in Art and Design at Manchester Metropolitan University

Tihomir Milovac; Senior Curator of the Museum of Contemporary Art in Zagreb, Croatia

In 2010 the subject of the conference, *Residencies and other Research Models*, will bring speakers together to talk about highly process driven models where artists and other practitioners are given generous amounts of time to develop their work from a specific context. Bergit Arends will talk about a recent commission with artist Tania Kovats and other commissions with artists such as Mark Dion. Jeanne van Heeswijk is based in the Netherlands but always on the road. She has established projects with many institutions throughout the world based on discussion, exchange and negotiation. Jeanne will discuss her work, including Blue House (2005-2009) and her interest in working with collections of art. Pavel Buchler will talk about his work, The Castle. Originally commissioned in 2006 for the Istanbul Biennial it was purchased by the Van Abbemuseum and placed within the collection through a programme called "Plug-in". In contrast he will give an account of a long research residency at the Manchester Museum. Tihomir Milovac Heads the department of Experimental Art at the newly opened Museum of Contemporary Art in Zagreb. He will talk about collaboration with artists and other curators as well as discussing his plans for the new institution. Our call for contributions from the National Network earlier this year has been most successful. They will form the basis of the afternoon session where delegates will gain background to a considerable range of residency models.

Information on speakers:

Bergit Arends

Curator of Contemporary Art, Natural History Museum

Abstract

In my talk I will describe different research projects and models for commissioning contemporary art at the Natural History Museum, which has a double role as scientific research institution and visitor attraction. Recent projects in the Darwin bicentenary year 2009 include TREE by Tania Kovats, the first permanent contemporary art installation embedded into the fabric of the original Waterhouse building, and new works by writers (Mark Haddon, Ruth Padel) and artists (including Jeremy Deller and Diana Thater) inspired by Darwin's publication *The Expression of the Emotions in Man and Animals*.

I will also sketch out future plans for the art programme, including an international residency programme for artists to engage with the Natural History Art Collection, a largely unknown

collection that will start to be on public display from end of 2010. Through the eyes of contemporary artists we will place into relief and conceptualize political and social questions as related to this collection.

The Natural History Museum

The Natural History Museum is a research institution and visitor attraction at the heart of which is a unique collection of natural history objects. We maintain the national collections of 70 million treasures from the natural world and 6 million rare books and manuscripts, the major parts of which are housed in historic landmark buildings. Our scientific expertise is unique in that it is based upon data and interpretation of that collection. We generate knowledge of the natural world and lead international debate on related issues.

The collection provides the basis for an exciting visitor experience that reveals the journey of life to a broad and diverse audience.

Pavel Buchler - artist

An artist, teacher and occasional writer, Pavel Büchler is interested in what art makes possible to realise: both to think and to do. Summing up his own practice as "making nothing happen", he is committed to the catalytic nature of art, its potential to draw attention to the obvious and revealing it as ultimately strange, and creating the conditions, "like an incompetent electrician", to short-circuit incompatible perspectives.

Pavel Büchler was born in Prague where he studied at the School of Graphic Arts and the Institute of Applied Arts in the 1970s. He came to Britain in 1981 and co-founded the Cambridge Darkroom Gallery (1983-87). He was Head of School of Fine Art at Glasgow School of Art (1992-96) and in 1997 he was appointed Research Professor in Art and Design at Manchester Metropolitan University. He writes on contemporary art, photography, film and art education, has co-edited several anthologies of critical writing, and is the author of *Ghost Stories: Stray Thoughts on Photography and Film* (1999).

His recent and forthcoming solo exhibitions include the Kunsthalle Bern (2006), Goethe Institut, Dublin (2006), Van Abbemuseum, Eindhoven (2007), *objectif_exhibitions/MuHKA*, Antwerp, (2007), Street Level, Glasgow (2009), and DOX, Prague (2010). He has recently participated in "Whatever Happened to Social Democracy?" Rooseum, Malmö (co-curated with Charles Esche, 2005), "Off-Key", Kunsthalle Bern (2005), the 9th Istanbul Biennial (2005), The Grand Promenade, National Museum of Modern Art, Athens (2006), "Involved", Sganghart Gallery, Shanghai (2008), "The Human Stain", CGAC, Santiago de Compostela (2009), "Northern Art Prize", Leeds Art Gallery (2009) and other group exhibitions in the UK, Europe and USA. A monograph on his work, *Absentmindedwindowgazing*, was published in 2007 by Veenman Publishers, Rotterdam.

Jeanne van Heeswijk

Jeanne van Heeswijk (1965, Schijndel, The Netherlands) is a visual artist who creates contexts for interaction in public spaces. Her projects distinguish themselves through a strong social involvement. With her work, Van Heeswijk stimulates and develops cultural production and creates new public (meeting-) spaces or remodels existing ones. To achieve this, she often works closely with artists, designers, architects, software developers, governments and citizens. She regularly lectures on topics such as urban renewal, participation and cultural production. She has been educated at the Jan van Eyck Academy in Maastricht and the Academy of Fine Arts in

Tilburg. Her projects include *It Runs in the Neighborhood*, a hospital soap series for cultural capital of Norway; *The Blue House*, a house for the unplanned, IJburg; *Dwaallicht*, a narrative monument for a working-class neighborhood now part of the Historic Museum, Rotterdam; *Face Your World*, StedelijkLab Slotervaart, an interactive design lab for youngsters, Stedelijk Museum Amsterdam; *Subway to the outside*, a TV-series with interventions, Artists Space, New York; and *Casco*, *Coffee and Communication*, a mobile communication vehicle for Casco, Utrecht. Lives and works in Rotterdam, The Netherlands. Van Heeswijk's work has been featured in internationally renowned biennials such as those of Bushan, Taipei, Shanghai and Venice.

The Blue House, IJburg, began in 2005, when the artist Jeanne van Heeswijk arranged for a large villa in housing 'Block 35' to be taken off the private market and redesignated as a space for community research, artistic production, residencies and cultural activities. In cooperation with Dennis Kaspori and Herve Paraponaris, The Blue House has acted as a centre for artistic and cultural production and research into what happens when such a radical approach to urban planning and community development is employed. When asked to develop a program for the Almostreal stage 4 on Hospitality, Van Heeswijk proposed the ECF to become a member of the Blue House and as such insert their thematic into the Blue House. This resulted into the development of the radio station M2M (migrant to migrant), dealing with the migration politics of the Netherlands as well as Europe. The Frida program, a residency for undocumented migrant artists, the insertion of a friend of the house and to AlmostYou. In return for Igor Dobricic as program officer of the EFC becoming a member of the Blue House, Jeanne van Heeswijk, as Blue house member took the position of Igor Dobricic in the ECF. AlmostYou question the relationship between funder and funded for a period of 6 by means of swapping place and trying to function in each context.

Tihomir Milovac, Collection in Motion New Museum of Contemporary Art Zagreb

How can a collection of artworks and a survey of artistic activities, formed and happened through more than fifty past years, in unstable political, economic, and culturological circumstances, whose representative cross-section was unavailable to broad public until recently, be presented today? How can we overcome the large gap between the format of the museum collection as a whole that unifies works resulting from numerous avant-garde art movements and the broad public that has never had the chance to be simultaneously educated in that direction?

The Museum of Contemporary Art Zagreb, founded as the Gallery of Contemporary Art in 1954, opened its new building at the end of 2009, which marked a new era in its activities. In the process of moving from its former premises in a baroque palace and about 500 square metres of available space into a high-tech facility with a surface area of 15,000 sq.m., the Museum necessarily had to devise a functional and communicational form of presentation of works from its holdings (12.000 artworks), as well as a program policy that would provide the museum with the role of a proactive, artistically creative, and socially relevant place. The solution was found in focusing on the collection by turning to the works themselves, to their discourse, i.e. their dominant expression, which is always an expression related to something. In this way artworks have become the interpreters of the differences in the relation to the realm of life as opposed to the realm of art, to the historical context and art movements, which opens the platform for new and different readings, detached from the well-known norms of the history of art, both of local and global nature.

Tihomir Milovac is art historian, currently Deputy Director and Head of the Experimental and Research Department at the Museum of Contemporary Art in Zagreb. He graduated from the Art History Department of the Zagreb University in 1982. Since 1984, as a Museum curator, he has curated numerous solo, group, and thematic exhibitions in Croatia and abroad. He focuses on new, contemporary phenomena in visual arts, especially new media, as well as on defining the role of art in contemporary societies. In the museum practice he has developed the curatorial role into that of a producer, by working with artists on their new productions. In 2006 he was a co-author of the museological concept for the permanent display of the MSU (MCA) Zagreb Collection. He has curated the permanent display of the MSU Collection in the new Museum building opened in Zagreb on December 11th, 2009. He is a member of ICOM and CIMAM (Executive Board member 2007 – 2010).

Four discussion groups led by members of the National Network

Teresa Drace-Francis – Arts Council

I have been delivering a residency programme in partnership with Argent, a private developer, with an artist in residence at the huge construction site at Kings Cross and would be interested in presenting this project at your conference. Outside the museum or gallery context, this project may be of interest to you as a model of public/private partnership and a way to develop off-site programmes.

We have just launched the second & final residency in this project:

www.kingscrosscentral.com/artist_residency

Sarah Coulson - *Pauses for breath* - Simon Armitage and Simon Whitehead at Yorkshire Sculpture Park

Yorkshire Sculpture Park has works sited in the open air across 500 acres and a changing programme of major exhibitions in over 1000m² of indoor galleries. Despite working on an often monumental scale and staging international exhibitions, smaller scale and more intimate visitor experiences are a vitally important part of the programme and are frequently provided by artists in residence and visiting artists. These collaborations open up a new range of possibilities, create a different tempo, invite participation and offer the potential for rare and extraordinary encounters.

The New Art Gallery Walsall

Bob and Roberta Smith and the Epstein Archive

The presentation will explain the current position and development of the 18 month 'New Ways of Collaborating' project at The New Art Gallery Walsall which started in Sept 2009. Artist Bob and Roberta Smith is working with Archivist Neil Lebeter, Collections Curator Jo Digger, Exhibitions Curator Helen Jones and other gallery staff to develop access to the Epstein Archive. All four of the projects participants will outline their involvement and perspectives on the project and will present one of the results of the project so far.

Wysing Arts Centre

From Wysing Arts Centre, Director, Donna Lynas, and Curator, Lotte Juul Petersen, will lead a session and discussion on recent and upcoming residency models at the Centre; from Retreats to Camps. For the past four years, Wysing has experimented with different models of residency in order to create space for research and development, explore new ways of working, and support creative risk-taking. For the duration of 2010 Wysing Arts Centre is exploring the concept of The Improbable in a number of artists' residencies, projects and exhibitions, centered around a three month long International Camp for Improbable Thinking.

York Art Gallery

In 2008, York Art Gallery commissioned artist Simon Periton to produce a new site-specific work in response to the gallery's collection. Simon worked with the gallery and collections over a period of a year and his finished piece, *The Anonymous Rose*, comprises of 18 individually framed paintings on glass, responds to some of the more unfamiliar objects from the gallery's collection of fine and decorative arts.

Getting there:

By train:

The nearest station is Cambridge. It is a 30-minute drive from Cambridge to Wysing Arts Centre so we have organised for a coach to collect and return those travelling to and from Cambridge station on Friday 12 February.

Collect Cambridge Railway Station 9.00am, drop off at Wysing Arts Centre

Collect Wysing Arts Centre 4.30pm, drop off at Cambridge Railway Station

Return trains should be booked after 5:45pm on Friday 12 February.

By car:

Wysing Arts Centre is situated nine miles west of Cambridge on the B1046 between the villages of Toft and Longstowe. Allow 20 minutes from Cambridge, 25 minutes from Royston, 40 minutes from Bedford or Peterborough, 15 minutes from the M11 J12 and 25 minutes from Baldock (A1M). From North and South on the M11, take Junction 12 and head towards Sandy. After 300 yards take a right turn to Barton, Comberton and Toft. Wysing Arts Centre is on this road 2 miles past Toft. Do not turn into Bourn, Wysing is 600 metres past the Bourn turning and is well marked by signage.

For questions or further information please contact Lucy Bayley on nationalprogrammes@contemporaryartsociety.org or call 020 7831 3221.