Three days of conversations, lectures, and videos on visual art residencies.

The Rethinking Residencies Symposium invites artists, curators, scholars, and residency organizations worldwide to come together to address residency programs as critical sites of production within the field of visual arts. The symposium will consider existing scholarship and cultivate new thinking about the history, institutional structures, and conditions of visual art residencies.

Founded in 2014, Rethinking Residencies is the first network of New York-based artist and curator residency programs, and the symposium will be its most extensive event to date. The 16 member institutions of Rethinking Residencies generate knowledge and resources, anchored together in cooperation and collaboration.

Rethinking Residencies members are Abrons Art Center, Eyebeam, Fire Island Artist Residency, Flux Factory, International Studio & Curatorial Program (ISCP), Lower Manhattan Cultural Council (LMCC), Queens Museum, Pioneer Works, Recess, Shandaken Projects, EFA Project Space’s SHIFT Residency, Triangle, Wave Farm, Wave Hill and W.O.W. Project. The Rethinking Residencies Symposium is organized in partnership with the Vera List Center for Art and Politics at The New School and is made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.
Wednesday, December 8, 3:00-4:30pm (ET)

Welcome remarks
Eriola Pira

Introduction to Rethinking Residencies
Kari Conte

Keynote Conversation
This conversation between artists Mierle Laderman Ukeles and Tania Candiani will reflect on both artists’ respective residency experiences. Since 1977, Ukeles has been the official, unsalaried artist-in-residence at New York City’s Department of Sanitation. Candiani has participated in numerous residency programs throughout North America, Southeast Asia, Latin America, and Europe.

Mierle Laderman Ukeles, Artist
Tania Candiani, Artist
Moderator: Christina Daniels, Head of Residencies and Classes, Pioneer Works

Thursday, December 9, 2:00-3:00pm and 3:30-5:00pm (ET)

The History of Artist Residencies, 2:00pm
The term artist-in-residence appeared in the early twentieth century as a temporary position within academies. Artist-led communities such as Black Mountain College prefigured many norms of today’s residencies. However, Irmeli Kokko writes that artist residencies as stand-alone institutions emerged only in the 1990s, and since then, have quickly grown to become one of the most critical and widespread support institutions for contemporary artists. While the term is ubiquitous today, little awareness of the

Kokko has written one of the most comprehensive histories on the subject in a dissertation that shaped what is perhaps the most comprehensive publication on residencies to date, 2019’s Contemporary Artist Residencies: Reclaiming Time and Space, published by Valiz. Kokko will address how residencies came about and the complex programs they currently offer so that by understanding where we came from, we can better understand where to go in the future.

Irmeli Kokko, Curator

The Environment and Residencies, video proposition
Eileen Jeng Lynch, Curator of Visual Arts, Wave Hill
Gabriel de Guzman, Director of Arts & Chief Curator, Wave Hill

Representation, Accountability and Solidarity in Institutions and the Artists they Serve, 3:30pm
As residency programs grapple with complex geopolitical and affective realities, how do the values of their residents and the institutions’ locations inform their practices? Residency programs are impacted by the personal, social, and global circumstances of the artists they serve. Determining which of these issues deserve or demand an organizational response and how to transform topics that could be divisive into conditions for support is the responsibility of an effective organization. How do the roles of host and guest play into these dynamics most productively? This panel will also address questions such as: What lessons can organizations draw from social and political movements to better support artists? How do institutions create the most conducive environments for artists to explore complex ideas and practices?

M. Carmen Lane, Founder and Director, ATNSC/Center for Healing & Creative Leadership
Laila Hida, Founder and Francesca Masoero, Assistant Director and Curator, LE 18
Emily Jacir, Artist and Co-founder and Founding Director of Dar Yusuf Nasri Jacir for Art and Research
Emily Pethick, Director, Rijksakademie
Moderator: Stephanie Watts, Program Manager, Recess

Curatorial Residencies, video proposition
Susan Hapgood, Executive Director, International Studio & Curatorial Program
Friday, December 10, 2:00–3:30pm and 5:00–6:30pm (ET)

New Models for Communing: Residency Programming and Strategies, 2:00pm

Residencies are increasingly looking outwards and developing new programmatic and structural models centered on community engagement, local embeddedness, ecology, and civic partnerships. How has the pandemic reoriented residencies towards their local communities? Can online residencies still be situated within their host communities? How have new digital realities impacted ideas of community? Presentations by residency directors will be followed by a conversation.

Robin Everett and Sanna Ritvanen, 2021-2022 Chairs, Mustarinda Association
Catherine Lee, General Director, Taipei Artist Village
Sally Mizrachi, Executive Director and General Coordinator, Lugar a Dudas
Moderator: Nicholas Weist, Director, Shandaken Projects

Residency Decolonization, video proposition

Lizania Cruz, Artist

Keynote Conversation

Since 1977, Mierle Laderman Ukeles continues as the official, unsalaried artist-in-residence of the City of New York Department of Sanitation (DSNY). She also is the DSNY percent for Art Artist of Fresh Kills, once the largest municipal landfill in the world. Her multidisciplinary artwork, crashing boundaries between labor and performance, system and spirit, unveils connections between feminism, work and workers, the city, and the environment. Her works are in the permanent collections of the Whitney Museum; Guggenheim Museum; the Art Institute of Chicago (promised gift); Kunstsammlung, Düsseldorf; Migros Museum, Zurich; Wadsworth Atheneum Museum of Art, Hartford; Smith College Museum, Northampton; and the Jewish Museum, New York City. She is represented by Ronald Feldman Gallery, NYC. She holds honorary doctorates from Rhode Island School of Design, Maine College of Art, and in May, 2019, from the School of the Art Institute of Chicago where she gave the Commencement Address. Two books have been published about her work: MIERLE LADERMAN UKELES: MAINTENANCE ART, Prestel, 2016 and SEVEN WORK BALLETs, Sternberg, 2015.

Tania Candiani has developed her work in various media and practices that maintain an interest in the complex intersection between language systems—phonetic, graphic, linguistic, symbolic, and technological. She has worked with different narratives of association, taking as a starting point a proposal to invent from reordering, remixing, and playing with correspondences between technologies, knowledge, and thought using the idea of organization and reorganization as discourse, as a structure of creative and critical thinking, and as material for actual production. Since 2012, she is a fellow of the National System of Art Creators from Mexico and has received the Smithsonian Artist Research Fellowship (2018); Guggenheim Fellowship Award (2011) and an Award of Distinction at Prix Ars Electronica (2013), among others. She represented Mexico at the 56th Venice Biennale. Her work has been exhibited widely around the globe and is part of important public and private collections.

The Future of Residencies, video proposition

Christina Daniels, Head of Residencies and Classes, Pioneer Works

The History of Artist Residencies

Irmeli Kokko has worked within the field of contemporary art, locally and internationally, both in managerial and creative tasks since 1988. She was (2006-2018) a lecturer at the Finnish Academy of Fine Arts in Helsinki. There she initiated and directed the residency fellowship program and postgraduate residency programs for the Academy of Fine Arts (2007-2018) and before that for Frame – Finnish Fund for Art Exchange (2003-2007). Formerly she founded the Helsinki International Artist Programme – HIAP where she worked as director between 1999-2003. Since 1996 she has written articles about European artists' residencies. In 2008 she wrote her MA thesis for the University of Eastern Finland MA in Cultural Politics and Art Education on residencies with the title The Role of Residencies in Cultural Production. She has initiated, conceived, and organized several seminars and symposiums about artists' residencies in the Nordic and Baltic countries and Finland between the years 1995-2018. She was the member of the division of the Arts Council of Finland to support artists' residencies (1995-2010); member of the Res Arts advisory board (1999-2001) and member of the expert group of Cultural Programme of the Nordic Council of Ministers/Module to support Artists' residencies (2007-2011).

Eve Biddle, Executive Co-Director, Wassaic Project
Jamie Blosser, Executive Director, Santa Fe Art Institute
Howardena Pindell, Artist and Distinguished Professor, State University of New York, Stony Brook
Moderator: Dylan Gauthier, Director, Elizabeth Foundation for the Arts Project Space Program
In parallel to that, she has developed independent projects often in collective configurations, such as through Madrassa Collective, a transnational curatorial platform she co-founded. As poetic as it is political and biographical, Emily Jacir’s work investigates translation, transformation, resistance, and movement. Jacir has built a complex and compelling oeuvre through a diverse range of media and methodologies that include unearthing historical material, performative gestures, and in-depth research. Her work spans a range of strategies including film, photography, sculpture, interventions, archiving, performance, video, writing, and sound. She is founder and the Founding Director of Dar Yusuf Nasi Jacir for Art and Research in Bethlehem, Palestine, a multi-faceted artist-run space for artistic, educational, cultural, and agricultural exchanges and research. Founded in 2014 it is an experimental learning hub for the Bethlehem community and beyond. Knowledge production and research are the key pillars behind Dar Jacir. Emily Pethick is the director of the Rijksakademie van Beeldende Kunst, Amsterdam. Until 2018, she was the director The Showroom, London for ten years. She was also the director of Casco, Office for Art, Design and Theory, in Utrecht, The Netherlands (2005-2008) and was a curator at Cubitt, London (2003-2004). She co-led the program Curating Positions (2016-2018) at the Dutch Art Institute. She has contributed to publications, including Artforum, Frieze, Afterall, and The Exhibitionist, and co-edited numerous books. Pethick was a member of the jury of the 2017 Turner Prize.

The house is a versatile space for artist and researcher residencies, hosting 30-40 individuals and groups annually, as well as exhibitions and events. Robin Everett is an artist, writer, and producer based in Bergen, Norway, and has been an active member of the Mustarinda organization since 2018. Since first participating in the residency program in 2016 he has been residency coordinator, board member, artist, gardener, and renovator. Sanna Ritvanen is a freelance artist-curatorial producer and an active member at Mustarinda since 2018. In the past years, they have worked in Mustarinda e.g. as a residency coordinator, renovator, cook, and artist.

Catherine Lee works at Taipei Artist Village/Treasure Hill Artist Village as the General Director since 2017. Ever since receiving her MA in Museum Science at Texas Tech University, she started her career as a museum as a collection manager (1997-2002, Texas). After returning to Taiwan, she served in a consultant group to set up a development plan for local community museums (2003-2004, Taipei). Later, she received professional training in artist-in-residency programs while working at the Bamboo Curtain Studio.

Currently, Lee also serves as the chairperson of Taiwan Art Space Alliance, the national platform to foster communication and collaboration among domestic and international arts residency programs.

In 2003, Sally Mizrachi created, with the artist Oscar Muñoz, Lugar a Dudas, a space in Cali, Colombia that strengthens the local artistic scene by forming knowledge of contemporary art, facilitating the development of production, and engaging different publics in Mustarinda. She has taken part in the Artistic Pacific Zone Regional Committee in Colombia, and as an Advisor for the National Council for Arts at the Colombian Ministry of Culture. She has participated on juries of national and international awards; and attended talks in various international workshops and conferences focused on the relationship of Arts and Education and arts and museums. She is an active member of the Red de Centros Culturales de Cali, a network of the local cultural centers in Cali, and also of Arts Collaborative. Mustarinda is an ecosystem that brings together 25 diverse organizations around the world focused on art practices, processes of change, and more broadly communities beyond the field of art.
Residency Decolonization, video proposition


Rethinking Residency Member Speaker Biographies

Kari Conte is a curator and writer of contemporary art and co-founder of Rethinking Residencies. She is a 2020–2021 Fulbright Senior Research Scholar in Istanbul, researching feminist artistic practices. From 2016-2017, she worked as the Director of Programs and Exhibitions at the International Studio & Curatorial Program in New York, where she is currently Senior Advisor. She has curated forty group and solo exhibitions and her interests lie in the intersections of art, politics, ecology, and feminism, as well as institutional and exhibition histories. She has published artist monographs, and contributed to numerous other books and exhibition catalogues, including Seven Work Ballets, the first monograph on artist Mierle Laderman Ukeles. Born and raised in New York City, she was based in London for several years, where she worked at Whitechapel Gallery and received an MA in Curating Contemporary Art from the Royal College of Art. Prior to Pioneer Works, Christina Daniels worked at Alvin Ailey American Dance Theater, Kasmin Gallery, Culture Corps, and Black Frame. She has a BA Art History from the University of Michigan and a MA in Arts Administration from Teachers College at Columbia University.

Gabriel de Guzman is Director of Arts & Chief Curator at Wave Hill, where he oversees the visual and performing arts program at this public garden and cultural center in the Bronx. From 2017 to 2021, he was Curator & Director of Exhibitions at Smack Mellon, where he organized group and solo exhibitions that feature emerging and under-recognized mid-career artists whose work explores critical, socially relevant issues. Before joining Smack Mellon, de Guzman held a position at Wave Hill as Curator of Visual Arts, organizing solo projects and thematic group exhibitions that explored human connections to the natural world. As a guest contemporary art, Hapgood has a MA in Art History from the Institute of Fine Arts at the New York University and BA in Philosophy and Studio Art from the University of Rochester. She is a board member of the Vera List Center for Art and Politics of the New School, and is founding director and board member of the Mumbai Art Room in India.

Eileen Jeng Lynch is the Curator of Visual Arts at Wave Hill, where she creates exhibitions and programming that explore the intersections of nature, culture, and place, including commissioning artists on site-specific projects. Committed to broadening access to RTR arts and the garden, Jeng Lynch organizes the Sunroom Project Space exhibitions for emerging artists, thematic shows in Glyndor Gallery, and the Winter Workspace program. Guest curatorial positions include The Bronx Museum of the Arts (forthcoming), the Samuel Dorsky Museum of Art at SUNY New Paltz, The Yard: City Hall Park, Trestle Gallery, Sperone Westwater, Ually Heller Workspace, Dorsky Gallery, Radiator Gallery, Curatorial Programs, and others. As the founder of Neumeraki, Jeng Lynch has worked on national and global curatorial initiatives and consulting projects. She has contributed to various publications and catalogues. Previously, she worked at RxArt, Sperone Westwater, and the Art Institute of Chicago in the Department of Contemporary Art.

A graduate of Clark Atlanta University, Stephanie Watts is the Program Manager at Recess, an artist-led alternative to incarceration empowering court-involved young people to take charge of their own life story and imagine a positive future through art. Watts served her community in her previous post as Community Engagement Manager at Weeksville Heritage Center and continues to do so as a member of the HBCU Hub, Association of African-American Museums, CAU’s alumni association, and UNCF’s Inter-Alumni Council. Watts is also the founder of Be Reel Black Cinema Club, a group dedicated to amplifying independent, rare + previously inaccessible Black films.

Nicholas Weist is the current chair of Rethinking Residencies and is the founding director of Shandaken Projects, which has offered free artist services and public programs since 2011. The organization produces a residency program in collaboration with Storm King Art Center, presents billboards by artists throughout New York City, and recently opened a 3,000-square-foot multi-use cultural center on Governors Island. A veteran administrator, he has also held senior positions at Creative Time and powerHouse Books, and has organized exhibitions internationally. He has written about art and visual culture for Frieze, Art in America, Whitewall, Interview, Document Journal, and several other publications. His work has been reviewed in The New York Times, Artforum, The Brooklyn Rail, Bomb, and many more.