

| fieldwork

| marfa

| international research program

| run by ESBA Nantes Métropole, HEAD-Genève
and Gerrit Rietveld Academie, Amsterdam



Launch of Fieldwork: Marfa, international research-in-residence program for emerging artists, critics and/or researchers located in Marfa, Texas.

Saturday, October 8th at 11:00 AM at Fieldwork: Marfa (formerly Galleri Urbane) 212 East San Antonio Street, Marfa

with a presentation of the first three artists in residence Wilfrid Almendra (France), Emily Verla Bovino (USA) and Elisa Larvego (Switzerland)

and US premiere of Robert Smithson's "Breaking Ground: Brocken Circle/Spiral Hill" (1971-2011) about his only earthwork still in existence outside the United States. Forty years after the completion of Brocken Circle/Spiral Hill (1971) in Emmen (The Netherlands), the film that land artist Robert Smithson had never been able to finish due to his untimely death, has now been completed as a video with support from Dutch partners and SKOR Foundation for Art and Public Domain. Fieldwork: Marfa, an international research-in-residence program for emerging artists, critics and/or researchers, is the joint project of three major European

art schools, ESBA Nantes Métropole (France), HEAD-Genève Switzerland and Gerrit Rietveld Academie in Amsterdam (The Netherlands). This international program is dedicated to the practice of art in public space, critical approaches to landscape and artistic projects based on field investigation methods.

www.fieldworkmarfa.org

with the support of SKOR Foundation for Art and Public Domain, the French Ministry of Culture and Communication, The City of Nantes, Nantes Métropole, the Cultural Services of the French Embassy in the US and the Consulate General of France in Texas

Fieldwork: Marfa announces 2011–12 artists/researchers in residence

Fieldwork: Marfa is glad to announce the first six researchers to take part into the 2011–12 research program:

Wilfrid Almendra (FR),
lives and works in Cholet, FR.

Emily Verla Bovino (USA),
lives and works in La Jolla, CA.

Elisa Larvego (CH),
lives and works in Geneva, CH.

Benoît-Marie Moriceau (FR),
lives and works in Rennes, FR.

Charlotte Moth (UK),
lives and works in Paris, FR.

Tove Storch (DK),
lives and works in Copenhagen, DK.

They have been selected among 151 applications from more than 30 countries.

Jury members: Kathy Alliou, visual arts advisor for the French Ministry of Culture; Etienne Bernard, curator and critic, Fieldwork: Marfa research program manager for ESBA Nantes Métropole; Jeroen Boomgaard, Fieldwork: Marfa research program manager for Gerrit Rietveld Academie; Yann Chateigné, Dean of the Visual Arts Department, Head-Genève and Fieldwork: Marfa research program manager for Head; Zoe Gray, curator, Witte de With contemporary art center, Rotterdam; Theo Tegelaers, senior curator, SKOR Foundation for Art and Public Domain, Amsterdam

Fieldwork: Marfa's launch: October 7-9, Marfa, TX with artists in residence and US premiere of Robert Smithson's "BREAKING GROUND: Broken Circle/Spiral Hill" (1971-2011)

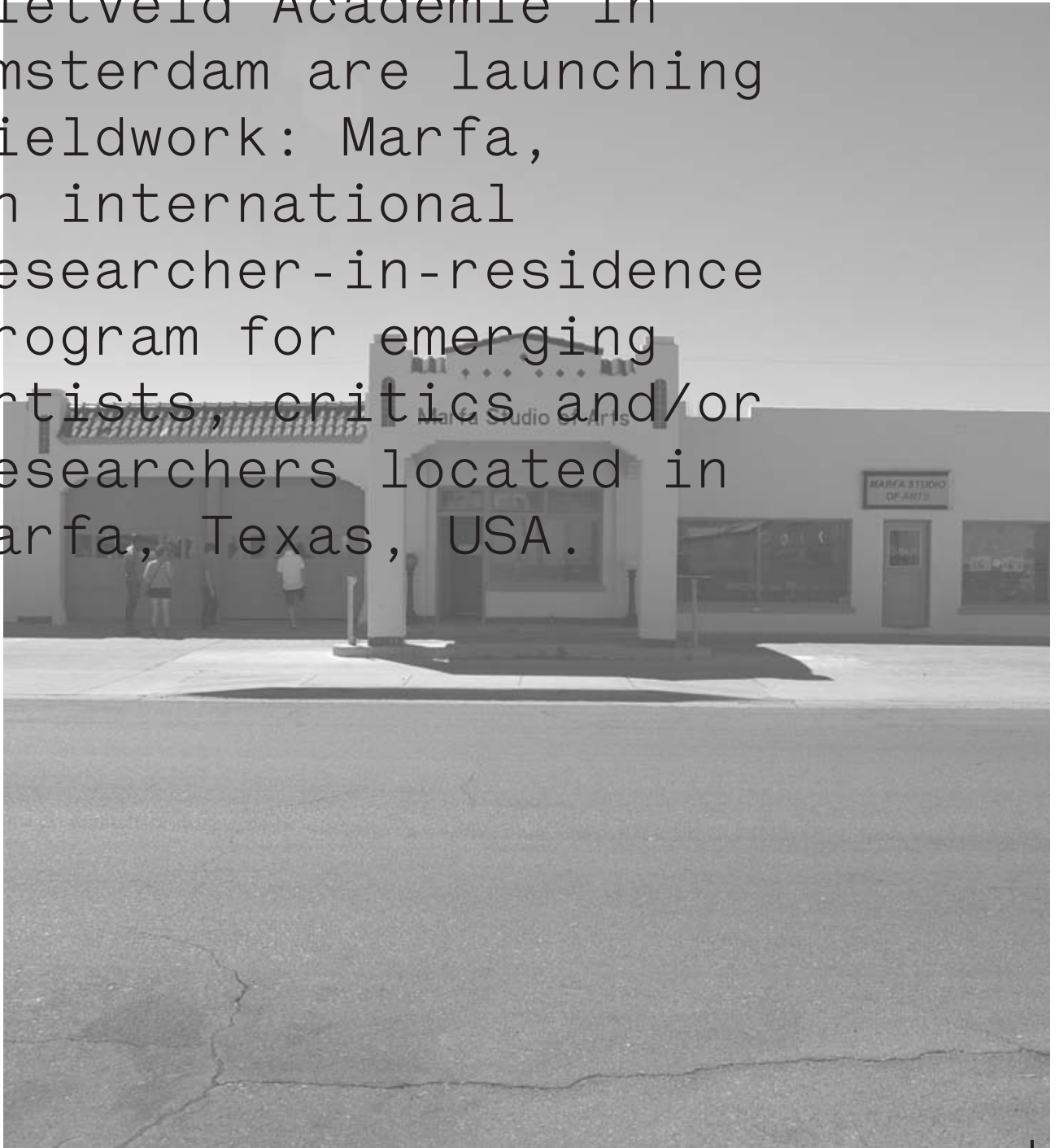
Fieldwork: Marfa will be launched on October 7-9, 2011. On this occasion, the first three artists / researchers in residence, Wilfrid Almendra, Emily Verla Bovino and Elisa Larvego will be present in Marfa. On the occasion of a weekend of celebrations, they will show a selection of their recent works in Fieldwork's work & exhibition space in town.

In addition to this launching show, a US premiere of "BREAKING GROUND: Broken Circle/Spiral Hill" (1971-2011) by artist Robert Smithson will be organized. Forty years after the completion of the earthwork "Broken Circle/Spiral Hill" (1971) in Emmen (The Netherlands), the film that land art artist Robert Smithson was never able to finish due to his untimely death, is now to be completed as a video with support from Dutch partners, and SKOR | Foundation for Art and Public Domain, Amsterdam.

www.fieldwokmarfa.org



ESBA Nantes Métropole,
HEAD - Genève and Gerrit
Rietveld Academie in
Amsterdam are launching
Fieldwork: Marfa,
an international
researcher-in-residence
program for emerging
artists, critics and/or
researchers located in
Marfa, Texas, USA.



Fieldwork: Marfa

Fieldwork: Marfa is the joint project of three major European schools, ESBA Nantes Métropole, HEAD-Genève and Gerrit Rietveld Academie in Amsterdam. This international researcher-in-residence program is dedicated to the practice of art in public space, critical approaches to landscape and artistic projects based on field investigation methods. Located in Marfa, Texas, USA, this outstanding platform is intended for emerging artists, critics and/or researchers. Residents are selected on the basis of the singularity of specific projects they present.

Fieldwork: Marfa caters to emerging artists, critics and/or researchers whose projects require immersion into the specific environment of Marfa and Texas territory, necessitating movement through geography as well as time and space for the purposes of specific research work. The program comes with a research grant, enabling the applicants to produce theoretical and/or practical work using their own methodologies, with support from a number of professional partners, specialized stakeholders and educational institutions.

Fieldwork: Marfa is an inter-school research group that provides a framework for the incursions and endeavors of researchers-in-residence. The work itself fuels various joint projects, in the form of an ongoing annual program based on the participants' residency schedules:

- A series of workshops and symposia alternating between the three schools, including working sessions held before and after the residency in Marfa;
- A schedule of exhibitions and meetings based on the research projects, held on home ground, in Marfa;
- An editorial program with an annual publication showcasing the contributions or reports from various researchers, students or occasional guests.

The program relies on a collaborative network of like-minded international art schools and universities, research structures, art institutions and cultural events (Chinati Foundation, Ballroom Art Center, Marfa, Center for Land Use Interpretation, Los Angeles and more to come). Estuaire Nantes-Saint-Nazaire, is a founding member.

Outside residency periods, Fieldwork: Marfa welcomes a platform of off-site workshops driven by each of the three schools: "Accident de parcours" (changing course) Master's research program (ESBA - Nantes), "ALPes - Art, Lieu, Paysage, espace sonore" (Art, Landscape, Place, sound space) postgraduate program (HEAD-Genève) and "Research Group Art and Public Space" (Gerrit Rietveld Academie - Amsterdam).



About Marfa, Texas

The town of Marfa is the seat of Presidio County, in the desert of West Texas. Now boasting a population of 2,000, the town was founded in the early 1880's as a railroad water stop for the new Union Pacific Railroad line from Houston to Los Angeles, via El Paso and Phoenix.

Marfa grew quickly through the 1920's. Marfa Army Airfield was located east of the town during World War II and trained several thousand pilots before closing in 1945.

Like many other towns in the American Southwest, Marfa fell out of favor after WWII but was revived in the 1970's when minimalist artist Donald Clarence Judd moved there from New York City.

Today Marfa is a tourist destination, located near the Davis Mountains, and stands as a gateway to Big Bend National Park. Its attractions, including breathtaking landscapes and typical West Texas architecture, have drawn visitors and cinema crews from around the world. Movies shot on location include No Country for Old Men by the Cohen Brothers and There Will Be Blood by Paul Thomas Anderson. Marfa is also known internationally for being home to the Minimalist Art collections of the Judd and Chinati foundations.



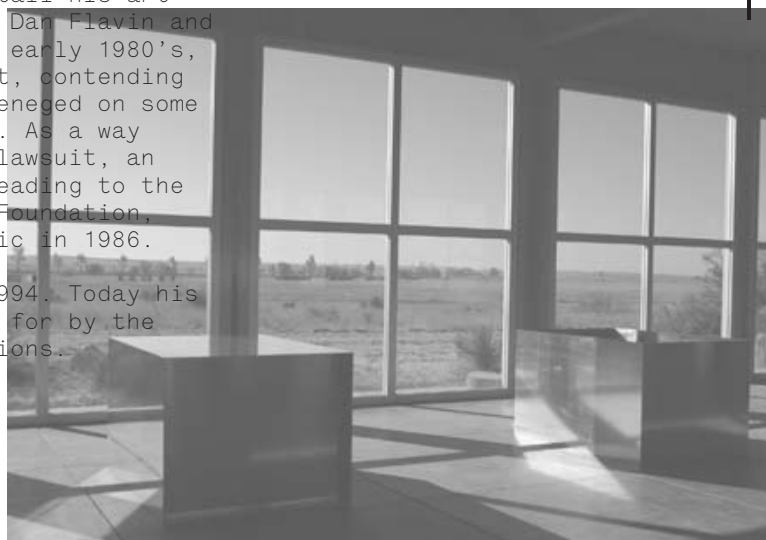
Donald C. Judd and Marfa

In the early 1970's, Donald C. Judd started making annual trips with his family to Baja California, Mexico. His strong attachment to the sparse desert landscape would remain with him for the rest of his life.

In 1971, he rented a house in Marfa, as an antidote to the hectic New York art world. From there he would later buy and restore several buildings in the downtown area as well as a nearby ranch, which he turned into his home. He moved to Marfa permanently in 1972.

In 1979, with support from the DIA Art Foundation in New York, Judd acquired the abandoned Army Fort D.A. Russell, home to a cavalry regiment during the Mexican Revolution. In two large hangars and some smaller buildings he began to permanently install his art and that of his friends, Dan Flavin and John Chamberlain. In the early 1980's, Judd threatened a lawsuit, contending the DIA Foundation had reneged on some provisions of a contract. As a way to avert the threatened lawsuit, an agreement was reached, leading to the creation of the Chinati Foundation, which opened to the public in 1986.

Donald C. Judd died in 1994. Today his legacy in Marfa is cared for by the Judd and Chinati foundations.



Research topics

All four research topics are given by way of indication only and do not make up an exhaustive list. All proposed research projects based on Marfa's background information are considered.

Minimalism and Beyond

The collections of both foundations in Marfa are incredibly rich. Marfa offers one of the largest body of works by Donald Judd in the world. Much of the art was designed specifically for the various sites where it is found today, including the 100 untitled works in mill aluminum, 1982-1986, which found their permanent homes in the Chinati Foundation's two hangars, and the 15 untitled works in concrete, 1980-1984, installed in the Foundation's park. The Chinati Foundation also showcases large ensembles of works and installations by Dan Flavin, John Chamberlain, Carl Andre, Rony Horn and Ilya Kabakov.

The various collections serve as research material for the residents of the Fieldwork: Marfa program. A cooperation agreement providing access to those resources is currently being implemented with the Chinati Foundation.



Art in Public Sphere

Judd is the town's livelihood. By installing his works and those of fellow artists in various areas throughout Marfa, he has altered the social, economic and political structure of a small, forgotten Texas town. In addition to the Chinati and Judd foundations, Marfa has since become home to a globally known art center (Ballroom Marfa), a professional theater (Marfa's Goode Crowley Theater), several art galleries and creative residencies.

The presence, value and use of art in public areas constitute a potential topic of critical analysis for Fieldwork: Marfa residents.





Research topics

The Altered Landscape

Judd decided to move to Marfa in part because of its beautiful landscapes. His fascination with the land and the merging of his work with the surrounding environment are in line with a long-standing tradition, which has governed America's aesthetic design of landscapes since the last quarter of the 19th century, from pioneer photographers to land artists and utopian architectural experiments. The landscape home to Fieldwork: Marfa exemplifies America Deserta, an aesthetic experience of the American Southwest desert defined in 1989 by British sociologist Reyner Banham. Altered by man, this arid and hostile environment becomes an exhibition venue, a theater and infrastructure for a collective human experience unique to the United States.

This Man-altered Landscape, largely perceived by Americans as the collapse of a once romantic vision of their land, provides a fascinating iconic and geographic foundation for art and research proposals from outside the U.S., particularly from Europe.



Zones of Conflicts

Over and beyond its unique artistic value, Marfa's geographic environment is also fraught with pain and violence. The town is located a hundred kilometers north of the Rio Grande, the river separating Texas from Mexico. This natural border is frequently crossed by illegal immigrants from Mexico. Dozens die in the attempted crossing every year, whether swept by the waters, executed by coyotes with ties to drug cartels or preyed upon by American far-right militias. Articulating this unique social and political background is another potential research topic for the residents.



Terms of residency

Fieldwork: Marfa provides workspace and accommodation for the duration of the residency in Marfa, as well as a research grant up to \$3,000. The residents will have access to a vehicle (with a valid driving licence) and will receive assistance from an on-site coordinator. They will have the opportunity to exhibit their work in the gallery space attached to the residency.

The researchers-in-residence will also have the possibility to meet with professionals in their fields of research.

Research period

The Fieldwork: Marfa research program is based on a one-year academic cycle. This period, during which researchers develop their own personal projects, is punctuated by a number of pre-planned milestones:

- A kickoff symposium, during which researchers work and share their projects; the event comes with seminars and workshops, as well as meetings with teachers, students from partner schools and guest participants, not forgetting experts in the research fields concerned; the symposium is held in Nantes, Geneva or Amsterdam, prior to the residency;
- A two to three-month residency period in Marfa;
- A feedback session, during which the residents continue their work and present their research; the event comes with seminars and workshops, as well as meetings with teachers, students from partner schools and guest participants, not forgetting experts in the research fields concerned; the symposium is held in Nantes, Geneva or Amsterdam, after the residency.

- An annual publication showcasing research outputs and developments and contributions by experts and guests participants. As the publication is thought less as a report of the residency experience than as an extension of it, the researchers are expected to take full part in the editorial process.

The rest of the time, the researchers-in-residence are remotely but personally in touch with a contact person at ESBA Nantes Métropole, HEAD-Genève or Gerrit Rietveld Academie in Amsterdam.

The Fieldwork: Marfa research program is an opportunity for emerging artists, critics or researchers to develop their research outside the academic system. It is, therefore, not a degree course.



Researchers in residence

Profile

Every year the Fieldwork: Marfa research program welcomes six emerging artists, critics or researchers seeking to begin or pursue research in one of the fields facilitated by Marfa's background. The research topics presented are given by way of indication only. All proposed research projects based on Marfa's background information are considered.

Applicants must have a Master's degree (or equivalent) preferably with a few years' work experience.

Selection criteria

Six researchers-in-residence are selected. The selection panel bases its decision on the relevance of the research project presented, the applicant's profile and whether or not the project can be conducted synergistically with the other proposals selected.

The project

The proposed projects must be expressed in English and should include a presentation of the objectives, necessary resources and methods used. One fundamental requirement is for the project to blend with the environment of Marfa, of Texas and the American landscape in general: residents should factor the site's unique features into their projects. Applicants are encouraged to share how they intend to use the resources, time and space put at their disposal for the duration of the residency.

Language

The Fieldwork: Marfa research program recruits artists or theoreticians internationally. English is the language of communication. Applicants are, therefore, expected to be proficient in written and spoken English.



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The Fieldwork: Marfa team

ESBA Nantes Métropole

Director
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Fieldwork: Marfa program manager
Etienne Bernard

Research programs coordinator
Mai Tran

US-based Fieldwork: Marfa
program coordinator
Valérie Breuvert

Associated artists and researchers
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Jézéquel, Pierre Mabilie, Eden Morfaux.

HEAD-Genève

Director
Jean-Pierre Greff

Fieldwork: Marfa program manager
Yann Chateigné

Associated artists and researchers
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Katharina Hohmann, Pierre Leguillon,
Valérie Mavridorakis, Mai-Thu Perret,
Bruno Serralongue, Frank Westermeyer

Gerrit Rietveld Academie

Director
Tijmen van Grootheest

Fieldwork: Marfa program manager
Jeroen Boongaard, Lectoraat Art and
Public Space (LAPS) in cooperation
with the Foundation Art and Public
Space (SKOR)

Design: Paul Michelon / HEAD-Genève
All photographs © Fieldwork: Marfa

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L'ESBA Nantes Métropole,
la HEAD-Genève et la
Gerrit Rietveld Academie
d'Amsterdam lancent
Fieldwork: Marfa, un
programme international
de résidence et de
recherche pour artistes
émergents, situé à Marfa,
Texas, Etats-Unis.



Fieldwork: Marfa

Fieldwork: Marfa est le projet de trois grandes écoles européennes: l'ESBA Nantes Métropole, la HEAD-Genève et la Gerrit Rietveld Academie d'Amsterdam. Ce programme international de résidence et de recherche est consacré aux pratiques situées dans l'espace public, les approches critiques du paysage et les projets artistiques fondés sur des méthodes d'enquête de terrain. Situé à Marfa, Texas, Etats-Unis, ce dispositif exceptionnel s'adresse aux artistes, critiques et/ou chercheurs émergents. Les résidents sont sélectionnés sur la présentation d'un projet spécifique.

Fieldwork: Marfa s'adresse aux artistes, critique et/ou chercheurs émergents dont le projet nécessite l'immersion dans le contexte particulier de Marfa et du territoire texan, et implique le nécessaire déplacement, à la fois géographique et spatio-temporel du travail, pour les besoins d'une recherche particulière. Accompagné d'une bourse de recherche, il offre la possibilité aux candidats de développer une production théorique et/ou pratique selon leurs propres méthodologies, avec l'appui d'une série de partenaires professionnels, d'acteurs spécialisés et de structures éducationnelles.

Fieldwork: Marfa, groupe de recherche inter-écoles, encadre les incursions et réalisations des résidents-chercheurs, qui elles-mêmes nourrissent divers projets communs, sous la forme d'un programme annuel et continu, articulé autour des temps de résidences des participants:

- Un programme de workshops et de symposiums, mené en alternance dans les trois écoles, sous la forme de sessions de travail en amont et en aval du séjour de recherche à Marfa;

- Un programme d'expositions et de rencontres conçues à partir des projets de recherches, présenté dans le lieu même de Fieldwork: Marfa;

- Un programme éditorial avec une revue annuelle qui présente les contributions des différents chercheurs, d'invités ponctuels et d'étudiants, pensée sur le mode du report.

Ce programme est conçu en réseau, en collaboration avec une série d'écoles d'art et d'universités internationales ainsi que de structures de recherche, d'institutions artistiques et d'événements culturels. Sont d'ores et déjà partenaires de Fieldwork: Marfa: la Chinati Foundation, le Ballroom Art Center, Marfa, le Center for Land Use Interpretation, Los Angeles, la Biennale de l'Estuaire, Nantes, et plus à venir...

En dehors des périodes de résidence, Fieldwork: Marfa agit comme une structure d'accueil pour un programme de workshops hors les murs mené par chacune des trois écoles: programme de recherche Master «Accident de parcours» (ESBA Nantes), programme postgrade «Art, Lieu, Paysage, espace sonore» (HEAD-Genève).



La ville de Marfa

Siège du comté de Presidio, au cœur du désert du Texas occidental, la ville de Marfa qui compte aujourd'hui quelques deux mille âmes, fut fondée au début des années 1880 pour servir de station de ravitaillement en eau à la nouvelle ligne de chemin de fer de la Union Pacific Railroad reliant Houston à Los Angeles via El Paso et Phoenix.

Marfa grandit rapidement dans les années 1920 jusqu'à la Seconde Guerre mondiale pendant laquelle le Marfa Army Airfield, situé à l'est de la ville, forme plusieurs milliers de pilotes avant sa fermeture en 1945.

Dans l'après-guerre, comme nombre de bourgades du sud-ouest des États-Unis, la petite ville tombe en désuétude et le renouveau ne s'amorcera que dans les années 1970 quand l'artiste minimal Donald Clarence Judd quitte New York pour s'y installer.

Aujourd'hui, Marfa est une destination touristique, située à proximité des montagnes de Davis, porte d'entrée du parc national de Big Bend. Ses paysages fantastiques et son architecture typique du Texas occidental attirent les visiteurs ainsi que les équipes de tournages du monde entier. Les films No Country for Old Men des frères Cohen et There Will Be Blood de Paul Thomas Anderson ont, entre autres, été tournés sur place. Elle est, en outre, internationalement connue pour être le lieu de conservation des collections d'art minimal des fondations Judd et Chinati.



Donald C. Judd et Marfa

Au début des années 1970, Donald C. Judd commence à se rendre chaque année avec sa famille dans le désert de Basse-Californie au Mexique. Il conservera durant toute sa vie un lien très fort avec ces terres désertiques.

En 1971, il loue une maison à Marfa, où il vient se ressourcer et oublier la vie trépidante du monde de l'art new-yorkais. C'est le point de départ de l'acquisition et de la restauration de plusieurs bâtiments dans le centre-ville puis d'un ranch à proximité qui deviendra son lieu de résidence. Il s'installe définitivement à Marfa à partir de 1972.

À partir de 1979 avec le soutien de la DIA Foundation de New York, il fait l'acquisition de Fort D.A. Russell, un ancien relais de la cavalerie datant de la guerre du Mexique dans les deux grands hangars et bâtiments secondaires duquel il installera ses œuvres ainsi que celles de ses amis Dan Flavin et John Chamberlain. Au début des années 1980, pour éviter un procès dans lequel Donald C. Judd menaçait de poursuivre la DIA Foundation pour non-respect des conditions du contrat passé avec lui, une entente est conclue et mènera à la création de la Chinati Foundation et son ouverture au public en 1986.

Donald C. Judd décède en 1994. Son patrimoine installé à Marfa est aujourd'hui géré par les fondations Judd et Chinati.



Thématiques de recherches

Ces quatre thématiques de recherche sont citées à titre indicatif et ne constituent en rien une liste exhaustive. Toutes les propositions de projet de recherche fondées sur les données contextuelles de Marfa sont étudiées.

Le minimalisme et au-delà

La richesse des collections des deux fondations présentes à Marfa est exemplaire. En dehors du musée DIA:Beacon dans l'État de New York, Marfa conserve le plus large corpus d'œuvres de Donald Judd au monde. Une grande partie de celles-ci ont été réalisées spécifiquement pour les différents sites qui les accueillent aujourd'hui. C'est notamment le cas des 100 untitled works in mill aluminum, 1982-1986, réalisés pour les deux hangars de la Chinati Foundation ainsi que les 15 untitled works in concrete, 1980-1984 installés dans le parc de la fondation. En outre, la Chinati Foundation est dépositaire d'importants ensembles d'œuvres et installations de Dan Flavin, John Chamberlain, Carl Andre, Roni Horn ou Ilya Kabakov.

Ces collections constituent autant de ressources pour le travail de recherche des résidents du programme Fieldwork: Marfa. Une convention de collaboration pour l'accès à ces ressources est en cours de mise en place avec la Chinati Foundation.



L'art dans la sphère publique

Marfa vit de Judd. En installant ses œuvres et celles de ses confrères dans les différents espaces aujourd'hui investis dans la ville, il modifie structurellement le fonctionnement social, économique et politique de cette petite ville isolée du Texas. Depuis, Marfa accueille en plus des deux fondations Chinati et Judd, un centre d'art de renommée internationale (Ballroom Marfa), un théâtre professionnel (Marfa's Goode Crowley Theater), plusieurs galeries d'art et résidences de création.

La présence, la valeur et l'usage de l'œuvre dans l'espace public est un champ d'analyse critique potentiel pour les résidents de Fieldwork: Marfa.



Thématiques de recherches

Le paysage altéré

Judd choisit de s'installer à Marfa notamment pour la beauté des paysages alentours. Sa fascination tellurique et l'inscription de son œuvre dans le territoire s'inscrivent dans la longue histoire de la construction esthétique du paysage aux États-Unis depuis le dernier quart du XIX^e siècle, des photographes pionniers aux land artists puis aux expérimentations architecturales utopiques. Le territoire dans lequel s'inscrit Fieldwork: Marfa est emblématique de l'America Deserta, condition esthétique du désert du sud-ouest américain défini en 1989 par le sociologue britannique Reyner Banham. Il constitue un paysage aride et hostile, altéré par l'homme, lieu de projection, théâtre et infrastructure d'une expérience humaine collective particulière aux États-Unis.

Ce Man-altered Landscape, majoritairement vécu par les Américains comme la faillite d'une vision romantique de leurs territoires, constitue un socle iconique et géographique fascinant de propositions artistiques et de recherches extra américaines et notamment européennes.



Zones de conflits

Au-delà de sa spécificité artistique, le contexte géographique de Marfa est également celui de la violence et de la douleur. En effet, la ville est située à une centaine de kilomètres au nord du fleuve Rio Grande qui sépare le Texas du Mexique. Cette frontière naturelle est régulièrement empruntée par les candidats mexicains à l'immigration illégale. Emportés par les eaux, exécutés par les passeurs liés aux cartels de la drogue ou encore proies des milices américaines d'extrême droite, les migrants sont chaque année des dizaines à périr dans leur tentative de passage.

La problématisation de ce contexte politique et social spécifique constitue ainsi également un axe auxquels les résidents pourront consacrer leurs recherches.



Conditions de résidence

Fieldwork: Marfa offre un espace de travail, un hébergement pendant la durée de la résidence à Marfa, et une allocation de recherche. Les résidents bénéficient également d'un véhicule, de l'assistance d'un coordinateur sur le site, ainsi que d'un ensemble de lieux et d'acteurs partenaires dans l'ensemble de la région (Chinati Foundation, Judd Foundation, Ballroom Marfa Art Center, etc.)

L'opportunité est donnée aux résidents-chercheurs de rencontrer des acteurs ou personnalités-clefs de leur champ d'investigation.

Période de recherche

Le programme de recherche Fieldwork: Marfa fonctionne par cycle d'une année universitaire. Cette période de développement du projet personnel de recherche est ponctuée de rendez-vous planifiés à l'avance:

- Un symposium de lancement: temps de travail et de partage des projets, accompagné de séminaires et de workshops, de rencontre avec enseignants, étudiants des écoles et acteurs invités, spécialistes des champs de recherche des résidents-chercheurs à Nantes, à Genève ou à Amsterdam en amont de la résidence;

- Une résidence de deux à trois mois à Marfa;

- Un symposium de restitution: temps de travail et de présentation des recherches, accompagné de séminaires et de workshops, de rencontre avec enseignants, étudiants des écoles et acteurs invités, spécialistes des champs de recherche des résidents-chercheurs à Nantes, à Genève ou à Amsterdam à l'issue de la résidence. En dehors de ces rendez-vous, les résidents-chercheurs sont personnellement en lien, à distance, avec un référent intégré à l'ESBA Nantes Métropole, la HEAD-Genève ou à la Gerrit Rietveld Academie d'Amsterdam.

Le programme de recherche Fieldwork: Marfa est une opportunité offerte à des artistes, critiques ou chercheurs émergents de développer une recherche en dehors du système académique. En ce sens, il ne constitue pas un cursus diplômant.



Les résidents-chercheurs

Profil des résidents-chercheurs

Le programme de recherche Fieldwork: Marfa accueille chaque année six artistes, critiques ou chercheurs émergents désireux d'initier ou poursuivre une recherche dans un des champs offerts par le contexte de Marfa. Les terrains d'investigation présentés sont cités à titre indicatif. Toutes les propositions de projet de recherche fondées sur les données contextuelles de Marfa sont étudiées.

Les candidats doivent avoir obtenu un diplôme Master ou équivalent, préférablement pouvoir justifier d'une expérience professionnelle de quelques années.

Critères de sélection

Six résidents-chercheurs sont retenus. Le jury de sélection se prononce sur la base de l'étude de la pertinence du projet de recherche présenté, du profil du candidat ainsi que de la possibilité de faire le projet de recherche en synergie avec les autres propositions retenues.

Le projet

Les projets des candidats doivent être formulés en anglais, et doivent comporter: une présentation des objectifs, des moyens nécessaires, et de la méthodologie employée. L'inscription dans le contexte de Marfa, du territoire texan, du paysage américain ou de tout autre élément spécifique au lieu de la résidence est une donnée essentielle. Des informations sur l'utilisation des moyens à disposition, du temps du projet et de l'espace même de la résidence sont bienvenus.

Le dossier, accompagné d'une biographie / CV, ainsi que d'une présentation / statement présentant le travail des candidats, doit en outre comporter une iconographie, voire des éléments multimédias (images animées, sons) pour les artistes, mais se doit d'être transmis en ligne, sous une forme numérique. Aucun dossier print ne sera accepté. Pour les théoriciens, une sélection de textes est essentielle. Pour les curateurs, une documentation de projets réalisés est demandée.

Langues

Le programme de recherche Fieldwork: Marfa recrute artistes ou théoriciens à un niveau international. La langue de communication employée est l'anglais. Il est donc attendu des candidats une maîtrise de l'anglais écrit et parlé.



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L'équipe de Fieldwork: Marfa

Contact Presse

ESBA Nantes Métropole

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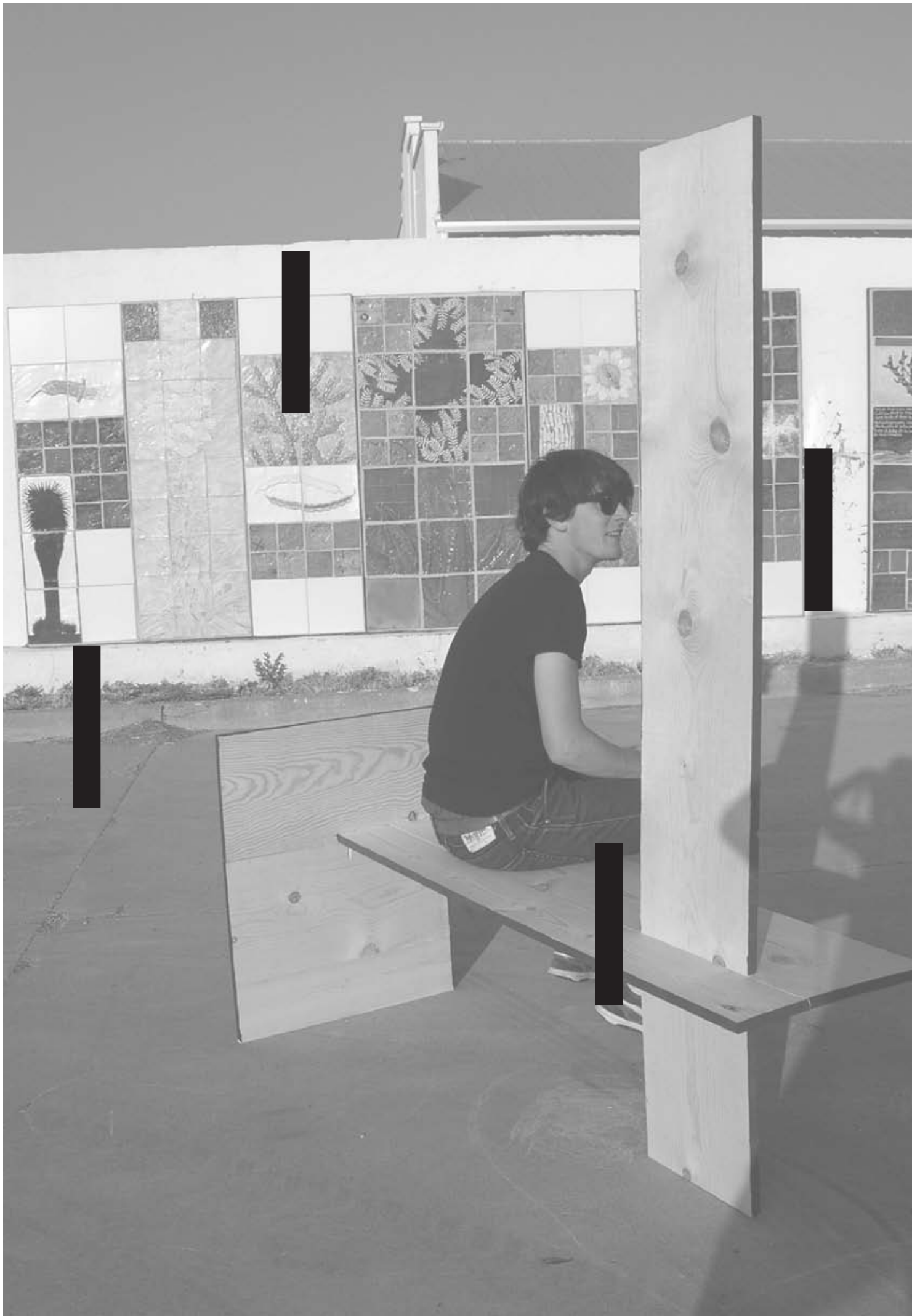
Chef de projet Fieldwork: Marfa
Jeroen Boongaard, Lectoraat Art and
Public Space (LAPS) en collaboration
avec la Fondation Art and Public
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Design: Paul Michelon / HEAD-Genève
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esba
NANTES METROPOLE

— **HEAD**
HAUTE ÉCOLE D'ART ET
DE DESIGN GENÈVE
GENEVA UNIVERSITY
OF ART AND DESIGN

Gerrit Rietveld Academie



Residency dates: October - January, 2012

Wilfrid Almendra^(FR)

Born in Cholet, 1972. Lives and works in Cholet (FR).

<http://www.bugadacargnel.com/fr/pages/artistes.php?name=18492>

Education

1996-2000

- École des Beaux-arts de Rennes, Rennes

1999

- École des Beaux-arts de Lisbonne, Lisbonne

1998

- Academy of Fine Art, Manchester

Solo exhibitions

2010

- Second Skin, L'Antenne du Plateau, FRAC Ile de France, Paris

2009

- Killed in Action (Case Study Houses), Bugada & Cargnel, Paris
- Wilfrid Almendra - Go, FRAC des Pays de la Loire, Carquefou
- Wilfrid Almendra - & Return, Zoo Galerie, Nantes

2008

- Or Something Like That, Maison du livre, de l'image et du son François Mitterrand, Villeurbanne
- Jungle Composite, La Chapelle des Calvairiennes, Mayenne
- Cuts Across the Land, Bugada & Cargnel, Paris

2007

- Goodbye Sunny Dreams, Buy-Sellf Art Club, Marseille
- Watercolors, Le Grand Atelier, École Supérieure d'Art, Clermont Ferrand

2006

- Rock Garden, FRAC-Collection Aquitaine, Bordeaux

2005 De natura, Centre d'art contemporain de Meymac, Meymac

Group exhibitions

2011

- C'est l'amour à la plage, Musée Régional d'Art Contemporain Languedoc-Roussillon, Sérignan
- Making is Thinking, Witte de With, Rotterdam

2010

- America Deserta, Parc Saint Léger - Centre d'art contemporain, Pougues-les-Eaux, curated by Etienne Bernard and Sandra Patron
- First Ural Industrial Biennale of Contemporary Art, National Center of Contemporary Art, Ekaterinburg
- Circuit céramique à Sèvres. La scène française contemporaine, Sèvres - Cité de la céramique, Sèvres
- One Man's Mess Is Another Man Masterpiece, Bugada & Cargnel, Paris
- Perpetual Battles, Baibakov Art Projects, Moscou, curated by Maria Baibakova, Jean-Max Colard and Kate Sutton
- Ever Prosperity, Bugada & Cargnel, Paris
- Retour vers le futur, CAPC, Musée d'art contemporain de Bordeaux, Bordeaux

2009

- 3ème Biennale d'art contemporain d'Anglet, Anglet
- Shadows of Forgotten Ancestors, Bugada & Cargnel (Cosmic Galerie), Paris

2008

- Notorious, Le Plateau, FRAC Ile-de-France, Paris
- Antidote 4, La Galerie des Galeries, Paris
- Zones Arides, Tucson Museum of Contemporary Art (MOCA), Tucson, curated by par Patrice Joly
- Échelle humaine, Maison du livre, de l'image et du son, Villeurbanne, curated by Galerie de multiples and Valérie Sandoz

Awards

2010

- Nominé Prix Meurice, Paris
- Nominé Prix Maif, Paris

2008

- Audi Talent Award for Contemporary Art

Residency dates: October - January, 2012

Wilfrid Almendra^(FR)

In my sculptures and installations, I question the suburban destiny of the Modernist Utopia. While collective Utopias have fallen short, housing estates have fallen in disgrace and a vast majority of people in industrialized countries now consider single-family dwellings to be the ideal living environment. This new horizon in terms of urbanism, architecture and landscape also corresponds to a new frame of mind and a different approach of social life: one with the other - or rather 'one next to the other'.

In most cases, this aspiration to single-family homes is achieved in houses in suburban subdivisions; while these houses are supposed to match the individuality of their owners, they are, for cost efficiency concerns, largely standardized, sharing standard floor plans and industrial materials. As a result people spend a gréât deal of efforts to personalize such predetermined environments, customizing what can be.

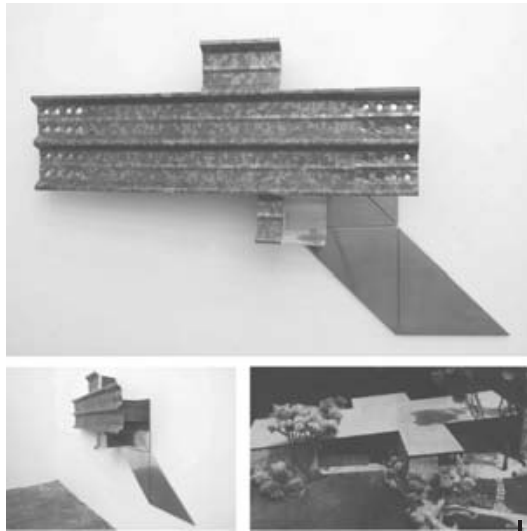
Stressing this clash between individualism and standardization, I observe with empathy how people adapt themselves to their environment, and also how they adapt their environment to their needs and desires, looking for expressions of their aspirations behind architectural and decorative artifacts. In extension of my work, the Fieldwork: Marfa research program would be the opportunity to spread my researches to the Sunbelt cities. Attracting more and more populations since the 70s, young qualified elite as well as retired people, these landscapes have been deeply transformed with the suburbs explosion.

If these standardized suburban areas, which were an integral part of the

'American Way of Life', had formerly symbolized success, tranquillity and safety, little by little they became areas where settle down precariousness and sadness.

These whitesses' cities such as Bay City, Irving in Texas and even more Phoenix, Tucson, Dallas or northeast of Los Angeles, are essential sources of study for my work. The precariousness, which slowly settled down in this urban model, has urged populations to build vernacular constructions, nomadic installations but also huts, sheds and shelters.

'California City', located in the northeast of Los Angeles, seems to be a fascinated example of these phenomenons. Established in 1958 by a promoter, Nat Mendelsohn, this California city, has aimed to become a magnificent metropolis, nowadays only archaeological tracks remain of this urban model, a beautiful example of optimism.



Killed in Action
(CSH 6, Omega, Richard Neutra), 2009

Residency dates: October - January, 2012

Emily Verla Bovino^(USA)

Born in New York, 1980, Lives and works in California (USA).

<http://www.futuraproject.cz/en/prague-residency/current-event/emily-verla-bovino/>

Education

2010

- Ongoing University of California, San Diego, San Diego, CA, USA
- PhD student in Art History, Theory and Criticism (concentration in Art Practice)
- Awarded University Predoctoral Humanities Fellowship and Goodman Scholarship

2003 to 2007

- Academia di Belle Arti di Roma, Rome, (RM), Italia
- DIP (official academic degree) in Painting; Printmaking, Aesthetic Theory and Art History

1998 to 2002

- Cambridge University, Cambridge
- English Language Teaching to Adults, British Council, Naples, (NA), Italia
- Cambridge Certificate for English Language Teaching to Adults (CELTA); Studies in Methodology
- Columbia University, Barnard College, New York, NY, USA
- BA in Urban Studies; Concentration in Political Theory and Anthropology
- Extensive coursework in Problems of Ethnographic Field Research
- Graduate-level coursework in Linguistics and Anthropology

Art writing

2007 to present

- Freelance Art Writing and Criticism
- Writes regularly for Frieze Magazine, Artforum International and Art Papers

Solo exhibitions

2011

- On Promissory Futures and Speculative Paths (as Observed by the Hyperthymestic RK), curated by Milovan Farronato, Viafarini, Milan (MI), Italia

2010

- Defenestration and the Absurdity of Death by Falling, A Cinematographic Radio Poem, Karlin Studios,
- Futura Centre for Contemporary Art, Prague, Czech Republic

2009

- If I in the sickness rapt your death unto its methought, Galleria Cesare Manzo, Roma, (RM), Italia
- With conversations curated by Heidi Ballet, Manuel Cirauqui and Daniel Kurjakovic

Group exhibitions

2011

- On A Table Spun to Mutiny, screening of scenographic radio play, Visual Arts Performance Space,
- University of California, San Diego. San Diego (CA) USA

2010

- Cosmopolitics, Computation and Caliphates, symposium curated by Benjamin Bratton. Visual Arts Performance Space, University of California, San Diego. San Diego (CA) USA
- Evading Customs_Milan, curated by Barbara Meneghel and Guia Cortassa, Le Dictateur, Milano (MI) Italia
- On the Invisibility of Performance and the Resonance of Lives - Three Proposals Explored, with artist Pedro Neves Marques, etc galerie, Prague, Czech Republic

2009

- Il Raccolto di Autunno è stato Abbondante, curated by Milovan Farronato and Chiara Agnello Viafarini and Careof, Fabbrica del Vapore, Milano (MI) Italia
- 1 69 A2, curated by Eric Stephany and Xavier Mazzarol, rue du château d'eau, Paris, France
- A Camel is a Horse Designed by Committee (Attempts at Rewriting the Wor(l)d), curated by Anna Daneri, Cesare Pietroiusti and Stefano Colletto, Fondazione Bevilacqua La Masa and Fondazione Claudio Buziol, Venezia (VE) Italia
- Corso Aperto, We Can Make Rain But No One Came to Ask, Corso Superiore di Arti Visive, Visiting professor Walid Raad, curated by Anna Daneri and Cesare Pietroiusti, Fondazione Antonio Ratti, Como (MI), Italia



Residency dates: October - January, 2012

Emily Verla Bovino^(USA)

- New Arrivals: 1to1 projects Archive, 1to1 projects, curated by Adrienne Drake, Cecilia Canziani, Maria Alicata, Daniele Balit, Davide Franceschini, Benedetta di Loreto e Athéna Panni, Roma (RM), Italia
- Incompiuto Siciliano, workshop with Alterazioni Video, Careof, Milano, (MI), Italia
- SoundArtMuseum Archive, Zeyrinthia, RadioArteMobile, Roma, (RM), Italia

Residencies, grants and awards

- Goodman Scholarship, University of California, San Diego, USA
- Predoctoral Humanities Fellowship, University of California; San Diego, USA
- Futura Centre for Contemporary Art + Events, Artist Residency, Prague, Czech Republic
- SOS (Strategic Opportunity Stipend), New York Foundation for the Arts, New York, USA
- Cité Internationale des Arts, Artist Residency, Paris, France
- Premio Fibrenus, Premio Internazionale di Incisione Contemporanea, Frosinone (FR), Italia
- Lucyle Hook Travel Grant for Senior Thesis Research, Columbia University, New York, NY, USA

Residency dates: October - January, 2012

Emily Verla Bovino^(USA)

For the Fieldwork Marfa residency, I propose to research and compose an episode for the on-going travelogue of a fictional character I fabricated two years ago, the hyperthymestic RK. I began to write the life of the hyperthymestic RK while living in Rome and have followed him in residencies in Prague, Paris, Como and Milan. Since beginning doctoral research at the University of California, San Diego, I have committed to following RK's story, at the exclusion of all else, for the remaining span of my own life. RK is referred to with his initials because his story represents the single case study of an individual who lived between the twentieth and the twenty-first centuries. The modifier "hyperthymestic" defines him for his superior autobiographical memory. This pathology allows him to recall information about his own life at will with the precise reference point of hour, minute, day, month and year. RK's performative death in the mid twenty-first century is emblematic of the historical moment in which he lives, referred to by some as the post-contemporary, the post-political or the trans-human. In the mid twenty-first century, in a flex-space amidst a cluster of biotechnology companies, he commits ritual suicide in a brain scanner under the observation of a neuroanatomist; he is convinced that this procedure is the only way to fully conserve his hyperthymestic brain for aesthetic and scientific study.

Ten years before his death in San Diego, the hyperthymestic R.K. travels to Marfa for an artist residency. By this time, the institution of the artist residency had replaced the exhibition as the primary outlet for diffusing art practice methodologies. The figure of the "artist" was becoming obsolete, gradually to be replaced by the "aesthetic consultant." In the context of the residency, RK studies what he finds to be an interesting correlation between the monumental installation of minimalist Donald Judd - built in the 1970s on the former grounds of Fort Russell - and the forgotten stories of a small

number of obscure non-cooperative Italian prisoners of war, held at the Fort before its deactivation in the early 1950s. Great Britain and the United States negotiated for Italian prisoners-of-war to be brought to Texas after capture in Abyssinia, Libya or Tunisia during the North African campaigns. Non-cooperative prisoners were those who decided not to agree to voluntary labor to be performed in the Italian Service Units established by the United States when Italian monarch Victor Emmanuel III dismissed Benito Mussolini for the Allied armistice of 1943. By the end of the war, the United States held more than four hundred thousand enemy captives in five hundred and eleven camps across the country, one hundred and twenty of which were located in Texas. In the early 1950s, Fort Russell was deactivated and sold at auction, creating the circumstances for which Donald Judd could purchase three hundred and forty acres of the property to stage the epochal significance of his own project.

RK would have been interested in the fact that all stories told in the United States about prisoners of war in Texas concerned members of the cooperative Italian Service Units. By that time, the generation that had fought in what Americans would later refer to as "the last good war" had only recently been lost: its last member had died at the age of one hundred and thirty, despite attempts to keep her alive. It was assumed that non-cooperative prisoners were fascists while those who declared themselves cooperative were anti-fascist. However, memoirs written by Italian journalists and writers imprisoned in the camps would recount that ideological lines were not so clearly drawn. In fact, several soldiers amongst the non-cooperatives were self-proclaimed "collectivists" and followed the newspaper *Avanti!* clearly displaying communist sympathies. RK thought it not an inconsequential fact that artist Donald Judd had chosen the former military site for the permanent display of his works and that the installation

Residency dates: October - January, 2012

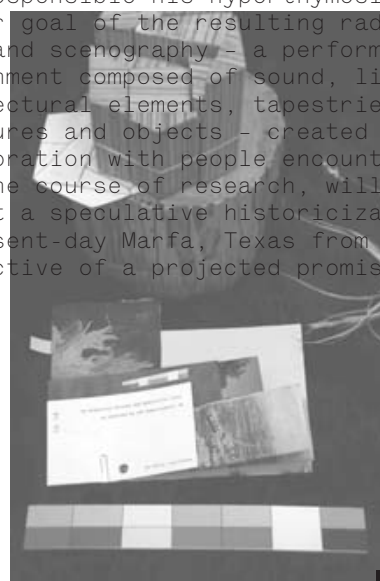
Emily Verla Bovino^(USA)

of these works was coterminous with the forgotten stories of Italian non-cooperative prisoners of war from the African campaigns. While he attempts to track down information about particular Italian non-cooperative prisoners in archives at Marfa, he stumbles upon what were once the unincorporated border towns of Ruidosa and Candelaria. Under the Secure Border Initiative passed by the Department of Homeland Security thirty years earlier in 2004, inhabitants had been forced to move away from the border where a «virtual fence» of «non-intrusive inspection technology» with a broad footprint had been constructed to guard the U.S.- Mexican border. RK encounters four adolescents who return to the two towns each year to weed and to rebuild two destroyed architectural sites: a footbridge and a church. While continuing his research on Judd and the non-cooperative prisoners of war, RK begins to follow the activities of the four «conservators».

RK's project triangulates into a three-fold form of chronotopic (M. Bakhtin) fold: the mid-nineteenth century, the mid-twentieth and the mid-twenty first, formerly impossible, become transgredient (M. Bakhtin) in RK's attempt to understand himself as symptom and cause of the inescapable neo-liberal regime in which he thinks he lives. Of course, it is RK's superior autobiographical memory that brings him to Marfa: the gesture is a histrionic one by way of which he hopes to understand something further about himself. As you are suspecting, RK was a solipsist. His egoism, however, should not be confused with narcissism. Though he was a reflection of the age in which he lived, his consciousness of this fact had led him to elaborate a contradictory form of resistance. In Marfa, RK had hoped to locate obscure instances of hyperawareness like his own: like that of his own great-grandfather, a Massachusetts quarry worker who had attempted to found a union in the mid twentieth century, only to be discovered and publicly disgraced. The non-cooperative Italians and the group of «conservators» - as

the group of adolescents in Ruidosa and Candelaria referred to themselves - represented examples of similar such hyperaware individuals attempting to maneuver an escape from the paradigms that ruled their respective historical moments.

The project I have outlined above is an untimely collaboration with the writer Giuseppe Berto, a non-cooperative prisoner of war held in Texas, whose *Il Cielo è Rosso* (The Sky is Red, 1948) is the inspiration for the story of the four adolescents who work to evade the «virtual fence» each day, weeding and restoring the former border towns of Ruidosa and Candelaria. Aside from study of Judd's complex, archival research on noncooperativists held at Fort Russell and fieldwork gathering material in Ruidosa and Candelaria, the proposal involves the fabrication of several amateur video documents that resemble «home movies.» The video documents will use technologies like High Definition and cellular phone video, which will be considered obsolete in the future. These amateur though thoughtfully composed video documents are both the products of RK's travels as well as the mnemonic device that future scholars will argue were responsible his hyperthymesia. The broader goal of the resulting radio drama and scenography - a performance environment composed of sound, light, architectural elements, tapestries, sculptures and objects - created in collaboration with people encountered over the course of research, will be to attempt a speculative historicization of present-day Marfa, Texas from the perspective of a projected promissory future.



On Promissory Futures and
Speculative Pasts
2011



Residency dates: October - January, 2012

Elisa Larvego^(CH)

Born in 1984, lives and works in Geneva (CH).
<http://vego.ch>

Education

2005-2009
Haute école d'art et design de Genève

2002-2005
Ecole d'Arts d'Appliqués de Vevey,
obtention d'un CFC de Photographe

Solo shows

2010
• Galerie TM Project, Genève
• Prix d'art de la Nationale Suisse,
Liste 10 - The Young Art Fair, Bâle

2006
• Mises à part, Standard-Deluxe,
Lausanne

Group shows

2010
• reGeneration2 au Musée de l'Elysée,
Lausanne
• Rencontres photographiques d'Arles
• Michaelis School of Fine Art, Le Cap
Festival de Cinéma des Cinq Continents,
Ciné Versoix

2009
• Centre de la Photographie de Genève à
Europ'art
• Near Documentary à Nyon (Suisse),
Festival Visions du Réel
• Seminario de Fotografía Contemporanea
2007, Centro de la Imagen de Mexico-
City

2008
• Jeunevois, Centre de la Photographie
de Genève
• Make believe, Journées
Photographiques de Bienne
• 12ème prix des jeunes talents du VFG
(Zurich, Bâle, Lausanne)

2007
• 11ème prix des jeunes talents du VFG
(Zurich, Bâle, Lausanne)
• Reality Strikes Back à Leipzig

2006
• Festival des Voies Off, Rencontres
Photographiques d'Arles

Collections

- Collection des Arts visuels de la ville de Bienne
- Collection de la Nationale Suisse Assurance
- Collection du Musée de l'Elysée de Lausanne
- Collection Michaelis School of Fine Art
- Collections privés (divers collections de Grande Bretagne, Etats-Unis, Belgique, France et Suisse)

Awards

2010
• Bourse du FCAC (Fonds cantonal d'art contemporain de Genève)
• Prix d'art de la Nationale Suisse

2008
• 3ème prix des jeunes talents du VFG pour la série Les protagonistes

2007
• 4ème prix des jeunes talents du VFG pour la série Funny Holzes

2006
• Bourse d'artiste Unesco-Aschberg pour une résidence de six mois au "Centro de la Imagen" de Mexico City, Mexique
• Nominée pour le travail de Mises à part au festival des Voies Off d'Arles, France

Residency dates: October - January, 2012

Elisa Larvego^(CH)

Since two years I have been working in the documentary field, using photography and video as mediums to share my work. I'm particularly interested by the way people relate to their territories, by this term I mean their houses and their environment (social, urban and/or natural).

In my last and current work, I've been working on a little community of people who have decided to have a solitary way of life, far from any urban centers, in south Colorado. They were part of the "back to the land" movement and they've decided to create communes where they could try to build another kind of society driven by different rules. I've really enjoyed to observe their particular relation with their environment because several questions on this subject are clearly part of their life: the question of ownership related to the land, own-built houses which are often a reflection of each one's personalities, the beauty of landscapes and the water resource which drove them to live in this specific area. All these different points made this relation very interesting to observe in images, words and sounds. Lately I've been working mainly with elderly people because I'm obsessed with recording stories that could disappear in a short time. My idea to start this project about the communes came from the desire to keep tracks of the people who have stricken me.

For my project in Marfa I've been researching on the area and I've realised that the environment will probably be close to what I've enjoyed in Colorado: high desert and solitary way of life. It's also a place, which seems interesting to me because of his mix of different socials groups (Mexicans, white Americans, and native Americans).

I'd like to meet some people from the Native American reservation, which is situated near Marfa. My interest for this culture increased since I started making my project in Colorado because the hippie movement has a lot of links with the Native American

culture. The idea of not possessing any land, the life in group, the council where everybody would be equal to take a decision, and some of the rituals like peyote meeting came from the Indian tradition. One of the members of the hippie commune is very interested in the Native American's beliefs. He introduced me to some members of a Native American group from Colorado. I became more curious about their culture and their contemporary history. By getting introduced from a white American coming from the hippie movement, a question appeared interesting to me: how the native American culture has at the same time influenced the American society and how this tradition is also vanishing into the American culture. I'd like to explore this paradox in the Native American reservation by trying to meet people there and observe these tensions in photography and video.

By this research in the reservation I could keep observing the links between people and their environment, but also investigate the influences between two cultures that live in the same country but are still separated by the territory and the US legacy.



Mary Ann's actual oat house
Libre, Colorado 2010

Residency dates: January - March, 2012

Charlotte Moth^(UK)

Born in 1978 in the UK, lives and works in Paris (FR).

<http://marcellealix.com/index.php?page=artiste&artiste=660-charlotte-moth>

Education

2005-2006

• Researcher Fine Arts, Jan van Eyck Academie Maastricht

2002

• M.F.A., Slade School of Art, University College London 2000 B.A. Hons Fine Arts, Kent Institute of Art and Design at Canterbury

Solo Exhibitions

2011

• Carlier Gebauer, Berlin, Displacements
• Musée départemental d'art contemporain de Rochechouart, France, Noting Thoughts

2010

• Halle für Kunst, Lüneburg, Germany, The Absent Forms, cur. Hannes Loichinger
• Marcelle Alix, Paris, remade Bloomberg SPACE, London, Comma 18, cur. Vanessa Desclaux
• FiAC, Paris, Secteur Lafayette, 37th edition Studio Sanda Recio
• Geneva, 50 jours pour la photographie part of the festival la revanche de l'archive photographique, Centre de la photographie (Geneva)

2009

• Project Space for Kunstverein of Rheinlande and Westfalen, Düsseldorf
• FormContent, London, It's not for reading. It's for making, Intervention for Chapter 2, a reflection on collecting and archiving

2008

• Irish Museum of Modern Art, Dublin, Potential Narratives, process room
• Hermes und der Pfau, Stuttgart, two of a kind, Dorten Haus

Group Exhibitions

2011

• LISTE Young Art Fair Basel Ca'asi, Venice, Dans le palais de crystal, cur. Pascal Beausse & Pascale Cassagnau

• Meessen de Clercq, Brussels, cur. Latitudes- Max Andrews and Mariana Canepa Luna
• Galerie Michèle Chomette, Paris, Entre deux eaux, cur. Nicolas Giraud and Pascal Amoyel

2010

• Academiegalerie, Utrecht (The Netherlands), Yucatan is Elsewhere (with Achim Lengerer, Karolin Meunier, Robert Smithson) cur. Falke Pisano
• Kunsthalle Basel, Strange Comfort (Afforded by the Profession) (with Maria Thereza Alves, Ross Birrel & David Harding, Latifa Echakhch, Dunja Herzog, Cecile Hummel, Franco Vaccari, Danh Vo, Nick Mauss, Lorraine O'Grady, Paul Hendrikse) cur. Adam Szymczyk & Salvatore Lacagnina
• Synagogue de Delme (France), Une exposition (du) sensible, cur. Mathieu Copeland
• Ecole des Beaux-Arts de Toulouse (France), Les Interlocuteurs, cur. Mathilde Villeneuve
• Kunsthalle Basel, After Architects (with John Smith, James Welling, Latifa Echkhakch, David Jablonowski, Haegue Yang)
• Arcade Fine Art, London, Associations (with John Smith, Jeremiah Day)

2009

• Galerie Anne Barrault, Paris, We would like (once more) to thank the curators who have wished to remain anonymous
• La Vitrine ENSAPC, Paris, Répertoire pour une forme, cur. Mathilde Villeneuve

2008

• Unosunove, Rome, Threéalities Associazione Marco Magnani, Sardinia, Lo Sfumato Royal Academy, London, Los Vinilos Zoo Art Fair , One in the Other, London, Travelogue
• White Nave, Dover, Walls in Three Places
• Transpalette, Bourges (France), exhibition of Le Pavillion
• SMBA, Amsterdam, Object, the Deniable Success of Operations



Residency dates: January - March, 2012

Charlotte Moth^(UK)

- Galerie Lucile Corty, Paris, Carte Blanche à Charlotte Moth Palais de Tokyo, Paris, Pavillion 7
- The Unfair Fair, Rome

Collections

- Kadist Foundation, Paris
- FRAC Centre, Orléans
- Musée départemental d'art contemporain de Rochechouart

Residencies

2011

- Museum Serralves Porto, Portugal
- Parc Saint-Léger, Pougues-les-eaux (France)

2009

- Künstlerstätte Schloss Bleckede (Germany)

2007-2008

- Irish Museum of Modern Art, Dublin
- Le Pavillon, Palais de Tokyo, Paris Cité Internationale des Arts, Paris, Cultures France

Awards/Scholarships

2010

- Individual grant for creation, DRAC Ile de France
- Individual grant for creation, Ville de Paris

2008

- Grant to Artists transportation, British Council

2007

- Grant for the Arts, Art Council England

2000

- Arts and Humanities Research Board, Postgraduate Bursary

Residency dates: January - March, 2012

Charlotte Moth^(UK)

Introduction to a thinking process through description of a work - The Absent Forms 2010

In August of 2010 I closed off Rue Mallet Stevens for a day, a street located in the 16th Arrondissement in Paris. The street was built in the 20's by the French Architect Robert Mallet-Stevens. I hired cinema lamps powered by a generator, I fabricated a range of props, such as mirrored screens, a wooden frame on wheels, a wooden structure that could have fabric draped over to create back drops, I took a number of other objects such as balls, a plant etc. With these props I intended to activate and study the architecture of the street, through a changing study of light, both natural and artificial. To look at how objects and interactions that were not pre-planned could generate a range of actions, discoveries. I photographed this event. The images generated in this space of time became part of a digital video work. I see this digital video as a form of construction through being a layered experience of sound, text and image. The text used in the film creates links to the film *Les Mystères du château du Dé* by Man Ray, 1929. Filmed in the Villa Noialle, Hyères (and also built by Robert Mallet-Stevens). I asked Francesco Pedraglio to make a written response to this film by Man Ray, that I then fragmented, creating a narrative to structure the images. Finally I invited the artist Sean Dower to react to the film and text through drumming a sound track on the first screening of the film at the Halle für Kunst in Luneburg, Germany. After this we made a recorded drumming session were I edited the takes to make the final sound track for the film. Mallet-Stevens from the outset had considered this street not strictly in domestic living terms, but also as a space that could function as a back drop for a number of films that he was working on. In this sense a to'ing and fro'ing between interior and exterior was played with. Through the making of this work, I came across the experience of working directly with a site, that was also a

surrealist landscape. I was intrigued in looking at how a real physical space could function simultaneously as architecture, and then as stage set, and back drop. The street became a hybrid, a liminal space with a double life, where ideas of the 'real' and 'everyday' could meet a fictional and theatrical space of the imagination. I would like the opportunity to study in-depth the relationship between site specific sculptural practice, theatricality, staging within the landscape, photography and the development of my travelogue in such a location. The Absent Forms as a work provides a framework for some of my thoughts that I feel are not exhausted, but have ignited a curiosity for working directly in sites. I would like to discover more about the ideas that surround 'America Deserta' and the work of Reyner Banham, and think how it could develop recent experiences I have had of making works. 'Noting Thoughts' an installation made for the Musée Départemental Rochechouart is another example. The use of site and location for these works were inherent to their development and production. I worked with a range of sources of information when developing these works. The use of resources such as the Raoul Hausmann archive in Rochechouart, to site visits in Ibiza that were triggered by studying the Hausmann archive, dialogues and conversations with specialists such as the political anthropologist Alice Pienado were vital to develop the work 'Noting thoughts'. Often this seems an intricate and layered process, where discoveries and thought processes go through many stages to come to fruition.

Intention and objectives for research

My approach to research for Marfa fieldwork would be to develop a project that actually looks at the sites in and around Marfa. This would act as a constant within my thinking, acting as a site to be visited and revisited. Time spent on location in Marfa would help me to develop a series of interventions into the location,

Residency dates: January - March, 2012

Charlotte Moth^(UK)

both in a hands on and conceptual way. In this sense I have to speak hypothetically about the various ways this research might manifest. For example with contact to specialists such as local historians, residents I would discover many things only possible by inhabiting a place over a period of time.

This process of knowledge gathering could then be enriched for example by a direct phenomenological study of light through photography, the study of landscape and light in relation to objects, architecture that would then enable a body of research material and experiments to take place and grow. This comes about because of the collection of photographs that I have called the Travelogue - an ever growing, constant activity behind my practice that informs and develops works, and working processes. To bring these two elements together Marfa and the Travelogue would be an objective in my research.

I am interested in the form of subjective chance that such an experience could create. One thing for sure is that the location of Marfa and the Donald Judd foundation would always be central to this process.

How these experiences could shape a new work, act as the catalyst for the development and questioning of my understanding between terminologies that I have used for some years now when thinking about my work, such as 'intervention', 'in situ', 'site specific' 'environmental', 'context dependent' is of great interest. Photography as a medium has an intrinsic relationship to exploring these terminologies and can perhaps find a way to develop my understanding of the landscape in and around Marfa.

The activity of photographing buildings, sites that constitutes my Travelogue charts my itinerant movement in time and place. It is a form of fieldwork. I tried to explore this In 2008 when I visited Los Angeles. I was interested in CLUI then. I went

with a group of artists called 'Enough Room for Space' we had the intention to develop a project in LA, even though this was eventually not realised the trip left a lasting impression. It made me think how a form of mapping was occurring through the build up of sites within my travelogue, of how this could be organised, used, and how CLUI was doing this through its archive.



The Absent Forms
2010

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Benoît-Marie Moriceau^(FR)

Born in France, lives and works in Rennes (FR).

<http://ddab.org/fr/oeuvres/Moriceau>

<http://www.pointdefuite.net/files/moriceau.pdf>

Solo exhibitions

2009

- Formwork, Le Spot, Le Havre
- Roof garden, Parc Saint-Léger Hors les murs, Nannay

2007

- Psycho, 40mcube, Rennes

2006

- Restricted area, espace Kugler, Geneva
- Stopover in a quiet house, un mur un quart, Rennes

Group exhibitions

2011

- Abstraction/modernité, Centre d'art Passerelle, Brest
- RN 137, L'Atelier, Nantes, Curator: Zoo Galerie / 40mcube
- Abstraction/quotidien, Centre d'art Passerelle, Brest
- Electroshield projet / réplique, with BAT éditions, Galerie Arko,
- Co-production Galerie Arko / Parc Saint Léger - Hors les murs.

2010

- Jahresgaben, group exhibition online, curator: Irmavep Club
- Au présent, Centre d'art Passerelle, Brest, curators: Dominique Abensour, Ulrike Kremeier
- Belleville Biennale, Paris, curators: Claire Moulène, Judicaël Lavrador, Patrice Joly, Aude Launay
- Au présent, Centre de Moscou pour l'Art Contemporain, Winzavod, Moscow, curators: Dominique Abensour, Ulrike Kremeier
- Imaginez Maintenant, Paris, curator: Angeline Sherf
- Secession, Imaginez Maintenant, Bordeaux, curators: Claire Moulène, CAPC
- Dynasty, Musée d'art moderne de la Ville de Paris / Palais de Tokyo, Paris
- Ce qui vient, Les Ateliers de Rennes / Biennale d'art contemporain, Rennes, curator: Raphaële Jeune
- 25 square meters (per second) or the Spirit of the Hive, No Soul For Sale,

Tate Modern, London, curators: Yoann Gourmel, Elodie Royer

- Fantasmagories, Toulouse, curator: Point de Fuite
- Translation, Galerie Ruine, Geneva, curator: Monstrare

2009

- FiAC, FMAC, Paris
- L'ombre, le reflet, l'écho, La Crieée centre d'art contemporain, Rennes

2008

- Ce qui revient, Galerie ACDC, Brest, curator: François Aubart
- Grand Chaos et Tiroirs, Les Ateliers des Arques, Les Arques, curators: Claire Moulène, Mathilde Villeneuve
- Katamari, 220 jours, Paris, curators: Yoann Gourmel, Elodie Royer
- L'anomalie d'Ararat, IrmaVepLab, Chatillon-sur-Marne, curators: Yoann Gourmel, Elodie Royer
- MySpace, Galeries du Cloître, Ecole des beaux-arts de Rennes, curator: François Aubart
- Printemps de Septembre, Lieu commun, Toulouse, curators: Claire Moulène, Mathilde Villeneuve, Christian Bernard

2006

- Le spectre des armatures, Glassbox, Paris, curators: Yoann Gourmel, Elodie Royer, Mathilde Villeneuve

2005

- Chantier public #2, 40mcube, Rennes

Residencies

2009

- Les Conviviales, Parc Saint-Léger Hors les murs, Nannay

2008

- Ateliers des Arques, Les Arques

2007

- 40mcube, Rennes

2006

- Kugler, Geneva



Residency dates: January - March, 2012

Benoît-Marie Moriceau^(FR)

Public collections

- Fonds National d'Art Contemporain
(Archives de la Commande publique)
Fonds Régional d'Art Contemporain
Bretagne
- Fonds Municipal d'Art Contemporain de
la Ville de Paris
- Fonds d'acquisition de la Ville de
Rennes
- Fonds d'acquisition du Conseil
général d'Ille-et-Vilaine

Awards

2008

- Aide individuelle à la création, DRAC
Bretagne

2006

- Attribution d'un atelier de la Ville
de Rennes

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Benoît-Marie Moriceau^(FR)

Pilgrimage and verifications

Marfa is a little town lost in the desert. Its cultural mediatization participates in the development of a myth started with the project of permanent installation by Donald Judd. What is known here in Europe is mainly transmitted through books, catalogs, newspapers, documentaries and websites. Despite this diversity of information, we know that words and images have a fragmented value which can not replace the physical experience of a work of art. We have all experimented this situation of discovering a piece which we already virtually know. This path make us somehow the children of the artists of the Grand Tour, a journey through Europe from the seventeenth century in order to visit the places of interest. An intellectual training and an art experience.

The various writings and paintings that reflect the educational trail are fascinating in the way they celebrate the direct perception of works of art. The copyists are not limited to strictly reproduce the works but integrate them into their environment. Similarly, travel stories tell us how artistic tradition determines the way we view the concomitantly reality, the way we seek the impressions and the images that we keep in mind¹. The history painter William Hilton expressed this idea in his travelogue written in 1825: «The light and shadow of Italy is greatly more vivid than in England; The light presents an intense yellow halo and the shadows, when the sky is reflected, have more azure reflections; but when the refracted light emanating from a hot object, the shadow is strong and determined and largely has the same effect that you can find in Guercino's paintings». Going to the discovery of the works, he's looking for the lights and colors he was able to discern in the paintings, sometimes without any success: «So far I have not been able to discover the distant tones of azure that we can see

1- Pascal Griener, *The Grand Tour as a personal experience - The European discovery of the work of art in Italy in the seventeenth and eighteenth centuries in the Great workshop - Pathways of Art in Europe, Vth-XVIIth century*, Actes Sud, 2007, p.47.

among the great masters»².

In the compilation of his writings, Donald Judd devotes two chapters to Marfa and the Chinati Foundation³. He explains the reasons why he planned these permanent installations and how he did it, expressing as much interest to describe the reasons for its location in Marfa. Based on a series of anecdotes, he strives to accurately describe the context, which he considers as fundamental for the reception of his work. Surprisingly, he summarizes his choice by simple arguments, far from a direct artistic intention: «I chose the town of Marfa because it was the most welcoming and most practical.» However, he expressed the importance that represents to him the idea of a work of art immutably linked to its exhibition context. «Somewhere, a sample of contemporary art must exist as an example of what a work of art in context means, exactly like the standard meter of platinum and iridium guarantee the exact measurement he represents, a measure as accurate as any art must exist for this particular place and time. Otherwise the art will be reduced to mere entertainment and combines». Thereby, it seems impossible to people who does not go on site to escape from an incomplete perception. However, the abundance of photographic reproductions and texts on specific interventions is the basis of artistic learning. «A feeling of «Déjà-vu» that the Americans coming in Europe may also experience⁴.

Things that happen again

How artworks knowledge determines our relationship with the place where it exists and how Judd made a place for artworks depending on their context represent two important aspects for me. Indeed, my work is directly

2- Attilio Brilli, *when travel was an art, the novel of the Grand Tour*, Gérard Montfort éditeur, 2001, p.126.

3- Donald Judd, *Writings 1963-1990*, Daniel Lelong éditeur, 1991, p.170 and p.186.

4- Serge Paul, *Land Art and the American myth of the frontier: a yearning for conquest in Writing in the Border* directed by Sophie and Nathalie Martiniere Menahéze Collection Espaces Humains, Presses Universitaires de Limoges, 1998

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Benoît-Marie Moriceau^(FR)

connected to this story of time and space. It occurs in different forms and scales depending on the site and circumstances of production. My projects are based on the cultural, architectural, topographical, or historical specificities of the site, questioning the common perception and the representations that we can get.

My projects uses this set of codes while engaging shifts or disruptions resulting in a drastic or insidious change in the site. As it is difficult to cross the Atlantic with an air spray or a tool kit, so I choose to take with me the bare minimum necessary for my artistic survival. A light backpack, good walking shoes, a notebook and pencils, measuring tape, camera, and a laptop. On-site resources have to be basic: Texas maps, a printer and internet, a vehicle to get out of town and possibly transport equipment, a list of rental tooling places and material suppliers.

My work involves of a circulation of representation modes, from the model (Truth and Lies of the geometrical figure, 2008) to the confrontation between a site and its own image (The Shape Of Things to Come, The Center for telecommunications, 2010). This kind of slip could potentially be applied to works already present in Marfa, taking place directly next to the installations of Donald Judd. This issue of the work in the work, related with the painters of the Grand Tour, is here to be imagined, starting from a process of inquiry or investigation.

The travelogues are ubiquitous in the writings of Judd. He explains, for example, the prescient aspect of his first crossing of Texas as a soldier in 1946. This same year, Marfa Army Airfield was declared surplus by the military, leaving the way open for his future projects.

Such associations constitute research topics that could be addressed as my starting point for this residency. Thus, the omnipresence of the Texas landscape is inevitably an attractive appearance, bordering the picturesque,

which may very well be reversed, bypassed and mixed with other cultural codes. The Ghost Towns, vestiges of the Wild West, are part of this phantasmagoria of the American desert. They are part of a vocabulary of broken, outdated and stereotypical forms that it is worth considering as a possible area of artistic activity. In continuation of the collecting process that I can set up in my own work⁵, I propose to rely on the book Ghost Towns of Texas⁶ as well as online resources devoted to this subject⁷. I would like to visit a few towns, located within a reasonable distance of Marfa like Girvin, Pecos County, Lobo, Culberson County, or Cedar Station, Terrell County.

Last curiosity spotted from my workstation, much of the air bases located around Marfa are now close to ruin⁸: the concrete runways deteriorated and, from the sky, they can surely recall some of the founding earthworks. Some tracks are still used today and gliding sessions are available from the Marfa municipal airport⁹. It would be interesting to divert this type of entertainment by using it as a tool for an aerial art project, considering the possible interventions according to this extremely connoted point of view.

5- Visual sources, Iconography of black constructions, pp. 51-66, Psycho, Monographik Editions, 2010

6- T.Lindsay Baker, Ghost town of Texas, University of Oklahoma Press, 1991

7- <http://www.ghosttowns.com>

8- Paul Freeman, Abandoned & Little-Known Airfields, Marfa Army Airfield / Presidio County Airport, 2011. http://members.tripod.com/airfields_freeman/TX/Airfields_TX_BigBend.html#marfa

9- Marfa Gliders, [tp://www.marfacc.com/todo/aviation.php](http://www.marfacc.com/todo/aviation.php)





Residency dates: January - March, 2012

Tove Storch^(DK)

Born 1981 in Danmark, lives and works in Copenhagen (DK).

http://www.kirkhoff.dk/art/artists/tove_storch

Education

2000-2007

- The Royal Danish Art Academy, DK

2003-2004

- Akademi der Bildende K nste Wien, AT

2005-2006

- Kunsthochschule Berlin-Weissensee, DE

Solo exhibitions

2011

- Nils St rk, Copenhagen, DK

2008

- Overgaden - Institut for Samtidskunst, Copenhagen, DK
- KBH Kunsth l, Krabbesholm H jskole, Skive, DK

2007

- Kirkhoff - contemporary art, Copenhagen, DK
- Q - Kunstakademiets Udstillingssted, Copenhagen, DK

2006

- MASSMA, Ronneby, SE

Group exhibitions

2010

- Tracks, Malm  Art Museum, Malm , SE
- Freeze, Nils St rk, Copenhagen, DK
- Last Ride in a Hot Air Ballon, the 4th Auckland Triennial, NZ
- Percepcao, Galeria Leme, Sao Paulo, BR

2009

- Rethink - the implicit, Den Frie Udstillingsbygning, DK
- Sleepwalking, Rental Gallery, K ln, DE
- Panorama da arte Brasileira, Museu de Arte Moderna, Sao Paulo, BR
- Unfold, Nettie Horn, London, UK
- Pigiarniq Releaseparty, Vienna, AT
- Pastische / S.A.I.R, DK
- Trick of Light, MOP, Sydney, AUS
- Boulevard Bulletin, Pro
- Choice, Vienna, AT
- Et Vintereventyr, Gl. Holtegaard, DK

2008

- Freunde und Bekannte, Sparwasser HQ, Berlin, DE
- Blacklight, Vega Basement, Copenhagen, DK
- Weisses L cheln, Croy Nielsen, Berlin, DE
- Urban Pedestals, Helsinki, FiN
- U-Turn Quadrennial, DK
- Enter, Kunsthallen Brandts, DK
- Reduced Constructin, Karma International, Z rich, CH

2007

- skulptur.i.dk, DK
- The Lab, INTO POSITION, Vienna, AT
- EXIT 07, Kunstforeningen Gl. Strand, DK
- detours/details, Bell Street Project Space, w. Ursula Nistrup, Vienna, AT

2006

- CMYK, Bell Street Project Space, Vienna, AT
- soci t  des nations..., Circuit, Lausanne, CH
- NY DUEL,  rhus Kunstbygning, DK
- Add x to n, Museet for Samtidskunst, Roskilde, DK

2005

- Exhibition at Autocenter, Berlin, DE
- Teknisk Uheld, curated by AUX, public space, Copenhagen, DK
- DUEL, Charlottenborg, DK

Awards and residencies

2009

- FAAP artist in residency, Sao Paulo, BR

2008

- Klara Karoline Foundation, founded by Aase and Poul Gernes

2007

- Blix Fondens rejselegat

2005

- Awarded by the Danish Artcouncil for the exhibition "DUEL"

Residency dates: January - March, 2012

Tove Storch^(DK)

My name is Tove Storch, I am a Danish artist (b. 1981) working within the field of sculpture. I have studied at Akademie der Bildende Künste in Vienna, Kunsthochschule Berlin-Weissensee in Berlin and graduated with a degree in Masters of Fine Arts from the Royal Danish Academy of Fine Arts in Copenhagen in 2007.

My artistic intention lies in how to describe and grasp physical reality. Currently my work concerns the definition and construction of an object; how does material take shape; how does something occupy space and how can a static object indicate the movement of power in its tense, still existence? I view my practice as a kind of translating of phenomena and experience of the palpable dimension of everyday life from the simplest matter of the way we handle things to our free uninhibited movement in spaces. It seems to me that there are words missing to describe this whole non-questioned part of our life; this is the aim of my work.

During a residency at Fieldwork: Marfa, I would like to deepen my investigations based on my own practice through the following set of problems:

- As an artist I'm used to having other people speaking on my behalf about the content of my work.
- When art historians and critics describe my work, it is often mentioned how I work within the minimalist tradition. I can not help noticing the gap between their description and my own concept of what
- I do. It is as if they view the creative process as a polite attempt to continue a thought where someone else has left off. Even though I understand their position, I don't think the creative process ever worked like this - it takes its starting point in reality and not in theory.

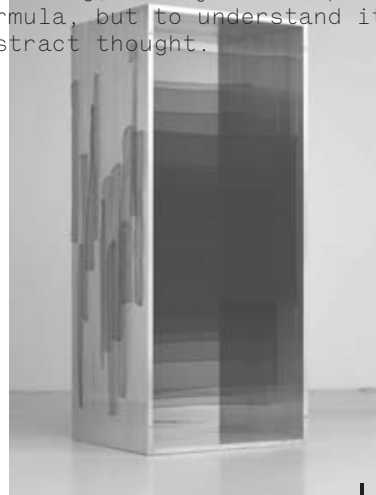
Things are often explained in terms, isms and concepts. This treats the artistic process in a superficial way and sometimes puts words into the mouth of the artist. I would like to try to move beyond what these terms possibly stand for.

The works at the Chinati foundation very much define the concept of minimalism, but they only exist in my mind as icons. To get beyond this it is important for me to go to Marfa and experience and relate to these important works myself.

The research I would like to do will take its starting point in questions about alternative descriptive ways: I'm interested in how words sometimes hollow out an experience or a thought, and how they sometimes fail to describe reality; how something can exist as a conscious thought but still be impossible to put into words.

Through the collaboration with Fieldwork: Marfa, ESBA Nantes Métropole and the Gerrit Rietveld Academie I want to create a basis for research on this topic. I want to involve other artists, writers and poets to try to develop different ways to preserve the mystery of the ungraspable and try to translate an experience or an artwork with yet another layer of poetry.

The aim is to create a catalogue describing my work through the eyes of many different people through their many different experiences, talents and ways of thinking; to try not to put art into a formula, but to understand it within abstract thought.



Truth and Lies of the
Figured Geometrical Space
2008

