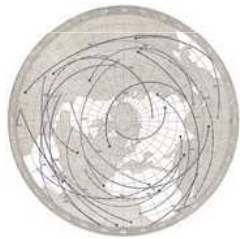


# Urban moving and learning : a European artists' insight

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Kubilai khan  
Investigations,  
Plateform for artistic  
exchanges  
Franck Michelletti-Toulon



# Artists moving & learning

<http://www.encatc.org/moving-and-learning/>

October 2008- October 2010



## Objectives

- determine mobility schemes of European artists
- set up learning patterns of European artists, understood as a result and impact of their spatial moves.

## 10 national partners

Belgium, France, Hungary, Italy, the Netherlands, Portugal, Romania, Slovenia, Spain, UK



French team : Kirsten Koop, Guy Saez, Pierre-Antoine Landel

& Pierre- Olivier Garcia, Sébastien Leroux, Hoel Exibard



# Summary

1. Artists' mobility and the creative city
2. Artists' learning and productive interrelations
3. Artists' territorialities: changing and crossing

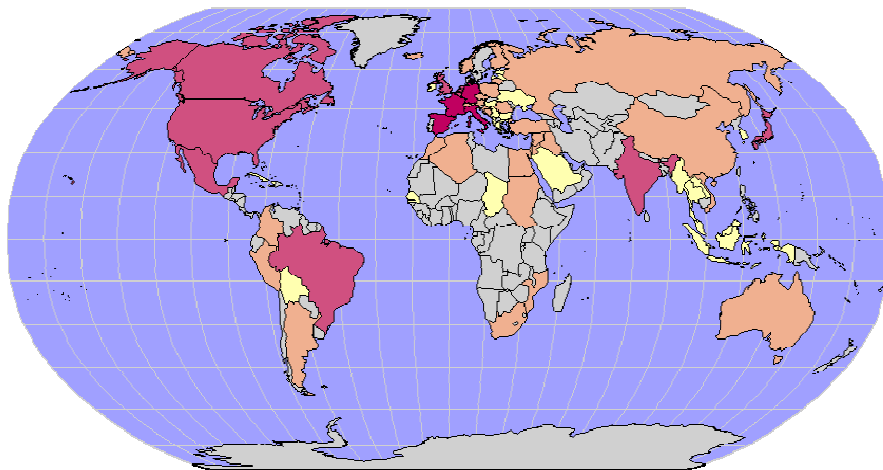
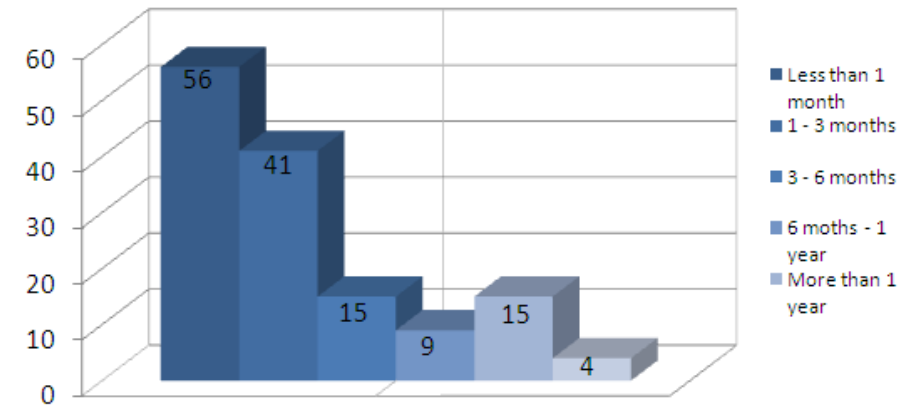
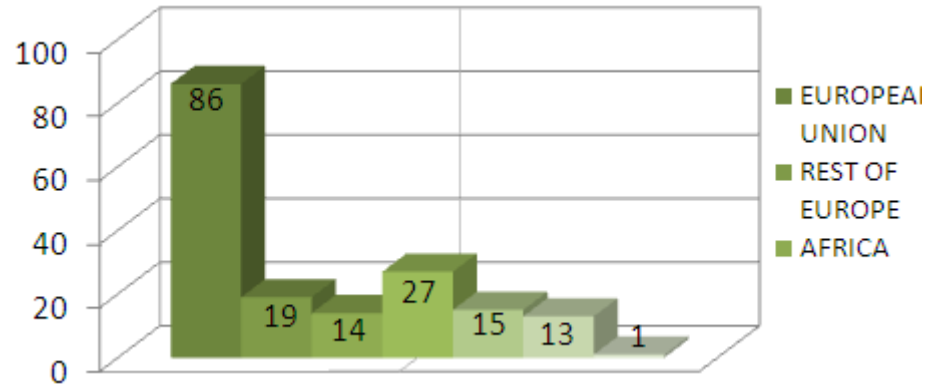


# 1 Artists' mobility and the creative city

- A specific valorisation within the city
- A specific transformation in the city



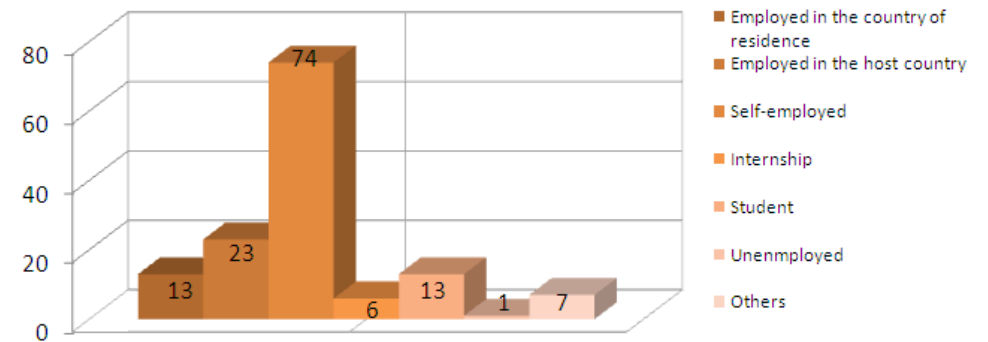
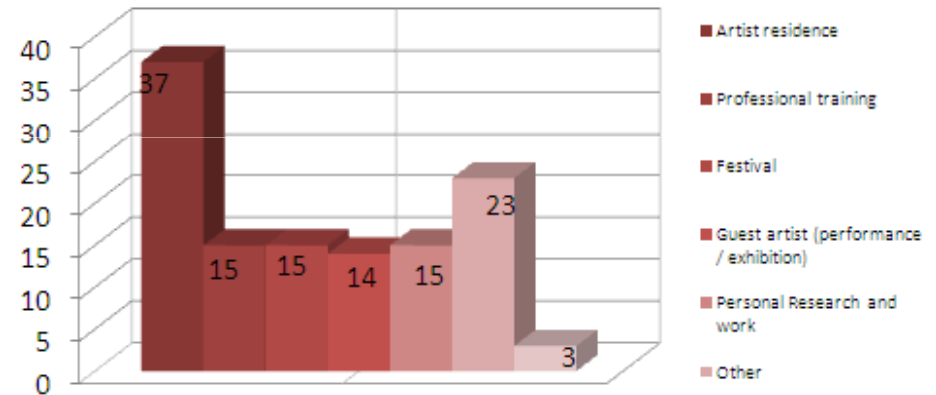
# 1 Artists' mobility and the creative city



Country visited by European artists  
Number of visits

- > 10
- [5-10]
- [2-5]
- < 2

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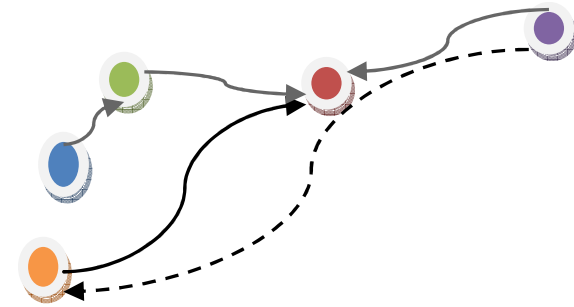


# 1 A mobility typology

1

## Metropolitan Artists: "hypermobility"

- = Moving to « metropolitan cities » (New-York, Buenos Aires, Montréal, Mexico)
- = Opportunity effects (exhibitions, gallery, art sale)
- = Strong transactional moves (through private market or public funds)
- = High cultural level and educational background
- = Mobility is included in family stories

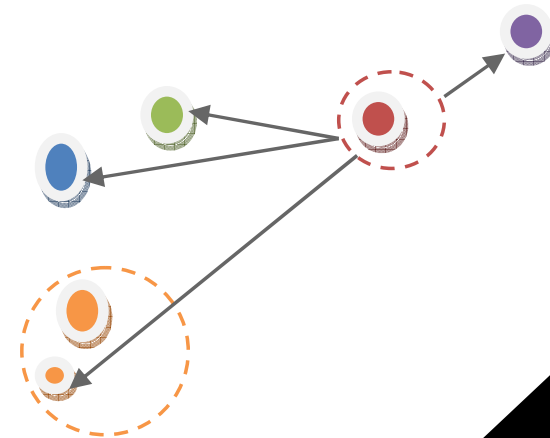


Hypermobile artists: from place to place

2

## "Portfolio" Artists: learning skills

- = a long distance but a limited number of destinations and flows
- = a choice of destination not based on places, but on the quest for or the meeting of a specific artist
- = research of confrontation, cultural change and learning
- = younger in their artistic practices
- = mobility is a pretext to learn
- = a familial life with children
- = quest for « portfolio of skills »



« Portfolio » in one place

Conception & realization,

Sophie Louargant, UMR  
PACTE, 2010

3

### Artists in "creative circularity"

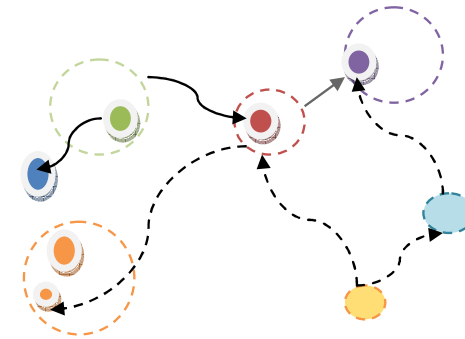
- = a choice of destinations depending on a specific place (Finland) or artist (i.e. a choreographer)
- = a research of confrontation, cultural change
- = a trajectory balanced with place and mobility
- = importance of family life
- = geographical escape (imaginaries of)
- = artist who lives or is born in rural areas
- = fear of enclosure
- = several destinations of travelling
- = many public funding

4

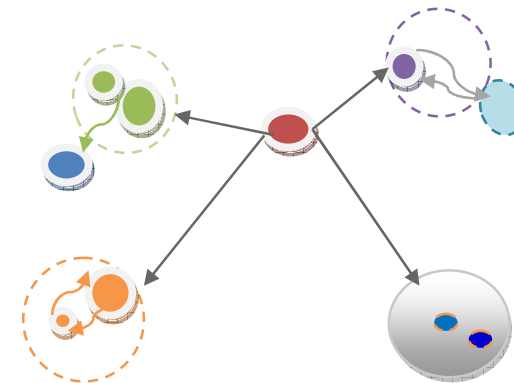
### "Gap" Artists: the informal mobility

- = looking for innovation and responsive audience
- = artist is not conscious of learning process
- = a research of confrontation, cultural change based on informal networks
- = the feeling of a lack of understanding by local authorities and public funders
- = a trajectory with radical changes
- = several travelling places
- = personal funding

# 1. A mobility typology



« the circle of creativity »



Space and place: mobility clusters

Conception & realization,

Sophie Louargant, UMR  
PACTE, 2010

## 2. Artists' learning and productive interrelations

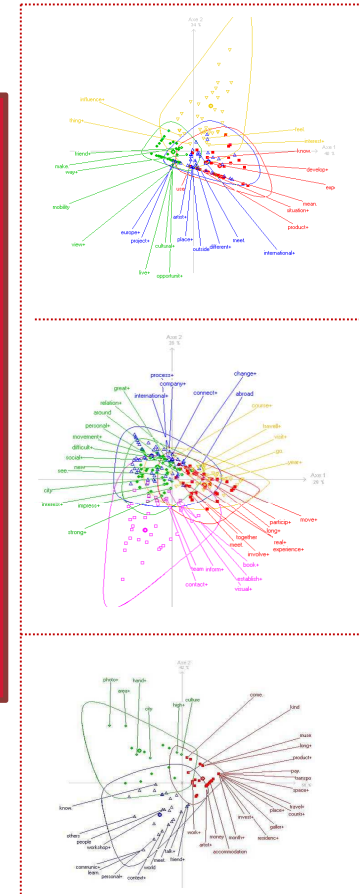
### Building a typology combining artists' urban learning and mobility

- Entrepreneurship
- Networking / Links
- Social values and amenities

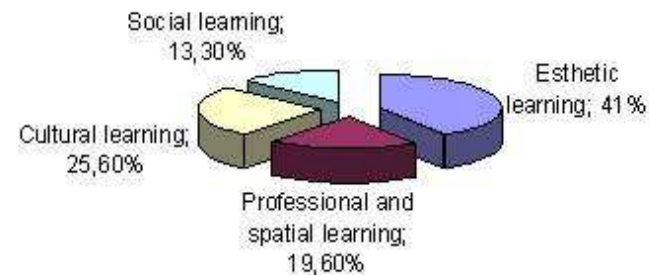


## 2. Artists' learning and productive interrelations

1. **Economic competencies:** opportunity for insertion in promotion et production networks, knowledge of financial situation of artists in other countries
2. **Social competencies :** Creation of social intercultural networks, capacities in transmission of knowledge
3. **Organisational competencies:** Funding research and administrative skills, better profesional networking



Learning from mobility : typology from language analysis



## 2. Artists' learning and productive interrelations

- 4) **Spatial competencies** : knowledge of other places and networks, towards nomad-artists etc.
- 5) **Cultural competencies** :Language and multiculturality
- 6) **Artistic competencies** :Liberation from socio-cultural formatting, better/more creativity (mobility sometimes tends to become the subject of the artists : movement, transgression, frontiers, creation of “mobile” products, and/or culturally “hybrid” products)



## 2. Artists' learning and productive interrelations

### Building diverse expectations

I chose it because it offered me the access at a way of working different from what was offered in Romania at that time and which wasn't even used back then in Romania." — Ioana Cristescu, performing artist, actress. Romania

but may not be defined : "When I go to artist residencies I do not have a pre-established agenda. Every time I go somewhere *I prefer not to go with a baggage of preconceived ideas.*" – Vald Nanca, visual artist, photographer, Romania

« As a *foreigner you're always between heaven* (because you're supposedly rich) and hell (because you're the people's enemy). » Marc Antoine, Visual and performing arts, 40-50, Belgium



## 2. Artists' learning and productive interrelations

### Enhancing entrepreneurship

« I did fundraising for this project and I now actually teach fundraising to different artists – I established the seed of what would become a very strong part of my career », Emilia Telesa, UK

➤ **Reinforcing sense of initiative**

« I think *the sense of initiative* is growing by travelling and exhibiting elsewhere; I am much less scared » Moray Hillary, visual artist, 40-50, UK



## 2. Artists' learning and productive interrelations

### Networking

« *Networking and marketing* of your own product, at the beginning it's not so easy (...) but when you do it several times, then you find it's actually not so hard to do, and most people do it, it's something you can learn », *Jeron Strijbos and Rob van Rijswijk, musicians, 30-40, Netherlands*

### Team spirit

« We had conflicts between us, because each culture, each country is different, had its ways of doing things. *The processes were different* : some more classical, some more modern, some put more effort because they had not worked that way before... We ended helping each other out. We also wrote a letter stating that we were interested in giving continuity to the project » *Victor Hugo Pontes Pereira, multidisciplinary*



## 2. Artists' learning and productive interrelations

### European exchanges

“So with the artists with whom I had established connections, we met again in Czech Republic. And two years later in Poland. So it was in 2005, then 2007 in Poland. In 2007 we invited them here, in the Vercors mountains. Then, the Lithuanian was not able to come, but there were two Czech who, ... so that is a *networks through the cities*, and this summer I have been to Germany through this Czech friend, and met the other Polish friend there. That was outside the cities network, but we contacted each other and we discussed on what we wanted to do, how do we arrange ourselves to work together” Anne de Beaufort, French plastician.

➤ *Mobility = an investment*

« Going out there I felt more open to learning, I had paid all that money, and done all that studying, so I felt more committed to the learning process », Florence Peak, visual and performing artist, 30-40, UK

### 3. Artists' territorialities: changing and crossing

#### ➤ Space and place

- The artist as an interface
- Aesthetics and creativity

#### ➤ Crossing

- Border and Alterity
- Gender identity..

#### ➤ Policy implication



### 3. Artists' territorialities: changing and crossing

## Translocalism

« Working in an environment other than the usual had a great influence on my creative proces. It dislocates you, forces you to look, to discover, to locate yourself, to adapt. It is very rewarding. You feel less protected, the events have and added value. All very good for the sense, that get aroused and become more alert than usual » *Blanca Arrieta, dancer, 30-40, Spain*

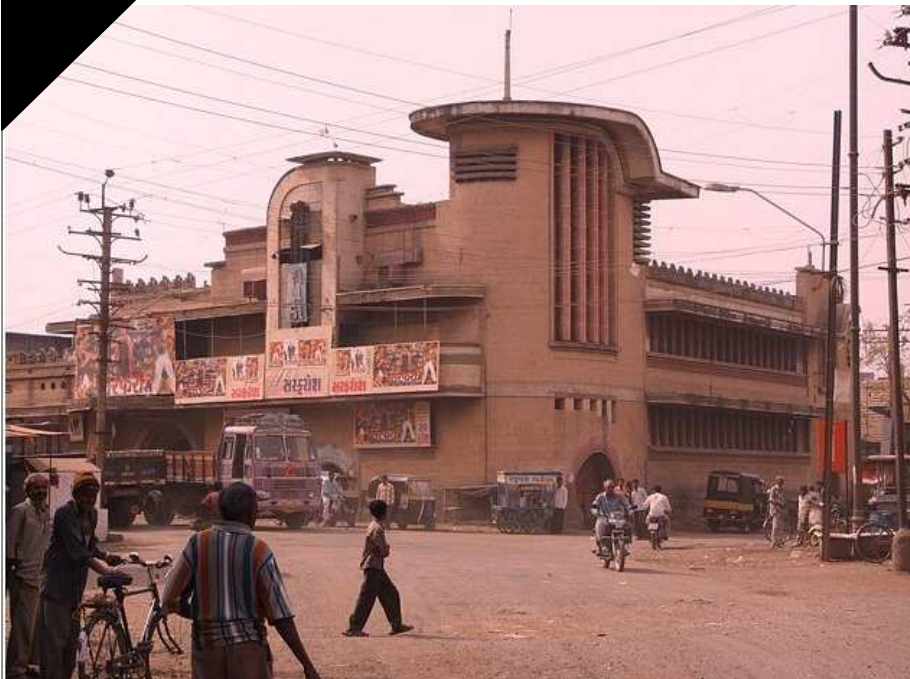


- Farida Hamak, Photographer,
- Works on bodies, borders, limits, inside vs outside, migration, relationship to the mother

### 3. Artists' territorialities: changing and crossing

## Opening to alterity

**“So yes, I listened to this music. But I listened to it like the rest. But once you are there, you understand a lot better the function of the instrument. I understood that in Africa. The function of music in life, hum, in China”, F. Raulin, musician, around 55 years old, France**



*Jasone Miranda Bilbao  
Visual arts, Portugal*

### 3. Artists' territorialities: changing and crossing

**Mobility can induce more mobility and even get itself a way of life**

**I still feel travelling. However today I have a little girl who lives around Paris, and I still have no 'home'. It's some thing like 15 years that I have been, hum, in France, and I still have no home. In Germany I have my studio, but no home. Do, I... For me, the first trip, it's my birth, this is where I define my first trip. From a liquid space to an aerial space, and that's my first trip. And I have always travelled one way or another hum. I hitch hiked through Algeria. I went to Siwal when they opened in Egypt, I went hitch hiking. I was only 4 months since they had opened. For me travelling is a necessity to question oneself" *Tarik Mesli, visual artist, 40-50, France***

### 3. Artists' territorialities: changing and crossing

## Questioning

« The artistic language develops because you are confronted with other artists, with other audiences that make you questions, or even if they don't ask questions, the questions come to you, you are in question all the time. The questioning of my language is what puts me in the direction of finding myself as an artist », *Vania Galia, dancer, 30-40, Portugal*



- *Zsuzsi Csiszér,*
- *Visual art , Hungry*

### 3. Artists' territorialities: changing and crossing

Even bad experiences  
= learning experiences

« I learnt to mistrust gallerists, to have written contacts, clear conventions. I am much more careful now. I protect myself more than before, I work on less projects also, I think I learned that also (...). » *Thomas Israel, visual and performing artist, 30-40, Belgium*

« *negative CAN be positive* »

About a residence in Eissen that disappointed him on the contents and more because the cultural operators and directors extensively criticized Italy's cultural management flaws, isolating him. But on his return, he was very happy about the show he had created there. *Daniele Albanese, dancer, Italy,*

### 3. Artists' territorialities: changing and crossing

## Art sector opening and moving

**“In South Africa, I was a painter, I had danced before, but I was a painter. I came back and I moved, I did video, photo... I had opened everything: performance, photo, video, painting” , *Anne de Beaufort, French plastician and painter, 45 years old.***

**“ concerning myself, as I was looking for a change, I met a country which allowed me to realize it, the context was not very good for me in France, neither at the professional nor at the personal level. There was a kind of... I was getting to feel uncomfortable among the classical music environment, which wasn't suitable for me... it was very formal, very cold, where you have to keep your distance from the audience...” , Anne Le Corre**

### 3. Artists' territorialities: changing and crossing

## Crossings and changes

The art is actively committed to represent, challenge and fragment such models, so we could say that **both art and travel have the power to change us (...): to create space and time disruptions that increase our ability to perceive, maximizing our experience of things.**

*Jasone Miranda-Bilbao*

**Moving forces you to learn, each day, each hour, because you are constantly being confronted with new experiences, and that pushes you forward. Yes, a lot. Forget about movement, what's important is change. Everything that means movement implies change, and everything that means to stay in the same place implies the contrary.**

*Juliao Sarmiento*



# Perspectives

- What we tried to clarify :

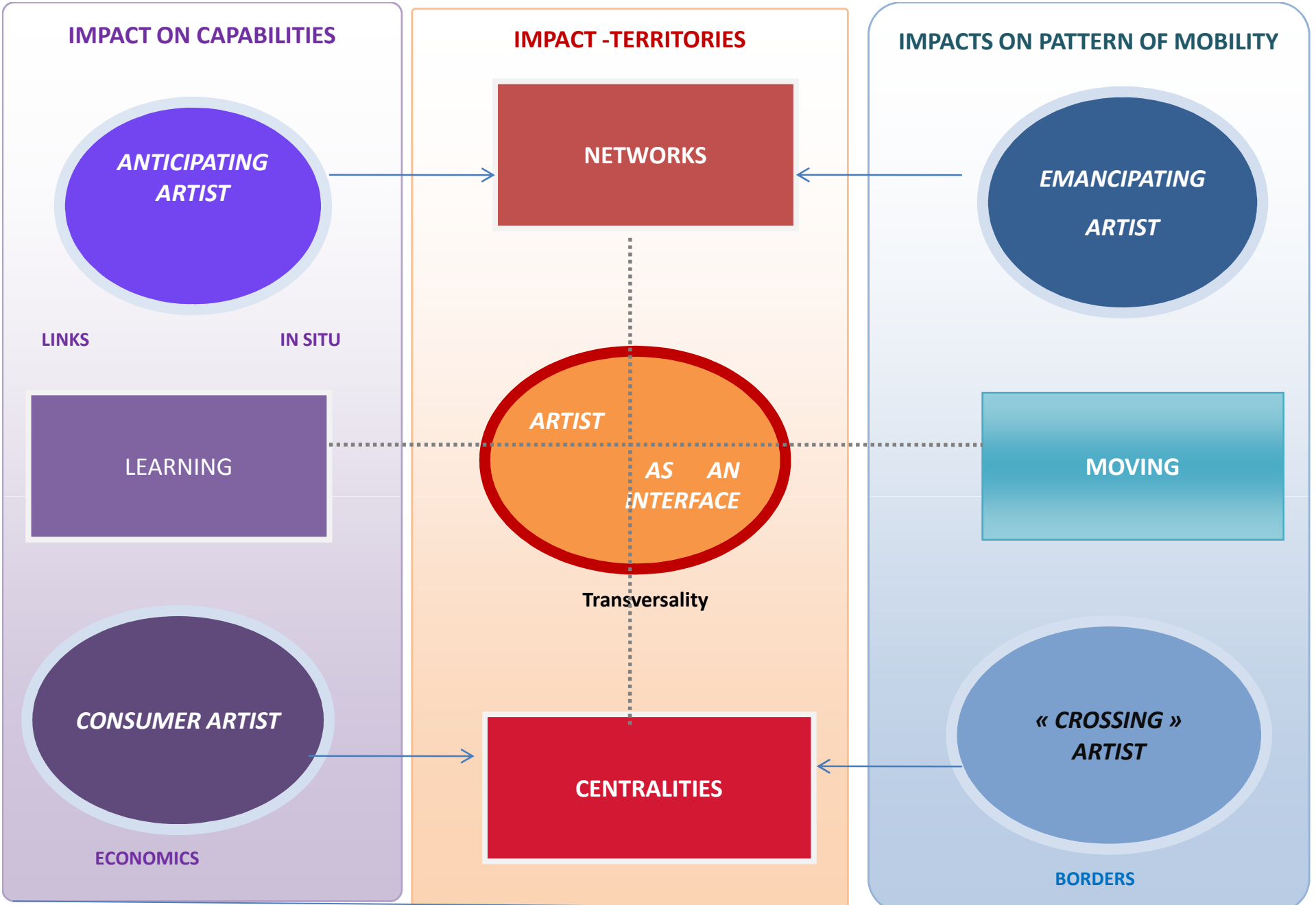
How does artists's mobility, such as expressed in their creations, narratives, aesthetics, does express identity, cultural, spatio-temporal intersections ? How do they generate territorialities based on moving and crossing ?

What we tried to demonstrate :

The artist constitutes a multidimensional figure, at times informal, subversive, based on mitigated worlds, but always creative. He / she finds himself acting as a vector of other forms of relationships to urban spaces, in terms of space, time, identities.

His/ her mobilities demultiplies the artist's impact on the city





**Thanks you for your attention !**  
**And many thanks to the 145 artists who lent us some of their precious time**

Artists  
moving  
& learning

[http://www.encatc.org/  
moving-and-learning/](http://www.encatc.org/moving-and-learning/)

  
l'acte  
territoriales

