

# Concept Document

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<http://www.facebook.com/#!/JoziArtLabSyltFoundation>

## 1. Introduction: About the Sylt Foundation Residency Programme

A multi-disciplinary cultural Foundation based on the island of Sylt in the North Sea and three hours by train from Hamburg, has been home to painters, musicians and writers for 130 years.

The flat landscape, bordered by water on all sides has an overarching endless sky. The wind and the special quality of light offered scientists research opportunities over several centuries. For creative people it provided the quiet space conducive to reflection and contemplation.

Today the small towns and villages on Sylt offer relaxation in the summer months for German holidaymakers who enjoy the watersports, bathing in the choppy North Sea, cycling and hiking along the many dedicated paths which crisscross the landscape. A variety of small restaurants, B&B's and holiday homes built in a unique Sylt style, give the island its distinctive atmosphere.

The Sylt Foundation initiates and supports innovative contemporary literary, visual art and performance projects with the aim to encourage cultural dialogue and artistic interaction. It offers these international multi-disciplinary artists, performers and writers the opportunity to live and work in a quiet environment; one which stimulates creative conversations and the exchange of ideas. It provides a valuable cultural experience.

The **Foundation Kunst: Raum Sylt Quelle** (aka the Sylt Foundation) in Rantum, under the directorship of literary scholar & curator Indra Wussow, invites selected writers, artists and composers from Africa and Europe to take up two month residency. There is an emphasis on artists from Sub-Saharan Africa. Each year artists participate in the residency programme and share their artistic experiences. This opportunity provides creative free time for artists, writers and performers to pursue their projects, initiate new opportunities and experience stimulating cultural interaction.

Wussow states, "The **Kunst:Raum Sylt Quelle** is for artists interested in multiple areas of interaction and co-operation. The **Kunst:Raum Sylt Quelle** Foundation

is intended as a place of beginnings: of ideas, of creative projects initiated throughout the year”.

Every year international writers, artists and performers take up a two month residency at the ***Kunst:Raum Sylt Quelle***, where they are given excellent studio accommodation, a stipend, administrative and logistical support. Their residencies provide a creative free time for these artists, writers and performers which allows them to conceptualize and develop their projects, initiate new opportunities and experience stimulating cultural interaction and dialogue through sharing their artistic experiences with other artists in residence.

## **2. About the South African Visual Artist’s Residency (SAVAR)**

Following on the success of many years of engagement with South Africa and South African artists, the Foundation has sought to leverage its residency programme by opening applications from artists who will go through a selection process to be awarded this key opportunity. Previously residents were invited onto this programme. Recently, however, the residency process has been formalized and *South African visual artists whose practice falls within the contemporary genre*, will be invited to submit applications for selection onto this Residency Programme. One residency is awarded each year. The winning applicant will be selected by an experienced and credible selection panel of industry experts which changes on an annual basis; and the prize will enable one applicant to take up this exciting opportunity to enjoy creative time on the island at the ***Foundation Kunst: Raum Sylt Quelle***.

**Note:** The term ‘contemporary art’ implies two key elements: Firstly, artists who are practicing and engaging with the professional art sector today *i.e. in the present*. Secondly, that the content of the artist’s work comments, touches on or explores issues within our society today; that the work is pertinent and has social relevance.

The South African Visual Artist’s Residency has previously been awarded to luminaries such as South African artists: Strijdom van der Merwe, Mbongeni Buthelezi, Paul Emmanuel, Bernie Searle, Lien Botha, Santu Mofokeng and Mary Sibande to name a few.

This re-launched South African Visual Artist’s Residency (SAVAR) offers a two month international *working* visit to the Foundation.

This period will provide the artist with:

- a quiet space for contemplation and research
- time for experimentation and creative 'play'
- opportunity to conceptualize new work or pursue work in progress
- a means to leverage their artistic profile
- an opportunity to engage with international artists

While the situation is suitable for many kinds of practice and research, it is not a studio based residency and hence not appropriate for the production of large scale or sculptural works

Our aim with this residency is to provide artists with an opportunity to develop ideas, research or even reflect on projects. Emphasis is placed on the production and showing of work, as well as managing projects and opportunities that artists find very little time for the vital process of conceptualization, research and reflection. Many awards, competitions and residencies challenge artists through defined goals, outputs and production imperatives. Artists need to have the time to focus on developing their practice by engaging meaningfully with the ideas and work that interests and drives them. This is critical for the conceptualizing of work that sustains their careers. This process is often lost when balancing the pressures of industry, commissions and career imperatives. Unlike other residency opportunities, this is not output focused but designed for artists to utilize the time as best suits their needs.

### **3. What the South African Visual Artist's Residency is not**

A tourist visit or (art) holiday; nor an opportunity to travel with family or friends.

### **4. What an international residency offers:**

A residency can broaden an artist's artistic vision, enrich their art practice, expand their networks and provide a mid-career artist with cultural dialogue opportunities with their peers and in addition open future career opportunities. It leverages an artist's profile and career status. Residencies provide invaluable international exposure and can facilitate collaboration on future art projects or exhibitions with fellow professionals, as well as offer invaluable contemplative creative time.

## 5. What does the South African Visual Art Residency provide?

This particular residency offered by the Sylt Foundation is not focused on artistic *production* nor is it studio based; rather its focus is on conceptualization, preparation and process. It offers reflective, creative time to plan and develop new projects or a new body of work. It provides an artist with the quiet time required for research and thinking involved in preparing of new work. The Foundation does not provide a working studio, manufacturing facilities involving power tools nor a workshop.

### The Facilities

What it does offer is a two (2) month stay in a modern, heated, fully furnished, one bedroom, studio apartment situated on the Foundation grounds. Each apartment has a well equipped kitchen providing self catering facilities. The apartment is equipped with a TV and PC with internet and free WIFI for those artists who bring their own laptops. The apartment is suitable for creative investigation and research, drawing, photography and small scale preparatory or sketch artwork. It is not suitable for sculptural or structural work.

**Note:** *The artist is responsible for arranging the logistics and costs involved in packing and transporting any artworks they may create during the two month period. The Foundation does not arrange transport nor cover the costs of returning any artworks created at the Foundation by the Resident to South Africa.*

### In addition the Sylt Foundation provides:

- A single economy class flight ticket - Johannesburg to Hamburg return. This ticket will be booked by the Foundation's liaison person and sent to the winner prior to their visa application process. In addition an allowance of €80 for transport from Hamburg airport to the island of Sylt will be provided
- A letter of invitation from the Sylt Foundation to the German Consulate, Pretoria to facilitate the Winner's Schengen visa application. The Resident is solely responsible for the timely application of their visa and must comply with all the visa requirements of the German Consulate Visa Office
- A *once off* stipend of € 500 to be paid on arrival at the Sylt Foundation at the start of the two month period. This stipend is adequate to cover modest living costs eg. groceries, bus fares etc. It is recommended that the selected Resident provides extra monies to cover additional

personal expenses such as entertainment, travel elsewhere in Germany or Europe while in residence

**Note:** *The Sylt Foundation does not cover the cost of partners*

## **6. Who is eligible to apply for the Sylt Foundation South African Visual Artist Residency?**

- Practicing contemporary visual artists who are South African citizens or Permanent Residents of the Republic of South Africa
- Visual artists with a sustained career profile of 5 to 10 years
- Artists who have had a minimum of two (2) solo exhibitions and participated on at least one (1) curated group exhibition
- Only artists able to take up this Residency within sixteen (16) months of selection may apply

## **7. Application & Selection Process**

- Only digital applications will be accepted

Applications to include:

- Copy of South African ID document or a Permanent Resident permit
- Full Curriculum Vitae
- Artist's Profile - 500 words
- Artist's Statement on their art practice - 800 words
- Six (6) images of *key/ recent* works Two (2 ) Letters of Reference from visual arts sector professionals

Please note that only MS Word Documents or PDF documents will be accepted.

Only JPEG images will be accepted; the images to be no larger than 500KB each and no email to exceed 5MB. Images should be captioned in a separate document that is easy to understand. It is suggested that each image is numbered with the same number used for the corresponding images on the caption list which should state the relevant information. If it is necessary to send more than 1 email for your entry please be explicit in the first email how many more emails are to be expected.

The selection will be made by two separate panels. These panels will consist of the Foundations curator, Indra Wussow and other art sector experts. A new selection panel will be constituted every year. The panelists will be made public

via our Facebook page. A brief profile of each panel member will be loaded on to our Facebook page.

Note: The selection and judging panel will not engage directly with any applicant or member of the media/public regarding their selection. The panel will be convened by the Foundation and have been identified in their expertise in the industry.

The selection panel will evaluate all the applications received and will select four (4) finalists. These finalists will be asked to submit a strong written motivation (of no less than 2 pages) of how this opportunity will benefit their practice and make a positive impact on their career development or on the current or planned future project on which they are working.

A separate judging panel will review the 4 finalist's applications and motivations. One Finalist artist will be selected as the recipient of the **Sylt Foundation South African Visual Art Residency** each year.

Both panels will be facilitated by Art Source South Africa who have been appointed by the Sylt Foundation to manage the residency. The facilitators do not vote nor have influence in the judging process.

***Note: The judges' decision will be final. No discussion or correspondence with Art Source South Africa (the SAVAR organisers), or the judges regarding their decision will be entered into with any Applicant after the judging process has been finalized and a winner selected.***

#### **8. Key Dates For the 2012 South African Visual Art Residency:**

- A Call for Applications will be made on Thursday 31 May 2012
- All applications need to be submitted by 4pm on Monday 22 June 2012
- Announcement and notification of 4 finalists Tuesday 10<sup>th</sup> July 2012
- Submission of finalists motivation Monday 30<sup>th</sup> July 2012
- Announcement of Award
- Residency to be taken up from September 2012 - December 2013

***No late applications will be considered. Applications will be kept confidential.***

**9. Submission of entries to:**

**Art Source South Africa**

e-mail: admin@artsourcesouthafrica.co.za

Enquiries: 011 447 2855 (Mon -Fri 9-4pm)

**9. Project Managers and Further Information:**

Art Source South Africa

[www.artsourcesouthafrica.co.za](http://www.artsourcesouthafrica.co.za)

or direct enquiries and media queries via:

Annah Ledwaba PR Intern

011 447 2855

[admin@artsourcesouthafrica.co.za](mailto:admin@artsourcesouthafrica.co.za)

## 10. Frequently Asked Questions and Useful Information

### 10.1 What is an artist's profile?

An artist's profile is a short description of an artist.

It is a piece of prose (as opposed to a list) that describes an artist *in the third person* which highlights aspects of his/her career, work and possibly personality/persona and which gives insights to what he/she is about.

An artist profile is *not a list* of all entries on an artist's Curriculum Vitae (CV) but states career highlights and contextualizes them.

While a CV may be read by galleries, museums and people in the industry who understand how to read the entries, the Artist's Profile is for more public (and media) consumption. It should be able to be worked into articles, or applied to catalogues and publications and act as a brief introduction to the artist. It should locate the artist geographically and within an art context (i.e. styles, era, methods and content)

### 10.2 What is an Artist's Statement?

An artist's statement is a short document **written by the artist** which provides a 'window' into the artist's worldview. It offers insight into a single artwork or an entire body of work and describes the artist's creative process, philosophy, vision, content and passion.

The function of the artist's statement is to enlighten and engage while allowing the audience i.e. potential buyers, exhibition curators, critics, fellow artists, or viewers the freedom to draw their own conclusions.

It is important to note that an Artist's Statement reads easily, is informative, but does not describe the work. Rather it adds to an understanding of the artist.

### 10.3 A Recommended Curriculum Vitae (CV) Format

*Please note that this is a suggested format*

#### **Sample Curriculum Vitae (with Commentary)**

*As recommended by the College Art Associations Professional Practice Committee. [www.collegeart.org](http://www.collegeart.org)*

List your most recent activities first (under each heading). Pagination after the first page is recommended. Use 10 pt. type or larger.

#### **Name**

Name (in bold or larger font)

Address:

Phone Number(s): Work, Studio, Home, Fax

Email:

Personal Website: (if applicable)

Comments: Be sure to list current addresses and phone numbers. Make it easy to be contacted. It is optional to include your place and date of birth.

#### **Education**

MFA 1998 Sculpture University of Kansas

BFA 1995 Studio Art University of Oklahoma

BA 1992 French Southern Methodist University (cum laude)

Area(s) of Specialization: Sculpture, Installation Art

Comments: List all of the academic degrees you have earned (noting honors). Degrees outside the studio fields do not diminish your standing as an artist. In fact, the opposite is true. In the example listed above, the French degree could tell a dean or department chair that you might be able to assist with their study-abroad program. An art-history degree might indicate an ability to teach a course in art appreciation.

It is not uncommon to have studied art at a university without completing the degree. You may want to list these periods of study, but they should be listed after the degrees you have earned.

**Professional Experience** (Teaching Experience, or Academic Appointments)

1998– Present Visiting Assistant Professor of Art, Hamilton College, Clinton, New York

1997–98 Teaching Assistant, University of Kansas  
Drawing, Fall 1997 (instructor of record)  
Introduction to Sculpture, Spring 1998

1996 Teacher's Assistant, Lawrence High School,  
Lawrence, KS (Drawing, Ceramics)

1995 Studio Assistant, Norman Art Association,  
Norman, OK (maintained studio equipment  
and prepared workshops)

Comments: The exact professional titles you provide are very important. There are distinct differences among such titles as Instructor, Lecturer, Adjunct Professor, Visiting Assistant Professor, etc.

If you had the opportunity to teach as a graduate student, it might be useful to indicate whether or not you were the "instructor of record." That tells the reader you were responsible for all aspects of the course (lectures, syllabi, grades, etc.).

If you are just out of graduate school and do not have significant teaching experience, you may have art-related experiences and/or important positions outside the world of art that are worth listing (military service, Peace Corps). Be sure to use a heading that best describes your work experience. It is acceptable to provide brief descriptions of nonacademic positions.

**Grants/Fellowships** (Awards/Honors, etc.)

1998 New York Council on the Arts Fellowship

1997 University of Kansas Graduate Student  
Travel Grant

1996– Lockwood Graduate Fellowship, University

**Exhibition Record** (\* solo shows marked by asterisk)

1998 \* *MFA Thesis Exhibition*, University of Kansas

*Sculpture: Carved and Forged*, Kirkland Art Center, Clinton, NY, Curator: Jane Doe, Professor of Art, Syracuse University

*New York Fine Arts Association National Competition*, Juror: Robert Smith, Director, Milwaukee Museum of Art, Best of Show

1997 *They Landed in Lawrence*, Lawrence Art Association, Lawrence, KS, Invitational (catalogue)

Comments: The exhibition record may be the most important category in your curriculum vitae and should be near the beginning. It serves as a rough measure of how active you may be as a member of the faculty.

There are many ways to present an exhibition record. Artists well into their careers often separate solo exhibitions from group exhibitions. For those just out of graduate school, it is probably more useful to list all exhibitions during each year. This allows the reader or administrator to easily grasp the number and type of shows in any given year.

Solo shows can be identified by an asterisk or by using the word "solo" in parentheses at the end of the entry. For group shows, it is often useful to provide information about the juror, awards, or type of show (e.g., juried vs. invitational). Administrators who are not familiar with the visual arts may want to know if any of your shows have been adjudicated or refereed. Refereed academic activities often carry more weight.

For artists in certain time-based media an exhibition might be referred to as a "Screening." In that case the heading might read "Exhibitions/Screenings" or "Exhibitions/Screenings/Performances" instead of "Exhibition Record." For performance artists, the heading "Performances" may be adequate. Others may require the heading "Exhibitions/Commissions."

For those doing digital, technological, video, performance, etc., please note if a work is collaborative. If the work is collaborative, develop a simple method for identifying individual contributions.

Sometimes a catalogue is produced in conjunction with an exhibition. This can simply be noted by putting the word “catalogue” in parentheses at the end of the entry.

### **Bibliography** (Reviews/Articles/Catalogues, Reviews/Articles/Interviews)

Diane Terrel, “New Work in Central New York,” *Sculpture* 17, no. 1 (January 1998): 63.

Willard W. Wilson, “Sculpture Exhibition Clinton Shows Region’s Best,” *Syracuse Gazette*, December 11, 1998, 42.

Jane Williams, Interview, WUWJ Radio, Utica, New York, December 9, 1998. *Utica Post*, exhibition announcement with photograph, Utica, New York, December 8, 1998, 12–18.

Comments: The bibliography is a record of material about you. Articles, reviews, catalogues, radio and television interviews, etc., are placed under this heading. The *Art Bulletin* Style Guide may be useful in listing entries under this heading as well as that of “Publications.”

### **Publications** (Published Writings, Critical Writings)

Review of William Jones solo exhibition, *Art Papers* 17, no. 6 (1998): 31.  
“Art in Architecture,” *New York Architect*, Fall 1998, 18–20.

Comments: This category describes the material that you have written. From time to time, an artist will review a show for a magazine or be asked to write an essay for a publication about some contemporary art issue.

### **Conferences** (Conferences/Symposia)

College Art Association Annual Conference, 1998, Toronto, Ontario  
Paper: “Is Sculpture Dead?” (Panel title may be listed as well)

Mid-America College Art Association, 1998, Lexington, Kentucky  
Panel Chair: “What Really Counts? Evaluating the Performance of the Artist-Educator.”

Symposium: "Postmodern Art," 1998, Hamilton College, Clinton, New York

Comments: From time to time, you may give a presentation or chair a panel at a conference. Some institutions value this kind of activity because it adds to the visibility of a department, helps the faculty member network, etc. Only list conferences if you gave a paper, chaired a panel, led a workshop, exhibited your work, etc.

### **Visiting Artist Lectures** (Lectures/Workshops/Critiques, Guest Lectures)

1998 Syracuse University, Syracuse, NY

Colgate University, Hamilton, NY

1997 Lenexa Community College, Lenexa, KS

Comments: Giving a lecture or technical demonstration at another institution is an important activity. This is often done in conjunction with a solo show at an institution. Sometimes the visiting artist will be asked to conduct a critique as well. If desired, you can specify the type of activity at the end of the entry.

### **Other Categories**

There are a wide variety of professional activities that can be deserving of headings.

### **Gallery Representation (Gallery Affiliation)**

This is a category that can be placed where deemed appropriate. Some artists have careers that involve a close working relationship with a commercial gallery. Sometimes these working relationships are temporary or sporadic. Only list those galleries whose working relationships with you are current. Many artists go their entire career without representation, so it would not need to be listed.

### **Artist Residencies (Artist-in-Residence)**

This category should not be confused with heading "Visiting Artist Lectures." The major distinction is one of duration. This heading includes visits to universities where you are scheduled to conduct seminars, workshops, lectures, etc., over a period of several days.

### **Professional Service (Service)**

Most universities require a certain amount of service within the university and

local community. This can be in the form of committee work, serving on a board, consulting for a public-art project, assisting with a local art event, etc.

### **Technical Abilities (Technical Expertise, Technical Skills)**

It is highly desirable to list your technical skills somewhere in your cover letter, cv, or both. You might indicate the types of tools, machines, presses, computer technologies, processes, etc., that you know well enough to teach.

### **Professional Organizations (Professional Affiliations)**

It is important to list the professional organizations to which you belong at the national, regional, and local levels.

### **Exhibitions Juried**

On occasion you may serve as a juror for an exhibition (university, art association, etc.). Record the year and institution, These may also be listed under "Professional Service."

### **Exhibitions Curated**

You may have the opportunity to select work for an exhibition that does not involve a blind jurying process. List the title of the show, the institution (university, museum, gallery, etc.), and the year.

### **Collections**

If your work is part of a collection (private, public, institutional, corporate, museum, etc.), that should be included in your cv.

### **Commissions**

This heading can be used with or in place of solo exhibitions. It can also be used as a separate heading. If the commissions are few in number or do not reflect the normal artistic direction of your work, you may want to list the category separately.

### **Website**

It is very common for artists to have their work included on a webpage. Some even have their own website. A personal webpage or website address might even be listed at the beginning of the cv after "email."

### **References**

It is often helpful to list the names, addresses, and phone numbers of your references in the cv. References might best be included on a separate page with your cover letter.