

## THE ART OF SIMULATION

Simulation exists in every place, in every time, and in the Media Age more than ever – in European politics, under Putin, on the History Channel. What is real? Unquestionably it is the desire for the unreal. Which lie? That which is merely accessible – the exact replica of the cave paintings of Lascaux, “Lascaux 2”? Ski Dubai, Tropical Islands or the rebuilt Berlin City Palace? The history of humankind is also a history of the attempt to preserve, consolidate and recreate the special, the atmospheric, the overwhelming, the unbelievable, the nostalgic, the filled-with-longing (moment, event, artwork or building). To bring back, to understand, even to copy a situation or configuration calls to our innermost drive for repetition or, better still, ceaseless perpetuation of positive experiences. Salvation and happiness may give way to finding, inventing or verifying our identity.

The art of simulation, imitation or sham, of re-creation or disguise, of doing-as-if gives courage and comfort to endure life beyond simulation, whitewashing, facade, theatre, play, the security of the holy (parallel) world and earthly-heavenly states – in other words, normal daily life. Simulation is a cultural practice by which one better gets through difficult situations in life, a survival stratagem, as well as a method of and instrument for gaining knowledge. We simulate what we miss, what once was (familiar) – familiarity that is so often lost to us in our immediate environment – in order to feel secure in that which is. Additionally, simulation lets us become self-empowered creators again, whether in the simulated city center, the Window of the World replica park in Shenzhen or an artificial holiday paradise, whether in the Dresden Frauenkirche, with the D-Day re-enactment or LARP games. We would like to be able to hold onto the recollections in the way we want them.

For these reasons, however, authenticity, touch, contact (which, for example, another person had to an object before us) and the faith in it are essential. Simulation does not deliver this, rather only the resemblance, and virtuality does not deliver essence and emotions, rather only analogy in being, functionality and impact. Contact, feeling, touch must therefore – following the logic of the narrative – be made artificial. How far can this go? Where are the limits? What role does art play in this, which has gone hand in hand with simulation, even before the formation of the Hollywood dream factory?

We easily accept the loss of authenticity and its substitution through simulation. The explanatory power of the fake often outstrips even that of the original, whose value is increased by the copy and can be discovered more closely, for longer, in more detail and with more relish. Deception and illusion are familiar to us; we enjoy them; we want to be deceived (only the unrecognized forgery remains unadmired). We want to search for, find and leave tracks, to tell our (hi)stories – always biased and creative (poetry and truth) – to establish values and traditions, to which omission, counterfeiting, suppression, repurposing, concealing, interpretation, piecing together and misrepresentation are not foreign.

In the city of Weimar, German and European history – partly put on a pedestal and played out on a stage – intensify and solidify themselves in a magnitude seldom seen. Symbolically-loaded sites stand for the horror which people can inflict and for the highest forms of art, music and poetry through which people are edified and amused – all only a stone’s throw removed from each other. In Weimar, a place of its construction and staging, history is told daily anew and differently.

The studio program would like to be an inspiration for artists, to present possibilities, strategies and limits of simulation as well as its risks and side effects. Which relationship one has to simulation, to mimicry and mimesis, to imitation and illusion, to “phony” and “real” is certainly a question of perspective and origin: in western culture, the concept has rather negative connotations, but in China, temples destroyed by fire are always rebuilt exactly as they were before. It is also a question of how simulation relates to imitation and the exciting neighborhood in which it lives next to creativity.



**ABOUT THE HISTORY OF THE INTERNATIONAL STUDIO PROGRAM:** The "International Studio Program of the ACC Galerie and the City of Weimar" was founded in 1994. Annual themes of the program have been: "Allegories" (1995), "Fascism – Fascism and Fascination" (1996), "Kopf an Kopf – Head to Head – Tête à Tête" (1997), "Community – Society" (1998), "Close to the Skin" (1999), "Heart's Blood – Hand-Written Script" (2000), "The Measure of Things" (2001), "über MENSCHEN – The Future of the Human" (2002), "Origin – No Man's Land" (2003), "Irony is dead. Long live Irony!" (2004), "The Culture of Fear" (2005), "The Subversion of Standstill" (2006), "ON THE OUTSIDE" (2007), "On Indefiniteness" (2008), "Failed Art – The Art of Failure" (2009), "Beyond Desire" (2010), "On Dilettantism" (2011), "What Happened to God?" (2012), "With Criminal Energy" (2013), "The Politics and Pleasures of Food" (2014) and "Does Humor Belong in Art?" (2015). The 63 participants of the program have come from Argentina, Australia, Canada, China, Colombia, Croatia, Cuba, Finland, Germany, Great Britain, Greece, Guatemala, Iraq, Ireland, Israel, Italy, Japan, Macedonia, The Netherlands, Norway, Pakistan, Peru, Portugal, Russia, Serbia, Slovenia, Spain, Sweden, Switzerland, Turkey, Uruguay and the United States.

**ABOUT ACC GALERIE WEIMAR:** The ACC (Autonomous Cultural Center), originated in 1987, consists of a gallery and a café and offers a cultural program. Between spring 1989 and 2015 the ACC initiated more than 230 exhibitions of international contemporary art. Simultaneously, the ACC focuses on the achievement of local artists and inaugurated an international artist-in-residence program. The current space is comprised of two connected buildings with 300 square meters of space consisting of 15 rooms in four former apartments. In one of them Goethe had had his first residence in Weimar (1776/1777).

**ABOUT WEIMAR:** The city of Weimar has seen both the very best and the very worst of German history. On the one hand, Weimar has been home to renaissance art (Cranach), German classical literature and music (Goethe, Schiller, Bach, Liszt), Art Nouveau and Modernism (Henry van de Velde), the Weimar Bauhaus (Gropius, Kandinsky, Klee, Feininger, Moholy-Nagy, etc.) and others. On the other hand, Weimar was also a favored retreat of Hitler, and the former concentration camp of Buchenwald located nearby reminds residents and visitors alike of the darker side of human nature. In 1999 Weimar became the European Capital of Culture.

**SUPPORT BY THE CITY OF WEIMAR:** The City of Weimar pursues the following aims in its role as an initiator and partner of the International Studio Program: to combine financial support for artists with the presentation of contemporary art in the urban realm, to serve as a forum for artists and as a catalyst for encounter between them and to gain international recognition for the resulting activities. By these means, international cultural exchange is to be promoted and prejudices eliminated. The support provided includes the provision of a combination artist's studio/apartment in the Municipal Studio Building. Newly restored, the Studio Building is one of the oldest buildings of its kind in Germany. It contains 11 studios rented to different artists for limited timeperiods. The Program is supported by the State Chancellery of Thuringia.

**STUDIO:** Located on the ground floor of the historical Municipal Studio Building, the studio is about a ten minute walk from the ACC Galerie Weimar in the town center. In addition to the visiting international artist, the well-lit studio building accommodates ten other Weimar artists. In its cellar, the Municipal Studio Building has a small printmaking workshop for etching, lino, and woodprinting, for which it provides basic tools. However, the studio (30 square meters/323 square feet) does not offer any other special equipment, such as photography, video etc.

**ROOM AND BOARD:** Rent-free, furnished apartment on the ground floor of the Municipal Studio Building (30 square meters) with telephone/answering machine and DSL internet. Meals are available at ACC Café at a 30% discount.

**PARTICIPATION:** Artists who would like to produce works of art in accordance with the outlined theme can apply. The jury will select three artists, each of whom will spend four months living and working in Weimar. Students' applications cannot be accepted.

**EXHIBITION:** A selection of works produced during the residency period may be presented in a group exhibition in the year 2017. A possible concept for the exhibition will be developed together with the artists. Where appropriate, works of art will be displayed in public spaces in Weimar to be agreed upon with the artists. It is intended that the artists are present during the preparation and for the opening of the exhibition.

**WORK PERIODS:** February 1 – May 31, 2016; June 1 – September 30, 2016; October 1, 2016 – January 31, 2017.

**STIPEND:** The selected artists will receive a monthly stipend of 1000€. In order to receive the stipend the artists must live in Weimar during the work period. The artists are also expected to hold a lecture at ACC at the end of their stay in Weimar. In addition we offer free entry to the Town's History Museum the public museums of the Weimar Classic Foundation. Participants are responsible for their own telephone bills and have to arrange for their own medical insurance.

**LANGUAGES:** English and German are the official languages of the International Studio Program. Participants should have a solid grasp of either English or German. The language of the jury meeting is English.

**TRAVEL COSTS:** The participants must cover their own travel costs, although the program attempts to find additional funding in cooperation with the artists.

## INFORMATION ON THE APPLICATION



**We strongly recommend use of the online application, found at:**

<http://iapaccweimar.submittable.com/submit>

**However, you can also apply via post. Email and fax applications are not accepted.**

For a completed application by post, please include:

- 1) The completed application form. (Page 5 of this document.)
- 2) A written description of the work planned in relationship to the theme of the International Studio Program. One A4 or US Letter page, maximum 3500 characters, including spaces.
- 3) A maximum of 10 examples or 10 minutes of recent work. Please send only the following formats of work:
  - Prints or photos no larger than A4. Please mark the top of the image.
  - Digital images saved as **JPG**, no larger than 1200 pixels on the longest side.
  - Video files as **MPEG4** or audio files as **MP3**. **Do not send files in DVD format!**

**Name the files with the last and first name of the artist and number corresponding to the description list, e.g. lastname-firstname-01, lastname-firstname-02, etc.**

**If you send a combination of still images and time based work, 1 minute of audio/video = 1 still image, e.g. an artist could send 3 JPGs and a 7 minute video, or a 9 minute audio work and 1 photo.**

Send image, video or audio files on a CD or DVD.

- 4) A list identifying the work samples including title, size, technique, materials and date. One A4 or US Letter page, maximum 3500 characters, including spaces.
- 5) A CV/résumé with a short description of education, exhibitions, projects, etc. A maximum of two A4 or US Letter pages, maximum 6500 characters, including spaces.

Please include printed versions of all texts. Do not staple, paperclip or otherwise attach papers to each other. Do not include additional catalogs, press-clippings or other materials. Incomplete or incorrectly formatted applications will not be reviewed by the jury.

**Pack carefully. For customs purposes please indicate clearly on the parcel/letter that it is "non-commercial"!**

**Application materials cannot be returned. Please do not send original or unique works of art.**

ACC Galerie Weimar is not liable for any damages or loss of material. Applications sent by fax or email are not accepted. Applications received after the submission deadline (Sunday, October 11, 2015) will not be reviewed. Please send your application early enough to account for possible delays in customs. Application materials of the chosen fellows, by way of documentation, will remain property of ACC Galerie Weimar.

**JURY:** The jury will meet mid-November 2015. The decision of the jury is final and explanations for its selection will not be given.

**NOTIFICATION:** We cannot acknowledge the receipt of applications by post. Applicants will be informed of the jury's decision by email after the jury meeting.

Examples of the exhibition program that ACC has pursued over the years include: 1991: "Photographs at the Bauhaus"; 1992: "Paul Klee – The Weimar Years 1921-25"; 1993: "Stars from Gugging" (Outsider Art from Austria); 1994: Cindy Sherman; 1995: William Wegman; 1996: Pierre et Gilles; 1997: "Suite Barcelona" with Akane, Cruspinera, Xavier Déu, Manolo Gómez, Toni Moranta and others, "SPLASH!" with Pierrick Sorin, Nedko Solakov and Gillian Wearing; 1998: "Broadview 5.1" with Nobuo Kubota, Yvonne Singer, W. Mark Sutherland and others, "mächtig gewaltig" with Joël Bartoloméo, Cheryl Donegan, Johan Grimontprez and Tony Oursler, "The Voices from Tokyo" (curator: Hitomi Hasegawa) with Makoto Aida, Oscar Satio Oiwa, Tsuyoshi Ozawa, Hiroyuki Matsukage, Matsumishi Tosa and Parco Kinoshita; 1999: "Europe In The Box" (co-curators: Christine Brühl and Henrik Schrat) with Alexandros Psychoulis, Boris Achour, Rui Calçada Bastos, Frans Jacobi and others, "An Italian Travel. Weimar – Rome – Naples" (curator: Patrizia Bisci) with Raimund Kummer, Nicola de Maria, Eliseo Mattiacci, Mimmo Paladino, Eva-Maria Schön and Janaina Tschäpe, "the stockholm connection" (curator: attitudes and Gregor Podnar) with Mauricio Dias and Walter Riedweg, Christoph Draeger, Koka Ramishvili, Elisabeth Saveri, Bojan Gorenc, Goran Petercol and others; 2000: "Landscape" (curator: Ann Gallagher) with Mat Collishaw, Paul Noble, Tacita Dean, Rachel Whiteread, Ross Sinclair, Wolfgang Tillmans and others, "Our Chinese Friends" with Yang Shaobin, Chang Xugong, Ai Weiwei, Chen Shaoxiong, Xu Tan, Qiu Shihua and others; 2001: "Orientale 1" (curator: Peter Herbstreuth) with Ayşe Erkmen, Enrique Fontanilles, Candida Höfer, Rirkrit Tiravanija, Young Hay and others; 2002: "re-orientation: Art about Central Asia" with AES, Abilsaid Anarbekovich Atabekov, Sergey Maslov, Yerbossyn Meldibekov, Julia Sorokina and others; 2003: "über MENSCHEN – The Future of the Human" with Bjørn Melhus, Anne-Britt Rage, Måns Wrangé, Sarah Lewtas, Giovanni Manfredini and others, "Get Rid of Yourself" with eteam, 16Beaver Group, Michael Rakowitz, Matthew Buckingham, Temporary Services, Bernadette Corporation and others; 2004: "Even the Moon is Not Autonomous – Activism and Cooperative Structures in Japanese Contemporary Art" with Arts Initiative Tokyo (AIT), ARTiT, Hiroshi Fuji, Noboru Tsubaki, Kenji Yanobe and others, "Lacrimacorporis/The Weimar File" with Janaina Tschäpe and Vik Muniz; 2005: "polymorph pervers" with Franz von Bayros, Will Cotton, Salvador Dalí, Valie Export/Peter Weibel, Sylvie Fleury, Paul McCarthy and others, "The Social Collector" with The Museum of Jurassic Technology, Museum of the Occupation of Latvia, Werkbundarchiv – Museum der Dinge and others; 2006: "Art does not deliver us from anything at all" with Javier Abreu, Narda Alvarado, Lourival Cuquinha, Máximo Corvalán, Juan Manuel Echavarría, Proyecto Venus, Javier Téllez and others, "The Culture of Fear" with Critical Art Ensemble, Luc Delahaye, Trevor Paglen, Efrat Shvily, The Yes Men, Wang Jianwei and others; 2007: "ON THE OUTSIDE" with Christoph Büchel, The Da Zha Lan Project, Peter Fend, Neriman Polat, Oliver Ressler, Kristin Lucas and others, "Le Souvenir – Kult. Kitsch. Kunst." with Ivan Moudov, Jochem Hendricks, Raffi Kaiser, Constantin Boym, Nina Katchadourian, Ik-Joong Kang and others; 2008: "On Indefiniteness" with Benjamin Bergmann, John Cage/David Tudor, Marja Kanervo, Julien Maire, Luisa Mota and others, "UNSTERN. SINISTRE. DISASTRO. Visions of Contemporary Artists" with Roddy Bell, Patricia Bueno, Tom Fecht, Peter Hutton, Jonas Mekas, Tracey Moffatt, Adrian Paci and others; 2009: "TERRA NULLIUS – Contemporary Art from Australia" with Vernon Ah Kee, Richard Bell, Destiny Deacon, George Gittoes, Claire Healy & Sean Cordeiro, Gordon Hookey, Mike Parr and others, "Failed Art – The Art of Failure" with Daniel Buren, Dani Karavan, Mischa Kuball, Peter Land, Gregor Schneider, Roman Signer and others, "THE IDEAL EXHIBITION" with Guy Ben-Ner, Rodney Graham, Michelangelo Pistoletto and others; 2010: "Pause the Pulse: Portrait of Accra" with Kofi Agorsor, Akirash, Kwadwo Ani, Kofi Dawson, Akwele Suma Glory, Tei Mensah Huagie, Jennifer Opare-Ankrah, Larry Otoo and others, "An das Gerät!" with Mark Bain, Kim Jones, Paul Etienne Lincoln, Maywa Denki, Claude Shannon, Stelarc, Morten Viskum, Jim Whiting, Krzysztof Wodiczko and others; 2011: "Changes" with Nina Berman, Harun Farocki, Shahab Fotouhi, Thomas Hoepker, Robert Longo, Helmut Smits, Wolfgang Staehle and others, "What Happened to God?" with Peter Beste, Marc Bijl, Christian Jankowski, Helmut & Johanna Kandl, Cristina Lucas, Rory Macbeth, Dan Perjovschi, Per Teljer and others; 2012: "On Dilettantism" with Bernard Akoi-Jackson, Mark Dion, Karl Hans Janke, Laure Prouvost, Nomeda and Gediminas Urbonas and others, "With Criminal Energy – Art and Crime in the 21st Century" with Adolfo Kaminsky, Ulla Karttunen, Oleg Kulik, Teresa Margolles, Dorota Alicja Nieznalska, Anna Odell, Christian Gottlieb Priber and others; 2013: "When Violence becomes Decadent" with Sarnath Banerjee, Binu Bhaskar, Rajib Chowdhury, Natasha De Betak, Samit Das, Probir Gupta, Rajkamal Kahlon, Jitish Kallat, Leena Kejriwal, Simit Raveshia and others, "To Have and Have Not" with James Cauty, Fabio Cifariello Ciardi, Ingo Günther, Pablo Helguera, Han Hoogerbrugge, Sven't Jolle, Nevan Lahart, Lisa Strömbeck and others; 2014: "The Politics and Pleasures of Food" with Mary Ellen Carroll, Rafram Chaddad, Arti Grabowski, Jani Leinonen, Tom Marioni, Rémy Markowitsch, Lucy+Jorge Orta, Cooking Sections, Naufus Ramírez-Figueroa, Zeger Reyers and others, "Does Humor Belong in Art?" with Tymek Borowski, Young-Hae Chang Heavy Industries, Jannicke Låker, Yoshua Okón, Egill Sæbjörnsson, Bob and Roberta Smith and others; 2015: "KINGDOM PARADISE – Christian Gottlieb Priber and the Social Utopias of the Present" with Caitlin Baucom, Robert Beske, Agyenim Boateng, Samuel Draxler, Francis Hunger, Ursula Naumann/Henrik Schrat, Fabian Reimann, Roberto Santaguida, John Jeremiah Sullivan, Michael Townsend/Emily Bryant, Alex Young and others.

