

26th International Studio Program of the ACC Galerie Weimar and the City of Weimar

Homeland

In the German language, Heimat (homeland) stands for a concept that is at once historically decidedly positively connoted and at the same time continually appropriated. The interplay of thematic aspects, connotations and associations connected to this word are considered to be a natural component of our *conditio humana*: think of the dynamics of rootedness and uprooting; of local origin and the experience of spatial and ideal distance from the place of origin; of the binding ties of family, language, region, (national) culture and the centrifugal forces that work against these. The word ‘homesick’ found a new counterpart in Matthias Claudius’ coinage: *awaysick*.

Especially in the 19th century – that epoch of radical acceleration and change of all conditions – the alleged common origin of all Germans, culture as a unifying parenthesis, romanticized landscapes as spaces of security and tradition as a secure foundation for the present and the future “of all Germans” were invoked as a compensation for the fragmentation of the small German states and in the formation of national self-understanding. This often turned into mere nationalism or was repeatedly instrumentalized by national organizations and nationalists of all stripes. During the era of National Socialism this was carried to the extreme of an eliminationist, exclusionary national consciousness. It was also in the 19th century that those romantic clichés and stereotypes were created that are still today associated with the term ‘homeland’ by many of our contemporaries, and on which the entire travel industry feeds: Black Forest maidens, towns of half-timbered houses, romantic castles, picturesque river valleys and fairytale palaces live on in tourism and advertising. Similar images can be found since about 1800 in *Heimatliteratur*, which were then inherited starting in 1900 by the *Heimattfilm*. Countless *Heimat* museums fix in amber or re-stage what once counted as ‘homeland’. Even in the GDR, the subject of homeland studies was taught – and for some years now, some ministries of the German federal states as well as of the national government carry ‘Heimat’ in their name.

Recent efforts at renationalisation in the modern industrialized societies of Western as well as Central and Eastern Europe have given new energy to the discussion of ‘homeland’, ‘origin’ and ‘identity’. In particular, driven by increased migration and (other) consequences of globalization and/or the associated fear of loss and ‘fear of alienation’, conservative circles especially claim not only a basic ‘right to homeland’, but they declare local populations to be almost victims of menacing experiences of alienation and allegedly completely ‘disorderly’ immigration, making the extensive control of ‘the stranger’ understandable or even legitimate.

Critics of such thinking and its corresponding policy options see the concept of homeland as highly ambivalent or even as essentially negative exactly because of these undemocratic or discriminatory defensive reactions. Although they accept the desire of many people for security, they also emphasize that homeland as an ideal world is an illusion. They doubt that a section of the world can ever be ideal when it is surrounded by disaster. They do not want (any longer) to have homeland understood as country, nation or thought tradition. Instead, they rely on a transfer of the concept into the realm of the small and autobiographically concrete, of individual perception: a place of childhood with the memories bound to it, a sense of connectedness that has a right only far from any more or less heroized and, indeed, formerly abstract nationality. Because of that nationalistic appropriation and ideologisability, other critics argue that ‘homeland’ generally should no longer be used and restricted to the alternative term ‘home’. But further resistance is provoked in turn, arguing that the idea of homeland would then be left to nationalism alone, and that it would instead be better to have it communicated from an emancipatory point of view – even if other identity-forming factors would often become undervalued in comparison to origin.

But how do these discourses, the mentioned forms of exclusion, the possible right to the special attachment to a place become pictured artistically? In which aesthetic forms do artists today deal with 'homeland' as the basic dimension of human existence and with its instrumentalization?

The 26th International Studio Program of the ACC Galerie and the City of Weimar hereby calls on artists, no matter where their homeland is, to react to these questions as well as to the suggested thematic backgrounds with their project proposals.

FURTHER INFORMATION ABOUT ACC, IAP, AND THE APPLICATION PROCESS

ABOUT ACC GALERIE WEIMAR:

The non-profit organization ACC (Autonomous Cultural Center) originated in 1987, before the fall of the Berlin wall, when students occupied a derelict Renaissance building in the center of the town where Goethe (inevitably) had had his first residence in Weimar (1776/77). Shortly before the re-unification, ACC protagonists were able to secure the house with the aid of private sponsors. The institution now consists of a gallery and a café and offers a cultural program that includes theater, literature and lecture series. Between spring 1989 and 2019 the ACC organized and curated more than 250 exhibitions (roughly five per year) of international contemporary art, through which the gallery has become a center for international cooperation and exchange. 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 400 square meters of space consisting of 20 rooms in five former apartments.

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), "Fascis – 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), "Does Humor Belong in Art?" (2015), "The Art of Simulation" (2016), "A Romance with Revolution" (2017), "Solidarity - Now More Than Ever" (2018), "100 Years of Bauhaus - on words and images and word-image art" (2019). The 75 participants of the program have come from Argentina, Australia, Canada, China, Colombia, Croatia, Cuba, Belgium, Finland, Germany, Great Britain, Greece, Guatemala, Iraq, Ireland, Israel, Italy, Japan, Macedonia, Mexico, Nepal, The Netherlands, Norway, Pakistan, Peru, Portugal, Russia, Serbia, Slovenia, Spain, Sweden, Switzerland, Turkey, Uruguay, the United States, and Zimbabwe.

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 other important intellectual figures including Herder and Nietzsche. 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. Although Weimar lives largely in the shadow of this weighty past, the city is now looking towards the future. In 1999 Weimar became the European Capital of Culture.

CONDITIONS FOR APPLICATION / PARTICIPATION

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 International Studio 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, digital, etc. Images at www.acc-weimar.de/atelier/atelierhaus.html

ROOM AND BOARD:

Rent-free, furnished apartment on the ground floor of the Municipal Studio Building (30 square meters/323 square feet) with telephone/answering machine and DSL internet. Meals are available at ACC Café-Restaurant 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 following year. The ACC Galerie Weimar makes the final decision about the participation of the artists in the exhibition. 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, 2020
June 1 – September 30, 2020
October 1, 2020 – January 31, 2021

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/talk at the ACC Galerie Weimar at the end of his/her stay in Weimar. In addition we offer free entry to public municipal institutions, such as the City History Museum, and to the museums of the Weimar Classic Foundation, such as the Weimar Art Collection, the Goethe National Museum, the Bauhaus Museum, the New Museum of Contemporary Art and the Duchess Anna Amalia Library. Participants are responsible for their own telephone bills and have to arrange for their own medical insurance. (One suggestion is to arrange insurance through www.mawista.com)

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. Your submission can be in English or German.

TRAVEL COSTS:

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

WHO CAN APPLY?

Individual artists from all over the world. There is no age restriction. Artist duos or collectives can apply too but the stipend will still be 1000€ per month for all participants and the studio can host max. 2 people.

Please read very carefully:

The completed application must be submitted by Friday, November 1, 2019 (UTC+01:00) via submittable.com. We only accept submittable.com for entries. Please create an account there, if you do not already have one. Please follow the guidelines and only send the required proposal/material. Please note that your proposal should relate in some way to this years' theme/subject 'Homeland'. The jury will meet in November 2019. The decision of the jury is final and explanations for its selection will not be given. Applicants will be informed of the jury's decision by email and/or phone soon after the jury meeting.

In case you have any questions, feel free to e-mail our program's manager Knut Birkholz at [studioprogram \(at\) acc-weimar \(dot\) de](mailto:studioprogram@acc-weimar.de)