



**28th International Studio Program of the ACC Galerie Weimar and the City of Weimar**  
**OPEN CALL 2021:**

**The Forest for the Trees**

Imagination has the right to feast in the shade of the tree that it turns into a forest.  
(Karl Kraus, “Self-reflection”)

Now, more than ever, we see the forest as part of an extremely complex reference network of ecological and economic interests. New scientific knowledge about its ‘function’ as a biotope is constantly accumulating, but the forest, particularly because of climate change, has become a political issue. It is discussed—especially its primeval form—and idealized as a rare thing to be defended, as a dwindling living and survival space, as a CO<sub>2</sub>-storage and biodiversity promoter, and as a counterweight to noisy urban civilization and intensified agriculture. It has been romanticized from time immemorial and is now a major tourist attraction. The mass media multiplication of all this creates a contradictory and confusing concept of forest, making it all the more difficult to see the “forest for the trees” (as Christoph Martin Wieland once put it). This contemporary idealization is in part reminiscent of its romanticization, especially in the 19th century, though nationalists quickly stylized the forest as a strong, wholesome, indomitable representative of the ‘German soul’.

But in global contexts we know that no forest, however deep, whether fanciful or frightful, can be a reliable place of refuge now. And so the question is what will remain of the cultural and historical place of the dark, the hermits and robbers, the dangerous and lawless? Or of the psychological place of desire, the uncanny and the menacing? Must we hypothesize that the modern “disenchantment of the world” (Max Weber) also entails the disenchantment of the forest, and that in the future the forest must be enclosed for its own protection, though this enclosure itself is a contradiction to the freedom and autonomy that primeval forests represent? Which positions and perhaps compensations, for example in the fine arts, still have a place for and offer perspectives in which the forest retains something like ‘magic’?

In its 28th year, the International Studio Program of ACC Galerie and the City of Weimar is hoping for project proposals from artists from all over the world, which—when possible—also deal with the local contexts of Weimar and Thuringia, and understand interventions in the city and landscape as extensions of our studio and gallery spaces.

**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 2021 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), "Homeland" (2020), "Retreat" (2021). The 82 participants of the program have come from Argentina, Australia, Canada, China, Colombia, Croatia, Cuba, Belgium, Egypt, Finland, Germany, Great Britain, Greece, Guatemala, Iran, 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 can be 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 time periods. 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](http://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 internet access. 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, 2022  
June 1 – September 30, 2022  
October 1, 2022 – January 31, 2023

The artist chosen first by our jury will get his/her preferred work period for sure. Artists in second and third place usually need to negotiate, in case their preferred work period is already taken.

**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, 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](http://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? HOW TO 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. Your proposal should be one PDF (not larger than 14 MB) with font size 12 containing:

- a project title
- your name, address, nationality, phone number
- your gender and your date of birth
- a short outline of your proposed project (max. 50 words)
- your preferred work period and one alternative work period, options are:

February 1 – May 31, 2022

June 1 – September 30, 2022

October 1, 2022 – January 31, 2023

- a detailed description of your proposed project (max. 500 words)
- work samples: max. 10 images, mentioning work titles, size, technique/materials, and date, all to be included in your PDF
- work samples as video/audio-files (mp3 or mp4): max. 10 files, each not longer than 2 minutes, file size not more than 250 MB in total. Please use Dropbox, Google Drive, Mega, etc. and include links to such files in your E-mail
- your CV (max. two pages)

By sending us a project proposal you accept the terms of application, as outlined in our Open Call. Send your proposal until November 17, 2021 (end of day, Central European Time, UTC+01:00) by E-mail to: [studioprogram@acc-weimar.de](mailto:studioprogram@acc-weimar.de)

If your application file is too large, you may send us an E-mail with a link to your PDF on Dropbox, Google Drive, Mega, etc. You will not receive a confirmation from us. In case we have questions about your application, we will contact you. After the jury meeting (in late November) we will inform all applicants by sending an acceptance letter or a rejection letter resp. by E-mail.

***Please read carefully:*** Follow the guidelines and send only required proposal/material. Note that your proposal should relate to this year's theme/subject "The Forest for the Trees", otherwise your chances of getting chosen by the jury will be very small. The decision of the jury is final, explanations will not be given. Concerning Covid-19: we cannot predict if chosen artists will be able/allowed traveling to Weimar. Alternatives (i.e. work periods in absence) will be discussed with the chosen artists. In case you have any questions, feel free to e-mail our program manager Knut Birkholz.