

Call for Applications – 2023 Residencies

Our Call for Applications for our 2022 Principal Residency Program opens on **March 1, 2022**. Applicants can apply for **three-month** or **six-month** residencies, which need to take place **between January and November 2023**.

Application deadline is March 22, 2022 (23:59 CEST).

Please review our [Application Criteria](#) and [Application Guidelines](#) (below) as well as our [FAQ](#) before applying. Should any questions be left open, please contact applications@labecque.ch

1. Principal Residency Program

La Becque ambitions to host and to foster the creativity of artists of all backgrounds and disciplines. Residents benefit from an exceptional location and infrastructure, as well as networks conducive to accomplishing the project they have been selected for.

Our Principal Residency Program participants are selected globally by a transdisciplinary jury of experts. The program is oriented towards confirmed artists as well as up-and-coming practitioners with a high development potential.

The residency program dedicates particular attention to projects exploring the interplay of the notions of nature, the environment, and technology – which are more than ever intertwined and at the core of contemporary preoccupations.

We investigate these notions in a particularly rich natural and man-made environment, one of both obvious and ambivalent beauty. The site of La Becque, with its sprawling, seemingly unkempt vegetation and its additional, Derek Jarman-inspired lakeside garden, provide a particular self-contained environment from which to draw forth ideas.

The notion and locus of the garden, where nature is allowed to (re-)grow within an artificially shaped environment permanently exposed to and perhaps begging for a loss of control (for overgrowth), where scientific methods of appraising and cataloguing nature encounter multi-sensory abundance and abandonment, and where unprecedented, alternative and queer pairings are allowed to safely develop, is of course an adept metaphor for a majority of these driving themes and questions.

The following statement could constitute a valuable starting point for a reflexion on these notions and their entanglement:

“Nature, as both subject and object has been repeatedly rejected and reclaimed by artists over the last half century. With the dislocation of disciplinary boundaries in visual culture, art that is engaged with nature has also forged connections with a new range of scientific, historical and philosophical ideas. Developing technologies make our interventions into natural systems both increasingly refined and profound. Advances in biological and telecommunication technology continually modify the way we present ourselves. So too are artistic representations of nature (human and otherwise) being transformed.” (Jeffrey Kastner, 2012)

A crucial nexus of inquiry is perhaps how these notions of exploration, investigation and (self-) representation involving technology intersect with the ways art provides shifted perspectives on our modes of living and on the probably unsustainable current divide between nature and culture. *““Decolonizing nature” entails transcending human-centered exceptionalism, and the fields proposing innovative methods of post-anthropocentric social, political, scientific, technological and economic analysis are numerous. Art is at the forefront of shaping this “non-unified cosmopolitical concern”, and it provides a crucial platform for creative speculative practice, philosophical inquiry, and conceptual experimentation within our relationship to nature.”* (TJ Demos, 2016)

That these concerns emerge at a time when planetary-scale computation has developed what is akin to a second, digital skin for the Earth, a “sensing layer” (Benjamin Bratton) that allows for both the modelling of and the acting upon our physical reality, increases the complexity of nature-technology interactions. The 2020-2021 class of the Digital Earth Fellowship and philosopher Lukáš Likavčan coined this state of things a “digital sensorium”, and this is a fitting description for the interactions and interdependencies we at La Becque have been interested in.

“A ‘sensorium’ describes the combined system of perception that an organism has to sense its surroundings. Has a planetary sensorium emerged in which a worldwide technological megastructure of cameras, sensors, laser lights, and ultrasonic waves gestures towards new organic and synthetic entanglements?”

To imagine a Planetary Sensorium is to both acknowledge and re-imagine our conception of Planet Earth. As increasingly sophisticated technologies are created to sense the world, the Planetary Sensorium is drastically shifting people’s worldview in return. Infrastructural networks and logistics of pipelines, high speed rails, and fibre optic cables have informed the worldview of earth as an interconnected and globalised whole in service of a specific mono-culture of technology. This in turn produces its own geopolitical realities, impacting how people’s lives are governed across the world.

The current planetary sensorial apparatus — sonic, tactile, visual, affective, and embodied — can help us to imagine alternate possibilities for the digital planet and new ways of living together. As the planet flows through human, technical agents, and other beings, a question then emerges: for which Earth do we create our intellectual, cultural, and artistic interventions?” (The Digital Earth Fellowship 2020-2021, <https://www.digitalearth.art/fellowship>)

2. Residency themes

A non-exhaustive list of areas to be explored through an artistic or a critical writing residency at La Becque could comprise:

- analyzing which actors, institutions and technological infrastructures make up the “Anthropocene”; questioning that same notion of a contemporary anthropocenic period;
- examining the vectors of natural exploration and extraction, and the limits between benign and intrusive exploration;

- exploring what related processes of decolonisation feature in acts of “decolonizing nature”;
- examining modes through which artists translate natural data into (image-, sound, text-based or otherwise) art works that contribute to the understanding of our natural environment, and perhaps even broaden the notion of what “interspecies communication” could be;
- examining whether, and to what extent, technological infrastructure has become part or is even shaping what is defined as our natural environment;
- questioning the beautifully ambivalent “natural landscapes” that surround the residence;
- exploring how and why, in our technological and digital age, more ancient notions of science and para-science, religion and para-religion, technologies and para-technologies, are gaining new traction;
- exploring artistic practices that question established modes of measuring what surrounds us and de-center human presence in it (notions such as time and duration, for example, which can be explored through various artistic mediums),

etc.

Again, we insist that these are only some examples of thematic avenues that an application could explore. It should not be taken as a sine qua non, nor as a “shopping list” to lift a handful of trendy notions from. It is important for us to open up a purposefully broad playfield, and to support a diverse range of artistic practices that develop new ecologies of artistic thought and practice.

Please also note that La Becque is principally interested in facilitating phases of research and other modes of transition in artistic work, rather than fostering (and accumulating) production. We only very rarely work with residents (or with artists we work with in other manners, for that respect) on the production of permanent or semi-permanent works for our residency site. We do not aim to build a collection from the work of residents in any manner.

However, we are happy to help facilitate transitional phases of materialising work, whether it is on site or with the help of partner institutions, as well as to assist in intermediary or test production phases, among others via our on-site woodworking workshop and our modest sound/recording studio. And we are always happy to see, and perhaps to support, the emergence and materialisation of projects that have grown out of residency periods spent with us.

In that spirit, events such as the traditional “open studios” formats do exist at La Becque, but they are not the be-all and end-all of residencies - rather, they are a convenient time of intermediary formalisation and public interaction for residents who feel these make sense for them.

In addition to its Principal Residency Program, La Becque launched several Partner Residency Programs, which are all described on our website.

These Partner Programs are the object of distinct calls, application criteria, and rules. Applicants to these programs will also be evaluated by distinct juries.

All information contained herein applies solely to our Principal Residency Program.

3. What We Offer

La Becque’s Principal Residency Program provides the opportunity for artists to live and work on our unique site in La Tour-de-Peilz for periods of **three months** or **six months**.

Artists-in-residence are provided with a **live-work apartment** for the time of their stay. The apartments are specifically designed for their artist-in-residence use.

Each apartment is 80sqm in size, with a fully equipped kitchen, own washer and dryer, separate bedroom and bathroom and a flexible main live-work space of approx. 40sqm, plus a terrace facing Lake Geneva.

Depending on the needs outlined by their residency project, residents will be granted exclusive or shared use of **additional studio space**. Our studios are 30sqm in size with 3.70m ceiling height and offer ample natural daylight. One of these studios was transformed into a **small music/sound-making and recording studio**. A woodworking **workshop** is also available to residents, as are tools such as a small 3D-printer and a ceramic firing kiln.

Residents will receive a **monthly stipend** (CHF 1'500) to offset the costs of day-to-day living and the cost of materials.

Travel costs are generally not covered. Depending on financial necessities outlined by the candidate, additional funds may be made available to facilitate travel.

La Becque will provide assistance when and where possible, but Residents are responsible for obtaining their own visas or other necessary travel and residency documents.

Residents must also make sure they have valid insurance to cover medical assistance and accidents during their stay in Switzerland.

Once they are on site, residents will benefit from **comprehensive administrative care**. They will also benefit from **coaching/networking** services provided by La Becque's own team, to insure residents can make the most of the vast networks made available to them.

4. Application Criteria

4.1 Candidate profiles

Our Principal Residency Program welcomes applications from Swiss and international professional artists working in a wide range of disciplines, including:

- architecture
- critical writing
- design (product design, graphic design, design research)
- film
- media arts
- music and sound art
- performing arts
- photography
- visual arts

Curators, critics and theorists active in research fields connected to cultural practices are also encouraged to apply.

Emerging as well as established artists are welcome to apply – but applicants must be professional in their field and strive for excellence in it.

Applicants must show proof of specialized training or an equivalent track record, recognition among their peers, and a history of publicly showing their work.

Applicants should not be enrolled in undergraduate or graduate degree programs at the date of application. Doctoral students who have finished all coursework may apply.

Applicants must be at least 23 years of age.

Applicants may apply as a **duo or a collective**. The members of the collective are required to share the infrastructure and resources at their disposal, namely the apartment, the studio and the monthly grant of 1500 CHF.

Applicants must provide at least one Referent via a short reference letter statement and Referent contacts.

4.2 Languages

Languages generally spoken at La Becque are English and French. A good command of English is a requisite in order to function well with our staff as well as with other residents during one's stay.

French is a plus as it will help residents understand and navigate their immediate environment, but it is not a requisite criterion.

4.3 Your Project and La Becque

In their residency project outline (see Application Guidelines), candidates must show an explicit and structured interest in the guiding themes developed in the Principal Residency Program, namely the notions of nature and technology and their interplay.

In their residency project outline, applicants must also clearly state why their project will specifically benefit from being developed at La Becque, what they expect to draw from our location and our networks, and what specific part of the project will particularly benefit from the residency.

In short: why does the applicant's project necessitate or justify a stay at La Becque?

In addition, applicants must specify their work space needs – especially if they are applying as a couple or collective.

4.4 Timing

In the year there are submitting an application, candidates can only apply for residencies to be held during the next calendar year (e.g. applications submitted in 2022 are only for residencies to be conducted in 2023, and so on).

At the time of application, applicants must specify the desired length of their stay.

Applicants interested in a three-month residency must name a preferred 3-month period as well as a second-choice period among these same 3-month blocks, which are: **January-March 2023 / May-July 2023 / September-November 2023**.

Applicants interested in a six-month residency can name a preference for either a block of six successive months (**from January to June 2023, or from May to October 2023**), or name a preference for a combination of two three-month blocks which must then be **January-March 2023 and September-November 2023**.

La Becque cannot guarantee that the preferred stay period can be granted to all applicants. It reserves the right to propose another period of stay to selected applicants, and to make several proposals to them until a satisfying period of stay is found for all selected applicants.

Candidates must apply within the given time frame, i.e. a once-per-year, month-long application window.

In 2022, the call is open between March 1 and 22.

Deadline for applications is March 22, 2022 at 23:59 pm (CEST – Central European Summer Time).

Whether their application is successful or not, candidates may not apply two years in a row for the Principal Residency Program.

All applicants, even previous Residents, must submit a complete application including recent work samples when applying or reapplying for the program.

5. Application Guidelines

5.1 Application materials

Applicants will be asked to complete and upload the following documentation within the online application (find the form on <https://labecque.ch/en/application-form>)

– Principal Residency Program Application Form

– One .pdf document including, in this order (max. 30MB):

1. Pitch of your project proposal (max. 700 characters)

2. Short biography including a brief description of the applicant's practice (max 1000 characters)

3. Project proposal (max 2 pages) highlighting:

- The specifics of the work the applicant intends to accomplish at La Becque
- The reasons why the project will benefit from being developed at La Becque specifically
- The networks and environments the applicant intends to leverage on behalf of the project
- How the project fits into the applicant's practice

4. Full curriculum vitae (max 4 pages)

5. One reference letter from a professional in the applicant's field. The letter should outline why the applicant should be selected and how they might benefit from a residency at La Becque, as well as the Referent's address and contact information.

6. Digital portfolio (see section 4.2):

- All submitted work samples should have been completed within the past five years, unless otherwise noted.
- Any work done with a collaborator must be noted as such, and roles with respect to the work must be clearly explicated

Work sample specifics are described below.

4.2 Specific work sample requirements

Performing arts (dance, performance, theater)

– Digital portfolio should include at least two videos or video clips of at least two distinct projects within the applicant's body of work, or links to these materials (include password if password-protected), and written documentation about the work.

Design and Architecture

– Digital portfolio should include documentation of three different projects completed within the past five years, with an explanation of significant features, and a writing sample where appropriate.

Film

– Digital portfolio should include links to two 5-minute excerpts of the work (include password if password-protected) for feature-length work, and up to three 5-minute excerpts of the work (include password if password-protected) for short films.

Critical writing

– Digital portfolio should include a 15-page minimum and 25-page maximum writing sample, as well as links to published work by the applicant.

Music, music composition and sound art

– Digital portfolio should include audio samples of three representative works, or links to these works (include password if password-protected). Scores and live performance documentation may also be provided where appropriate.

Visual arts, photography and interdisciplinary arts (including media arts)

– Digital portfolio should include documentation of three different projects. Projects can be documented via images; scripts, work plans or storyboards; audio files; videos; video documentation of time-based elements in the work; and for medium-specific digital art, documentation should include work samples that allow jury members to get a sufficient grasp of the work without specific (viewing, other) hardware.

Please submit your application by filling the form available on www.labecque.ch/en/application-form

La Becque | Artist Residency
1, Chemin de la Becque
CH – 1814 La Tour-de-Peilz
applications@labecque.ch
www.labecque.ch