

LA BECQUE RÉSIDENCE D'ARTISTES

Call for applications

1. Principal Residency Program

- A. Practical information
- B. Introduction to the residency
- C. Vision
- D. Themes of the program

2. Staying at La Becque

- A. Infrastructure
- B. Monthly stipend
- C. Travel costs
- D. Visa and travel documents
- E. Insurance
- F. Family
- G. Events

3. Application criteria

- A. Applicants' profiles
- B. Your project and La Becque
- C. Calendar
- D. Residency periods
- E. Application materials

1. Principal Residency Program

A. Practical information

Every year in March, La Becque opens a call for applications for residencies to be held the following year. During this three-week window, applicants can submit their applications using the form available at www.labecque.ch. Applications sent after these dates are not taken into consideration during the selection process.

We invite applicants to read the conditions of participation, guidelines, and FAQs before applying. If you have any further questions, please contact us at: applications@labecque.ch.

Applicants may apply for a three- or six-month residency (organized in two three-month periods), which must take place between January and November of the following year. The desired length of stay must be specified in the application.

B. Introduction to the residency

Located on the shores of Lake Geneva, in La Tour-de-Peilz, between Vevey and Montreux, and close to Switzerland's main cultural and natural attractions, La Becque | Artists Residency welcomes artists from all walks of life, inviting its residents to develop their project in an exceptional living and working environment.

La Becque's residency program offers its residents time for reflection, rather than focusing on artistic production. Deeply convinced of the importance of such moments in the artistic process, La Becque is primarily interested in facilitating the phases of research, reflection, and other modes of transition, rather than capitalizing on creation. Our aim is not to build up a collection, but rather to support artists in their long-term development.

We cannot stress enough the value of meetings and collaborations between artists and/or players in contemporary creation, and we aim to monitor the transitional stages in the realization of projects, whether on site through our own infrastructure or with the help of partner institutions. We are also always delighted to see, and possibly support, the emergence and subsequent materialization of projects from residency periods spent with us.

Public events such as discussions and open studios are organized at La Becque, but they are not the only outcome of the residency periods—they represent an opportunity for intermediate formalization, visibility, and public meetings for the residents. In addition to its Principal Residency Program, La Becque has launched several residency programs in partnership with art schools in French-speaking Switzerland and with Pro Helvetia – Swiss Arts Council, to name but a few.

C. Vision

Our Principal Residency Program pays particular attention to projects that explore the interplay between nature, the environment, and technology, notions that are more intertwined than ever and that lie at the heart of contemporary concerns. We address these notions in a particularly rich environment of both obvious and ambivalent beauty. The site of La Becque, with its lush garden on the shores of Lake Geneva, offers a particularly autonomous landscape from which to draw ideas, while the garden, which is partly inspired by British artist and activist Derek Jarman, offers a unique entry point into the way we like to think about the above themes. It is a kind of metaphor that anchors the issues we are interested in and their ambiguities.

Nature, wherever it is artificially fashioned in an environment, is never static and often claims its right to be out of control and overflowing. Its multisensory outpouring, its abundance, and its unprecedented combinations often clash with scientific methods of evaluation and cataloguing. Nature, which, in its strongest ambivalence, is “irreparably damaged and yet alive” (Ensore, 2016) speaks, questions, and challenges its own reality and, by extension, our own. From the urgency of this reflection, we must therefore learn to have a critical and attentive approach to the issues that concern it and thus handle with care the tools we have to connect these different realities.

To do this, a move beyond human-centered exceptionalism must take place; “decolonizing nature” (T.J. Demos, 2016) means fostering a change in the way science is approached, while considering the multiple possible entanglements. In this regard, there is a wealth of research offering post-anthropocentric, social, political, scientific, technological, and economic methods of analysis. According to Demos, art plays a potentially central role in defining a “non-unified cosmopolitan problematic”: it can provide a platform for speculative practices, philosophical questioning, and conceptual experimentation concerning our relationship with nature. So, much like what Alfred Whitehead called the “lure of feeling,” we invite artists who also seek to create possibilities.

The fact that these concerns have risen at a time when global computer development has seen the emergence of what amounts to a second digital skin for the Earth, increases the complexity of nature-technology interactions. With his notion of a *sensing layer*, Benjamin Bratton evokes a system that allows us to model our physical reality as well as to act on it, thus requiring reflection on the way in which nature and culture collide and the multiple possibilities of linking these two notions. The Digital Earth Fellowship class of 2020-2021 and philosopher Lukáš Likavčan have referred to this state of affairs as the “digital sensorium,” the following description of which is highly relevant to the interactions and interdependencies we are interested in at La Becque:

“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 reimagine 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 fiber-optic cables have informed the worldview of earth as an interconnected and globalized whole in service of a specific monoculture 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?"

(Digital Earth Fellowship 2020-2021, <https://www.digitalearth.art/fellowship>)

D. Themes of the program

We encourage applicants to outline their research methodologies through the medium of art.

A non-exhaustive list of fields to be explored in our residency might include those listed below. We emphasize that these are just a few examples of thematic avenues that an application might explore rather than a *sine qua non* list. It is important for us to be intentionally broad in scope and to support a diverse range of projects that develop new ecologies of thought and artistic practice.

- Address the notion of the Anthropocene and analyze the actors, institutions, and technological infrastructures that underpin it.
- Examine the vectors of natural exploration and extraction, and the boundaries between benign and intrusive exploration of nature.
- Explore related processes of decolonization at work in acts of "decolonizing nature."
- Examine the ways in which artists transpose natural data into artworks (images, sounds, texts, or otherwise) that contribute to the understanding of our natural environment, and perhaps even to expand the notion of what "interspecies communication" could be.
- Examine whether, and to what extent, technological infrastructure is now part of, or even helps to shape, what is defined as our natural environment.
- Question the beautifully ambivalent "natural landscapes" that surround the residency.
- Explore how and why, in our technological and digital age, older notions of science and para-science, religion and para-religion, technology and para-technology are gaining importance.
- Explore artistic practices that challenge established ways of measuring what surrounds us and that decentralize human presence within it (notions such as time and duration, for example, which can be explored through various artistic approaches), etc.

2. Staying at La Becque

A. Infrastructure

Apartments

Artists-in-residence are provided with a live/work apartment for the duration of their stay. Each apartment is 80 sqm in size, with a fully equipped kitchen, a washer and dryer, a separate bedroom and bathroom, and a modular main living/workspace of approx. 40 sqm, plus a terrace facing Lake Geneva.

The apartment can comfortably accommodate two adults or a small family for the duration of the entire residency. For groups of three or more adults, we advise applicants to organize themselves according to the needs of the project and the limitations of the accommodation.

Studio space

La Becque includes a professional music and recording studio that is equipped with a computer with Ableton Live and Pro Tools licenses, a piano, mixing desks, amplifiers, microphones, and more. A full list of equipment is available upon request.

Sound studio

La Becque includes a professional music and recording studio equipped with a computer with Live and Pro Tools software, a piano, mixers, amplifiers, microphones, etc. The complete list of equipment is available upon request.

Wood and ceramic workshops

Residents have access to La Becque's wood workshop, which features a wide range of machines for cutting and assembling wooden parts. A workshop for ceramic production is also available, equipped with a 45 x 60 cm kiln and a potter's wheel. One of the workshops also has a 3D printer (Ultimaker 2+).

B. Monthly stipend

Residents will receive a monthly stipend of CHF 1,500 to cover living expenses and the cost of materials. The grant is adapted for artists' collectives according to the number of members in the group.

C. Travel costs

La Becque contributes to the travel costs of residents from their place of residence to La Tour-de-Peilz, up to a maximum of CHF 500 (travel within Europe) and CHF 1,000 (worldwide).

D. Visa and travel documents

La Becque will help when and where possible. However, residents are responsible for obtaining their own visas or other necessary travel and residency documents. La Becque will provide assistance with these processes, to the best of its ability.

E. Insurance

Residents must also ensure that they have valid insurance coverage for medical assistance and accidents during their stay in Switzerland. Once in Switzerland, residents will be provided with administrative assistance by La Becque staff, as well as the necessary support in case of problems.

F. Family

La Becque tries to be as flexible as possible to facilitate the reception of partners and/or children in our different residency programs, but we remind you that the resources available to residents are the same whether they come alone or accompanied (an apartment, individual or shared access to a workshop, and a monthly stipend).

La Becque offers additional monthly financial support of CHF 1,000 to help with childcare costs. La Becque does not offer specific assistance or activities for children, but we are happy to refer artists parents to the various childcare and school institutions.

G. Events

La Becque regularly organizes public events on its La Tour-de-Peilz site, which feature a diverse and sometimes large audience in some of the site's shared spaces, including the garden. Some of these events involve residents in their program, while others do not.

In addition, artists who are invited to take part in these events may be invited to stay for short periods at La Becque. Other artists, juries, and La Becque partners are also frequently invited to stay.

Residents are informed in advance of these events, visits, and temporary "neighbors." They are invited to take part in the events and to welcome the visitors, who will also respect the integrity of the residents. La Becque guarantees a welcoming and safe environment for all its guests.

3. Application criteria

A. Applicants' profiles

Disciplines supported

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, art critics, and researchers who work in fields related to cultural practices are also encouraged to apply.

Age and profile

Applicants must be at least 23 years of age at the start of the year of residency.

La Becque's Principal Residency Program is open to both emerging artists and established practitioners. However, applicants must be professionals in their field and have ambitions to further their practice.

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

Artists' collectives

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. The grant is adapted for artists' collectives according to the number of members in the group.

Frequency of application

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

Languages

The languages generally spoken at La Becque are English and French. A good command of English is preferable, to be able to communicate with other residents during the stay. Applications may be submitted in either English or French. Please note, however, that some members of the jury do not speak French and will use automatic translation tools to help them understand applications written in French.

B. Your project and La Becque

In the outline of their residency project, applicants should show explicit and structured interest in the guiding themes developed in the Principal Residency Program, e.g., notions of nature and technology, and their interplay.

Applicants should also clearly state in what way their project would 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 would particularly benefit from the residency. In short, in what way does the applicant's project necessitate or justify a stay at La Becque?

In addition, applicants should specify their workspace needs—especially if they are applying as a duo or a collective.

C. Calendar

Applicants must submit their applications by the prescribed deadline, i.e., once a year, during a three-week call for applications in March. Laureates of the Principal Residency Program will be contacted in July.

D. Residency periods

- January - March
- May - July
- September - November

Applicants for a three-month residency should indicate their preference for a specific three-month period and provide a second choice for another three-month period.

We also offer the possibility of completing a six-month residency by combining two three-month blocks, January-March and September-November. A six-month consecutive residency is generally not possible.

La Becque cannot guarantee that successful applicants will be able to complete their residency on the dates requested and reserves the right to offer alternative residency dates on one or more occasions until satisfactory dates have been found for all selected applicants.

E. Application materials

Documentation requested

Applicants will be asked to complete and upload the following documentation for the online application (available on: www.labecque.ch).

Please attach to the online form a pdf document including the following elements in this order (max. 30MB):

- **A pitch of your project** (max. 700 characters including spaces).
- **A short biography**, including a brief description of the applicant's practice (max 1,000 characters including spaces).
- **A description of the project** (max 2 pages) highlighting:
 - The specifics of the work the applicant intends to carry out at La Becque.
 - Reasons why the project would benefit from being developed at La Becque specifically.
 - The networks and environments the applicant intends to leverage with/for the project.
 - How the project fits into the applicant's practice.
- **A full CV** (max. 4 pages).
- **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.
- **A digital portfolio**:
 - 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 specified.

Specific work sample requirements

Performing arts (dance, performance, theater)

The 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 the password if the link is password-protected), and written documentation about the work.

Design and Architecture

The 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

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

Critical writing

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

Music, music composition, and sound art

The digital portfolio should include audio samples of three representative works, or links to these works (include the password if the link is 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.

Duo or collective

For duo or collective applications, candidates must include in the portfolio the number of projects requested by discipline (see above) that they have completed as a collective. If the duo or collective has completed fewer projects requested by discipline together, or has not yet completed a project together, candidates must include a maximum of five projects (in total, not five projects per person) in the portfolio that represent the practices of the collective and/or each member of the collective.