

LA BECQUE RÉSIDENCE D'ARTISTES

Call for applications

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1. Principal Residency Program

A. Practical information

Every year in March, La Becque | Artist Residency opens a call for applications for its Principal Residency Program. During this two-week window, applicants can submit their applications using the form available at www.labecque.ch. Applications sent outside of this yearly application window are not taken into consideration during the selection process.

Applicants can apply for a three-month residency, which must take place during one of three annual quarterly residency periods: January–March, May–July, or September–November. The residency period must be specified at the time of application and cannot be changed.

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.

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 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 transitional modes of artistic work, rather than capitalizing on its "finished products".

Encounters and collaborations between artists and other actors in contemporary creation are of fundamental importance during the development phases of artistic projects. La Becque is committed to supporting these transitional and open-ended stages, whether on the residency's own physical site and through the infrastructure available there, or in collaboration with partner institutions.

While final production is not the focus of the residency, La Becque is committed to following, and potentially supporting, the emergence and subsequent realization of projects resulting from residencies.

Public events such as discussion forums and Open Studios are regularly organized at La Becque, with and for the residents. Rather than being the sole outcome of the residency periods, these moments of encounter with the public constitute opportunities for intermediate formalization, visibility, and public exchange for the residents.

In addition to its main residency program, La Becque has launched several partnership residency programs, notably with art schools in French-speaking Switzerland and with the Swiss Arts Council Pro Helvetia. Principal Residency Program laureates will therefore naturally come into contact with artists supported by other programs during their stay, giving them access to additional institutional and collaborative contexts and networks.

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 particular, quasi-autonomous landscape from which to draw ideas, with said garden, partly inspired by British artist and activist Derek Jarman, offering a unique entry point into the way we like to think about the above themes. It acts as 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 revolt and overgrowth. 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 concern”: 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 for feeling,” we invite artists who also seek to create possibilities.

The fact that these concerns are arising at a time when global computation development has fostered the emergence of what amounts to a second digital skin for the Earth increases the complexity of interactions between nature and technology. Notions of a “sensing layer” (Benjamin Bratton) or “digital sensorium” (Digital Earth Fellowship) evoke a globalized technological megastructure that enables us to capture and model our physical reality as much as to act on it, prompting a reflection on the way in which nature and culture collide and the multiple possibilities for linking these two notions.

D. Themes of the program

We encourage applicants to outline their artistic research methodologies when putting together their application.

Deriving from our thematic vision, a non-exhaustive list of sub-themes and areas to be explored during the residency might include, for example: addressing the notion of the Anthropocene and analyzing the actors, institutions, and technological infrastructures that comprise it; highlighting the vectors of exploration and extraction through which we approach nature; examining the related processes of decolonization at work in acts of “decolonizing nature”; contemporary ambivalences between the “natural” environment and technological infrastructures; examining modes of expressing natural data through artistic means and media; looking at challenges to established modes of measuring what surrounds us, as well as at operations of decentering the human in nature.

We would like underline 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 open a deliberately broad field of action and support a diverse range of projects that develop new ecologies of thought and artistic practice.

2. Staying at La Becque

A. Infrastructure

Apartments

Residents at La Becque are provided with a live/work apartment for the duration of their stay. Each apartment is 80sqm in size, with a fully equipped kitchen, a washer and dryer, a separate bedroom and bathroom, and a modular main living/workspace of approx. 40sqm, 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

Depending on the needs defined by their residency project, residents may be granted exclusive or shared use of an additional studio space. Each studio measures 30sqm, with a ceiling height of 3.70m, and benefits from excellent natural light.

Sound studio

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

Wood and ceramics 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 45x60cm kiln and a potter's wheel. A Bambulab AMS 2 3D printer is also available on site.

B. Monthly stipend

Residents will receive a monthly stipend of CHF 1,500 to cover living expenses and production costs. The grant is adapted for artists' collectives according to the number of members in the group, up to CHF 2,500 for the whole group.

If the residency project is expected to incur significant production costs, it is the responsibility of the resident to find additional funding for the project.

C. Travel costs

La Becque contributes to the travel costs of residents from their place of residency to La Tour-de-Peilz, subject to prior approval.

D. Visa & 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 strives to be as flexible as possible to facilitate partners and/or children accompanying residents in our different residency programs. We remind applicants 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 and/or schooling costs for children accompanying their parents in residency.

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 interact with 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
- Curation, art criticism, and research
- Design (product design, graphic design, design research)
- Film
- Media arts
- Music and sound art
- Performing arts
- Photography
- Visual arts

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. Members of a 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.

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).

Frequency of application

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

This rule is valid for any form of application within the Principal Residency Program. For example, if an applicant has applied one year with a solo proposal, they can't be part of a collective application the year after, and vice versa.

The "once every two years" rule applies solely to the Principal Residency Program. An unsuccessful candidate to said program is free to apply to another residency program at La Becque the following year, provided they are eligible for said program.

Languages

The languages generally spoken at La Becque are English and French.

A good command of English is preferable, so that residents are able to communicate with fellows in their cohort during their 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 & 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. The call for applications take place once a year in the month of March.

Artists selected for the Principal Residency Program will be contacted at the end of the jury's decision process, in early July of the year of the call for applications—approximately three and a half months after the submission of the applications.

D. Residency periods

- May–July 2027
- September–November 2027
- January–March 2028

Applicants must specify a period of residency at the time of registration. This decision cannot be changed subsequently.

Specific features of each period

January–March

- A time for inspiration and focus, ideal for concentrating on a project.
- Close-knit community, more intimate exchanges with the outside world.
- Busy cultural season (major quarterly exhibitions; seasonal events and winter art fairs—Art Genève, Elevation 1049 Gstaad, etc.; winter festivals for the performing arts and music; etc.).
- Profound transformation of nature, changing landscapes, easy access to Switzerland's winterscapes and mountains.
- Temperatures between 0 and 10 degrees (Celsius), quiet atmosphere.

May–July

- Freedom to experiment and work outdoors.

- The most popular period for applicants, often associated with greater activity within the residency.
- Easier encounters and exchanges with outside audiences.
- Dynamic cultural season with many events (festivals, Art Basel, etc.).
- Nature in full bloom, bright colors, and an energizing atmosphere, easy access to Switzerland's lakeside and mountain landscapes.
- Temperatures between 20 and 30 degrees (Celsius), long, bright days.

September–November

- An atmosphere conducive to reflection and creativity.
- A calmer period than summer, offering a good balance between outside exchanges and concentration.
- Cultural season with many concerts, performances, interdisciplinary festivals, etc.
- Nature in transition, warm colors, and soft light.
- Temperate climate between 10 and 20 degrees (Celsius), pleasant conditions without the extremes of winter or summer.

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 professional environments the applicant intends to engage with in relation to the proposed project.
 - How the project fits into the applicant's practice.
- **A full CV** (max. 4 pages).
- **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, curation, art critic, and research

The digital portfolio should include a minimum 15-page and maximum 25-page writing or research 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 duos or collectives, applicants must include in their portfolio the number of projects (as requested per discipline, see above) that they have completed as a collective. If the duo or the collective has completed fewer projects than are requested per discipline together, or has not yet completed a project together, applicants must include a maximum of five projects (in total, not five projects per person) in their portfolio that represent the practices of the collective and/or each member of the collective. If the duo or the collective has already worked together, a single biography and CV will suffice. If the individuals have never worked together, applicants must include a biography and CV for each member of the duo or the collective.

Links

Applicants must ensure that all links in their portfolios are functional and remain so for a relatively long period (over three months) for the jury. If some of the links provided are secured by passwords, applicants must ensure that these passwords are provided in their files, remain functional, and provide the necessary level of access to protected materials for their critical review. Finally, documents requiring individual, specific, and one-off access authorization requests, such as certain protected Google Drive documents, will not be consulted.