

## 16th International Studio Program of the ACC Galerie Weimar and the City of Weimar

### Beyond Desire

*If you want to build a ship, don't drum up people to collect wood ... and divide up the work, but rather teach them to long for the infinity of the sea. – Antoine de Saint-Exupéry*

What is longed for is always elsewhere. The desire for fulfilment, overcoming, perfection, light, paradise or the miraculous is a joyful but also a fatalistic feeling, its poetry “hovering between memory and premonition” (August Wilhelm Schlegel). Through the ages, people have longed for not only the ideal partner or perfect community but also for better worlds and more just societies. But what lies hidden behind that “sickness of painful yearning” (Jacob and Wilhelm Grimm) that often seems preferable to its fulfilment? What is hidden behind that exquisite, heartfelt, almost entirely woebegone, if not completely hopeless longing for a person or a thing?

In the political upheavals in East Germany, which mark their 20th anniversary in 2009, lay the desire of many of its protagonists – at first for an undefined and later for a very limited time – for a new political form of social community. This desire, however, was quickly overtaken by reality, as the actual process of unification of the two German states took place in an exceedingly rapid way. The longing for a political transformation was, for the most part, overshadowed by the desire for consumption and buying power; the desire altered, becoming a wish for the finite, “empty desire to eliminate the time between desire for something and the acquisition of it” (Immanuel Kant). An infinite desire, however, one that knows no bounds, that is unlimited, aims for something unreachable, nearly indeterminate.

If we become conscious that our often boundless desirings can never totally be fulfilled, but rather always encounter limits, that there is something like a “final station of desire”: What then lies beyond this desire? A lush and fertile hinterland or a graveyard for our unfulfilled longings? What does that unreachable place look like, that “eternal home” (Joseph von Eichendorff), to which humans as travellers are by infinite desire propelled through the world? Is it worth it at all to embark on a trip to these far-off lands to which no compass in the world can steer us? Or is it the striving for the unreachable that gives life its purpose, develops creative power, fosters resistance? Thomas Hobbes asserted that desire is the fundamental impulse for all human action. As the main content of life, longing is often underestimated as the driving force of every further development – for example those desires for organized resistance.

One person who attempted to put his longing into practice, even though he knew of its futility, is the little-known lawyer Christian Gottlieb Priber (1697-1748). As an ethnologist, early representative of the Enlightenment and social utopian, he devised a plan for an ideal community in the eighteenth century. It is the only example we know of a secular utopia next to the multiplicity of religious communes during this time, though he called his republic (perhaps as a polemical thrust against the pious) the “Kingdom of Paradise.” Because of his ideas and yearnings, Priber received much scrutiny and in the 1730s he left his family and home in a small German town and fled via London to America. It was here, adopted by the people of the Cherokee, that Priber found acceptance for his ideas and like-minded people who wanted to live by them. After a few years, he was imprisoned by the British colonialists, who brought his paradise to an end. He died in custody; the manuscript of his longed for republic – “Kingdom Paradise” – has been lost ever since.

Visual artists who want to discover, investigate and fathom what lies beyond desire, who feel an inner stirring upon reading this text and who feel inspired, rather than limited by this proposition, are encouraged to apply for our program.

**DEADLINE: ALL APPLICATIONS MUST BE RECEIVED BY MONDAY, DECEMBER 7, 2009!**  
(applications must be in Weimar on that day!)

PLEASE SEND TO:

**ACC GALERIE WEIMAR, International Studio Program**  
**Burgplatz 1+2**  
**D-99423 Weimar**  
**Germany**

**APPLICATION:**

I hereby apply to the 2010 International Studio Program. I accept the terms as outlined by the ACC Galerie Weimar and the City of Weimar, and I agree to work in Weimar for the assigned period of time.

**NAME:**

**NATIONALITY:**  **DATE OF BIRTH:**

**ADDRESS:**

**TELEPHONE:**

**FAX/E-MAIL/  
INTERNET:**

I heard about the Studio Program from:

**PREFERRED WORK PERIOD:**

Please indicate a second preference! The preferred period cannot be guaranteed.

(please mark X)	preferred	also possible
1 ) February 1 – May 31, 2010	<input type="checkbox"/>	<input type="checkbox"/>
2 ) June 1 – September 30, 2010	<input type="checkbox"/>	<input type="checkbox"/>
3 ) October 1, 2010 – January 31, 2011	<input type="checkbox"/>	<input type="checkbox"/>

**ENCLOSURE CHECKLIST:** I have enclosed with this application:

- a written description/proposal of the work planned for the International Studio Program (maximum one page A4 or letter-size paper)
- a maximum of ten slides or photos of recent work, or images on CD (JPEG, for PC)
- an image identification list (max. one page A4)
- for video artists: DVDs or VHS tapes (PAL or NTSC), total length not more than 10 minutes
- a CV/résumé with a short description of education, training, past work, projects (max. 2 pages)
- a self-addressed, stamped envelope with sufficient postage or international postal vouchers (If you do not want your materials returned, do not include an envelope; materials with insufficient postage will not be returned.)

**DATE:**

**SIGNATURE:**

## 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.

## 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 2009 the ACC organized and curated more than 170 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 300 square meters of space within its 15 "galleries" in four former apartments. Examples of the exhibition program that ACC has pursued over the years include: 1991: "Photographs at the Bauhaus"; 1992: "Paul Klee – The Weimar Years 1921-25"; 1993: "Stars from Gugging" (Outsider Art from Austria); 1994: Cindy Sherman; 1995: William Wegman; 1996: Pierre et Gilles; 1997: "Suite Barcelona", by Akane, Cruspina, Xavier Déu, Manolo Gómez, Toni Moranta, and others, "SPLASH!", video art by Pierrick Sorin, Nedko Solakov, and Gillian Wearing; 1998: "Broadview 5.1", by Nobuo Kubota, Yvonne Singer, W. Mark Sutherland, and others, "mächtig gewaltig", video art by Joël Bartoloméo, Cheryl Donegan, Johan Grimont, and Tony Oursler, "The Voices from Tokyo" (curator: Hitomi Hasegawa), by Makoto Aida, Oscar Satio Oiwa, Tsuyoshi Ozawa, Hiroyuki Matsukage, Matsumishi Tosa, and Parco Kinoshita; 1999: "Europe In The Box" (co-curators: Christine Brühl and Henrik Schrat), by Alexandros Psychoulis, Boris Achour, Rui Calçada Bastos, Frans Jacobi, and others, "An Italian Travel. Weimar – Rome – Naples" (curator: Patrizia Bisci), by Raimund Kummer, Nicola de Maria, Eliseo Mattiacci, Mimmo Paladino, Eva-Maria Schön, and Janaina Tschäpe, "the stockholm connection" (curator: attitudes and Gregor Podnar), by Mauricio Dias and Walter Riedweg, Christoph Draeger, Koka Ramishvili, Elisabeth Saveri, Bojan Gorenc, Goran Petercol, and others; 2000: "Landscape" (curator: Ann Gallagher), by Mat Collishaw, Paul Noble, Tacita Dean, Rachel Whiteread, Ross Sinclair, Wolfgang Tillmans, and others, "Our Chinese Friends", by Yang Shaobin, Chang Xugong, Ai Wei Wei, Chen Shaoxiong, Xu Tan, Qiu Shi-hua, and others; 2001: "Orientale 1" (after an idea by Peter Herbstreuth), by Ayşe Erkmen, Enrique Fontanilles, Candida Höfer, Rirkrit Tiravanija, Young Hay, and others; 2002: "re-orientation: Art about Central Asia", by AES, Abilsaid Anarbekovich Atabekov, Sergey Maslov, Yerbosyn Meldibekov, Julia Sorokina, and others; 2003: "über MENSCHEN – The Future of the Human", by Bjørn Melhus, Anne-Britt Rage, Måns Wrangé, Sarah Lewtas, Giovanni Manfredini, and others, "Get Rid of Yourself", by eTEAM, 16Beaver Group, Michael Rakowitz, Matthew Buckingham, Temporary Services, Bernadette Corporation, and others; 2004: "Even the Moon is Not Autonomous – Activism and Cooperative Structures in Japanese Contemporary Art", by Arts Initiative Tokyo (AIT), ARTiT, Hiroshi Fuji, Noboru Tsubaki, Kenji Yanobe, and others, "Lacrimacorporis/The Weimar File", by Janaina Tschäpe and Vik Muniz; 2005: "polymorph pervers", by Franz von Bayros, Will Cotton, Salvador Dalí, Valie Export/Peter Weibel, Sylvie Fleury, Paul McCarthy, and others, "The Social Collector", by The Museum of Jurassic Technology, Museum of the Occupation of Latvia, Werkbundarchiv – Museum der Dinge, and others; 2006: "Art does not deliver us from anything at all", by Javier Abreu, Narda Alvarado, Lourival Batista, Máximo Corvalán, Juan Manuel Echavarría, Proyecto Venus, Javier Téllez, and others, "Die Kultur der Angst – The Culture of Fear", by Critical Art Ensemble, Luc Delahaye, Trevor Paglen, Efrat Shvily, The Yes Men, and others; 2007: "AUSSEN VOR – ON THE OUTSIDE", by Christoph Büchel, The Da Zha Lan Project, Peter Fend, Neriman Polat, Oliver Ressler, Kristin Lucas, and others, "Le Souvenir - Kult. Kitsch. Kunst.", by Ivan Moudov, Jochem Hendricks, Raffi Kaiser, Constantin Boym, Nina Katchadourian, Ik-Joong Kang, and others; 2008: "Von der Unbestimmtheit – On Indefiniteness", by Benjamin Bergmann, John Cage/David Tudor, Marja Kanervo, Julien Maire, Luisa Mota, and others, "UNSTERN. SINISTRE. DISASTRO. Visions of Contemporary Artists", by Roddy Bell, Patricia Bueno, Tom Fecht, Peter Hutton, Jonas Mekas, Tracey Moffatt, Adrian Paci, and others; 2009: "TERRA NULLIUS – Contemporary Art from Australia", by Vernon Ah Kee, Richard Bell, Destiny Deacon, George Gittoes, Claire Healy & Sean Cordeiro, Gordon Hookey, Mike Parr, and others, "Failed Art – The Art of Failure", by Daniel Buren, Dani Karavan, Mischa Kuball, Peter Land, Gregor Schneider, Roman Signer, and others, "THE IDEAL EXHIBITION", by Guy Ben-Ner, Rodney Graham, Michelangelo Pistoletto, and others. Numerous catalogues and publications have accompanied the exhibitions.

## ABOUT THE HISTORY OF THE INTERNATIONAL STUDIO PROGRAM:

The "European Studio Program of the ACC Galerie and the City of Weimar" was founded in 1994. On the occasion of its 10<sup>th</sup> anniversary in 2004 it was turned into an international program and is now accepting artists from all over the world. 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), "Die Kultur der Angst – The Culture of Fear" (2005), "Die Subversion des Stillstands – The Subversion of Standstill" (2006), "AUSSEN VOR – ON THE OUTSIDE" (2007), "Von der Unbestimmtheit – On Indefiniteness" (2008), and "Kunstfehler – Fehlerkunst/Failed Art – The Art of Failure" (2009). 48 grantees from China, Croatia, Finland, Germany, Great Britain, Greece, Iraq, Ireland, Israel, Italy, Japan, Macedonia, The Netherlands, Norway, Pakistan, Russia, Serbia and Montenegro, Slovenia, Spain, Sweden, Switzerland, Turkey, Uruguay and the USA were previously guests of the studio program.

[www.acc-weimar.de/studio/comments.html](http://www.acc-weimar.de/studio/comments.html)

## 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 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 Atelierhaus 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 of ACC and the City of Weimar is supported by the Culture and Education Ministry of the Free State of Thuringia.

## INFORMATION AND APPLICATION:

**STUDIO:** Located in the historical Städtisches Atelierhaus (Municipal studio building), about ten minutes walk from the ACC Galerie Weimar in the town center. In addition to the visiting international artists, the well-lit studio building accommodates ten other Weimar artists. In its cellar the Städtisches Atelierhaus 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/studio/atelierhaus.html](http://www.acc-weimar.de/studio/atelierhaus.html)

**ROOM AND BOARD:** Rent-free, furnished apartment in the Weimar Atelierhaus (30 square meters/323 square feet) with telephone/answering machine and DSL internet; meals are available at ACC Café-Restaurant at reduced prices (70%).

**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.

**DISPLAY AND EXHIBITION:** The ACC Galerie Weimar employs a curator who develops a conception and a publication together with the artists. During the residency the curator will decide together with the artists whether and how the selected work(s) will be presented at the ACC Galerie Weimar in 2011. Where appropriate, works of art will be displayed in public spaces in Weimar for time periods to be agreed upon with the artists. In case of a group exhibition of all Studio Program participants a small catalogue will be produced. It is intended that the artists are present during the preparation and for the opening of the exhibition.

**ACC COLLECTION:** In the past, participants of the program have left one or two important works of art completed during their stay in Weimar to become part of the ACC Galerie Collection. It is up to the future participants to follow this tradition. The gallery and the artist(s) will select the works together.

### WORK PERIODS:

February 1 – May 31, 2010; June 1 – September 30, 2010; October 1, 2010 – January 31, 2011

**STIPEND:** The selected artists will receive a monthly stipend of 1,000€. 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 Dutchess Anna Amalia Library. Participants are responsible for their own telephone bills and have to arrange for their own medical insurance (one possible 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.

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

### APPLICATION:

Please send

- 1) a written proposal (maximum one page A4 or letter-size paper) describing the work planned for this program
- 2) a maximum of ten slides or photos or images on CD (JPEG, for PC) of recent work  
**!!!PLEASE label all slides or photos and mark the top of the slides or photos!!!**
- 3) a list of images including title, size, technique, materials and date (maximum one page A4)
- 4) for video artists: DVDs or VHS tapes (PAL or NTSC) should together not be longer than 10 minutes
- 5) a CV/résumé with a short description of education, training and projects/past work (maximum two pages A4)

**!!! Please include a self-addressed envelope, including sufficient postage or international postal vouchers!!!  
Pack carefully. For customs purposes please indicate clearly on the parcel/letter that it is "non-commercial"!!!**

ACC Galerie Weimar is not liable for any damages or loss of material. Applications sent by fax or e-mail are not accepted. Applications received after the submission deadline (Monday, December 7, 2009) will not be accepted. Application material of chosen fellows, by way of documentation, will remain the property of the ACC Galerie.

**JURY:** The jury will meet in mid-December 2009. The decision of the jury is final and explanations for its selection will not be given.

### NOTIFICATION:

We cannot acknowledge the receipt of applications. The selected artists will be informed immediately. Applications that have not been chosen will be subsequently returned (if sufficient postage/vouchers exist).