

# Art Residency Program as a Form of Creative Process for Artist

Nala Nandana Undiana\*, Irwan Sarbeni, Arief Johari

Film and Television Study Program  
 Universitas Pendidikan Indonesia  
 Bandung, Indonesia

\*nalanandana@upi.edu, irwansarbeni@upi.edu, riefjohar@gmail.com

**Abstract**—The art residency program is a new art practice which starts to grow in Indonesia in the past ten years. This practice provides ongoing influence for artist to be more intense in their work processes. Living in a new place until deciding to conduct an experiment with the new media that was recently found, became one of the factors that made the art residency program attracted by many artist. The art residency program emphasizes the creative process rather than the final result. The focus of this research is on the creative process of Apip, the artist who have had the opportunity to do an art residency program at Mogus Lab, Yogyakarta. The method for this research using descriptive analysis, data in the form of creative process archives and work are collected as primary data. The data will be completed by texts from catalogs and artist notes. The aim of most art residency programs is not the completion of work. Art activities such as the art residency program become a place for artist to gain an understanding from new environment through creative work by constructing identities based on ways of thinking and action.

**Keywords:** *art residency, creative processes, artist*

## I. INTRODUCTION

Art Residency Program describes the scenario where an artist (as well as other creative people) is invited to apply for time and space away from their home environment, possibly in another country, and frequently in another city. Traditionally they are seen as a time where the practitioner can reflect, conduct research, and investigate new works or means of production. The art residencies program have a long and rich history, perhaps starting with communities that sought to encourage creative people to settle. For example, the German town of Worpswede has been an artist community since the 1880s. It is still active as an artist colony and runs a residency program for contemporary artists [1].

Residencies for artist have gained increasing significance within the ecosystem of contemporary art in recent years as crucial nodes in international circulation and career development, but also as invaluable infrastructures for critical thinking and artistic experimentation, cross-cultural collaboration, interdisciplinary knowledge production, and site specific research. Meanwhile the ongoing processes of wider societal changes economic and geopolitical pressures as well as the impact of ecological and humanitarian urgencies are affecting the arts, professional practices, and mobility in ways

that raise ever more urgent questions concerning sustainability and access.

Residencies have today become attached not only to biennale, art fair, museums, scientific research centre and universities, but also to urban regeneration projects, shopping centre or other businesses of various kinds. While residencies are further integrated into the intensified processes of production and competitive career building in the arts, concurrently new artist residency organizations are founded, often by artists, more as a breakaway from these structures.

In the last ten years, art residency program began to emerge in Indonesia, Yayasan Seni Cemeti is one of the pioneers of the initiation of an art residency program in Indonesia. Located in the city of Yogyakarta, the Yayasan Seni Cemeti has been active in art residency programs since the era of the 1990s. In addition, many art organizations managed by the government or personally managing art residencies emerged. This indicates that the arts environment in Indonesia began to grow and showed its need for an environment that was good for the creative process in the creation of works of artists.

In this article we refer to contemporary art practice more specifically focused on engaging people than making ‘physical’ work, in line with the expectation of the art residency: that the artist will engage with communities of interest and/or geography. These practices are variously termed ‘new genre’ [2], ‘participatory’ or ‘socially-engaged’ [3]. Studies of art and creativity are increasingly common in rural social research. There are still, however, very few studies in the rural field that engage with art studies literature or recognize art as a mode of research itself. As Tim Ingold suggests, art can be understood as a mode of inquiry, reawakening our senses ‘to allow knowledge to grow from the inside in the unfolding of life’ [4].

However, even Florida recently acknowledged the creative claims of rural areas, following empirical evidence internationally [5,6]. Woods for example proposed three ways to consider creativity in rural areas [7]. First, as part of a strategy for economic diversification by exploring cultural heritage and cultural influences in the locality; secondly, through promoting cultural entrepreneurship particularly in crafts, design and music and providing opportunities for young people to stay in rural areas; and, thirdly, through practices of art, literature, performance, poetry and story-telling as a means

to understand the community and the changes they are experiencing.

**II. METHODS**

The research approach that evolved was based on the notion of research and practice. This involves two complementary and interdependent processes that, nevertheless, have discrete goals and outcomes. Whilst the aims of the practice are to create new forms and artefacts, the aims of the research are to generate new knowledge and understanding. However, in the case of this work, one cannot achieve the research outcomes without striving for the practice ones. A key point here is to notice that this approach ensures that the research studies are of real practice with real outcomes respected in the domain of practice. For all of the methodological difficulties that field studies of this kind bring, they avoid the fundamental flaw of laboratory studies where the subject of study is not, in fact, creative practice at all but the simulation of such practice, often in artificial contexts. The art residency program was chosen as the main vehicle for the research data collection because it provides as near a realistic context in which to develop a creative project as is normally available to artist. The research study introduced special conditions, however, as it is the primary opportunity for gathering data about the collaborative creative process.

We adopted a case study approach in that it provides considerable insight into organisational behaviours and provides opportunities to analyse how these behaviours and processes influence context, and how context might influence behaviours and processes [8]. We base our research on a single unit study as it is a distinctive and potentially highly informative case. In responding to criticisms of a single case approach, Eisenhardt and Graebner note how critics are missing the point; the ultimate purpose is to generate theory, not to test it [9]. Thus, individual cases are chosen because of their ability to illuminate. Single cases are chosen because they either serve as unusually revealing examples or because an opportunity has arisen for unusual research access. The influence of art and design on the development of mass media, especially in the early period of the development of mass communication media until the discovery of communication and information technology that allows communication media to be duplicated en masse, namely at the beginning of the development of modern mass media [10].

**III. RESULTS AND DISCUSSION**

This study will use a case study on art residency program conducted by an illustrator at Yogyakarta. Apip is a full-time illustrator born in Garut and Bandung since 2008. At the beginning of 2019 Apip had the opportunity to become artist in residency in Mogus Lab, Yogyakarta. The incubation laboratory for artists founded by Mulyana provides facilities such as residences and studios for Apip to work for three months in Yogyakarta. Mulyana is young emerging artist from Yogyakarta, he also known as The Mogus.



(Source: Author Documentation).

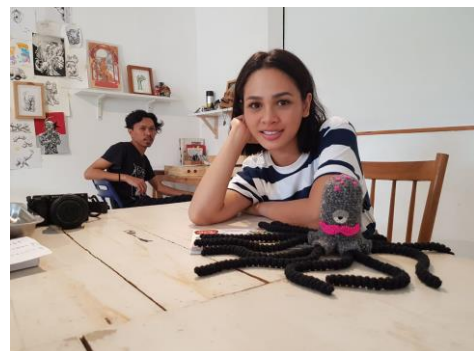
Fig. 1. Apip on his open studio site.

In his residency program, Apip uses an open studio pattern. Apip made a specific site with the form of a studio where it works in Bandung. This is the way he created it to be visited during the residency process. Apip works throughout the day during the residency process. Everyone can interact with Apip, provide input, and even make criticisms that can build the Apip work process. In the residency process, Apip also not only stayed in the studio where he worked, he visited many locations and met with many art practitioners he considered important and could build his work process in the future.



(Source: Author Documentation).

Fig. 2. Open studio by Apip at Mogus Lab.



(Source: Author Documentation).

Fig. 3. Open studio by Apip at Mogus Lab.

Connectivity is the key word that Apip tries to highlight in its residency program. Basically, Apip uses the moment of its residency process as a new discourse that will influence the

development of its artistic process. In this project, Apip tried to put forward the creative process he designed, the goal was not just to complete the work he created, but furthermore, Apip tried to create a scheme to interact with many practitioner as part of his creative process. As a form of the process of expressing understanding of the environment which he lives, Apip tries to arrange a new identity based on the thoughts and actions he has gained from his daily life in a new environment. Therefore, the results of creative work are not seen in the final work, but in the production process.

During the art residency process in Yogyakarta, Apip received a lot of input, forms new styles in the creation of his work, to networks that gave Apip the possibility to collaborate with the artists, designers, and practitioners he obtained during the residency process of his art in Mogus Lab. Some of the art projects he obtained during the residency process took place between him; collaboration with the work of "Minjak Oelar Raffles" with Jimmy Ong (Singaporean artist); Merchandise design for Octopus Monster products belonging to Mulyana (Indonesian artists); Collaboration on the "Piramida Gerilya – Buletin Warung Murakabi" project with Ignatia Nilu (Art Curator), Singgih Susilo Kartono (Indonesian designer), Indieguerillas Santi Ariestyowanti and Miko Bawono (Indonesian artist) and Lulu Lutfi Labibi (Indonesian fashion designer).



(Source: Author Documentation).

Fig. 4. Detail work of Jimmy Ong and Apip.



(Source: Author Documentation).

Fig. 5. Warung Murakabi from Piramida Gerilya displayed at ArtJog 2019.

#### IV. CONCLUSION

The art residency program can be an important process for the development of the work for artist. Networking methods that bring together one individual with another individual can be a new form for a new creative process that adds discourse to artists. In this process, artists are given a challenge to be able to interact with the new environment, beyond their habits and not close the possibility of finding new problems that become challenges in their work process. Important notes in this research are creative processes, artists need to get new experiences in the creative process. This can be a new pattern for artists to get their work ideas. The art residency program can also be a program designed by art institutions. With more feasible facilities, art institutions at university level can invite artists to carry out their work processes on campus. This can be a new study material for program activities that can provide opportunities for artists from outside the city or even abroad to gain new experiences. As the creative process progresses, it is possible for the art residency program to become one of the leading programs for art institutions, artists and other art practitioners.

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