

Creative Exchange Lab Call out



Image credits: OUT, Rachael Young & Dwayne Antony, IBT17 Festival © Paul Blakemore, Ishimwa Niyizi, IBT15 Festival © Paul Blakemore, DEMOCRATIC SET, In Between Time © Paul Blakemore, Zierle & Carter, Up To Nature, In Between Time © Oliver Rudkin As Far As My Fingertips Take Me, Tania El Khoury © Paul Blakemore



Outlined in this document:

- 1) Introduction
- 2) Artist's Opportunity
- 3) International artists leading the workshops
- 4) How to apply
- 5) The selection criteria

1) Introduction

The **Creative Exchange Lab** is In Between Time's Talent Development Programme creating opportunities for discussion, reflection and international exchange, it brings together an exceptional cohort of UK and international artists to support the development of radical artwork and ideas.

In 2019, the Creative Exchange Lab launches at the **In Between Time Summit**, a dynamic programme of art, activism and conversation from Bristol, the UK and the world. Interactive, stimulating, urgent, unmissable, focusing on the urgent issues of our day. Asking 'How Can We Build A Better Future?' it seeks to combat intolerance through radical creativity.

Funded through Live Art UK Diverse Actions the 2019 Creative Exchange Lab is an opportunity for **UK based BAME: Black and Minority Ethnic artists/artists of colour** who are at different stages of their career and are working in, or have an interest in **live art**.

Diverse Actions is a Live Art UK initiative funded by Arts Council England Ambition for Excellence, to champion culturally diverse (BAME: Black and Minority Ethnic/ Artists of Colour) ambition, excellence and provide a space to express complex ideas of cultural identity. Diverse Actions funds four strands of activity:

- Professional development: to attract, encourage and support a new generation of performance makers.
- New work: to enhance and deepen existing development, presentation and touring opportunities for performance makers.
- Leadership: to strengthen the national network for the development and presentation of Live Art and empower new leaders across the arts.
- Legacy: to stimulate and disseminate discourse and dialogue about cultural diversity and performance

Live Art has been defined as:

'a research strategy across forms, contexts and spaces which opens up new artistic models, new languages for the representation of ideas and identities, and new strategies for intervening in the public sphere'

Lois Kieden, Live Art Development Agency





A word from In Between Time:

'We used to feel that one of art's most important jobs was to tell us things we would not otherwise hear. This doesn't feel enough anymore. We need to get our own house in order. To change who makes art, who experiences it and who is responsible for deciding what it is and is not. To question what being an artist means, what being an audience means, what being human means. The In Between Time Summit is our first step towards achieving this'

Helen Cole, In Between Time

2) Artist's Opportunity

Our Creative Exchange Lab is an opportunity for **12** UK based artists.

Taking place across a 5-6 day period between **Tuesday 8 – Sunday 13 October 2019** it lies at the heart of the programme of the **In Between Time Summit**.

The Labs will take place in the unique surroundings of the Arts Mansion at Bristol's Ashton Court Estate, an 11th Century Manor House and 580 acre estate of deer park and gardens.

Selected by open call, an exceptional artistic cohort will gather to explore radical new work and ideas around the theme **How Do We Create A Better Future?**

Who is this call out for:

- UK based BAME: Black and Minority Ethnic artists/ artists of colour
- Artists at any point of their career from emergent to established
- Artists who are working in, or have an interest in live art



Image credit: Because of Hair, Vivian Chinasa Ezugha, IBT17 Festival © Manuel@DARC.media



The Creative Exchange Lab is a 5-6 day opportunity comprising:

- a) A 2 day workshop being presented at the In Between Time Summit and led by the international artists: Dorothee Munyaneza, Kameelah Janan Rasheed and Cigdem Aydemir.
- b) Attendance at the In Between Time Summit.
- c) Participation in the Summit’s conversations and public workshop programme.
- d) Participation in the Summit’s Feast to report back, present thoughts and responses.
- e) Mentoring sessions from the Lab’s External Mentor
- f) Documentation throughout this project undertaken by a leading UK photographer.
- g) Successful applicants for the Lab will receive:
 - A £500 bursary (including materials)
 - UK travel and accommodation for 4-5 nights (depending on which workshop you select)
 - An In Between Time Summit pass affording you access to the In Between Time Summit

Proposed Schedule:

The successful applicants will attend either workshop 1,2 or 3 (in the grey boxes) and The In Between Summit. You must be available for the full 5-6 days from Tuesday 8th or Wednesday 9th to Sunday 13th October 2019, as illustrated in the below table.

Workshop 1 Led By Dorothee Munyaneza	Attended by 4 UK artists	Tues 8 October	Arrive am
		Tues 8 – Wed 9 October	2 day workshop led by Dorothee Munyaneza
		Thurs 10 October	One to One Reflections with External Mentor

or

Workshop 2 Led by Kameelah Janan Rasheed	Attended by 4 UK artists	Wed 9 October	Arrive am
		Wed 9 – Thurs 10 October	2 day workshop led by Kameelah Janan Rasheed
		Fri 11 October	One to One Reflections with External Mentor

or

Workshop 3 Led by Cigdem Aydemir	Attended by 4 UK artists	Wed 9 October	Arrive am
		Wed 9 – Thurs 10 October	2 day workshop led by Cigdem Aydemir
		Sat 12 October	One to One Reflections with External Mentor

and

The In Between Time Summit	Attended by ALL 12 UK artists	Fri 11 – Sat 12 October	Immersion in IBT Summit including participation in conversations, round tables, workshops, activism and attendance at all artworks/performances.
		Sun 13 October	Attendance and participation in final Feast including participation in its programme of reflection /provocation /calls to action/ sharings



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

3) International artists leading the workshop.



Image credit: © Kameelah Janan Rasheed

[Kameelah Janan Rasheed](#) is an American artist, writer and educator. The major themes of her work revolve around conflicting histories, being black in America, unearthing buried narratives, and the complexity of memory.

Kameelah’s work includes printmaking, photography, audio recordings, publications, collage, poetry, and performance. It has taken the form of immersive text-based installations, large-scale public text pieces and sound projects.

For the In Between Time Summit **Kameelah Janan Rasheed** will exhibit her large scale public sited work **How To Suffer Politely (And Other Etiquette)** a series of billboards across Bristol that satirize traditional etiquette guides to scrutinize the history of oppression towards the Black community.

In Kameelah’s workshop **4** participants will explore their own work and ideas employing the methods of text-based conceptual art practices, experimental poetry, and ecology. Kameelah will draw on and unpack her creative process to assist participants to develop new ideas and text based work. The focus will be on the future creation of socially and/or politically engaged works.

Provocation from Kameelah

‘I am interested in how we come to know what we think we know, how we tell stories about what we think we know and how what we think we know can be destabilized, transformed, or completely undermined. . . and the pleasures thereof.

Participants will collaboratively play through a series of language games, writing constraints, and improvisational exercises to create texts: slogans, provocations, scores, questions, equations, marginalia, etc. To consider our precarious futures, modes of resistance, and strategies for collective imagining...”

AGGREGATED APATHY
 DURABLE DYSTOPIA
 FLACCID FUTURES
 LETHARGIC LEGISLATION
 SUPERLATIVE SUFFERING
 TOTALITARIAN THREESOMES

- from the series "An Alphabetical Accumulation of Approximate Observations".

IBT SUMMIT

IN BETWEEN TIME



Dorothee Munyaneza is a singer, author and choreographer based in Marseille. She has developed a practice around the body and movement as repositories of meaning, developing a movement style that came out of the dancing she had done as a child in Rwanda. Dorothee composed and performed on the 2004 original soundtrack *Hotel Rwanda* (Terry George) and sang on Afro Celt Sound System's album *Anatomic*. In 2010, she released her first solo album produced by Martin Russell and collaborated on James Brett's album *Earth Songs* in 2012. In 2013, she started her company, Kadidi, and created *Samedi Détente* at the Théâtre de Nîmes which has toured globally. Her projects often mix genres and disciplines; between dance, poetry and experimental music; in-situ performance at the Pompidou Centre with Alain Mahe, or in the frame of the collections of the MuCEM in Marseille. With music, songs, dance and text, Dorothee Munyaneza finds inspiration in reality to explore the body and memory; individual and collective; to bear witness and offer a voice to those who have been silenced.

Image credit: Unwanted, Dorothee Munyaneza @Christophe Raynaud de Lage

For the In Between Time Summit **Dorothee Munyaneza** presents *UNWANTED* a theatre work which tells of the impact on the women caught up in the Rwandan genocide from which Dorothee and her family miraculously fled when she was 12 years old.

In Dorothee's workshop 4 participants will explore their own work and ideas employing the methods of voice, story telling and movement. Dorothee will draw on and unpack her creative process to assist participants to develop new ideas and performance based work. The focus will be on the future creation of socially and/or politically engaged works.

Provocation from Dorothee

"What does resilience mean to you as an artist and a human being?"

Rise up Get equal. Carving through memory. Shaping tomorrow. Being present in the now. We are. In the Creative Exchange Lab, I want us to allow the voice, the body, the memory and the present to come in to conversation with one another, in order to reflect our times. I want us to explore the voice that speaks, the voice that sings, the voice that breaks, the voice that digs deep, deep into the place of memory, near and far, the voice that disturbs the peace, the voice that groans and travels through the shaking body, the voice that is untamed, the voice that is quiet, the voice that whispers through the storm, the voice that is urgent, the voice that is unrushed, the voice that is jubilant.

We are a celebration.

Laughter bursts and pulverises obstacles.

We are the voice that testifies of our times.

We shall explore ways through which to allow the body to move in unexpected ways in the space, paying attention to our surroundings, to the freedom we can still hold on to even when the space that is allocated to us dwindles away tightening its grips.

How to keep on telling our stories unedited?

When the voice breaks how to prolong the story with the body?

When the body stops moving how to push through with a whisper, even with a tremor?

I will invite you, if you want and if you can, to unearth the bends, the violence, the beauty from now and years past.

IBT SUMMIT

IN BETWEEN TIME

Sharing of and shaping individual memory and collective memory – through body, text and voice. We shall aim for that which links us together. Through improvisation we shall dare to be bold in pouring out that which inhabits us. Like streams untamed. Young tongues, remembering, creating languages, speaking current truths unedited. I want us to focus on the gesture in the rising body, in the shifting body. The body that deposits the violence, the chaos, the trauma unto the floor, into the walls, and out through the roof. I see bodies propelled, marching, running, falling, rising. I see bodies simply being present, unmoving, occupying space. I hear songs, I hear music, reminding us that, we are worthy, alive and unabashedly buoyant.



[Cigdem Aydemir](#) is a Sydney-based artist working in the mediums of installation, performance and video art. Her socially and politically engaged art practice investigates possibilities for intersubjective and transcultural communication with an interest in post-colonial and feminist issues.

Much of her work expands on the veil as a culturally constructed site and as material realisation, while exploring the veiled woman cipher as resistant female other and as lived experience. Through critiquing, decolonizing and

queering mechanisms, Cigdem questions established relations of power, while producing work that is driven equally by research, play, criticism and humour.

Image credit: © Cigdem Aydemir, Whirl, 2015

For the In Between Time Summit **Cigdem Aydemir** presents **The Ride**, a film work made in collaboration with members of the public. Using a simple playful motor cycle ride she creates an incisive response to the wave of anti Muslim sentiment and consequent viral digital campaign using the Twitter tag #illridewithyou which took place in Australia in 2014

In her workshop 4 participants will explore their own work and ideas employing the methods of live installations. Cigdem will be drawing on and unpacking her creative process to assist participants to develop a proposal for a new performance based artwork. The focus will be on the future creation of socially and/or politically engaged works.

Provocation from Cigdem

“Words can wreak havoc when they show or half show things which existed in an implicit, confused or repressed state” - Jean Paul Sartre

What are the words we are not telling?

What are the sensations, sights and sounds we are holding back?

What is our story? What does it mean for us to connect, to desire, to identify?



4) How to apply

We are happy to accept your answers to the application questions in a format which suits you. This includes written applications and links to video/audio. All applications will need to address the questions in the application form (in a separate document). The application form requires the following:

- Selecting the preference of the international artist you wish to work with
- A brief bio
- A summary of your previous practice
- A brief outline of why you would like to take part and why you feel you should be selected
- A short response to the invitation by the artist whose workshop you hope to join
- Links to your website and examples of previous work (video, photos)
- Completed equal opportunities form

5) Selection Criteria

Applications will be scored by External Artist Advisors, Diverse Actions Panel Members and members of the IBT staff team. We normally receive approximately 150 applications for artist opportunities.

We will seek to longlist a third of all applications and are offering opportunities to 12 artists.

What are the selection panel looking for?

Well thought-out proposals from artists with a strong and unusual vision and clear explanation of how the Creative Exchange Lab will impact their practice. Applications will be scored against the following criteria:

- Shared values with IBT Summit;
- Commitment to participate in the wider programme of the IBT Summit's conversations, workshops and reflections;
- Artists with a track record or clearly expressed interest in live art (this includes artists who are interested in expanding the boundaries of their artform and/or artists interested in cross-disciplinary experimentation/exploring the edges of artistic practices/artform boundaries and/or artists who seek new ways of working);
- Openness to collaborate, reflect and respond to new ideas;
- The potential to create a balanced interdisciplinary and cross-generational cohort to encourage peer learning;
- A commitment to be documented and to engage digitally in the lead up to, during and after the Summit.

Key dates

- Application deadline: 28 June 2019
- Longlist selection and shortlist panel: 1 - 12 July 2019
- Decisions communicated to applicants: Week of 15 July 2019

