

## Review Article

# Three Examples of Artist Residence Programs in the Context of Nature-Culture Continuity of Today: Jatiwangi Art Factory in Indonesia, Heartbreaker in Czechia, and Nau Coclea in Spain

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### Abstract

Relational art studies are important in terms of considering thinking about a subject, dialogues, and places as an art form. However, to understand and interpret the relational aesthetic in question, it is necessary to understand the past and present social, political, and economic situations/problems that have an impact on art production. In this study, information compiled on the relationship between nature-culture-art is included, as well as the artist's studios mentioned in the title were visited by invitation, and our own artistic practices that were held there for a certain period of time were examined and evaluated. In this context, in the section of the study called "Utilitarianism and Art Production in the Context of Nature-Culture", the concept of pragmatism is explained in the context of its relationship with nature. Again in this context, the relationship between art, pragmatism and nature is examined. Considering the importance of non-profit artist residence programs, which are not affiliated with any official institution in the intellectual and practical artistic production of the artist or artists. Under the title of "Artist Residence Programs as a General Evaluation (Artist In Residence-AIR)", a brief history of the artist residence programs and Dutch Culture/TransArtist web portal, which covers international artist residence opportunities established in the 90s, explains its scope, opportunities and conditions. In this study, which was created on the basis of the continuity of artistic production, artistic studies were carried out in residency programs in Indonesia, Czechia and Spain in different parts of the world, and documentary videos were shot about these works and the destinations. The three exemplary artist residence programs in the study are; Jatiwangi Art Factory (JAF) from Indonesia, heARTbreaker from the Czech Republic and Nau Coclea from Spain. Under the title of "Artist's Production Practices in the Context of Nature-Culture", the relationship between nature and culture during the intellectual and practical production of the work of art as a process is explained, based on the author's own experiences as an artist. In the conclusion part of the study, the differences and similarities of the three examples given to the artist residence programs in line with the travels and artistic experiences and the unique roles they play in the artistic production processes are mentioned. In order to understand the nature of this study, it is recommended to watch the videos with URL links in the Bibliography section.

**Keywords:** relational art, art production, pragmatism, transdisciplinarity, artist in residency, studio

## Derleme Makalesi

# Günümüzde Doğa-Kültür Sürekliliği Bağlamında Sanatçı Rezidans Programlarına Üç Örnek: Endonezya'da Jatiwangi Art Factory, Çekya'da Heartbreaker ve İspanya'da Nau Coclea

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### Öz

Bir konu hakkında düşünmenin, diyalogların, gidilen mekânların bir sanat formu olarak ele alınması açısından ilişkisel sanat çalışmaları önem arz etmektedir. Ancak söz konusu ilişkisel estetiği anlamak ve yorumlayabilmek için, sanat üretiminde etkisi olan geçmişteki ve günümüzdeki toplumsal, siyasal, ekonomik durumları/sorunları anlamak gerekmektedir. Bu çalışmada doğa-kültür-sanat ilişkisi üzerinden derlenen bilgilere yer verildiği gibi, başlıkta belirtilen sanatçı stüdyolarına davet yoluyla gidilmiş olup belirli bir süre orada gerçekleştirilen sanatsal pratiklerin incelenmesi ve değerlendirilmesi yoluna gidilmiştir. Bu bağlamda çalışmanın "Faydacılık ve Doğa-Kültür Bağlamında Sanat Üretimi" adını taşıyan bölümünde, pragmatizm kavramı doğayla ilişkisi bağlamında açıklanarak anlatılmaktadır. Yine bu bağlamda sanatın, pragmatizm ve doğayla olan ilişkisi irdelenmektedir. Sanatçı veya sanatçıların düşünsel ve pratik sanatsal üretimlerinde herhangi bir resmi kuruluşa bağlı bulunmayan ve kar amacı gütmeyen sanatçı rezidans programlarının önemine binaen çalışmanın, "Genel Bir Değerlendirme Olarak Sanatçı Rezidans Programları (Artist In Residence-AIR) başlığı altındaysa fikir olarak sanatçı rezidans programlarının kısa tarihi ve 90'lı yıllarda kurulan uluslararası sanatçı rezidans fırsatlarını kapsayan Dutch Culture/TransArtist web portalı, kapsamı, sağladığı imkanlar ve şartları anlatılmaktadır. Sanatsal üretiminin sürekliliği esasından yola çıkarak oluşturulan bu çalışmada, dünyanın farklı yerlerinde Endonezya, Çekya ve İspanya'daki konuk sanatçı programlarında sanatsal çalışmalar gerçekleştirilmiş ve bu çalışmalar ve gidilen yer hakkında belgesel videolar çekilmiştir. Çalışmada söz konusu olan örnek üç sanatçı rezidans programı; Jatiwangi Art Factory (JAF) Endonezya, heARTbreaker Çekya ve Nau Coclea İspanya'dır. "Sanatçının Doğa - Kültür Bağlamında Üretim Pratikleri" başlığı altında ise, yazarın sanatçı olarak kendi deneyimleri üzerinden hareketle sanat eserinin, süreç olarak düşünsel ve pratik üretimi esnasında doğa ve kültürle olan ilişkisi anlatılmaktadır. Çalışmanın Sonuç bölümünde ise, yapılan yolculuklar ve sanatsal deneyimler doğrultusunda sanatçı rezidans programlarına verilen üç örneğin farklılıkları ve benzerlikleriyle, sanatsal üretim süreçlerinde oynadıkları özgün rollere değinilmektedir. Bu çalışmanın niteliğini anlamak için, çalışmanın Kaynakça kısmında URL bağlantıları verilmiş olan videoların izlenmesi önerilmektedir.

**Anahtar Kelimeler:** ilişkisel sanat, sanat üretimi, faydacılık, disiplinlerarasılık, sanatçı rezidans programları, stüdyo

## 1. INTRODUCTION

As seen in today's art dynamics and art production process, as a society, as individuals, as artists, "as consumers, we participate collectively in the production of the institutions, rules, products, and brands around us". Today's society, which Paul Mason likened to a factory, is the product of "Post-Capitalism". "Just as every big factory has become a political community that no one can silence, information technologies have a similar effect today" (Sirkeci, 2015). According to Mason, Post-Capitalism is a phenomenon that includes many things that we do in our daily lives without realizing it which emerged with the change in information technologies and prepared the end of capitalism. When we look at the location of the official institutions that finance art productions on a global scale, it is remarkable that while it is more concentrated in metropolitan centers, it is less in different regions and natural habitats. At this point, independent guesthouses for artists (Artist in residency, AIR) that support art productions in nature, far from the metropolis, have great importance. Because the utilitarian approach of these non-profit organizations that put the Capital / Post-Capital factors on the back burner is in the social context. In this study, together with video designer and academician Güneş Özayten, three artist residence programs were examined in three different places (Indonesia, Czechia, Spain), away from the metropolis, in natural life, in terms of communication and financial resources, artistic production, disciplinary approach and location strategies. In the Artist Residence Programs (AIR), the ways of influencing and being affected by elements such as place, geography, society and culture are used in our own artistic works. In order to associate artistic production with AIR, tools to reflect the region and the society the artist came from were used. These were video recordings, interviews, exhibitions, lectures and speeches. The themes of the documentary videos of Lena Zikmundova, the video designer working under AIC heARTbreaker in Czechia and Güneş Özayten were mentioned. Moreover, the experiences in which contexts we associate and produce our own artistic works are presented in the last section. The common denominator of these residence programs is to provide cultural benefits to the people of the region.

The first art residence visited in Indonesia Jatiwangi Art Factory in 2019, in addition to enabling cultural exchanges such as movies and conferences organized for educational purposes for the public and school students in the surrounding region, also provides a basis for transdisciplinary discussions, rational observations and experimental applications, especially for experts and artists in their fields. Since 2005,

JAF's projects have ranged from small to large collaborations, with local villagers, collaborators abroad and guest artists coming to work with JAF, as well as mutual projects where the collective travels internationally. The second destination in 2021, the Czech studio, gallery and home in the village of Ceska Briza, Pilsen, in Czechia, the founder of heARTbreaker, Srac Sam, offers a proposal and an attitude about the production and display of site-specific art in the countryside. This living space is also a sustainable project with a socio-cultural context in which the guest artists and participants go back and forth between the studio, gallery, kitchen, living room and garden, and when events such as speeches, panels and exhibitions are organized, the villagers can also participate together with the guests. The third example is in Nau Coclea, located in the countryside of Girona, Spain, where transdisciplinary works such as video art, music, writing, performance, land art, walking art and nomadic art are supported. The common feature of these three residences is; providing guest artists with artistic production processes in harmony with their geography and culture. Thus, artists reflect the relations of nature and culture both to their own society and to the societies they go to.

## **2. UTILITARIANISM and ART PRODUCTION in the CONTEXT of NATURE-CULTURE**

Social benefit aims to produce solutions to the needs and problems of the society. Today, social and environmental risks such as population growth, unemployment, health, education, law and gender inequality, pandemic, climate change, drought threaten not only human society but also the future of our nature and planet. Social, scientific and artistic studies aiming at sustainability seek solutions to these problems by raising awareness. In addition, nature itself contains a lot of knowledge and experience about social solidarity and production. The social benefit relationship can be made over nature as well as through work, invention or social studies. For this reason the social benefit relationship can be made through nature as well as the artwork. For example, bees, ants, spiders or silkworms navigate more rationally and perfectly than a human can, determine their social class, use their defense mechanism, weave their living space (comb, web or cocoon). When we look at these productions in terms of their relationship with society, we see that humans do it consciously and animals do it instinctively/intuitively. That is the difference between humans and animal. When we look at the hierarchical relations of bees or ants in the context of socialization, the union of the queen and the working class is within the social order. It is not possible to describe the labor of bees or ants as an artwork. Because

it contains many contradictions. Human beings carry the concern of making the production of artworks popular and accepted by the society. However, when we set out from the principle of "Pragmatism (Utilitarianism)", the fact that both the artists' and the insects' production activities have a scientifically social quality brings them to a common denominator. Although productions related to nature, inspired by nature, are in the field of design and biomimicry. It can be said that it approaches the field of art to the extent that it raises questions from social or political perspectives. At this point, when we look chronologically from the vanguard/avant-garde movements in the history of art to the present, we see that the function of art is actions that oppose the consumption-oriented course of the world. The 20th century avant-gardes, from Dada, which came out as a rebellion and supported artistic production by chance, which destroyed the social and cultural order in the First World War to the Generation 68's movement, to the Situationist International were emerged to benefit the society. Situationists took an active role in the liberation movement by opposing the authoritarian regimes that tried to shape their relations in line with the "philosophy of spontaneity" . In addition, they focused on the phenomena in nature, natural life, and sought solutions to social problems by being inspired by nature. Joseph Beuys, one of the conceptual artists, was interested in bees and their lifestyles. For example, he created and developed his own theory of art by idealizing plastic forms, such as wax formed by the warmth of the organism in art. "The artist has used art as a tool for social transformation. According to Beuys, all creative thinking is art; Thinking and saying are forms. In other words, what he advocated and developed in his theory of 'Social Sculpture'; is that the world lived by thinking begins to take shape just like a sculpture" (Senel, 2016).

From Dadaism to the Situationist International, 20th century avant-gardes took an active role in the liberation movement, opposing authoritarian regimes that tried to shape their relations in line with in order to benefit society. Later, the first thing that comes to mind at this point is the Land Art approach: to purify nature from destruction, to seek answers to the problems of our ecosystem with spatial arrangements and changes aimed at improving and restoring nature... Another art movement Arte Povera's spokesman Germano Celant claims that instead of artists creating representations of nature elements, they get in touch with nature and become a part of it; artists should feel, breathe, travel and understand it. While Celant argued that "the only way to overcome the social system that is being forced upon the artist"

(Atakan 1997: 38-39). From this point of view, the boundaries between art and life are removed. Approaches to influencing other disciplines and transdisciplinary work. The understanding of constructing situations here is an avant-garde approach. For the avant-gardes, "art should announce or prepare the world to come", but rather than rebuilding the world today, it is essential to learn to live better in the world. Because the aim in the production of artwork is not to form imaginary realities that contain ideology, but to "establish the artist's forms of existence or behavioral models within the existing reality" (Bourriaud, 2005: 20). The theory of relational aesthetics is based on dialogue, network of relations, and sections from realities. It focuses on how to find answers to problems and records related to the subject. Because the aim is to show the social structure and relational context of the work of art for human beings. As seen in relational art practices, with the participation of the artist's environment, the work of art produced jointly with the public in the space determined in the public space interacts with the society, the influence of other disciplines by art and the use of this interaction in a way that will benefit nature is again within the field of ' Utilitarianism ' and ethics.

Other definition of utilitarianism is Pragmatism, of the origin word 'prágma', meaning 'work, action' in Ancient Greek. Pragmatic, on the other hand, literally means business-oriented. Utilitarianism, which is the definition proposed by the Turkish Language Association for Pragmatism "is a philosophical movement founded on the basis of thinking about practical results, oriented towards reality and action" (Türer, 2009: 165-185). Utilitarianism, which is used in the context of economic method and theory in social sciences, associated with pleasure in moral and political philosophy, and which can be measured with pleasure and pain; in this study, it is important how it touches the situations after anthropocentrism (Marshall, 2005, s. 236).

When we look at the element of utilitarianism from the field of art, it focuses on the relationship between art production and society. In this context, the questions and their possible answers are gathered under the roof of the sociology of art. When the common denominator in art is "benefit", it spreads to a very comprehensive and wide area. When we look at social history studies, it is seen that the formation of art, society, morals, and ideas goes in parallel with the emergence of art movements. The relationship between art and society covers the field of art sociology: State and art policies, the relationship of art and ethics, the understanding of freedom/autonomy of the individual, society, state, the parameters in the field of art criticism, the concepts of nationality-

universality-globalization etc., many subjects can lead art to transdisciplinary channels. For this case, it is not possible for an artist to work with a single medium in a single space today.

Many non-profit artist residency programs operate as well as official organizations that support independent art production activities. The artist experiences the space, both intellectually and with the movement of their body, wherever they travel. In a sense, the performative processes, personal dialogues of/about that place are included in the field of art.

From this perspective, art production encompasses a long process. Artist; with the choice of subject, material, space etc., from the beginning to the end of the artwork -that is, until the stage of exhibition- is in search of meaning thanks to visual forms. The artist creates the production stages by including the places, people and disciplines related to the place they need to go with this search for meaning. Today, with the participation of different disciplines such as social sciences and politics into the field of art, the perception of the audience looking at the painting on the white wall of the gallery, which is seen as a traditional exhibition space, has changed. The formation process of the artwork has turned into an art form, and the place where the artwork is produced has turned into an exhibition space. This space can be the artist's studio, which is the witness of the production processes within the context of the artwork, or the network of relations established regarding the production of the artwork and it can be the nature itself, which includes field researches. Today, when new media opportunities are used frequently, for example when we look at virtual exhibitions and artist blogs, it can even be said that the exhibition space is a laptop. From this point of view, the audience; it is translated into a participant/receiver, in which they are involved in art production.

### **3. AS a GENERAL REVIEW of ARTIST RESIDENCE PROGRAMS (AIR)**

When the formation of the Artist Residence Programs is examined from a chronological point of view, it can be said that the first traces of it were found in the 16th century. In 1563, the Florentine Medici Family and the Painter Giorgio Vasari founded Academia del Disegno, an academy of art to support and develop the practice of artists. In the 17th century, the French government provided artists with a scholarship called the "Prix de Rome", which offered 3 to 5 years of education in institutions such as Palazzo Mancini in Rome and Villa Medici in Florence. In the 19th century, under the influence of the Impressionist Movement, groups of

artists emerged in the countryside that supported the production of art in an open air environment. At the beginning of the 20th century, the Bauhaus' structure aimed at serving the society as a reaction against the academic education system attracted attention, and the Artist Placement Group (APG), the first major artist residence, was established in London in the 1960s. While the organization played an important role in the history of conceptual art throughout the 1960s and 1970s, it also sought to actively reposition the role of the artist in political and socioeconomic contexts. The importance of APG is; in a period when state policies that encourage the effect of art on society are being processed, the artist's guesthouse model allows art practice to be freed from the dominance of high arts and to pave the way for experimental practices in art (Wikipedia, 2023). After 1990, the increasing globalization, the spread of the internet, the acceleration and ease of transportation technologies have enabled artists to go from one place to another and produce in that place.

From the 2010s to the present, AIR has had a great importance for the careers of many artists. There are many reasons for artists to participate in such programs. Foremost among these, for many artists who have graduated directly from faculties of fine arts or art academies, these programs are both a break and a stop at the very beginning of their careers, where they can perform art production activities for about a week to a year in line with the preferences of the artists, find sponsors for their artworks and/or can be defined as a stage where they can enter new artistic and cultural environments. For more established artists, these programs can be seen as a break or a step in the middle of their careers, meeting the time and space needs for their new artwork.

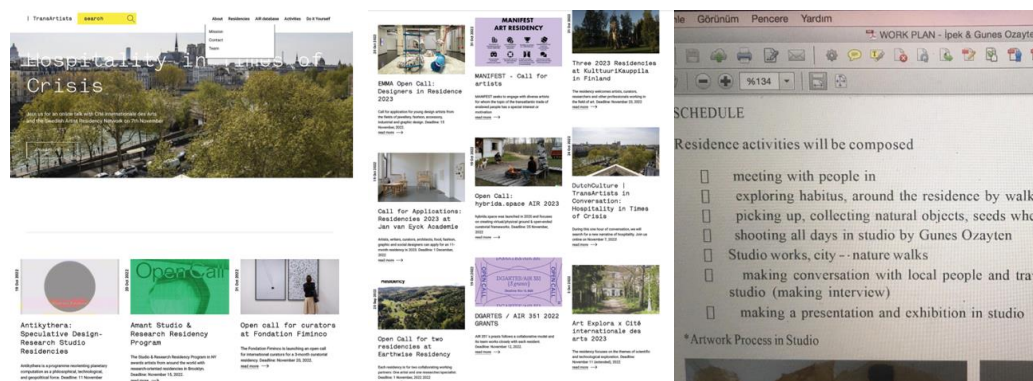
Dutch Culture | TransArtists web portal, which introduced the database of international artist residence opportunities established in the 90s in line with all these needs, helps artists find and access residency programs for temporary stay and work, as well as providing opportunities for international artist residency programs, give information and experiences about workshops. TransArtist, which includes the blogs, webpages, e-mail links and contact address of the artists, including their own experiences and research, is the biggest source of information about the residency opportunities of artists around the world, with approximately 1400 artist residency program opportunities in all countries in alphabetical order. TransArtist provides tools and services that encourage artists to "use" productive, innovative, independent living and working (TransArtist, 2022).



In short, TransArtist serves as;

- portfolio and application evaluation,
- grantor -covers travel, accommodation, and studio expenses-
- or database of artists' residency program owners who precondition that the artist covers all expenses and accommodation of the artist.

**Image 1.** View from TransArtist web page and a preliminary draft of the work in the application text  
**Source:** (TransArtist, 2022)



Many art projects which are on-site productions by making use of TransArtist, Resartis, etc. web portals have great importance in the careers of artists'. However, such projects must be based on very serious infrastructure works. A possible project should have an approach that seeks answers to a problem/question in itself from social, economic and political perspectives, can work with related disciplines in this way, and can present studies on the subject with a portfolio when it is necessary. Since there will be participation in the Residence Program at a certain time, what will be done during the stay should be planned by the artist. When these conditions are met, it is possible to be accepted to artist residence programs, just as success is achieved in artist fund applications.

#### **4. DISCIPLINARY APPROACHES and LOCATION STRATEGIES of JATIWANGI ART FACTORY (JAF), AIC HEARTBREAKER, and NAU COCLEA**

In 2019, the project titled "Aesthetic Mechanics of Flying Winged Seeds (Alsomitra Macrocarpa); Nature as a Studio", which was studied within the framework of the proficiency in arts program (equivalent of a Ph.D.), is based on the research of a seed that is very unique in the geographical context as it grows only in Indonesia (Özayten, 2021). For this purpose, communication was made with Indonesian Jatiwangi Art Factory (JAF) via e-mail and by sending portfolio, CV, letter of intent, PDF documents of the project from the TransArtist AIR database, which supports "site-specific art production" in that region. JAF's coordinator, Arief Yudi, was requested to provide accommodation and working space for the 3-day

performance and documentary video-based studies. When accepted, the travel plan was created with the expectation that the budget would be met by the coordinator.

Founded in 2005, Jatiwangi Art Factory (JAF), which is also the home of Arief Yudi's mother, in the village of Jatiwangi in Majalengka, Indonesia, is a conceptual way of how contemporary art and cultural practice, both artistic form and idea, and art production in rural areas. It is a community focused on being/could be in a relationship. Jatiwangi is an industrial area with tile factories built by the Dutch in 1905, and its historical structure is related to colonialism and liberalization. The artistic practices created at JAF, emphasize local rural life related to the earth and terracotta industry. Clay is at the center of all its artistic and cultural activities with the aim of strengthening society. It includes human resources specialist, designer of computer program, radio and TV program producer, graphic designer, musicians and guest artists. According to a report by the Washington Post, Indonesia ranks at the bottom of the world in terms of literacy rate. In the study, in which the literacy rate of 61 countries was measured, Indonesia ranks 60th in the research conducted by making use of variables such as libraries, newspapers, educational curricula, education systems, computer accessibility and population (Washington Post, 2016). Looking at the situation in the light of this information, curator, artist and culture producer Arief Yudi Rahman's -who is a member of an indigenous family and was born and raised in Jatiwangi, where people earn an income from pottery making- AIR initiative has geopolitical significance. Examining the research showing the rate of educational and cultural change in Jatiwangi since 2005 would showcase the cultural evolution of the people of the region.

**Image 2.** Jatiwangi Art Factory, 13'45" documentary video "Uçan Kanatlı Tohumların Peşinde"  
**Source:** (Özayten, 2019)



Aiming at recognizing local identity and creating new values on culture and art with clay, one of it's exploited resources, JAF participated in Documenta 15 in Kassel in 2022 with the "Kota Terrakota" project, between the Indonesian ecosystem and the lumbung ecosystem within 100 days, which they call the rural agenda. They created a rural school

based on dialogue and cooperation. Considering the studies carried out at JAF, it is possible to say the main purposes of these activities make the local people more conscious, the place inspires artistically, triggers artistic/intellectual productions in cooperation and makes people think about the city again. While supporting the artists' own productions, JAF also provides ideas about what is different or what is "ideal" from the experiences and conditions faced by the people of the region. Certainly, art production and presentation space can sometimes only serve the purpose of artistic sharing rather than the purpose of social education.

Another example of AIR is the AIC (Artist in Cottage) heARTbreaker in Ceska Briza, the village of Pilsen, Czechia. The contact information was accessed from the TransArtist web portal, just like in JAF. Upon the acceptance of the submitted project, travel expenses, daily expenses and a small non-profit accommodation expenses were covered by the artist, and working opportunities were provided by AIR coordinators curator Srac Sam and art theorist Denisa Bytelova.

In this respect, when we look at the example of Sam83 Gallery (2006) and AIC heARTbreaker (2013) by location, it is noteworthy that AIR is in a village of Pilsen, Ceske Briza, not in a big city such as Prague and Pilsen. Here, we realized our artistic productions at heARTbreaker for one week , and we witnessed a gallery structure and an artist guest house as an extension of an old house built by the curator Srac Sam with the traditional methods of Czech country house construction (DIY: do it yourself). This place is an example of how art can be made in a very natural way, even outside the city, in terms of its applicability "in situ and on time". It can be said that there is a metaphorical relationship between heARTbreaker's site -specific feature and the word meaning "Art heARTbreaker", and that the person who steps there for the first time tries to temporarily alleviate the feeling of hopelessness. "By bringing contemporary art to a place that was at first sight thought to be useless, Gallery Sam83 warns our attention against the unspoken but ever-present hegemonic nature of the big cities. Organized events in Āeska Břiza can be seen as one of the ways to overcome cultural patterns that produce a distorted balance of power" (Gallery Sam83 brochure).

**Image 3.** "AiC Česka Břiza heARTbreaker 2021, 6'10 " video  
**Source:** (Gallery Sam83, 2021)



Sam's long-standing project "A vision for a new culture and its place" is motivated by the desire to remove all artificial frameworks that create mental discomfort for a person. Setting up a gallery in Česká Břiza is one of the ways to overcome prejudices (Sam83, 2023) In this sense, the word of the art production and presentation space as an art form is important:

Without hierarchy and prejudices, with the belief that art is united with ordinary life, which we sometimes start to forget in our multitasking rush, Srac Sam gives a much different, more real meaning to contemporary art than the authorities impose exhibition deadlines and artistic content. (Vancat, 2016)

When looking at the artists participating in the AIC heARTbreaker Residence Program, it is remarkable that the artists mostly come from different countries and big cities. Providing artists with the necessary calmness to work and close to nature for practice their art projects, this "cottage" is a functioning platform for contemporary art connected to the activities of the Sam83 gallery. The fact that art is intertwined with life, the region where art is produced and exhibited is in outside of the metropolis, is actually an attempt to make an unusual statement as an ecological and social system.

This situation brings to mind the ethical approaches of Land Art artists to nature, environment and landscape. Land Art artists have a "militant" feature, such as restoring the soil to its original state and repositioning the space within itself, in a certain order, to purify that place from human destruction. Thus, it provides a "rethinking" of the planet, place, borders, region, space, habitat, fauna, and flora. But here, certainly, it should be remembered that sow the seeds of this "conceptual militant" attitude isn't only by land artists, but firstly in the 1910s, by Duchamp with the claim of "everything could be art!", then in the 50s by Beuys said "we were all artists!" that universal idea could transform society, after than in the 60s, situationists showed that not everyone was an

artist because people fell into the sleep of media and capitalism and therefore art was different from the monotony of this daily life.

**Image 4.** Nau Coclea's modular structure, in which areas such as studios, galleries, houses and gardens are moved or intertwined from time to time.



An example that fits well with land art and its transdisciplinary approach is Nau Coclea, located in the countryside of Camallera town in Girona, Spain, founded in the 90s by Clara Gari and José Manuel Berenguer. To add about the history of the town where it is located, the houses and churches in Camallera have the characteristics of a typical medieval structure, and it is seen that the region supports the settlement of the railway in the 1950s and the establishment of some small industries. Nau Coclea, is located far from the town with walking distance about 20 min. In Nau Coclea, where we had a two-week artistic experience, Clara Gari enabled us to communicate with the environment on the condition that we cover daily expenses, travel and accommodation expenses, and our artistic productions were supported by offering a working space. When we look at the projects accepted to Nau Coclea, we see that there are works produced by artists from different countries and cities gathered at Nau Coclea and blended with the sound, geography, culture and history of nature 'in that place' and 'at that moment'. From an architectural point of view, it consists of modular structures that are open to flexible use. It is also open to transdisciplinary studies, thanks to its structure that oscillates between home-studio-auditorium /screening/exhibition spaces in terms of function. It contains a paradox in that the space is both a specific structure and sometimes opening up to nomadic art practices.

While mentioning nomadic art practices, it should be noted that Clara Gari has been organizing the "El Grand Tour", which means "Grand Tour", since the 2010s. It can be said that it is a giant organization where artists and poets walk the 250 km road every year, with taking breaks in two weeks, that shows the Pyrenees, the region where art philosophers such as Walter Benjamin once resided, Nau Coclea, on its circular route. Besides that, from culture and art to anthropology, from

urbanism to geography, from landscaping to architecture, sociology, education, history, and health sciences, Nau Coclea has hosted many speeches that shows walking is an urgency rather than a waste of time. According to Clara Gari:

Body and mind, region and community: walking is a very powerful means of interaction that transcends cultures, human communities, geographical and human space, creativity and thought. From pilgrimages to protests, from awareness raising activities to landscape recognition activities, it comes together to "think and discuss, to walk and understand contemporary realities.

Nau Côlea is a center that organizes these meetings has 26 years of experience in a rural area and a transdisciplinary approach. It welcomes and supports artists who work with nature and seek community and environmental dimensions beyond just aesthetic work. It also explores ways to integrate the local community into the creative process itself (Gari, 2022).

In this chapter three different artist in residency programs located in different countries (Indonesia - Jatiwangi Art Factory JAF, Czechia - AIC heARTbreaker, Spain - Nau Coclea) far from metropolises where our art projects were accepted; were examined in terms of communication and financial resources, disciplinary approach and location strategies. In addition, experiences/observations about the contexts in which we relate and produce our own artwork will be conveyed in next part.

## **5. ARTIST'S PRODUCTION PRACTICES in the CONTEXT of NATURE-CULTURE**

*"Good artists don't need a studio."* Richie Culver

The fact that the artwork includes the flow of life, human relations, spatial patterns, different activities and production processes serves to create a more dynamic perception. In addition, the cooperation between art and science; it lays the groundwork for research, observation, rational studies, going from one place to another, realizing site-specific production and the partnership of different disciplines. In short, such a ground, scientific view and methods specific to nature; transforming the function of the artwork, it will mediate the artist to produce new discourses on mediums and exhibition practices.

In the text of the artwork prepared based on these problematics, the documentary video titled "In Search of the Flying Winged Seeds" (13 minutes and 45 seconds), presented as an alternative paradigm that summarizes the main backbone of the study. The video includes themes,

such as multi-disciplinary, art and science relationship, and botanical art. In order to get to know a plant the researches, presentations, events and this 3-week process were recorded at the place where the 12-hour flight from Turkey to Indonesia was taken. With the project "In Search of the Flying Winged Seeds" by following the *Alsomitra Macrocarpa* flying wings seed, attention is drawn to the collective and hybrid nature of the art production space through artistic practices. Here, the relationship between the seed and art-science is discussed. Thus, in the context of art production, more than one discipline was used. The project is to conduct field research in the Bogor Botanical Garden where the seed is located, to establish relationships with people there, to observe the oscillatory movements that have a place in the physics of the seed in nature, to examine the distribution of the seed from the geography books, the types of migration of plants, and biomimicry. It covers many scientific and social areas such as producing fighter jets inspired by the aerodynamic mode of the seed, which has a place in the science, participating in botanical art activities, and performing a game with the participants in Jatiwangi Art Factory. It would be more accurate to describe the project as "incorporating multi-disciplinary, transdisciplinary" rather than "interdisciplinary". Because, in the project, focusing on a perception of reality that spans time and space, which changes by approaching the concepts of multi-discipline, mobility in art, randomness, play and interaction; provides different opportunities to the artistic process of the project. First and foremost, artwork is removed from the borders of the studio and the artist carries research methods to different places. It is not the final finished form of the artwork, but its own production process, that becomes important. The transformation of the principles specific to science into art, the principles specific to art into science, that is, the intertwining of the functions of science and art. Artwork draws not only the artist and the art production space, but also the viewer/participant into this dilemma/relationality/interaction. This situation constitutes an example of the melting of the boundaries between life and art (Özayten, 2021).

When we look at the botanical artworks produced at the destination and the surface surveys based on material aesthetics, these works are not meant to be a representation of nature from afar, but rather by spending time in nature, observing in nature, collecting objects, bringing them together, transferring that object through scientific painting, etc., treated as an "art form". From this point of view, AIC heARTbreaker in Ceska Briza village of Pilsen city of Czechia, a Central European country, is at a different point. Unlike the other two artist residence programs,

since it offers a smaller living and working space, more than one artist or artist group cannot be in the residence at the same time. Accordingly, it enables to develop a much more individual approach in terms of artistic production. In Güneş Özayten's video "Nature as a Studio", the simultaneity of processes and productions, such as the video shooting of a concept artist interview specific to the artist residence program, where daily life and artistic production practices are intertwined, observing nature, collecting materials and performing scientific botanical drawings are handled. In addition, a presentation of our own work was given to the students of Denisa Bytelova, one of the hosts of AIR heARTbreaker and who also teaches Art Theory at West Bohemia University Sutnarta Faculty of Art and Design in Pilsen. In the videos "Nature as a Studio" and "Nature as a Studio 2" heARTbreaker representative Denisa Bytelova and Nau Coclea founder Clara Gari were interviewed. Thus, the stories of artistic production spaces and artist residence programs become a part of the work.

When visiting Nau Coclea in Spain for the first time, modular structures with ecological architectural features attract attention. These buildings recreate the home-studio-exhibition function according to the artist's project. From the eyes of an artist who goes there for the first time, first the land, the materials around, plants, and trees are discovered. The relationship established with nature by walking, touching and observing can determine the conceptual dimension of the work spontaneously. In our botanical painting project named "Nature as a Studio", although the subject and technique are predetermined, the selection of the surrounding plants for painting is important. For this reason, we take walks in nature every day during our stay for two weeks. However, after a while, our work ceases to be a botanical painting without a break, focusing only under the light in the indoor studio. The relationships established with the environment add another dimension to the work. Because our discoveries on the way of getting to know new people, the house we will live in, the garden, plants and animals add a different perspective to this project, within the daily life practices in which our own family life is also involved. Being in the natural life also provides an environmental doctrine, pedagogical education and emotional connection with nature. For example, the youngest member of our family, less than two years old Öykü took the responsibility by seeing that the chickens roaming in Nau Coclea had to go to the chicken coop at 8 pm, someone who was there at that hour had to close the door of the coop. There, we witness the happenings like the care of Clara Gari and her husband Salvador Giral's own vineyard, the arrival of a wild



boar to the area one night where the coop is located, the dog informing about the situation... It can be said that our existence in events is more than becoming the narrative of the situations as an artistic view/practice. Our participation in the moment and the place there, recordings these moments on video from time to time, and even sometimes Gari calls us as a "neighbor"; despite the contradiction that human being has created for centuries between balancing and suppressing, it shows how to focus on nature and establish/learn from it in a balanced relationship. In Nau Coclea, it can be seen that an area of sensitivity open to discovery is formed between people, culture and nature, for example, percussion artist Jordi Grolla, who performs art at certain times of the week, gives rhythm lessons to people from the surrounding region. Or the fact that Gari planted the Indian Ficus Laurel seed she brought from there after living in India for many years in the past, and that the tree has grown considerably today, shows us the record of the time spent in Camallera. Considering that nature is a set of events, the botanical drawings of blackberry, jacarenda, blackthorn and wisteria plants made in two weeks and the exhibition "there", albeit for a short time, with the participation of the architects who designed and built Nau Coclea, reminds us not of the finished work of art, but of the surrounding area. It also focuses on the process of what is happening. To sum up the artist's studio is the space where they think, perceive, practice and is present with all their being.

**From Interview PIZMO, 47 (by Denisa Bytelova & Srac Sam) heARTbreaker, Ceska Briza**

**Denisa Bytelova:** ..., your work is connected with nature. Please can you describe you concept "nature as a studio"? (in detail describe what are you doing)

**Image 5.** "#2" mixed media, 100 cm x 100 cm, Ceska Briza, 2021



**İpek Şenel Özayten:** The artist's travels from one place to another, interacting with the environment they have acquired there, sharing their own experiences/successes with their surroundings can turn into a political tool that contributes to cultural diversity. From this point of view, in my works natural materials such as soap, iron, wood, glass, or felt, which can be plant or animal parts, are aestheticized and represented as works of art, while scientific drawings are included in my production practice within the framework of my production practice. This is the relationship between science and art. The difference, contrast, and integrity created by the material painting produced with all this representation and aesthetic concern, botanical drawings made in accordance with scientific measures and qualities, highlight the multidisciplinary element that is frequently encountered in today's art.

It cannot be said that the surface, which is considered as a space, limits all these elements by separating them from their nature. On the contrary, they make sense of the surface and force or even destroy its physical boundaries. Again, an example that can be given from nature is that it is a whole that exists together with the opposite of everything, and based on this example, the emotions and thoughts reflected by personal artistic works of mine will be understood more clearly and better. In this context, the feeling that the process of personal artistic works of mine does not definitively begin and end in a certain place is also reflected. Just as the physical boundaries of the surface as a space are blurred in these works, the certainty of the role played by a space in the process in which these works take place is also ambiguous. What matters are the processes and actions. For this reason, each creation process can trigger another aesthetic creation process in my mind as a successor or simultaneous. The definition of "Nature as Studio" also points to these situations (Pizmo, 2022).

**Image 6.** "Nature As a Studio", 13'07"

**Source:** (Özayten, 2022)





made in 2019, 2022 and 2023, in all three of these videos, it is seen that points such as the relationship between art and space, artistic production processes, and multidisciplinary approaches come to the fore. The images in these videos take place in the artist residences, where the author of this report and visual artist and her husband, Güneş Özayten in three different countries with different cultures, different ecological structures and different socio-economic conditions on two different continents. They are video recordings that include processes such as studies, observations, contacts with people, workshops, journeys involving various discoveries, etc. The daily life of the couple is also included in the videos as an aspect of the documentary aspect of the work. In the second video, "Nature as a Studio", 1.5 year-old Öykü Özayten, the new member of the family, joins them. In this video, the relationship that the child establishes with the environment becomes a part of the naturalness of the work.

The production of the videos does not end with the completion of the shootings and thus the completion of the processes. In fact, each video is not finished with the completion of the shooting, the processes and returning to Turkey, but the completion of their editing. At this point, experiences in different places make each video different from each other. The first video, "In Search of the Flying Winged Seeds" includes part of the author's proficiency in art project. As seen in the documentary video recordings, to examine the *Alsomitra Macrocarpa* seed, which can go hundreds of meters away, not under the main stem, one goes to the Bogor Botanical Garden in its homeland, Java Island, Indonesia. There is a fictionally different choice in this video. Seed shots are shown at the beginning and end of the video. The artist residency program in Jatiwangi, a city close to Bogor, Jatiwangi Art Factory is visited by invitation, and a representation of a paper seed is created with the guest artists and students there and an attempt is made to blow it by artificial wind. And then she attends a botanical drawing workshop organized by IDSBA (Indonesian Botanical Artists Society) in another city, Yogyakarta. All these travels, field studies, AIR experience, drawings draw attention to the multidisciplinary nature of art. After the first images, the video includes artistic work processes in the cities of Jatiwangi and Yogyakarta. This video ends where it started and ends by emphasizing the point reached after experiences in a certain period (Özayten, 2019).

In the second video, "Nature as a Studio", we witness the AIR experience in Ceska Briza, AIC heARTbreaker, the village of Pilsen, Czechia, where the video director and his family went to continue their

art work. The subject of the video is how the artist (his wife/visual artist) internalize her relationship with the place, environment and nature she came to realize her artwork and reflects it on her production. Reflections of the serene pastoral nature of the Central European countryside, and the role that exploration plays on excursions in and around the village, on botanical drawings are emphasized (Ozayten, 2022). In this video, their travels from one place to another show the artist describing her own art practice both to the AIR program and to students of Denisa Bytelova, the art theorist and the host of AIC heARTbraker. In addition, she discusses the inclusion of her own art practice in life, with conversations with the hosts around a lunch where the guest artist prepares foods that reflect their own culture (GallerySam83, 2021).

The third video "Nature as a Studio 2" is based on the idea of the time and place passing in Nau Coclea which is an example of AIR and land art approach in nature in Spain by the same artist and academician family. During the art production stage in nature, the disappearance of the concepts of place, border and time is witnessed. Each of the visited artist residency programs are places that have the potential to bring together different artistic disciplines and production styles such as land art, performance art, music, video art, make joint productions and/or interact with each other. However, the cultural structure and characteristics of the region, where the artist residences are located are effective. For example, the video "Nature as a Studio 2" used percussion work with the local people in the studio in Nau Coclea, Spain, and music composed of Catalan melodies by percussionist Jordi Grolla, who performed a duet with another musician. With this aspect, it will be seen that "Nature as a Studio 2" is the only video in which music is used - even recorded live- in these three videos. Except this, a linear understanding based on real time was preferred as a fictional understanding in the videos of "Nature as a Studio" and "Nature as a Studio 2" (Ozayten, 2023).

As can be understood from all these contexts, each of the production practices and experiences in three different artist residence programs, where the artist and her family have the opportunity to travel and work at different times, are different and unique. The most important common point of three different residences with different geographies, different cultures and different socio-economic realities is that the temporary artist experiences the environment, while doing this, he comes into contact with different artists or the public in the context of relations, or presents his experiences and productions through seminars or presentations. (Like artist presentations at Jatiwangi Art Factory or

Sutnarka Faculty of Art and Design, workshop at Jatiwangi Art Factory or exhibition opening at Nau Coclea) This exchange is mutual. The saying of the Greek ancient philosopher Heraclitus, "you can't step in the same river twice", is valid in terms of artistic processes today. This saying emphasizes the change in the universe, the continuity of this change and that nothing stays the same. For this reason, when you step in the same river again, that water is not the same water and the person who steps that water is not the same as before. In this context, it is a fact that each unique experience of the artists affects the places they stay and the environment they are in contact with, intellectually. The intellectual and practical uniqueness and originality of artistic production processes necessitate this. During the workshop at Jatiwangi Art Factory, in the video "In the Search of the Flying Winged Seeds", a participant asked "Is this a game or art?" while winged seeds cut from paper were being created and blown away. That's why the artist's answer to the question is "game" (Ozayten, 2019).

The fact that AIRs are located near or in settlements such as villages or towns, causes them to take part in a production relationship specific to their own culture. On the one hand, this means that the local culture interacts with the visiting artists and promotes them. As a metaphor, this situation can be similar to the fact that in nature, when honey bees collect the sap from flowers, when they take off the pollen on them and land on another flower, they infect that flower and fertilize it as a carrier. The productions of artists and everything related to that cause them to ask and pursue new questions. Therefore, this situation will contribute to the solution of the problems of the society in which the artists go and live, as well as in terms of their own thoughts and production. In this context, it will be seen from a dialectical point of view that the results of the first trip to Indonesia cause the trip to Czechia, and the experiences and process of the second trip lead to the trip to Spain.

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The research doesn't require an Ethics Committee Decision.

### **Conflict of Interest Statement**

The author declares that she has no conflict of interest.

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