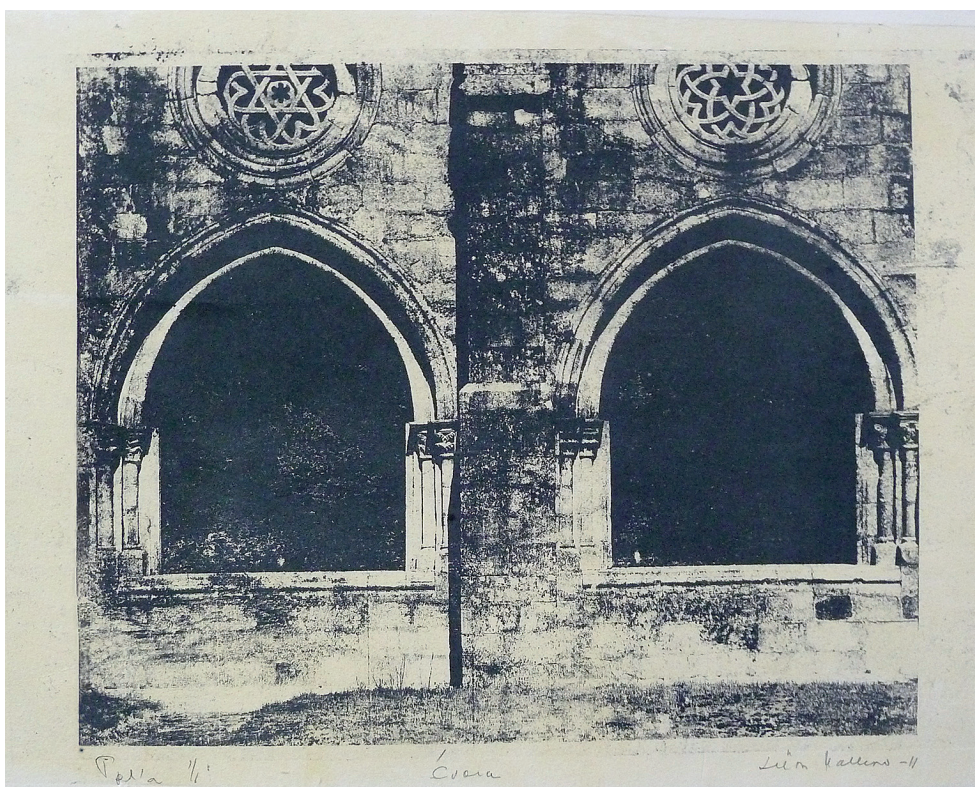


Rita Vargas de Freitas Matias

International Artists-in-Residence 1990–2010

Mobility, Technology and Identity in
Everyday Art Practices



JYVÄSKYLÄ STUDIES IN HUMANITIES 300

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Everyday Art Practices

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UNIVERSITY OF JYVÄSKYLÄ

JYVÄSKYLÄ 2016

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ABSTRACT

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Considering the exponential growth of artistic residencies between 1990 and 2010 at an international level, artists working in associated mobility programmes have been challenged by unsettled transnational working practices and competition. This, in turn, provides them with the opportunity to develop their creative processes. It is shown that artists'-in-residence openness and willingness to travel internationally is, on the one hand, related to the development of information technology, and on the other, supported by travelling facilities, which have impact on lifelong learning and cultural maintenance. Whereas change of geographical environment is often associated to psychological and physical conditions, artists' statements reveal the dichotomy and paradox between globalization, collaboration and dispersion *versus* isolation, individualism and concentration. Possibilities for documenting and circulating artworks through digital communication tools and *in-situ* supply support and generate knowledge and recognition.

All these possibilities, however, are challenged by uncertainty. The acknowledgment of cultural differences and barriers is expressed by artists in the most varied ways, especially through performance art and site-specific installations. As a source of inspiration, cross-cultural environments are negotiated by artists' hybrid identities, situated at the intersection of Western and Non-Western aesthetic traditions. Artists' cross-cultural environments are composed of international and intercultural communication issues and practices, where the sense of place, environmental awareness through multisensory experiences and the importance of everyday routines are reflected.

Methodologically, this research is two-fold, based on a qualitative content analysis of selected artists-in-residence statements and artworks, and on a conceptual framework developed on social processes, artists' individual motivations and technology purposes.

Keywords: artists-in-residence, mobility programmes, creative processes, cross-cultural environment, hybrid identities, mobility, technology, digital media, cultural hybridity, intercultural communication, sense of place, environmental awareness.

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When I received the message saying that I was selected for an artists' residence in Japan in 2007, I asked my good friend and printmaking master Bartolomeu Cid dos Santos (1931–2008) to write a recommendation letter for me. The last time I saw him, I sighed: "I wonder how I could ever achieve such intellectual brightness..." What I had in mind was his deep insight into art, also developed by his background in the distinguished tradition of knowledge of former generations, admitting that graduating from the University of Fine Arts was not enough for writing poetic texts about art in a confident way. Bartolomeu's answer to me was: "You will have to learn everything by your own means."

After Japan, in the year 2009, I got a grant and flew to Finland, to Jyväskylä Printmaking Centre – now Ratamo Printmaking and Photography Centre. Here I met Annika Waenerberg, where it was finally possible to discuss my intentions of starting the project for a doctoral research about artists-in-residence. After two years of struggle, I was finally granted a 4-year financial support for the research project, by the Foundation for Science and Technology (Portugal). Meanwhile, I have had a child, so now I am a mother also.

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Jyväskylä 15.6.2016

Rita Vargas de Freitas Matias



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1 INTRODUCTION

The amount of cultural production today is expanding so rapidly that the research related to it is, by no means, accompanying its growth. Even though museums and art galleries form a representative slice of cultural production, in general, art production is shifting to other contexts of display and distribution of artworks.

Considering the expansion of globalization and the development of information technology, especially since the beginning of the 1990s, travelling artists, more specifically the so-called artists-in-residence,¹ have been exploring new ways of working through associated mobility programmes (Gardner 2013; Hollywood and Schmid 2012; Mürsepp et al. 2007; Tuerlings and Ostendorf 2012).

Generally, unless we do not consider classical texts by Walter Benjamin ([1936] 2008) and Theodor Adorno and Jay M. Bernstein ([1991] 2001), existing studies concerning artists and travelling tradition (Ash 2011; Chen and Nath 2005; Harris 1999; Harris and Howarth 2014; Lübbren 2001; Sen 2001), the relationship of technology with creative processes in a mobility context has been scarce (Kangasluoma, Farinha and Uzelac 2006; Mäkinen 2009). Some authors, though, have questioned its implications on the economy, socio-politics and education (Kupiainen, Sevänen and Stotesbury 2004; Molz 2008; Stallabrass 2003), while others focus on the role of curators or artists exhibiting in distinguished contemporary art galleries, art museums, and art fairs (Anthes 2009; Winking 2012). *Creative processes* is a term understood here not only as artistic creativity expressed through the creation of artworks as a product, but also as the process of managing the product through the person, for example, by the way the artists-in-residence manage documentation of their artworks, in

¹ There is no consent on the definition of the phenomenon and of the term *artist-in-residence*, as DutchCulture | TransArtists mentioned on its website. Accessed November 2, 2015. <http://www.transartists.org/residency-typology>.

which sometimes, the artists' same documentation may be considered as products.²

Artistic residencies³ have been, and are, however, one of the main protagonists for artists' international recognition, development of local economies, and the re-consideration of "mobility" as a contributing factor of change in society at different levels. (Amilhat Szary et al. 2011; Buchholz and Wuggenig 2014; Gardner 2013; Styhre and Eriksson 2008) Yet, because of its complex economic, social and cultural influence, cultural policy regulations concerning the field are not yet stabilized. (IGBK 2010; Lahtonen 2009; Staines 2011; Staines and Mercer 2013)

In fact, the terms "artist-in-residence," "artistic residency," and "mobility programmes" have been referred to in related literature, but mostly concerning policy issues regarding funding opportunities for stakeholders.⁴ (AIR ARRAY 2015; Amilhat Szary et al. 2001; Berthoin Antal, de la Iglesia, and Almandoz 2011; Gardner 2013; Hagoort 2012, 2005; IGBK 2010; Kangasluoma et al. 2006; Karttunen 2005; Lahtonen 2009; Louargant and Amilhat Szary 2010; Staines 2012, 2011; TILLT Europe 2011)

Mobility programmes have been described as "models in flux,"⁵ since artistic residencies' strategies have been constantly reinventing themselves. These models have partly contributed to the change of artists' working processes. Remarkable studies concerning mobility programmes are available in Chinese language by Yanping Chen (2006),⁶ Finnish language, by Irmeli Kokko-Viika (2008) and Riikka Suomi (2005), and in English, by Alexander Styhre and Michael Eriksson (2008).

This research is not a description or study of artistic residencies themselves,⁷ nor of their programmes. It does not intend to locate discourses of power between artists-in-residence, stakeholders, cultural politics, and art criticism. Questions on how artistic residencies use information technology are also beyond the scope of this research.

² For the discussion of creative processes as a characteristic of artists' working practices, please see the chapter n. 4. The original title of the research was Visual Artists-in-Residence in Finland, Japan and Portugal: Perspectives in the Creative Processes (1990-2010), however, the original title has changed to better correspond to the obtained results.

³ Artistic residencies can be found listed on cultural organizations on the Internet. Accessed October 6, 2014. AIR_J (<http://en.air-j.info>), Res Artis (<http://www.resartis.org/en/>) and Trans Artists (<http://www.transartists.org/>). See also *on the move* library online concerning cultural mobility information network (<http://on-the-move.org/librarynew/>).

⁴ *Stakeholders* is a term used here to refer to public and private institutions, specialized in cultural promotion and production, for example, art centers, museums, art galleries, and artistic residencies.

⁵ See further for the term *models in flux*, mentioned in DutchCulture | TransArtists website. Accessed May 23, 2016. <http://www.transartists.org/residency-typology>.

⁶ Part of Chen's (2006) thesis was translated from Chinese to Portuguese by Ran Mai, from the Department of Languages and Cultures, Aveiro University, Portugal, in December, 2013.

⁷ For the characterization of artistic residencies, see further Resartis, Worldwide Network of Artistic Residencies. Accessed November 2, 2015. http://www.resartis.org/en/residencies/about_residencies/.

Instead, the intent is to discuss the “multi-layered difficulty that globalizing art history has to face as a rigorous discipline” (Inaga 2007, 2), where the understanding and interpretation of new meanings and roles of artists-in-residence, who negotiate universal values in visual arts, depend on the integration of interdisciplinary literacy on cross-cultural issues involving intercultural communication processes and their intersection with information technology.

With the rise of a technological revolution, travelling is not considered a luxury anymore, nor, apparently, issues of gender, class or race, appear to determine, reflect or impact on artists-in-residence journeys. Along with artists’ travels, *globalization* has improved the possibilities for networking, enabling artists to move faster and more frequently, between Western and non-Western art scenes and visual cultures. (Chen 2006; Hollywood and Schmid 2012; Sen 2001) For better or worse, with the entry of the twentieth to the twenty first century, globalization and the development of technology brought new opportunities to travelling facilities, and challenging working conditions for artists.

Terms such as connectivity, deterritorialization, hybridization, the redefinition of the meaning of culture itself, and of intimacy/proximity became prominent. As John Tomlinson (1999, 5) puts it “this proximity is also surely a problematic one, born as it is out of the technologically achieved compression of space by time.” Furthermore, terms such as surveillance *versus* privacy are posed here, as their meanings change depending on specific purposes. Tomlinson adds: “The journey into localities then is a journey into challenging reality of cultural difference, posing the question of how far connectivity establishes ‘proximity’ beyond the technological modality of increasing access.” (1999, 8)

Globalization affects notions of how “cosmopolitanism as an aesthetic and affective orientation towards the world,” quoting Jennie Germann Molz (2008, 328), are being reflected in the art works created by travelling artists. Molz adds that: “Many people, whether they are physically on the move, or not, find themselves living their daily lives at the increasingly complicated intersection between home and mobility, negotiating movement through a prism of attachment and affect while negotiating belonging through various intersecting types of mobility of people, technologies, cultures, images and objects.” (326) Molz’s research on feeling home on-the-road, by long-term travellers, revealed that: “Objects and possessions can be material symbols of home whether one travels or not, but for round-the-world travellers, certain objects can act specifically as signifiers of familiarity and continuity through which homely feelings are evoked.” (2008, 334) In other words, feelings of safety and belonging can be evoked through these objects, or artefacts, or even art works. Unlike the migrant, “the round-the-world traveller’s [artists] backpack is a talisman of ‘aesthetic cosmopolitanism’ (...) standing for flexibility, curiosity, and readiness, as opposed to the migrant’s suitcase, which can stand for panic, unease, and dislocation.” (Molz 2008, 335)

Edward Said (2001, 186) contributed to the understanding of travelling on exile condition, providing an insightful articulation between the place, its consciousness and its creative influence on the perception of Otherness. It is worth mentioning Said, because he also shortly articulates the condition of an artist in this context: "Artists in exile are decidedly unpleasant, and their stubbornness insinuates itself into their exalted works." In the same essay, Said evokes Hugo of St Victor, a twelfth century monk from Saxony who wrote "The man who finds his homeland sweet is still tender beginner; he to whom every soil is as his native one is already strong; but he is perfect to whom the entire world is as a foreign land." (188) Said further describes how it is being in exile condition, as a possibility of being aware of "at least two" homes, "and this plurality of vision gives rise to an awareness of simultaneous dimensions, an awareness that – to borrow a phrase from music – is *contrapuntal*." (189)⁸

Perhaps, a parallelism can be established with the artists-in-residence condition as travellers, in a way that artists perform their own sense of home, not only holding an attitude of being cosmopolitan, as a nomadic, mobile, detached object, but also very much embodied and embedded in everyday practices while on the road, (Molz 2008, 337) as it will be possible to exemplify in this research, further on.

Artists, nowadays, face challenging uncertainties, marked by the quick development of technology, which enables them to travel into places, experience cultures, and interact with the natural and urban landscapes, within a relative expectation and perspective of what they are going to find (in terms of geographical and cultural aspects). At the same time, within a relatively controlled time and safety, when compared to travelling artists in the nineteenth century.

At this point, it appears to be safe to write that "land, place and territory are all terms which refer to, perhaps, the most enduring feature of people's physical environment." (Maidement and Mackerras, 1998, 198)

Simultaneously, remarkable opportunities for interaction on social media have been established and developed in order to connect the local art scene and the global art world. (Dumbadze and Hudson 2013) The development of these ways of travelling, namely, through cheaper flights and Internet access, has created new meanings for the roles and identities of artists working abroad. In this changing, contemporary cultural context in which artists collaborate, obtain recognition and compete, they appear to use digital communication (e.g. personal websites) and social media as influencing tools. (Hanna, Rohm and Crittenden 2011, 3)

As Molz (2008, 338–339) also notices "by being present online and connecting electronically to a dispersed social network, by embodying and practicing familiar rituals wherever they are, and by carrying objects that invoke intimations of home around the world, travellers make the world a habitable place on a daily basis and in a variety of places." Further, Molz adds

⁸ For more perspectives concerning the definition of travelling, see Susan L. Roberson (2001).

that “home is, for these privileged travellers, reconfigured precisely as the nexus between belonging and mobility.”

Since the innovations focused on navigation by the “Portuguese expeditions,” (Devezas and Modelski 2006), through to the European Grand Tour tradition to the first Rural Artist Colonies in Europe (Lübbren 2001), artists working abroad for different motives, such as experiencing international art scenes, have also contributed to technological development, in parallel with cultural, socio-political, and socio-economic spheres.

This research focuses on artists-in-residence statements, and explores how travel affects their creative processes, in order to understand why artists travel to other countries, and what has been the main change in working abroad in the last 10 years. In other words: with the rising opportunities of working abroad, in what kind of environment have these artists been working over the last 10 years? This question is divided into three aspects:

1) What are the possible motives for artists to travel to other countries, and how do artists-in-residence express them?

2) How do artists-in-residence display their artworks, and how do they use digital communication and social media as supportive tools for sustaining their artistic practices?

3) What kinds of artworks are being created and what are these artworks communicating?

Methodologically, this research is two-fold, based on the one hand on qualitative content analysis of selected artists-in-residence statements and artworks, and on the other hand on a conceptual framework developed on social processes, artists’ individual motivations and technology purposes. Artists’-in-residence favoured mediums of expression were described, their cross-cultural adaptation processes were characterized, and the motives for travelling to other countries were identified. Looking at another context of the display of artists’ works, characteristics of digital communication tools and social media use were outlined. By analysing artists’ statements in articulation with their use of digital media, artists’ main cycle of performances⁹ both representing artists’ cultural maintenance through WEB 2.0 and *in-situ* were characterized. The main conceptual approaches based on cultural hybridity and sense of place, have been exemplified with excerpts of artists’ statements and artworks.

Particular concerns related to the display of artists’ works are emerging, due to their transnational working practices. For example, transportation of works and logistics, in most of cases, are not easily allowed without high costs

⁹ Performances are here understood in the sense of artistic practice, *in a doing*, as Gillian Rose (2012, 549) defines: “a fairly consistent way of doing something, deploying certain objects, knowledges, bodily gestures and emotions.”

applied to the circulation of artworks. These rules are different depending on the country. Therefore, the majority of artists cannot afford all the taxes if they declare the real value of their works of art everytime they need to travel. To bypass these legal issues and financial costs related to the circulation of artworks, artists work mainly with their own body, digital communication tools and social media to document their performances. Considered as inexpensive means of communication, "in our global world of un-equality, performance art is one of the few fields where you can act and be seen and even succeed without hardly any economic resources." (Arlander 2011, 3) Thus, as Toni Sant (2014, 4) remarks, "for better or worse, performance arts now operate in a cultural economy that is hard to separate completely from media technology."

Different communication channels provided by technological focus facilitation, however, lead artists into setting boundaries between themselves and their audiences. By doing so, artists establish a distinction between what is private and what is public. This strict demarcation is mostly related to delicate issues of authorship, reputation management and critical feedback. Issues which remain open are linked to competing collaborators, and the difficulty of separating "technical issues from social corners." (Ellis, Gibbs, and Rein 1991, 18)

The kinds of works artists-in-residence are developing are related to psychological and physical-geographical change of environment, affecting their documentation practices. These documentation practices present, for example, performance art, site-specific installations, video-art, and/or sound.¹⁰

The term *site-specific art* emerged in the late 1960s and early 1970s, and characterizes an artwork which "took the *site* as an actual location", as mentioned by Miwon Kwon (1997).¹¹ If the artists' work is no longer being exhibited, or if the audience or researchers have no possibility to engage aesthetically with it through direct eye contact or body experience, then, the only possibility of establishing contact with artworks is through the artist's documentation processes.

There are, therefore, two levels of display of artworks: *in situ* (artistic residencies) and through technology (WEB 2.0). Special attention to the development of visual methods was given in this research, because most of the artists use digital devices *as* tools for displaying their works, or *as* a constituting part of the whole body of the work. Although issues concerning technology development seem to be increasingly complex, and *highly volatile*, as expressed

¹⁰ See further "how technology has contributed to the goals of feminist artists and activists." (Flanagan and Looui 2007, 181)

¹¹ *Site-specific* term is here concerned with belonging of the artwork to a *specific* site, and its connection with the "environmental context," Kwon (1997, 85). See further Rosalind E. Krauss (1979) for a critical account of the term, in which "practice is not defined in relation to a given medium - sculpture - but rather in relation to the logical operations on a set of cultural terms, for which - photography, books, lines on wall, mirrors, or sculpture itself - might be used." (42) As an example of site-specific artworks, see the land art British artist interview on YouTube Andy Goldsworthy. Accessed June 2, 2016. <https://www.youtube.com/watch?v=FPDfH8yCnlk0>. See also Turner awarded artist Richard Long's and Kristo's body of work. Accessed May 4, 2016. <http://www.richardlong.org/>, and Kristo's <http://christojeanneclaude.net/>.

by Raymond Wacks (2015, xiii), these issues are at the same time responsible for major changes occurring in artists' creative processes, when travelling abroad. The use of technology in documenting artistic performances is commented by Michael Levan and Marcyrose Chvasta (2012, 63) as follows: "As multiple forms of documentation are possible for archiving and sharing work, the sophistication and quality of documentary and representational practices is also on the rise."

As travel enables artists' geographical change of environment, the awareness of their senses becomes more accurate, reflecting on their multisensory experiences and their compliment to life's everyday routines. Whether reacting to post-industrial landscapes or natural environments, artists' sense of place¹² is here understood as based on multisensory awareness. It allows artists to negotiate familiarity *versus* strangeness at a physical, psychological and social dimension. As Chloe Chard (1999, 7) mentioned concerning travel writings, "the traveller seems to be working up to a climax of sensibility." Furthermore, artists re-design their way of being in the world by expressing "a space of privileged projection for desires, aspirations, affective memory, and cultural memory." (Chard 1999, 11) On the other hand, consciousness of the importance of essential goods and daily routines helps them stand by themselves in unsettled and temporary conditions. Routines help artists to find meaningful experiences during multiple encounters with places, objects, and people. Abandoned objects or places are found, experienced, and further reconfigured, in a critical aesthetic contemplation of their meaning in a changing materialistic society.

Although this study proposes a theoretical frame for the understanding and characterization of the artist-in-residence status and their relationship with the place psychologically and socially, it does not aim to stereotype it, since its overall characterization is, as its associated host mobility programmes are, situated in a constant *flux*. Although it was possible to make a qualitative content analysis of all selected artists' statements, as well as visual analysis of their artworks, it was not possible to publish all results, and to write in-depth/thoroughly about all selected artworks with the same level of intensity and dedication.

Concerning the role of the researcher while analysing these kinds of visual materials, as mentioned by Barbara Maria Stafford, only under interdisciplinary arenas of knowledge, which open up spaces that otherwise would be closed,¹³ it was possible to design an approach to interpret visually sophisticated images.

¹² See further the book *Place and Placelessness* for a phenomenological view on the "sense of place" by Edward Relph (1976).

¹³ Stafford's comment on her lecture at the Summer School of the Finnish Doctoral Programme in Art History (*Visual Analysis in Art History*), organized by the Department of Art and Culture Studies, University of Jyväskylä, and University of Helsinki, Järvenpää, Finland, 2012.

Researcher's Position

This research is consciously built from multiple perspectives, due to my profession on the field, as a visual artist and an art teacher for approximately 10 years (since 2006–present), including experiences on artistic residencies from 2007 to 2010. I have lived as an artist-in-residence during a complete year (2007–2008) in Kokusai Geijutsumura (Nishiaizu International Art Village),¹⁴ Japan; six months in Jyväskylä Centre for Printmaking, Finland (2009–2010);¹⁵ two months as a free-lance in Villa Magdalena K., a queer-feminist printmaking workshop in Hamburg, Germany (2010);¹⁶ and for two months in the Department of Sculpture in Stone of the Culture Centre of Évora, Portugal (2010).¹⁷ These experiences, among others in art teaching, provided me awareness on social, technical and cultural contextual dimensions concerning artists-in-residence environment, and related creative processes.

Separation of biographical facts from knowledge construction is then rather complicated, since interpretations apparently lie in existential experience of the self in relation to the other. It becomes difficult to separate a natural passion and drive for the artistic process, as a visual artist who has experienced artistic residencies several times, from the interpretation of data as an art historian or as a cultural studies researcher.

My position in this research project goes in line with what Malcolm Collier (2004, 58) mentions: “patterns alone do not produce meaning and our search for it is complicated by our dual role as investigators and cultural beings.” The researcher should, therefore, develop refinement in the way that he or she interacts with “vision, imagination, judgment, and thus their associated spirits.” (Rothstein 2008, 69)

Furthermore, what inspired me to proceed with this research pertains to biographical facts and it seems to me important to explain my cultural background, which will probably answer why this research subject emerged in the first place.

My parents were born in Africa, in Angola, former Portuguese colonies, for better or worse, legacy from the Portuguese Discoveries from the fifteenth century. My father was born, raised and educated as a mechanical engineer in the biggest coffee plantations in Angola in the 1950's – the Institute of Coffee in

¹⁴ Selected artist-in-residence for Nishiaizu International Art Village (NIAV), in collaboration with Camões Institute (Portugal) and Cultural Centre of Tokyo, Portuguese Embassy in Japan. Accessed May 20, 2016. <http://nishiaizu-artvillage.com/wp-content/uploads/2014/03/NIAV2014.pdf>. See further <http://nishiaizu-artvillage.com/>.

¹⁵ Grant awarded to the artist by INOV-Art Program, an initiative from Direcção-Geral das Artes, Ministry of Culture in Portugal.

¹⁶ See further the website of the artistic residency. Accessed February 17, 2016. <http://villamagdalenak.de/>.

¹⁷ See further the website. Accessed February 17, 2016. http://www.evora.net/dep_esculturapedra/.

Gabela.¹⁸ My mother was born in Angola as well, in Lobito. She is one of three children that were raised by a father, who was born in Rio de Janeiro, Brazil, but later registered as Portuguese in Lisbon, Portugal. My grandmother was fighting in the Independence war and was murdered in Angola. All the other family left Angola for Portuguese mainland in the last airplane (so my mother said), after their house was destroyed by bombs, in 1975. Portugal received my family, like many other families, as “returnees” – a term implying that it was not regarded as self-evident that these people would deserve a Portuguese citizenship and would be socially treated accordingly. I was born in 1981. I was also raised by my step-mom, who was born in Mozambique. My step-mom, according to her convictions, gave me Buddhist perspectives on life, love, among other non-Western influencing views of the world.

As a child, travelling was constant, but the main returning point was always Évora. Évora is a museum-city classified by UNESCO.¹⁹ Its roots are shaped by some 20 centuries of history, going back as far as Celtic times. In the fifteenth century, Évora was the residence of the Portuguese Kings. Its golden age influenced architecture in different places of the world such as Brazil, India (Goa) and China (Macau). In secondary school in the same town, my English teacher asked the pupils: “Would you like to participate in a competition for a project with Chinese students from Macau?” I thought: Why not? And we won. So I discovered Macau, with its Portuguese influence.

In my hometown Évora, I completed a six-year course on Art Education, and Fine Arts, at the University of Évora. This University is also known as “The Holy Spirit College,” and it was founded in 1559 by Cardinal D. Henrique, who later delivered it to the Jesuits. The outstanding and extensive decoration of frescoes and tiles are spread inside and outside of the main building; visually, the images narrate the importance of knowledge construction throughout the times, showing what subjects were taught: Mathematics, Astronomy, Physics and Fine Arts. This collection of tiles has unique stylistic characteristics that range from the fifteenth until the seventeenth century baroque.²⁰ The period was known as the Age of Discoveries, associated with the exploration of new continents where the Portuguese *conquistadores* (Mancall 1999, 26) had become part of the world travel history.

The University of Évora was, at the time, one of the places where *Companhia de Jesus* was trained to be part of the dissemination of Catholicism along the Portuguese journeys to Africa, India, China and Japan. In the University, these travels gave an influence that is still felt today. It remains clear not only in the architecture of the building, in its decoration made of tiles, the so-called *azulejos*, but also in its academic tradition, especially concerning pedagogical tradition. During my studies, I was influenced by this historical

¹⁸ See further in the Tropical Scientific Archive (Arquivo Científico Tropical), the exact location and description of the Coffe Institute. Accessed May 26, 2016. <http://actd.iict.pt/view/actd:AHUD18994>.

¹⁹ UNESCO (2011). Accessed May 26, 2016. <http://whc.unesco.org/en/list/361>.

²⁰ See further the University of Évora images. Accessed May 26, 2016. <http://www.visitevora.net/universidade-evora-colegio-espírito-santo/>.

charge and enchanted by its particular details, by my passionate professors to whom I am deeply grateful, and by the smell of the library books.

Before finishing my studies, I applied for an artistic residency in Japan, while I was working during a couple of summers in an Art Gallery in Tavira (Casa das Artes de Tavira, C.A.T.). During this time, I had the opportunity of meeting extraordinary people: Bartolomeu Cid dos Santos, Júlio Pomar, and the art passionate and art collectors' family Delgado Martins. Júlio Pomar was then having a solo exhibition in the Palace Gallery of the town of Tavira. I remember asking him: "What is the best advice you can give to a young artist?" He smiled and answered me very politely: "Travel."

A few months later, I left my pupils in Lisbon where I was teaching visual arts in a Secondary School in Oeiras, and went to Japan by invitation. I lived and worked there for one complete year between the isolation of the forested mountains from Fukushima Prefecture, and the cosmopolitanism of Tokyo.

I went back to Portugal to teach in the Azores Islands for one year, in 2008–2009. It was not possible to make printmaking, it was not possible to write, it was not possible to travel, to feel the ground underneath my feet. There was only ocean, heavy humidity, and green grass.

The reasons that led me to choose Finland, Japan and Portugal, are based not only on my in-the-field experience, as an artist-in-residence in these countries, but also on biographical, cultural, and social experiences of mixed feelings of belonging to no place in particular. With a constant temporary state-of-mind, in which objects, people and places have always been transitory.

Therefore, besides research based on theoretical background, and adopted qualitative methods, it was possible to interpret data from other multiple perspectives: not only by having experience on the field, but also by proceeding with *observation in situ* in different geographical locations in Finland, Japan and Portugal. During the data collection research process, I participated as an artist and curated one exhibition in Don Manuel's Palace in Évora, Portugal, and later one exhibition in Nunes Gallery and another in Broms Gallery, Helsinki. Due to these events, it was possible to travel with Finnish artists Maija Holma, Minja Revonkorpi and their closest family. The exhibition process, developed a conceptual approach, and travelling helped to build both a socio-cultural experience, bringing unexpected material, which allowed not only *observation in situ*, but also the possibility to observe the artists' relationship, and engagement with the cultural environment, and to understand to what extent these socio-cultural factors influenced their creative processes.

The Dissertation Structure

The dissertation is divided into 8 chapters.

Chapter 1 consists on the introduction, explanation of the dissertation structure, and reflections on my position as a researcher.

Chapter 2 is concentrated on the main concepts of travel, more specifically on explaining the travelling tradition in its relationship with the contribution to

progressive change of art styles. A historical background is discussed, in order to contextualize artists-in-residence mobility as part of a prevailing travelling tradition. The travelling concepts mainly discussed are nomadism, pilgrimage, grand tour, Portuguese discoveries, patronage, tourism and printmaking workshops in metropolises of established art centres. In this chapter, there is an analysis of how travelling affected artistic styles and issues of identity from pre-historic times until contemporary practices of travelling among artists nowadays. Chapters 2 and 4 discuss the characterization of the artist-in-residence as an individual, in his/her relationship with the history of travelling tradition, and cultural background. These chapters give the theoretical background for identifying the main possible motives that lead artists to travel to other countries.

Chapter 3 is dedicated to the design of qualitative methods of collection and data analysis. It is explained how content analysis is executed based on artists' statements, and on their corresponding works, following a directed approach which intends to validate or conceptually extend a framework grounded on theory. Methods consisting of *literature review*, *observation in situ*, *interviews*, *member checks* and *document review* are explained, as well as what kind of procedures on data collection, *selection criteria* for artist-in-residence, *questionnaires*, coding and categorization processes based on artists' statements were followed. In the same chapter, the concept of medium applied to this research is also discussed, as a result of artists' body of work analysis. The developed framework to interpret artists' works is explained in the same chapter, and is based on the visual method of Gillian Rose (2014, 2012, [2001] 2005). Further, cultural hybridity as visual analysis is proposed as a complementary tool for the interpretation of art works, inspired by Stafford's (1999, 2007) concept of visual analogy.

Chapter 4 focuses on the characterization of artists'-in-residence as individuals in order to understand their motives and travelling conditions from a multi-perspective theoretical frame. A conceptual framework on a cross-cultural adaptation process is proposed, from an integrative theory on intercultural communication structure rooted in social sciences, and inspired by Young Yun Kim (2015, 2008, 2001, 1995). Characteristics of artists-in-residence creative processes are also discussed from psychological and philosophical perspectives, grounded on scientific and empirical literature review.

Chapter 5 is based on the analysis of artists' performances on mobility – technology and digital media, which allow us to understand what are the parallel contexts of artists' cultural production modes of display. Besides explaining technology in its relationship with cultural production in general, this chapter analyses how artists use social media and digital communication tools. The main purposes of the use of digital media by artists were described, as well as the main changes in their careers. Also the identification of artists' cycle of performances, artists' cultural maintenance purposes, socioeconomic impact based on artists' statements, and analysis of their use of digital media

are discussed. The results have been summarized with illustrations, tables and graphics.

Chapter 6, *Between Pixel and Body*, visual analysis method is applied for the interpretation of five selected artists-in-residence works. This chapter comments how artists use technology for documenting their works. It also discusses meanings of artworks through the sites of production, site of image and site of audience, with their corresponding technological, compositional and social modalities (Rose 2014, 2012). It also explores meanings of artworks using cultural hybridity as visual analogy. In other words, this chapter questions to what extent artists are exploring technology to its potential for addressing concerns, such as, personal experiences of dislocation in time and space, surveillance, privacy, environment, isolation, while, at the same time, re-negotiating identity through hybridity.

Chapter 7 discusses how artists are influenced by cultural landscapes, where there is a link between the negotiation of their identities, and consequent creative processes. In the same chapter, effectiveness of artists working in mobility programs is summarized in the identification of contextual barriers in social, technical and cultural dimensions. Due to these unsettled social contexts, conditions, locations and practices, artists' tendencies are, besides hybridity, expressing their cross-cultural environments through the sense of place. Sense of place, in turn, is further being divided in sub-tendencies: a) through environmental awareness, based on multisensory experiences, and b) the recalling for the importance of everyday routines. These tendencies are exemplified with a further selection of artists-in-residence works. The discussion is summarized with an illustration suggesting how these tendencies are related to each other.

In chapter 8, concluding remarks are presented in order to summarize research results in their connection with initial questions, pointing out further research directions, and potential uses of findings.

This research was written from October 2013 to June 2016 and reflects data gathered from 2011 to 2016.

2 TRAVEL TRADITIONS AND DISTRIBUTION OF ART

The history of travelling tradition was not the first issue that came to mind when beginning this research. While trying to understand artists'-in-residence motives for travelling beyond psychological characteristics, the importance of the travel theme became obvious as a prime example of cross-cultural environment and in the examination of the contributions of travel for the development of artistic practices and artifacts.²¹ Judith Adler (1989, 1373) argues: "Any travel style, no matter how seemingly new, is built on earlier travel traditions." The need to comprise the immense history of travelling tradition at least into a short review of associated key terms and related happenings became clear. The most important key term to clarify the role of travel in this research appeared to be the meaning of travel itself. Here, travel means movement: to go from one place to another, to cross a border, a passage, or make a journey. It is here considered as both a physical and geographical journey.

2.1 Nomadism

An important key term, used as an analogy for characterizing travelling artist's lifestyle, is *nomad*. The term has been described by several authors. As form of action *nomadism* goes back to pre-historic times, when it was a characteristic for people to be moving in search of food. In his book *Anatomy of Restlessness*, Bruce Chatwin writes "that seasonal challenge forced upon us annual migrations (which is why we have the long striding walk unknown to our primate cousins and why we symbolize life as a long journey)." (1997, 177) Annual migrations influenced man's behaviour since the beginning of our existence. Pre-historic

²¹ In this research, the term artifact is understood as an object made by a person, or an artist. The artifact may be made for its utility (tool), or it can be made only for its aesthetic contemplation.

man's survival depended on the change of seasons, and the hunt of animals, which moved from one place to another in search of green pasture. These conditions might have been part of the reasons that initially led man into dislocating in space and time. Perhaps it was when looking for protection in caverns that man felt the need to express himself, by realizing that blood and grease of the animals left colourful traces on the ground.

According to Helene Valladas et. al (1992, 68), although scientific research points out that "imprecise nature of stylistic dating (...) show that painting dates derived from remains of human activities should be used with caution," the oldest rock engraving identified, dating from approximately 39 000 BC and attributed to the Neanderthals, was recently discovered in Gorham's cave, Gibraltar, and results published by a team of archaeologists (Rodríguez-Vidal et. al 2014), where series of parallel lines measuring around 15 cm wide can be compared to *modern* behaviour.²²

This discovery means that human behaviour and its relationship with art is much older than previously thought, expected to belong exclusively to modern humans: "The production of purposely made painted or engraved designs on cave walls – a means of recording and transmitting symbolic codes in a durable manner – is recognized as a major cognitive step in human evolution (...) This discovery demonstrates the capacity of the Neanderthals for abstract thought and expression through the use of geometric forms." (Rodríguez-Vidal et. al 2014, 13301) Hence, the sophisticated paintings representing hunting scenes first found in 1940 in Europe, as pointed out by Fritz Eichenberg (1976, 19) inside the dark caves of Lascaux (Niaux, Pech-Merle, and Trois Frères) in France, and Altamira in Spain, which belong to the Upper Palaeolithic period²³ (with its beginning around 40 000 BC until around 12 000 BC in Europe), are, after all, not known as the first images made by what is considered to be the modern human.

In the transition between nomadic to pre-agricultural ways of life, in the Neolithic period with its beginning about 4000 BC until about 2400 BC in Europe,²⁴ remainings of the relationship between man and its connection with the place (landscape, territory), and perhaps the beginning of peregrination,²⁵ can be seen outside caves: "turning his gaze toward the heavens, he [the modern man] became aware for the first time of the vast geometry traced out in light above him. His eyes followed the patterns of the stars and constellations, and his groping thoughts endowed them with form and symbolic meaning," as poetically described by Eichenberg (1976, 18).

²² See further groundbreaking discovery at Gorham's Cave: Neanderthal engravings. Accessed May 20, 2016. <https://www.youtube.com/watch?v=MRt7VJYJ2g8&feature=youtu.be&list=LLPhOyVHiuPidEcEE5-JXKgg>.

²³ Upper Paleolithic period, as mentioned by Eichenberg, is characterized by the "emergence of primitive man and the manufacture of unpolished chipped stone tools." (1976, 19)

²⁴ See further Katina Lillios (2002).

²⁵ Peregrination term here is understood as a synonym of travelling, wandering, and voyage.

By following the patterns of the stars, and symbolically representing meanings of life, perhaps as a way to overcome the physical absence of a body belonging to family, man constructed and uplifted megalithic monuments,²⁶ leaving them to future generations, a plausible trace of his human condition.

The existence of these megaliths may stand as an evidence of social relationships which were bound by understanding and experience of space and place. As to Doreen Massey (2001, 175): "What gives a place its specificity is not some long internalized history but the fact that it is constructed out of particular constellation of social relations, meetings and weaving together at particular locus (...) imagined as articulated moments in networks of social relations and understandings." On the other hand, in his book *The Mind of the Traveler: From Gilgamesh to Global Tourism*, Eric J. Leed (1991, 4) refers mobility as being "the first prehistorical human condition; sessility (attachment or fixation to one place), a later, historical condition."

Examples of megalithic monuments can still nowadays be found and seen, for example, in Portugal, in the surroundings of Évora city. Here, it is possible to find the largest megalithic monuments, built around 7000 years ago, in "Iberian Peninsula and one of the oldest monuments in Humanity," 2000 years before the well-known Stonehenge in the United Kingdom,²⁷ as mentioned by Mário Carvalho, a local archaeologist, whose work has been imperative to keep the place known, and at the same time, preserved, in a personal communication.²⁸

Besides the connection that these monuments may have had with astronomical phenomenon, portable objects have been found next to them, over or next to human bodies buried at the same place. Activities made by humans, such as engraving on stone, more specifically, on slate plaques,²⁹ can be seen on these objects, which in turn, were filled with geometric forms, and considered by some archaeologist's as symbols of fertility.³⁰ [See figure n. 1]

Because they were found next to the buried bodies, the meaning of these geometric images has been interpreted as the first registration marks of individual identity, and as a system of communication, representing a kind of collective memory from a clan, family or generation. This hypothesis is

²⁶ Megalithic monuments are considered prehistoric constructions using stones of great size. These are divided in different groups: dolmen (similar structure of Stonehenge, horizontal stones supported by vertical stones); menhir (a singular vertical stone, standing, and usually engraved); and cromlech (a group of vertical standing stones, generally forming a circle).

²⁷ See further the Stonehenge guide. Accessed May 19, 2016. <http://www.stonehenge.co.uk/interestingphotos.php>.

²⁸ Megalithic remains are open to public, for example, in Portugal (Évora). Its GPS coordinates are 38.557578,-8.061414. For more information concerning the place (Recinto Megalítico dos Almendres, or Cromoleque), please visit website. Accessed May 19, 2016. <http://www.eboramegalithica.com/cromelech-of-almendres.html>.

²⁹ As mentioned by Lillios (2002, 139): "Most [plaques] are made of slate, although some are made of schist or sandstone."

³⁰ See further for different interpretations concerning the function of these portable objects found on the same context, and corresponding to the same geographical area, by Lillios (1999): "Objects of Memory: The Ethnography and Archaeology of Heirlooms."

defended by the research work of Lillios (2002, 149): "On a practical level, the slate plaques would have helped the living in identify deceased individuals in collective tombs in which they were placed." Lillios' hypothesis is strengthened by the fact that, until today, no same geometric pattern was found on two slate plaques. Based on "approximately 680 illustrated plaques from 150 sites published in a variety of sources (...). In fact, no two plaques are identical." (Lillios 2002, 136) Besides this hypothesis defended by Lillios (2002, 1999), the same author also mentions that these plaques "may have had some important signifying or symbolic qualities. Whichever the case, their whimsical nature reveals something about the creative aesthetics of late prehistoric Iberians." (Lillios 2002, 141)

The same objects might also be interpreted under other kind of perspectives. The sense of belonging to a place could be, perhaps, articulated into a single object. Carrying that object could represent a feeling of relief or security feeling towards uncertain, mysterious and unknown landscape, therefore representing, to its creator, carrier or future carrier, a feeling of protection.

On the other hand, if we consider them as analogic to votive objects, which are objects dedicated to the dead body, in this respect Hans Belting (2005, 307) comments that "images, preferably three-dimensional ones, replaced the bodies of the dead, who had lost their visible presence along with their bodies. Images, on behalf of the missing body, occupied the place deserted by the person who had died (...). They, in turn, were in need of an embodiment, which means in need of an agent or a medium resembling a body. This need was met by the invention of visual media, which not only embodied images but resembled living bodies in their own ways." In fact, the slate plaques' geometric designs are similar to the human body structure, especially if we imagine that these geometric forms could be representative of textile patterns that served to cover the body. [See figure n. 1]

Nevertheless, portable objects as figurative examples of the time transition between the nomadic life and the beginning of agricultural settlements appear to be considered as creative achievements made by modern humans, already representing the importance of identity issues in social, and perhaps, cultural relations, and sense of place. Massey (2001, 175) argues that "if places can be conceptualized in terms of social interactions which they tie together, then it is also the case that these interactions themselves are not motionless things, frozen in time. They are processes."



FIGURE 1 Rita Vargas, *Untitled*, 2010. Etching on paper, unique proof, 30x40cm. Collection of the artist. Évora, Portugal. Artist's rendering of geometrical motifs engraved on Iberian slate plaques. Printed in the printmaking workshop of the Arts School, with the authorization of Prof. Filipe Rocha da Silva, Department of Visual Arts and Design, University of Évora, Portugal. (Artwork © Rita Vargas)

In the same way, it appears then possible to consider these portable objects as resulting artifacts of social and cultural interactions, as representatives of identity and its relationship with the place, or in other words, representatives of human condition in its relationship with the cultural environment.

However, remains of human activity should be interpreted carefully, because there is no way to know exactly what motives laid behind the creative act of painting cave walls or engraving slate plaques. As argued by Chatwin (1997, 76), "less obvious are the reasons for the nomad's intransigence in face of settlement even when the economic inducements are overwhelmingly in its favour." Migrations have happened throughout the evolution of civilization: "Empires were built; men perished in devastating wars, burned or bled on sacrificial altars, vanished into tombs." (Eichenberg 1976, 24) Voluntarily or forced,³¹ by riding a horse, on foot, or through oceans, human migrations, whether due to political, cultural or religious reasons, have produced travel narratives and traded portable objects, both holding complex symbolic meanings, and providing to the word travel "a multitude of meanings and connotations," as mentioned by Roberson (2001, xiii).

³¹ See further for distinct types of migration, Henrique Soares Carneiro (2001, 228).

Adler (1989, 1366–1367) also draws the attention to *distinctive travelling styles*, and also that travelling and networking among artists is not new: “travel has been written about and consciously practiced as art for almost five centuries.”

2.2 Pilgrimage

Travelling narratives and circulating objects or artifacts, along with cultural encounters and trading relations, contributed to the development of travellers’ identities and “progressive change of style” throughout time, as Oliver Impey (1985, 270) reminds.

These identities and artistic styles can be better understood and explored if “examined in terms of the social worlds of their producers.” (Adler 1989, 1366) Furthermore, as Leed (1991, 4) argues, “recorded history – the history of civilization – is a story of mobility, migrations, settlements, of the adaptation of human groups to place and their integration into topography.”

Allying official duties with economic interests were the old thirteenth century systems of trading between the Occident (Western Europe) and the Orient (as far as China).³² As clarified by Abu-Lughod (1987, 3): “The geographic nexus of this system was the Muslim heartland through which items of exchange had to move, either overland across the great so-called silk route or primarily via the sea, transiting the region from the Mediterranean to the Indian Ocean and then beyond, via Arab/Persian Gulf or the Red Sea.” The Silk Road or, as mentioned by Peter Hopkirk (2001, 17) – “sometimes known as the Silk Route” was a trading and cultural exchange journey, which lasted until the fifteenth century. As the name silk may suggest, it was this material that was carried on caravans, but not only. Also “gold, and other valuable metals, woollen and linen textiles, ivory, coral, amber, precious stones, asbestos and glass which was not manufactured in China (...) furs, ceramics, iron, lacquer, cinnamon bark (...) weapons and mirrors.” (21) Further, Buddhism as a religion reached China through this route, according to a legend: “as a result of a dream by the Han Emperor Ming-ti in the first-century AD (...). Legend or not, it is certainly that from about this time onwards missionaries and pilgrims began to travel between China, Central Asia and India.” (22)

Pilgrims were travelling side-by-side with merchants with their artifacts. From this amalgam of religious and cultural exchange and influence, a new style of art was developed, which came to be known as Serindian (Hopkirk 2001). This style, however, was not only a mixture of Indian Buddhist art with the art of the contemporary Han period in China. This Serindian art was also developed under other influences of the silk route, in which its real point of

³² See further Janet Abu-Lughod (1987), for clarification on the system of trading that linked Occident (Western Europe) and the Orient (as far as China), which were based on central places and port cities and not whole countries, such as the imperial systems. (3)

departure was the Buddhist kingdom of Gandhara, situated in the Peshawar valley region of what is now north-western Pakistan. This art was already influenced by Greek art, introduced to the region four hundred years earlier, by Alexander the Great. (Hopkirk 2001, 23) However, according to Hopkirk (2001, 1), “much also has disappeared or been destroyed. To see everything that has survived one must be prepared to travel to India, Japan, Russia, America, Taiwan, South Korea, Sweden, Finland, East and West Germany, Britain, France and China, and to visit over thirty Institutions.”

Annika Waenerberg’s (2005, 5) writings on the history of travel among artists, also point out that “as a result of the effort and danger involved in travel, usually only official duties, a trade requiring travel such as commerce, or pilgrim’s pious hope for a place in the kingdom of heaven were incentives to set off on a journey. A voyage without a compelling reason aroused speculation and concern about the traveller’s motives. These attitudes continued to prevail long after the conditions for travel changed.”

Pilgrimage, as a distinguished kind of migration for religious reasons, a voluntary in its kind, is a journey to a sacred place. This kind of journey is still nowadays carried out by particular individuals, in search for spiritual evolution or meaning of life. Pilgrimage is described by Simon Coleman (2002, 355) as a phenomenon practiced by millions around the world, attracting ever-increasing levels of participation, as we can still nowadays witness in the heart of the Vatican City, inside St. Peter’s Basilica, and for example, in the Sanctuary of Fátima, Portugal.³³

A ritualistic and symbolic travel may also be connected with Roman Catholicism, where it can also be understood as a transformation of “articulations of spirituality,” and “secular ideologies” (Coleman 2002, 362) since it is a phenomenon found in the framework of religious history, in other religions as well. Further, as Edward Chaney (2000, 58–59) points out: “Although Jerusalem was still placed at the centre of the world in Hereford Cathedral’s great thirteenth-century Mappa Mundi, after the institution of the Jubilee Year and the subsequent return of Popes from Avignon, Rome steadily regained its predominant position, eventually replacing the Holy Land and all other rivals as Europe’s most popular place of pilgrimage.”

Along with the rich academic discourse in anthropology on the phenomenon of pilgrimage, there are *relics* as objects of interest – in their essence, representations of the divine within men’s relation with art, and veneration with supernatural occurrences. The same kind of analogy as with the slate plaques of the Neolithic man can be made with relics, because both appear to represent a “triadic constellation in which body, media, and image are interconnected.” (Belting 2005, 307–308)

Based on Waenerberg’s (2005, 4) presentation on artists’ voyages as part of general tradition of travel, four categories were outlined and labelled as

³³ See further the official website page of Fátima’s Sanctuary. Accessed May 20, 2016. <http://www.fatima.pt/pt/>.

pilgrimage, success, learning and compulsion.³⁴ Pilgrimage forms an important step towards the development of the artists' travelling tradition. At the same time, it can be considered in analogy with nowadays artists' travels to artistic residencies, in which the desire to see the unknown remains, as well as the expectation of a personal encounter with the Other.

According to Marion Giebel's book *Reisen in der Antike* [Travelling in the Antiquity] (1999, 113–122), another kind of pilgrimage tradition allying religious devotion with a strong component of artistic expression during the Panhellenic Imperium of Ancient Greece, were the Olympic games dated from 776 BC. There were four important athletic competitions, which represented a kind of veneration to the Gods of the Greek mythology. The athletes were travelling from the whole Panhellenic Imperium to venerate Zeus in Olympia and Nemea, Python in Delphi, and Poseidon and Corinth in Isthmus. (Giebel 1999, 113)

The nature of Greek athletics is also discussed in David Sansone's *Greek Athletics and the Genesis of Sport* (1988, 130): "Sporting events were connected to religious festivals, the central act of which was a ritual sacrifice, and the purpose of which was the maintenance of the continuity of life." According to Jenifer Neils (2013, 83): "Extant vases that feature representations of human figures and that were manufactured in Athens far outnumber those from other cities, and the vase paintings utilized to illustrate modern books on the ancient Olympics are mostly Athenian in origin."

Around the second century AD, the Romans travelled to Greece and Egypt to see the ancient architecture. From these travels, the first travel guide known as the *Baedeker*³⁵ of ancient Greece, was written by Pausanias. Pausanias was a Greek traveller who made a description of Greece in 10 books that were divided in different provinces. Besides, he described the landscape and the important monuments. Giebel presents Pausanias book as a travel book for travellers and those who remained at home. (1999, 203–207)

More, the history of pilgrimage is connected to the history of the print. As Michel Melot et al. (1981, 23) states: "The print is a portable work of art, one that travels easily. The period that invented the print, the fifteenth century, also invented the credit system enabling money to travel easily. The quality made the print an object which could readily be appropriated by the individual, in contrast with the pictures known till that time: frescoes and altarpieces." For example, till today, in almost all churches in Rome, it is possible to find small printed images for visitors representing the patron saint(s), and also next to them, a small box for deposit of coins, where one can leave a coin as an offer, or as payment for the images. This system of print and its distribution as an offer, souvenir, or an image carrying religious meaning, both in the context of the Catholic religion and Buddhism, along with pilgrimage journeys, is still very

³⁴ See further Waenerberg's writings on the explanation of these labeled categories in: "Glimpses from the History of Travel among Artists." (2005, 5)

³⁵ *Baedeker* is a publisher founded in 1827, producing travel books that serve as guides to different countries and cities in the world.

present today. In fact, when writing about the Western history of the wood-block print, Eichenberg (1976, 68) remarks: “In the Western world, the evolution of the relief print had its parallels with that in the Orient. The motivation force behind the ‘early publishers’ was, no doubt, the propagation of a faith, be it Buddhist or Christian; and the wholesale distribution of religious images among ordinary people helped to stir their interest and support for a shrine, church, or temple.”

Mecca was and still remains an important sacred centre attracting pilgrims (Bowman 2013, 98). Furthermore, Catholic priests and monks from countries north of the Alps travelled to Rome and Jerusalem, and also to Santiago de Compostela, known as important targets for pilgrimage journeys since the fourteenth century AD. These travels contributed to the distribution of artifacts, as described in Paolo Caucci von Saucken’s *Pilgerziele der Christenheit, Jerusalem, Rom, Santiago de Compostela* [The Pilgrimage Destinations of Christianity, Jerusalem, Rome, Santiago de Compostela] (1999). However, as pointed out by Chaney (2000, 60–61), in northern Europe, the Reformation “radically undermined the respect for relics, legends and indulgences approved by the Pope, which were the basis of the sacred status of such centres. But considering that no Reformation could be so thorough as to eliminate the desire to travel, alongside with the disintegration of unified Christendom, the development of hostile Protestant and Catholic nation-states with great centralized courts, the spread of humanism and the expansion of the of diplomacy as a profession, new justifications for travel developed and evolved, to replace the old.”

Besides the spiritual travel, there was also a kind of travel that served as an accomplishment to become a master in certain professions, such as sculptors, or master builders, as explained by Jan Svanberg’s *Master Masons* (1983, 89–91): “After the four or five years of apprenticeship they had to make a one-year journey as *journeyman* (called ‘Geselle’ or ‘Knecht’ in German). (...) If he wanted to become a master-mason, a sculptor, another two years of training were needed, of learning from a master. (...) Such an advanced journeyman not only learnt the art of sculpture but also the art of building, drawing up plans and constructing templates.” These travels accomplished by apprentices to obtain a membership in a professional guild such as *master-mason* (Svanberg 1983, 91) have also contributed to the distribution of wooden artifacts, as also presented in Norbert Ohler’s (1983) *Reisen im Mittelalter* [The Travels in the Middle Ages].

The Renaissance artist Albrecht Dürer (1471–1531) is one of the most important examples of a journeyman whose travels contributed significantly to his own recognition, the distribution of his art, and also to the development of his unique style with the use of the line. As written by Walter L. Strauss (1972, vii): “Dürer never stood still. He innovated and experimented to the end of his life. Even during his sojourn at Basel as a journeyman, he introduced an effervescent new element into woodcut book illustration. But only a few years later, at Venice, the center of book publishing, he was engaged in other pursuits.” In Dürer’s letters commenting on his travels to Italy, more specifically to Bologna, the artist mentions that the purpose was to learn more

about the “secret art of perspective.” (Strauss 1972, viii) This learning of Italian perspective made Dürer’s engravings a style which marked the difference in the woodcuts which were circulating at the time. According to Willi Kurth’s (1963, 16) writings on Dürer’s first Italian journey in 1490s “(...) many Italian motives and forms, derived especially from Mantegna, justify us in connecting them closely with the sojourn in Italy.” For what has been attributed to the artist, regardless of some of the woodcuts probably executed by his pupils or skillful woodcutters, according to Strauss (1972, vii), till today it is possible to find approximately 2000 drawings, 250 woodcuts, more than seventy paintings, three books on theoretical subjects and over one hundred engravings.

Also the artifacts and animals brought from Asia and Africa to Europe impacted on Dürer’s art, even if, apparently, the artist had no chance to see. This is the case of one of the Dürer’s *Rhinoceros* [See figure n. 2]. There is evidence of the first rhinoceros arriving Lisbon, Portugal, in 1515, and at least nine of them had been in Europe, as mentioned by Leendert Cornelius Rookmaaker (1973, 39). According to Rookmaaker, three representations of these Indian rhinoceros are known: a drawing and a woodcut by Albrecht Dürer (1471–1531) and a woodcut by Hans Burgkmair (1473–1531), all made in the year 1515. Rookmaaker continues: “The text to Dürer’s drawing and woodcut, (...) shows clearly that Dürer has never seen the animal himself and we may assume that the same applies to Burgkmair, though in his case no proof is available. They had probably seen a sketch of the animal made by a Portuguese artist. He, or perhaps some other Portuguese, sent a letter to a friend in Germany or Antwerp.” (1973, 41)³⁶

³⁶ For a detailed description of Dürer’s *Rhinoceros* see further Rookmaaker’s (1978) article on “Two Collections of Rhinoceros plates compiled by James Douglas and James Parsons in the Eighteenth Century.” Here Rookmaaker mentions that Dürer’s “woodcut was later copied time and again over the next three centuries, both in literature and in various art forms.” (1978, 20)

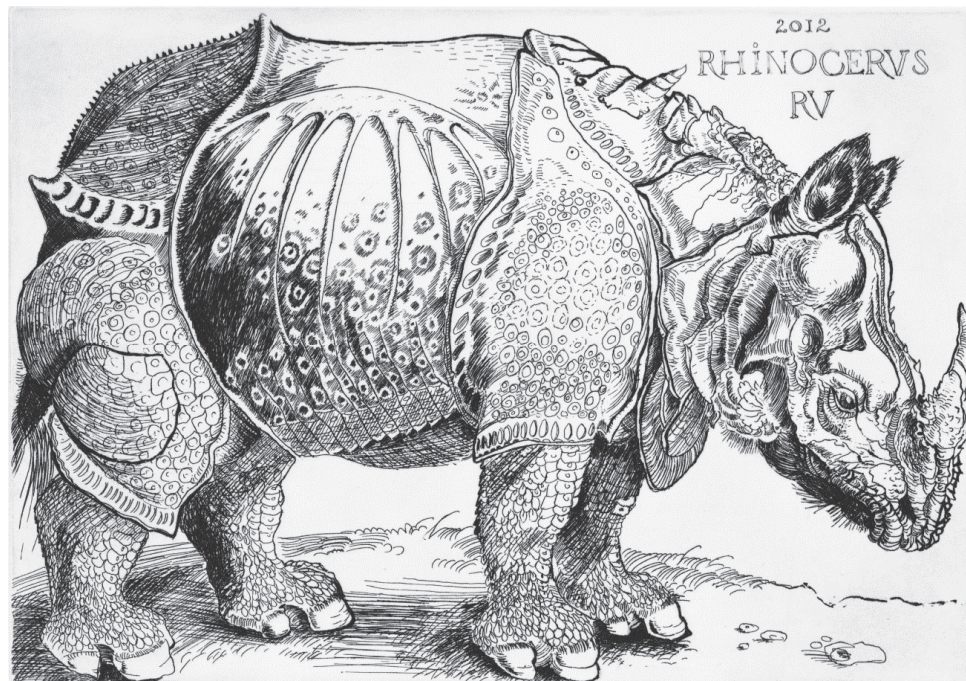


FIGURE 2 Rita Vargas, *In 1515 an Indian Rhinoceros Arrived in Lisbon*, 2012–2016. Etching on paper, Edition: 5 artist proofs, 30x40 cm. Vargas's etching after Dürer's *Rhinoceros* with the horn pointed right. Printed in Ratamo Printmaking and Photography Centre, Finland. (Artwork © Rita Vargas)

2.3 Age of Discovery: The Portuguese Expansion

In the sixteenth and seventeenth century Europe, as Impey and Arthur Macgregor (1985, 1) describe in their book *The Origins of Museums*, "Interest in the natural world was a major preoccupation of Renaissance learning, and here collecting was to play an indispensable role." [See figure n. 3]



FIGURE 3 Frans Francken the Younger (Antwerp 1581–Antwerp 1642), *La Bottega di un Antiquario*, dated from 1615–1620. Oil on canvas, 82x115cm. Borghese Gallery, Rome, Italy. (Copyright © Borghese Gallery; photograph by Rita Matias)

Frans Francken the Younger's painting [See figure n. 3] clearly illustrates how the beginning of the development of particular collections in the seventeenth century might have been, gathering artifacts from different regions of Europe, mixing "exotic" animals, perhaps brought from Africa, or India. The two men represented on the left corner of the painting, might also be considered as an allegory for the thirst for knowledge that characterized the spirit of curious intellectuals of that time. As mentioned by Chaney (2000, 61): "Alongside the pilgrims, ambassadors and ecclesiastics, during the fifteenth century, increasing numbers of influential Englishmen had travelled to Italy, principally in order to study at one of the many universities or with one of the great humanist teachers."

From around the fifteenth century to the eighteenth century, apart from official and religious duties, acquisition of knowledge as a grand motive, also contributed and, in parallel, to the rise of imperial systems carried out by European expeditions sustained by monarchies, such as the British, the Dutch, the French, the Portuguese and the Spanish in alphabetical order. However, these imperialistic systems triumphed at the cost of transgression of human rights and grief. This is known as the age of discoveries, of maritime exploration and overseas missions, also associated with, for example, innovations focused on navigation by the "Portuguese expeditions." (Devezas and Modelski 2006; Mancall 1999, 26)

Travels carried out by missionaries and navigators were documented to the respective Kings, as it can be confirmed, for example, in the travel narrative

written by the Portuguese pilgrim Fernão Mendez Pinto's (ca. 1509–1583) journey to China, which describes “many and a lot of strange things that were seen and heard in the Kingdom of China” [‘muytas e muyto estranhas cousas que vio & ouuio no reino da China’]. (1614, 5)

Although involving transgression of human rights (one of the darkest side of maritime explorations carried out by European imperialistic systems), Portuguese missionaries, traders, captains and navigators occupied an important role, impacting on the history of travel, and its association with cultural transformation and notions of identity.³⁷ In fact, as John Ayers (1985, 259) argues in his article *The Early Chinese Trade*: “In the period which mainly concerns us, direct trade with the Far East was still a very recent thing; it had begun only with the entry of the Portuguese into the Indian Ocean early in the sixteenth century, and their decision to oust the Muslim traders from Malacca in 1511.” Furthermore, Ayers adds that “in subsequent times the sea route round southern Asia was increasingly favoured (...) traffic flowed by sea on a considerable scale.

Also, Giuseppe Olmi (1985, 2) points out that, “the discovery of the New World and the opening up of contacts with Africa, South-East Asia and the Far East revolutionized the way in which people saw the world and their own place within it.” Also, as of January 17th 2016, the Portuguese newspaper *Público*³⁸ listed an article concerning the publication of the Dictionary of Portuguese Expansion [*Dicionário da Expansão Portuguesa 1415–1600* (Vol. 1, from A to H)] by Francisco Contente Domingos. The article questions whether it would still be correct to speak about the Discoveries. Answering to this critic, Domingos said that no matter how this term is discussed, for the first time it was “created a cosmopolitan vision of the World that did not exist before.” [‘Criou-se uma visão cosmopolita do mundo que não existia’] (Domingos, 2016)

This was a time that “also affected classification of objects.” (Olmi 1985, 3) Further, Olmi mentions that “with the enormous influx of strange and wonderful natural products resulting from new geographical discoveries, with improved communications and with the concomitant development of public interest in far-off mysterious lands, the natural history collection became, for the first time, a concrete means of enhancing fame and prestige.” (8)³⁹ As a result,

³⁷ See further Anabela Moura's article (2013, 29) on *Cultural Spaces and Sites for Identity Formation: A Portuguese Case Study*, where the author points out that: “Over the last eight-hundred years, Portuguese ideas about culture and heritage have shifted backwards and forwards from an emphasis on cultural transmission to one on cultural transformation and vice versa. Since heritage is a consequence of a dialectical relationship between human activity and the environment, it is not surprising that it continues to be an elusive concept.”

³⁸ See further the complete article in Portuguese. Accessed May 20, 2016. <https://www.publico.pt/culturaipilon/noticia/ainda-e-correcto-falar-de-descobrimientos-1720297>.

³⁹ As it still is nowadays, usually, to be considered a good artist one has to be able to exhibit on the walls of an established art gallery, or at an established art museum. It is usually only after this, that the artist is able to reach the desired level of recognition, enhanced fame and prestige. There are different cases, and different points of view; however, no matter how many angles you look at it, in the end, it is always about recognition and prestige, which contribute to getting more support (politically and,

new commissions started to gain shape, for example, with the exportation of Chinese porcelain with Portuguese symbols “in the form of the royal arms and emblems of the armillary sphere, but also avowedly Christian subjects such as the monogram ‘IHS’ set within a crown of thorns (...). Much of the porcelain and other Chinese objects which came into the northern *Kunstkammern* in the late sixteenth century, probably derived from Portugal”. (Ayers 1985, 263) The monogram I.H.S. is associated with the Society of Jesus,⁴⁰ which is used in several churches, and artifacts carried by missionaries, as justification and legitimation of Catholic missions. [See figure n. 4]

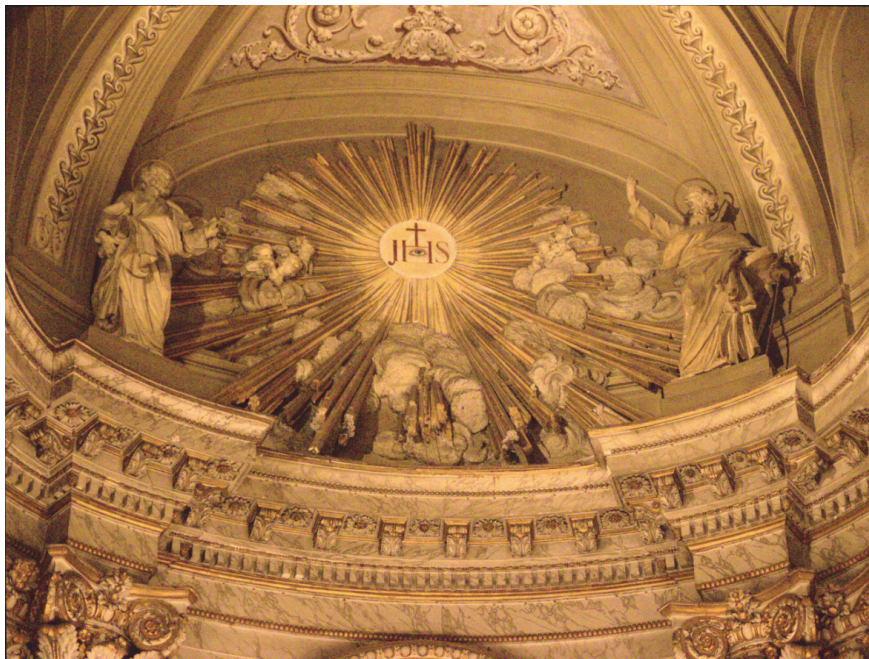


FIGURE 4 The monogram I.H.S. from the church Saints Vincent and Anastasius at Trevi (*Santi Vincenzo e Anastasio a Trevi*), Rome, Italy. (Photograph by Rita Matias)

One exemplary contribution of the relationship between these overseas missions and its contribution towards the development of art styles is, by coincidence, the arrival of the same Society of Jesus in Japan, and its subsequent influence on the production of various artifacts,⁴¹ both reverberating within

consequently, economically), usually impacting both on cultural actors: the artist and associated gallery, museum, art center, artistic residency, or cultural institution.

⁴⁰ See further Colm J. Donnelly (2005, 39) for interpretation of the monogram I.H.S.: “The symbol originated in a Medieval cult of the Holy Name of Jesus as a Latinized version of the Greek abbreviation ‘IH(EOY)E’ for ‘JE(SOU)S.’ The letters have also been interpreted (with conscious intention of enriching the meaning) as *Jesus Hominum Salvator* for ‘Jesus Savior of Mankind,’ and *In Hac Salus*, ‘In This (Cross) Salvation.’”

⁴¹ See further Impey’s (1985) article concerning Japan and related trade in seventeenth-century Europe.

Japanese art, and later also in Western art.⁴² The book *Ukiyo-e, 250 Years of Japanese Art* by Roni Neuer, Herbert Libertson and Susugu Yoshida (1988) that refer the year 1542, when the Portuguese were considered to be the first Europeans to experience the Japanese culture.⁴³

However, peaceful diplomatic affairs soon turned into religious, power and wealth struggles, resulting in the expulsion of the Portuguese and their goods in 1637, “with the exception of the port and sherry.” (Neuer, Libertson and Yoshida 1988, 17) This situation favoured the Dutch, “who would relentlessly build their empire on the ruins of Portuguese hopes.” (10)

As mentioned by Eichenberg (1976, 45), the sources of Ukiyo-e style, which characterizes the Japanese printmaking period of the so-called “floating world”⁴⁴ derive from “the decline of Buddhism, and perhaps of religious interest in general, and to the rise of the merchant class in the late sixteenth century.” More, that private press, perhaps modelled after the first press, set up by the Jesuits at Asakusa in the 1590’s, sprang up in the outskirts of Edo. (Eichenberg 1976, 46) Also, the Ukiyo-e style developed its expression progressively into another particular style of Japanese printmaking, known as Nagasaki-e: “The Nagasaki colour woodcuts occupy a unique place in Japanese printmaking. With few exceptions, they were devoted to the portrayal of that strange species, the foreigner.” (Eichenberg 1976, 35)

Concerning painting style, foreign travellers such as “Jesuits, Dominicans, Augustines, Franciscans, captains, merchants and sailors,” as pointed out by Alexandra Curvelo (2001, 27), have been portrayed in folding screens and “executed in yamato-e style, emphasising the detail representation and a careful composition arrangement.” (26) These folding screens are referred to in Portuguese language as *Biombos Namban* (from *namban jin*, the Japanese expression for southern barbarians, characterizing foreign travellers) and dating from 1568–1603, corresponding the period of Momoyama and early Edo. (Impey 1985; Curvelo 2001)⁴⁵

⁴² See further T. K. McClintock (2006, 26) for the influence of Japanese art in the West: “Accounts of Japanese screens entering Western collections date from at least 1585 when a gift from Oda Nobunaga to Pope Gregory XIII accompanied a Jesuit mission returning from Japan (...) reaching England in 1613 from Japan via Portugal, and they are noted as well on Dutch East India Company shipping lists from the mid-seventeenth century.”

⁴³ “In 1542, half a century after Columbus landed in America, a Portuguese ship, bound for Macao, an island off the coast of China, was driven off course by a raging storm. After being tossed about on the seas for days, the crew managed to land the ship on the jagged and rocky coast of southern Kyushu. These were to be the first Europeans to live in and fully experience the culture of Japan (...). In 1549, seven years after the West’s first real discovery of Japan...a young Japanese escaped to the Portuguese settlement in Goa (...) and coming across some Catholic missionaries, he was converted to the Christian faith. Within a short time (...) in a ship loaded with merchandise and gifts, the first Jesuits made their way to Bungo.” (Neuer, Libertson and Yoshida, 1988, 9)

⁴⁴ Apart from the excellent book by Neuer, Libertson and Yoshida (1988), see further Gabriele Fahr-Becker (1994) for more information concerning Ukiyo-e style origins, history, thematics, technique and examples of representative artists.

⁴⁵ Portuguese travelers adopted the Japanese expression *Byyobo* converting it to *Biombo*. However, “when they were sold” they were described as *Biobee*. (Impey 1985, 269)

These *Biombos Namban* can still nowadays be seen at the Museu Nacional de Art Antiga of Lisbon, in Portugal.⁴⁶ As McClintock (2006, 39) mentions in his article about Japanese folding screens in the West, “The distinctive aesthetics of traditional Japanese painting made an immediate impression on many of these visitors [also missionaries] and (...) works of art of exceptional importance were made available for purchase openly or clandestinely.”

Part of this trade was also constituted by commissions from European royal courts to, for example, Japan, Africa, and India, resulting in the production of particular artifacts. In this context of commissioning artifacts, Stafford (1999, 41) argues that: “The goal of radical originality espoused by the romantics, on the contrary, claimed for artistic innovation the right to produce entirely unknown objects and to evoke rare emotions.”

Some of these artifacts were made with the finishing touch of lacquer, which can till nowadays be found in several collections around Europe. Concerning this, Impey (1985, 270) also argues: “Although some Namban lacquers were for Christian (Jesuit) purposes, most of the lacquer was furniture; chests or coffer, scripters or cabinets. [See figure n. 5]



FIGURE 5 *Namban Oratory*. Dated from the end of the 16th century to the beginning of the 17th century, corresponding to the Momoyama/Edo Period in Japan. Lacquered wood *urushi* with golden lacquer, mother-of-pearl and golden copper, pigment on wood, 37,5x29,2x5,1cm. By courtesy of the Orient Foundation (Fundação Oriente, Portugal), in January 29, 2016. (Copyright © Jorge Welsh Works of Art/Richard Valência)

Some examples of these *Biombos Namban* depict the arrival of the Society of Jesus in Nagasaki port in 1542, characterizing “disgorging strange crews of oddly dressed, long-nosed people.” (Eichenberg 1976, 54)

⁴⁶ See images corresponding to *Biombos Namban* in the Museum’s website. Accessed May 20, 2016. <http://www.museudearteantiga.pt/colecoes/arte-da-expansao/biombos-namban>.

African artifacts are also interestingly scattered in different collections around Europe. As mentioned by Ezio Bassani and Malcom Macleod (1985, 246) in their article titled *African Material in Early Collections*: “sea-contact with West Africa, Europeans were utilizing indigenous skills and materials for European ends. The most spectacular products of this approach are the so-called Afro-Portuguese ivories.” The same artifacts were used as gifts to promote international relations and to build networks, because of their “quasi diplomatic status.” (Bassani and Macleod 1985, 247) Afro-Portuguese ivories⁴⁷ can still nowadays be found and seen in museums in Europe, for example, in Italy and France. The same can be said about the “Indo-Portuguese embroideries” (Skelton 1985, 278), and the Indo-Portuguese sculptures, which nowadays can be seen in the collection of the Vatican Museums, Vatican City. [See figures n. 6 and 7]

⁴⁷ Despite the disgust one feels towards the hunting practice of elephants for the valuable ivory, nevertheless, these ivories were important in their time and cultural context, because they witness the creation and development of particular artistic styles as a result of cross-cultural exchanges.



FIGURE 6 Indo-Portuguese sculptures, detail. In the first plan, the statue is identified as the Good Shepherd as a Child. Carved ivory, dated from the end of the 16th century to the beginning of the 17th century. The statue behind is identified as the Virgin Mary with the Child standing on a crescent moon. Carved ivory, over a globular pedestal made of painted carved wood, dated from the 17th century. Both statues are referred to as coming from India (Goa), Collection of the Vatican Museums, Vatican City. (Copyright © Vatican Museums; photograph by Rita Matias)



FIGURE 7 Indo-Portuguese sculptures, detail. From the left to right corner, numbers 34–35 identify the statues of the Virgin praying, standing on a crescent moon. Number 36 identifies the statue of the Lady standing on the Moon standing on a crescent moon and a globe with cherubim. Number 37, in the middle, identifies the Virgin Mary with the Child in her arms and with the rosary in hands, standing on a crescent Moon and a globe with cherubim. All statues date from the 17th century, made in carved ivory, referred as coming from India (Goa), and belong to the collection of the Vatican Museums, Vatican City. (Copyright © Vatican Museums; photograph by Rita Matias)

The growing trade of numerous objects, resulting from shipping and trading, contributed for the development of the “method of cataloguing” (Olimi 1985, 10), giving origin to the cabinets of curiosities, which apparently have been divided into three kinds of collections: the *Wunderkammer*, known as the room of wonders and/or *studiolo* in Italian,⁴⁸ *Kunstkammer*⁴⁹ and *Schatzkammer*, known as a kind of treasury. Concerning the cabinets of curiosities, Stafford (1999, 121–122) argues that “collecting was synonymous with patterning. Not unlike the cosmos, artificial worlds required an individual hand to order them and an

⁴⁸ See further Jan C. Westerhoff (2001, 643), for the meaning of *Wunderkammer*, known as the type of collections that “include so many different kinds of things arranged against the grain of familiar classifications.” For the meaning of *studiolo* see further Ayers (1985, 261): “it seems, especially in Italy, that the idea of the cabinet or *studiolo* as an instrument of scientific study was nurtured in late Renaissance times.”

⁴⁹ It appears that *Wunderkammer* and *Kunstkammer* “have much in common, and many objects could be found in either type of collection.” (Impey and Macgregor 1985, 3)

embodied eye to perceive them. Disparate objects, gathered in different places and at separate times, had to be 'hyperlinked' through the viewer's insightful 'jumps'."

However, in existing records, "as late as the sixteenth-century the references to Asiatic objects in western inventories and accounts are so often vague or misleading, with Chinese, Japanese and South-East Asian objects labelled alike as "Indian," as mentioned by Ayers (1985, 31) in his article concerning *The Early China Trade*. Nonetheless, the scepticism about the wonder-working religious relics of particular grand tourists, other objects representing memories of unknown places led to the development of conceptual categorizations and the classification of artifacts, the beginning of collectionism, and the cabinet of curiosities, as precursors to the establishment of galleries and museums as we see them today. (Adler 1989) As for English collections, Michael Hunter (1985, 159) regards institutional collections in the seventeenth and early eighteenth century England, worthy of study because they occupy an intermediate position between private cabinets and public museums.

Mapping the world was an important step for owners of these collections and visitors, provoking curiosity and changing mentalities throughout time. These collections help to understand the history of travelling tradition in its contribution and relationship with the development of artistic styles, but not only that. Their accomplishment as collections, the acquisition of such artifacts and artworks for a library, gallery or museum, depended on established diplomatic networks, which were also connected with the development of economic systems concerning trading. In turn, the development of such economic systems through commercial trading associated with the "Enlightenment conceptions of progress," as mentioned by Ellen Meiksins Wood (1999, 11), originated capitalist systems of production, here understood as "an expansion of markets and the growing commercialization of economic life." (12)

The knowledge acquired from the discovery voyages and collected objects, naturally gave man a consciousness of an "increasingly complex universe" (Stafford 1999, 124), contrasting with the realm of religious myths. More, Stafford argues that "the fluid possession of things as well of knowledge is inseparable from the construction of identity." (171) In the sense that, knowledge circulated and "encouraged men of science and instrument makers to circulate their theories, methods and artifacts," (Raj 2000a, 92) helping to shape, to some extent, European scientific culture and identity.⁵⁰

Another example of mental change, for better or worse, is the way maps were made, and what they represented as "enterprise of territorial discovery." (Raj 2000a, 91) However, as Roberson (2001, xx) puts it, "what is at issue, then, is not so much that the traveller gains knowledge about other places and peoples as well as about the self, but what use the traveller and travel text make

⁵⁰ Concerning the shaping of a European scientific and technological culture, see Kapil Raj (2013, 2000a, 2000b).

of that knowledge.” Although the age of the discoveries was considered important for the European exploration, it ended up with exploitation of natural resources and human capital, people who have been enslaved, torn apart from their families or forced to live in exile for the rest of their lives⁵¹ – a complex history in its entire splendour, and at the same time, ugliness.⁵²

2.4 Grand Tour

Another important journey, voluntary in its kind, and apparently developed from pilgrimage, is the so-called Grand Tour, which occurred from the seventeenth to the nineteenth century. As Said ([1978] 1995, 170) mentions, the Grand Tour, by being connected to reasons such as desire and curiosity, is a travel “in some urgent way to justify their [pilgrims] existential vocation.” Chaney (2000, 203) in his book *The Evolution of the Grand Tour* states that besides the interest that pilgrims had with relics and sacred places, “non-superstitious justification for travel” as an “exclusively educational phenomenon” has begun in the seventeenth century, when the priest and former pilgrim Richard Lassels pioneered Voyage of Italy (1670), introducing “art” and Vasarian art history to Englishmen. Chaney (2000, 204) mentions that: “Those primitive attempts at art appreciation on the part of pioneering Grand Tourists – and their first efforts at collecting – provide fundamental clues about the origins of our notions of ‘art’.” Chaney adds to this: “As our understanding of the sources of post-Renaissance civilization deepened, however, so too did the significance of Italy as the ultimate destination for the Grand Tourist.” (2000, 214)

It was a time for privileged gentlemen, whose travelling was part of the aristocrat’s education, which soon became a conquered ambition of the rich bourgeoisie.⁵³ As mentioned by Patrizia Nerozzi Bellman and Vincenzo Matera (2001, 12): “Travelling was claimed as a right of the intellectuals, an essential time of the initial apprenticeship of the artists, who should be able to build their own destiny in wider spaces, outside of the imposed society skirts.” [‘Viaggiare viene rivendicato come diritto, dell’intellettuale, tempo essenziale dell’apprendistato iniziatico del l’artista che deve poter costruire il suo destino in spazi più ampi, al di fuori di costumi e società imposti.’]⁵⁴

Some examples of known travelling artists are Peter Paul Rubens (1577–1640), Francisco de Goya (1746–1828), and William Turner (1775–1851).

⁵¹ Unfortunately, till nowadays, greed for power and wars for territorial land, still reverberate and kill innocent children, separate families, and provoke involuntary migration.

⁵² See further a bibliography of books, articles and the chapters published in English, in 2013, on Colonialism and Imperialism, compiled by Marcella Fultz. Accessed May 20, 2016. http://muse.jhu.edu/journals/journal_of_colonialism_and_colonial_history/v016/16.2.fultz.html.

⁵³ See further Palazzo Ducale Genova (2001), Simon Gikandi (1996, 119–156) and Mary Louise Pratt (1992, 102–107).

⁵⁴ Translation by the author of the research.

In the case of Johann Wolfgang von Goethe (1749–1832), his Italian travel became a turning point of his views on art. In his famous journey to Italy (1786–1788) Goethe was travelling incognito, as recently examined by Roberto Zapperi (2002).

From the mid-nineteenth century onwards, the centre of artists' travels changed from Rome to Paris. For a century, Paris developed into the artistic capital of the Western world, and it was often from Paris that artists continued their travels further, looking for the exotic, the original and new form languages. Just to mention a few examples, for Finnish artists,⁵⁵ the painter Albert Edelfelt (1854–1905) became a central figure not only in Paris but also through his travels to Spain. (Lundström 2008, 15) Paul Gauguin (1848–1903) went to live for a period of time in Tahiti, in the Polynesian Islands, and besides the developed artwork there, recently discovered letters have been analysed by Victor Merlhès (2003).

Artists continued to travel in the beginning of the twentieth century reaching out to Algeria or Tunisia, in Northern Africa, as for instance Henri Matisse (1869–1954) and Paul Klee (1879–1940) (Macke 1988). After his many travels to central Europe and Italy also the Finnish painter Akseli Gallen-Kallela (1865–1931) travelled to Kenya in 1909–1910.⁵⁶

Not only fundamental clues about the origins of our notions of art can be traced in Grand Tour, but also the origins of other kind of travel, which is still in its boom nowadays for the most varied reasons: Tourism. As Chaney (2000, 204–205) points out, "'Curiosity', which had worried Petrarch as tending to undermine the piety of pilgrims, was now encouraged to the extent that a non-religious appreciation of art and architecture, even religious art, began to insinuate itself under the category of seeing cities. Such curiosity led to comparison and hence, eventually, to the cultivation of what became known as 'taste'." In this respect, Adler (1989, 1372) argues that travel literature inspired journeys in the late eighteenth century: "many travellers overtly gave themselves and their journeys such labels as 'romantic,' 'picturesque,' 'philosophical,' 'curious,' and 'sentimental'."⁵⁷ Such labels, as coined by Adler, influenced the distinction between *serious* travel, or pilgrimage, from tourism. Tourism is also a key term, concerned not only with the individual, but with the surrounding environment, which may be social, cultural or economical. It forms a socio-cultural environment, normally filled by services providing the tourist with a pleasant journey.

As a result of a sentimental or curious journey as above mentioned, and also for religious motives, particular images, objects and souvenirs⁵⁸ carried out by pilgrims, missionaries and traders were exchanged during their journeys, consequently attracting different kinds of people, some of whom initiated

⁵⁵ For travel motives in a life of an artist see further Waenerberg (1996).

⁵⁶ See further Gallen-Kallela's ([1931] 2005) *Afrikka-Kirja*.

⁵⁷ See further Dietrich Krusche (1994).

⁵⁸ Souvenir is here used as an object that was carried by the individual symbolizing a particular place, time, a person, or event. See further also Katariina Roivas (2004, 41–52).

particular collections. (Bellman and Matera 2001; Canestrini 2001; Roivas 2004; Waenerberg 2004) Images of the unknown, along with the thirst for knowledge, grew among curious minds. Adler (1989, 1373) wrote about these objects, in which “once sacred to pilgrimages lost religious significance only to be integrated into later travel styles as interesting ‘curiosities’ or as examples of superstition that Protestant travellers were duty bound to document and expose.”⁵⁹

2.5 Patronage

Another key term that appears to be pertinent to the tradition of travelling is *patronage* and its contribution to the development of stylistic diversity not only in arts, but also in other fields of knowledge. Its contribution to the development of science and technology is argued by Raj (2000a, 92), where “incentives and reward systems which helped create and maintain a community of interest and a dynamic of professionalism in the science and technology of the period – as of today – and which is constitutive of its objectivity.” This reward system contributed to what is known as the second age of the European exploration, which is characterized by scientific expeditions. These travels began in the sixteenth century with the intent of understanding the natural world and that of the artifacts collected. (Apple, Downey and Vaughn 2012) According to Lynn K. Nyhart (2012, 67), scientists and artists travelled together to register objects of investigation which helped to build up a body of work resulting in publications and printed material: “What made these reports not merely printed products, but significant to our concept of a ‘print culture’ in science is that their products became an integral part of an entire social system of scientific work.” Nyhart (2012, 70) points out the example of the “British government’s approach to scientific voyaging and publication of scientific results,” where the “*Beagle* voyage on which Charles Darwin famously served presents a useful exemplar.” As for the Pacific Ocean expedition in the eighteenth century, as discussed by Raj (2000a, 82), it has also had a role in “reconfiguring European scientific culture, competition, solidarity and identity.”

However, scientific expeditions also open up a dilemma which has been explored by Michel Foucault and Said, where “these scholars see modern science as a hegemonic ‘master narrative’ of Western power, a discursive formation through which the rest of the world was simultaneously subdued and relegated to the role of Europe’s binary opposed ‘Other’.” (Raj 2013, 340)

⁵⁹ See further Erhard Reuwich illustrations of animals seen on the journey, including a crocodile, a camel, and a unicorn: Illustration of the Travels in the Holy Land (Peregrination in Terram Sanctam or Sanctae Peregrinationes), apparently the first printed illustrated travel book before 1500. Accessed May 20, 2016. <http://ahistoryblog.com/2013/12/27/bernhard-von-breydenbach-1434-1497-on-the-road-again/>.

But this encounter with the Other is also understood here as a kind of negotiation, an interaction which resulted in “knowledge construction and reconfiguration.” (Raj 2013, 343) Raj further argues that production of knowledge, practices, instruments, techniques, and services, in the context of circulation and mobility, should be understood as “processes of encounter, power and resistance, negotiation, and reconfiguration that occur in cross-cultural interaction.” (2013, 343) A knowledge that derives from three different moments: “the collection of information or objects; their accumulation and processing within the local, segregated space of the laboratory; and, finally, the spread — an eventual universal acceptance — of the knowledge thus engendered.” (Raj 2013, 345)

Apparently, these kinds of negotiations usually have their origin in a particular commission, religious, political and scientific, supported by a King or a patron. The term patron, in this research, refers to a stakeholder, a person or institution, private or public, which supports artistic creation and the artist. Stakeholders may also commission work from an artist. These commissions result in a production of particular knowledge and contribute to the meaning of culture itself. *Culture* then, in the general sense of the word – which is already particularly complex to describe in its diversity,⁶⁰ can also be understood here, in the context of travelling tradition, as a result of “practices of displacement”, as argued by Tomlinson (1999, 28), Elaine Baldwin et al. (2004) and James Clifford (1992). Baldwin et al. (2004, 175) suggests that “cultural objects are formed at the intersection between cultures rather than at the ‘heartland’ of any one.”

On the other hand, Clifford (1992, 97) reminds us that: “Every focus excludes; there is no politically innocent methodology for intercultural interpretation.” And perhaps Clifford’s exclusion of the travelling artist as an important key cultural actor, is a conscious one, since his list is confined to “missionaries, converts, literate or educated informants, mixed bloods, translators, government officers, police, merchants, explorers, prospectors, tourists, travellers, ethnographers, pilgrims, servants, entertainers, migrant labourers, recent immigrants, etc.”(101) Nevertheless, Clifford (1992, 107–108) recognizes that given the prestige of travel experiences as sources of power and knowledge in a wide range of societies, the project of comparing and translating different cultures need not be class- or ethno-centric. In this sense, travel “denotes a range of material, spatial practices that produce knowledges, stories, traditions, compartments, music, books, diaries, and other cultural expressions.”

Patronage in the development of art styles is mentioned by Daniel M. Fox (1963, 135) as “the most important 19th century innovation in the relation between artists and patrons was the administration of patronage by

⁶⁰ For an overview of the concept of culture as “a difficult, open and contested concept,” please see L. G. Horlings (2015, 163). See also Clifford Geertz (1973) for “The interpretation of Cultures,” and its impact on the concept of man. Also see C. P. Snow (1959) for an overview of the dichotomy between the culture of the arts, and the culture of the sciences. And further see Melford E. Spiro (1986) for an anthropological theory and research viewpoint on cultural relativism.

governments theoretically based on the consent of the governed." Despite particular problems that public support had in the relationship with artists, "new patronage enabled thousands of artists in Western Europe to survive and paint the way they wanted to." (Fox 1963, 135–136)

Established centres of art production flourished in the nineteenth century, and they appear to have been concentrated in Europe, in England and Germany, but especially in France. As mentioned by Fox (1963, 140): "Although some painters did not get their just rewards, Paris was still the art capital of the world." In the same city, several Art Salons and World Exhibitions played an important role on the recognition of artists and art critics, influencing politicians for a liberal official arts policy. (Fox 1963, 147) When writing about Paris, Benjamin (1969, 167–168) refers to World exhibitions as "places of pilgrimage to the fetish commodity." At the same time, as for Benjamin, the scope of communication increased, the invention of photography also impacted on the coloured elements of the image, and the informational importance of painting diminished. Later on, Benjamin's adds: "Paris was confirmed in its position as the capital of luxury and of fashion." (1969, 168)

The nineteenth century was also characterized by the industrial revolution, "the romantic spirit of revolt, freedom, and individualism (...) the separation of church and state, and experiments and new discoveries in many fields," as argued by Edward B. Henning (1960, 469). Also, as a result of new discoveries, apparently artists seek actively outside the relatively narrow channel of the classical Western tradition for inspiration. They turned to Medieval, Oriental, and African sources. (Henning 1960, 470) More Henning (1960, 465) adds that "at any rate, it is certainly true that art and culture, in general, result from the interactions of creative artists (with their particular physiological and cultural heritage) and the environment (geographical and social) which varies constantly." Eclectic elements, drawn from a variety of sources, contributed to the "diverse character of the artistic scene" in the nineteenth century (Henning 1960, 469), reflecting a "broadening and aesthetically insecure public." (Fox 1963, 147) More, artists also recognized "increasingly important international dealer's and collectors' market." (Fox 1963, 147)

2.6 Tourism

Internationalization contributed to globalization in the sense expressed by Tomlinson (1999, 20): "How globalization alters the context of meaning construction: how it affects people's sense of identity, the experience of place and of the self in relation to place, how it impacts on the shared understandings, values, desires, myths, hopes and fears that have developed around locally situated life."

The development of constructions in iron helped in the spread of the railways, which in turn, contributed to a safer mobilization of larger amounts of people in a larger geographical scale. Meanwhile, time for these transactions

grew shorter. According to Waenerberg (2005, 4): “Railways and the simultaneous rise in the popularity of travel among the bourgeois resulted in journey-making becoming effortless and relatively, although only relatively, safe.” As a consequence, exodus of peasants from the countryside to the city occurred, in order to reach alternative standards of living, perhaps as a response to the demands of modernity that came into being. Peripheral neighbourhoods grew around cities, along with a rising working-class waiting to be amused. Industrial buildings painted greyish urban landscapes. London, in the United Kingdom, for example, became known until now as the *grey city*.⁶¹

Paradoxically, at the same time, as the middle-class flourished and travelling facilities became easier, artists started to escape from the city to the countryside in search for inspiring natural landscapes, and fresh air.⁶² Particular reasons which may have led them into travelling to the countryside, appear to have been related to, as Nina Lübbren (2001, 3) describes, “a growing mood of nostalgic longing for the countryside as a compensation for accelerated industrialization and urbanization.” More, Waenerberg (2005, 4) also suggests that attitudes towards travel underwent transformations: “Visiting foreign countries (...), became a privilege and an act of one’s own fancy.” Lübbren (2001, 1) adds that “between 1830 and 1910, over three thousand artists from all over the world left the established centres of art production to live and work in artists’ communities scattered across the European countryside,” and that “rural artists-colonists, with few exceptions, trained and exhibited within conventional institutional frameworks, such as the *École des Beaux-Arts*, in Paris, or the Royal Academy, in London.” (2001, 7) This often confirms that artists, who underwent such travels, were educated by aristocratic families and had their professional background in art academies. The family background tells us that they were wealthy enough to take risks into alternative artistic careers.

Still an underdeveloped notion in literature is the fact that rural artists’ colonies, in terms of magnitude and geographical dispersion, represented a “major phenomenon of the nineteenth-century European art practice.” (Lübbren 2001, 7) It was “an international phenomenon, extending beyond Europe (...) artists working in the European countryside were part of the general movement of people and artefacts that characterised nineteenth-century processes of modernization.” (Lübbren 2001, 13)

Another particularly interesting issue is that women artists have had an important role in the nineteenth century, in what respects their professional recognition in the field, because they started working side-by-side with male artists in *plein-air*,⁶³ perhaps, an activity which was not so common before, due

⁶¹ See further Ravish London WordPress online. Accessed May 20, 2016. <https://ravishlondon.wordpress.com/2014/03/08/colour-me-badd-london/>.

⁶² See further Krusche (1994) and Auguste Macke (1988).

⁶³ *Plein-air* is a term used here to characterize the nineteenth century French school manners of painting, originating the Impressionist movement, for example, which used outdoor lights for exploring observation effects.

to strict code of social rules and artist's gender.⁶⁴ Also, as Niceley (1992, 12) puts it, "The Ecole des Beaux Arts in Paris admitted women in 1896, only after women artists organized and confronted the school." Clifford (1992, 105) adds in this respect that "'Good travel' (heroic, educational, scientific, adventurous, ennobling) is something men (should) do. Women are impeded from serious travel (...) 'Lady' travellers (bourgeois, white) are unusual, marked as special in the dominant discourse or practices (...) women travellers were forced to conform, masquerade, or rebel discreetly within a set of normatively male definitions and experiences."⁶⁵

When thinking about tourism nowadays, "aspects of embodied practice," as David Crouch (2002, 212) suggests, could be taken into consideration here, since in the context of artists travelling practices, their way of experiencing places is more connected with the exploration of "awareness of space in multiple dimensions." More, Crouch (2002, 212) continues on tourism seen in this way, influenced by Maurice Merleau-Ponty's sensing of space: "In Tourism it is through rather than 'in front of' spaces that we experience where we are. There may be momentary limited-focus observation but this is short-lived, and such limited scoping is accompanied by bouts of much greater diversity and engagement of multi-sensuality and multidimensionality."⁶⁶

The multiple short encounters with the Other, by the contemporary artist who is touring in artistic residencies, is metaphorically represented in the production of artworks. In other words, and in the same line of Crouch's thought: "when we 'tour' and/or spend time at and/or practise our lives in a space that may include an encounter with an 'other' culture, something more complex and nuanced occurs than what is usually comprehended. (...) Through this practise she encounters more representations, spaces, peoples, cultures and individuals, but her body already knows aspects of practising space that can be used again as familiar in this different context." (Crouch 2002, 218)

2.7 Printmaking Workshops in Metropolises of Established Art Centres

Increasing mobility facilities have encouraged artists to depart on journeys, not only in a "nomadic fashion" (Lübbren 2001, 4) to rural landscapes allying touristic sightseeing from the nineteenth until twentieth century, but also to visit previously mentioned established art centres, such as printmaking workshops, which were (and some still are) located in different countries in Europe and in the United States.

⁶⁴ See further H.T. Niceley (1992) for an overview of professional position of women artists, and their establishment in art history.

⁶⁵ See further Whitney Chadwick (1990), Marilyn J. Boxer and Jean H. Quartaert (1987), Gikandi (1996), and Pratt (1992).

⁶⁶ See further Coleman's and Crang's (2002) book on *Tourism: Between Place and Performance*.

Established art centres, especially printmaking workshops, started in Europe around the fourteenth century. These workshops or the so-called *officinas* (Eichenberg 1976, 72) had an impact on the beginning of mass-media production, a hypothesis by Alison Stewart (2013) and Eichenberg (1976). Two of the main key figures responsible for the success of the print medium in the dissemination of knowledge were Johann Gutenberg of Mainz and Albrecht Dürer, both businessmen in the sense of having established workshops. Their legacy in printmaking history, especially in the establishment of workshops as centres of “peregrination” of artists is still alive today. By attending these workshops, artists learn innovative techniques in the field. However, the establishment of these workshops also served other interests, for example, the propaganda of the French revolution, and the role of Napoleon in it. As Eichenberg mentions (1976, 376): “Napoleon’s officers frequently ‘invaded’ German print shops and returned home with materials and technical details of the new invention [lithography], acting as ‘industrial spies’.”

Establishments of printmaking workshops where artists travelled to work for certain periods of time were many. One of the most important was *L’Atelier Lacourière-Frélaut* (Paris, 1929–2008),⁶⁷ where celebrities as Picasso, Braque, Rouault, Derain, Miró, Dali, Giacometti, Calder, Moore, Masson, and Matisse were working. (Eichenberg 1976, 524) Another important place was *Atelier 17* in Paris, 1933, and later in New York, 1940, founded by Stanley William Hayter (1901–1988). As stated by Eichenberg, there “many of the great artists of our time have passed through it to pick up Hayter’s incredible knowledge of the ways of the burin and the chemistry of intaglio inks and their interaction. Picasso, Dali, Miró, Masson, Max Ernst, Kandinsky, and Tanguy have looked over his shoulder, and legions of young artists have passed through his hands.” (1976, 527) An important printmaking workshop, active till today, is the *Tamarind Lithography Workshop* (Albuquerque, 1960–present),⁶⁸ where “artists come to Tamarind by invitation, for two-month stays, during which they may produce twenty to forty lithos. Experienced printers may spend a three-month training period at the Workshop.” (Eichenberg 1976, 532) In Europe, still active is the *Frans Masereel Centre* Kasterlee, Belgium, 1972–present), considered, as of February 10th 2015, listed on its website, “a place where national and international artists, researchers and graphic designers reside, meet and experiment.”⁶⁹

Finally, from this kind of workshops with specific criteria of selection and working conditions, where – simply – artists could visit the workshop for a determined period of time and create artworks, started to rise. The programme that became the pioneer example on the field of mobility programmes dedicated to artists, linking research and innovation, was the Xerox company

⁶⁷ Information of the end of activity is provided by the National Library of France. Accessed May 20, 2016. http://data.bnf.fr/13574025/atelier_lacouriere_paris/.

⁶⁸ See further Tamarind Institute at their website. Accessed May 20, 2016. <http://tamarind.unm.edu/about-us/2-what-is-tamarind-institute>.

⁶⁹ See further Frans Masereel Centre’s website. Accessed May 20, 2016. <http://fransmasereelcentrum.be/en/about/>.

Palo Alto Research Center (PARC), which designed the Artist-in-Residence Program (PAIR) in 1970, California, United States of America. The programme has ended but the centre is still active. According to Craig Harris (1999, 7): "Our goal is to help make visible the work of artists and others who integrate the arts, sciences, and technology (...) This provides a chance to examine whether using the same media and the common language of technology establishes a foundation for fostering a significant exchange of knowledge and perspectives, or whether it offers a mere illusion of similarity."

3 COLLECTING AND ANALYZING DATA

To articulate qualitative analysis on *both* artists' statements, *and* visual analysis of their artworks, two methods were adopted, each one providing their own perspectives on artists-in-residence. The content analysis offers a perspective related to artists' life-long learning strategies, along with identification of technological socio-economic impact on their careers. The visual analysis, in turn, offers a perspective on how hybrid identities and environmental consciousness are conceptually articulated in artists' performances and creative processes. Through these two methods, different perspectives on artists-in-residence strategies of communication are presented, at the same time that they provide insights on what might have changed, how technology and globalization have affected artists' creative processes and travelling tradition.

Thirty-five subjects were collected to allow gaining insight on statistical interpretation of collected data. An effort was made to use systematic analysis procedures, conducting *member checks* both with selected artists of research and with *blind groups*. This was made by sharing and discussing results of analysis also in informal discussions, due to my activity as a local artist in Ratamo Printmaking and Photography Centre (2009–present), one of the first artistic residencies in Finland.

However, there are limitations in what concerns generalization of results, since it is a qualitative research based on subjective interpretation. Concerning the pitfalls of observation in qualitative research, Maurice Punch (1994, 84) states that "field research is dependent on one person's perception of the field situation at a given point in time, that that perception is shaped both by personality and by nature of the interaction with the researched, and that this makes the researcher his or her own 'research instrument'." Further, Ulla Hallgren Graneheim and B. Lundman (2004, 110) have argued that "there is no single correct meaning or universal application of research findings, but only the most probable meaning from a particular perspective."

This research is based on following means and methods:

1. *Literature review*, before and during data collection;
2. *Selection of artists-in-residence* of the study;
3. Development of *questionnaires*, structured with open and closed questions;
4. *Observation in situ* conducted with selected and non-selected artists-in-residence, by sharing the same facilities in artistic residencies during a period of 5–6 years (2010–2016). Non-selected artists-in-residence became my *blind groups*. By conducting activities with *blind groups*, I followed Punch's advice (1994, 84): "as its central technique and that this involves the researcher in prolonged immersion in the life of a group, community, or organization in order to discern people's habits and thoughts as well as to decipher the social structure that binds them together."
5. Informal and formal *interviews*. These interviews were conducted because of my parallel activity as an artist, in a common working space with visiting artists-in-residence;⁷⁰
6. Conducting *member checks* (Shenton 2004, 68) by sharing findings with selected artists who have sent data, and also with informal discussions with *blind groups*;
7. and *document review*, which was done on a constant basis.

3.1 Literature Review

In a first attempt to get in touch with the artists' and their artwork, I noticed that there is little information about the impact of artistic residencies on the artists' creative process. Accessible materials found concerning mobility programmes hosted by artistic residencies, consist mainly of European Union reports and related cultural policy based on funding schemes dedicated to mobility programmes, mostly to stakeholders.⁷¹

Besides European Union cultural policy reports, the research is based on theoretical background, consisting mainly on qualitative content analysis of approximately 280 online scientific articles and bibliographic references available to the general public and through the University of Jyväskylä access protocols such as EBSCO Academy Search Elite (ASE), where it was possible to cover varied subject areas, ranging from humanities to sciences. Articles that required fee were excluded in the literature review.⁷²

⁷⁰ See further for the former Centre for Printmaking in Jyväskylä. Accessed July 1, 2015. <http://www3.jkl.fi/taidemuseo/grafiikkakeskus/harmonia.htm>.

⁷¹ See further AIR ARRAY (2015).

⁷² Literature review used in this study is based on materials available to the general public and provided through University of Jyväskylä international protocols (books, journals and articles). Catalogues, magazines and other kind of research material was

Considering the terms “artist-in-residence,” “artistic residency,” “mobility programmes” in the World Wide Web, approximately 66 platforms consisting of related information resources for analysis were found, such as cultural organizations, embassies, conference proceedings, formal and informal interviews published online (blogs, facebook, vimeo, etc.), exhibition catalogues, master and doctoral dissertations, and art magazines. After cross-checking information in different websites, a list of artistic residencies was made by selecting Finnish, Japanese and Portuguese artistic residencies. In total 125 artistic residencies were identified. After this step, 174 artists-in-residence related information sources were identified. In some cases, artists’ own websites’ information was used.

In short, approximately 645 documents were researched and qualitatively analysed to set the stage for the definition of a conceptual framework consisting of 44 different categories. [See table n. 11]

3.2 Data Collection

In the beginning of data collection, information concerning artists-in-residence working in Finland, Japan and Portugal was collected from existing online directories of artistic residencies, such as DutchCulture | TransArtists,⁷³ Resartis,⁷⁴ and AIR_J.⁷⁵ After identifying artists-in-residence through these online directories of artistic residencies [See appendix II], further data was obtained through 1) personal contacts such as e-mail correspondence and informal interviews with artists, 2) administrative agencies such as curators, coordinators of cultural centres and editors, and 3) embassies, galleries, art museums and art magazine publishers. [See appendix I] The content analysis at this stage also included cross reading of data gathered by informal statements sent to the researcher by electronic mail, artist’s statements on catalogues, *curricula vitae*, formal and informal interviews among other available sources of information given by the artist, or available to public domain in the web, like websites, critics or news in electronic art magazines or cultural institutions.

However, it was noticed that access to direct contact with artists-in-residence, as well as to their artworks and related documentation, was difficult to obtain. This happened due to their transnational and nomadic working characteristics, which differ from settled and local artists. The difficulty of contacting the artists directly may also be related with the exponential growth of the phenomenon of artistic residencies, which started by the 90’s. [See

obtained through the researcher’s accessible network, public and private libraries, and provided by the artists-in-residence selected for the research.

⁷³ See further Dutch Culture | TransArtists, guide of artistic residencies. Accessed February 19, 2016. <http://www.transartists.org/>.

⁷⁴ See further Resartis, worldwide network of artist residencies. Accessed February 19, 2016. <http://www.resartis.org/en/>.

⁷⁵ See further AIR_J, online database of artist-in-residence programs in Japan. Accessed February 19, 2016. <http://en.air-j.info/>.

appendix II] This issue will be discussed further in chapter 4. For these reasons, social media types [See table n. 10] were considered in this study as useful tools for data collection concerning artists. In fact, social media worked better than other means of communication, helping to geographically locate artists initially considered hard to contact. It appears that “the amount of information they [social media] allow to be transmitted in a given time interval” made social media more effective than other types of media (e.g. traditional media, post). (Kaplan and Haenlein 2010, 61) Social media enabled creating the kind of *intimacy* which is described by Sam Hinton and Larissa Hjorth (2013, 138) as “play[ing] a very important role in social networking.” In this case, it worked as an effective tool for locating geographically and obtaining important data for research.

To be able to document artists’ creative processes, as well as to maintain their cultural activity, artists use technology in their nomadic working conditions. To understand artists’ main purposes for using technology, a qualitative content analysis of digital communication and social media used by selected artists, between 2011 and 2013, was carried out. This analysis was based on previous research involving information technology and knowledge management (Cook 2008; Ellis, Gibbs and Rein 1991; Hanna, Rohm and Crittenden 2011; Kaplan and Haenlein 2009, 62; Pirkkalainen and Pawlowski 2013; Weinberg and Pehlivan 2011, 276–281; Zheng, Li and Zheng 2010).

3.3 Selection Criteria for Artists-in-Residence

Non-settled artistic practices cannot be identified by labour force statistical studies concerning cultural activities, due to artists’ transnational and nomadic working environment. This research represents artists who are usually omitted from overall labour force statistics and analysis,⁷⁶ and it is focused on particular artists-in-residence who do not represent a community. Artists who are settled as local artists in a particular region but who do not travel to artistic residencies, on a regular basis, have not been considered in this study.

For the selection of the individuals of interest in the context of artistic residencies, the criterion for the interviewees was developed through a reflective approach of a definition of *the artist*. This definition is addressed in chapter 4.

Artists-in-residence considered eligible for this study are visual artists, who have been collaborating with a workplace for a certain amount of time and are fully committed to their work. In this study, the term *performs* is used to refer to general aspects of the accomplishment of cultural production, i.e. the creative processes and the management of artistic activity *per se*.

⁷⁶ See further for the debate on the situation of artists’ mobility in the european community by Anne-Laure Amilhat Szary et al. (2014), Donnell Butler (2000), ERICarts (2006), European Parliament (2006), Anita Kangas (2004), Sari Karttunen (2001), Judith Staines and Colin Mercer (2013), Staines (2012, 2011) and Suomi (2005).

Prominent characteristics of the artist working in the context of artistic residencies are understood here as:

1. Travelling into an artistic residency, a museum, gallery or art centre which provides a temporary working place;
2. Having a predisposition to geographical, social, cultural and economic change;
3. Being full-time committed to artistic practice. However, the artist does not necessarily need to own an officially recognized qualification, which would certify the profession as such, for example, as fine artist, performance artist, actor, or designer.

At a preliminary stage of research, direct contact information was gathered on 33 Finnish, 40 Japanese, and 32 Portuguese artists who have been working in artistic residencies in the cited countries. [See appendix III] Some of the contacts, however, were not reachable by the time it was necessary to send the questionnaire. It was possible to establish contact with 84 artists of the total amount of 105.

Of the 84 contacted artists, 41 responded to the questionnaire. Of these 41, 35 were selected as eligible for research. These 35 artists are from Finland (n=12), Japan (n=15) and Portugal (n=8). Concerning the participation rate, results show that [See table n. 1]

- most artists were interested in participating as 63% answered to the first contact;
- total participation rate was 48%. From the total of 84 contacted artists 41 decided to participate;
- from 41 artists, 35 were regarded eligible for the research project.

Nationality	Contacted via e-mail/website	Answered	Refused	Participated	Selected
Finnish	30	15	0	12	12
Japanese	35	22	2	17	15
Portuguese	19	16	0	12	8
Total	84	53	2	41	35

TABLE 1 Participation of artists by nationality.

Eligible artists from Finland, Japan and Portugal (1990–2010) were interviewed with questionnaires, and images of their artworks were collected. [See table n. 2]

		Artists' Nationality		
		Portugal	Finland	Japan
Artistic Residencies	Portugal		KATAJAMÄKI, Anni MALKAMO, Liisa NAUHA, Tero PITKÄNEN, Kirsi SIPPOLA, Miira	ISHII, Haru MORITA, Satoshi NISHIKAWA, Choichi SHIRASU, Jun
	Finland	BUNGA, Carlos FRADIQUE, Ana		ARAI, Atsuko IMAMURA, Aya HIGUCHI, Mami ITOI, Jun KATO, Shoji KODAMA, Taichi KURODA, Mineo MITAMURA, Midori MURAMATSU, Narumi NAKAMURA, Junko SAKUTA, Tomiyuki
	Japan	BOTELHO, Rita CÔRTE, Bruno DEJOSE, Magda MACHADO, Graciela MAR, Kristina SILVA, Bela	MATILTA, Jaakko NIKULA, Meri NUKARI, Heini PITKÄNEN, Kirsi SAKKINEN, Riiko TUORI, Santeri WILENIUS, Annu	

TABLE 2 Eligible artists-in-residence.

At the time of this data collection (2011–2012) the average age of the artists-in-residence was 42 years old. [See table n. 3]

	Finnish artists	Japanese artists	Portuguese artists
Year-of-birth average	1971	1968	1973
Total average	1971		
Age average	42 years-old		

TABLE 3 Artists' participation by age.

Concerning gender analysis, the majority of artists participating in this research are female (60%). [See table n. 4]

Artists' nationality	Finnish	Japanese	Portuguese	Absolute Frequency	Relative Frequency
Female	8	7	6	21	60%
Male	4	8	2	14	40%
Total	12	15	8	35	100%

TABLE 4 Gender analysis

3.4 Questionnaires

Questionnaires were developed in order to interpret the artists' motivations for travelling to artistic residencies, signs of change in their creative processes, and mobility impact on their careers. At the same time, questionnaires also enabled the collection of data concerning artworks or available documentation in case of site-specific art for visual analysis. [See appendix IV].

Having developed the content of the questionnaire in discussions with several experts, the conclusion reached was that questions should be kept simple but flexible. At the same time they should represent a "dialectic relationship between theory, practice, research questions and personal experience," as pointed out by Catherine Marshall and Gretchen B. Rossman (1999, 25).

The questionnaire was based on 44 key terms previously identified and grounded in literature review. They were used as tools to generate questions and to search for patterns. [See table n. 11] Besides, the questionnaire was also based on practice-based experience on the field.

The questionnaire was elaborated, revised and sent as a pilot version to the artist Maija Holma. After the content analysis of the pilot version, the final version was then sent to artists who had been previously contacted, in order to

know to what extent they were interested in participating in the research project. A semi-structured questionnaire of thirteen open and four closed questions, according to the principles of Jouni Tuomi and Anneli Sarajärvi (2009, 77), were distributed to 84 artists who travelled and worked in mobility programmes between 1990 and 2010. [See appendix III]

3.5 Qualitative Content Analysis of Artists'-in-Residence Statements

Concerning qualitative content analysis of artists'-in-residence statements, the strategies recommended by Graneheim and Lundman (2004), Hsiu-Fang Hsieh and Sarah E. Shannon (2005), Marshall and Rossman (1999), Punch (1994), Andrew K. Shenton (2004), and Tuomi and Sarajärvi (2009), were reviewed. Their methods have been consulted for considering a suitable strategy to find possible answers according to specific research queries.

Initial guiding hypothesis grounded on theoretical background helped in the identification of specific categories. [See table n. 11] In the first analysis, categories were registered by the amount of times they were mentioned by the selected artists-in-residence. In further analysis, however, as new categories emerged, it was considered how many artists had mentioned particular categories.

Results of their statements' content analysis are presented anonymously, through coding system, throughout this research. In other words, while findings are presented with artists' quotations, artists cannot be identified because their names are coded. In turn, their artworks were kindly allowed for publication.

Taking the advice of Hsieh and Shannon's (2005, 1281) work on qualitative content analysis into account, interpretation of artist's statements followed the *directed approach*: "The goal of a directed approach to content analysis is to validate or extend conceptually a theoretical framework or theory." Questions were grouped on relevant theoretical findings as key terms, serving as guides for initial coding. [See table n. 13]

In practice, with the help of the professional qualitative data analysis software *Atlas.ti*,⁷⁷ it was possible to create families based on previously elaborated questions. When analysing answers according to the question made, it was possible to count how many times artists' statements contained meaningful key terms. This, in turn, offered clues for further coding steps. [See figure n. 8]

⁷⁷ See further Atlas.ti online website details. Accessed February 23, 2016. <http://atlasti.com/>.

Name	Grounded	De...	Author	Created	Modified	Families
AR website effectiveness	2	0	Super	18/11/20...	18/11/2013 13:37:29	
artistic residencies vs business	9	0	Super	18/11/20...	18/11/2013 13:48:43	Benefits AR in AIR work/career, Ch...
away from daily routine	6	0	Super	18/11/20...	18/11/2013 13:10:59	Benefits AR in AIR work/career
by invitation	7	0	Super	18/11/20...	18/11/2013 13:42:17	
does not know	3	0	Super	18/11/20...	18/11/2013 10:47:41	Changes in AIR (10 years)
effectiveness of artistic residencies/s...	18	0	Super	18/11/20...	18/11/2013 13:52:57	Benefits AR in AIR work/career
geographic mobility facilities	6	0	Super	18/11/20...	18/11/2013 10:47:41	Changes in AIR (10 years)
global vs local community cultural l...	8	0	Super	18/11/20...	18/11/2013 13:12:15	Benefits AR in AIR work/career, Ch...
humbleness	3	0	Super	18/11/20...	18/11/2013 10:47:41	Changes in AIR (10 years)
importance of artist role in a socio...	5	0	Super	18/11/20...	18/11/2013 13:52:57	Benefits AR in AIR work/career
increased competition	4	0	Super	18/11/20...	18/11/2013 13:48:43	Changes in AIR (10 years)
international expectations towards...	7	0	Super	18/11/20...	18/11/2013 10:47:41	Changes in AIR (10 years)
knowledge sharing	14	0	Super	18/11/20...	18/11/2013 13:55:30	Benefits AR in AIR work/career, Ch...
lifelong learning impact	11	0	Super	18/11/20...	18/11/2013 13:55:30	Benefits AR in AIR work/career, Ch...
networking vs concentration work...	41	0	Super	18/11/20...	18/11/2013 13:55:30	Benefits AR in AIR work/career, Ch...
not answered	1	0	Super	18/11/20...	18/11/2013 10:47:41	Changes in AIR (10 years)
perspective widener/inspiration	21	0	Super	18/11/20...	18/11/2013 13:53:49	Benefits AR in AIR work/career
physical condition as an outsider f...	14	0	Super	18/11/20...	18/11/2013 13:44:45	Benefits AR in AIR work/career
pop-up of artistic residencies	10	0	Super	18/11/20...	18/11/2013 10:47:41	Changes in AIR (10 years)

FIGURE 8 Quantitative analysis as a guide for interpretation and coding steps. Screenshot of *Atlas.ti* software qualitative content analysis procedure. (Analysis made in November 18, 2013).

By means of a *word cloud* it was possible to visually observe from the artists' statements how the *coding process* was started, helping to develop further categorization. [See figure n. 9]

artistic residencies vs business {7-0} away from daily routine {6-0}
physical condition as an outsider for creative processes {10-0} does not know {3-0}
effectiveness of artistic residencies/space/materials {12-0} geographic mobility facilities {6-0}
 global vs local community cultural impact {8-0} humbleness {3-0} importance of artist role in a socio-political community {4-0}
 increased competition {3-0} international expectations towards artists {7-0} **knowledge sharing {9-0}**
 lifelong learning impact {7-0}
networking vs concentration work/research {31-0}
 not answered {1-0} **perspective widener/inspiration {13-0}** **pop-up of artistic residencies {10-0}**
possibilities/opportunities to work abroad {13-0} recognition {7-0} rising importance of holding an AR {2-0}
self-centred impact {14-0} Solitude {2-0} **support {10-0}** technology development {4-0} time {2-0} travelling itself {4-0}
 voluntarism {2-0} worsening conditions for the artist {3-0}

FIGURE 9 *Word cloud* of the codes based on artists' statements. Screenshot of *Atlas.ti*.

Applying Graneheim and Lundman's (2004, 107) qualitative method on procedures and measures to achieve trustworthiness, in table n. 5, it is shown how the list of statements was simplified in reduced terms. The most important information is here identified as *codes*. The codes refer to "a process of shortening while still preserving the core." (Graneheim and Lundman 2004, 106) Codes derived from the artists' simplification of their statements which were then further categorized.

Artist highlighted statement (coded artist name)	Codes	Categories
RB (PJ): "The need to travel for work has become a demand for different reasons. From a student viewpoint, a global and competitive world, there's the need to have an equal quality level as our colleagues around the world. In order to achieve that level, we search for the best courses, workshops and artistic residencies. Even if we already work in a stable studio, there's always the need to go abroad to show what is made and find new markets. I believe the need to follow and work within a global and fast market is the main factor for the increasing travel flow. (...)"	Possibilities/opportunities to work abroad; Increased competition; Globalization; Easier travelling conditions.	Competition, recognition, globalization, mobility.

TABLE 5 Content analysis of artist-in-residence statements, simplification and coding process.

Implementing Graneheim and Lundman's (2004, 106) view on qualitative interpretation, in this research "reality can be interpreted in various ways and the understanding is dependent on subjective interpretation." Trustworthiness of findings in qualitative content analysis is based on the presumption that "a text always involves multiple meanings and there is always some degree of interpretation when approaching a text." (Graneheim and Lundman's 2004, 106) Some of the artists preferred to answer in their mother language, requiring an effort of interpretation and translation to maintain the final meaning as close to the original expression as possible.

Besides coding, based on key terms from theoretical background, the process of highlighting statements, led to the identification of new codes and further categorizations. Categories will be exemplified with artists' statements as quotations throughout research chapters 5, 6 and 7. By following the *directed approach* based on theoretical findings, and adding new categories that derived from respondent's qualitative content analysis statements, it was possible to improve the initial conceptual framework. [See table n. 11 and n. 13]

Because the process of analysis involved a "back and forth movement between the whole and parts of the text" (Graneheim and Lundman 2004, 107) in order to re-check results depending on specific questions, it was counted how many artists mentioned particular codes, which could give clues to re-check categories. [See table n. 6]

Codes	Total Artists	% (decimal numbers)
Pop-up artistic residencies	8	23 (22,8)
Possibilities of working abroad	4	11 (11,4)
Networking (<i>vs</i>) work and research	14	37 (37,14)
Technology development	7	20
Uncertainty	10	29 (28,5)
Self-centred impact	9	26 (25,7)

TABLE 6 List of artists mentioning codes (%)

Some codes have been labelled as categories because of their *saturation*: data starts to repeat itself, not producing new relevant information. For example, the code *uncertainty* was labelled as a category.⁷⁸ The categories have been organized further according to the number of times that they have occurred and according to their meanings. [See figure n. 10]

The categorization progress was inspired by Tuomi and Sarajärvi's (2009, 109) work and completed with Atlas.ti software. Artists' words were also quantified serving as an indicator of underlying meanings. (Hsieh and Shannon 2005, 1284)

Further categorization and sub-categories were made by researcher's own reasoning. In other words, decisions on interpretation of data were made according to research questions and codes occurrence, category relations and quantitative calculations. Finally, the relationship between artists' statements and visual analysis of their works was also considered.

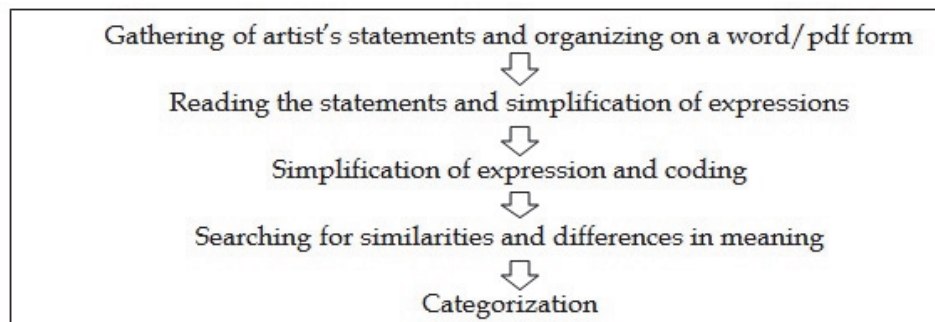


FIGURE 10 Progress of qualitative content analysis.

The procedures of qualitative content analysis to interpret artists' statements had their own characteristics, which led to different possibilities. In other words, it was possible to interpret the information given by the artists-in-residence from different perspectives.

⁷⁸ See further Tuomi and Sarajärvi (2009, 87).

3.6 Division of Mediums of Expression

One of the research questions is to understand what kinds of artworks are being created. In other words, what is their appearance. Another related question is to understand what artists are, visually, communicating through them. Artists'-in-residence works belong to particular cultural conditions, locations with particular geographies, and practices with own effects. By working in nomadic conditions, their artistic practices should be understood not by only looking at their artworks as objects separated from a context, but in a developing relationship between the artists themselves and their artwork, as in the view of Christopher W. Tyler (1999, 673): "Indeed, can one talk of a definitive essence at all when art may be viewed not as an object but as a developing relationship between the artist and the artwork, and subsequently between the artwork and the viewer?"

The majority of artists in a situation of mobility work with performance art, sound, photography, video-art and printmaking. These mediums allow artists to move easily from one country to another.

Medium, as a concept, is taken into discussion from different perspectives, by several authors, such as Belting (2005), David Davies (2011, 2004), Craig Douglas Dworkin (2013), Henry Jenkins (2004), John Dewey ([1934] 1958), Shad Gross, Jeffrey Bardzell, and Shaowen Bardzell (2014), Marshall McLuhan (2006), and Hannah Westley (2008).

In media and cultural studies, McLuhan (2006, 107) defends that the *medium is the message*: "This is merely to say that the personal and social consequences of any medium - that is, of any extension of ourselves - result from the new scale that is introduced into our affairs by each extension of ourselves, or by any new technology." McLuhan continues by considering that any manipulated object in association with human intention, is carrying a message, and therefore, the medium is the message - as long as it has content. However, the content of the medium is made by the artist. In this sense, the medium may not integrate the whole message, in other words, artists' messages may not be confined only and solely by their choice of medium. This is because the expressed medium is influenced by artists' socio-cultural background and context, where the medium is positioned, and it will also be interpreted from different points of view.

Medium is also discussed in its antithesis or as *No Medium*, by Dworkin (2013). *No Medium* is exemplified through "contentless" artworks made by artists who challenge the limits of the medium definition. Dworkin evokes several examples, such as the "silent" music of John Cage's 4'33.

From another perspective, the definition of medium also takes the body into account. Westley (2008, 7) defines it *as* medium, in which there is a negotiation between the role of the subject and the object as an art form. Westley thinks about the body as an expression of artists' sense of self, as "the

point of intersection between the private and the public, the personal and the political.”

But medium is not enough as a concept to talk about creative processes of art. It is more complicated than Westley sees it: whether doing it through language, through their own body (Westley 2008), through colours, sounds (Dewey [1934] 1958), or even using technology as extension of their expression (McLuhan, 2006), what is considered medium here, is *how* artists' expressions becomes visible or tangible or both, by the audience, the one who observes, feels it and analyses it. It was, however, necessary to separate the disciplinary fields from one another. These disciplinary fields — how artists express themselves as artists — are in this research referred to as mediums of expression.

Besides McLuhan's (2006) view of medium as message, and Wesley's (2008) view on body as medium, the interaction between the artist and the medium is here viewed as a complex form of transmitting the message. Medium may be carrying a message, may be constituted by the artist's body, may depend on its audience to see it, but not necessarily needs to involve an audience. The expressive medium may happen with or without the physical presence of the audience. It belongs to the artists' own definition of medium of expression.

There are in this research, artworks such as one by Aya Imamura, who deals with her own body as an expression of her sense of self. [See figures n. 34–39] Even though the artist is using her body as a medium and in a close relationship with her final object as an art form, the final artwork is considered by the artist as a print, then, in this case, the artist's medium of expression is here considered as printmaking.

Another example of this kind is the artist Meri Nikula, whose performances are based on the artist's body. [See figure n. 11] According to the artist's performance description, she is “approaching themes of being human and the basics of ‘living in the body’ from an experiential point of view. Through one woman, through my own body in movement on stage and on videos and through my voice, live and pre-recorded, varying from ‘singing’ to very abstract forms of expression, I mirror my dreams and visions of the ‘human condition’.”⁷⁹

⁷⁹ Nikula's description of her body of work is available online through her own website. Accessed April 6, 2016. <http://performanssi.com/red>.



FIGURE 11 Meri Nikula, *Red*, 2011. Performance art at Tokyo Wonder Site, Institute of Contemporary Art and International Cultural Exchange, Tokyo, Japan. (Photograph © Kazuo Yamashita; artwork © Meri Nikula)

The medium is therefore situated in the middle. It is a *mediation* between the artist and the audience, as Davies (2004) coins it. Medium is in its general sense, a mean “of transmitting some matter or content from a source to a site of reception.” (Davies 2004, 181) In short, in this case, medium happens on the encounter of the audience with the artist performance. It is here that the visual analysis takes place, by taking into account the artists’ available materials, descriptions, visual documentation of their artistic practices.

My reflective interpretative practice includes awareness of all senses, because perception is based on a “broader sensory experience involving tacit knowledge and embodied responses,” quoting Mieke Bal (2003, 25). So now there is: a) the artist; b) the medium; c) audience perception.

Medium may also be perceived by the audience bodies, in the way that Merleau-Ponty (1964) points out. In order for the medium to be perceived, there has to be an audience, which is socially and culturally engaged to receive the artist’s message. Of course this is not clear-cut. However, concerning *how* the message is perceived, Merleau-Ponty (1964, 42) through his writings on the phenomenology of perception, explains the essential element of the operation of perceiving, which is through body awareness: “To perceive is to render oneself present to something through the body. All the while the thing keeps its place within the horizon of the world, and the structuration consists in putting each detail in the perceptual horizons which belong to it. But such formulas are just so many enigmas unless we relate them to the concrete developments which they summarize.”

Dewey ([1934] 1958, 197–200) writes in the same perspective, when considering the medium as an *intermediary*, or as a *mediator*: “It is a go-between of artist and perceiver... For the artist has the power to seize upon a special kind of material and convert it into an authentic medium of expression.”

Taking artists’-in-residence particularities of working in a mobility context into consideration, Belting (2005, 302) appears to be the only one with whom I share the view on the characterization of the medium concept as such: “Images are neither on the wall nor in the head alone. They do not *exist* by themselves, but they *happen*; they *take place* whether they are moving images (where this is obvious) or not. They happen via transmission and perception.”

The status of the concept of medium, regardless of being largely discussed from different perspectives, is meant to be understood in this research as the *way* artists express themselves, and *how* they convey their message. It is meant to be here characterized as the materialization of his/her expression, whether it is done through, for example, performance art, or through painting. The artist’s medium *is* the performance art itself; however, in order to be seen, it was recorded on video. Considering artists’ conditions of mobility, it is the only way to deliver their message for a worldwide audience, even if physically not present. The medium is performance art in its essence, not the video camera without its recording. The medium can be seen here as the artists’ favoured way of expressing their intentions.

In the case of a performance artist, the medium of expression is considered in this research *as* performance art, which may be expressed through his/her own body, voice, sound or a sequence of images that visually recorded the artist’s performance. The analysis of the artwork will focus on these images sequences, on the artist body expression, on the artist sound, voice recordings, or, if the artist writes about his/her performance. Depending on the materials available and provided by the artist.

If we consider the artists’ use of media, media which are concerned with digital communication tools and social media, then, the methodological frame of content analysis is not based on visual analysis. Due to different communication channels which are carrying a message *per se*, content analysis is based on a developed conceptual framework from research trends of social software for knowledge management in globally distributed settings. (Ellis, Gibbs, and Rein 1991; Hanna, Rohm and Crittenden 2011; Jenkins 2014, 2006, 2004; Kaskinen and Saarima 2007; Levy 2009; Pirkkalainen 2012; Pirkkalainen and Pawlowski 2013; Weinberg and Pehlivan 2011; Zheng, Li, and Zheng 2010) These are technical issues from different communication channels that will be addressed in detail in chapter 5.

Artist’s main body of work is divided into the following mediums of expression. [See table n. 7]

Medium of Expression	Number of Artists-in-Residence
Performance Art	9
Photography	7
Site-specific installations	17
Ceramics/Sculpture/Design	10
Public Art	3
Sound	7
Printmaking/Painting	14

TABLE 7 Artists'-in-residence main body of work by medium of expression. Artists-in-residence usually work with more than one medium.

The division of artists-in-residence main body of work in table n. 7 follows a specific criterion. The majority of the artists-in-residence own a professional academic background in fine arts and/or design, with the exception of three artists-in-residence, whose academic studies are based on theology, physical education and anthropology. Two artists-in-residence are self-taught.

Despite artists'-in-residence academic background, the actual body of work does not always correspond to their academic studies. The majority of the artists-in-residence are working in different fields at the same time. However, it was possible to verify that site-specific installation is artists'-in-residence favoured medium of expression, appearing to be logic to take artists'-in-residence production site in a context of mobility into consideration.

At the time of collection (2012) of artworks for visual analysis it was possible to define the art medium that the artist was working on, and therefore, some distinctions were made, considering that in some cases the borderline between mediums of expression is blurred.

The multisensory characteristic of the medium is perceived by both the artist and the audience through the experience of the artwork. Multisensorial perception is here understood as relating not only with visual stimuli, capacity of touching, smelling, tasting and hearing, but also with "sensory effects as odour, wind, vibration, and light effects, as well as an enhanced audio quality." (Galloso et al. 2016, 1)⁸⁰ This means that the medium of expression⁸¹ chosen by the artist is constituted in the body experience – "which revolves around corporeal presence" –, as Sant remarks (2014, 4).

⁸⁰ See further Iris Galloso et al. (2016, 9) for their research on the experience of individuals with multisensorial media: "the mechanisms characterizing the processing of multiple simultaneous sensory inputs and their integration into a single, coherent and meaningful stimulus (i.e. multimodal perception), have not been entirely characterized yet."

⁸¹ See further Jenkins (2004), Joseph Klett (2014), Margot Lovejoy, Christiane Paul and Victoria Vesna (2011), Julian Stallabrass (2010, 2003).

Performance Art: Artists-in-residence who were working exclusively with performance art itself⁸² were considered as performance artists. This was the case, whenever it was possible to confirm artists'-in-residence creative processes, whether these were documented through photography, composed as video-art, or site-specific art installations documented with video;

*Photography:*⁸³ Artists-in-residence considered were those who were working 1) exclusively with photography as final medium, 2) who were working with photography as an essential part of their creative processes, and 3) in particular cases, artists-in-residence who used this medium for their printmaking techniques, performance art and/or site-specific installations;

Site-Specific installation: The medium of site-specific installation⁸⁴ includes all artists-in-residence who are working with art installations *in situ*. In some cases, the artists-in-residence also work as performance artists, sculptors, and in one case, as an industrial designer;

Ceramics, sculpture and design: Although these mediums are professionally and academically considered distinct subjects, the borderlines distinguishing them can be blurry in contemporary art. Artists-in-residence who were mainly working in the medium of ceramics were casually working with public art, sculpture, and design;⁸⁵

Public Art: Public art is here understood as a medium defining artists'-in-residence works that are exclusively meant to be part of or installed in public sites. These works are characterized by being placed, integrated or positioned permanently in a public site.⁸⁶ Public site here means that these works may be available to the public to be seen or touched upon. These works' physical properties may also be permanent or semi-permanent, in opposition to what is known as ephemeral art;

Sound: Sound is here considered as an artistic medium *per se*, and artists-in-residence may use *it* as a constituting part of the whole body of work. Sound is used through recording in natural environment or capturing *it* by using the own body, for example, using the own voice. Artists-in-residence are also recording sounds resulting from manipulated objects in natural and/or artificial environments. Objects, which may also be considered as sculptures, may produce manipulated sound and sensorial stimulations when coming in direct contact with the human body. Sounds resulting from own body

⁸² See further Annette Arlander (2011), Davies (2011), and Sant (2014) for perspectives on performance art.

⁸³ See further Charlotte Cotton (2004), for perspectives on photography as contemporary art.

⁸⁴ See further Kwon (1997), for perspectives on site-specificity.

⁸⁵ See further Krauss (1979), for perspectives on sculpture.

⁸⁶ See further Frances Whitehead (2015), for perspectives on public art.

expression, such as movements or voice, may be later composed and re-used in site-specific installations, performance art, video-art, and sculptures. Sound is used by artists-in-residence as a legitimate form of expression itself, and it may be a result of structured or unstructured composition made in collaboration with other artists, and with the help of electronic devices;⁸⁷

Printmaking and painting: Artists-in-residence that express their work using these mediums have been considered when their work is focused on printmaking techniques, or in painting, or both. Not that technically these mediums are supposed to be equivalent, nor are their technical and aesthetical issues similar. However, in some cases, the same artists-in-residence who work with printmaking also paint.⁸⁸ In figure n. 12, Jaakko Mattila stands as an example of an artist who explores both mediums of expression.



FIGURE 12 Jaakko Mattila, *Combusting Cube*, 2010. Watercolour on paper, 150x150cm. Private collection. (Artwork © Jaakko Mattila)

⁸⁷ See further Morita (2014a), for perspectives on sound as *sonic art*.

⁸⁸ See further Riva Castleman (1976), Eichenberg (1976) and Melot et al. (1981), for historical and technical perspective on printmaking.

3.7 Sites and Modalities: Visual Method of Gillian Rose

Visual analysis, in this research, is understood as involving “the possibility of mixing methods (...) to broaden the empirical scope of a study.” (Rose 2005, 187) The solution found suitable to interpret visual expression and thematic aspects in artists’-in-residence works is based on the method developed by Rose (2014, 2012). This methodological choice has been further strengthened with the critical insight drawn from the concept of visual analogy by Stafford (2007, 1999). Methodologically, it is a question about two different tools of analysis, a method to be followed and a concept to take into account. Both strategies for visual analysis are considered, because of the complexity of materials, the amount of artists’ works selected and the large scale of characteristics of expressed mediums. Besides visual characteristics, some of the artists’-in-residence mediums contain audio materials or they are multisensory.

Concerning the visual method of Rose (2012, 19), “the framework developed is based on thinking about visual materials in terms of three sites: the site of *production*, which is where the image is made; the site of the *image* itself, which is its visual content; and the site where the image encounters its spectators or users, (...) its *audience*.” Each site is analysed on three different aspects that are called *modalities: technological, compositional and social*. (Rose 2012, 20–21) In some cases, however, it is not possible to make a clear distinction between sites or between modalities of each site. Sometimes sites and corresponding modalities are considered as connected, or, to some extent, tangled with each other.

Apart from this, understanding creative processes of artists-in-residence also *means* understanding the use of *digital media* and its production as a way of communicating in specific cultural production and social contexts. [See chapter n. 5]

The Site of Production

The artwork production site is understood as being constituted by three aspects, here referred to as modalities: the *technological*, the *compositional* and the *social*. The technological modality concerns the issue of how artworks are made: “the tools, the equipment used to make, structure and display an image.” (Rose 2012, 346) In other words, which technological⁸⁹solutions the artwork is dependent on, such as the artists’ mediums of expression, which are shown in table n. 7.

Among the characteristics of the works made by artists situated in travelling conditions features a mobile medium. A mobile medium of expression by artists-in-residence may include moving images, or a sequence of images which may refer to a video and/or audio file.

⁸⁹ *Technological* in terms of used technique to produce an image, but also to display it in any media.

Artists' works are *happening* in a digital form, which may be constituted, for example, by documents of performance art, site-specific installations, or video-art itself. The artists may consider the audio file itself as a final work as well. Concerning the relationship between the visual and the audio, artists may use their own body and/or voice and/or recordings of environment. Artists' works may also be expressed in a relationship with text scripts. These scripts may be conceived as part of the artists' work as a whole.

Concerning the compositional modality, still in the context of the production, artists' works are discussed according to its genre. This is, for example, whether artworks are representing a landscape, or a portrait, or something more complex such as self-portraits integrated in a landscape. It can be drawn, for example, from a visual narrative that situates somewhere between storytelling and portraiture. Rose (2012, 23) states that "many images play with more than one genre."

As to the social modality, it refers to who or what is presented, how, when and where the artwork *happens* or takes place. The artwork may happen in the artistic residency, which may be a gallery or museum, art biennial, or in a natural environment such as a forest, or abandoned post-industrial site. The authorship of the artwork is defined. Here, the process of making meaning of the artwork begins. The relationship between the artworks and the artists' statements is to be considered as well. Artists' statements commenting their corresponding body of work are connected to their own mobility condition. One artist mentioned that his body of work is in close relation with his condition of impermanence, as "a process of transformation and recycling." [CB (PF)] Questions of gender and notions of surveillance and privacy can be covered by the social modality on the same site, as these affect directly artists' creative processes in a context of mobility.

The Site of the Image

The site of the image concerns its visual content. Artworks' visual contents depend on artists' chosen mediums of expression.

Concerning technological modality, artworks are explored by their visual effects. Visual effects depend on the fact of whether artworks are being seen by establishing a direct eye contact or by looking at a digital screen. Artworks accessed through a digital screen are affected by it. According to Rose (2014) they are considered *instable*, whereas original prints on paper, paintings on canvas, drawings or sculptures and installations are exceptions.

One should consider that there are also artworks made with digital technology, such as audio and video files, in opposition to analogic materiality. These materials can be deleted or changed anytime, they are hard to reach, and they are differently perceived according to how the audience uses media to access the artworks afterwards. This leads to another important question: "These are technological questions concerning the size, contrast and stability, for example, of the image (...) at another level though, they raise a number of

other, more important questions about how an image is looked at differently in different contexts.” (Rose 2012, 30–31)

Despite the unstable condition of visual effects concerning the technological modality of the artwork, especially if these are seen through a digital screen, their compositional modality may be grasped. In practice, if the artist chooses to take a photograph of a detail of his/her art installation or use a screenshot of his/her art performance or video-art, then it is that screenshot that the researcher is focusing on, in an attempt to grasp its composition. It is analysed what is being shown and how the components of the screenshot are arranged.

This leads to the social modality of the image, which focuses on its meanings. Due to the complexity of artworks that may be referring not only to one image, but to a sequence of images, sounds or texts, the interpretation of the artwork includes all this multisensory information.

To sum up, concerning the image site, the used medium of expression includes understanding the documentation processes of digital effects of artworks. This means that the effectiveness of the artworks depends on the technology adopted by the artist to transmit or deliver his/her message to the public or audience.

The Site of the Audience

Concerning the site of the audience, the technological modality is explained by describing how the artwork is transmitted, how it circulates and how it is displayed. In this sense, artworks are first analysed mainly through artists’ use of technology. Artists use social media and digital communication tools, such as their own websites or blogs. In the case of performance art, artworks may be based on digital documents. [See figures n. 13 and 30]

In the case of Miira Sippola’s work [See figure n. 13], the documentation material is crucial for an overview of the performance as a whole, since her website “Myllyteatteri,” [‘Mill Theatre’] provides the audience with videos, photographs and descriptions about the performance *in situ*:

“Myllyteatteri gave the audience a unique performance, based on Dante’s *Divina Commedia* and his poetry, but translated and adapted to the language of the Theater. *Divina Commedia 3.0* creates a unique universe, which is visual in a charming and stylish way: the costumes, set and light, the stylized movement language of the performers, carried on with a funny sound plan and the roles of the traveller and the guide, who work as key-elements for following the story. The performance happens, ultimately, in the head and heart of the spectator. In their own words ‘*Divina Commedia* is a journey into a human mind,’ an experience that they shared with the audience.”⁹⁰

⁹⁰ See further Sippola’s available documentation such as photography, video and publications concerning *Divina Commedia* theater performance. Accessed 12 April, 2016. <http://www.myllyteatteri.fi/en/content/divina-commedia-20-0>.



FIGURE 13 Miira Sippola, *Divina Commedia in the Stage of Gradinha's Quarry*, 2011–2012. Theater performance at the *Festival Escrita na Paisagem*, Vila-Viçosa, Portugal. (Photograph provided by Miira Sippola)

As a consequence of digital transmission, circulation and display of artists' works, the compositional modality is here explored in the sense of what kind of viewing positions the artworks offer, and what other texts or images are being depicted. In practice, the audience may not be able to experience the artwork in real-time. Usually, the audience *is not* situated geographically in the artistic residency or gallery, where the performance, video projection, and/or art installation took its original form.

Visual contact with artworks is mainly done through digital screens, which differ in its size and resolution. An artwork may be seen through the screen of mobile phones, computer, tablets or other machinery. On the other hand, the artwork may also be heard in different sites, at different times. As a consequence, the way different audiences perceive the artwork varies. There is also a question about what kind of audience has access to it; the audience may be specific in its kind, such as art curators and other stakeholders. This leads to the aspect of social modality.

Concerning social modality in this site, artists-in-residence deal with different audiences and interpretations. Audience interpretation naturally varies, according to specific social contexts, conditions and particular locations. Each one of these issues has their own specific economies, rules and audiences. In this sense, artworks have the possibility of more than one interpretation. For example, Western and non-Western audiences differ on perspectives and issues on gender, aesthetics, sexuality, and other aspects. Thus, these issues are addressed in light of artists' statements.

3.8 Cultural Hybridity as Visual Analogy

In total, 52 artworks were taken into consideration for visual analysis. From 35 artists-in-residence, 1–3 artworks per artist were selected for the investigation. In addition to the general analysis of all artworks, five artists' works were interpreted at a deeper level, namely Tero Nauha's, Heini Nukari's, Midori Mitamura's, Satoshi Morita's and Aya Imamura's. Although consisting of different variables such as nationality, age, gender, and medium of expression, besides representing exceptional examples, selection also depended on the quality of their documentation practices. These artworks represent the variety of concepts approached by remaining majority of the artists. However, because artists'-in-residence works may be perceived differently, in different locations and audiences, the interpretation of the artworks changes from location to location.

On the other hand, if artists-in-residence are travelling geographically and establishing contact with several audiences, culture(s) and social realities or contexts for a certain amount of time in a *nomadic fashion* (Lübbren 2001, 4), so their identities are shaped by these pluralistic cultural encounters throughout time – and as a consequence how they think as artists. I am not referring only to the processes of intercultural communication of the artist, which belong to face-to-face interaction with the Other,⁹¹ but the artist developing relationship with the creation of artworks. This is a creation which is the result of the artist's dialogue between the interacting environment, his own reasoning as creative individual and the artwork as a result of an internal catharsis, to produce a visual output. It is a question of a developing relationship between artists' emergence of the self, and their corresponding artistic practices as natural responses and reactions towards multicultural realities.

In this developing relationship, cultural hybridity appears as a useful term to unveil the process of meaning making of artists' creative processes. Cultural hybridity is referred here as a concept situated in the axes of construction and deconstruction of identities and societies. As a cultural concept, it is inevitably connected to globalization and the practice of cultural complexity.

Cultural hybridity, as such, is not easy to grasp as it is largely discussed from a variety of theoretical perspectives, such as politics of anti-racism, ethnicity, post colonialism, and cultural imperialism by authors such as Homi K. Bhabha (2013, 1992), Peter Burke (2009), Antony Easthope (1998), Paul Gilroy (1994), Marwan M. Kraidy (2002), Said (2001), Stuart Hall and Paul du Gay (1996), Pnina Werbner, Tariq Modood, and Homi K. Bhabha (2015).

Although Gilroy (1994, 207) approaches cultural hybridity from ethnic and politics of exile perspectives, his association with the term *diaspora* is enlightening. He sees diaspora "as a concept which contributes something valuable to the analysis of inter-cultural and trans-cultural processes and forms." Furthermore, Gilroy mentions diaspora as a key concept that is deployed "to do

⁹¹ See further chapter n. 4.

parallel work” with other concepts such as “hybrid, border.” He sees diaspora as part of a political vocabulary in which “the constitutive potency of space, spatiality, distance, travel and itinerancy in human sciences” are registered. (1994, 207)

Bhabha (2013, 107–108) explores “narratives of cultural and political diaspora,” and defends that these “cultures of a postcolonial counter-modernity may be contingent to modernity, discontinuous or in contention with it, resistant to its oppressive, assimilationist technologies; but they also deploy the cultural hybridity of their borderline conditions to ‘translate,’ and therefore re-inscribe, the social imagination of both metropolis and modernity.”

The concept of cultural hybridity is in this research discussed through artworks, and not through literary works, which appear to be the main source material when describing the concept, or formulating theories of social reality in the contemporary world.⁹² (Friedman 2015, 78)

Artists-in-residence work in a voluntary travelling condition, where there is neither intention of fixity, nor exile. Therefore, cultural hybridity is here interpreted in terms of artists’ creative processes, instead of what is mostly discussed in literature concerning “paradigmatic figures of which are refugees, exiles and migrants,” to quote Anne-Marie Fortier (1999, 41).

Despite these paradigmatic figures that inspire most authors discussing the concept of cultural hybridity, art and artists are considered only in a few cases such as those by Bhabha (1992, 144). He notes that “the aesthetic process is not a transcendental passage but a moment of ‘transit,’ a form of temporality that is open to disjunction and discontinuity and sees the process of history engaged, rather like art, in a negotiation of the framing and naming of social reality – not what lies inside or outside reality, but where to draw (or inscribe) the ‘meaningful’ line between them.”

Steven M. Leuthold (2011, 8–9) brings up hybridity in art in his recent book *Cross-Cultural Issues in Art*. However, he realizes that “frameworks for understanding will be the result of dialogue between members of many cultures,” and that as an author, he is a product of Western cultural upbringing, “which brings its own benefits and limitations.”

For these reasons, my purpose is the use of analogy as a tool for visual analysis which is inspired by Stafford’s (2007, 1999) concept of visual analogy. Analogy is here understood as a “practice of intermedia communication” (Stafford 1999, 8), and as a way of “constructing a more nuanced picture of resemblance and connectedness.” These issues are exemplified with or along with the visual interpretation of the artists’-in-residence artworks, to interpret communication in the process of translation from one culture to another.

It is my intent to consider cultural hybridity *as* a visual analogy to unveil meaning in artworks, which are created in a cross-cultural context between the Western and non-Western cultures. Non-Western influence in Western art is nothing new (Adler 1989; Chaney 2000; Chard 1999; Said 1985); however, non-

⁹² See further Werbner, Modood and Bhabha (2015).

Western cultural production is discussed under Western perspective (Inaga 2007), which is concentrated mostly in Europe and the United States.

Along with artists' travels, globalization and the advance of technology allow artists to move smoothly between Western and non-Western art scenes (Chen 2006; Hollywood and Schmid 2012; Sen 2001). The need to recognize artists-in-residence cultural production as transnational working practices in the contemporary research of art and culture, as well as to understand their visual cultural identity lies also in the fact reflected by Belting (2005, 317): "Current image theories, despite their claims of universal validity, usually represent Western traditions of thinking. Views that are rooted in traditions other than Western have not yet entered our academic territories except in ethnology's special domains. And, yet, non-Western images have left their traces in Western culture for a long time."

According to James Elkins (1995, 128), who refers to the proofs and editions of the prints of Hokusai, "many changes are invisible because they do not correspond to any known styles, periods, strategies, or genres that we know how to read." To explore the dichotomy between Western and non-Western representations in a context of transnational working practices, I have focused on the reflections of Bhabha (2013, 1992), Seth M. Blazer (2006), Elisabeth Bronfen (1992), Judith Butler (1997), Fabienne Darling-Wolf (2004), Lorraine Dumenil (2014), Sigmund Freud (1962), Hall and du Gay (1996), Shigemi Inaga (2007), Massey (2001), Jonathan Metz (2004) Laura Mulvey (2006, 1975), Gillian Perry (1999), Said (2001), Yuriko Saito (2014, 2013, 2007a, 2007), and Richard Sennet (1996), drawing from these readings ideas of westernized representations of beauty, global sense of place, voyeurism, fetishism, gender, and sexuality as starting points for the exploration of concepts such as globalization, restlessness, identity displacement, cultural hybridity and isolation.

Taking into account the discussion of cultural hybridity in the context of mobility, multiple forms of interaction and communication emerge between the artist-in-residence and their multiple audiences.

To interpret the multi-layered meanings of artworks, I considered Belting's (2005), Cotton's (2004), Ellis's, Gibbs's, and Rein's (1991), Karin Hansson's (2010), Jenkin's (2014, 2006, 2004), Lovejoy's, Paul's and Vesna's (2011), and Wacks's (2015) readings on image, medium, media art, media research, social processes, the problematics of performance in digital media, transmedia and media convergence as starting points for the exploration of concepts such as recognition, uncertainty, connectedness, networking, privacy and technology in the process of meaning making.

Hybrid Discourses: Heteroglossia and Translocality

This research also considers artists' use of language. The creation of hybrid discourses is researched by Sirpa Leppänen's et al. (2009), drawing from sociolinguistics, discourse studies, and ethnography.

Leppänen's uses the concept *stylistic heteroglossia* in her research on the choice of language and linguistics in the context of young people's translocal new media uses. Leppänen's et al. (2009, 1082) definition of heteroglossia consists on "the coexistence, combination, alternation, and juxtaposition of ways of using the communicative and expressive resource languages/s offer us."

In the case of artists-in-residence, heteroglossia can be used as an analogy in the meaning making process, as artists also do choose language to communicate their "cultural alignments and affinities." (Leppänen et al. 2009, 1080) In this research, the case of the multidisciplinary artist Heini Nukari, who, in 2007, went to a Japanese artistic residency called Akiyoshidai International Art Village, presents one example of this.⁹³ Nukari's poem *niko niko maa maa*⁹⁴ is a manifestation on heteroglossia. Artists' use of language expressing cultural affinities have also been analysed under the concept of translocality as well (Leppänen et al. 2009). Another example is Jun Shirasu's work [See figure n. 14], which is based on the poems of the Portuguese poet Fernando Pessoa, who signed the poems with his heteronym, Alberto Caeiro.⁹⁵

⁹³ See further Nukari's own website. Accessed January 23, 2013.
<http://www.whitedogballads.com/>.

⁹⁴ Nukari's poem *niko niko maa maa*. Accessed January 23, 2013.
<http://www.whitedogballads.com/niko%20niko%20maa%20maa.htm>.

⁹⁵ The complete poetry used by the artist Jun Shirasu in his ceramic tiles, can be found in Fernando Pessoa's poems. Accessed April 1, 2016.
<http://www.citador.pt/poemas/a-guerra-que-aflige-com-seus-esquadroes-alberto-caeirobrheteronimo-de-fernando-pessoa>.

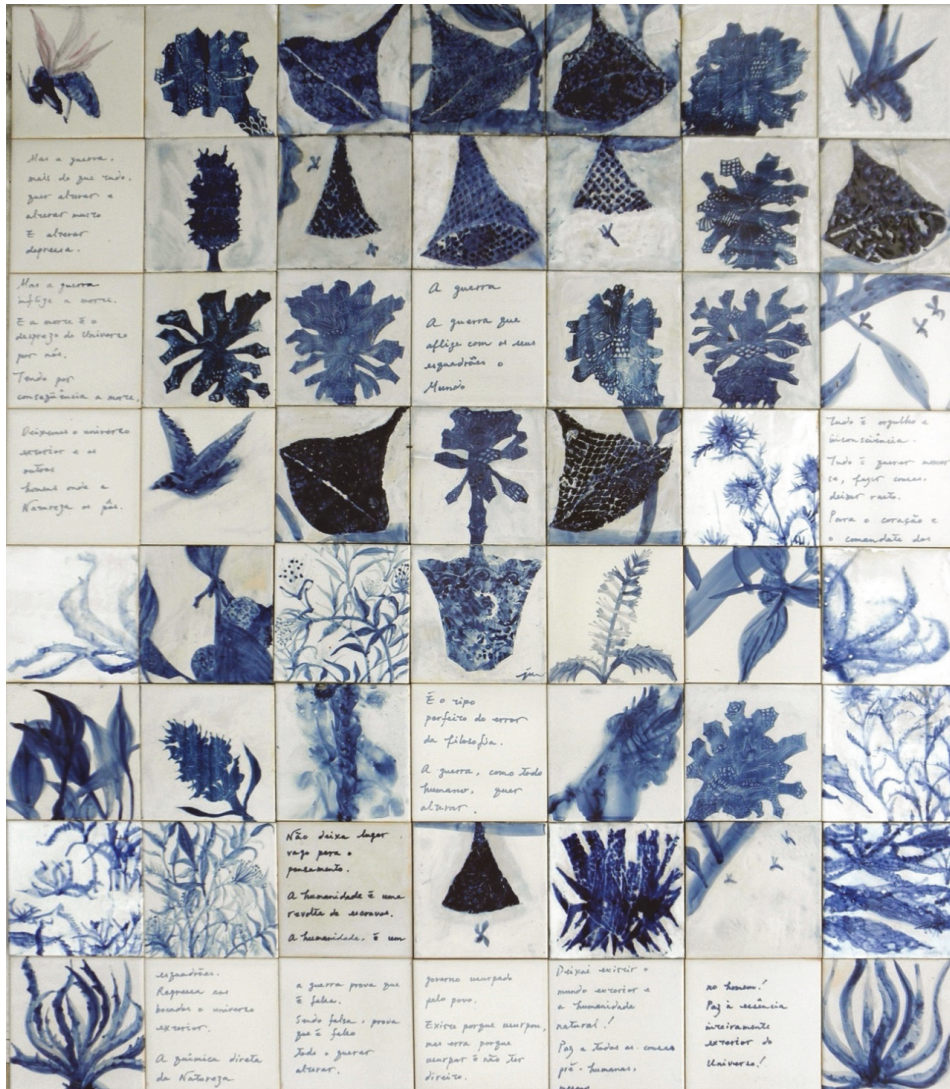


FIGURE 14 Jun Shirasu, *Micro Chaos*, 2005; the poem *A Guerra* by Alberto Caeiro (Heteronym of Fernando Pessoa). Ceramic tiles, 112x98cm. Ratton Gallery, Lisbon, Portugal. (Artwork © Jun Shirasu)

Shirasu's use of an idiom different than his (Japanese), and the use of traditional materials such as Portuguese tiles, raises questions on multidimensional sense of self. The manifestation of the concept of translocality, as an analogy to the work of Shirasu's can be explained because partly it "consists of and goes beyond the local, and as a social and cultural practice which is outward-looking, exogenous, and focused on hybridity, modification, and identification." (Leppänen et al. 2009, 1100)

These areas of knowledge help to theoretically frame cultural hybridity concerning artistic practices in a mobility context, especially when artists' experiences are based on voluntary displacement, nomadic practices, belonging and non-belonging sense of self. Artworks are not isolated objects in a box, they are thought by identities in transformation, designed to be understood in a global perspective. Here lies the challenge of visual analysis in this context: to interpret "representations of reality with deliberately cultivated forms of subjectivity" of travelling practices. (Adler 1989, 1384)

To sum up, visual attention is fading from the contemporary world, provoked by digital marketing devices and economic strategies of manipulating *conscious attending*.⁹⁶ Digital materials appear to be strongly influenced by economic interests under the analysis of neurosciences and cybernetics, which raise issues related to memory, spontaneity *versus* automatism, consciousness, emotion, free will and attentiveness. Artists appear to be struggling with these issues in their artworks as well. In this research, a specific method was chosen to visually interpret artworks on interdisciplinary arenas of knowledge, providing different perspectives for the reader in order "to look at visual and think about visual seeing", as mentioned by Stafford.⁹⁷

⁹⁶ Stafford's comment on her lecture at the Summer School of the Finnish Doctoral Programme in Art History (*Visual Analysis in Art History*), organized by the Department of Art and Culture Studies, University of Jyväskylä, and University of Helsinki, Järvenpää, Finland, 2012.

⁹⁷ Stafford's comment on her lecture at the Summer School of the Finnish Doctoral Programme in Art History, 2012.

4 PATCHWORK IN DEFINING ARTISTS-IN-RESIDENCE

The increase in artistic residencies and the greater ease of travel over the past 20 years, (Berthoin Antal et al. 2011; Louargant and Amilhat Szary 2010; Staines 2012; Styhre and Eriksson 2008) have given artists the opportunity to work abroad within different cultures. Artistic residencies are internationally recognized, and listed on websites such as AIR_J,⁹⁸ DutchCulture | TransArtists, and Res Artis, where it is possible to find information concerning artists-in-residence programmes. These programmes are hosted by organizations that are open for international artists to apply. These organizations⁹⁹ adapt technical infrastructures, opening up possibilities for the artist “to create a work of art” on a wide range of cultural-related subjects, at a “certain place for a certain amount of time.” (Nathalie Poisson-Cogez 2012, 2)

In 1995, the first book describing organizations of this kind was published by Jean Digne and Alfred Pacquement, *Guide of Host Facilities for Artists on Short-Term Stay in the World*, where “venues generally seek to provide a cultural environment open to all fields of creative activity.” This book registered 200 facilities that offered a working space for research and experimentation, which encouraged “creative activity through contacts either with other artists or with a specific environment,” in 29 countries (17). A significant rise in facilities, and countries hosting these kinds of artist-in-residence programmes, has been confirmed by Marie Fol, Programme Manager of TransArtists at Dutch Culture, and Centre for International Cooperation.¹⁰⁰ Fol has currently listed 1543 from

⁹⁸ See further for the characterization of artistic residencies also from the Japanese perspective, in AIR_J, Online Database of Artist-in-Residence Programs in Japan. Accessed October 15, 2012. <http://en.air-j.info/resource/article/now00>.

⁹⁹ Some of these organizations, instead of dedicating facilities to host artistic production in general, are limited to receiving guests in the sense of a hostel or hotel.

¹⁰⁰ Information provided by Marie Fol, obtained by electronic mail, on 9th and 11th of November, 2015.

95 countries plus approximately 40–50 artistic residencies that were still waiting to be added in 2015.¹⁰¹

But what are the reasons that lead artists-in-residence to work abroad? And how can artists-in-residence be characterized as individuals?

Information concerning artistic residencies and artists-in-residence programmes has been increasing. However, there is little information about the status of the *artist-in-residence*, as it appears that it has not been contested in literature or in the mainstream publications (such as art catalogues, or publications about artistic residencies or mobility programmes). Perhaps, there is little information concerning the artist-in-residence status partly because “there is no neutral way of defining the artist either, especially within the art-political setting, where a definition has concrete effects on the allocation of scarce resources,” as mentioned by Karttunen (1998, 1). There are, though, general definitions of “the artist,” to be found in José Jiménez’s (2002, 116–125), R. Keith Sawyer’s (2000) and Irving Singer’s (2011) works. Jiménez contributes for the definition of the artist philosophically, and he mentions artists’ individual characteristics, originally defined by several authors such as Pliny the Elder, Marsilio Ficino, Vasari, Rudolf and Margot Wittkover, among others. Jiménez also reminds us that “by thinking and speaking of the *artist*, in general, we are entering a territory of a fairy-tale.” [‘al pensar y hablar del *artista*, como tipo genérico, nos estamos introduciendo en el territorio de la fábula.’] (2002, 116) He comments that throughout history we have been confronted with stereotypical views of the artist, pointing out artists’ capacity of expressing creativity in intelligent ways. (Jiménez 2002, 118) Jiménez mentions Pablo Picasso, Salvador Dalí, Marcel Duchamp, and Andy Warhol as examples of eccentric genius profiles, and ends his writings on the artists’ characteristics as individuals, by saying that the artist is able to create alternative worlds that question materiality of daily life, and that the artist has the ability of mentally and physically owning the possibility of giving life, in the sense that “only in this way it is possible to provide a vital strength to the image, in a way that it challenges with its mirror character that allows us to see beyond it.” [‘sólo así se puede dar aliento vital a la imagen, y hacer que ésta nos interpele con su carácter de espejo que nos permite ver más allá.’] (Jiménez 2001, 124–125)

In the same philosophical line, Singer (2010, xiv) analyses creative activity through metaphysics, in an approach “that overlap the aesthetic in one way or another.” Singer claims that “the human preoccupation with what is creative devolves from the biological, psychological, and social bases of our material being; that creativity is not limited to any single aspect or activity in human experience; that it inheres not only in the mainly aesthetic goals to which fine and useful arts are dedicated, but also in components of science, technology, mathematics, moral practice, and ordinary, daily experience that embody notable elements of the aesthetic.” (2010, xv)

¹⁰¹ These numbers are approximate, since, according to Fol’s email on 11th November 2015, “as we do not list the residencies by invitation only, we miss out on a few countries where art centers select their resident artists directly.”

Nonetheless, even if “the question of who and what an artist is belongs to the everlasting problems of aesthetics and art philosophy,” (Karttunen 1998, 3) the term artist-in-residence itself, is not so vague. These artists, as Resartis’ website states, work in a “multi-layered cultural exchange and immersion into another culture.”¹⁰²

It is precisely this immersion that this research is about, especially to understand the characteristics of individuals that are at the intersections of intercultural experiences, beyond and independently of their ethnic origin. It is in this context that the theory of cross-cultural adaptation, developed by Kim (2015, 2008, 2001, 1995), in the field of intercultural communication rooted in social sciences, helps to understand what are the socio-cultural processes that an individual who is travelling into another cultural environment is going through.

Kim has developed a body of work, which studied immigrants, refugees, and, among other groups, international students in exchange programmes. Although Kim’s theory is, in this research, considered as an appropriate principle and starting point to characterize cross-cultural issues in artists-in-residence context, it should be noticed that not all aspects are suitable, since artists’ temporary working conditions are not settled, nor are artists necessarily holding an intention of settlement. On the contrary, artists-in-residence are open to travel and to create a network for further developments of their career.

However, it might also be possible to consider that the artist is not willing to establish contact with the artistic residency environment, which usually occurs within social and cultural activities concerning local community. This was, for example, the case of the artist Joseph Beuys’ (1921–1986) performance titled *I like America and America likes me*, (21–25 May) and set at René Block Gallery (New York) in 1974. According to Nathalie Poisson-Cogez (2012, 2), who describes performance as a residency: “He leaves his home in Düsseldorf in an ambulance, wrapped in a felt blanket. He is transported by plane to J. F. Kennedy Airport in New York, and then another ambulance drives him to the Gallery. (...) He spends five days in the gallery without going out. (...) He then leaves the same way he came: ambulance, plane, and ambulance for his trip back to Düsseldorf.”

Principles grounded on intercultural communication theory are adapted to theoretically contextualize the process of artists’ cross-cultural adaptation, and to explain what may characterize the artist as an individual, as a result of identity negotiation between internal and external factors. Furthermore, the intent of this study is to intersect Kim’s theory with authors who researched the same issues from other fields of knowledge, such as psychology, anthropology and sociology, positioning the artist-in-residence in a theoretical frame of multiple perspectives. [See table n. 11 and n. 13]

This way, it is possible to provide the reader with the understanding of the *process* of crossing several cultural environments, to which the artist is

¹⁰² Resartis, worldwide network of artistic residencies. Accessed May 5, 2016. http://www.resartis.org/en/residencies/about_residencies/.

constantly and deliberately adapting. By travelling, the artist is also crossing borders; however, as mentioned before, in most of the cases the intention is not exile or immigration, neither a search for a refuge in a strict sense of the word. This means that the artist may not be aiming to work and live permanently on a new and safe environment, but instead, to experience it temporarily. By briefly outlining Kim's theory with research of Richard Alba and Victor Nee (1997), John W. Berry (2005), Theodore D. Graves (1967), Vince Marotta (2012), Robert E. Park and Ernest W. Burgess ([1921] 1969), Mirna Safi (2008), and Colleen Ward and Weining C. Chang (1997), it is possible to frame the artist's process of cross-cultural exchange, proposing that adaptation is considered as a "complex and dynamic process." (Kim 1995, 174)

Although "humans have an inherent drive to adapt and grow" (Kim 1995, 172), a natural "instinct of curiosity" and the "power of initiative" (1995, 173), appear to be particular qualities that distinguish artists' willingness to work abroad. *Adaptation* includes processes such as *assimilation* and *acculturation*. These processes should be carefully considered and left open because they are constituted by own sub-processes.¹⁰³ It is not the intent to convey any political power discourse on the field, but instead to concentrate on the general description of both concepts of assimilation and acculturation as psychological responses to cross-cultural challenge, independently of ethnical origins.

In the context of the artist-in-residence, assimilation seems to stand as the degree of willingness to accept a socio-cultural environment, by considering "contemporary multicultural realities."¹⁰⁴ (Alba and Nee 1997, 863) Although assimilation is viewed in literature as a composite concept, bearing a multidimensional formulation, it is in this study assumed as "the fact that the process of assimilation is concerned with differences quite as much as with likeness," as it was first mentioned by Park and Burgess ([1921] 1969, 734). The assimilation process also leads to implications in the area of integration politics, ethnic relations and multicultural ideologies. As Alba and Nee (1997, 864) mention there should be no definitional prescription concerning the assimilation process. These issues are beyond the core interest of the research.

The acculturation process was first introduced by Graves (1967), in the field of Anthropology. This is a contested term, which has been discussed in other fields of knowledge as well, such as, in Sociology, by Safi (2008), and in Psychology, by Berry (2005). Berry characterizes acculturation as a multifaceted term, involving a complex set of attitudes and behaviours, which imply a capacity of negotiation, in order to harmoniously satisfy both parts: "the mutual or reciprocal nature of acculturation: everyone is involved, and everyone is doing it." (700) Acculturation strategies based on Berry's writings and adapted to the context of the artist-in-residence, may be identified by the way the artist:

¹⁰³ See further Milton M. Gordon's work, where the assimilation process was broken into seven stages. (1964, 71)

¹⁰⁴ See further Alba and Nee (1997) for social behaviour related with the immigration of minority and majority groups engaged in social processes.

1. chooses to maintain the rhythm of experiences in artistic residencies;
2. engages into it, by contacting people, cultural and social realities from the artistic residency;
3. manages individual personal variables (how the contact is being carried out by intergroup attitudes). (Berry 2005, 709)

Acculturation applied to this context, may also mean, as Kim mentions, that the artist is acquiring a “new way of appreciating beauty, fun, joy, as well as despair, anger, and the like. (...) a process over which each individual has a degree of freedom or control, based on his or her predispositions, pre-existing needs and interests.” (2008, 363)

Without intent to stereotype the definition of what may be considered as an artist-in-residence, the artist’s general characteristics of cross-cultural adaptation processes belong to a group of artists that share experiences in adapting to another cultural pattern, different from their original. An artist-in-residence then, can be also be identified or equated to a *stranger*, in the sense of the term employed for the first time by Georg Simmel (1908/1950).¹⁰⁵ Stranger was actually a *social type* defined by Simmel, as Donald N. Levine (1959, 22) puts it: “In a continuum from establishment to wondering, for example, the stranger represents a mid-point which combines both traits, so to speak: actually, to be a stranger is to experience a specific position whose unity cannot be directly expressed.”

Simmel himself was a *stranger*. As Paul Honigsheim (1959, 169–170) states: “Simmel began his career as a Jew in a Berlin and a university, both of which were becoming increasingly anti-Semitic. This fact proved a handicap to his career throughout almost his entire life. He was a teacher at Berlin University, where he received little or no salary, until the age of fifty-six, and his Jewish background was one of the causes of his partial isolation.” Although the individual may live and work in a certain place, he/she might appear to be socially treated as a foreigner. As a consequence, this individual may not obtain an equal professional or social recognition, compared to local national citizens.

According to the artists’-in-residence statements, a part of them described themselves to be in the condition of a stranger. They feel themselves partly in isolation, but differently to Simmel, as their displacement is voluntary and temporary. In this sense, besides stranger, it would be also appropriate for artists’-in-residence to be characterized as *sojourners*, which is bound to a short-term visit.

Partly, the artist’s response to adapt in a new environment as a sojourner may be characterized by a *stress-adaptation-growth dynamic*. Additionally, adaptation to a new environment may result in an intercultural identity, a more flexible definition of the self. However, emotional problems manifested as lows of uncertainty, confusion and anxiety may rise and contribute to a cultural

¹⁰⁵ See further Marotta (2012) for a critical view on Simmel’s body of work.

shock, generally considered as a temporary stress reaction. (Kim 1995, 177–179) According to Kim, the term intercultural identity is here to be understood as a conception of identity that is open-ended, adaptive, and transformative self-other orientation. Kim's theory of *stress-adaptation-growth dynamic* might be considered in the way the artist-in-residence develops his/her often imperceptible psychological growth, therefore increasing the chances of success in a changing or changed environment. (2008, 363–364)

It is actually this kind of temporary stress reaction that the artists are looking for, which provide them with new possibilities to recreate themselves. This is crucial for their creative processes, and we can see it as a moment where creativity emerges.

Developed from Kim's theory (1995, 180–187), characterization of artists-in-residence cross-cultural adaptation process can be seen on table n. 8. Cross-cultural adaptation process is constituted by the way artists'-in-residence communicate at a personal and social level, and by the level of cognitive, affective and operational competences. Artists'-in-residence psychological growth depends not only on the artists themselves, but also in the level of receptiveness and interaction between the artists and the artistic residence environment conditions and social interactions. Predisposition to acknowledge cultural differences depend on openness and strength and the level of reciprocity between parts. Successful intercultural transformation and cross-cultural adaptation processes begin at a personal level, in a face-to-face communication experience. Although strongly grounded on Kim's theory, the terms mentioned in table n. 8 are in their particular aspects adapted from the artist's context when considering a short-term visit to the artistic residency. Further theoretical implications are left open, since the table does not include communities with particular characteristics, such as ethnic groups. By adapting the terms used in Kim's structure of cross-cultural adaptation (1995, 188) to this study, it is not the intention to generalize functional relationships.

Artists'-in-Residence Cross-Cultural Adaptation Process		
Artists' Communication		Artists' Competences
<i>Artists' Communication:</i> The experience of physical, psychological and social communication with another.	<i>Personal Communication:</i> Internal mental activities that prepare the artist to act and react towards a situation.	<i>Artists' Cognitive Competence:</i> Internal skill of processing information about the culture and language, including history, worldviews, beliefs and rules of self-conduct. <i>Artists' Affective Competence:</i> The way the artist deals with emotions, willingness and motivational capacity, not necessarily to change the artists' own cultural patterns, but the experience of emotional sensibilities such as "beauty, joy, fun, despair, anger, and the like." (Kim 1995, 181)
	<i>Social Communication:</i> Artists' interaction with another, whether the artist may participate or not within the artistic residency activities.	<i>Artists' Operational Competence:</i> Represented symbolically through artworks, as a result of the interface with the artistic residency.
<i>Artistic Residency Environment</i>		Environment conditions, including social interactions considering different level of receptivity towards the artist, and the other way around.
<i>Predisposition</i>		Level of preparedness to handle "new cultural environment" (Kim 1995, 185), including physical, linguistic and cultural barriers, that may be influenced by the level of expectation and depending on personality traits such as <i>openness</i> and <i>strength</i> .
<i>Intercultural Transformation</i>		Intercultural identity towards hybrid identity.

TABLE 8 Communication and competences of artists-in-residence' cross-cultural adaptation process.

The term *openness* is understood here as a concept that varies depending on individuals' personality traits. As defined by Kim (1995, 186), "it is a dimension of personality that enables strangers to continually seek to acquire new cultural knowledge and to cultivate greater intellectual, emotional/aesthetic, and behavioural compatibility with natives." The term *strength* is also here understood as a broad concept, a personality trait which is interrelated with other "personality attributes such as resilience, risk-taking, hardiness, persistence, patience, elasticity, and resourcefulness." (Kim 1995, 186) [See table n. 11]

Empirical evidences in the most recent study of Kim (2015, 6) show that the term intercultural transformation, can be described as the "increasing capacity to participate in the emotional and aesthetic experiences of cultural

strangers, (...) and to manage them effectively and creatively." More, in this study, it can be understood as a mind-set in which integration of cultural differences appear to be stronger than its separation, moving towards intercultural identity.

Intercultural identity towards hybrid identity, is here interpreted as the way the artist develops the sense of self, as "a feeling of certainty about one's place in the world, and a differentiated and particularized definition of others as singular individuals rather than as members of conventional social categories such as culture and ethnicity." (Kim 2015, 7)

Other studies in the field of intercultural communication also contributed to the understanding of personality traits in an adaptation process, such as, the study of Ward and Chang (1997), where it is suggested that psychological and sociological adjustments are significant for a cultural fit between the sojourner and the host culture.

In the field of psychology, the manifestation of particular personality traits on creative individuals has been studied by Austin T. Church (1982), Hans J. Eysenck (1993), Maria de Fátima Morais (2001), and Dean Keith Simonton (2009, 2003, 2000).

Besides being strongly influenced by factors such as cultural environment, creativity is an essential attribute and understood as a transversal quality of the artist. Creativity is a quality that can be exercised, an insight. Creativity should be left as an open-issue such as the term assimilation. Also, by considering the artist as a creative person, it is necessary to briefly outline how creativity might be manifested in individuals, showing perhaps, that particular motives and reasons for artists-in-residence to travel are based in close association with psychological characteristics. [See table n. 11]

Various figures contributed to the characterization of the phenomenon of creativity, especially after 1960s and early 1970s, when literature on the field boomed. Scientific publications confirm the phenomenon of creativity as "certainly among the most important and pervasive of all human activities," as mentioned by Simonton (2000, 151). Mostly researched in the field of psychological science and from a necessary selective reading, creativity manifestations in individuals have also been studied by Sara Ahmed (2004), Subrata Chakrabarty and Richard W. Woodman (2009), Elliot W. Eisner (2002), Sue Ellen Henry and Joseph M. Verica (2015), Todd I. Lubart ([1990] 2007), Colin Martindale (2009), Weihua Niu, and Robert J. Sternberg (2001), Tudor Rickards, Mark A. Runco, and Susan Moger (2009), Christiane Spiel, and Caroline von Korff ([1998] 2006).

Because creativity as a theory has been contested "hard to define and hard to measure," (Niu and Sternberg 2001, 226) it appears that consensus and much work on the field remains to be attained, as there are so many ways of approaching it which are considered much more complex than just information processing. More, creativity might be thought about and understood differently according to different cultural backgrounds, since it "refers to one's ability to

produce ideas or products that are judged by a group of people to be both novel and appropriate.” (Niu and Sternberg 2001, 226)

Although data collected from Spiel and Korff ([1998] 2006) suggest that “artists seem to form an outstanding group,” (43) even inside the same group, individuals might own different cultural backgrounds and, therefore, think through different cultural filters.¹⁰⁶ Defining what cultural background is also a demanding task, since it is connected with questions of values. As mentioned by Horlings (2015, 268), “values are not self-standing concepts which can be mapped or analysed as atomized issues, but they are intertwined, context-determined, culturally varied and connected to how we see our self and how we perceive our environment and place.” As Geertz mentions in his book *The Interpretation of Cultures*: “Our ideas, our values, our acts, even our emotions, are, like our nervous system itself, cultural products – products manufactured, indeed, out of tendencies, capacities, and dispositions with which we were born, but manufactured nonetheless.” (1973, 50) Therefore, in the context of artists-in-residence, creativity may be understood as a result of “a multiplicity of voices, information, impressions and perspectives in a multimedia representation of a particular environment.” (Geertz 1973, 267)

For the purpose of this study, creativity as artistic creativity, is “expressed in any aspect of the arts, including visual art, music, literature, dance, theatre, film, and mixed media,” as mentioned by Niu and Sternberg (2001, 226), and considered as an intrinsic characteristic of artists-in-residence creative processes.

Creative processes, as a term that will be mentioned throughout this study, should be understood not only as artistic creativity expressed through arts as product, but and also as the process of managing the product through the person, for example, in the way the artist-in-residence manages documentation of his/her artworks, documentation which sometimes may be considered *as* products themselves.

In practice, creative processes might also be considered as the way the artist turns his/her work-in-progress¹⁰⁷ visible to the public by using digital communication tools (through a digital photograph or a video document), *as* a final product. Another example of what creative processes might include in its understanding is the consideration of the artist’s improvisational creativity. Improvisational creativity is a term proposed by Sawyer (2000, 150): “unlike product creativity – which involves a long period of creative work – in improvisational creativity, the process *is* the product.”¹⁰⁸

In this sense, creative processes might be understood as a metaphor of the Gestalt psychology of perception, in which the “parts” of the artists’ work (for example: work-in-progress, documentation), can be considered as parts of the whole. Creative processes may be then understood as a way of “productive thinking,” concept rooted in Max Wertheimer’s (1945) laws of perceptual

¹⁰⁶ See the example of Nauha’s work visual analysis in chapter 6.

¹⁰⁷ *Work-in-progress* here is a term used to define the artist’s creative processes, in which, although decisions are still taking place, they might be considered (or not) by the artist *as* the final product.

¹⁰⁸ See further Sawyer (2000) for the definition of the term improvisational creativity.

organization. As mentioned by Erika Branchini, Ugo Savardi and Ivana Bianchi (2015, 7), creative processes may also be connected to problem solving as well,¹⁰⁹ as “recent research on problem solving has emphasized the connection between reasoning and various cognitive abilities such as intelligence, intellect, attention and working memory.” This idea is also shared by Stafford, in her book *Visual Analogy: Consciousness as the Art of Connecting* (1999, 125), where she evokes Leibniz, “an encyclopaedist and a utopian social designer,” that “by attempting to relate universals to particulars in accessible ways,” he is not far from the “schema theory of Gestalt psychology...like our discrete perceptions, are always part of collective experiences. They remain exemplary while interconnected within larger, dynamic structures.” (1999, 126)

Thus, because the artists-in-residence are working with several cultural contexts, influence in their characterization as individuals may be regarded then, as “various combinations of the original traits.” (Simonton 2000, 55) Simonton also mentions that “social environment can have nurturing (or inhibitory) effects on the development of creativity.” (as cited in Niu and Sternberg 2001, 227)

More studies concerning the influence of the environment on creative individuals have been made, such as the study of Teresa M. Amabile and Regina Conti (1997), in which research results critically consider technological innovation as environment determinants on creativity. Also, for example, the research of Ernest Edmonds and Linda Candy (2002, 91–92), in which creativity, when studied in the context of digital technology environment, is also characterized as a process: “From this process, entirely new understandings emerge that transform the outcomes of creative work.”

Artists’ constant struggle between *harmony* and *stress* (Alba and Nee 1997) may be reflected in their creative processes, as a back-and-forward negotiation between values of their own culture, and the homogenizing effect of global communication through information technology.

According to literature review, intelligence, personality and motivation (Chakrabarty and Woodman 2009; Eysenck 1993; Lubart [1990] 2007; Morais 2001; Niu and Sternberg 2001; and Simonton 2003, 2000),¹¹⁰ appear to be prominent characteristics of creative individuals. [See table n. 11]

Eysenck (1993), for example, identifies personality traits such as internal motivation, confidence, nonconformity, and originality, related to creative achievement. Furthermore, by facing a new environment, self-awareness increases, meaning that cognition, as a perceptive sense of the environment, becomes conscious. *Self-awareness* is a term used here to characterize an emotional state, related to the awareness of the artist’s individuality, the sense of self, own desires, character, feelings and emotions (Ahmed 2004; Henry and Verica 2015). The term *cognition* is here understood as including “all those

¹⁰⁹ See further recent research based on gestalt theory, Bruno Forti (2015) and Shelia Guberman (2015).

¹¹⁰ See further Chakrabarty and Woodman (2009, 194): “Though often applied at the individual level, the creative action inputs of sense making, motivation and knowledge/ability exist at higher levels (teams and organizations) too.”

processes through which the organism becomes aware of the environment or its own consciousness." (Eisner 2002, 9) More can be added to cognitive abilities, such as, for example, "intelligence, acquired knowledge, technical skills, and special talents." (Eisner 2002, 153) In addition, "a creative individual is somebody who actively seeks new knowledge, who is motivated by curiosity and who wants to achieve something," as proposed by Tore Kristensen (2004, 89). A creative individual is also the one who shows flexibility towards adverse situations, depending on environmental variables. (Lubart, [1990] 2007) As Simonton (2000, 153) mentions, "such persons are disposed to be independent, nonconformist, unconventional, even bohemian, and they are likely to have wide interests, greater openness to new experiences, a more conspicuous behavioural and cognitive flexibility, and more risk-taking boldness."

Other studies correlate creative individuals with mental disorders; however, it has been proved that, on the contrary, "creative personality often provides a fine illustration of how supposed psychological weaknesses can sometimes be converted into a form of optimal functioning." (Eysenck 1993, 53) It is also researched that "some mental environments are far more conducive to the production of creative ideas than others, so an evolutionary theory of creativity must account for environment as well as for sources of variation, selection and preservation." (Martindale 2009, 109) Influencing factors on creative individuals such as genetics, age, contemporary social and cultural conditions (Simonton 2000, 153), are "especially important for artistic forms of creative behaviour."

The literature review above, concerning different fields of knowledge, makes the connection between the development of a creative individual and cultural environment, clear. Cultural environment as open to all fields of creative activity was a term used by Lubart ([1990] 2007, 56) as an influencing factor that helps the definition of the nature of creativity and the creative process: "present evidence suggests that the effects of the cultural environment on creativity can be profound." Having characterized how creativity manifests itself on artists-in-residence, as individuals, and identified main personality traits, it seems to be important to include the influence of environmental conditions as an integrating part of their status characterization.

Besides the importance of understanding how a creative individual is characterized in a cross-cultural context, the artist should also be understood and studied in regards to how the creative individual manifests his/her creativity through artworks.

5 MOBILITY, TECHNOLOGY AND DIGITAL MEDIA IN ARTISTS'-IN-RESIDENCE PERFORMANCES

Artists-in-residence use technological tools as a short and long-term strategy for cultural maintenance, or lifelong learning process. It is difficult to separate artists' cultural activity from technical issues. Artists are not separate identities from social corners, neither is their work. As Ellis, Gibbs, and Rein (1991, 18) mentions, it becomes more difficult to separate technical issues from social corners. In this chapter, my intention is to connect a neglected relationship between art and technology in the context of artists-in-residence. Taking the role of technology in their creative processes into account, the intent is to answer the first question of the research, which is to understand the motives that lead artists-in-residence to travel to other countries. For that, the content of artists' statements will be analysed, in articulation with the qualitative analysis of their use of digital communication tools and social media. Results of this analysis will contribute to the second question of the research, which is to understand how artists-in-residence display their artworks, and how do they use digital communication and social media as supportive tools for sustaining their artistic practices.

In order to make a content analysis of artists' use of different communication channels, such as digital communication tools and social media, it was necessary to develop a conceptual framework based on research trends concerning social software for knowledge management. [See tables' n. 9, 10, and 14] Despite the fact that these research trends are mostly connected to business perspectives, I have put together and applied a conceptual framework based on artists-in-residence use of digital communication tools and social media, taking into account research concerning technological focus facilitation, key elements of social media, and levels of knowledge management.

5.1 Technology in Relation with Cultural Production

The intersection between information technology and cultural production was made in the 1970s by the pioneering Palo Alto Research Center's Artist-in-Residence programme (Harris 1999). Throughout the 1990s, Europe and Japan were considered "the best places to see new media work and to participate in high-level discussions of the new field." (Manovich 2003, 13) Moving beyond established museums and fine art galleries, artists now display and circulate their art in parallel contexts, namely, digital communication tools and social media. In this sense, new ways of networking within the "myriad of available information technologies," have been an enabling factor for artists to work internationally. (Hanna, Rohm and Crittenden 2011, 266)

The complex search for a common ground between technology in artistic practice and technology aided art production has been catalysed by artists whose creative processes appear to represent objects/products at the intersection of these two cultural spheres. During the past two decades (1990–2010), we have witnessed an apparent shift in the way artists produce and share their work.

There is, however, a tendency to see digital communication and social media from a predominantly business-related perspective (Garrigos-Simon et al. 2012; Hakkarainen 2009; Jenkins 2006, 2004; Levy 2009; Pirkkalainen 2012; Pirkkalainen and Pawlowski 2013; Weinberg and Pehlivan 2011; Zheng, Li and Zheng 2010). It appears important to also analyse and contextualise how these technologies impact on cultural production, specifically the emergence of the "late modern artist type that is evolving as the art world adapts to a globalized market economy." (Karttunen 2005, 11)

In the research on the "social media ecosystem," social users perform various roles as "creators, critics, collectors, joiners and spectators." (Hanna, Rohm and Crittenden 2011, 4) These roles appear to perfectly fit the changes in an artist's role, as users of these digital communication tools. The recent trends in research literature have focused on digital communication and social media as tools for knowledge sharing in information technology, computer science, business economics and marketing strategies. In computer sciences and business economics, the growing popularity of social media appears to indicate a paradigm shift in how marketing and economic interests use information technology for mass communication. (Hanna, Rohm and Crittenden 2011) According to Andreas M. Kaplan and Michael Haenlein (2010, 61), social media are "a group of Internet-based applications that build on the ideological and technological foundations of WEB 2.0, and that allow the creation and exchange of user-generated content." Yanlin Zheng, Luyi Li and Fanglin Zheng (2010, 1), describe the twofold nature of social media: It encompasses both "online content transmitted via new media" and "network technologies based media that support social interaction, social information aggregation and sharing." Some specific applications, such as Facebook and Twitter, are often regarded as

comprising social media, and all online communication shares at least some of their characteristics. Also, social media applications can be embedded in websites. Thus, the distinction between social media and other means of online communication is increasingly artificial.

Awareness of technology has rarely been discussed theoretically in literature on cultural production, specifically high art. Already classic texts by Benjamin ([1936] 2008) and Adorno and Bernstein (2001) are both quite critical regarding the influence of technology on art. In more recent literature, the focus has been mostly on art directly dealing with or employing new technologies and less on the conditions of art creation in a technological society. Some authors, though, have begun questioning its implications for the economy, socio-politics and education (Harris 1999; Kupiainen, Sevänen and Stotesbury 2004; Molz 2008; Stallabrass 2003).

Only a few researchers have discussed the impact of information technology (and new media) on the art world, particularly with artists' creative processes (Buchholz and Wuggenig 2006; Candy and Edmonds 2002a, 2002b, 2000; Edmonds and Candy 2002; Hansson 2010; Hinton and Hjorth 2013, 77–99; Kangas 2004; Lovejoy, Paul and Vesna 2011; Malina 2002; Quemin 2006; Wilson 2002; Winking 2012).

Some studies present seemingly contradictory globalization discourses of cultural production, networks and distribution. In a high-level cultural production area (e.g. high art), the so-called “sphere of influence” by Richard Hanna, Andrew Rohm, and Victoria L. Crittenden (2011, 3), appears to remain in the North-West (e.g. New York, London, Paris, Cologne and Berlin), suggesting that “the talk about the globalization of art in important respects seems to refer to no more than a myth.” (Buchholz and Wuggenig 2006)

The present research demonstrates the importance of contextualising the impact of information technology, not in terms of the art market networks connected to curators, critics and collectors (e.g. international art biennials such as the Venice Biennale and Documenta in Kassel), but in terms of specific cultural producers, in particular, artists working in mobility programmes.

Overall, there is little available information about the impact of digital communication and social media on artists working in mobility programmes. (Hagoort 2005, 17; Hollywood and Schmid 2012; Karttunen 2005) Theoretical and methodological approaches to the identification of the relationships of emerging concepts in this context should be developed in order to interpret these specific cultural environments “where artists come and go, but nobody quite knows when, where and why.” (Jäppinen 2005, 20)

This research focuses on filling the gap in literature on the relation of digital communication and social media to cultural production perspectives, more specifically, their impact on artists working in mobility programmes at an international level.

5.2 Artists' Websites

Of the 35 artists, 27 (77%) had their own website. Information about the artists from their websites was retrieved from September 2011 to September of 2012, but at the time of analysis (November–December 2013), the websites of 2 of the 27 artists initially selected had technical problems. Consequently, only 25 artists' websites were eligible for further analysis of their purpose and technical characteristics. The results show that artists employ their personal websites in specific communication strategies which differ from the purposes and five characteristics of social media: "participation, openness, conversation, community and connectedness." (Zheng, Li and Zheng 2010, 1–2)

Regarding participation, 24 of the 25 personal websites analysed had no mechanism for interaction (e.g. comments or replies). These results show that the boundary between the artist and the audience is clearly defined. This strict demarcation might be related to the delicate issues of identity and authorship which are especially important to artists' performances in general.

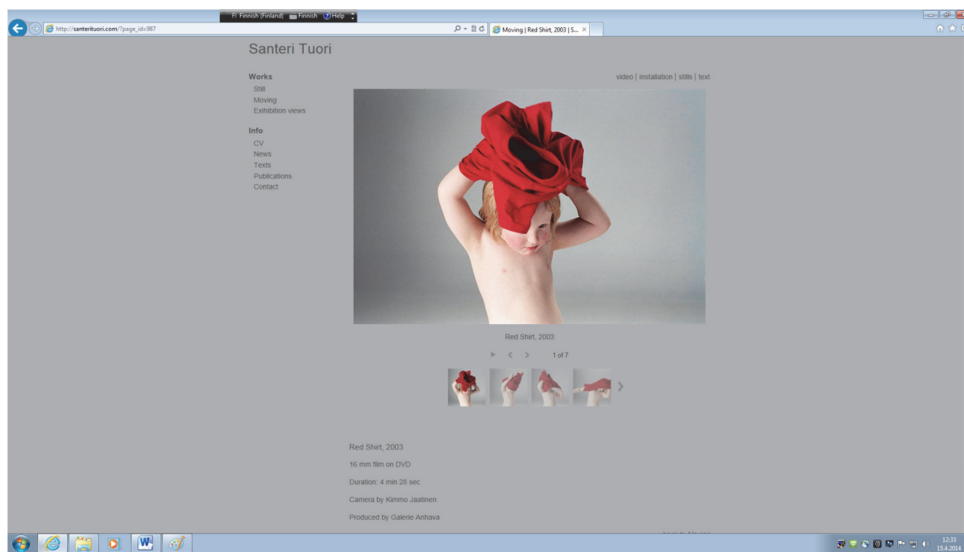


FIGURE 15 Santeri Tuori's website, screenshot. (Artwork © Santeri Tuori)

Santeri Tuori's website provides an example of the clearly defined boundary between the media used and the audience. [See figure n. 15] Santeri Tuori is a Finnish visual artist. His photography can be seen online, as well as in art gallery installations. [See figure n. 47] The general audience experiences different perceptions based on the media used to establish visual contact with the artist's work. Tuori's website provides the opportunity to preview his high-quality artwork. However, regarding the technical dimension [see table n. 9],

his website does not offer his personal contact information or have a mechanism for interaction.

Therefore, it appears that the characteristics of social media suggested by Zheng, Li and Zheng (2010), do not match the general characteristics of the artists' personal websites. Instead, they, like in traditional media, clearly serve as a means to distribute messages, although in some cases artists provide free access, share, transfer, and diffuse information from themselves and others to the general audience. [See table n. 9]

Communication channels		Mechanism of interaction	Purpose	Technical dimension	
Modality	Message distribution			Available/contacts	Rights reserved
Images (25)	One to many (25)	Static (24)	Presentation (25)	(22)	(15)
Text (17)	Many to many (3)	Dynamic (1)	Collection (25)	Not available (1)	Not mentioned (10)
Audio (10)			Sharing (17)	Available/message (2)	
Video (9)			Sharing/transfer (7)		
			Sharing/diffusion (8)		
			Generation of knowledge (15)		
			Reputation management (10)		
			Business (7)		

TABLE 9 Artists' personal websites as digital communication channels, purposes and technical dimensions (n=25, total number of analysed webpages).

The results show that artists in mobility programmes share the following six intertwined characteristics in their purposes and use of their personal websites:

1. *Presentation*: Presenting artworks resulting from creative processes is the main objective of the website. It supports the artist in sustaining cultural production *per se*.
2. *Collection*: Artworks are virtually stored, organised and categorised.
3. *Sharing*: The presence of links to other websites enables collaboration with expert individuals and/or organisations.

4. *Knowledge generation*: Artists critically consider their cultural productivity by freely writing about it.
5. *Reputation management*: The websites allow expert individuals and organizations to search for artists and appraise their identity and recognition in the field. Artists provide their *curricula vitae* to establish their authenticity and intellectual property.
6. *Business*: Websites act as sustainability tools for business opportunities at local and global levels.

Based on this analysis, artists' personal websites appear to function mainly as useful tools to achieve influence and present the artists as active cultural producers to groups (curators, collectors), organisations (galleries, museums, artistic residencies) and societies (local and global communities), which supports the artists' mobility and communication across the globe (Hinton and Hjorth 2013, 137).

Jun Shirasu's website [See figure n. 16] stands as an example of these six intertwined characteristics (presentation, collection, sharing, knowledge generation, reputation management, and business). Jun is a Japanese visual artist, working with different mediums such as printmaking, painting, ceramics and site-specific installations. [See figure n. 48]

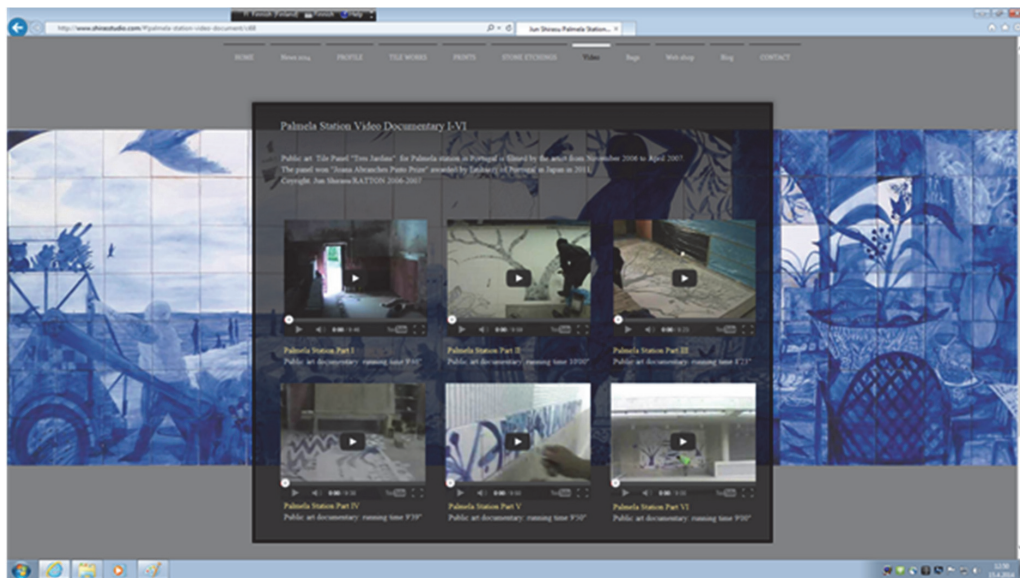


FIGURE 16 Jun Shirasu's website, screenshot. (Artwork © Jun Shirasu)

Midori Mitamura's website also follows the same line as Shirasu's website, concentrating all the six intertwined characteristics (presentation, collection, sharing, knowledge generation, reputation management, and business) in one

place. Mitamura's work will be further discussed in chapter n. 6. [See figure n. 17]



FIGURE 17 Midori Mitamura's website, screenshot. (Artwork © Midori Mitamura)

Artists use their personal websites to manage natural resources and influence the economy and cultural policy. In other words, these websites operate at a practical level, affecting issues related to the use of traditional media (e.g. avoiding printing high-quality, expensive portfolios, catalogues, invitations and newsletters), and physical mobility artworks (e.g. taxes, shipping conditions, insurance costs and applicable rules).

Tero Nauha's website exemplifies how an artist can employ resources and the use of digital communication tools as an expression of his general performances. [See figure n. 18]

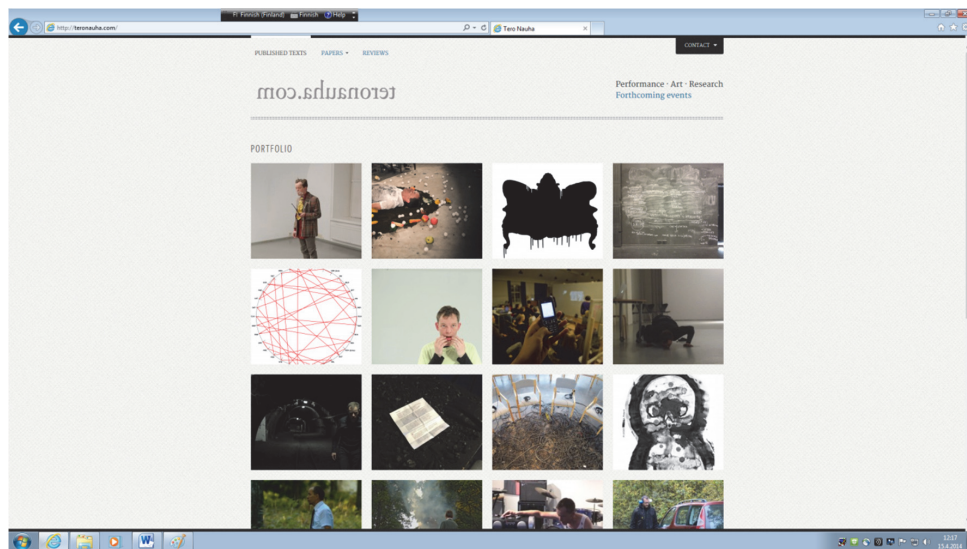


FIGURE 18 Tero Nauha's website, screenshot. (Artwork © Tero Nauha)

Nauha is primarily a performance artist who not only writes about and theorises his own practices, but also provides access to his work through videos. The general audience can experience his working processes through links provided on his website, including to works produced in remote areas during artistic residencies. The use of video to capture and document his performances and to create a work of art itself are clear examples of how artists are exploring technology in artistic practice and technology aiding art production. Nauha's work also shows how artists are using digital communication tools as a parallel context for the display of their artworks.

In the same line of Nauha's use of own website as a resourceful media to present, collect, share, generate knowledge and manage reputation are Aya Imamura's [See figure n. 19] and Heini Nukari's [See figure n. 20] websites. Imamura, Nauha, and Nukari will be further discussed in chapter 6.

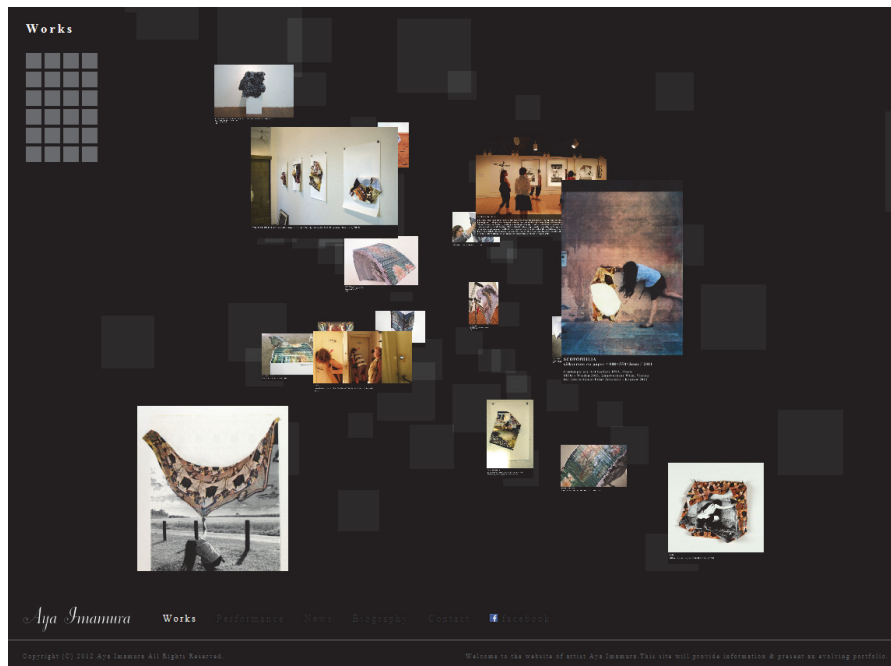


FIGURE 19 Aya Imamura’s website, screenshot. (Artwork © Aya Imamura)



FIGURE 20 Heini Nukari’s website, screenshot. (Artwork © Heini Nukari)

A similar example comes from Satoshi Morita's website, Sonic Space Labs. [See figure n. 21]

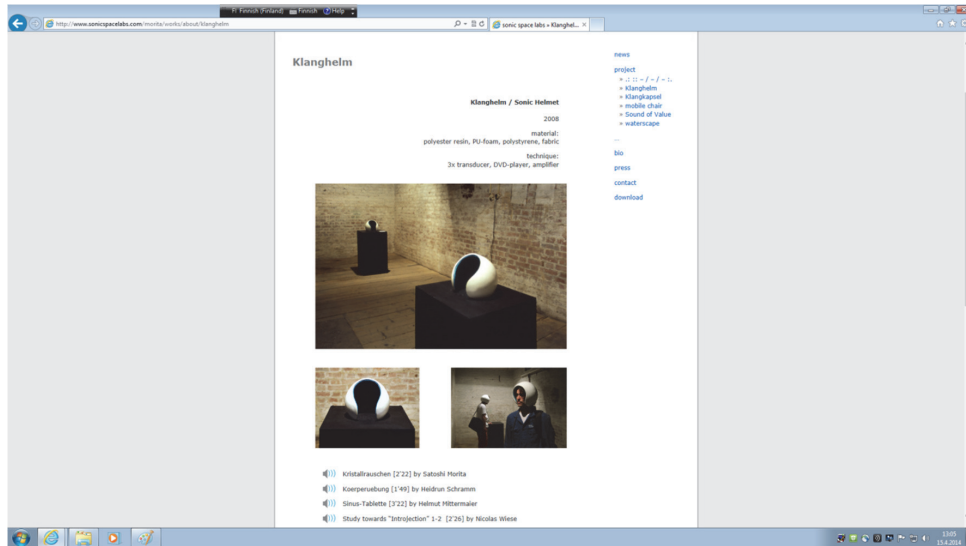


FIGURE 21 Satoshi Morita's website, uses of technology in artistic practice, screenshot. (Artwork © Satoshi Morita)

In *grosso modo*, the concept of Morita's work *Klanghelm/Sonic Helmet* is to "provide [a] unique sonic experience through auditory and tactile perception with three audio-channels." (Morita 2014) The links posted to audio tracks allow the general audience to hear part of Morita's work, in other words, to experience a "complex sensory experience in a certain environment" connecting the "identity of the space with personal memories, feeling and imagination" quoting the artist (2013), independently, of geographical and physical existence of the audience. Morita thus uses his website as a technological tool helping to create his artistic production. In this way, the audience can regard his work independently in the exhibition site or in contact with the artwork itself.

Therefore, possibilities of working with technology while abroad in mobility programmes are being explored alongside the use of digital communication tools and social media. Management of these resources and the communication of artists' performances also take place through different types of social media. (Kaplan and Haenlein 2010, 60; Weinberg and Pehlivan 2011, 276) [See table n. 10]

Social media types		Finnish artists	Japanese artists	Portuguese artists	Total	(%)
Blogs and microblogs	Blog	5	4	2	11	31
	Twitter	1	2	0	3	9
Collaborative projects	Group websites	12	15	7	34	97
	Gallery websites	9	15	6	30	86
Content community	Newsletters	11	13	6	30	86
	YouTube	10	6	3	19	54
Social networking sites	LinkedIn	8	4	0	12	34
	Facebook	11	12	5	28	80

TABLE 10 Distribution of the use of social media types by artists' nationalities (2010–2013)

In table n. 10, it appears that the majority of artists tend to use their websites to *collaborate* with other artists and experts in cultural production, identified here as group websites. Following this tendency, artists' personal websites also *cooperate*¹¹¹ with galleries' websites and consequently become part of their content community, identified here as newsletters. [See figure n. 22]

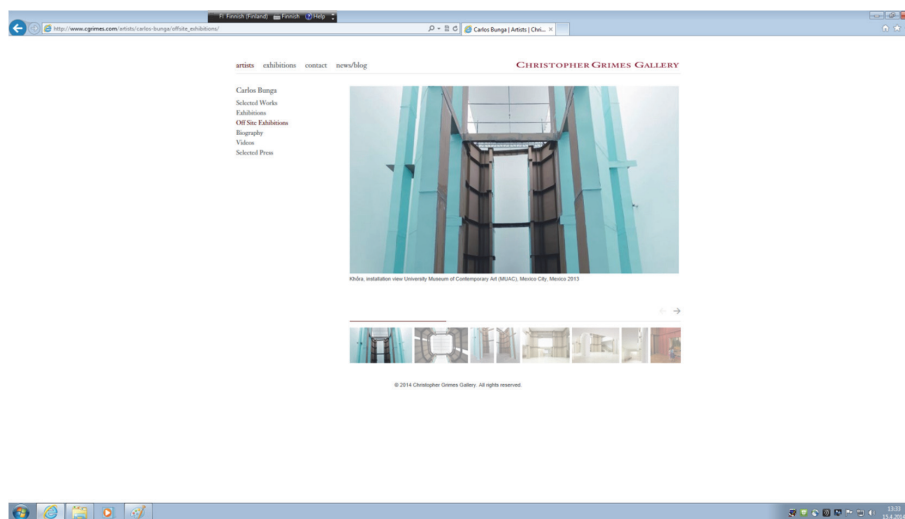


FIGURE 22 Carlos Bunga, *Khôra*, 2013. Site-specific installation, screenshot. Artist work shared through social media (collaborative projects, Christopher Grimes Gallery website). (Copyright © Christopher Grimes Gallery; artwork © Carlos Bunga)¹¹²

¹¹¹ See Niall Cook (2008, 28) for comparison between these terms. *Collaboration* is more focused on the process, while *cooperation* is more related to the product.

¹¹² See further information regarding Carlos Bunga's work represented here: *Khôra*, 2013. Site-specific installation, University Museum of Contemporary Art, Mexico City. See

The Portuguese contemporary artist Carlos Bunga has no website, but his creative processes can be perceived through different types of social media. His characteristic site-specific installations crossing architecture, sculpture and painting can be seen through the content community YouTube. Bunga's creative process is sometimes also filmed *in situ*. This kind of documentation by social media types is, perhaps, the only way to visually access artists' working methods, especially when their working conditions are dependent on mobility factors. In this example, Bunga appears to question the temporary installation of structures that provide a kind of shelter. These shelters can be monumental but, at the same time, fragile and ephemeral, made with cardboard, tape and water-based ink. [See figure n. 23]



FIGURE 23 Carlos Bunga, *Kursaal Project*, 2004. Site-specific installation at Manifest 5, Kubo Kutxa Kursaal Gallery, Spain. (Copyright © Kubo Kutxa Kursaal Gallery; artwork © Carlos Bunga)

Another example of this kind is the work of Japanese artist Taichi Kodama. [See figure n. 24]

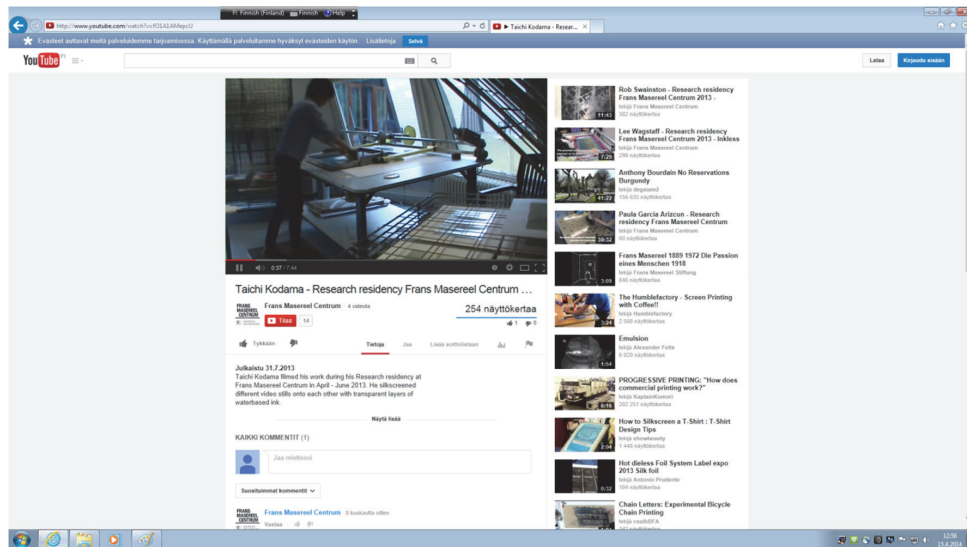


FIGURE 24 Taichi Kodama's use of social media as an alternative to personal website, screenshot. (Artwork © Taichi Kodama)

Artists have sometimes used Facebook, the main social networking site, as a complementary tool to their personal websites. However, artists do not devote the same time or manage the same amount of shared content through Facebook as their personal websites. Among survey respondents, 28 of 35 (80%) artists had a Facebook account. However, they communicate, connect and cooperate differently through Facebook than their personal websites. For example, on their personal websites, artists by default perform creator-type social behaviours. On Facebook, they combine five types of social behaviours as “creators, critics, collectors, joiners and spectators.” (Hanna, Rohm and Crittenden 2011, 4–5) Another difference emerges in communication channels; the use of modalities (image, text, audio and video) varies according to artists' purposes. In this sense, the main objectives of artists' personal websites presented in table n. 9, presentation, collection, sharing, knowledge generation, reputation management and business can be performed on Facebook intertwined with the main characteristics of social media: “participation, openness, conversation, community and connectedness.” (Zheng, Li and Zheng 2010, 1–2)

Additionally, the analysis of interaction mechanisms reveals that although artists can decide who to distribute a message demarking what is private and what is public to, it clearly is a dynamic place of interaction (e.g. comments), allowing artists to receive feedback and “generate or share critical knowledge.” (Cook 2008, 18) In addition to creating a social presence, artists can connect with others more informally. Although message distribution is one-to-many, it can also be many-to-many, especially if the artist belongs to groups. Finally, by engaging in this kind of social networking site, artists in mobility programmes “suggest a complex set of interactions and negotiations among them.” (Jenkins

2006, 144) Here, “room for participation” and the “interactive environment,” appear to support artists in decision making based on *word of mouth*¹¹³ when considering working abroad in an artistic residency.

Apart from artists’ communication and documentation processes, the question remains: Is technology helping to “keep a particular story from being forgotten?” (Rosenberg and Blouin 2007, 86) It now appears that the audience and artists themselves are those who dictate what can be known, working as “the archivist and the archive itself that produce knowledge and support the political, social, and cultural systems they both serve, the archivist and the archive that embody particular social, political, and cultural ideas and values.” (Rosenberg and Blouin 2007, 87) It is important to recognize and mention in this study that the production of knowledge may also pertain to *how* audiences are able to access particular kinds of artistic documents. Sustainability, recognition, visibility, and interpretation of artists-in-residence performances, then, also depend on that “archival record whose mediating activities play a vital role in constructing what is and can be known.” (Rosenberg and Blouin 2007, 88)

5.3 Mobility, Technology and Artists’ Changing Careers

As a result of literature review, it was possible to identify categories consisting of, for example, identity displacement, cosmopolitanism, nomadism, restlessness, tourism, technology, and competition. These categories have been used as conceptual framework to proceed with the analysis of artists’ statements content. Concepts such as technology, restlessness, production, competition, cultural maintenance and individualism were confirmed after artists’ statements content analysis; however, new concepts emerged, such as mobility, recognition, uncertainty and support. These categories from an interdisciplinary point of view can be seen summarized in table n. 11.

¹¹³ See further the role of word of mouth discussed by Jenkins (2006, 145–148).

CONCEPTUAL FRAMEWORK			
Society/ Culture/Travel	Categories for analysing the motives for artists-in-residence		
	Motives	Individual/ Creative Processes	Intercultural Communication
Nomadism	Desire	Stranger	Adaptation
Renaissance	Pleasure	Identity	Acculturation
European Exploration	Freedom	Motivation	Assimilation
Grand Tour	Curiosity	Risk-taking	Cultural Shock
Pilgrimage	Restlessness	Individualism	Cross-cultural adaptation
Patronage	Inspiration	Intellectualism	Cultural exchange
Tourism	Education	Openness	Hybrid identity
Cosmopolitanism	Production	Strength	
Technology	Isolation	Courage	
Globalization	Collaboration	Initiative	
Mobility	Competition	Predisposition	Support
	Cultural maintenance	Uncertainty	
	Recognition		

TABLE 11 Conceptual framework of artists-in-residence motives for working in mobility programmes, from a multidisciplinary approach.

To understand what motives lead artists-in-residence to travel to other countries, three questions were asked [See appendix IV. Questionnaire, questions number 5, 6, and 7]:

5. What has changed in being an artist-in-residence over the last 10 years?

6. What have been the most valuable benefits or advantages of holding an artistic residency for the development of your work/career?

7. What made you apply for this specific artistic residency?

By counting how many times artists mentioned particular codes according to questions, results show that concerning question n. 5, the mentioned codes were: Networking versus work and research (14); uncertainty (10); self-centred impact (9); pop-up of artistic residencies (8); technology development (7); possibilities of working abroad (4). [See results distributed in table n. 12]

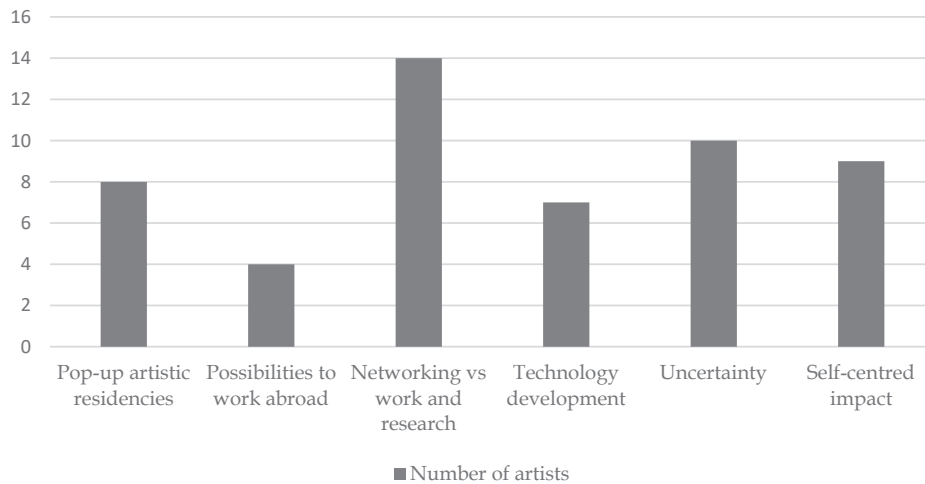


TABLE 12 Changes in the artists-in-residence careers in the last 10 years. Categorization according to 35 artists-in-residence statements.

Concerning question n. 6, mentioned codes were: Networking *versus* concentration for work and research (20); self-centred impact (8); effectiveness of artistic residency (8). For the question “what made you apply for this specific artistic residency?” mentioned codes were: cultural maintenance (14); competition (9); support (8); networking (6).

By taking into account the *word crunch* application of Atlas.ti, in a total of 4940 words from questions number 5, 6 and 7, the most relevant words (up to 10 citations) were considered for content analysis:

1. Motives for artists to work abroad are more concentrated on personal/individual aspects related to *identity* and *individualism* (168) citations in total for the words *my* (55), *me* (32); *artists* (49) and *artist* (32);

2. Motives for travelling rely on individualistic perspectives on working processes where categories as *production*, *collaboration*, *isolation* and *cultural maintenance* appear to be connected (112) citations in total for the words *work* (64); *artistic* (26); *project* (11) and *working* (11);

3. *Pop-up of artistic residencies* appears in the third place as one of the motives and reasons for artists to work abroad, with 67 citations in total for the words *residence* (35); *residency* (16) and *residencies* (16);

4. In terms of nationality, Japanese culture appears to be more popular with 38 citations in total for the words *Japanese* (21) and *Japan* (17). Followed by

Japan, appears *Finland* (13). *Portugal* appears in the last position with 14 citations;

5. It appears that negativity related with motives for artists to work abroad is related to *uncertainty*, international *expectations* towards artists, increased *competition*, worsening conditions for the artist and absence of reply. This is represented by high citations of the words *not* (34) and *no* (21), which represent 55 negative citations, contrasting with the word *yes*, mentioned 24 times, mostly related to positive experience of the artistic residency website analysed, when compared to reality;

6. *Inspiration, freedom, curiosity, education, production, isolation, collaboration, competition, cultural maintenance, motivation, risk-taking, openness, courage, initiative and predisposition*, appear to be related categories of motives for working abroad with 54 citations, in total, of the words *new* (20), *different* (17) and *other* (17);

7. In the bottom of the list of citations, as part of the motives for artists to work abroad – not the least important and also related with working/creative processes – are the notions of *time* (22) and *times* (12). These words with a total of 34 citations are mainly related with *production, concentration* for work and research, and *mobility* connected with travel (physical, geographical and internet connection);

8. Following words connected with *networking, competition, travel, globalization, technology, inspiration*, international expectations towards the artist, and mobility, are the words *culture* (11), *world* (11) and *international* (10) with a total of 32 citations in the questionnaire;

9. The word *need* appears isolated with 10 citations.

5.4 Selected Excerpts of Artists' Statements

When writing about working conditions, in general, artists mentioned how they are related to technology. The selected excerpts of artists' statements discussed here, attempt to speak about how working abroad affected the artists, and the extent to which digital communication tools and social media influence their choices. For example, the importance of word of mouth and the increase in artistic residencies were mentioned at different levels: "Especially for Japan, most of [the] artists had no knowledge about artists-in-residence before 2000. After Internet networks emerged, artists-in-residence became popular for Japanese artists rapidly" [MM (JF)]; "International connections in travels and the development of computers, [the] Internet help in getting information." [RB (PJ)].

Analysing artists' statements enabled understanding that technology development and networking facilitated their decisions, supporting the

sustainability of their cultural production in general. Being mobile, even if not a matter of personal choice, then appears to be a requirement for development of the artist's career. Artists "not only have to make sense for themselves but are dependent on stipends and fellowships to make ends meet." (Lipphardt, as cited in Hollywood and Schmid 2012, 112)

Artists described similar trends: "There are even more opportunities for artists to work abroad. The international field and different event[s] have grown even bigger. Many times artists are expected to be international, and sometimes it will help them to get grants for their work more easily. People think that when you have presented your work abroad, your work becomes more valuable than before." [KP (FJ)]

Although some artists recognise changes in their creative processes, the possibilities to work abroad do not always mean that artists can work and research effectively. Obtaining international experiences and networking does not mean recognition, sustainability or support in the field for every artist: "[Artistic residencies] have become more of hubs of networking, and not so much of intensive work or research." [TN (FP)]

GM (PJ) describes "the generalized raise of programmes, the decrease of offered conditions, disguised taxes or programmes that oblige co-financing." These conditions, among others, create a fair amount of *uncertainty* for artists, indicated in their answers and failure to answer some items in the questionnaire. *Uncertainty* also appears to be caused by misunderstandings in the expectations held by artists and artistic residencies. [See table n. 14] Even if interests are based in the spirit of generosity, there will always be the question of the meaning of generosity in different cultures and contexts; "what is given and what is received do not need to match up." (Hagoort, as cited in Tuerlings and Ostendorf 2012, 55)

Motives for Working Abroad

Alongside artistic residencies, digital communication tools and social media have given artists opportunities to *network* and obtain *recognition* in their field. For example, based on *previous experiences*, artists are invited (instead of applying) to artistic residencies or receive awards in international competitions.

As influencing tools and supportive structures, digital communication tools and social media help artists' mobility and consequently increase the sustainability of their artistic practices, groups (curators, collectors), organisations (galleries, museums, artistic residencies) and ultimately societies as the general public or audience (local and global communities): "The artist-in-residence times have always been the most productive and creative periods of my artistic life. I was able to fully concentrate on the art project and could forget all the possible every day worries, which you are confronted with when living 'at home'. It has also been almost a healing experience to be supported by incredibly engaged curators who never questioned the choices of my art making. I think that the in-residence stays have often given me exactly the

lifesaving kick I needed to be able to continue being [an] artist. It [has] restored my belief that an artist has a role in a community." [HN (FJ)]

However, the data analysis revealed a conflict between what artists call *networking*, *collaborative* and interdisciplinary production contexts (the benefit most frequently mentioned by artists-in-residence) and *concentration* on research and work amid isolation or even nomadic movement (the preferred way of working in mobility programmes): "Time for work, which allows me to concentrate only on a particular work." [TN (FP)]; "Focus on work, not having to answer the phone, deal with gallerists so much, etc. Solitude." [JM (FJ)].

In other words, although artists aim to create networks and collaborate with other experts in the field, their primary focus is their own work and research. Nevertheless, both objectives help maintain their cultural practice as a life-long learning process: "The whole position as an outsider, which originates all my work, the struggle and, of course, also the non-struggle, all together work as observational benefits." [AK (FP)]; "Possibility of working, researching. Privileged place for creative field. The encounter with the self in other physical, social and political contexts." [CB (PF)]

In this context, *cultural maintenance* and *competition* are intertwined, supporting both artists' development of creative processes and short- and long-term career prospects: "The need to travel for work has become a demand for different reasons. From a student's perspective, [in] a global and competitive world, there's the need to have an equal quality level as our colleagues around the world. In order to achieve that level, we search for the best courses, workshops and artistic residencies. Even if we already work in a stable studio, there's always the need to go abroad to show what is being made and find new markets. I believe the need to follow and work within a global and fast market is the main factor in the increasing travel flow. As an artist, the effort to keep travelling to work, and evolving, is enormous and implies personal sacrifices. However, the positive consequences and the exchange of experiences in different contexts always leave positive marks wherever the artist is. I don't know exactly how to value that work, but with the increased financial and communication support those artists have in a specific context to develop their work, [their work will be] more productive not just for themselves but also for the community where they are." [RB (PJ)]

Overall, the analysis of these artists' statements shows that, paradoxically, with discourses of globalization and importance of networking, the benefits and advantages of holding an artistic residency are mostly individual. Additionally, art production does not appear to be a representative result or benefit of holding an artistic residency, as the majority of the benefits mentioned by artists are, instead, related to mobility (the psychological and physical aspects of a geographical change in environment): "Being away from my normal life and working in different surroundings makes something change in my brain. (...) [I] find new ways to work and to work more freely." [LM (FP)]; "It is so fruitful to step out from the daily routines and only concentrate on the work. Residencies are really effective and needed for me." [MS (FP)]; "Meeting people, seeing

other places, seeing works shown and done in other countries, getting perspective to one's own work and life, having intensive working periods away from home." [ST (F)]; "Change of environment and meeting new artists." [JN (JF)]

Nevertheless, this change, whether geographical (space) or virtual (time), resulting in positive or negative experiences, ultimately, was viewed by these artists as an encouragement or inspiration for the long-term development and sustainability of creative processes.

These results show that even among artists who are well settled in their careers, the motivation of *cultural maintenance* appears to be connected to the cultivation of opportunities through improved technologies, including both online networking and access to travelling facilities, and competition.

Reliability of Online Information about Residencies

When asked about differences between online and face-to-face experiences (i.e. real surroundings), 54% of the artists reported receiving a good impression about the artistic residency, from its website, which matched real-life circumstances. However, 17% of the artists described the congruency as *more or less*, and one answered *no*. Eleven percent of the artists did not use the artistic residencies' websites as a factor in decision making. Fourteen percent of artists did not answer this question. Artists "tend to be rather careful in voicing criticism of institutions that have supported them in the past and might fund them again in the future." (Lipphardt, as cited in Hollywood and Schmid 2012, 113)

Although almost half of the artists were *uncertain* towards the question (if the expectations created online matched face-to-face experiences), in general, they trusted the social media ecosystem to play a role in decision making.

5.5 Cycle of Artists-in-Residence Performances

Relations between categories appear to be intertwined, although it was possible to identify priorities and connections in artist's statements content analysis. Yet, to check how strong these connections are, and understand whether categories could be determined by a specific logical order, another example of content analysis was made, based on counting their words and relating them according to the amount of connections. [See figure n. 25] Results show that artists mostly focus on production, and try to find support through mobility. Also, that artistic work, artistic residencies and mobility seem to affect artist's support and recognition. However, it appears that there is a tension between support and competition.

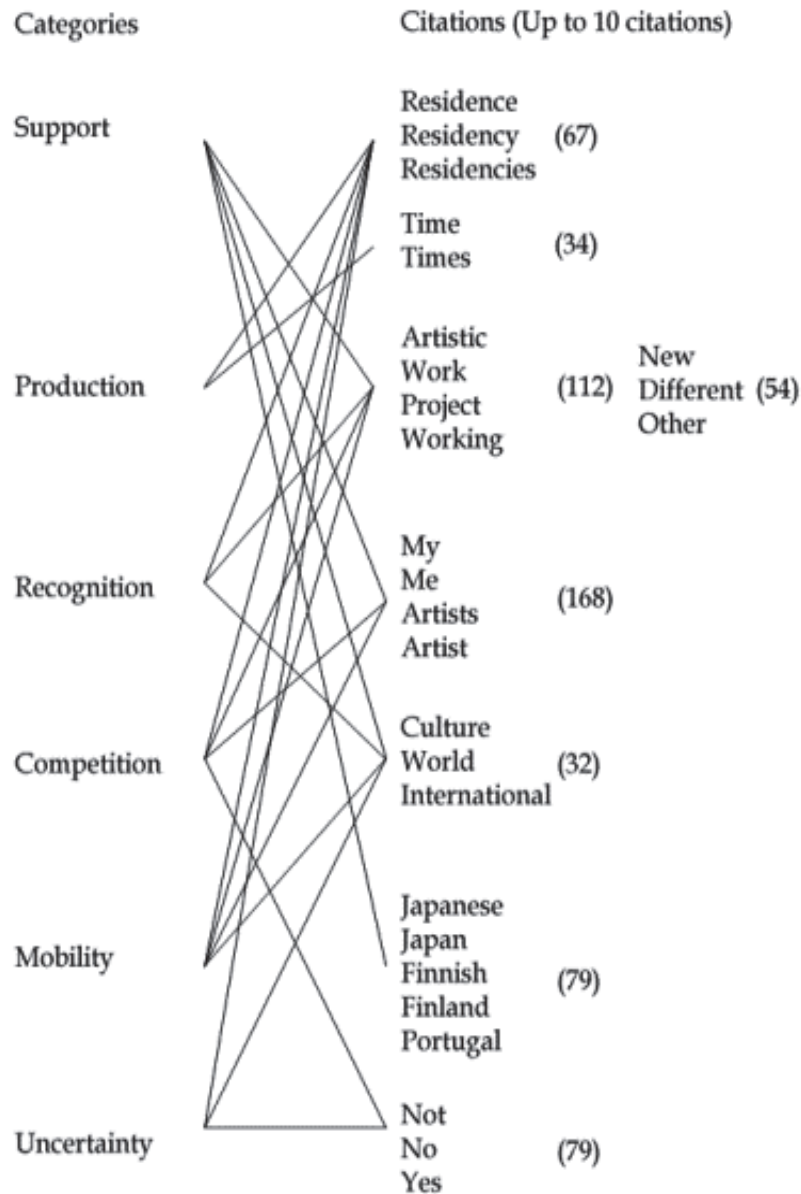


FIGURE 25 Relationships between categories and citations.

Categories such as *support*, *production*, *recognition*, *competition*, *mobility*, and *uncertainty*, were the most mentioned by artists-in-residence. Furthermore, despite the attempt to identify a possible hierarchy or priorities, I reached the conclusion that these are intertwined. By being intertwined, it means that artists are choosing their own individualized strategies for cultural maintenance and life-long learning. [See figure n. 26]

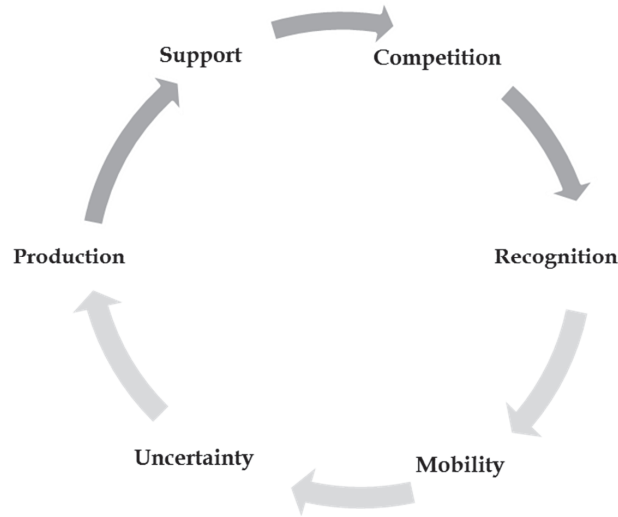


FIGURE 26 Cycle of artists-in-residence performances.

These concepts, among others, belong to the conceptual framework also related to the artist, considered as an active producer of meanings, through different channels of communication, in which language and discourse are also part of the creative processes. [See table n. 13]

Although artists-in-residence create connections through social media networking, their final goal is to go beyond virtual encounters, by establishing face-to-face relations.

Social & cultural contexts	Cultural maintenance / lifelong learning			
	Technology purposes (WEB 2.0)		Socioeconomic impact	
	Digital communication tools	Social Media	Group related	Individual(ism)
Nomadism	Presentation	Participation	Competition	Isolation
Tourism	Collection	Openness	Recognition	Inspiration
Cosmopolitanism	Sharing	Networking	Networking	Restlessness
Globalization	Generation of knowledge	Community	Support	Concentration
Technology	Reputation management	Connectedness	Uncertainty	Identity displacement
Raise of artistic residencies	Business	Cooperation & Collaboration	Mobility	Production

TABLE 13 Identified categories of artists’ motives for working in mobility programmes.

6 BETWEEN PIXEL AND BODY: PERFORMANCES BY FIVE ARTISTS-IN-RESIDENCE

After having analysed artists' statements in articulation with the analysis of their use of digital communication tools and social media, it was possible to understand their motives for working abroad, and partly understand how they display their artworks through these technological tools. Results show that it is hard to separate their use of technology from their artistic practices because digital and geographical dimensions together provide the social and cultural environment of artists-in-residence.

Artists are exploring technology in artistic practice and technology-aided art production. With rising competition, artists are using their own physical body and expertise of technology to manage resources and integrate themselves within a changing art world, constituted essentially by "narratives of dislocation, relocation and alterity at multiple levels – structural, cultural and personal," as discussed by Floya Anthias (2001, 633) Artists are the ones who decide where they are going to travel, but usually they don't know what the cultural environment will be. This is actually not a settled environment, but instead a constellation of several environments.

Taking the role of technology in their creative practices into account, this chapter focuses on exploring what artists communicate with their artworks, by applying the visual analysis methodology. [See chapter n. 3]

For this chapter, two artists were selected from Finland and three artists from Japan, namely, Tero Nauha (b. 1970), Heini Nukari (b. 1972), Midori Mitamura (b. 1964), Satoshi Morita (b.1974), and Aya Imamura (b. 1982).

These artists have travelled and worked in mobility programs in various countries including Finland, Japan and Portugal, between 1990 and 2010.

Meanings of the artworks may not always be discernible. Due to the complexity of different contexts of production and presentation, i.e., *in situ* and through digital communication tools and social media, an interpretation process of these artworks is also complex and often ambiguous. There are, therefore, two distinct levels of display and circulation of their art work: site-specific (*in situ*) and WEB 2.0 technologies / digital technologies.

Multidisciplinary artistic activity characterizes artists working in mobility programs. Diverse mediums of expression might represent a consequence of working in different contexts. [See table n. 7] Some of the artists work with their own body, and with materials they find available at the site of the artistic residency. Their creative processes are mainly focused on environmental aspects and social interaction, questioning therefore “the absolute function of place and the primacy of face-to-face interaction,” as mentioned by Nikos Papastergiadis (2005, 54).

6.1 Tero Nauha’s *Life-in Bytom*

Tero Nauha is primarily a performance artist who not only writes and theorises about his own practices, but also provides access to his work through videos. General audiences can *experience* the artist working processes by accessing links provided on their own website,¹¹⁴ including works produced in remote areas during artistic residencies.

Nauha chooses to introduce his environment related works in his website with a striking image. The following proposed analysis is constituted by the articulation between the video piece *Wywrotka/Capsizing* (with duration of twenty seven minutes),¹¹⁵ and figure n. 27. This image [See figure n. 27], is constituted by its particular form (photograph, screenshot from the video), and “it shapes the way we look at it.”¹¹⁶ The screen, through which this image takes form, varies according to its colour calibration, light contrast, and scale, depending on the used technology (e.g. computer screen, mobile phone, Ipad).

Nauha’s research of the host environment culminated in his live performance, a site-specific installation and the video-art piece that “was presented at the Gallery CSW Kronika in Bytom, Poland, from November 24, 2012, to January 26, 2013.”¹¹⁷

¹¹⁴ Nauha (2014). Accessed October 21, 2014. <http://teronauha.com/>.

¹¹⁵ Nauha (2014). *Capsizing*. Accessed October 20, 2014. <http://lifeinbytom.org/capsizing-wywrotka/>.

¹¹⁶ Expression used by Rose in an informal meeting concerning the use of screenshots as images for visual analysis, at the 10th Cross Roads Conference in Cultural Studies (July 1–4, 2014), organized by Society for Cultural Studies in Finland, Association for Cultural Studies and University of Tampere, School of Communication, Media and Theatre.

¹¹⁷ Nauha (2014). Accessed October 20, 2014. <http://lifeinbytom.org/>.



FIGURE 27 Tero Nauha, *Wywrotka/Capsizing*, 2013. Screenshot of video-art, made for the project *Life in Bytom*, presented at Gallery CSW KRONIKA, Bytom, Poland. (Artwork © Tero Nauha; photograph by Małgorzata Mazur)

Tero Nauha explains that he “often work[s] with the surrounding environment” and that aspect also affects his ideas.

In figure 27, and the video piece *Wywrotka/Capsizing*, the artist is focused on the landscape transformation due to “economic changes such as privatization.”¹¹⁸ Looking at figure n. 27, and the relationship between the performer and the context, the artist is being portrayed from behind, top to down. Besides being a photograph representing a landscape, it may also be representing a portrait because although the artist is portrayed from behind, he is part of the landscape view, and an important component of it.

Nauha is looking at a transformed landscape by a mine industry, where it is not possible to see the line of the horizon. This is a geography which is characterized by human industrial exploration/intervention and its consequences to the natural environment, a sterile land where no one and nothing is able to grow anymore. Perhaps this is the reason the artist is wearing black clothes as if he were mourning the dying nature. This image could represent, perhaps, an analogy to the romantic view of a post-industrialized landscape, particularly to the painting of Caspar David Friedrich, *Wanderer Above the Sea of Fog* (1818), where the expression of the artist has a fundamental importance. Concerning the analogy made, it is here referred in the sense of Stafford’s “vision of ordered relationships articulated as similarity-in-difference.” (1999, 9)

The title of the video-piece *Wywrotka/Capsizing*, refers to the technical name that is given to a ship when it is turned on its side, or it is upside down, and the artist mentions it as if it was a real story, where people died and other

¹¹⁸ Nauha (2014). Accessed October 21, 2014. <http://teronauha.com/lifeinbytom/>.

survived from its drowning. This narrative/script can be categorized as a *disaster narrative*, because the artist is referring his “personal experience into complex communal one-again, a community experience to re-hash and address with others.” (Scott Carlin and Park-Fuller 2012, 33)

As described by Phyllis Scott Carlin and Linda M. Park-Fuller (2012, 32): “Disaster narrative is a personal experience story of a specific public event, told with awareness of community and historical obligations; multiple audiences that are immediate and imagined, present and future, private and political; and, despite their temporal distance from the event, performed by tellers with an urgent, emergence sense of self, place and purpose arising from the ‘emergency’ of the event.”

In the end of the narration/script, Nauha evokes a worldwide mess which is turned upside down. He questions if people are waiting for rescue or looking for a way out as the ones who survived from the drowned ship.

The video piece *Wywrotka/Capsizing*, and Figure 27 represent the artist’s performance based on the interpretation of different places in Bytom, “part of a group of several small villages around Katowice in a famous mining area in Poland,” in 2012. This geographical environment is characterized by a mining area, an industry that “has almost disappeared during the past twenty years of economic transformation.” It is a remote place. “(...) a place without an ideology or roadmap, but a mess of collapsing buildings and infrastructures where no one knows what will be the duration of this process or what forms it will take.”¹¹⁹

Although the video piece was directed, edited and written by the artist; it is a product of a collaborative work. It was made in collaboration with Małgorzata Mazur (photography, camera, and post production), Łukasz Jastrubczak (sound), Marek Pluciennik (voice-over), Karolina Kucia (translation), and Teemu Korpipää (sound-mixing). In this sense, the video piece is produced through different (personalities) lenses, and its result is also affected by it.

Because the video piece is a result of a collaborative effort, issues concerning the use of language do emerge as well. The title itself *Wywrotka/Capsizing* is composed of two languages and the whole video-piece is narrated (voice-over) in Polish, but the translation of the sub-titles is in English. However, Tero Nauha is Finnish. In this sense, Nauha’s work as a whole may also be characterized by the use of hybrid discourses (by mixing languages), which may be considered an analogy to what Leppänen’s (2009) characterizes as heteroglossia. In other words, heteroglossia is used by Tero Nauha to make sense of his own experience and to create new meanings, which are aimed at being understood by a local and international audience.

Furthermore, when using digital technologies to document these kinds of performances, the artist, as mentioned by Sant (2014, 3): “Acquire[s] a different perspective on own work, and audiences can recall specific images and sounds for works they have witnessed in person. Others, who may not have experienced the original work, can trace the memories of particular events and acquire an understanding of something that would otherwise remain unknown to them.”

¹¹⁹ Nauha (2014). Accessed October 21, 2014. <http://teronauha.com/lifeinbytom/>.

Nauhas' interests on performance studies, however, are beyond the physicality of the practice, since he is exploring modes of message distribution through digital technologies. By doing so, the artist is producing "new distributions of the sensible that can account [and let count] new distributions of sensation and performance." (Levan and Chvasta 2012, 64)

6.2 Heini Nukari's *Koomori Soi*

In the same way as Tero Nauha, Nukari's performances are described on her website,¹²⁰ where there is a possibility to re-display audio files, read the artist statement and other creative writings such as the poem *niko niko maa maa*.

Nukari's artworks are mostly shown through performance art. Nukari uses mainly her body and voice to communicate. Figure n. 28 is here considered as an artwork, since it is a result of a collaborative effort between the portrayed subject and the photographer, who tries to capture the essence of the artist's performance in one shot. This is, "the central artistic act is one of directing an event especially for the camera"; and in this case, "the viewer does not witness the physical act directly, as one does in performance, being presented instead with a photographic image as the work of art." (Cotton 2004, 21)



FIGURE 28 Heini Nukari, *Koomori Soi*, 2010. Performance art. (Artwork © Heini Nukari; photograph © Aura Nukari)

¹²⁰ Nukari (2014). Accessed October 22, 2014. <http://www.whitedogballads.com/>.

Into what respects Nukari's *Koomori Soi* performance, developed in Japan (2010), the artist explains that it is based on "voice, movement and *koomori* instruments." This performance belongs to a series of other performances titled *Serpentine*. The object being held by the artist is named *Koomori*. It comes from bat in Japanese when recalling the synthetic design of its flight or even its organic shape. *Koomori* works as an instrument as well since "it is distantly related to Japanese *koto* and Finnish *kantele* but stands on its own and transcends all traditional string instruments."¹²¹ The instrument *Koomori* was requested by Nukari to Joerg Fahlenkamp, who "came up with a modified formal lamp design made out of coloured acrylic glass, which was transformed into a resonating instrument with strings."¹²²

In this performance, the artist is inspired by "the movement and sound of bats and the interplay between echoes, screams and instant story telling." Attached to this explanation, the artist invites the public to listen to her audio file, a sound bar which is linked to her website. The instrument has a hole in the centre, allowing the artist to hold it and dance with it, at the same time that it can be played. The corresponding audio excerpt *Calling the yellow*,¹²³ clearly evokes the artist's immersion in the Japanese music tradition and culture.

Figure n. 28 exemplifies how a dynamic and balanced image portrays the connection between the artist and the instruments - a symbiotic relationship between Nukari's movement, voice, and instrument played. Artists' performances appear to be based on "the motor-sensory organs [that] are both altered and extended during their spacio-temporal convergence into a constant adjusting hybrid self." (Stafford 2007, 359)

Nukari's creative output is closely related to aspects provided by the Japanese culture, as the place where the artist worked in artistic residency on several occasions afterwards: "The residency in Japan opened a whole new chapter in my artistic life. For the years to come, Japan became for me THE country of creative input and communication."¹²⁴

Cultural hybridity is manifested in Nukari's performance art through her body movement, the sound produced by the instrument, *Koomori*, the artist's voice and creative writings. Concerning Nukari's body movement, cultural hybridity is manifested through the artist analogy created around classical Japanese dances, performed traditionally by women holding a fan, identified as *Nihon Buyo* or *Nichibu*. Cultural hybridity is also manifested by the sound produced with the instrument *Koomori*, in which it is possible to establish an analogy with traditional Japanese music, played by instruments such as

¹²¹ Nukari (2014). *Koomori*. Accessed October 22, 2014. <http://www.whitedogballads.com/>.

¹²² Nukari (2014). Accessed April 19, 2016. <http://www.whitedogballads.com/koomori.htm>.

¹²³ Nukari (2014). Accessed October 22, 2014. Sound bar, *calling the yellow*. <http://www.whitedogballads.com/>.

¹²⁴ Artist statement. (November 11, 2012)

bamboo flutes, *koto* and *shamisen*.¹²⁵ Cultural hybridity in Nukari's use of own voice and language is manifested on the artist's interpretation of Japanese singing characteristics and, in terms of word formation, on the creation of her poem *niko niko maa maa*.¹²⁶ This poem is an analogy of how heteroglossia is used to communicate "cultural alignments and affinities." (Leppänen et al. 2009, 1080)

niko niko maa maa

*maiasa tokidoki
shoo shoo tanuki
atsui! kajui!
kirei na sekai
genki desu
rippa na retki
kantan michi
uchuu, uchu, kosmo inu
itikka siku siku
iki hippu tippuu
ai ai suru
neru nuku nuku
umi to uki
hara ii heso
umeboshi o ai
kokoro doko desu ka
orora no voimaa antaa*

The artist created a play with her native idiom (Finnish) and Japanese language, by connecting them in a complex assimilation of sounds and word-formation. As mentioned by the artist: "Finnish and Japanese have a lot of same words and sounds. Even the rhythm is similar. Both languages share a love for vowels and soft sounds and the pronunciation has certain simplicity and a non-articulative quality. Finnish and Japanese rhyme well together. When mixed, they create a very peculiar sound world which we could from now on call the 'finippongo.' Making, listening and learning finippongo requires some imagination because it doesn't always make very much common sense. Rather, the language is based on rhythmical play and imitation, repetition and a child-like curiosity."¹²⁷

Nukari's "practice of intermedia communication" (Stafford 1999, 8), as a harmonic assimilation of distant cultures crossing each other, can represent an

¹²⁵ See further for more detailed description concerning traditional Japanese music and musical instruments, William P. Malm (2000, 41).

¹²⁶ Nukari (2014). Accessed January 23, 2013. *Niko niko maa maa*. <http://www.whitedogballads.com/>.

¹²⁷ Nukari's statement is available online at AIR_J (online database of Artist-in-residence Programs in Japan): Learning and creating at the Akiyoshidai International Art Village, article on-line, March, 2012. Accessed January 24, 2013. <http://en.air-j.info/resource/article/air02/>.

example of what Leppänen's et al (2009, 1082) referred to as trans locality and heteroglossia. Besides the already described heteroglossia, translocality is here understood as "a specific understanding of culture, where it is viewed as outward-looking, exogenous, focused on hybridity, translation, and identification."



FIGURE 29 Heini Nukari, performance art in a Japanese forest. (Artwork © Heini Nukari; photograph © Aura Nukari)

In figure n. 29 the artist is represented singing in a Japanese forest. In this artist's portrait made by her sister, it is possible to discern the influential environmental landscape on the artist's performances. In order to interpret the artist's work, it was necessary to listen to her audio excerpts as well as visual documentation from the performance, her statements, and look at them as a whole. Doing so, it was possible to understand a little bit more of the artist's connection with the environment, which was not restricted to an image, but also to sound, nature and body language.

6.3 Midori Mitamura's *Art&Breakfast*

Besides Mitamura's improvised site-specific installation and performance *in situ*, the artist presents her final artworks such as videos, texts and photographs in her website. Geographically and physically, Mitamura's work is represented and showed in different places in the World, such as Stockholm, Tokyo, Berlin, and Vienna. The focus is, however, on figure n. 30, which represents a detail from *Art&Breakfast* art installation in Monash's University Art Museum, in Melbourne, Australia, 2011. [See figure n. 30]



FIGURE 30 Midori Mitamura, *Art&Breakfast: Now it's time to know its heaviness*, 2011. Site-specific installation, detail. Monash University Art Museum, Melbourne, Australia. (Artwork © Midori Mitamura)

The way the artist assembles these objects presents a challenge to order, logic, structure, equilibrium, scale and perspective. Her unexpected association of materials, installation throughout the gallery, and dialectics between the re-contextualization of abandoned objects and detailed *chaotic* installation, gives life to *Art&Breakfast*. Books, notes, little dolls, plastic toy furniture, white balloons, paper cut in the shape of birds hung in the roof/on the ceiling, apples, vinyl, wax candles, among other materials/objects, are assembled in the photograph, carefully installed, showing “how non-human things, often quite ordinary, everyday objects, can be extraordinary by being photographed.” (Cotton 2004, 115) In what concerns assemblage, Stafford’s (1999, 146) points out that: “The in-betweenness of assemblage – those body-object amalgams composed of tossed scraps, found objects, organic and inorganic remnants – embodies this stunning spectrum of relocatable patterns available to human subjectivity.”

Art&Breakfast installation title comes from *Bed&Breakfast*, a term used originally in the United Kingdom to describe the hostels that offer breakfast besides the room facilities. Inspired by these systems of receiving guests, the artist offers breakfast to guests in the gallery space, providing an informal and warm/comfortable visit: “Breakfast is a very peaceful, very intimate experience,” says Mitamura (2014).

By doing so, the artist intends to break with the formal aspects of a traditional exhibition opening, where a certain kind of distance and coldness

between the viewer and the artwork is sometimes felt: “Usually we meet people in the opening party, or having dinner, or having a drink...but to have breakfast with not so close a friend, or an unknown person, or not familiar person, is a very fresh experience.”¹²⁸

By serving breakfast, cultural hybridity in Mitamura is manifested as an analogy with Japanese tea ceremony gatherings,¹²⁹ considered an old hospitality tradition and important component of its culture. More, as Morgan Pitelka (2003, 7) mentions: “*Chanoyu* [tea ceremony] is very much a performative ritual as well. The small, private gatherings that typify *chanoyu* meetings are intrinsically performative, with the host and guest(s) playing roles and speaking from a learned script in order to create, observe, and participate in a symbolically rich routine (...) Tea devotees often refer to their practice as “the way of tea” (*chadō* or *sadō*), a term that appropriates the Chinese religious-philosophical notion of the path or “way” (Chinese: *dao*; Japanese *dō* or *michi*) to legitimize an increasingly popular (and increasingly contested) form of cultural production.” Concerned with Japanese aesthetics, Saito (2013, 166) also mentions that “the host’s concern for the feelings of guests is expressed through aesthetic means.”

When providing a documentary work of this kind on the Web, it is possible to have an idea about the artist’s creative processes, establishing a bridge between her solitary creative practice and her connectedness with a local and global community. As mentioned by the artist: “I am living in the place, and from morning to night I can continue doing artwork.” Midori’s work also questions the shift of attention focus which moves between the importance of working processes and the importance of documenting processes as a practice. According to Sant (2014, 6): “In this context, documentation is not about the content or qualities of a document but the making, preservation and potential reuse of that document – from a noun associated with documentary evidence to a verb describing the act of creating and collecting documents.”

6.4 Satoshi Morita’s *Klanghelm/Sonic Helmet*

Satoshi Morita is a multidisciplinary artist based in Germany, who worked in the Nodar Artist Residency Center, Portugal (2008). Morita’s works are situated between sculpture and sound compositions: “sort of sculpture which generates audio-haptic sound,”¹³⁰ based on “archiving and composing the sonic environment by special multi-channel recording method.”¹³¹ [See figure n. 31]

¹²⁸ Mitamura (2014). *Art & Breakfast* company, Melbourne. See further artist’s website, accessed October 27, 2014. <http://www.midorimitamura.com/>.

¹²⁹ See further Saito (2014, 11–13) on body aesthetics concerning Japanese cultural traditions and Yasuhiko Murai (1979) for a cultural history of tea.

¹³⁰ Morita (2014).

¹³¹ Nodar Artistic Residency Programme for 2009. Binaural Nodar. Accessed December 17, 2012. http://www.binauralmedia.org/news/wp-content/uploads/Binaural_Residencias_2009_Brochura_EN_comp.pdf, 9.



FIGURE 31 Satoshi Morita, *Klanghelm/Sonic Helmet*, 2008. Helmet: polyester resin, PU-foam, polystyrene, fabric; sonic sound and sensory system: 3x transducer, DVD-player, amplifier. Nodar Artist Residency Center, Portugal. (Artwork © Satoshi Morita)

Figure n. 31 exemplifies how Morita's artwork can be experienced by the viewer who has the possibility of trying the *Klanghelm/Sonic Helmet*. The photograph appears to work as an *instruction guide*, calling for/provoking an active participation from the visitor. Morita's photograph goes beyond the documentation character of a site specificity installation, since the artist is, socially and psychologically, portraying a *sonic experience* of an individual that is expressing his openness and concentration in a relaxed engagement with the artwork.

Morita's technological *savoir-faire* [See figure n. 32] appears to try to establish a connection between his world views and realities with an audience of which he has no control. This comes along with what was mentioned by Viktor Misiano and Erik Haagort (2012, 2) in their essay concerning the *encounter*, where they discuss the dynamic experience of the borders that art might entail: "These practices are laborious, involving a reciprocal process of exchange among different parties. Nobody can guarantee what the outcome will be."

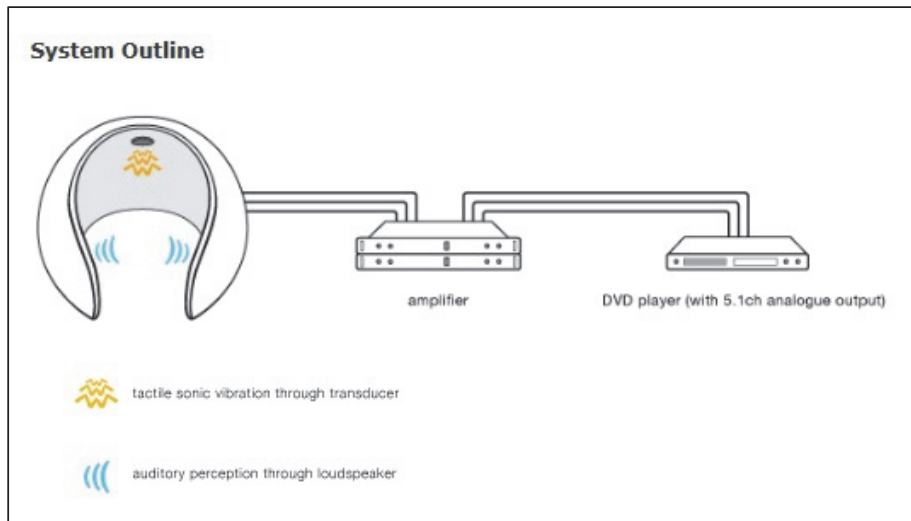


FIGURE 32 Satoshi Morita, *Klanghelm/Sonic Helmet*, 2008. System outline, screenshot of website. (Artwork © Satoshi Morita)

Morita has no control of the audience in the sense that he exposes the sound files on his own website, and from there, anyone can access them, anyone can perceive them. [See figure n. 33]

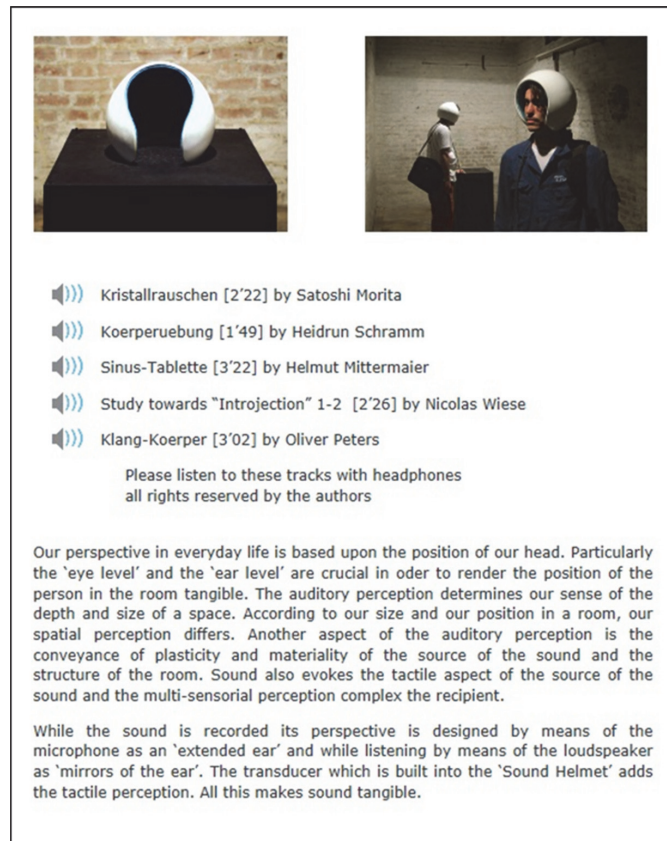


FIGURE 33 Satoshi Morita, *Klanghelm/Sonic Helmet*, 2008. Screenshot of website. (Artwork © Satoshi Morita)

This particular kind of connection between the artist and his audience is not only evident in the incorporation of the audio files in the web, leaving open *where* (e.g. at home) it might happen, but in the physical *usability* characteristic of the artwork in the site, where the event is taking place (e.g. in a gallery).

When inserting links of the audio files to his website, corresponding to the *Sonic Helmet*, the general audience is able to hear part of his work and to experience a "complex sensorial experience in a certain environment", connecting the "identity of the space with personal memories, feeling and imagination" adds Morita, independently, of the geographical and physical location of the recipient/audience/ beholder.

Morita's website further states, "Please listen to these tracks with headphones."¹³² By providing these experiences, Morita's work is also taking the importance of the audience in his work into consideration, thus,

¹³² Morita (2014). Sonic space labs. *Klanghelm*.

incorporating a communication which is based on a multisensory experience of active participation and on the relationship with the environment.

Morita's cultural hybridity is here manifested by evoking Japanese aesthetic tradition at different levels in his work, in which it is possible to identify sensibility in his practice through the awareness of senses, respect for Nature and the Other. As mentioned by Saito (2007a, 92): "Humans are sensory, as well as conceptual creatures, and designing and creating objects and environments that respect the users and inhabitants, would necessarily have to respond to their bodily experiences."

Important to remark here, as well, that multisensory experiences encompass the object itself (the *Sonic Helmet* made by the artist as an object designed to be pleasant and used by a human being). This communication is made, not only through his recordings from Nature, but also with the Other (the gallery visitor) through his *Sonic Helmet*, in which he shares his experience with the surrounding environment and lets others develop their experience with the soundscape composition and vibration that occurs inside the *Sonic Helmet*, at their own pace.

6.5 Aya Imamura's *Scopophilia*

Cultural hybridity in Imamura's *Scopophilia* series is manifested by the range of cross-cultural issues approached. Imamura is performing to be portrayed as a subject of her work. Imamura is able to unite in *Scopophilia* series performance art, printmaking and photography as mediums.

In this research, Imamura's works have been interpreted through her conceptual exploration of *opposite* (Inaga 2007) dichotomies that move between Western and Non-Western cultural beliefs. Imamura is transmitting her beliefs by using references to religion, gender, surveillance and privacy.

Because of Imamura's complexity of issues approached, the discussion of *Scopophilia* series is organized in three parts. Firstly, *beyond printmaking*, emphasizes the description of the artist's technical procedures by means of printmaking techniques, such as silkscreen. Imamura expresses herself with printmaking, a medium that requires proper technical control, and depends on the existence of specific equipment. The potential of this medium (Printmaking) is explored through the use of photography and its relationship with digital technology. Imamura's artwork genre is also discussed through the tension between the representation of St. Veronica's veil and the artist's performance.

Secondly, *St. Veronica's veil: analogy to Imamura's Otherness*, focuses on the identification and brief history of St. Veronica's veil representation, where notion of pilgrimage is seen as an analogy to Imamura's devotion to art; importance of the print history; travel; and the encounter with the Other, in which Imamura re-negotiates and re-configures her identity.

Thirdly, *scopophilia: analogy to Imamura's privacy* concentrates on describing how Imamura's works visually represent notions of surveillance, and privacy through her visual aesthetics. Notions that are connected with the title Scopophilia, also briefly described, contrasting with negotiations of power between gender, and its conflicting relationship between Western and non-Western views.

Beyond Printmaking

Imamura¹³³ created her Scopophilia series [See figures 34–39], as a result of artistic residency experienced in 2010, in Jyväskylä Art Museum,¹³⁴ Centre for Printmaking in Finland.¹³⁵ The artworks that have been printed and later exhibited in Galleria Harmonia.¹³⁶ In figures 34 and 37, Imamura's Scopophilia series are exhibited and hanged without frame in the gallery wall. In figure 37, it looks like the image is almost falling to the floor, as the ink layers are touching on paper just in some key points. These ink layers are thick, hard and stable, allowing the semi tridimensional character of the artwork. These artworks are also displayed on the artist website. However, it is hard to perceive or visually distinguish its semi tridimensional characteristic when seen through a digital support, for example, screen of a computer, iPhone, smartphone or tablet. In contrast, if the viewer takes a visual contact with the artwork in the place where it is being exhibited, it is possible to clearly perceive the artworks' semi tridimensional characteristic (the ripped paper and its correspondent representation of St. Veronica's veil).

¹³³ Imamura was born in Japan (Hiroshima) and holds a B.A. in Printmaking and M.A. in Fine Arts by Kyoto Seika University (2002–2008). As recipient of different grants, Imamura has been able to travel continuously since 2009 in different artistic residencies in Europe and USA. See further in Imamura's own website. Accessed July 6, 2015. <http://aya-imamura.com/>.

¹³⁴ See further Jyväskylä Art Museum. Accessed July 16, 2015. <http://www.jyvaskyla.fi/taidemuseo/english>.

¹³⁵ See further Centre for Printmaking in Finland. Accessed July 16, 2015. <http://www.jyvaskyla.fi/ratamo>.

¹³⁶ See further Harmonia Gallery. Accessed July 16, 2015. <http://www3.jkl.fi/taidemuseo/grafiikkakeskus/harmonia.htm>.



FIGURE 34 Aya Imamura, *Scopohilia series*, 2011. Silkscreen on paper. Installation view at Harmonia Gallery, Jyväskylä Centre for Printmaking, Finland. (Artwork © Aya Imamura; photograph © Taichi Kodama)



FIGURE 35 Aya Imamura, *Scopophilia series*, 2011. Silkscreen on paper, 80x55x3cm.
(Artwork © Aya Imamura; photograph © Taichi Kodama)



FIGURE 36 Aya Imamura, *Scopophilia series*, 2011. Silkscreen on paper, 80x55x3cm.
(Artwork © Aya Imamura; photograph © Taichi Kodama)

Scopophilia series are composed by unique print proofs, which are crafted, printed and signed by the artist. Therefore, the artist is not working with an edition of several prints, as this printmaking technique (silkscreen) would allow creating.¹³⁷ Imamura is also not using industrial mass production machinery,

¹³⁷ Printmaking (as a fine art) is universally understood as a set of techniques, which are used to create high quality and limited edition of prints. Several proofs can be

such as offset for example. By doing so, Imamura reconsiders the potential of this medium and its qualities, as a set of techniques that prevail among professional artistic practices through time, and yet authentic, valuable, ranked as rare – almost a relic. As mentioned by Griffiths (1996, 9), “printmaking’s unique possibilities, arising from the interaction between the printing ink and paper, produce aesthetic effects unrealizable in any other way.”

Since the artist is using silkscreen¹³⁸ featuring photography (being portrayed by Taichi Kodama), a specific technique is applied and known by CMYK (cyan, magenta, yellow and key black).

Similarly to Japanese traditional woodblock techniques, each colour is printed separately and manually into paper. The artist uses a silkscreen frame to print one colour at a time, but before the original photographic image is exposed to the frames, each colour from the photograph (initially a single digital file) is digitally worked in a computer with specific software, in order to split it into CMYK files, including halftoning.¹³⁹ After this process, transparencies (or films) corresponding to each file are printed (using the pigment of printers, preferably black and white), and then exposed one by one (in the darkroom) onto the silkscreen frames, which were previously chemically sensitized with light sensitive emulsion.¹⁴⁰

printed from a single plate or silkscreen frame (intaglio, relief-printing, planographic methods, serigraphy), however, these have to be re-inked for each proof. For the definition of print in a context of printmaking visual language, it can be said that “what constitutes a print is not the medium or the technique of the image, but an aggregate of aptitudes to which it must answer.” (See further Melot et al. 1981, 23) Technically, prints edited by the artist are signed with specific insignias (or notations), according to different traditions and conventions, artist code of honour and expertise on the field. These traditions also differ according to geographical locations. Most printmakers nowadays, depending on their recognition in the field and other factors of influence, use small editions (25 up to 100), and sign them in Arabic in the lower left corner of the paper, correspondingly, 1/25, 2/25, 3/25 or 1/100, 2/100, 3/100. If the edition is sold out, or if the artist decides to only make a special short edition, this is normally signed as artist proof (A.P.) or *épreuve d’artiste* in French (E.A), an insignia which is normally followed with a numeric system used in ancient Rome (for example I/X, II/X, III/X, IV/X, V/X and so on). Generally, this edition is only about 10–20 prints or about 10% of the number in a normal edition, and it is meant to belong to artist own collection. Printmakers can also pull out a state proof or printers’ proof (P.P.), or a print to publish in a book (B.A.T.), which means *bon à tirer* in French (indicating the printer’s/publisher approved and accurate tonalities purposed the artist). Artists may also use the insignia T.p.l’a, which means in French *tirée par l’artiste* (printed by the artist). Also, artists may mark the print as H.C., in French *hors commerce*, meaning that the print is not for sale. Although the definition of print is constantly changing, to understand the history of it, see further Eichenberg (1976), Antony Griffiths (1996), and Timothy van Laar (1980).

¹³⁸ Silkscreen print or serigraph is a term originated by Carl Zigrosser, “in order to distinguish art prints from the screen-processed images mass-produced for commerce and industry.” (Eichenberg 1976, 482) It is a printmaking technique “made by passing ink or paint through a screen of cloth, usually silk but more recently synthetic material, to which a stencil has been adhered. The stencil may be made of adhesive film, cut or prepared photographically.” (Castleman 1976, 210)

¹³⁹ For the definition of halftoning term, see further Yi-Chian Wu et al. (2013, 154–155).

¹⁴⁰ This is just a rough description of the silkscreen process used by Imamura. There are many issues concerning the digital photographic manipulation, the use of specific software, and its separation into CMYK files. These issues pertain to practice-based experience on the field, based on the knowledge of how analog black and white film

The artist, however, is not only applying this silkscreen technique. Imamura does more than that. Firstly, when all the silkscreens are done, Imamura prints the first 4 layers of CMYK inks meticulously, over a strong paper in order to obtain the first image, in this case portraying St. Veronica's Veil. Secondly, after this image is printed, Imamura applies several layers of transparent white ink.

Thirdly, after these ink layers are done, the artist prints the final image, where she includes herself as a subject, upside down.

Fourthly, when all the ink layers are ready and while they are drying, the artist literally pulls and rips them carefully. Lastly, the artist leaves the ripped ink layers drying until these are hardened, giving the artwork a semi tridimensional aspect [See figures n. 34, 37, 38 and 39]. In the opposite part, where ripped ink is, the first layer of the image appears - St. Veronica's Veil is revealed. [See figures n. 35, 36 and 39]



FIGURE 37 Aya Imamura, *Scophilia series*, 2011. Silkscreen on paper, 80x55x3cm. Installation view at Harmonia Gallery, Jyväskylä Centre for Printmaking, Finland. (Artwork © Aya Imamura; photograph © Taichi Kodama)

photography works, and its technical control of contingencies happening in the darkroom, which differ from workshop to workshop (or darkroom). The final work will depend on the quality of the printed transparencies, application of chemical emulsion in the screen, air pressure table (for a suitable contact of transparencies with the silkscreen frames), and the control of timings of light exposure onto silkscreen frames. Exhaustive description of silkscreen methods can be found in specific literature for professional printmakers. See further Eichenberg (1976), and Castleman (1976).



FIGURE 38 Aya Imamura, *Scopohilia series*, 2011. Silkscreen on paper, 80x55x3cm. Installation view at Harmonia Gallery, Jyväskylä Centre for Printmaking, Finland. (Artwork © Aya Imamura; photograph © Taichi Kodama)



FIGURE 39 Aya Imamura, *Veil*, 2011. Silkscreen on paper, 50x40x3cm. (Artwork © Aya Imamura)

The use of photography in printmaking techniques (such as e.g. silkscreen) is not new, thanks to Pop-art in the late fifties', by Andy Warhol and Roy Lichtenstein, among others, who have had it explored graciously. Nevertheless, the print of the photograph itself, made by little dots strategically located and printed in different angles, with four colours (CMYK), composes Imamura's Scopophilia unique aesthetics. In a way, it follows the logic of the late Impressionist movement, characterized by pointillism; however, with the help of digital splitting half toning processes, which in the eye of the viewer, at a certain distance, will be perceived as blended.¹⁴¹ Also, its visual similarity with offset mass production printing systems might be discussed; however, in contrast with offset,¹⁴² the applied silkscreen inks are normally archival, light fast,¹⁴³ manually mixed and pulled out by the artist, therefore creating an artwork with unique visual qualities. More, its exceptionality also lies on the

¹⁴¹ See further Wu et al. (2013).

¹⁴² See further for technical information concerning the quality of inks used by offset techniques. Accessed August 7, 2015.
<http://www.hubergroup.info/lang/en/tipdf/19102E.PDF>

¹⁴³ Usually, the terms archival and light fast ink determines its quality which does not easily change over time, depending on the conservation methods of the printed matter. These inks might be permanent, and have a strong light-fade resistance, when exposed to sunlight or other artificial light.

fact that the print is not made in connection with an edition. It is a unique print.¹⁴⁴

Imamura's printmaking featuring photography is a challenge to photography itself, as contemporary art, since, as noted by Fiona Summers, "the future of photography is likely to continue to be intriguingly complex in its application, meanings and effects (...). Photography is an intricate yet shifting assemblage of technologies, bodies, politics and aesthetics; tangible and ephemeral (...) at the point of experiencing radical, dynamic change." (as cited in Ian Heywood and Barry Sandywell 2014, 458–459)

Besides technological issues concerning the production of Scopophilia series, these images require an "extended looking time for art appreciation" (Cotton 2004, 51), since the works draw a tension between two aspects: the representation of St. Veronica's veil, and the portrayed artist who is performing for the camera. This leads me to questioning the genre of Imamura's works, which appears to belong to a visual narrative situated at storytelling, since the artist refers to Roman Catholic relics¹⁴⁵ such as St. Veronica's veil, and portraiture.

Considering the visual narrative created by Imamura, and according to Cotton's, the "use of storytelling in contemporary art photography (...) make obvious references to fables, fairy tales, apocryphal events and modern myths that are already part of our collective consciousness." (2004, 49) Then, the question remains: Why is Imamura ripping the image representing St. Veronica's veil in the first place? What is the meaning of the relationship between Imamura's portrayal and the representation of St. Veronica's veil?

St. Veronica's Veil as Otherness

The represented version of St. Veronica's veil in Scopophilia's series, is here identified as St Veronica with the Holy Kerchief (c.1420), an original painting on oak (Tempera), currently located in Munique's Art Museum Alte Pinakothek, Germany. This image represents a woman holding a veil, upon which there is a representation of Christ's head, wearing a crown of thorns. In the lower left and right corners of the painting, there are six angels holding a book and a parchment, on an attempt, perhaps, of interpreting the meaning of the veil.

The associated history of St. Veronica's veil is described by Belting and Jephcott (1996, 209) as the "legend of the pious woman Veronica, who was said to have offered Christ a cloth, on which his features were imprinted when he wiped his face." There are different versions of paintings and prints representing St. Veronica's veil,¹⁴⁶ "but the idea of the authentic portrait as an

¹⁴⁴ For the meaning of an edition in Printmaking, see further Laar (1980).

¹⁴⁵ See further Belting and Jephcott (1996).

¹⁴⁶ "In the 'genuine image', the earthly features of Jesus, which could be seen by human eyes, merged with the divine features of God – visible reality with an invisible mystery. This double meaning of a single image invited the production of copies, which became interpretations of an idea rather than mere replicas of a relic." (Belting and Jephcott 1996, 209)

impression on a cloth remained as a common feature of the Byzantine Abgar image and the Western Veronica image. Different legends circulated in East and West, but for a long time the images were virtually interchangeable because they express the same idea." (Belting and Jephcott 1996, 222) This idea was the "cloth with an impression of Christ's face (...) to which the Western world made pilgrimages in anticipation of a future vision of God." (Belting and Jephcott 1996, 4)

By analogically relating this definition with Imamura's own travels into mobility programs, as the artist own pilgrimage and experience of displacement, the represented St. Veronica's veil might suggest, therefore, the artist devotion to art, like Bronfen mentions "the sacrifice of the body for the production of art." (1992, preface) In fact, Imamura stated simply that: "I go anywhere for my art projects".

Also, by identifying herself as a subject in her prints, and connecting it to St. Veronica's veil, Imamura might also be evoking the print history: "Originally, then, the print was an object endowed with symbolic values and a power of appealing to the imagination (...) Pilgrims, in their wayfarings, wore a 'pilgrimage badge' designed both to identify them and protect them." (Melot et al. 1981, 23-24) Is Imamura, then, making an analogy to the devotion and celebration of the power of the meaning behind an image, as the pilgrims still nowadays do with St. Veronica's veil?

As strange as the image of St. Veronica's veil might be to Imamura's own eventual beliefs, rooted in Shintoism and Buddhism, so might Imamura's association and connection with Catholic religion seem related to a "period of instability." (Bronfen 1992, 103) Is then, Imamura sharing with the viewer her human condition of unsettledness, and also a feeling of strangeness, the encounter with the Other? Yet on the description of St. Veronica's veil, Belting and Jephcott mention that "the desire to see the face of God was inherent in human nature and included the expectation of a personal encounter with the 'Other'." (1996, 209)

By including herself in the picture, side-by-side with the representation, St. Veronica's veil, Imamura might also be manifesting a hybrid identity, as an analogy of her eventual Japanese spiritual beliefs. Spiritual convictions that according to Inaga (2007, 3) are seen as opposed: "Eastern cult of spiritual aesthetics and immaterial beauty is in sharp opposition to Western physical and material beauty."

Interestingly, and by turning the face against the viewer (hidden by a beautiful black long hair), Imamura is consistently breaking down a suggestion of "ideas of feminine seductiveness," as mentioned by Perry (1999, 256), and as a consequence, the expectation of a personal encounter with the Other. However, by hiding her identity, Imamura also activates a certain curiosity or imagination, in viewers, about who could be behind that long hair, challenging consequently (or perhaps) an obsession for possession of the Other, which

might later develop into a fetish.¹⁴⁷ Perry remarks the possible origin and related concept of fetish that “became associated with irrational and arbitrary values of some religious and mystical beliefs.” (1999, 252) Curiously, by analogy, the same beliefs were probably felt by pilgrims in relation with the cloth of St. Veronica’s, which is represented by the paintings and its original considered as a relic, religiously protected by St. Peter’s Basilica in Rome.

Imamura’s search of the self and the encounter with *cultural strangeness* (Tomlinson 1999, 170) is not, at first glance, representing the artist’s cultural background tradition, as might be expected from the majority of Japanese artists who travel abroad. The representation of the conflict provoked by re-configuration of identity appears to be clearly expressed by her willingness to hide it. This goes against what Stafford (1999, 51) mentioned, when “Japanese artists abroad could only make their mark by playing up their essential ‘Japanicity,’ i.e., by conforming to someone else’s representation of themselves.”¹⁴⁸

On the contrary, Imamura’s work is “concerned with the individual condition created by the crossing of cultural and social borders, rather than on social outcomes.” Anthias (2001, 622) Imamura’s attitude might also be explained by what she is going through, a process of assimilation. The term assimilation, is employed here “to emphasize acceptance and internalization of the host culture by the individual,” as a “psychological responses to cross-cultural challenges.” (Kim 2001, 31)

Scopophilia as Contemporary Surveillance

Imamura is portrayed as performing and holding a veil, as if it is being ripped off by her hands [See figures n. 35 and 36]. The surrounding space in which Imamura is portrayed and performing (whether on the street or inside a house), in terms of selected angle of view, captured scenes could have been taken by a surveillance camera. More, the captured angle of view provides the viewer an impression/sensation of a close relationship with the portrayed subject. The established relationship between the viewer and the artwork becomes intimate. [See figure n. 36]

By contributing to a redefinition of intimacy in contemporary societies (Mateus 2012, 207), in a way that “relationships between subject formation, identity and the gaze, of which the camera (still or film) is arguably a key component,” Imamura invites the viewer “to engage in some difficult and troubling issues around the nature and function of fetishist imagery of women,” as mentioned by Perry (1999, 255).

These troubling issues are titled by Imamura as *Scopophilia*. *Scopophilia* comes from the Greek *love to look*, but later popularized by Freudian

¹⁴⁷ For the meaning of fetish, see further Perry (1999, 252): “The meaning of the term fetishism has changed and evolved, and it’s sometimes used in ambiguous or even contradictory ways.”

¹⁴⁸ See further Inaga 2007.

psychoanalytic notion of *Schaulust*, which means lust in looking, or pleasure in looking, “the pathological sexual pleasure derived by gazing at images of the body.” (Dumenil 2014, 36) Analysis of the pleasure of seeing in Freudian sexual theory,¹⁴⁹ in which erotic ways of looking are implied, are also argued by Bronfen (1992): “Freud’s argument about scopophilia (*Schaulust*) is that seeing leads to physical appropriation; that it should be preparatory to the sexual activity of touching the other body. In this case, ‘seeing’ makes the desire to touch obsolete, or rather functions as a form of touching.” (102)

Also, Imamura indirectly suggests the loss of control on mechanisms of viewing, in which the *voyeuristic pleasure* (Neill and Ridley 2002, 390), the unauthorized look or the activity of the voyeur, can be considered as a daily perversion. Before seen as pathological mental illness and nowadays broadly accepted as “a cultural practice that has become normative” (Metzl 2004, 428), the notion of voyeurism is here understood as “the act of observing the other,” as a term bearing gender implications, which “has long catered to a man’s desire for visual stimulation through a variety of art forms, including painting, sculpture, photographs, magazines, books, plays, movies.” (422)

By confronting Imamura’s works, the viewer is then not only defied to enter into imagined fantasies or realities, but also to question “the fluidity and instability of gender relations, and which sees femininity, masculinity and sexuality as constantly being redefined.” (Perry 1999, 29)

Imamura’s works also lead the viewer to wonder that “many of the ideas and theories which have underpinned feminist and gender studies are difficult and sometimes confusing.” (Perry 1999, 30) Although Imamura challenges ways of looking through her body performance, she hides her face. Furthermore, by letting her body be exposed in such a way, Imamura also challenges moral evaluations and aesthetic values in an oppressive patriarchal society, such as the one existent in her own country, where the representation of female body is somehow faced as a taboo, or naturally conservative. According to my empirical experience of working and living in Japan for one complete year, and by intermingling with different social and cultural hierarchical spheres of the Japanese society, it became evident that as far as the representation of women’s body in society is concerned, the Japanese tradition contradicts the contemporary assumptions of what can be morally and socially accepted as such.¹⁵⁰

Imamura’s series are then also questioning the relationship between sexuality and the male gaze,¹⁵¹ already critically explored in the late 1970’s by Mulvey¹⁵² in *Visual Pleasure and Narrative Cinema* (1975), among other authors

¹⁴⁹ See further Freud (1962).

¹⁵⁰ See further for Japanese westernized representations of feminine beauty, Darling-Wolf (2004).

¹⁵¹ See further for the meaning of gaze, which is used broadly in gender studies such as Perry (1999, 26): “Gaze is rather literary term for what could be called looking or watching.”

¹⁵² Mulvey, based on Lacanian interpretation of film theory, mentions that “he [Freud] associated scopophilia with taking other people as objects, subjecting them to a

such as Blazer (2006), Boris von Brauchitsch (2011), Alex Neill and Aaron Ridley (2002), Perry (1999), and visually by photographers such as, for example, Nan Goldin,¹⁵³ Mika Ninagawa,¹⁵⁴ Araki Nobuyoshi,¹⁵⁵ and Cindy Sherman.¹⁵⁶

By doing so, Imamura's works deal with national and cultural identity, issues concerning Western and non-Western dichotomy, which have also been explored by Hall and du Gay (1996), among others.

In short, to obtain recognition in a cultural field of unsettled places and geographies, Imamura claims her artistic activity and isolated physical existence, by visually including herself in her artwork. Surrounded by strangeness, Imamura's experience of displacement appears to be exemplified by her instable body expression and gestures, reflecting a constant move and tension. A tension also characterized by two levels of visual reading, which are situated between Imamura's portraiture, and the representation of St. Veronica's veil.

More, by choosing the title Scopophilia, Imamura plays up with distinguished notions of surveillance versus privacy, blurring and re-configuring their meanings, which turned out to be vulgarized nowadays by social media and digital communication tools, even if, perhaps, used strategically to gain visibility and recognition.

Aware of her temporary transition from one place to another, and physical existence, the artist invites the viewer to remember by analogy, spiritual collective beliefs which prevail over time. By doing so, Imamura's search for universal consciousness, goes in line with current artists-in-residence tendencies which use the journey as identity catharsis, physically and conceptually exploring the sense of place through connectedness at different levels, as it will be discussed further.

controlling and curious gaze (...). At the extreme, it can become fixated into perversion, producing obsessive voyeurs." (2006, 344) See also Muvley (1975).

¹⁵³ See further Dumenil (2014) critic about Nan Goldin's exhibition in Louvre *Faces and Bodies*, from November 2nd, 2010 until January 31th, 2011.

¹⁵⁴ About female identity in Japanese contemporary photography, see further Rossella Menegazzo (2014) and Leuthold (2011).

¹⁵⁵ About representation of sexuality in Japanese contemporary photography, see further Hagiwara Hiroko (2010).

¹⁵⁶ See further Krauss (1993).

7 DISCUSSION

7.1 Towards Hybrid Identities or In-Between?

Mobility is part of a social and cultural nomadic practice, in which artists participate as cultural actors. Artists-in-residence do contribute to what is characterized by Jean-Baptiste Meyer, David Kaplan and Jorge Charum (2001, 309) as the “new geopolitics of knowledge.” More, nomadic practices by cultural actors, require openness towards difference, towards plurality of cultures, and a voluntary identity displacement. (Sennet 1996)

In these nomadic practices, artists-in-residence behaviours show predisposition, courage, initiative, strength, and risk-taking when resolving internally complex social processes such as cross-cultural adaptation, assimilation, and acculturation. According to Kim, going through cross-cultural adaptation processes, individual’s self-awareness increases, “which in time, facilitates the development of an identity that reaches beyond the original cultural perimeters.” (Kim 1995, 179) [See table n. 8 and n. 13]

“Contemporary multicultural realities” (Alba and Nee 1997, 863) are part of artists-in-residence everyday life as consequence, which contributes to the negotiation of their identities from a hybrid perspective. Just like cultural hybridity, hybrid identity has been largely discussed in literature by Vanessa Amaro (2015), Anthias (2014, 2001), Burke (2009), Clifford (1992), Easthope (1998), Jonathan Friedman (2015), Gilroy (1994), John Hutnyk (2005), May Joseph and Jennifer Fink (1999), Leuthold (2011), Massey (2001), and Papastergiadis (2005), involving discourses of evolution in biology, ethnicity, colonialism, gender, nationalism, power relations and culture.

These dislocations and relocations are, though, different from social integration where *settlement* is seen as one of the key concepts in social sciences, and as an attempt to characterize what, in fact, might mean *identity* or *hybridity*.

Artists-in-residence therefore, differ from settled local artists, or communities, or other particular groups. Their physical transition in time, geographical position in space, and motivational drive [See table n. 13] in its

developing relationship with cultural production as such (art), differs as well from literature analysed groups which are based on “migration and immigration, ethnic or racial relations...groups that could be described as ‘vulnerable,’ and in subordinate positions in society.” (Lähdesmäki et al. 2016, 8) In these groups, the concept of “belonging,” was explored (Lähdesmäki et al. 2016), however, studied groups’ final goal appears to be social and cultural *settlement* in a society, contrasting with the voluntary displacements of artists-in-residence.

Because the majority of artists’-in-residence intention is not *settlement*; their general contextual working conditions do not allow them to be socially and politically integrated. Even though in most cases they are financially supported, they are not able to be part of official documents, which would allow their analysis from a socially engaged perspective, and studied from a perspective of “belonging” or even “non-belonging.” Thus, paradigmatically, artists are culturally engaged in a local community, on a voluntary basis.

Therefore, the concept of belonging, and non-belonging, “although opening up new perspectives to the discussion on people’s social relations and their social and cultural practices that embrace, for example, emotions and affects,”(9) interestingly, does not apply in the specific case of artists-in-residence.

The concept of hybridity or “in-between” (Bhabha 1992) instead, whether connected with identity or with cultural production as such (art), is here discussed as a conceptual result of a deeper look into artworks (acknowledging artists’ statements and contexts of production). Hybridity however, is not the reason why artists are creating artworks, because artists are not consciously creating art to be considered hybrid or to be categorized as undertaking hybrid identities. (Matias 2015, 2015a) Curiously, the same applies to the concept of belonging, as Tuuli Lähdesmäki et al. (2016, 9) mention: “People may feel that they belong to something without necessarily describing this feeling as an identification or identity.”

Despite the enormous discussion on the field of hybridity, Burke (2009, 2) argues that, “whatever the merits of these arguments, especially where long-term consequences are concerned, it is difficult to deny that we see, hear and experience in other ways in the short term is some kind of mix, a process of hybridization that assists economic globalization as well as being assisted by it.” Further, as Friedman (2015, 73) puts it: “cultural flows are seen to meet one another and form new combinations, hybrids, which are assumed to be a real historical product of the increasing general globalization of the world.”

Side-by-side with increasing cultural flows, technology component and globalization did ensure a shortcut to barriers concerning time and space (Meyer, Kaplan and Charum 2001), influencing artists’ creative processes, independently, of their nationality, gender, religious, political or cultural beliefs.

Notions of networks, connectivity, and cooperation are not new; however, “the phenomenon today is of a different nature with a scope being much larger,” which consequently conduct to “more frequent interactions and collective

endeavours,” coinciding “with the tremendous evolution of communication facilities.” (Meyer, Kaplan and Chadum 2001, 319)

Papastergiadis (2005, 57) further mentions that “hybridity not only refers to the ambivalent consequences of mixture but also the shift in the mode of consciousness.” In fact, it is the “experience of dislocation and relocation that enables privileged knowledge production.” (Anthias 2001, 624)

Perhaps reality notion introduced by Bhabha (1992, 148) as situating the individual “in-between,” may also help in interpreting artists-in-residence creative processes, as “the inscription of this border existence inhabits a stillness of time and a strangeness of framing that creates the discursive ‘image’ at the cross-roads of history and literature, bridging the home and the world.”

Moving in-between this paradox of feeling connected and, at the same time, isolated, artists’ articulation of identity and its manifestation in their works, may be characterized in this context, as being hybrid, or situated conceptually “in-between.” [See figure n. 40] In fact, when asked about what was the first memory concerning artistic residency experience, one of the artists stated: “social connecting with people, interest for my work, in-between location.” [AK(FP)]

Paradigms of being in-between are expressed through the manifestation of emotions by artists: “I also miss things there in Finland...the snow, warm houses, my family, friends, mostly the feeling of familiarity and rootedness... But I am also content with my life here at the moment, living in a small village in a nice house, having my studies and work, so that I have to go to Lisbon from time to time, for not getting totally alienated from the world out there.”¹⁵⁷

¹⁵⁷ Artist statement. (February 2, 2013)



FIGURE 40 Anni Katajamäki, *Failed Strategies n° 2 (To be(long) or not to be(long)? -How to become a Latin woman)*, 2012. Site-specific installation. (Artwork © Anni Katajamäki)

Because of identified patterns regardless of artists' nationalities, results show that hybridity is a term which can be taken *as* visual analogy, in order to interpret the range of issues represented by artists' creative processes, in their artworks, from a broader perspective.

Figure n. 41, represents an example of how hybrid identity may be visually articulated, expressed, and manifested in Sakuta's colourful etchings.



FIGURE 41 Tomiyuki Sakuta, *100 Faces*, 2012. Mixed-media, detail. 180x270cm. (Artwork © Tomiyuki Sakuta)

Hybridity as a visual analogy may also be applied to the work of Magda Dejose's [See figure n. 42], where her compartmented box alludes to different body morphisms, resembling fragmented parts of bodies, pieces of human skin, however, all connected in one artwork. Dejose's work, in close relationship with Japanese aesthetics, can also be explained by artist's own thoughts about it: "Japan has a great sense of visual arts, and is a rather paradoxical and contrasting culture, where the beautiful, natural and traditional coexist alongside with tacky, synthetic, and modern. All these elements are fascinating to us, foreigners, but it is almost a cliché. Perhaps a better analogy would be: to discover the Japanese culture is as undressing a kimono, the body reveals itself slowly beneath layers of embroidered silk."¹⁵⁸

Stafford's writings on "tight clustering of objects," referring to Louise Bourgeois's *Cell II* (1991) and Nina Levy's *Curtain* (1995),¹⁵⁹ artwork made up of similar multiples, casted in polyester resin, with assorted dyes, and other materials, are "sophisticated sculptural environments [which] minimized the physical distance between disparate things of various shapes and sizes. The very different local situation of each item was both respected and altered through a parallelism that held open the possibility of eventual enfoldment." (1999, 25) Stafford adds that: "This uncanny visual capacity to bring divided

¹⁵⁸ Artist statement. (October 15, 2012)

¹⁵⁹ See further Nina Levy's website, sculptures before 1999. Accessed April 28, 2016. <http://ninalevy.com/previous.htm>.

things into unison or span the gap between the contingent, and the absolute, illustrates why analogy is a key feature of discernment. As perceptual judgment, it helps us form ideas of allusive sensuous qualities and ephemeral emotions.” (28–29)



FIGURE 42 Madga De Jose, *Vida Que Nasce na Pele do Abandono*. Blown glass, woodcut on kozo paper, beewax. Tokyo, Japan. (Artwork © Magda De Jose)

Besides previously discussed artworks in chapter n. 6, where hybridity has been considered as visual analogy to interpret artworks, results of artists' statements content analysis, in chapter n. 5, also show that although artists-in-residence belong to different cultures, it is possible to identify common behavioural patterns, for example, in the way that most artists have mentioned the importance of internet and travelling facilities. This highlights the scope of

contexts in which the artist is evolved and involving, is not limited to cultural production, but part of an intertwined chain of reactions towards a technological development of society. As mentioned by Rachel Gear (2001, 332): "The interface between feminism, bodies, and technologies is a burgeoning field, but one that relies heavily on the availability of funds for training and equipment. In contemporary art practice, the tools of new media have enabled women artists to foreground the cultural production of bodies, which is necessarily bound up with subjectivity, sexuality, and power."

7.2 Barriers in Social, Technical and Cultural Dimensions

Mobility and its development is a phenomenon from which information technology cannot be separated, neither the phenomenon of globalization. However, Meyer, Kaplan and Charum (2001, 317) mention that, "there are differences between types of occupation with regard to the conditions under which people move from one place to another." Artists-in-residence live and work, therefore, in multiple arenas and varied regulatory environments. (Curtin and Gaither 2005, 109)

Altogether, these aspects represent challenging social processes, which are in turn renegotiated through the acknowledgment of the existence of differences not only in culture environment, but also in working practices. In this process of adaptation to and assimilation of a new cultural environment, the artist is open, curious, and motivated to transform his or her displacement into something creative, or make it visible. Results also show that communication, action and face-to-face interactions have been considered part of the motives for artists-in-residence to travel and work abroad.

The communication that is established between the artist and the Other, which can be the host community responsible for the artistic residency, is not, however, always based on *reciprocity* (Haagort 2012) creating, therefore, social and cultural tensions, based on the gap between distant cultural values, time, norms and organizational orientation, rules and practices. As Anthias (2001, 624) argues, "there is the expectation that the stranger will leave."

Although these dynamic relationships should be renegotiated intentionally, Anna Lipphardt states that, in practice: "The pressure to move, and to move often, will most likely continue to grow. At the same time, there seems to be an intensification of artistic explorations and interpretations of being *on the road* as well as an increasing (self-)stylization or medialization of the artist as the *new nomad* and agent of change, cosmopolitan attitudes and intercultural dialogue." (as cited in Hollywood and Schmid 2012, 115)

The encounter with distant cultures, or with the otherness, is therefore often connected with skilful intercultural communication between parts, where reciprocity comprises different meanings in different contexts, characterized by social, technical or cultural contextual dimensions.

Interestingly, experiences of face-to-face interrelationships (between the artist and the artistic residency) intersect with knowledge management barriers based on globally distributed settings, identified by Henri Pirkkalainen (2012), Pirkkalainen and Jan Pawlowsky (2013). These organizational, social, technical, and cultural barrier dimensions have here been adapted to the context of artists'-in-residence working environment. Its adaptation is also based on a content analysis of artists' statements, and analysis through other qualitative research methods, such as *observation in situ*.

Results showed that artists' performances in real environments (artistic residencies) vary in practice as they confront barriers at different levels. [See table n. 14] Such barriers include differences in cultures, values, perceptions, viewpoints and practices. Although art is considered a universal language, culture affects how art is received and what issues it may address. (Haagort 2012) These barriers, though, can be used as raw material for the development of creative processes, and artistic residency operators, curators and stakeholders appear to be aware of the implications for artists' performances in general. The proposed table n. 14, may also be applied to evaluate how these barriers affect artists and the effectiveness and expectations of artistic residencies in its dimensions.

In the restlessness of doing art or simply getting away from daily routines, artists' creative processes are shaped, whether consciously or unconsciously, by these unsettled social, cultural and political dimensions, consequently reflecting on their performances in general, and in the long term management for life-long learning sustainability. As stated by artists when asked about travelling as a factor of change in their working processes: "It was fundamental being able to get out of the local and original context where we were born, in order to displace those roots in other contexts." [CB(PF)] Artists struggle to engage culturally in a constellation of cultural environments, which results in their capacity of creating, innovating, transforming themselves towards the Other, their sense of self and place. Artists seek travel to feel emotions that go beyond their control, in a quest for the creative act and internal transformation. Successful social and cultural engagement in society, however, does not depend only on the artist, but also on reciprocal relations with the host environment: "Cultural differences and the reactions of the people are very interesting and it is one of the reasons I am really interested in touring." [KP(F)] Expectations differ from place to place, from person to person: "During 25 years away from my country I see and use my cultural heritage from other points of view. That influenced very much what I want to make important and sure in my work, more and more, and what I can discard little by little. I think this is the path of the artist's life, to be relentless with oneself and own work. Travelling helped me; it gave me distance from preconceived ideas, primarily." [KM(PJ)]

Barriers in artists'-in-residence mobility programmes. ¹⁶⁰			
Organizational /contextual barriers	Social dimension	Technical dimension	Cultural dimension (Recommendations for reciprocity)
(Legal) Unclear copyrights	Difficulties in receiving or transferring knowledge from and to others	Availability	Cultural distance in differing values, perceptions, viewpoints and practices
(Support from the organization) Lack of policy or regulations	Language distance and differences	Privacy/security	Lack of common usage and norms
(Fitness to task) Not sharing the same conceptual understanding with collaborator	(Cognitive/personal) Different preferences in working/learning	Misuse	Orientation of the organization
Coordination breakdown, challenges or lack of direction	Differences in experience levels		Nor knowing what is acceptable to be said and what not
Organizational hierarchies affect work negatively			Cultural time perceptions
Competition in the work place affects work practices negatively			

TABLE 14 Barriers in artists'-in-residence mobility programmes.

Although barriers were identified, it is important to refer that the acknowledgement of cultural differences by artists'-in-residence is understood and worked mainly through cultural hybridity as a result of cross-cultural adaptation processes. In other words, artists' cultural and ethnical background is reflected in their working practices through hybridity, as a response to contextual, organizational barriers at a social, technical and cultural level of compatibilities and incompatibilities between Western and non-Western cultures.

¹⁶⁰ Adapted from research trends by Pirkkalainen and Pawlowski (2013). "The use of Social Software for Knowledge Management in Globally Distributed Settings." University course seminar: *TJTSD66 Advanced Topics in Social Media*. Jyväskylä: Department of Computer Science and Information Systems, University of Jyväskylä, January 21, 2013.

7.3 The Sense of Place in Cross-Cultural Environments

Artists' encounter with cross-cultural environments is mainly characterized by representations of a sense of place, through sensory dimensions, and bodily experiences, which are only evident as Butler says, "by virtue of this fundamental dependency on the address of the Other." (1997, 5)

Artists' cross-cultural environment can be characterized generally by being related to a specific geography, a specific time and space in which these individuals have the opportunity to experience local landscapes, people and markets, leading to identification, memory, and resulting in the creation of artworks. This context includes the condition of a travelling artist, where his or her creative processes represent a multisensory communication based on his or her own cultural heritage, and its adjustment towards the surrounding cultural and social environment. This adjustment is based on hybridity.

Analysed artworks show that the relation between the individual and the environments is based on the development of hybrid identities in articulation with the surrounding environment, whether this environment is represented by the encounter with the Other, by nature, or by human constructed landscapes. As an example is the work of Narumi Muramatsu and Kirsi Pitkänen. [See figure n. 43 and 44]



FIGURE 43 Narumi Muramatsu, *Hito*, mezzotint. (Artwork © Narumi Muramatsu)



FIGURE 44 Kirsi Pitkänen, *Bubble*, 2011. Performance art at Caso Contemporary Art Space, Osaka, Japan. (Artwork © Kirsi Pitkänen)

In both figures, questions of nationality, gender and ethnicity, for example, are not self-evident. Instead, they are more focused on the sense of place, the encounter with the Other, embodied experiences.

The relationship between creative processes and the environment is also verified according to qualitative content analysis, based on artists' statements when using the *word crunch*. In a total of 5268 words corresponding to questions n. 7, 11, and 12 [See appendix IV], only words up to 10 citations were taken into consideration. Results show that the word *performance* appears at the top, with a total of 54 counts. Immediately after, is the word *work* with 32 citations, and the word *environment* with 26 citations. The word *visual* follows with 23 citations, and then *processes* with 19 citations. *Audience*, *video* and *different* with 18 citations each, *audio* with 17. *Experience* with 15 citations followed by the words *installation*, *website*, *digital* and *creative* with 14 citations, each.

These results show that artists-in-residence condition of being on the road, this is, of working under mobility conditions, affect their ways of thinking about the visual. Their artworks establish a close relationship between their own physical possibilities, in which performance art is thought in connection with the environment, and technology.

Conscious or not, selected artists' developing relationship with the surrounding environment appears to be manifested by their sense of place which is articulated in two tendencies:

- a) *Through environmental awareness, based on multisensory experiences;*
- b) *Recalling attention to the importance of everyday routines.*

Although these aspects are explained here separately, helping in the interpretation of artworks conceptual meanings, in some cases artists do relate more than one tendency at the same time.

Sense of place is here understood as a “set of social relationships both between objects and people.” (e Silva 2006, 271) Also, the sense of place may not be exclusive to its allusion of a landscape, because it may also be “simultaneously in the land, in people’s minds, costumes, and bodily practices.” (Low 2003, 15) More, it can be added as it “refers to the symbolic meanings and values ascribed to places.” (Horlings 2015, 267) Values that are here considered as “intertwined, context-determined, culturally varied and connected to how we see ourselves and how we perceive our environment and place.” (268) These values, due to artists working mobility condition, are implicit in their cultural hybridity, as a “result of people interpreting social phenomena through negotiation and communication and have a geographical dimension.” (266)

Besides artworks, sense of place is articulated in artists’ statements: “The village Nodar, where I was staying, had a fantastic working environment, regarding rich natural soundscape. Life was so connected to the environment, and influenced by it in a very natural way. Time ran slowly, or rather how it actually goes. The quality of the ‘time’ was amazingly high.”[SM(JP)]

Visually extraordinary and poetic example of manifestation of sense of place is Graciela Machado’s work *Dust*, and Liisa Malkamo’s *Évora II*. [See figures n. 45 and 46]



FIGURE 45 Graciela Machado, *Dust*, 2011. Lithograph, dry point, paper size 56,2x76cm, image size 38,5x57cm. (Artwork © Graciela Machado)

The title of Machado's work in association to an unknown place, gives the observer the possibility to imagine the artist's faded memory. Exactly on the imprecision of a place, of a clear memory, of a faded and blurred image, with its variation of greys, gives Machado's work its own poetic reading of *Dust*. The artist also reminds us that we are all made of dust, one of the main known materials that compose the Universe. Machado, thus, establishes an analogy between micro and macro consciousness of human existence through her representation of an unknown place, an urban place.

Malkamo's artwork [See figure n. 46] represents a detail from the Cathedral of Évora ['Sé de Évora'], considered one of the most important monuments in the city, just a few steps away from the artist's artistic residency. It is a remarkable detail, whose deepness of place, and its unknown dark interior, reveal the impact of history on the artist's gaze.



FIGURE 46 Liisa Malkamo, *Évora II*, 2011. Mixed-media, unique proof, paper size 25x32cm. Series made in Seinäjoki, Finland. (Artwork © Liisa Malkamo)

In Tuori's and Jun's artworks, the sense of place is also explored. [See figures n. 47 and 48]

Tuori's sense of place is explored by the artist's process of making his project named *Metsä* [Forest]. Tuori's sense of place reunites environmental awareness based on multisensory experiences, and the experience of everyday routines. This was a project which was exhibited in different places, but designed for EMMA (2009). According to the Chief Curator Päivi Talasma: "Tuori compiled the material during the past three years, on the Island Kökar,

in the western Gulf of Finland, returning to the same locale in different seasons and weather conditions.”¹⁶¹

In the case of *Forest #2*, Tuori’s large-scale photograph is a result of multiple layers of photographs, which were assembled, one by one. The multi-layered result on one particular image, gives the observer the notion of time, fragility and ephemeral existence of nature. *Forest #2* also appeals to the tree’s movement, contrasting with the stillness of the image. The artwork’s composing his project *Metsä* are large-scale quality prints. In Galerie space, where I have experienced in 2012 (Galerie Anhava, Helsinki), the *Forest #2* confronts the size of the actual body of the observer. In *Forest #2*, according to the artist’s project description, the same trees were photographed everyday on the same spot, several times throughout three years. His sensory awareness of the place gave the artist sensory experiences translated afterwards by means of video installations, made in collaboration with Mikko’s Hynninen sound design: “Most of these works can be projected as a video on a screen with the photograph and video material edited together, or as a video projected on a still photograph. In the former, the projection size varies according to the space available. In the latter, the work is silent.” (EMMA 2009, 114) Actually *Forest #2* was sent to the research as a still photograph. However, in the EMMA’s catalogue, it is described as: *Metsä [vehmas 7] Forest [Lush 7]*, 2009. HD-videoprojisointi / HD videoprojection. Monikanavaääni / Multichannel audio. Koko vaihtelee / Dimensions variable. Kesto / Duration: 17:35. (EMMA 2009, 118)

¹⁶¹ Text written for Tuori’s exhibition *Metsä*. In art catalogue published by the EMMA, Espoo Museum of Modern Art (2009, 11).



FIGURE 47 Santeri Tuori, *Forest #2*, 2011. Photography. (Artwork © Santeri Tuori)

Shirasu's *Palmela Station* [See figure n. 48] triptych is inspired by the natural environment that surrounded the artist, in a place where everyday routine was carefully planned, executed and recorded on video. All the process of making this artwork was documented by the artist, in where he expresses the way he visually resolved his ideas and how the creative process developed *in situ*.¹⁶²

¹⁶² See further Jun's website and the correspondent documentation of *Palmela Station* available on Youtube, accessed November 13, 2016:
<http://www.shirasstudio.com/palmela-station-video-document>.



FIGURE 48 Jun Shirasu, *Palmela Station*, 2007. Panel A of triptych, ceramic tiles, 2,56x11,63m. Site-specific installation at Palmela train station, Portugal. (Artwork © Jun Shirasu; photograph © Jun Shirasu)

7.3.1 Environmental Awareness, based on Multisensory Experiences

Besides Bunga's, Nauha's and Nukari's examples [See figures n. 23, 27, and 29], environmental awareness is also mentioned by Satoshi Morita when asked about the influence of the new artistic residency on his creative processes: "As my work often starts with field work, for instance, by walking around and observing the sonic environment. The new environment also often opens unexpected approaches, which can only happen at the site. I love that sort of surprise. The work becomes thus site specific. Not because I intended to do so, but because the environment gave me an impact to be specific for me."¹⁶³

In Morita's work called *Klanghelm/Sonic Helmet* [See figure n. 21, 31–33], the artist concept is to "provide unique sonic experience through auditory and tactile perception with three audio-channels." This sonic experience, which I also define here as multisensory, is visually represented in figure n. 31, where the portrayed individual has eyes and mouth closed, focused on the body experience provided by the *Klanghelm/Sonic Helmet*. The subject depicted in Morita's work is receiving a message, internalizing it through *tactile stimuli* and audition senses, not to mention the evocation of the smells provided by the natural surroundings.

¹⁶³ Artist statement. (March 28, 2015)

Whether at a gallery or at home, on the streets or traveling, “Morita’s artistic focus lies on the use of sound for bodily listening, which evokes a highly intimate experience for the body and mind.” (Morita 2014a, 85)

The closeness to nature represented in figure n. 31, as the natural environmental background of the portrayed man wearing the *Klanghelm/Sonic Helmet*, might indicate Morita’s ideal of co-habitation, attentiveness and consciousness towards all aspects of life stimulus made by different senses. As Stafford (1999, 132) mentions: “Nature and art are thus components in an endless creative dialectic, part of the repeated, yet novel, ambivalences between a second of time and the slow flow of duration.”

Depending on each situation, most of these wanderings through nature are made carefully, trying to capture the multisensory experience of the self in relation with smells, landscapes and sounds. As stated by the artist: “experience developed my artistic approach and consciousness regarding the connection between sound, environment and myself [sic].”

By creating a relationship between the viewer and the environment, the artist is also inviting other senses (besides the role of vision, because the portrayed man has closed eyes) for the construction of sensory experiences: “Although the object of perception can begin either at the sense receptors or in the imaginal cortex, we now know that the brain routinely goes beyond what is visible in sensory information to construct a complexly emotional and recollection-laden mental representation. In addition, it is not at all unusual to have visual experiences when we are not actually ‘seeing’ anything.” (Stafford 2007, 42–43) Morita’s creation of multisensory experiences shows that art is much more than its visual and material representation, relying on the fact that internal processes of perception are taken into account.

Figure n. 49, Morita’s *Klangkapsel/Sound Capsule* represents another example of how multisensory experiences are explored. [See figure n. 49]

Perhaps Morita’s artworks can answer Stafford’s (1999, 144) question: “By what means do the diverse perceptions gathered by our five senses become assimilated within the brain and then sedimented into an intimately private, yet simultaneously cultural and social, identity?”



FIGURE 49 Satoshi Morita, *Klangkapsel/Sound Capsule*, 2008. Capsule: Polystyrene, PU-foam, elastic soft-shell fabric, wood, loudspeakers, transducers; sonic sound and sensory system: multi-channel audio interface, amplifiers, computer, 235x95x70cm. Artwork © Satoshi Morita)

Another example of how environmental awareness based on multisensory experiences is manifested is Nukari's work. [See figures n. 28 and 29] At the time of her residency in Japan, the artist experienced, researched and recorded sounds from the natural environment, and in collaboration with the local community. After assembling audio recordings and visual materials, the artist recreated them through her own voice, body movements and creative soundscape composition. The artist is inspired by "the movement and sound of bats and the interplay between echoes, screams and instant story telling."¹⁶⁴

In the case of Mitamura's environmental awareness based on multisensory experiences, its manifestation lies on how Mitamura's site-specific installation is assembled [See figure n. 30], with materials collected which were left by people in the surrounding environment: "I never arrange a plan before collecting materials. I collect materials just as a feeling. After that, materials start speaking to me."¹⁶⁵ Thus, the fact is that Mitamura is, literally, serving breakfast to the gallery guests, as a welcoming ritual repeated every day. Hence, people are enjoying food.

Despite the fact that "our modern lifestyles have created psychological and physical divisions between human habitats and the natural world" (Tang,

¹⁶⁴ Nukari (2014). *Koomori*. Accessed October 10, 2014. <http://www.whitedogballads.com/>.

¹⁶⁵ Mitamura (2014). *Art & Breakfast* company, Melbourne. See further artist's website, accessed October 27, 2014. <http://www.midorimitamura.com/>.

Sullivan and Chang's 2015, 614), results of content analysis showed that in contrast with dispersion and globalization, artists' tendency in reality, by contrast, is for isolation and concentration, connected to the environment, especially natural. As I-Chun Tang, William C. Sullivan and Chun-Yen Chang's (2015, 595) summarize: "deeper personal connections to nature are associated to greater perceptual evaluations of sense of safety, legibility, mystery, and attentional restorativity after accounting for landscape type and familiarity. A personal connection to nature is likely to enhance a person's perceptual experiences of natural landscapes."

The role of environment in the development of artworks is also expressed by Jun Itoi's work, which is based on a series of photographs from the forest. According to the artist: "I often loose sense of time such as daytime, or night time, because of the ratio of light and shadow...this experience has become an existential question for me."¹⁶⁶ [See figure n. 50]



FIGURE 50 Jun Itoi, *Cantos Família Serie*, 2010. Photography. (Artwork © Jun Itoi)

¹⁶⁶ See Itoi's website. Accessed April 4, 2016.
http://www.junitoi.com/works/cantos/cantos_e.html.

7.3.2 Importance of Everyday Routines

Although Morita's work recalls the importance of everyday routines in terms of expressed sounds in his work, more central to this idea is the work developed by Mitamura. According to her statement, available on YouTube and her website,¹⁶⁷ the artist serves breakfast (performs) and lives inside the Gallery space, where the creation of the installation is built day-to-day. Since it is a site-specific work, its production and documentation is made through videos and photographs, and depends on the collection of materials through occasional wondering into the surrounding environment. These objects, rather natural, organic or inorganic, made of the most different materials, propose that the viewer/audience rethinks about the materialistic society built over an unstructured, chaotic, and capitalist economy.

The artist plays with the dialogue between her site specific installations occupying the whole gallery *and* the photographic caption of details from the installations, allowing the viewer to imagine different realities afterwards, caused by the interplay between the objects' position and different scales, "subtly and imaginatively encouraging us to contemplate the stuff of the world around us in our daily lives in new ways." (Cotton 2004, 115)

Under the photograph there is a title: *Now its [sic] time to know its heaviness*. This text, affecting the viewer's interpretation of the image, is perhaps recalling the physical weight of material objects and the impossibility or problematic issues of carrying these objects all the time, to different places.

When performing and serving breakfast in the site, the artist is trying to draw the attention to the importance of everyday aspects of life, such as socialization, serving, and tasting food: "The willingness to cast our ordinary standards and expectations aside, for aesthetic value, and appreciate each object and material for its own sake can thus contribute to nurturing this sorely needed sensibility." (Saito 2007, 252)¹⁶⁸

Another important example which combines environmental awareness with importance of everyday routines is the work of the Portuguese artist Bruno Côrte, based on this relationship with nature. In fact, the artist's main used materials are seeds, plants, soil, leaves, and flowers. As stated by the artist: "everything that is related with Nature."¹⁶⁹

¹⁶⁷ Mitamura (2014). *Art & Breakfast company*. Melbourne. Accessed October 27, 2014.<http://www.midorimitamura.com/>.

¹⁶⁸ For further studies on social aesthetics, please see Saito (2007): "Attributing art status to an object and activity puts too much focus on this fact and compromises the message relevant to everyday life that the artist aims to convey through the work." (252)

¹⁶⁹ Artist statement. (August 3, 2012)

In his work *Landscape Delivery Service*, the artist builds a piece with wood, plastic, earth, and seeds. As the time passes by, the seeds grow. The growth process is registered photographically in a series of pictures.¹⁷⁰ [See figure n. 51]



FIGURE 51 Bruno Côrte, *Landscape Delivery Service*, 2009. Site-specific installation, 100x130x124cm. Centro das Artes, Casa das Mudas, Calheta, Madeira. (Artwork © Bruno Côrte)

Another example of experiencing the place, in its relationship with everyday routines, is visually manifested on Annu Willenius's photographs taken in Japan, where the artist portrays the annual celebration of the cherry blossom flowers. As a Japanese tradition, people's shoes used in public streets, do not mix with private places, even if these are defined symbolically by positioning a blanket on the outdoor's ground floor, establishing the limits between what is private, and what is public. [See figure 52] In the next example, Willenius's puts in evidence how important the natural environment is in close relationship with people's daily lives. [See figure n. 53]

¹⁷⁰ See Bruno Côrte's website. Accessed April 4, 2016. <http://www.brunocorte.com/>.



FIGURE 52 Annu Wilenius, *Ueno Park*, 2007. Photography, Tokyo, Japan. (Artwork © Annu Wilenius)



FIGURE 53 Annu Wilenius, *Street Garden*, 2007. Photography, Kofu, Japan. (Artwork © Annu Wilenius)

Another example that captures the importance of everyday routines is the flower vase by Kristina Mar. [See figure n. 54] In Mar's photography of her ceramic vases, the artist alludes, besides the vase, to another figure, a male adult represented with his eyes closed, as if he is meditating. Mar's vases are also to be used every day, and their beauty reminds us of the importance of everyday aesthetics, especially to "the art of flower arrangement (*ikebana*), which was elevated to an artistic status during the sixteenth century" (Saito 2007a, 86) in Japan. Mar's work is, as other examples here, also renegotiating her identity as through cultural hybridity. In Mar's ceramics, her respect for the materials, as they own its expressiveness, also recalls the tradition of Japanese aesthetics. Just like Saito (2007a, 85) suggests, Japanese aesthetics have two principles of design: "(1) respecting the innate characteristics of objects and (2) honouring and responding to human needs." Therefore, Mar's works are not only representing environmental awareness, but also showing how aesthetics are important in our daily lives. Further Saito adds that: "Such environments and artifacts provide an experientially verifiable indication that people's needs and experiences are taken seriously and responded to with care." (Saito 2007a, 93)



FIGURE 54 Kristina Mar, *Flower vases*, 2010. Printed porcelain, 12x12x25cm. (Artwork © Kristina Mar)

Atsuko Arai's artworks also recall the importance of daily routines. Arai explores the sense of place by setting up site specific installations, as a means to, besides negotiating issues of hybridity, recalling the importance of going to the market and stop for a little chat. This is a project that was initiated and exhibited in Sakurai's Market, where the artist photographed the daily life of

the market in Osaka, Japan. Later on, the artist continues to do the same in Spanish markets, in Barcelona. This project continues with the creation of a mini mobile museum with vegetables and fruit boxes, in which little photographs such as the one in figure n. 55 were installed inside. The artist titled these boxes as the *CoCoGa Museum of Art*, and later installed them in the same markets, next to where the original sellers have once been photographed.¹⁷¹ [See figure n. 55] Another example of Arai's work, concerning the importance of daily routines, can be seen in figure n. 56. [See figure n. 56]



FIGURE 55 Atsuko Arai, *Around the World in My Place and Your Place*, 2009. Site-specific installation, Barcelona, Spain. (Artwork © Atsuko Arai)

¹⁷¹ See Arai's project in more detail in her website. Accessed April 27, 2016. <http://www.atsukoarai.com/w2/index.php?/proyectos/cocoga-museum-of-art/>.

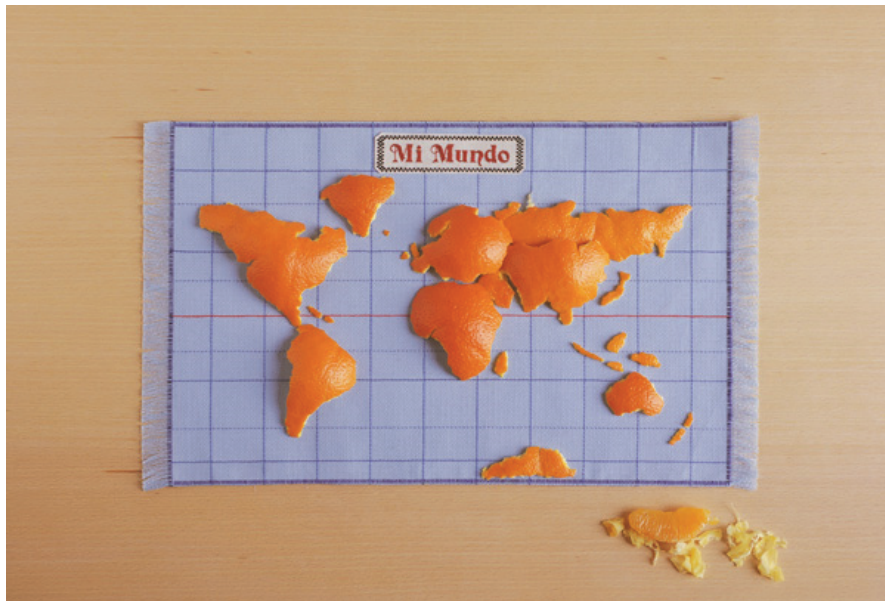


FIGURE 56 Atsuko Arai, *Mi Mundo*, 2004. Digital photography over aluminium, 74x110cm. (Artwork © Atsuko Arai)



FIGURE 57 Riiko Sakkinen, *Don't Ask What Capitalism Can Do for You But What You Can Do For Capitalism*, 2011. Installation view at Pristine Gallery, Monterrey. (Artwork © Riiko Sakkinen)

In Riiko Sakkinen's work, the importance of everyday routines is also manifested in a critical sense. Sakkinen's view on capitalism is manifested in the way the artist makes the analogy with McDonald's happy meals. Next to the image published in the artist's website, Sakkinen's chooses to write the definition of capitalism: "Capitalism is a socio-economic system based on private property rights, including the private ownership of resources or capital, with economic decisions made largely through the operation of a free market rather than by state control."¹⁷² [See figure n. 57]

In Figure n. 58, it is showed how results of visual analysis may be related with each other and summarized. Artists' cross-cultural environment is characterized by unsettled and transnational working practices. These practices are catalysed by artists' acknowledgment of cultural differences, where negotiation of identities is expressed through hybrid cultural practices. In turn, cultural hybridity is expressed by artists through their sense of place, which is divided in two tendencies: a) Environmental awareness based on multisensory experiences, and b) Importance of everyday routines. Concepts here approached are also mentioned in cultural studies, seen from other multidisciplinary perspectives in cultural geography, anthropology, psychology, and phenomenology. (Horlings 2015; Low 2013; Relph 1976; Tang, Sullivan and Chang 2014) This discussion is based on the artworks' visual analysis results, as content analysis, in the identification of concepts. [See figure n. 58]

¹⁷² See further Sakkinen's website. Accessed April 28, 2016.
http://www.riikosakkinen.com/works/view.php?i=982&d=installation_views.

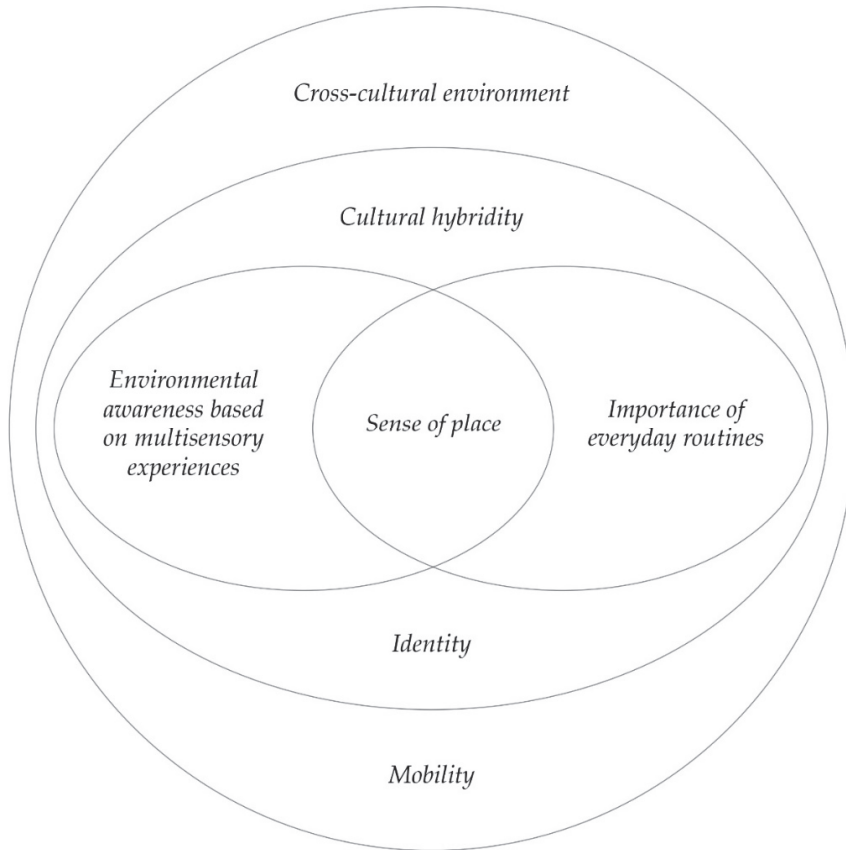


FIGURE 58 Conceptual visualization of mobility operationalization in cross-cultural environments.

8 CONCLUDING REMARKS

Due to the evolution in communication facilities, artists-in-residence mobility is a phenomenon which takes place in a much larger scope than before, if compared, for example, with Lübbren's (2001) study on *Rural Artists' Colonies in Europe: 1870–1970*.

Artists' cross-cultural environment in the context of mobility programmes is in this research characterized by showing how geographical distances and cultural strangeness are acknowledged. Artists-in-residence are physically and psychologically moving from one artistic residency to another,¹⁷³ working in unsettled and temporary conditions. Results show that artists' statements are focused on technology development and networking, which facilitate decision making for sustainability of their cultural maintenance as lifelong learning strategy.

As for cultural production context, it was possible to identify the increase in artistic residencies side-by-side with the use of information technology. Both work as technical supportive structures for artists' mobility, and impacting on the development of their creative processes. Artistic residencies as such, might contribute, not only for understanding the transnational cultural practices' awareness, but also for promoting connectedness and attentiveness between communities, locally and globally.

Artists-in-residence, as cultural actors, besides using journey for cultural maintenance and lifelong learning, also use it as a catalyst to metaphorically communicate dichotomies consisting of globalization and dispersion *versus* isolation and concentration. These dichotomies are identified by tensions between the intentions of collaboration and networking, and the simultaneous preference for isolation during work and research. In addition, a fair amount of uncertainty can be noticed by increasing competition.

Whether artists are working with WEB 2.0 or *in situ*, besides *uncertainty*, intertwined categories such as *support*, *competition*, *recognition*, *mobility*, and

¹⁷³ See further for international geographical mapping of artistic residencies and mobility programmes opportunities. Accessed June 3, 2015. <http://www.transartists.org/>, and <http://www.resartis.org/en/>. See also Digne and Pacquement (1995).

production are the main characteristics identified of artist's cycle of performances in general. These categories vary in their sequence according to how artists manage performances online, and in articulation with real environments *in-situ*.

The acquisition of international experiences does not, however, always mean recognition or support in the field for artists, although groups (curators, collectors), organizations (galleries, museums, artistic residencies) and society, as the general public or audience (local and global communities), benefit from artists' performances and the circulation of their art (e.g. art fairs and biennials).

Writing about mobility programmes in Europe, Marijke Hoogenboom (as cited in Tuerlings and Ostendorf 2012) explains that these situations create a "field of tension between autonomy and interdependence or engagement." (5)

The majority of artists are not expected, and most of them do not expect, to be politically or socially integrated in the local community due to their transnational working characteristics. As a consequence, different modes of inequality may be felt, since artists work in multiple environments, with multiple regulations. These fields of tension were identified in this research as contextual and organizational barriers at social, technical and cultural dimensions.

Despite artists-in-residence contribution to the development of a intercultural dialogue, dynamic relationships between the artist and the stakeholder, and the other way around, should be renegotiated intentionally, in an attempt to reach an efficient, and reciprocal intercultural communication, based on face-to-face interaction. Competent and successful cross-cultural adaptation processes begin at the level of development of personal skills in intercultural communication.

Concerning how artists-in-residence display their artworks, besides the traditional gallery or museum, artistic residencies appear to be the artists' new home for presentation of their working processes. Artists are able to reach further audiences and recognition at a local and human level through face-to-face interactions. However, their main way of transmitting, circulating and displaying their works is through WEB 2.0, thus, reaching international audiences. Artists' use digital communication tools and social media as a way of keeping themselves visible and present for the general audience, and as a way of feeling connected, to create social presence and to construct a self-discourse (Ellis, Gibbs, and Rein 1991) while being on the road.

The way artists-in-residence sustain their resources through these tools, also reflects how creative processes are being deployed into artistic documents. Most of these creative processes are being documented on the WEB 2.0, proofing artists' *real* interaction *in situ*. In this respect, technology and audience play an important role in maintaining the artist's sustainability in life-long learning, feelings of connectedness, collaboration, outreach and recognition. However, the question of the delicate balance between authorship, competitiveness and collaboration, remains open.

Possibilities of working with technology and using digital documents as a result of creative processes (sometimes as final products and not only as documentation process), are representing a shift of the *traditionally* conceived artworks based on physical materiality, such as, printmaking, sculpture, painting, drawing, or photography *as* contemporary art. Nowadays, the use of technology can be *performed* not only by professionals in information technology, but also by artists themselves, *while* travelling into artistic residencies. Artists' documentation practices are, then, becoming more sophisticated. These documentation practices are not new, in the sense that they had their beginning in the 1960's and 1970's, but the *way* and *how* these particular kinds of materials (screenshots, audio and video files) are being distributed, and accessed afterwards. This alteration is the pure act of using technology to reach wider audiences; sometimes, at an inexpensive cost, and the same alteration shows how the instability of documentation practices, and accessibility can be questioned and explored, at different levels.

Besides the concept of medium, it was possible to understand how technology is affecting creative processes in the way artists communicate and share their performances and experiences worldwide, and changing documentation processes of art nowadays. These artists are exploring particular material forms (ex. photographs, screenshots, audio tracks) that were not accessible before, representing a shift in the reception of image and aesthetic experience as well.

However, when *in situ*, artists also do explore other communication channels such as multisensory experience using voice, audition, and taste.

Artist's work in-between physical and geographical positions in space and time, where concept of cultural hybridity *as* visual analogy was taken into consideration, reflecting how and to what extent artists' identities and creative processes are being constantly renegotiated with their digital, social, and cross-cultural environment. Thus, sense of place is also considered, and divided in two tendencies: a) *environmental awareness based on multisensory experiences*, and b) *importance of everyday routines*. These tendencies have been exemplified with artworks. [See figure n. 58]

This study raises consciousness of particular human interactions that need to develop understanding between distant cultures, in order to blur social, cultural and organizational barriers identified in this particular context. By ensuring artists'-in-residence supportive environment, it is creating negotiation spaces that are based on the recognition of cultural differences, acknowledgment of mobility as a cross-cultural enrichment of cultural practices, contributing directly to the revitalization of the local community's daily life quality, environmental awareness, sense of place, and overall well-being.¹⁷⁴

The results of this research provide insights on how artists can strategically manage choices in lifelong learning. It shows how artists-in-residence contribute to the meaning of transnational working practices, and its impact on cultural production. In other words, to understand how artists are

¹⁷⁴ Recent studies also point out common results (Moore and Tickell 2014).

reflecting and reacting upon several changes in society. As such, results of this study can be useful not only for the artists working abroad in mobility programmes, but also for cultural policy makers, gallerists, museum curators, art historians, students and researchers of cultural studies.

Results presented may be used as tools to evaluate effectiveness on artists' cross-cultural adaptation *in situ*, as well as the level of receptiveness of the artistic residency environment, or host community, and the use of digital communication tools and social media by both cultural actors. Results may also be used as recommendations for reciprocity issues between artists and stakeholders.

The importance of this research lays on the fact that innovation and sustainability of local cultural activities may benefit greatly by being socially, and culturally inclusive, despite its uncertainties and difficulties of political grounds, and subsequent cultural policy. Therefore, if mobility is used as a supporting strategy for artists' lifelong learning management, then it would be advisable to consider specific legal support for artists in such cases, as visa issues and social security, and reform inclusive funding opportunities which impact directly upon cultural production on the field, at a local level.

Much remains to be developed in the interpretation of meanings in the field of contemporary art *versus* the field of information technology. This is an urgent matter of interest that concerns Art History's role on visual interpretation of artworks. We are living in a shifting time concerning cultural production in general, and therefore, a shifting time in theories of visual interpretation, a challenging search of meaning between technology development and its impact on humanity – between pixel and body.

Further studies could concentrate on discussing artists' websites *as* contemporary art. To what extent can a curator judge the quality of artists based on their websites – a common practice nowadays? What happens to those who stay behind the technological scene because they are too busy, for example, in producing a quality print at the printmaking workshop? How will artists be recognized and sustain their practices if they are not part of an increasing technology dependent society?

Finally, as Stafford argues, "today, irradiated pixels have once again transformed music, image, and text into a consolidated pattern. But morphing is not a harmonious interaction, nor is sensory distraction the same as a complexly synthesized vision... It demands hybrid knowledge composed of interwoven disciplinary content, a sophisticated awareness of the wide spectrum of existing and possible relationships among parts and wholes, and the ability to discriminate among competing choices." (2007, 55)

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APPENDIX I - REVIEWED WORLD WIDE WEB SOURCES

	Description	Websites
Worldwide Network	A. IGBK internationale gesellschaft der bildenden künste	http://igbk.de/
	an, Stimulating and supporting contemporary visual arts practice	http://www.a-n.co.uk
	Asia-Europe Foundation	http://www.asef.org
	Apollonia, European art exchanges	http://www.apollonia-art-exchanges.com
	Culture Action Europe, the political platform for Arts and Culture	http://www.cultureactioneurope.org
	Culture 360, Connecting Asia and Europe through Arts and Cultures	http://culture360.org/category/perspectives/
	Embassy of Finland in Portugal and Japan	http://www.finlandia.org.pt http://www.finland.or.jp
	Embassy of Japan in Portugal and Finland	http://www.pt.emb-japan.go.jp http://www.fi.emb-japan.go.jp/
	Embassy of Portugal in Finland and Japan	http://www.secomunidades.pt http://www.embaixadadeportugal.jp/en/
	ECA - European Council of Artists	http://www.klys.se/eca
	European Cultural Foundation	http://www.eurocult.org
	Facebook	http://www.facebook.com
	Galerie Christian Roellin	http://www.christianroellin.com
	German International Visual Art Website	http://www.deutsche-kultur-international.de
	Grand Art Links	http://www.grandartlinks.com/worldwide
	IAA, International Association of Art, (Europe)	http://www.iaa-europe.eu/
	IFA, Institut für Auslandsbeziehungen, (International Relations)	http://www.ifa.de/
	Interartive (a platform for contemporary art and thought)	http://artmobility.interartive.org/art-and-mobility-editorial/
	International Foundation for Art Research	http://www.ifar.org/
	International Society of Visual Arts	http://www.igbk.de
	On the Move (Cultural mobility information network)	http://on-the-move.org/librarynew/
	Pépinières européennes pour jeunes artistes	http://www.art4eu.net
	Platform for Intercultural Europe	http://www.intercultural-europe.org
	Resartis (Worldwide Network of Artist Residencies)	http://www.resartis.org
	Roberto Cimetta Fund (International mobility fund)	http://www.cimettafund.org/index/lang/en
	The International Journal of the Arts in Society	http://www.ija.cgpublisher.com
	Dutch Culture TransArtists, Mobility programmes	http://www.transartists.org
	UNESCO, German Commission for Unesco	http://www.unesco.de
	CERCARTSLINK	http://www.cecartslink.org/

Network in Finland	Aalto University, School of Art and Design	http://www.aalto.fi/en/school/artdesign/
	Academy of Finland	http://www.aka.fi
	Arts Council of Central Finland	http://www.kstaide.net
	Arts Council of Finland	http://www.artscouncil.fi/
	Association of Finnish Printmakers	http://www.taidegraafikot.fi/english/
	Finnish Art (directory of Arts Websites in Finland)	http://www.zeroland.co.nz/finnish_art.html
	Finnish Cultural Foundation	http://www.skr.fi
	HIAP (Helsinki International a.i.r Programme)	http://www.hiap.fi/
	NAJAKS, Nordic Association of Japanese and Korean Studies	http://www.najaks.org/
	Napa Illustrations	http://www.napaillustrations.com/fi.html
	Nunes Gallery	http://www.galleria-nunes.com/fi/
	Reality Research Centre	http://www.todellisuus.fi/rrc
	Reseda Research database	https://reseda.taik.fi
	Scandinavia-Japan Sasakawa Foundation	http://www.sjsf.se/
	The Finnish Art Galleries Association	http://www.galleriat.info
	The Finnish Research Mobility Portal	http://www2.aka.fi/
University of Helsinki, Centre for Nordic Studies CENS	www.helsinki.fi/cens	
Network in Japan	AIR-J (Online database of Artists-in-residence in Japan)	http://en.air-j.info/
	AIT (Residency Program in Tokyo)	http://www.a-i-t.net/en/
	Aomori Contemporary Art Centre (Artist in Residence Program)	http://www.acac-aomori.jp/en/index.html
	Ask?Art Space Kimura, Art Gallery	http://www2.kb2-unet.ocn.ne.jp/ask/Gallery/gallery.html
	International House of Japan	http://www.i-house.or.jp/en
	Japan Foundation	http://www.jpff.go.jp/
	The Finnish Institute in Japan	http://www.fininstitute.gr.jp
Network in Portugal	Associação de Amizade Portugal-Japão	http://www.ru-podarok.net/
	Associação Nacional Artistas Plásticos	http://www.operacaoprincipal.net/anap.html
	Fundação Calouste Gulbenkian	http://www.gulbenkian.pt
	Fundación Iberoamericana de las artes	http://www.fibart.org
	Fundação Moa	http://www.moaportugal.org/
	Fundação Oriente	http://www.foriente.pt
	Galeria Ratton	http://galeriaratton.blogspot.com/
	Japan Net	http://www.pt.emb-japan.go.jp/japannet.html
	Japan-Portugal Alumni Group	http://www.pt.emb-japan.go.jp/japannet.html#JPAG
	Sociedade luso-nipónica	http://www.embaixadadeportugal.jp
	Universidade de Évora	http://www.uevora.pt/
Universidade Lusófona, Publicações On-line	http://revistas.ulusofona.pt/index.php/cadernosociomuseologia	

APPENDIX II - ARTISTIC RESIDENCIES IN FINLAND, JAPAN AND PORTUGAL (2011 – 2016)

Finland

*Res Artis*¹⁷⁵

- Arteles Creative Center (Haukijärvi, 2009 – present);
- Artery (Turku, 2006 – present);
- Finnish Artists' Studio Foundation (Helsinki, 1990 – present);
- Fiskars Village Artist in Residence (Fiskars, 1993 – present);
- HIAP - Helsinki International Artist Programme (Helsinki, 1999 – present);
- Hovinkartano International Arts and Cultural Center (Hauho, Hämeenlinna, 2006 – present);
- Kemijärvi Artists Residency (Kemijärvi, 2007-present);
- Kolin Ryyänen Residence for Artists (Koli, Joensuu, 1999 – present);
- KulttuuriKauppila Art Centre (Li, Oulu, 2006 – present);
- Mustarinda (Hyrynsalmi, 2009 – present);
- Nelimarkka Residence / Museum (Alajärvi, 1985 – present);
- Raumars - Rauma Artist in Residence Programme (Rauma, 1997 – present);
- Saari Residence (Mietoinen, 2008 – present);
- Saksala ArtRadius (Haukivouri, 2003 – present);
- Stiftelsen Pro Artibus (Ekenäs, 2005 – present);
- Takahuhti Artists Residence (Tampere, 2009 – present);
- Åland Archipelago Guestartist Residence - Kökarkultur r.f (Kökar, 1998 – present).

¹⁷⁵ The information given in this website is provided by the residency programs themselves, but not verified by Res Artis. Accessed October 24, 2011. http://www.resartis.org/en/residencies/list_of_residencies/Confirmation_of_current_status was verified by the researcher in May 11, 2016.

*DutchCulture | TransArtists*¹⁷⁶

Arteles Creative Center (Haukijärvi, 2009 – present);
 Ateljé Stundars (Vaasa, 1998 – present);
 Finnish Artists' Studio Foundation (Helsinki, 1990 – present);
 Fiskars Village Artist in Residence (Fiskars, 2006 – present);
 HIAP - Helsinki International Artist Programme (Helsinki, 1999 – present);
 Kolin Ryyänen Residence for Artists (Koli, Joensuu, 1999 – present);
 Loviisa Guest Studio (Loviisa, 1994 – present);
 Mustarinda (Hyrnsalmi, 2009 – present);
 Penttilä Artist in Residence (Kangasniemi, 2003 – present);
 Platform (Vaasa, 2000 – present);
 Pro Artibus (Ekenäs, 1991 – present);
 Ptarmingan (Helsinki, 2009 – present);
 Raumars - Rauma Artist in Residence Programme (Rauma, 1997 – present);
 Saksala ArtRadius (Haukivouri, 2003 – present);
 SAMK art residence (Kankaanpää, 2000 – present);
 SUMU AiR Program, currently Titanik AiR program (Turku, 2006 – present);
 Viippola Residency (Tornio, 1998 – present);
 Villa Eläintarha (Helsinki, 2000 – present);
 Tapiola Studio (Helsinki, 1997 – present);
 Åland Archipelago Guestartist Residence - K karkultur r.f (K kar, 1998 – present).

*Lapin Taidetoimikunta*¹⁷⁷

Art Residence of Viippola (Tornio, 1998 – present);
 Kemij rvi Artists Residency (Kemij rvi, 2007 – present);

¹⁷⁶ Accessed October 24, 2011. <http://www.transartists.org/find-your-residency>
¹⁷⁷ The information given on this website (Lapin Taidetoimikunta) is related to Artists' Residencies in Northern Areas of Finland, Norway and Sweden. Accessed October 27, 2011. <http://www.artslap.fi>

KulttuuriKauppila Art Centre (Li, Oulu, 2006 – present);

Koppelo Residence (Inari, 2011);¹⁷⁸

The Japan House as a Residence of Art (Ranua, 1998 – present).

*Finnish Artists' Studio Foundation*¹⁷⁹

Aboa Vetus & Ars Nova, Artist in Residence program (Turku, 2011 – present);

Arteles Creative Center (Haukijärvi, 2009 – present);

AiR - Nykarleby, currently AiR-Jakobstad (Nykarleby, 1996 – present);

Ateljé Stundars (Solf, 1998 – present);

Art Centre Tuulensuu (Viitasaari, 1998 – present);

Drake Arts Center (Kokkola, 2010 – present);

Eckerö Post & Customs House guest apartment (Eckerö, Åland, 1994 – present);

Fiskars Village Artist in Residence (Fiskars, 1993 – present);

GalleriAri, GalleryInn (Mikkeli, 2005 – present);

HIAP - Helsinki International Artist Programme (Helsinki, 1999 – present);

HoviArt (Anttola, 2011);¹⁸⁰

Iloa, Kalliopeia (Savonlinna, 2011);¹⁸¹

Jyväskylä Centre for Printmaking, currently Ratamo Printmaking and Photography Centre (Jyväskylä, 1978 – present);

Kemijärvi Artists Residency (Kemijärvi, 2006 – present);

Kolin Ryyänen Residence for Artists (Koli, Joensuu, 1999 – present);

Kouluniemi (Kangasniemi, 2011 – present);¹⁸²

KulttuuriKauppila Art Centre (Li, Oulu, 2006 – present);

Kulttuuripappila Sylvi (Pieksamäki, 2011);¹⁸³

¹⁷⁸ No information found concerning current state, May 11, 2016.

¹⁷⁹ The information given on this website (Suomen Taiteilijaseuran ateljeesäätiö, Finnish Artists' Studio Foundation) is related to Guest Studios in Finland. Accessed October 27, 2011. <http://www.ateljeesaatio.fi/english/ateljeeluettelo.html>

¹⁸⁰ No information found concerning current state, May 11, 2016.

¹⁸¹ No information found concerning current state, May 11, 2016.

¹⁸² No information found concerning date of foundation. Date of access online is used instead. (Accessed October 27, 2011)

Lossiranta, Tavis (Savonlinna, 2011);¹⁸⁴
 Loviisa Artist in Residence Program (Loviisa, 1994–2011);¹⁸⁵
 Mustarinda (Hyrynsalmi, 2009–present);
 Nelimarkka Residence / Museum (Alajärvi, 2013–present);
 Orivesi Art Residence (Orivesi, 2011);¹⁸⁶
 PERIODI Residence (Nauvo, 2011);¹⁸⁷
 PORTAIT Workshop (Pori, 2005–present);
 Porvoo A-i-R ry/ rf artist in residence (Porvoo, 2011);
 Pro Artibus AiR (Tammisaari, 2011–present);
 Raumars - Rauma Artist in Residence Programme (Rauma, 1997–present);
 Saari Residence (Mietoinen, 2008–present);
 Saksala ArtRadius (Haukivouri, 2003–present);
 Santtu's House (Keuruu, 1985–present);
 Sillanpää Residency (Heinävesi, 2008–present);
 Sotka Residency (Kankaanpää, 2011);¹⁸⁸
 Sumu Artist's Residency (Turku, 2006–present);
 Salmela Art Centre (Mäntyharju, 1993–present);
 Art Nuutila (Virrat, 2000–present);
 Tapiola Guest Studio (Espoo, 1997–present);
 Tampere Atelier (Tampere, 2011);¹⁸⁹
 Viipoola Residency (Tornio, 1998–present);
 Villa Eläintarha 14 (Helsinki, 2000–present);

¹⁸³ No information found concerning date of foundation of artistic residency. Date of access online is used instead. (Accessed October 27, 2011)

¹⁸⁴ No information found concerning date of foundation of artistic residency. Date of access online is used instead. (Accessed October 27, 2011)

¹⁸⁵ No information found concerning current state, May 11, 2016. Date of access online is used instead. (Accessed October 27, 2011)

¹⁸⁶ No information found concerning current state, May 11, 2016. Date of access online is used instead. (Accessed October 27, 2011)

¹⁸⁷ No information found concerning current state, May 11, 2016. Date of access online is used instead. (Accessed October 27, 2011)

¹⁸⁸ No information found concerning current state, May 11, 2016. Date of last access online is used instead. (Accessed October 27, 2011)

¹⁸⁹ No information found concerning current state, May 11, 2016. Date of last access online is used instead. (Accessed October 27, 2011)

Åland Archipelago Guestartist Residence – K okarkultur r.f
(K okar, 1977 – present).

Japan

Res Artis

Akiyoshidai International Art Village (Yamaguchi, 1998 – present);
Arcus (Moriya, Ibaraki, 1994 – present);
Dhillon-Marty Foundation / D-SPAR (Dhillon Sahib Punjab Artist
Residency)
(Tokyo, 2011);¹⁹⁰
Kyoto Art Center (Nakagyo-ku, Kyoto, 2000 – present);
Seto City Cultural Promotion Foundation (Seto, Aichi, 1992 – present);
Tokyo Wonder Site (Tokyo, 2006 – present);
Youkobo Art Space (Suginamiku Tokyo, 1984 – present);
3331 Arts Chiyoda Residence Program (Tokyo, 2010 – present).

Dutch Culture | TransArtists

Akiyoshidai International Art Village (Yamaguchi, 1998 – present);
Aomori Contemporary Art Center (Aomori, 2001 – present);
Arcus Project (Moriya, Ibaraki, 1994 – present);
Art Biotop NASU (Nasu-machi, 2011 – present);
Arts Initiative Tokyo (Tokyo, 2011 – present);
ART No.11 (Sagamihara, 2011);¹⁹¹
Art Studio Itsukaichi (Akiruno City, 1993 – present);
BankART (Yokohama, 1929 – present);
Contemporary Art Center Kitakyushu (Kitakyushu, 1997 – present);
Fukuoka Asian Art Museum (Fukuoka, 1999 – present);

¹⁹⁰ No information found concerning current state, May 11, 2016. Date of last access online is used instead. (Accessed October 27, 2011)

¹⁹¹ No information found concerning current state, May 11, 2016. Date of last access online is used instead. (Accessed October 27, 2011)

IAMAS (Gifu-ken, 1996 – present);
 Iwate-machi (Iwate-Gun, 2011);¹⁹²
 IWCAT Workshop (Aichi, 1985 – present);
 Japan Foundation (Tokyo, 1972 – present);
 KAIR - Kamiyama Artist in Residence (Tokushima, 1999 – present);
 Kyoto Art Center (Kyoto, 2000 – present);
 Paper Art Village in Mino (Mino City, 1997 – present);
 Sapporo Artist in Residence (Sapporo, 1999 – present);
 Seto Ceramics and Glass Art Center (Seto, 2000 – present);
 Shigaraki Ceramic Cultural Park (Tokyo, 1990 – present);
 Tokyo Wonder Site (Shibuya-ku, 2006 – present);
 Youkobo Art Space (Tokyo, 1989 – present);
 3331 Artist and Curator Residence (Tokyo, 2011).¹⁹³

*AIR_J*¹⁹⁴

AAS Grow up!! Artists Project (Tokyo, 2008 – present);
 AIT Artist-in-Residence Program (Tokyo, 2004 – present);
 Akiyoshidai International Art Village (Yamaguchi, 1998 – present);
 Aomori Contemporay Art Centre, Aomori Public College
 (Aomori, 2001 – present);
 ARCUS Project IBARAKI Artist-in-Residence Program (Ibaraki, 1994 –
 present);
 ARKO (Artist in Residence Kurashiki, Ohara);
 (Kurashiki, Okayama Prefecture, 2005 – present);
 Art Biotop Nasu Open-call Program
 (Nasu-machi, Nasu-gun, Togishi-ken, 2011 – present);
 Art Biotop Shodoshima Open-call Program (Kagawa, 2009 – present);

¹⁹² No information found concerning current state, May 11, 2016. Date of last access online is used instead. (Accessed October 27, 2011)

¹⁹³ No information found concerning current state, May 11, 2016. Date of last access online is used instead. (Accessed October 27, 2011)

¹⁹⁴ The information given on this website provides a database of artist-in-residence programs in Japan. Accessed October 25, 2011. <http://en.air-j.info/search/>.

ART No. 11 (Kanagawa, 2006–present);
 Art Studio Itsukaichi, Artist-in-Residence Program (Tokyo, 1993–present);
 Artist in Residence MINO Paper Art Village
 (Mino, Gifu Prefecture, 1997–2011);¹⁹⁵
 Artist in Residence OSAKA (Osaka, 2003–present);
 Artist-in-Residence Sakuragawa (Ibaraki, 1994–present);
 Artist in Residence Studio Kura (Fukuoka, 2007–present);
 ARTIST IN RESIDENCE YAMANASHI [AIRY]
 (Kofu-shi, Yamanashi Prefecture, 2005–2011);¹⁹⁶
 Artist in Siwaku Honjima: Cultivate in the sun. And Art.
 (Marugame, Kagawa Prefecture, 2011);¹⁹⁷
 Artists Summit Kyoto 2009 Artist-in-Residence (Kyoto, 2011);¹⁹⁸
 BankART Studio NYK Artist in Studio (Yokohama, 2004–present);
 CAAK&Kapo Creator in Residence
 (Kanazawa-shi, Ishikawa Prefecture, 2010–present);
 Center for Contemporary Art - CCA Kitakyushu (Fukuoka, 1997–
 present);
 Dance Box (Kobe-shi, 2006–present);
 Echigo Tsumari Art Triennial “Australia House”
 (Tokamachi, Niigata Prefecture, 2009–present);
 Fukuoka Asian Art Museum: Artist and Researcher/Curator in Residence
 Program (Fukuoka, 1999–present);
 ICC+S-AIR Exchange Program (Sapporo, 2001–2012);
 Iwaki Performing Arts Center ALIOS (Iwaki, 2008–present);
 Kamiyama Artist-in-Residence (KAIR) (Tokushima, 1999–present);
 Kanazawa Center for Crafts and Culture (Kanazawa, 2003–present);

¹⁹⁵ No information found concerning current state, May 11, 2016. Date of last access online is used instead. (Accessed October 27, 2011)

¹⁹⁶ No information found concerning current state, May 11, 2016. Date of last access online is used instead. (Accessed October 27, 2011)

¹⁹⁷ No information found concerning current state, May 11, 2016. Date of last access online is used instead. (Accessed October 27, 2011)

¹⁹⁸ No information found concerning current state, May 11, 2016. Date of last access online is used instead. (Accessed October 27, 2011)

KINGYO (Yukio Suzuki) New Production (HEAR) (Kanazawa, 2011);¹⁹⁹
 Konya 2023 (Fukuoka, 2008 – present);
 Kyoto Art Center, Artist-in-Residence Program (Kyoto, 2000 – present);
 Life Experience Residence YUGAKU-Tei
 (Kitamuro-gun, Mie Prefecture, 2010 – present);
 Production of original artworks (commissioned artworks) by the
 Yamaguchi Center for Arts and Media (YCAM) (Yamaguchi, 2003 –
 present);
 Remo (Record, expression and medium - organization):
 Media Artist in Residence Program (Osaka, 2008 – 2011);²⁰⁰
 SETO International Ceramic and Glass Art Exchange Program
 (Seto. Aichi Prefecture, 2000 – present);
 Shigaraki Ceramic Cultural Park, Residency Program
 (Koka City, Shiga, 1990 – present);
 The International Workshop of Ceramic Art in Tokoname (IWCAT)
 (Shinkai-cho Tokoname, Aichi Prefecture, 2011);²⁰¹
 The Saison Foundation Artist-in-Residence (Tokyo, 1987 – present);
 Tokyo Wonder Site Aoyama Creator-in-Residence (Tokyo, 2006 – present);
 Yokohama Artist in Residence Program: Steep Slope Studio Internacional
 Residence Program (Yokohama, 2005 – present);
 Yokohama Artist in Residence Program:
 Yokohama-Incheon Artist in Residence program (Yokohama, 2009 –
 present);
 Youkobo ART SPACE (Tokyo, 1989 – present);
 3 Studio&Exhibition Space (Fukuoka, 1999 – 2011);²⁰²
 3331 Artist and Curator Residence (Chiyoda-ku, Tokyo, 2011).²⁰³

¹⁹⁹ No information found concerning current state, May 11, 2016. Date of last access online is used instead. (Accessed October 27, 2011)

²⁰⁰ No information found concerning current state, May 11, 2016. Date of last access online is used instead. (Accessed October 27, 2011)

²⁰¹ No information found concerning current state, May 11, 2016. Date of last access online is used instead. (Accessed October 27, 2011)

²⁰² No information found concerning current state, May 11, 2016. Date of last access online is used instead. (Accessed October 27, 2011)

Portugal

Res Artis

ARTerra-Residências Rurais Artísticas (Tondela, 2009 – present);
 Azores Combo Art Camp (Ponta Delgada, Açores, 2011);²⁰⁴
 Binaural – Associação Cultural (Lisboa, 2004 – present);
 Clube Português de Artes e Ideas (Lisboa, 1986 – present);
 Filming the Landscape. Organised by Corredor Cultural Association
 (Ponta Delgada, Açores, 2011);²⁰⁵
 No name yet! (Lisboa, 2011);²⁰⁶
 OBRAS Centre for Arts and Sciences (Évoramonte, 2004 – present);
 Projecto Núcleo do Desenvolvimento Cultural/Bienal
 (Vila Nova de Cerveira, 1978 – present).

Transartis

Art&Nature Artist-in-Residence (Évoramonte, 2011 – present);
 Binaural (São Pedro do Sul, 2004 – present);
 Edifício (Dança) (Lisboa, 2011);²⁰⁷
 OBRAS Centre for Arts and Sciences (Évoramonte, 2004 – present);
 Oficinas do Convento (Montemor-o-Novo, 1996 – present);
 Zé dos Bois (Lisboa, 1994 – present).

²⁰³ No information found concerning current state, May 11, 2016. Date of last access online is used instead. (Accessed October 27, 2011)

²⁰⁴ No information found concerning current state, May 11, 2016. Date of last access online is used instead. (Accessed October 27, 2011)

²⁰⁵ No information found concerning current state, May 11, 2016. Date of last access online is used instead. (Accessed October 27, 2011)

²⁰⁶ No information found concerning current state, May 11, 2016. Date of last access online is used instead. (Accessed October 27, 2011)

²⁰⁷ No information found concerning current state, May 11, 2016. Date of last access online is used instead. (Accessed October 27, 2011)

APPENDIX III – PRELIMINARY LIST OF ARTISTS-IN-RESIDENCE IN FINLAND, JAPAN AND PORTUGAL (1990 – 2010)

		Artists origin		
		PORTUGAL	FINLAND	JAPAN
Artists-in-residence	Portugal		EKEBOM, Terhi HARJU, Janne HOKKANEN, Mari KATAJAMÄKI, Anni LEPPÄLÄ, Pasi Markus LUUKKONEN, Kaisa MÄKELÄ, Pauliina MALKAMO, Liisa MALKAMO, Timo MAXIMUS, Bruno NAUHA, Tero NEKRASOVA, Julia SIPPOLA, Miira TURUNEN, Marko	HIGUCHI, Mami HASEGAWA, Mina ISHII, Haru MARUYAMA, Hiroshi MORITA, Satoshi NAITO, Sayuri SHIRASU, Jun TAKEMOTO, Hitoshi TORIMATSU, Tori UENISHI, Keiko UMEZAKI, Hiroshi YAMANOUCHI, Keiko
	Finland	BUNGA, Carlos CORREIA, Nuno COSTA, Rogério Nuno GALRITO, Lina FERREIRA, Alexandra FRADIQUE, Ana LANÇA, Carlos LEITE, Laura LIMA, José MARTINS, Alfredo da Rocha MOITA, Jorge PEREIRA, Alexandra PINHEIRO, Júlio ROGÉRIO, Ribeiro SOUSA, Diana SPOSATI, Camila VELHO, Gonçalo Leite		ARAI, Atsuko ASANO, Juri HAMADA, Fuki HASEGAWA, Yuki IMAMURA, Aya ISHIYAMA, Naoji ITOI, Jun KAGARI, Seiji KAORU, Tsunoda KAKIUCHI, Mariko KATO, Shoji KIDO, Miyuki KISAKA, Kojiro KOBAYASHI, Katsunori KONDO, Naoko KURITA, Masashiro KUBOTA, Hironari KURODA, Mineo MARUYAMA, Hiroshi MATSUZAWA, Yuko MITAMURA, Midori MORII, Motomi MURAMATSU, Narumi NAKAMURA, Junko NIREKI, Reiko

				SAKUTA, Tomiyuki SUGITA, Toru TADOKORO, Kuniko TANAKA, Emi TANAKA, Takashi YOSHIKO, Maruyama YOSHIDA, Kana
Japan	BESUGO, Pedro BOTELHO, Rita CARVALHO, João CÔRTE, Bruno CID DOS SANTOS, Bartolomeu DEJOSE, Magda DUARTE, António FARROMBA, José GUIMARÃES, José MACHADO, Graciela MAR, Kristina MOTA, Inês SILVA, Bela	IMMONEN, Arttu-Matti EKSTRÖM, Saara SUHONEN, Paola Ivana JOKISALO, Ulla KANTANEN, Sandra KOSKINEN, Juha LAHDENMÄKI, Nathalie MÄKIPÄÄ, Tea MATTILA, Jaakko NÄRHINEN, Tuula NIKRUS, Pekka NIKULA, Meri NUKARI, Heini PAIKKARI, Pekka RÄBINÄ, Pasi Olavi REINHARD, Aurora SAKKINEN, Riiko TUORI, Santeri WILENIUS, Annu		

APPENDIX IV - QUESTIONNAIRES

As a researcher of art, I ask myself how or whether artistic residencies help us to open doors to an international contemporary art world. Or is it a way to explore creative processes, or maybe a strategy of survival? What are the consequences of building up a long-term career through living as an artist-in-residence, when compared to a studio-based artist? Are the artists-in-residence engaging with working as nomads to develop their own creative processes, and to support themselves, without institutional funding? What factors are behind this recently increasing travel flow trend of the last 20 years? Is it a consequence of professional competition pressures?

According to related literature, concepts like travel, tourism, cosmopolitanism, nomadism, freedom, mobility, technology, creativity and identity displacement, translate the current awareness of changes that are taking place in the contemporary art world, as well as the rise of artistic residencies since the 90's. According to Ariane Berthoin Antal, Roberto Gómez de la Iglesia, and Miren Vives Almandoz (2011), these processes are not yet well understood, which led me into finding out, from the artists-in-residence point of view, if these theoretical concepts and conceptual frameworks are connected with the reality of the artists' daily life.

Then, how can this research contribute to the development and recognition of the artist-in-residence professional status? Or how can this research help policy makers acknowledge that the work of the artist is valuable and important for the local and global communities? How can artists visually communicate in different cultures?

One of the ways to help the artists-in-residence is to give them a voice through research. Through studies of institutions, we can analyse how travel pursued by artists-in-residence may become a tool for cultural and economic development. However, this option is not yet acknowledged by the government, neither by policy makers. As artists-in-residence, we possess skills, knowledge and experience that can be regarded as a positive and added value in the new host residence. By entering in a new atmosphere of artistic creation, the artist develops his/her understanding of the "new" culture to him/her, and can contribute to this culture in terms of sharing knowledge and ideas. For these reasons, I consider important to analyse what artists-in-residence do, how they work and also if changes occur in their creative processes, through being in the residence. These travel practices may help artists to develop new work and also networks, providing a better understanding of mutual communication to communities and society. It is important to help the artist-in-residence obtain recognition, understand what are their motives for travelling, and their creative processes. Do you agree?

In order to understand the raised questions, I would very much appreciate your answers to the following questions. I hope that my research will contribute to the analysis and maybe improvement of the working conditions, as well as to give voice to artists-in-residence.

Visited Countries	1. _____ When : _____ Length: _____
	2. _____ When : _____ Length: _____
	3. _____ When : _____ Length: _____
Contact Details	Name: _____
	Gender: _____
	Age: _____
	Nationality: _____
	Email/Phone: _____
	Website: _____

1. Where did you graduate? What was your main graduation field?
2. In what field do you mostly work? What is your main body of work? (sculpture, painting, drawing, video-art, printmaking, photography, dance, performance, design, other. Please specify).
3. What are the titles of your works? Give some examples and attach images in jpg file (email or post pictures - Specify if you agree to publish them in the Ph.D. final presentation/book).
4. Do you consider that family or gender may influence decision-making in your short and long-term artistic career in artistic residencies?
5. In your view, what has changed in being an artist-in-residence during the last 10 years?

6. What have been the most valuable benefits or advantages of holding an artistic residency for the development of your work/career?

7. What made you apply for this specific artistic residency? (Please choose Portugal, Finland, or Japan.)

8. Were you commissioned for this artistic residency?

9. Did the information on the artistic residency website match the reality?

10. In what kind of artistic residency do you feel more comfortable working?

- Nomadic? (solitary work/isolated)

- Collaborative? (among other artists and/or the local community)

- Interdisciplinary? (with different media)

11. Did you define a project before you applied for the artistic residency? Please specify.

12. What kind of impulses did you gain from the new environment for your work? Did you change ideas? Why?

13. Do you think that traveling has changed your work?

14. Have you returned to the same artistic residency for professional purposes? If yes, how many times and why (please give details)?

15. What do you think about the Grand Tour?

16. What is the first thing that comes to your mind about Finland, Japan, and/or Portugal when working in an artistic residency (choose the visited country)?

17. What is your opinion about the visual culture in Finland, Japan, or Portugal? (Choose the country that you visited.)

THANK YOU for your time and effort!