

1. FONTEVRAUD ABBAYE

(Member of l'Association des Centres Culturels de Rencontre - ACCR): AN ARTS RESEARCH CENTRE FOR ANIMATED FILM

Fontevraud Abbey, located in the Loire Valley in France, runs an artists' residency programme begun in 2006. The residency programme runs throughout the year and welcomes artists whose work is centred upon the creation and development of scenarios for animated films.

Each residency runs for a month and artists are provided with accommodation and studios that engender shared work opportunities and exchange.

Through its residency programme, Fontevraud Abbey has welcomed amongst others, Takahata Isao, Gianluigi Toccafondo, Phil Mulloy, Christian Volckman and Solweig von Kleist.

A particular emphasis at Fontevraud is the sharing of experience between artists and the broader public.

To this end, a yearlong programme of cultural gatherings and projects combining several fields of contemporary artistic endeavour is conducted. This programme includes visual arts, cinema, music and theatre.

<http://www.abbayedefontevraud.com/cmsmadesimple/index.php?page=residences-d-artistes#presentation>

HISTORY

Fontevraud Abbey was a celebrated monastic city in the 12th and 13th century. Following the French revolution it was transformed into a prison and remained so until the 1960s. From the 1980's onwards, significant restoration works have taken place and it is now a cultural centre open to a broad and diverse public with a research and public programme combining its complex history with contemporary life. Beyond being a classified heritage site, Fontevraud Abbey is a place where questioning and investigations into contemporary modes of how we 'live together' occur.

2. LA CHARTEUSE (ACCR member):
AN ARTS RESEARCH CENTRE FOR NEW DIRECTIONS IN PERFORMANCE
AND PERFORMANCE WRITING

La Chartreuse, located at Villeneuve Lez Avignons close to Avignon in the south of France, has a residency programme for writers, artistic directors, and choreographers developing new works. Artists from other disciplines (musicians, installation artists, filmmakers, architects, researchers...) are also welcome if they are part of a company's collective investigations.

Alongside individual artist residencies, la Chartreuse proposes a residency programme for collectives of artists who are working on concept development and writing, or undertaking experiments as part of a performance writing process.

Les Rencontres D'Eté programme, (Encounters in Summer), runs concurrently with the Avignon Festival. The results of la Chartreuse's ongoing arts laboratory inform this summer public programme of performances, dialogues, readings, and exhibitions held during the festival season.

www.chartreuse.org

<http://sondes.chartreuse.org>

HISTORY

The Val de Bénédiction Chartreuse (or Charterhouse) is located at Villeneuve Lez Avignons close to Avignon in the south of France. It is one of the forty-nine monasteries built by the Order between 1350 and 1400. At its peak in the 17th century, la Chartreuse housed 100 people. As it was the last residence of Pope Innocent VI, it was richly endowed, despite the life of privation led by the congregation. Such riches guaranteed the existence of la Chartreuse until the 18th century. In 1905, state-directed restoration work began and the buildings have progressively been brought back to a solid state ever since. In 1973, la Chartreuse became the headquarters of the International Research, Creation, and Animation Centre ('Centre International de Recherche, de Création et d'Animation: CIRCA').

In 1985 restructuring of the Centre took place and in 1990 the National Centre for Performance Writing, (Centre Nationale des Ecritures du Spectacle: CNES) was formed and directs la Chartreuse's arts research and cultural focus. The notion of writing for performance or 'auteur' is used in its widest sense at la Chartreuse. Site and building restoration programs are ongoing and sit side by side the cultural activities of the CNES.

3. NOIRLAC ABBEY (ACCR member)
AN ARTS RESEARCH CENTRE FOR MUSIC, VOCAL AND SONIC ARTS, AND
INSTALLATION ART.

Noirlac Abbey is located in the centre of France 40kms from Bourges. Noirlac Abbey's arts research programme is pluridisciplinary and incorporates music and sonic arts and installation art. It has a regular

programme of performances, multi media installations and presentations, films, concerts, festivals, workshop studios and conferences.

Noirlac Abbey seeks to firmly link itself with the local and surrounding community and has a varied and fulsome public programme. The many spaces at Noirlac Abbey offer a vast and rich array of acoustic possibility. Sonic arts and music are therefore central to its arts research programme.

Noirlac Abbey's residency programme is part of its core activity. It provides artists with the resources to investigate their proposals in all liberty, providing them with accommodation, materials and tools necessary for the elaboration and presentation of their work. Through the cross over of sound, literature and installation art, the Noirlac Abbey seeks to assist the emergence of new artistic forms.

Noirlac Abbey's artists' residency programme encourages research, production, contemporary works, and the bringing together of knowledge, know-how and shared experiences and understandings. At Noirlac Abbey, the site's heritage, history, architecture, and symbolism provide a framework in which musicians, sound artists, writers, installation artists, and researchers can live and create their work with participants and present it to audiences. Some of the research themes it is addressing are 'architecture and sonic arts', 'sonics, anthropology and the region', 'sonic ecologies'...

<http://www.abbayedenoirlac.fr/abbaye-noirlac-autres-le-projet-culturel-14-9.html>

HISTORY

Construction of the Noirlac Abbey began in 1150 by a small group of Cistercian monks. From the 16th century until the French Revolution the monks who resided there devoted themselves to the running of the monastic community and the spiritual life within it. In 1791, in the name of national property, the abbey was confiscated and for the greater part of the 19th century was a site for porcelain manufacturing. In 1909 the heritage buildings and site became the property of the Cher region in which it is located, and was the object of a remarkable restoration program that lasted from 1950 to 1980. The Noirlac Abbey is now authentically restored remaining true to its original plans.

4. CASA DAS CALDEIRAS – SAO PAULO, BRAZIL (ACCR Member) **A CONTEMPORARY ARTS RESEARCH ESTABLISHMENT FOCUSING ON** **CULTURAL CONTEXT**

Casa das Caldeiras is situated in the Agua Branca district within the Western zone of the city of Sao Paulo, not far from the historical centre.

From its original function as a huge Power Generator, Casa das Caldeiras is now a cultural centre generating contemporary art projects that link art and society.

It's a place that fuses artistic dynamics, social and cultural actions; an engine room for artists, researchers, civil society, public and private institutions who are producing new perspectives for performing arts and cultural development in Brazil.

Casa das Caldeiras has a contemporary arts research and cultural exchange residency program for site responsive, socially engaged and culturally inclusive arts research combined with workshops, meetings, forums of cultural discussions, exhibitions, presentations, performances and processes exploring the unique aspects offered by the site and its location. All arts research at Casa das Caldeiras focuses on cultural context and embraces the themes of Art, Territory, and Heritage

HISTORY

Built in the 1920's it is a revitalised industrial site - a power station that generated energy for the entire Matarazzo Industrial Complex.

<http://www.casadascaldeiras.com.br>

5. AMBRONAY ABBEY

ARTS RESEARCH CENTRE FOR 'MUSIC AND THE SACRED'

Ambronay Research offers multi-disciplinary meetings between intellectuals and performing artists around its theme of 'music and the sacred'. It is underpinned by a research committee that brings together researchers from various disciplines within the human sciences, united by their interest in music. Bruno Gelas (linguist), Marianne Massin (philosopher), Sylvie Pébrier (musicologist), Aline Tauzin (anthropologist) and Sophie Wahnich (historian). The Ambronay Abbey houses the European Baroque Academy, an annual and renowned Festival of Early Music, and is a founding member of the Early Music Network.

Artist residencies are also part of its programme and centre upon 3 forms of residency: a young artists in residence for ensembles who have participated in the Academy, long-term residences with commissioned artists, and artists in residence developing new works based on the themes emanating from the site of the Abbey its buildings, and/or 'the sacred'.

Ambronay Abbey welcomes confirmed Australian artists investigating 'music and the sacred' and has residency space available in the second half of 2011.

<http://www.ambronay.org/en/Musique-baroque/Ambronay-Abbey/r47.html>

HISTORY

Founded under the reign of Charlemagne at the beginning of the ninth century Ambronay Abbey was attached to Benedictine rule. During the 11th century, by papal privilege, it enjoyed total sovereignty, responsible only to Rome. The Abbey held sway over a large territory comprising 44 parishes, 21 priories and 9 deaneries. At the height of the French Revolution, the abbey was transformed into a Temple to Reason, only regaining its function as a parish church at the end of the Revolution whilst the buildings abutting the abbey were allocated a series of new roles, part of them becoming a prison for around 60 counter-revolutionaries until 1798. They were then sold off to various private owners. Over the course of time, as events and personalities dictated, they were pressed into service in a variety of roles; housing, barns, a hospice, school, garrison, social housing. In 1839, the commune's charity office was set up there, in 1921 the building was used as a dairy, and in 1944 it was an air force regiment which set up temporary home in the South Wing. During the 1960s, alongside an increasing interest in heritage conservation, the early music movement was born. In 1980, the Association Art et Musique created the Ambronay Festival to promote and then produce concerts of baroque and early music. Today, housed within the Abbey, the Ambronay Cultural Centre (CCR) sits at cross road of heritage conservation and artistic creation.

6. Centro Mexicano para la Música y Artes Sonoras (CMMAS)

AN ARTS RESEARCH CENTRE FOR NEW MUSIC AND SOUND ARTS

Created in September 2006, the CMMAS is an avant-garde centre for music and technology unique in Latin-America.

Through its programme of artistic residencies, CMMAS offers space, resources, infrastructure and staff to carry out creative, experimenting, research, multidiscipline and non-conventional projects in a comprehensive way. Accommodation is by arrangement with associated partners and is located in Morelia within walking distance of the CMMAS.

CMMAS works in close collaboration with *Conservatorio de Música de Las Rosas* in Morelia, *Musica e Escena*, and the festival *Visiones Sonoras*. It offers the necessary infrastructure and personnel needed to carry out activities to

encourage professional training, research, creativity, production and promotion of music and arts that include sound as a prime element. CMMAS is constituted by a group of internationally renowned specialists and is supported by its Academic Committee. This board unites outstanding national and international personalities in the field of new technology for music composition.

Collectives of artists across artforms can apply for a residency if music or sound art composition has a central role to play in the investigation.

http://www.cmmas.org/cmmas_instalaciones.php?lan=en&secc=fotos_video

HISTORY

The CMMAS is located in the historic centre of Morelia and is located in one of over 200 heritage listed buildings. Built in the 16th century, the historic centre of Morelia became a UNESCO World Heritage listed site in 1991. During the colonial period a number of religious orders established themselves in the city, allowing it to take an important place in the history of art and culture in Mexico. The Conservatorio de Música de la Rosas of Morelia was the first music conservatory in the Americas. Morelia is an outstanding example of urban planning which combines the ideas of the Spanish Renaissance with the Mesoamerican experience. Well-adapted to the slopes of the hill site, its streets still follow the original layout. Morelia's historic buildings, all in the region's characteristic pink stone, reflect the town's architectural history, revealing a masterly blend of the medieval spirit with Renaissance, Baroque and neoclassical elements. Morelia was the birthplace of several important personalities of independent Mexico and has played a major role in the country's history.