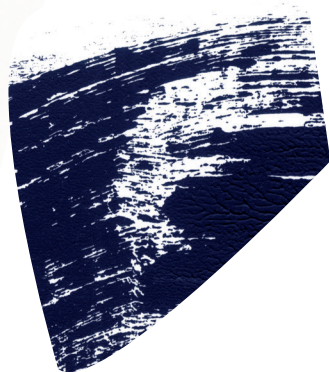




Opportunities for Irish Artists in France



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DR LISA FITZGERALD,
ASSOCIATE MEMBER,
CRBC RENNES (EA 4451)



Why this Brochure ?

Lisa FitzGerald is an associate member of CRBC Rennes (EA 4451). This brochure has been commissioned by GIS E.I.R.E (Groupement d'intérêt scientifique : Études Irlandaises: Réseaux et Enjeux) with the aim of highlighting and encouraging increased interaction and cooperation between Irish artists and the French institutions that provide artistic, financial and social support by way of residencies. This overall aim has been broken down into three components: first, an overview of the background and context from which this relationship has emerged, second, interviews with practitioners that have taken advantage of the opportunities and cultural encounters that are on offer and finally, suggestions on how emerging Irish artists can harness the expertise of both French and Irish policy-makers and cultural institutions. This intercultural dialogue will, in turn, foster and open up new associations between the practitioner and the organizational policies and practices that allow Irish artists to develop and experience wider cultural diversity. Increased mobility is an integral part of the development of young and emerging artists and there are opportunities that can promote increased interaction and cultural exchange which is beneficial to both artists and cultural institutions. The targeted mission of the report is to focus on emerging artists that may not be aware of the steps and competency required to avail of the opportunities that are available to them in France.

List of acronyms and abbreviations

FRAC	Fonds Régional d'Art Contemporain (Regional Contemporary Art Funds)
CCI	Centre Culturel Irlandais (Irish Cultural Centre)
CNAP	Centre National des Arts Plastiques
ACCR	Association des Centres Culturels de Rencontre
ENDA	École Nationale d'Art
FoméA	Forum Mondial des Économies de l'Art (World Art Economics Forum)
FIAC	Foire Internationale d'Art Contemporain (International Contemporary Art Fair)

Residencies

For the most part, residencies are the primary vehicle for Irish artists to develop their work for a period of time in France. Residencies allow artists to focus entirely on their practice in a supporting and enriching environment. They are most often short-term and based in residential centres or accommodation associated with the institution providing the residency. The artist-in-residence generally avails of studio space and quite often will give a talk or some form of presentation to the public in exchange for the opportunity to develop their practice. Applying for residencies is a highly competitive process and emerging artists will have to compete with applications from well-established and mature artists so preparation is a key factor in the success-rate. It is in this context that the Ministry of Culture and Communication has specified the framework to be adopted. In a Circular of 8 June 2016, relating to the support of artists and artistic teams in residence. Four types of residencies to be favoured are listed :

- The creation, research or experimentation residency must provide artists with “the technical and financial conditions to conceive, write, produce a stage or complete a new work or to prepare and conduct an original work and involve the public.”¹
- The “springboard” residency allows young creators to benefit from professional and administrative support aimed at propelling their careers.
- The “artist in territory” residency aims to put the population and the different actors of a territory in contact with the work of an artist.
- The associated artist residency allows one artist to settle permanently and become involved in a cultural establishment “committed to providing the necessary means for production, dissemination and actions of artistic education and cultural democratization towards the public.”

These delineations illustrate the importance of residencies in supporting the career of the artist and the ongoing connections that are created between cultural establishments and artists when those links are maintained.

1.

*Ministère de la Culture
et de la Communication*

« Circulaire du 8 juin 2016
relative au soutien d'artistes
et d'équipes artistiques
dans le cadre de résidences »



Overview of Existing Policies for the Promotion of Irish Art in France

There has been a rich historical relationship between Irish artists and French institutions, quite often within the framework of residencies. However, the artists have to negotiate between being an individual practitioner and what is seen as quite often, a representative of a particular cultural background. One of the advantages of international residencies is mutual enrichment through the experience of a new environment and language, but it can also prove a challenging one where expectations can become in many instances conflated with cultural assumptions. An example of one of the earliest endeavours to showcase Irish visual artists (from the newly formed Free State) in France came in January 1922 in Paris, a venture that was described recently by Billy Shortall in the *Sunday Times* as “designed to show off our qualities to the world and, more practically, to win international recognition for the new Irish state”². This connection between the arts and international representation continued into the latter half of the twentieth century, featuring most prominently in the “Imaginaire Irlandais” festival which took place across France in 1996 and included full coverage in *Le Monde*³. The event was a starting point for an increased understanding of Irishness and Irish culture in France.

In terms of residencies, there has been successful collaborations between French and Irish institutions that have shown the potential that such relationships can offer. So, for example, Rua Red South Dublin Arts Centre successfully secured funding through this funding gateway for a three-year EUCIDA project (European Connections in Digital Art), in which they partnered with Espace Multimédia Gantner in France (Territoire de Belfort) and Luznavas Muizas in Latvia. That project which was completed in December 2019 looked at how we can make digital arts more accessible to a broader, non-arts audience. It featured a dedicated online platform which operated as a hub that included (amongst other things) participant calls for funding for mobility visits and residencies.

Context and background

2.

Billy Shortall,
‘Toast to Irish Diplomacy’,
Sunday Times, 15 July 2018: 14.

3.

The event and its repercussions for the relationship between Ireland and France is discussed at length in Alexandra Slaby, « Les Festivals, Miroirs et Vitrites de l'Identité Culturelle Irlandaise », *Territoires Contemporains*, Centre Georges Chevrier (CGC), Université de Bourgogne, 2012. (<https://halshs.archives-ouvertes.fr/halshs-01395391>).

Existing practices for the promotion of Irish art in France

The following section will look at the residencies, galleries and events of interest that promote historical connections between the two countries. In reviewing the main cultural centres promoting the work of contemporary Irish artists in Paris and throughout France, and examining the potential for artists and recommendations for the future, the intention is to give a glimpse at the opportunities available to Irish artists.

French residency programmes

There are many artists' residencies across France that can be accessed and applied for online. While there are institutions that have ties to Ireland specifically (such as the Centre Culturel Irlandais in Paris), there are also many residencies throughout the regions with the Frac institutions, Beaux-Arts Schools and universities that actively seek to host international artists. Below is a selection of institutions that host artists.

Centre Culturel Irlandais (CCI)

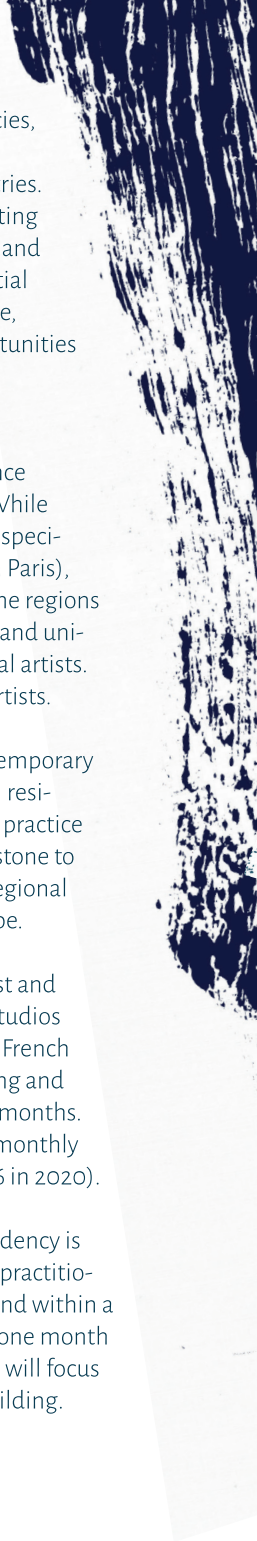
The CCI is the most important centre for contemporary Irish artists in France with some forty artists in residence each year. These residencies enrich the practice of Irish artists and can prove to be a stepping stone to developing further relationships with other regional centres outside of Paris and throughout Europe.

Cité Internationale des Arts

This residency programme is one of the largest and hosts over 1,000 artists annually in over 300 studios across Paris. The residencies are open to both French and foreign artists in Visual Arts, Music, Writing and Performing Art and range from two to twelve months. There is an application fee (€32 in 2020) and monthly charges for living expenses (from €581 to €886 in 2020).

ACCR Odysée Artist-in-Residence Programme

Supported by the Ministry of Culture, this residency is aimed at non-French artists, researchers, and practitioners who want to develop projects based on and within a French cultural centre. A grant is awarded for one month usually (but that is sometimes extended) and will focus on a residency at an historic monument or building.



Other potential residencies (that will accept applications in English) include :

Regional Frac residencies (there are 23 different Frac institutions each offering a distinctive regional perspective. The institutions are listed at the end of the report).

Pépinères Européennes de Création, Paris (specifically targets emerging artists).

The Camargo Foundation Residency, Cassis.

International Centre of Art and Landscape, Vassivière Island.

The GMEA-Albi-Tarn National Centre for Musical Creation and Le Lait Art Centre, Tarn International Laboratory, Albi.

IMéRA, Institute for Advanced Study of Aix-Marseille University.

La Box Residencies, École nationale supérieure d'art (National School of Art/ENSA), Bourges.

Emerging Graduate school programmes for the Arts in French universities (e.g. Grad School CAPS | Creative Approaches to Public Space at the Université Rennes 2).

Further residencies can be found on the CIPAC (Federation of Contemporary Art Professionals) website (<http://www.cipac.net>) and the Arts en Residence – Réseau National website (<https://www.artsenresidence.fr>), both in French. There is also a practical guide published by the CNAP in 2016, called *223 Résidences en France*, with extensive coverage of the residencies available nationwide for French and international artists. The guide is online (in both French and English) and is a part of the CNAP collection of guides to contemporary art (*Guides de l'Art Contemporain*).

Irish funding institutions

Funding for Irish artists is generally distributed through the two largest cultural agencies outlined below. Again, these calls are highly competitive and it would be advantageous to have made some form of connection to the French institution you would like to facilitate the exchange before applying for the application.

Culture Ireland

The funding agency in Ireland tasked with the distribution of government funding for professional artists to travel abroad is Culture Ireland. Funding applications are submitted three times a year and are designed to assist artists and arts groups in their travel, transport and accommodation outside of Ireland. It is important to note that Culture Ireland is geared towards all disciplines within the arts and not just the visual arts. Also, opportunities such as residencies or training schemes are not eligible for support. Applications are assessed using external specialists which, in the case of France, is the Irish Embassy in Paris where local

knowledge and cognisance of the potential impact of the event will have an impact both regionally and nationally. A significant factor in the success of a project is what Culture Ireland deems artistic quality. That is defined as "work that is ambitious, excellent and original, connects to audiences and has been presented nationally to critical acclaim" (<https://www.cultureireland.ie>). Please note that feedback will be given when requested but proposals cannot be resubmitted unless significant changes are made.

The Arts Council */ An Chomhairle Ealaíon*

This is Ireland's main government agency for the distribution of arts funding. The Arts Council also hosts the European Culture Contact Point Ireland which provides information, advice and technical assistance for anyone in Ireland interested in applying for EU funding for cultural projects. The Creative Europe Programme has



a budget of €454.8 million for the period 2014 to 2020 and includes various strands such as European Cooperation Projects, European Networks, European Platforms, and Literary Translation Projects.

Culture Action Europe

Creative Europe (CREA)

I-Portunus (supports short-term mobility of artists and culture professionals).

EU funding
institutions

IFACCA (International Federation of Arts,
councils & Culture Agencies).

IAA (International Association of Art).

IFPC (International Fund for the Promotion of Culture).

International
funding
institutions



Funding in Practice

Moira Tierney is an Irish filmmaker and co-founder of the SOLUS film collective.

You have a long relationship with Paris studying at École Nationale Supérieure d'Arts de Paris-Cergy (ENSAPC) and holding various residencies in Paris. Do you see working in France as potentially beneficial and enriching for your work and, if so, how?

Yes, absolutely. I spent five years at ENSAPC which was well worth it — ENSAPC was a relatively experimental school at the time

(i.e.: students weren't shoe-horned into academic or medium-related categories) and we were free to develop our practice in any direction we saw fit. The access to studio space (shared onsite) and equipment allowed us to test out our ideas, which were also challenged by our fellow students and the teaching staff, all of whom I found very supportive. Being an EU citizen, I was also eligible for rent allowance and free medical care (once I jumped through the hoop of getting my *carte de séjour*), which made a huge difference financially.

Can you talk about how your residencies came about and what advantages there are to being in France for extended periods of time?

I've carried out residencies in Paris, Marseille and Toulouse, all of

which came about in different ways. I met one of the members of L'Entreprise Culturelle (a legalized squat in Paris, run by a collective of artists) through mutual friends in another artists' collective; he encouraged me to apply for their residency programme, which offered a month's free room and board in

central Paris, in a very supportive setting. In Marseille, I participated in a residency programme run by a local film collective, the Polygone Etoile, which also offered free room and board, with support and screenings provided by the collective. In Toulouse, I was invited by Essais Videos, a local art-video distribution company, to carry out a residency in the Bellefontaine neighbourhood, whose Community Arts Centre provided the base for my activities, which included screenings and workshops with local children.

I was granted a three-month residency at the Centre Culturel Irlandais in Paris, which I'd encourage every Irish artist to apply for; it comes with a stipend which makes a huge difference when trying to make these opportunities a reality. These residencies allowed me to maintain my connections in France, which have been very fruitful over the years: my films are distributed and screened regularly by the Collectif Jeune Cinema (CJC); I've maintained my membership in a collective film lab in Paris, Labominable and, through my work translating academic texts and subtitles for video distribution company Re-Voir (also based in Paris),

I've another very supportive connection there whenever I need technical support with my own work. I was also recently invited back to ENSAPC for a days teaching (ie: presentation of my work), which has led to a collaboration with two students on an upcoming screening of DOWN CLAIBORNE with the CJC in Paris. I've found some of the more "high profile" residency programmes to be problematic in practice, so I'd recommend doing serious research before applying, taking into consideration potential expenses (are the residents expected to pay rent?) and the resources on offer (living space, workspace, support, security, etc). In terms of funding, the Irish Arts Council can sometimes provide a contribution to expenses via their Travel and Training grants, which are modest but can make a big difference when operating on a tight budget.

What is your relationship with Culture Ireland and how does it support Irish visual artists ?

Culture Ireland has been supportive of my work; they've funded a number

of international screenings of my own work and of our Dublin-based SOLUS Collective. They cover travel costs for Irish artists showing their work abroad, which doesn't necessarily mean per diems, so the artist still needs to come up with some of the cost themselves.

Has any of your work been shown at other regional centres in France (such as the Frac centres) ?

I haven't screened in any of the Fracs, but I've done screenings of my own work

and of SOLUS Collective programmes in Marseille with the Polygone Etoile Cinema collective and Toulouse, where I was commissioned to do a Super 8mm workshop with children in the suburbs, as well as screenings at museums and art galleries in the city centre. I also screened DOWN CLAIBORNE at a grassroots arts centre in the Ardèche in November 2019, at the invitation of the director, who is another fellow graduate of ENSAPC. ●

Patrick McCarthy is a landscape artist based in Grimaud, France.



Since moving to France, his work increasingly reflects his new environment as well as his upbringing in the West of Ireland.

Can you talk a little about painting as a medium?

I am a landscape painter in that I paint the landscape to imbue recollections, childhood images, a certain surrealism and to be a theatre stage for vaguely but deeply felt feelings that seemed impossible to put into words. All of these are syntheses of a lifelong sense of the profundity of being that makes me strive in my painting to recapture the sense of childhood amazement which is that of newfound significance.

You're a landscape painter, from what sources do you draw your inspiration?

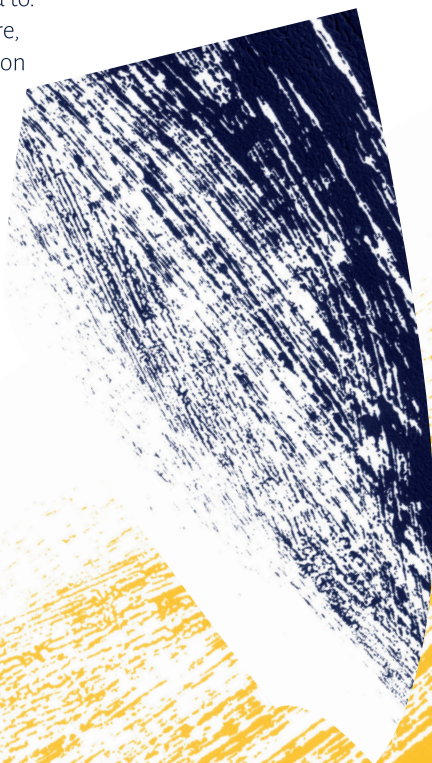
My paintings contain most often hidden references to music, writing, and the influence of other artists, past or present. It is impossible for me to put all of this into words; that's why I paint. The angle of a tree, the direction of the figure, the colour of a distant building must transmit or capture a certain hidden emotion and indeed even be filled with a nostalgia.

**Has the material that
you use changed since
moving to France?**

Coming to France was like entering a brightly-lit banquet hall or a night-lit garden where people are dancing in vivid light and shadow. I was coming from what can be described as a smaller room, my home in Ireland: from where I bought with me mostly shades of twilight, mossy, grey, lit by a silver light. That was not a lesser feeling: Ireland made me what I am and where I turn to for direction.

**Do you see working
in France as potentially
beneficial and enriching
for Irish artists and,
if so, how?**

There is in France such a magnificent culture in language, people, music, art that in the beginning filled me with excitement and astonishment. there is no Debussy, nor Lautrec, not Monet where I come from, not that I was exposed to. Culture was happening elsewhere and everywhere, and it seemed artists owed much of that inspiration to France. And there is the light; the magnificent, all-embracing light of the South. In my first year in France, I adopted a quasi-impressionistic style. It took me a long time to change the palette I had grown used to in Ireland and replace it with a newfound vivid one that I have incorporated now. The synthesis of both allows me to reimagine the old feelings from Ireland once more but in a new way.



**How do you go
about painting?**

I paint many outdoor water
watercolours, done at speed,
wherever I happen to be. In this

way I soak up ambience and enlarge my perception.
Back in the studio a finished painting is usually
the child of many preliminary developments.

**How did you
begin your career
as a painter?**

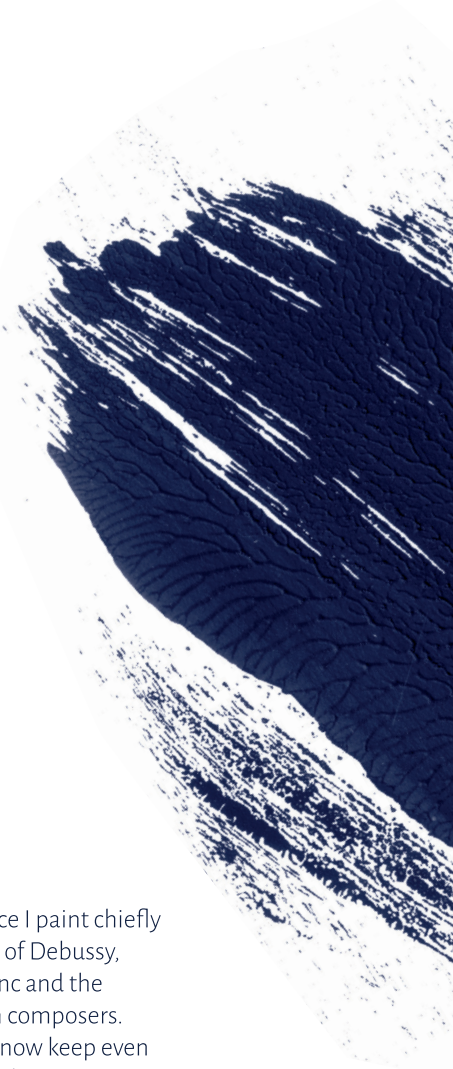
My painting literally started
when I was a young boy,
perhaps 11 years old.

My father had bought me to visit a ruined building,
a former Manor House in the country – echoes
of *Le Grand Meaulnes*! There we saw a man in
tweeds painting pictures on the walls, he may
have been shell-shocked for all I know; it was
after the war. What I do remember is that he
listened as he painted to what I am certain were
Beethoven quartets, played on a wind-up gra-
mophone. My father, a factory worker, remarked
to him that he had a great life. By saying this
he unknowingly set me on the same path.

**Is it possible to identify
a unique quality to art
produced in and Irish/
French context?**

Here in France I paint chiefly
to the music of Debussy,
Ravel, Poulenc and the
other French composers.

I then take on on a French identity which I now keep even
when I return to Ireland. I often think that I have striven
all my life to paint one picture only. Every picture that
I have ever painted leads to this elusive one. The aim
would almost be a visual counterpoint to Debussy's *Pelléas
et Mélisande* capturing the melancholy that is in the Irish
landscape with the voluptuousness that is of France.
It would incorporate a certain *mal du pays*, a homesickness
that is now for both countries. Circuitous paths have led
me from Ireland to France; as a painter, I now am of both. ●



«I often think that
I have striven all my life
to paint one picture only.
Every picture that
I have ever painted
leads to this
elusive
one.»



Marie Mianowski is a faculty member at the University of Grenoble-Alpes (UGA).

*She is involved with
the Performance Lab,
an interdisciplinary centre
for the exploration of
practice-led research.*

The aim of the lab, as stated on the website is to seek “collaborations that will be put into place with non-profit and cultural partners in the professional art world both nationally and internationally will allow us to build cutting edge artworks, new tools and methods, as well as innovative documentation that can be integrated into the fields of performance and social sciences” (<https://performance.univ-grenoble-alpes.fr>).

Can you tell me a little about the Performance Lab and the potential for residencies for Irish artists?

Conceived as an international platform, the Performance Lab brings together a community of researchers who are exploring contemporary issues that link embodiment, society and technology. The ambition of the project is to renew the ways in which research is conceived and practiced at the University Grenoble Alpes by developing new methods inspired by Anglo-Saxon notions of Performance as Research (PAR), research creation, practice-led and based research. The aim of the Performance Lab is to conduct state-of-the-art research in the fields of performance, digital documentation, performance literacy tools and immaterial and material



forms of heritage. The collaborations that will be put into place with non-profit and cultural partners in the professional art world both nationally and internationally will allow us to build cutting-edge artworks, new tools and methods, as well as innovative documentation that can be integrated into the fields of performance and social sciences. Its research strands are: performance observatory as research, digital dramaturgies, gestures and frequencies, choreographic cartographies.

Podcasts can be found here:

<https://performance.univ-grenoble-alpes.fr/publications-podcasts/podcasts/>

There are also publications available at:

<https://performance.univ-grenoble-alpes.fr/publications-podcasts/publications/>



One of the aims of the Performance Lab is that “collaborations that will be put into place with non-profit and cultural partners in the professional art world both nationally and internationally.”

**Are any of those collaborations with Irish artist and institutions?
Is the Lab open to residencies from individual artists?**

There are a few possibilities of residences at the Performance Lab. See for example British artist Rachel Gomme:

<https://performance.univ-grenoble-alpes.fr/news/all-the-news/geo-gestures-research-laboratory-arrival-of-rachel-gomme-828839.htm?RH=1569846328640>

The Performance Lab works with various partners in the region which offer residencies to international artists and therefore potentially Irish artists:

- École Supérieure d'Art et Design (Grenoble and Valence) (<http://www.esad-gv.fr/fr/>).
- Le Magasin des Horizons (Grenoble) (<http://www.magasin-cnac.org/>).
- Le Centre Chorégraphique National de Grenoble (<https://www.ccn2.fr/>).
- Le Pacifique: Centre de Développement Chorégraphique National (<http://lepacifique-grenoble.com/>).
- Frac Rhone-Alpes (http://i-ac.eu/fr/expositions/24_in-situ/1983/18o_FRAC-RHONE-ALPES) ●

Anne Goarzin is Professor of Irish Literature and Culture at the University of Rennes 2 and head of the research network GIS EIRE.

She is also involved in the CAPS Graduate School Project.

What advice do you have for emerging Irish artists that would like to spend time in France?

I would advise Irish artists to keep in mind residencies in Art Schools (*Résidence en École d'art*) as well as at French universities, and to consider opportunities outside of Paris. With the TGV bullet train, Paris is never far! At regional level, a dozen of art schools offer residency programmes (Dijon, Limoges, Besançon, La Roche-Sur-Yon, Saint-Etienne...).

SOURCE:

<https://www.interieur.gouv.fr>



Can you tell me a little about your own region of Brittany and the opportunities and connections there might be with Irish artists?

Brittany is a very dynamic region for the arts and there are numerous artists' collectives and non-profit organizations as well as festivals all year round. In Rennes (which

is twinned with the city of Cork), the most famous ones are Transmusicales, Mythos, Les Tombées de la Nuit or Electroni(K). Many art centers offer international residencies in various urban or more rural environments, to name a few : Centre d'art Contemporain Passerelle in Brest; "Les résidences-ateliers de Pont-Aven," the small picturesque town where Roderic O'Connor befriended Paul Gauguin and Emile Bernard back in the late 1880s.



La Criée -Centre d'art contemporain in Rennes specializes in European cross-curating and hosted the beautiful 'At The Gates' exhibition in July 2019 where works by the Artists' Collective to Repeal the 8th were shown : Jesse Jones, Alice Maher and Rachel Fallon attended the launch. In Rennes too, Bon Accueil is an art center with a focus on sound art and it regularly shows works by international artists, and 40mcube creates works intended to take place in the public space. It is connected to the HugHub in Liffre, which is a sculpture park. There are also opportunities at the Domaine de Kerguéhennec

Centre d'art Contemporain Centre Culturel De Rencontre, or in smaller cities and towns all around Brittany like Saint-Brieuc or Morlaix on the Northern Coast, Pont-Scorff in Central Brittany, and Audierne on the Western Coast.

The city of Lorient is twinned with Galway and this could be an opportunity in the context of Galway City of Culture. The city of Nantes nearby also has residencies at "Les Fabriques, laboratoire(s) artistique(s)" or Galerie Paradise.

Are there opportunities within your own university of Rennes to support international artists such as those who are considering coming from Ireland?

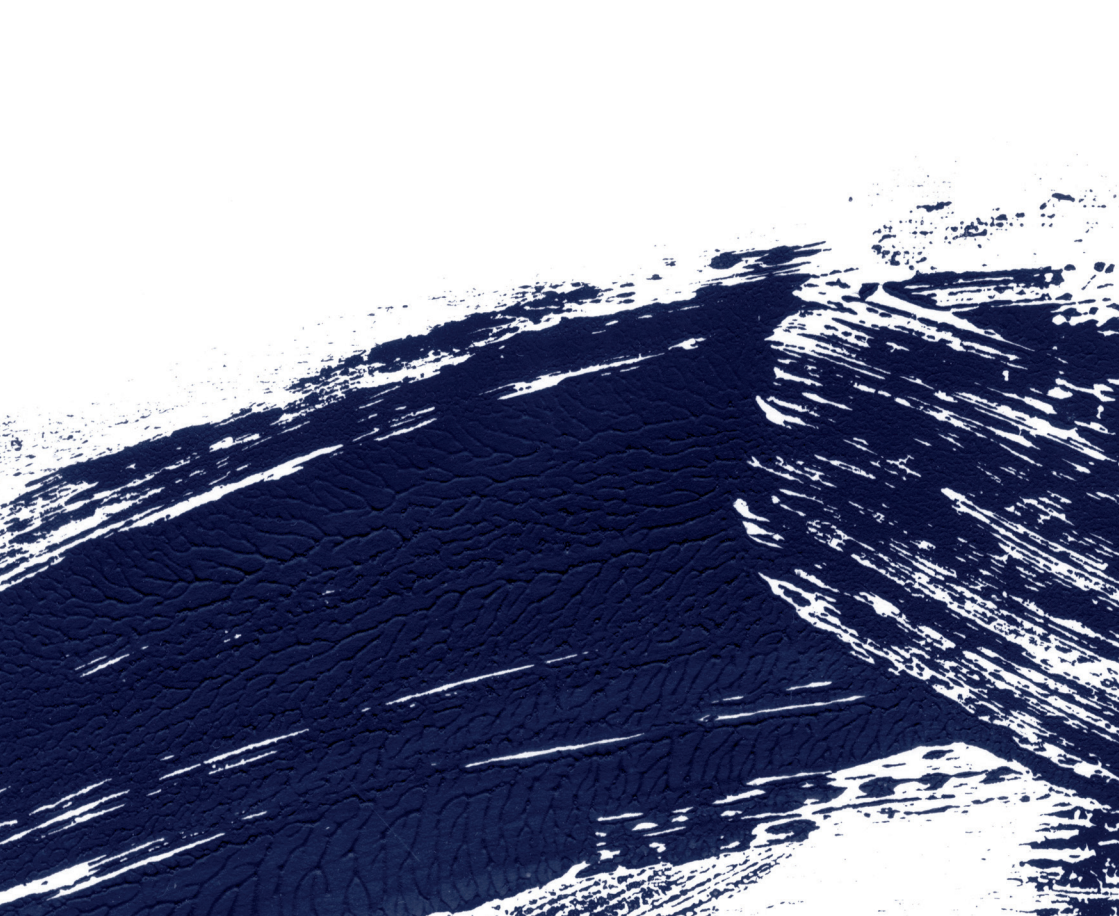
From my standpoint as an academic, I would also like to stress that new

Graduate school programmes are being launched in French Universities. The graduate school CAPS which is due to open in 2022 at the University of Rennes will be an incubator for CREATIVE APPROACHES TO PUBLIC SPACE (CAPS). It will ground its research objects in civil society, bringing together local and international actors in order to train students for tomorrow's professions and it will emphasise active engagement to all aspects of public space. In giving artistic processes a central place in research, it will offer new teaching forms, which will make the student an actor in his or her training and in the society in which he or she is part of. It will also be a site for experimentation, through international and local partnerships, for inspiring new encounters with various publics from within the university and outside of it. The Graduate school will be a place for innovative pedagogical forms and it will generate original productions. We will also be able to provide French courses to help residents settle in. While we do have several Irish partner universities, we are willing to activate collaborations with individual artists and with our institutional partners at EESAB (European school of arts in Brittany) and ENSAB (School of architecture in Brittany), so I would encourage them to get in touch in the future and contact project supervisor Dr. Marion Hohlfeldt. ●

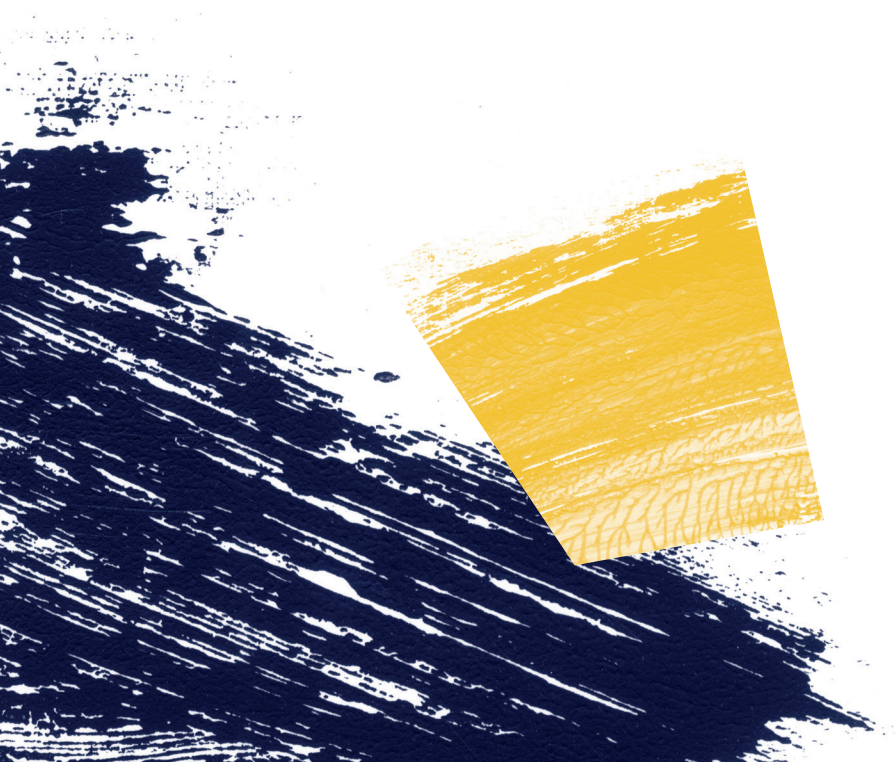


Suggestions

There is evidence to suggest that the practice of collaboration and crossover between the arts, sciences, and humanities (as well as the notion of art as research) will remain a fruitful one in the coming years. The IMÉRA residency mentioned earlier is one such example. Recent funding calls from the Irish Research Council have also illustrated the desire to incorporate practice-based researchers, artists, and groups into what was once purely academic funding streams. To add to this, EU-wide funding has sought to incorporate proposals that pool resources and develop funding models that amalgamate conventional research with practice-led and activist dimensions such as those that can be instigated by artists and cultural professionals working on such pressing issues fields such as climate action, environmental and action-led community practices and projects that deliver clear social impacts and the developmental goals of funding institutions.



There is a clear consequence emerging from the post-Brexit relationship between Ireland and France. Not only will that relationship build on how contemporary Irish art values traditional ideas of Irishness, but also how those values can be redefined through our consideration of the future. That dynamic can be delivered through realistic and well-defined projects and residencies that are based on a concrete agenda of training-through-research. The role of residencies in the development of the practice of Irish artists, delivered alongside governmental and academic institutions promoting Irish cultural and historical studies such as SOFEIR-Société Française d'Etudes Irlandaises and the AFIS-Association for Franco-Irish Studies as well as EFACIS (The European Federation of associations and centres of Irish Studies, through "The Irish Itinerary"), will boost the current state of the Irish visual arts in France and offer opportunities to enhance and strengthen the careers of those practitioners working within the system.





Suggested institutions and Helpful Websites

Key French Institutions

Frac regional art centres and their locations

- Frac Alsace (Sélestat, Grand Est)
- Frac Auvergne (Clermont-Ferrand, Auvergne-Rhône-Alpes)
- Frac Bourgogne (Dijon, Bourgogne-France-Comté)
- Frac Bretagne (Rennes, Bretagne)
- Frac Centre - Val de Loire (Orléans, Centre-Val de Loire)
- Frac Champagne-Ardenne (Reims, Grand Est)
- Frac Corse (Corte, Corse)
- Frac Franche-Comté (Besançon, Bourgogne-France-Comté)
- Frac Grand-Large-Hauts-de-France (Dunkirk, Hauts-de-France)
- Frac Île-de-France (Paris, Île-de-France)
- Frac Artothèque du Limousin (Limoges, Nouvelle-Aquitaine)
- Frac Lorraine – 49 Nord 6 Est (Metz, Grand Est)
- Frac Normandie Caen (Caen, Normandy)
- Frac Normandie Rouen (Sotteville-lès-Rouen, Normandy)
- Frac Aquitaine (Bordeaux, Nouvelle-Aquitaine)
- Frac Occitanie Montpellier (Montpellier, Occitanie)
- Frac Occitanie Toulouse – Les Abattoirs, Musée (Toulouse, Occitanie)
- Frac des Pays de la Loire (Carquefou, Pays de la Loire)
- Frac Picardie (Amiens, Hauts-de-France)
- Frac Poitou-Charentes (Angoulême, Nouvelle-Aquitaine)
- Frac Provence-Alpes-Côte d'Azur (Marseille, Provence-Alpes-Côte d'Azur)
- Frac Réunion (Saint-Leu, Reunion Island)
- Institut d'Art Contemporain (Villeurbanne, Rhône Alpes)

Useful websites

For finding international residences

Centre National des arts plastiques:

<http://www.cnap.fr/>

<http://www.cnap.fr/navigation/soutien-anbspplanbspcreation/artistes/soutien-aux-artistes>

Res Artis: Worldwide Network of Arts Residencies

<https://resartis.org/>

DutchCulture|TransArtists :

<http://transartists.org>

Atlasmuseum : public art in France with maps and references:

<http://www.publicartmuseum.net/wiki/Accueil>

For Irish institutions

VAI - The Representative Body for Visual Arts in Ireland and main contact site for jobs and opportunities:

<https://visualartists.ie>

Arts Council of Ireland:

<http://www.artscouncil.ie/home/>

Arts Council of Northern Ireland:

<http://www.artscouncil-ni.org>

Culture Ireland:

<https://www.cultureireland.ie>

Brochure

"223 Résidences d'arts visuels en France/223 Visual Arts Residencies in France", Guides in Contemporary Art Series, CNAP, 2016.

AVAILABLE: <https://www.cnap.fr/223-residences-darts-visuels-en-france>

"Policy Handbook on Artists' Residencies", 2015, conclusions of the Open Method of Coordination (OMC) Working Group of EU Member States experts on artists' residencies, European Commission.

AVAILABLE: https://ec.europa.eu/assets/eac/culture/policy/cultural-creative-industries/documents/artists-residencies_en.pdf

"Circulaire du 8 juin 2016 relative au soutien d'artistes et d'équipes artistiques dans le cadre de résidences », Ministère de la Culture et de la Communication/Ministry for Culture and Communication,

AVAILABLE: http://circulaire.legifrance.gouv.fr/pdf/2016/06/cir_40986.pdf

« Lieux de résidence et d'accompagnement à la création artistique »

2019, Source : Pôle métropolitain Loire-Bretagne <http://www.polemetropolitainloirebretagne.fr>

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AUTHOR

D' Lisa FitzGerald

PUBLICATION MANAGER

Anne Goarzin (GIS EIRE)

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