



## **Solidarity – now more than ever**

More than ever our world is in motion and not just because of xenophobia and racism, religious delusion and ultra-nationalism, climate change, environmental degradation and world overpopulation. Through fear of wars and conflicts, of dictatorship, persecution, poverty and social misery we are witness to an unprecedented exodus. The number of people fleeing their homes has never been as high as it is today: 65.3 million worldwide. If they were citizens of a single country, it would be the 23<sup>rd</sup> largest nation in the world. In 2015, 34,000 people – half the population of Weimar – fled per day on average. 50% of refugees worldwide are children, often highly traumatized.

Where is the humanitarian support, tolerance and protection for people fleeing? How helpless does our so-called development aid appear? How often do we hear – while our overall prosperity and corporate profits increase – about equitable redistribution? Instead Fortress Europe strengthens its border controls. Thousands lose their lives fleeing here. To ward off extremists, an entire culture is placed under general suspicion. Where is the politics of generosity and inclusion? It is unclear whether we are even making progress in the areas of climate change, food crises, migration and social inequality – but it is clear that in times of uncertainty and upheaval many people, from lack of understanding and fear of loss, want more segregation and isolation. How do we explain that by following this path the causes for flight remain unchanged – and often play into the hands of extremists of all stripes?

One cannot save the world alone, and for this reason in recent years the concept of solidarity has entered the discussion. We must rely on each other when things are not entirely within our own power. As Jürgen Habermas put it recently: “Those who act in solidarity accept the possible disadvantages to their long-term self-interest, trusting that others will do the same in similar situations.” Certainly the question remains whether, from the perspective of generally quite considerable prosperity, these disadvantages are really so severe or critical. And certainly many will remember the old Golden Rule of ethics (or one or the other of its variants), such as Hans-Ulrich Hoches words: “Treat everyone as you yourself would wished to be treated in their place.”

That also means: when I express solidarity with others, it is at least implicitly also solidarity with myself, whether it is in a distant future or even just for my descendants. If such an understanding could develop worldwide, and solidarity could be practiced across origin and faith, it should be possible to live peacefully and in an ecologically sustainable way. As long as the considerable and perhaps most significant factor, the antipode to solidarity – namely the short-sighted and selfish profit motive – dominates as much as it does, the social and economic disequilibrium becomes even more serious, up to the point of destabilizing human rights and democracy.

We take Hölderlin's “But where the danger is / also grows the power to save” as a motto for solidarity optimists. As such, we hope that this theme resonates with many artists, and they apply to our program. We are curious whether and how the work of our fellows radiates beyond the circle of art and the space of the gallery and possibly becomes more of a direct practice, moving beyond reflecting on solidarity to become solidarity itself. It could be said that art will be overwhelmed under the pressure of such huge tasks. That art could change the world sounds utopian, but that it could *not* change it, undermines its reason for being. Moreover, art should always be a game (as Friedrich Schiller made clear in his letters “On the aesthetic education of man”); however, it must at the same time also be very serious. But perhaps precisely *because* of this dilemma art surprises again and again, perhaps *because* of a certain naiveté, which tellingly is so often scorned by the solidarity deniers themselves.

**PLEASE APPLY ONLINE: <http://iapaccweimar.submittable.com/submit>  
ALL APPLICATIONS MUST BE RECEIVED BY SUNDAY, OCTOBER 29, 2017!**

## 24th Call for Entries of the International Studio Program of the ACC Galerie Weimar and the City of Weimar



ACC Weimar e.V.

### ABOUT THE HISTORY OF THE INTERNATIONAL STUDIO PROGRAM:

The "[International Studio Program of the ACC Galerie and the City of Weimar](#)" was founded in 1994. Annual themes of the program have been: "Allegories" (1995), "Fascis – Fascism and Fascination" (1996), "Kopf an Kopf – Head to Head – Tête à Tête" (1997), "Community – Society" (1998), "Close to the Skin" (1999), "Heart's Blood – Hand-Written Script" (2000), "The Measure of Things" (2001), "über MENSCHEN – The Future of the Human" (2002), "Origin – No Man's Land" (2003), "Irony is dead. Long live Irony!" (2004), "The Culture of Fear" (2005), "The Subversion of Standstill" (2006), "ON THE OUTSIDE" (2007), "On Indefiniteness" (2008), "Failed Art – The Art of Failure" (2009), "Beyond Desire" (2010), "On Dilettantism" (2011), "What Happened to God?" (2012), "With Criminal Energy" (2013), and "The Politics and Pleasures of Food" (2014), "Does Humor Belong in Art?" (2015), "The Art of Simulation" (2016), "A Romance with Revolution" (2017). The 69 participants of the program have come from Argentina, Australia, Belgium, Canada, China, Colombia, Croatia, Cuba, Finland, Germany, Great Britain, Greece, Guatemala, Iran, Iraq, Ireland, Israel, Italy, Japan, Macedonia, The Netherlands, Norway, Pakistan, Peru, Portugal, Russia, Serbia, Slovenia, Spain, Sweden, Switzerland, Turkey, Uruguay and the United States, Zimbabwe.

### ABOUT ACC GALERIE WEIMAR:

The ACC (Autonomous Cultural Center), originated in 1987, consists of a gallery and a café and offers a cultural program. Between spring 1989 and 2017 the ACC initiated more than 245 exhibitions of international contemporary art. Simultaneously, the ACC focuses on the achievement of local artists and inaugurated an international artist-in-residence program. The current space is comprised of two connected buildings with 300 square meters of space consisting of 15 rooms in four former apartments.

Examples of the exhibition program that ACC has pursued over the years include: 1992: "Paul Klee – The Weimar Years 1921-25"; 1994: Cindy Sherman; 1996: Pierre et Gilles; 1998: "Broadview 5.1" with Nobuo Kubota, Yvonne Singer, W. Mark Sutherland and others; 2000: "Landscape" with Mat Collishaw, Rachel Whiteread, Ross Sinclair, Wolfgang Tillmans and others; "Our Chinese Friends" with Ai Weiwei, Chen Shaoxiong, Xu Tan, Qiu Shihua and others; 2001: "Orientale 1" with Ayşe Erkmen, Enrique Fontanilles, Candida Höfer, Rirkrit Tiravanija and others; 2002: "re-orientation: Art about Central Asia" with AES, Abilsaid Anarbekovich Atabekov, Sergey Maslov, Yerbossyn Meldibekov, Julia Sorokina and others; 2003: "Get Rid of Yourself" with 16Beaver Group, Michael Rakowitz, Matthew Buckingham, Temporary Services, Bernadette Corporation and others; 2004: "Even the Moon is Not Autonomous – Activism and Cooperative Structures in Japanese Contemporary Art" with Arts Initiative Tokyo (AIT), ARTiT, Hiroshi Fuji, Noboru Tsubaki, Kenji Yanobe and others; 2005: "polymorph pervers" with Franz von Bayros, Will Cotton, Salvador Dalí, Valie Export/Peter Weibel, Sylvie Fleury, Paul McCarthy and others; 2006: "The Culture of Fear" with Critical Art Ensemble, Luc Delahaye, Trevor Paglen, Efrat Shvily, The Yes Men, Wang Jianwei and others; 2008: "On Indefiniteness" with Benjamin Bergmann, John Cage/David Tudor, Marja Kanervo, Julien Maire, Luisa Mota and others; 2009: "Failed Art – The Art of Failure" with Daniel Buren, Dani Karavan, Mischa Kuball, Peter Land, Gregor Schneider, Roman Signer and others; 2011: "Changes" with Nina Berman, Harun Farocki, Shahab Fotouhi, Thomas Hoepker, Robert Longo, Helmut Smits, Wolfgang Staehle and others; 2012: "On Dilettantism" with Mark Dion, Karl Hans Janke, Laure Prouvost, Nomedá and Gediminas Urbonas and others; 2016: „DAS HYBRIS-PROJEKT“ u.a. Bjørn Melhus, Tobias Regensburger, Xu Tan, Pinar Yoldas and others.

### ABOUT WEIMAR:

The city of Weimar has seen both the very best and the very worst of German history. On the one hand, Weimar has been home to renaissance art (Cranach), German classical literature and music (Goethe, Schiller, Bach, Liszt), Art Nouveau and Modernism (Henry van de Velde), the Weimar Bauhaus (Gropius, Kandinsky, Klee, Feininger, Moholy-Nagy, etc.) and others. On the other hand, Weimar was also a favored retreat of Hitler, and the former concentration camp of Buchenwald located nearby reminds residents and visitors alike of the darker side of human nature. In 1999 Weimar became the European Capital of Culture.

### SUPPORT BY THE CITY OF WEIMAR:

The City of Weimar pursues the following aims in its role as an initiator and partner of the International Studio Program: to combine financial support for artists with the presentation of contemporary art in the urban realm, to serve as a forum for artists and as a catalyst for encounter between them and to gain international recognition for the resulting activities. By these means, international cultural exchange is to be promoted and prejudices

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eliminated. The support provided includes the provision of a combination artist's studio/apartment in the Municipal Studio Building. Newly restored, the Studio Building is one of the oldest buildings of its kind in Germany. It contains 11 studios rented to different artists for limited time periods. The Program is supported by the Ministry for Education, Science and Culture of the State Chancellery of Thuringia.

### **STUDIO:**

Located on the ground floor of the historical Municipal Studio Building, the studio is about a ten minute walk from the ACC Galerie Weimar in the town center. In addition to the visiting international artist, the well-lit studio building accommodates ten other Weimar artists. In its cellar, the Municipal Studio Building has a small printmaking workshop for etching, lino, and woodprinting, for which it provides basic tools. However, the studio (30 square meters/323 square feet) does not offer any other special equipment, such as photography, video etc.

### **ROOM AND BOARD:**

Rent-free, furnished apartment on the ground floor of the Municipal Studio Building (30 square meters) with telephone/answering machine and DSL internet. Meals are available at ACC Café at a 30% discount.

### **APPLICATION:**

An International themed call out is annually announced by the ACC Galerie Weimar. Application takes place online. Artists who would like to produce works of art in accordance with the outlined theme can apply. The jury will select three artists, each of whom will spend four months living and working in Weimar. Students' applications cannot be accepted.

### **EXHIBITION:**

A selection of works produced during the residency period may be presented in a group exhibition in the following year. A possible concept for the exhibition will be developed together with the artists. Where appropriate, works of art will be displayed in public spaces in Weimar to be agreed upon with the artists. If you would like to receive our next call out via email, please get in touch with our coordinator who will put you on the mailing list.

### **WORK PERIODS:**

February 1 – May 31, 2018

June 1 – September 30, 2018

October 1, 2018 – January 31, 2019

### **STIPEND:**

The selected artists will receive a monthly stipend of 1000€. In order to receive the stipend the artists must live in Weimar during the work period. The artists are also expected to hold a lecture at ACC at the end of their stay in Weimar. In addition we offer free entry to the public museums of the Weimar Classic Foundation. Participants are responsible for their own telephone bills and have to arrange for their own medical insurance.

### **LANGUAGES:**

English and German are the official languages of the International Studio Program. Participants should have a solid grasp of either English or German. The language of the jury meeting is English.

### **TRAVEL COSTS:**

The participants must cover their own travel costs, although the program attempts to find additional funding in cooperation with the artists.

### **APPLICATION:**

Please apply online: <http://iapaccweimar.submittable.com/submit>

### **JURY / NOTIFICATION:**

The jury will meet mid-November 2017. The decision of the jury is final and explanations for its selection will not be given. Applicants will be informed of the jury's decision by email after the jury meeting.