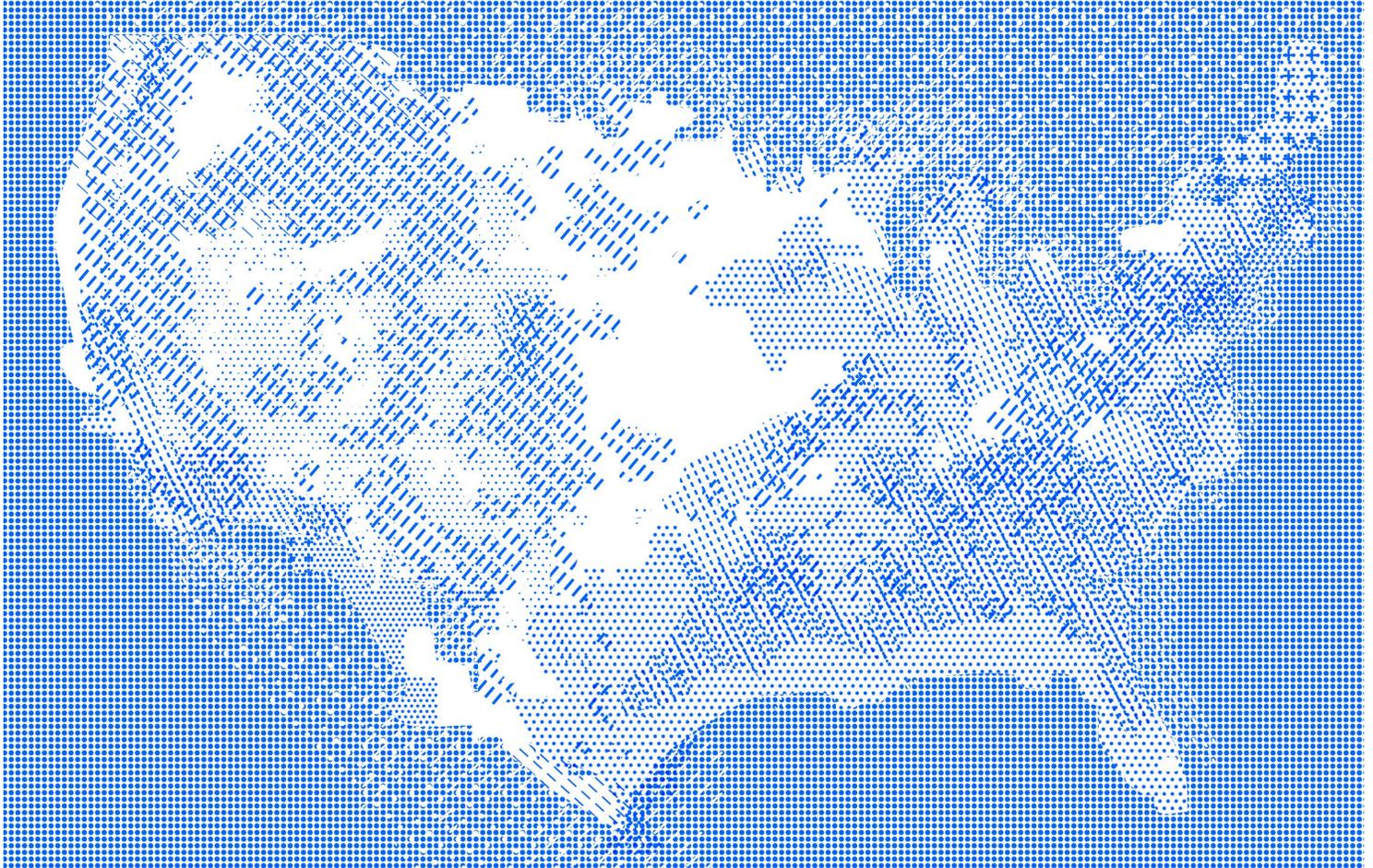


# Villa Albertine



# Jury Report 2023 Residencies



Villa Albertine is a cultural institution from the French Ministry for Europe and Foreign Affairs with a mission to create a community that links France and the United States in a shared exploration of arts and ideas. Launched in 2021, it offers 70 one-to-three-month US residencies a year to creators, researchers, and cultural professionals throughout the country, along with a dozen professional support programs, several funds to support research and help spread culture, in partnership with the FACE Foundation, various events, and a magazine. These initiatives are meant to serve as a broad-based support scheme for French cultural players in their challenges and projects in the US and to renew the American perspective on the French cultural landscape.

The opening season (October 2021–December 2022) was curated with the support of 50 French cultural organizations. It hosted 90 residents in 15 US cities, laying the foundations for the concept of exploratory residencies implemented by Villa Albertine: customized support from a team of 80 people spread over 10 cities; methodical cooperation between French and American partners to forge a community around each resident, dedicated to the resident's project; and maximum immersion, inviting participants to go beyond the residency's walls and draw creative inspiration from the surrounding communities and cultural landscape.

Residents for 2023 were chosen as part of a general call for projects (all disciplines). A limited number of specific partner residencies rounded off the selection. The task of the jury was to examine the applications received as part of the general call for projects, based on the opinions of French experts and of 10 local juries of the 10 Villa Albertine's offices. The jury was responsible for drawing up the final selection of residencies for 2023, taking into account the selections made outside the call for projects as well.



The final jury for Villa Albertine's 2023 Residencies was made up of:

Chairman:

- **Gaëtan Bruel**, Director of Villa Albertine.

Members:

- **Nonny De la Peña**, Founder, Emblematic Group, and Founding Director, Narrative and Emerging Media Program, Arizona State University;

- **Gina Duncan**, President, BAM;

- **Dawn Hudson**, CEO, Academy of Motion Picture Arts and Sciences;

- **Laurent Le Bon**, President, Centre Pompidou;

- **Glenn D. Lowry**, David Rockefeller Director, Museum of Modern Art; and

- **Marie-Cécile Zinsou**, President, Zinsou Foundation, and Chairwoman, Board of Villa Médicis.

Non-voting members:

- **Judith Roze**, Deputy Director, Villa Albertine

- **Emma Buttin**, General Coordinator of the Residencies, Villa Albertine



## 1. How the Villa Albertine residencies work – a reminder

Villa Albertine departs from the traditional model of an artist's residency (a single building) to embrace the vastness and diversity of the US. It offers **a multitude of residency sites**, based on three accommodation conditions: a space belonging to Villa Albertine (the Villa Albertine branch in San Francisco) or the French diplomatic corps (the French Ambassador's residence in Washington, DC); a space belonging to partners (a collector's guest-house in Los Angeles); or rented accommodation (hosting model in New York that gave residents the chance to be in their neighborhood of choice). Other solutions may be considered (a recreational vehicle, a single room in a night train, a boat...), with the aim of meeting the resident's needs and wishes as best as possible.

The aim is for the artist to travel around from these residency sites. The added value of Villa Albertine's residencies is the support they offer to meet this aim. In addition to French and US partners, **three categories of people** in the team provide this support: **general coordinators** for organizational aspects; **discipline-specific experts**; and **local branches** for on-the-ground support. In concrete terms, this support scheme defines and organizes a program of visits and meetups to fulfill the resident's requirements. The opening season's 80 residencies showed the breadth of support on offer. Although we provided a range of options, our residents retained complete control over their program.

**Villa Albertine covers all costs of accommodation, insurance, and international and regional travel.** Each resident also receives **a residency allowance**, tailored to each region (on average, \$3,000 per person per month). Each resident is also invited to inform us about any additional needs, which may be covered by Villa Albertine (barring needs in producing works materially, cf. below).

Lastly, Villa Albertine attaches great importance to **inclusion in its residencies**. It is committed to making it easy for any essential care-takers to be hosted too (for example, a family member or loved one who is not an integral part of the project, or a helper for people with disabilities). During the inaugural season, Villa Albertine found suitable housing for families, sought solutions for children accompanying a resident (daycare or school), sometimes organized the residence into several stays so that a resident could be away for short periods of time, or helped the resident's spouse or family



with practical aspects of daily life (authorizations to come to the United States, advice on insurance, etc.).

## 2. Call for applications: eligibility, types of projects

The call for applications for Villa Albertine's 2023 Residencies, from October 2021 to January 2022, was open to creators, researchers and culture professionals who wished to spend one to three months in a residency that would take the form of a research project requiring immersion in the US. Two possible arrangements were put forward: a single-city residency, and a roving residency taking place, in several cities or regions.

The eligibility requirements were:

- to put forward a research project, rather than production of a material work (like in a production residency);
- to spearhead this project, either individually or in a duo or trio;
- to be at least 21 years old before the planned date of departure for their residency;
- to be able to speak English fluently (a short presentation video was required);
- to have the backing of a French partner associated with the residency.

The applicants were not required to be French or French-speaking.

Villa Albertine received **641 applications from 749 applicants** (13% were in duos and trios). All these applications represented **48 nationalities**. Most applicants were French (79% of them were French citizens, or dual citizens with French nationality).

**56% of these applicants applied for a single-city residency and 44% of them for roving residencies.** The call for applications specified that a limited number of projects would be selected for a roving residency. In both categories, most applicants asked to spend their residency in one of the 10 cities where Villa Albertine has a permanent local branch. Some asked for other destinations: other cities (leading the list were Baltimore, Seattle, Portland, and Philadelphia), natural parks and wide-open spaces (including Yellowstone Park, Death Valley, the Appalachian Mountains, and Alaska), and islands (Puerto Rico, Hawaii). The most sought-after cities were New York (24%), Los Angeles (18%), San Francisco (13%),



and Chicago (10%). As a result, applicants who asked to be based in lesser-known cities faced less competition.

A wide range of artistic disciplines were represented among the applicants. A third of the applicants were in visual arts, a field in which residencies are more commonly experienced than in other artistic fields. The call for applications also received a sizeable response from the worlds of literature (16% of applicants in fiction and non-fiction), cinema (13%), music (12%), performing arts (10%), and new media (9%). But the broad-based nature of the call for applications prompted creators from other backgrounds to apply too, as can be seen in the final selection.

The requirement to seek a French partner had a considerable effect on the applications sent. These partners act as a tangible expression of the bond the applicant (whether French or not) has forged with the French cultural scene, and strengthen the community of support serving the resident (before, during, and – especially – after their residency, so the latter does not end up as a short-lived phase but as a true project with long-term support). No financial or organizational support is expected from the French organizations. Logically, the partner requirement served as a filter for both the quantity and quality of applications. Furthermore, this initial general call for applications prompted responses that called upon a wide range of entities: both national cultural institutes and regional bodies rooted locally that represented diverse sectors (the social and solidarity economy, town and country planning, and more) and various statuses (organizations, municipal authorities, festivals, publishing houses, etc.). Villa Albertine also seeks to help cultural institutes forge ties with the US—among entities that would not otherwise be able to do so—by becoming associated with a residency project that appeals to them. Finally, some applicants sought a US partner, in addition to their French one.



### 3. Application assessment

The applications were assessed based on four main criteria, specified in the call for applications: the quality of the applicant's background; the quality of the project; the project's relevance to the local region under consideration; and the project's feasibility.

The applications were assessed in four stages. The **Villa Albertine team first assessed the eligibility** of the 641 projects received. Next, 598 eligible applications were sent to **around 30 independent French experts** from the various disciplines, to assess the quality of the applicant's background and project. Several different experts assessed the multidisciplinary projects. From this pool of applications, 375 were assessed by 10 local juries (one for each of Villa Albertine's sites), bringing together **41 professionals and directors from US organizations** (list appended). The list of finalists was drawn up with special attention paid to each project's relevance to the local region it targeted. At the end of this process, the **jury** focused on 121 applications and decided on the final selection, incorporating parallel selections as well (specific calls for applications and partner residencies) and considering an overall balance of local regions, disciplines, genres and applicant backgrounds.

The jury gave its ruling in light of the experts' assessments and the local judging juries' comments. It sought to reflect the overall quality of the projects as they were assessed at the various stages of the selection process. In this sense, all finalists showed a very good understanding of the Villa Albertine scheme, which was clearly helped by close attention they had paid to some of the opening season's residencies, and a strong link to local realities and to challenges US society faces today. This did not require an earlier stay in the US. Many projects pursued reflections prompted by social movements of recent years (#MeToo, Black Lives Matter...) or climate issues, responding to recent events in US history (9-11, Katrina...), or making use of emblematic US figures and works in US culture (from Harry Crews to Grace Halsell ...). The best projects were not those that stayed bound by these references but that put forward a unique, clear point of view.

As regards to the partner, their relevance to the project was considered more than that of their reputation, as well as the suggested development advantages. The jury was delighted by the wide range of partners the applicants put forward, above all the small entities called upon in support of the applications. But the



jury regretted how little these partners were spread out geographically (53% in the Île-de-France region; 35% elsewhere in France, 12% in the US or outside France) and would like to ask for the next call for applications to be promoted for the attention of all cultural players in all disciplines and regions.

The applications that gained widespread support from the jury were those that stood out for the originality of their approach (with a unique, clear, precise subject), a strong tie to the local region targeted, and promising developments that could arise from the project. On the other hand, projects tackling several issues at once, targeting too many cities—sometimes unjustifiably, or not clearly stating their needs in regard to Villa Albertine’s support—especially for meetups and visits—failed to win approval from the jury.

## 4. Final selection

A total of 70 residencies (representing 80 residents when counting members of duos and trios), divided into 44 single-city residencies and 26 roving residencies were selected for 2023.

As well as the 45 residencies from the general call for applications, 25 were picked as part of a specific selection process:

- **15** came as part of **multi-year partnerships** with Villa Albertine : residents from Africa, supported by the Ford Foundation; Design and Craft residents supported by the Bettencourt Schueller Foundation, Visual Arts residents (Sarr Award, AWARE Award, Marcel Duchamp Award), Music residents (Pisar Award, laureate of the call for applications “Jazz in NOLA”), Architecture resident in partnership with Ateliers Médicis.

- **10** will come as part of **a collective project in one discipline** (which, in 2023, will be **dance**), following *Ten in America* in 2022 (10 filmmakers in residencies across 10 US cities to make 10 short films for a documentary on contemporary America that also presents a generation of French and French-speaking filmmakers). For the Villa’s 2023 season, 10 choreographers will spend residencies accross the United-States, following a common procedure.

The jury especially wanted to promote emerging talents already showing genuine maturity in their approach. Yet it also paid special attention to applicants in the middle of their careers, and it did not exclude well-established talents simply because of their reputation,



especially as a talent recognized in France is not necessarily recognized in the US. What took precedence over all other considerations was the quality of the project, its relevance to the targeted region, and its potential to begin and sustain active dialogue with local players and offer a unique voice that stands out in the fiercely competitive world of US culture.

The jury ensured the final selection was as balanced and as diverse as possible, especially in gender (**57% women, 43% men**), age (the residents are aged between **24 and 58**; the average age is 40), nationality (70% of residents are French but **15 nationalities** are represented), discipline, and region of origin.

Lastly, in line with Villa Albertine's commitment to hosting all talents and steering clear of active or passive forms of discrimination, the jury made sure applicants who required special assistance (the presence of one or several people not directly involved in the project itself) were taken into consideration in the same way as other applicants were. Five such applicants have reached the final selection.

The jury would like to congratulate all applicants and partner entities for the quality of the projects submitted and wishes Villa Albertine's future residents every success.

Report written by

Gaëtan Bruel, Chairman of the jury

and

Emma Buttin, Secretary to the jury.



## Appendix

### 1. Statistics on applications received

	Single city residencies	Roving residencies	TOTAL
Atlanta, GA	13	38	51
Boston, MA	15	39	54
Chicago, IL	37	73	110
Houston, TX	13	58	71
Los Angeles, CA	64	143	207
Miami, FL	18	41	59
New Orleans, LA	37	56	93
New York, NY	112	161	273
San Francisco, CA	39	110	149
Washington, DC	11	52	63

Applications broken down by city among Villa Albertine's ten sites  
*NB. Roving residencies were examined several times.*

Disciplines	Number of applications	% of total applications
Architecture	21	3%
Dance	30	5%
Design & Craft	26	4%
Fiction	66	10%
Film & TV	82	13%
Human and Social Sciences	36	6%
Museums & Heritage	17	3%
Music	74	12%
New Media	57	9%
Theater	30	5%
Visual Arts	202	32%
Total	641	

Applications broken down by main discipline



## 2. Villa Albertine's 2023 Residencies

### Architecture

- Mathilde Billet
- Frédéric Chartier & Pascale Dalix
- Feda Wardak

### Cinema

- Diane Sara Bouzgarrou & Thomas Jenkoe
- Julia Ducournau
- Marie Losier
- Raphaël Millet
- Phuong-Mai Nguyen

### Craft & Design

- Chloé Bensahel
- Gala Espel
- Eve George
- Manuela Paul-Cavallier
- Felipe Ribon
- François-Xavier Richard

### Literature

- Alice Chemama
- Marion Chartier & Charlotte Fauve
- François-Henri Désérable
- Léa Hirschfeld
- Marame Kane et Bamar Kane
- Nina Leger
- Nicolas Mathieu
- Leïla Slimani
- Elsa Vivant

### Museums & Heritage

- Mathieu Deldicque
- Anna Hiddleston-Galloni
- Claire Houmard
- Roula Matar
- Laure Pressac
- Paul-Aimé William

### Music

- Pierre-Antoine Badaroux
- Marina Chiche
- Djellali Elouzeri
- Aymeric Hainaux



- Isabelle Olivier
- Christelle Oyiri
- Tiss Rodriguez
- Gwendolenn Sharp

### New Media

- Ugo Arzac
- Elise Morin
- NSDOS
- Tatiana Vilela Dos Santos

### Performing Arts

- Sarah Fila-Bakabadio
  - Halory Goerger
  - Smith & Marie NDiaye
- As part of the dance residency project :*
- Hamid Ben Mahi & Christophe Hutin
  - Léna Blou
  - Ashley Chen & Peter Steven
  - Flora Détraz
  - Amala Dianor & Grégoire Korganow
  - Wanjiru Kamuyu et Dirk Korell
  - Smaïl Kanouté
  - Marlène Saldana & Jonathan Drillet
  - Noé Soulier
  - Nelisiwe Xaba

### Visual Arts

- Raphaël Barontini
- Abdelhak Benallou
- François Chastanet
- Diane Cescutti
- Euridice Zaituna Kala
- Paul Maheke
- Myriam Mihindou
- Sara Ouhammadou
- Victoire Thierrée

In addition, a young composer winner of the Pizar Prize, the winner of the Marcel Duchamp Prize, 5 African residents will be selected during the year 2022.



### 3. List of local jury members

#### Atlanta

- Audrey Chang, PhD, Director, Science Gallery Atlanta at Emory University
- Sabir Khan, Associate Professor, School of Industrial Design and School of Architecture at the Georgia Institute of Technology
- Fahamu Pecou, PhD, Artist, Scholar, and Founding Director, African Diaspora Art Museum of Atlanta (ADAMA)
- Camille Russell Love, Executive Director, Atlanta Mayor's Office of Cultural Affairs

#### Boston

- Pieranna Cavalchini, Curator of Contemporary Art, Isabella Stewart Gardner Museum
- David Howse, VP of Office of the Arts and Executive Director, Emerson College
- Tod Machover, Muriel R. Cooper Professor of Music & Media, MIT Media Lab
- Sarah Wolozin, Director, MIT Open Documentary Lab

#### Chicago

- Michelle Boone, President, The Poetry Foundation
- Jeanne Gang, Founding Principal and Partner, Studio Gang
- Donald Laserre, Edgar D. and Deborah R. Jannotta President and CEO, Chicago History Museum
- Allison Peters Quinn, Curator and Director of Exhibition and Residency Programs, Hyde Park Art Center

#### Houston

- Will Evans, Director, Deep Vellum Publishing and Bookstore
- Aimée Everett, Practicing artist and curator of the SXSW Art Program and SXSW Conference Programmer
- Rebecca Rabinow, PhD, Director, The Menil Collection
- Alison Weaver, Founding Executive Director, Moody Center for the Arts at Rice University

#### Los Angeles

- Jennifer King, PhD, Associate Curator, Los Angeles County Museum of Art
- Jacqueline Lyanga, Head of DEI (Diversity, Equity and Inclusion) at IMDb.com
- João Ribas, Steven D. Lavine Executive Director, Vice President for Cultural Partnerships, Roy and Edna Disney CalArts Theater (REDCAT)
- Julia Ward, Humanities Director, LA Phil



### Miami

- Beth Boone, Artistic and Executive Director, Miami Light Project
- Laura Quinlan, Program Director, Rhythm Foundation & Manager of the North Beach Bandshell
- Stephanie Seidel, Curator, Institute of Contemporary Art, Miami
- Alioune Sow, Associate Professor of French and African Studies, University of Florida

### New York

- Clément Chéroux, Joel and Anne Ehrenkranz Chief Curator of Photography, Museum of Modern Art, New York
- Nicole Krauss, National Book Award finalist and international bestselling author
- Nicole Merrit, Programming Director and Senior Curator, National Sawdust
- Jake Perlin, Film Programmer, Distributor and Publisher
- Janet Wong, Associate Artistic Director, New York Live Arts

### New Orleans

- Andrea Andersson, Founding Director and Chief Curator, Rivers Institute for Contemporary Art and Thought
- Samuel Oliver, Executive Director, Acadiana Center for the Arts
- Rebecca Snedeker, James H. Clark Executive Director, New Orleans Center for the Gulf South, School of Liberal Arts at Tulane University
- Frederick "Wood" Delahoussaye, Chief Creative Officer of the Ashé Cultural Arts Center & Lead Artist for Junebug Productions

### San Francisco

- Eungie Joo, Curator and head of Contemporary Art at the San Francisco Museum of Modern Art
- Peter Maravelis, Events Director, City Lights Booksellers & Publishers
- Barry Threw, Executive Director, Gray Area
- Rachel Cook, Artistic Director, On the Boards

### Washington DC

- Alicia Adams, Vice President International Programming, John F. Kennedy Center for the Performing Arts
- Matthew Affron, Muriel and Philip Berman Curator of Modern Art, Philadelphia Museum of Art
- Tony Gittens, Founder and Director, D.C. International Film Festival
- Sunny Sumter, President and CEO, D.C. Jazz Festival