

**NARRATION GROUP
CURRICULUM 002: GIULIA SHAH
ON RESIDENCY 11:11**

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Davinia: Could tell me a bit about yourself, Giulia, and a bit about your duo art partnership (Abel Shah) with Alex (Alexandra Bell) and *Residency 11:11*?

Giulia: I'm Giulia, I'm from Amsterdam originally. I moved to London exactly five years ago yesterday, I remember when I moved here, I just wanted to have a year of figuring out what I wanted to do after my BA. And interned in some terrible galleries and then just worked. And then I decided I wanted to continue my fine art practice and did a master's at Chelsea for a year. I met Alex after that and we started working together which was a very natural thing. I think we found out that we were interested in very similar things, but expressing that in very different means.

We tried to do one project together and then it evolved, and now we're mainly dedicated to our practice as a duo. *Residency 11:11* has been going on for a bit over a year now. I always had this interest in education and residencies. I worked in education in a gallery in Amsterdam before moving here. And my experience at art school; I would always get in trouble because tutors would tell me I was not competitive enough, and I was more interested in other people's work, and I should be more on my own work and not search for collaboration. I would say to people, 'you guys...let's do something together', and people were like 'no, I just want to do my own work'. Education and residencies were always something that I had an interest in, and an opportunity arose to have the space to offer that.

Davinia: How did *Residency 11:11* arise?

Giulia: Alex and I moved into an old flat of my family's and our rent was very low. We had a spare room, and we went on a few residencies ourselves that we didn't have terrific experiences in. And I just thought about what you can do with little means, and I thought well, we can either rent out the room or we can gain something more beneficial from it and give something more beneficial to other people, by opening up the room and asking artists to come and stay with us.

The first artist we tried it out with was Byrthe Lemmens, a friend of mine. I just asked her if she wanted to. She was a little in-between places and she just moved from Amsterdam, but she wasn't really sure where she wanted to go. So, I invited her to stay with us for a month, to test out this idea of the residency and to think about a project that she would want to research. She came to research lesbian and queer spaces in London and safe spaces surrounding that. She runs this pop-up lesbian bar (*Mothers and Daughters*) in Brussels every year, and they also have a workshop space. So, her research was surrounding that. We really enjoyed it, and from there on we started doing an open call...

Davinia: *Residency 11:11* is research based, isn't it?

Giulia: We only offer a bedroom in our flat with me and Alex. And yeah, desk space. Sharing a living room, sharing a kitchen. It's a very intimate setting. And then we connect the residents to people in our network. Mels Evers has been working on the residency as a curator and has been guiding the residents through their practice and tries to link them to other curators in his network that are

maybe more relevant to their practice. So together we shaped the residency in this way.

Davinia: How did the name of the residency come about?

Giulia: So, we live in Flat 11 and I really liked these weird conspiracies surrounding time and numbers. Like the time 11:11, it's a good omen, so like something good's about to happen. I don't necessarily believe in it, but I thought it was a funny fitting.

Davinia: So we've spoken about some of the difficulties with residencies that you've taken part in yourself. I was wondering if you could just talk us through some of those. Also, some of the positive experiences which have inspired how you run *Residency 11:11*?

Giulia: Yeah, I think my interests in residencies in general are about education, I think a lot of artist's experience a strange time when we're in education. It's really an elitist environment and I felt very overwhelmed by the academic language that's used. Not really knowing all the references that everyone spoke about but also having this really set traditional curriculum of references that are often really not relevant to your practice. And not really feeling like you can challenge that.

I did my BA in the Netherlands, and although I had a great time, especially meeting amazing peers and people that were questioning the educational system and what it means to be an artist, this of course was really amazing. But all of my tutors were white straight cis men. I think I only had one female tutor for six months in the whole three years.

Davinia: I've only ever had one tutor of colour in my whole education...

Giulia: I didn't have any tutors of colour. And I think at the time I didn't really question that so much. I just thought this was the norm. And I mean now I realise that I wasn't really able to make – not necessarily that my work's really about that – but I wasn't really able to make work that I felt comfortable with. But I was very much following this structured curriculum of what was [considered] 'good art'.

And I think with residencies, it's this similar thing. Residencies have become a big business. People just post oh, I'm starting a residency, but it's more like an Airbnb, and it costs a lot of money for artists. *Residency 11:11* is free. But we don't have any funding for travel costs or anything. So that's of course problematic.

In other residencies, people spend a lot of money to travel somewhere, to have a space, to live, and I think people promise artists things and set up very big expectations of what the residency might bring you. And often that's not really the case. At the same time, I think it's always beneficial to be somewhere outside of your natural environment and learn about different art climates not in London. You always meet people, if you plan it well you can make any kind of experience beneficial. I just think as artists we are expected to spend so much money on doing things, and not really getting much back for that.

I think for artists if you're aware of the risk of over promising and you plan it well and you just want to be in a different country to experience that, and make work and you can afford it, then go for it. Just don't have unrealistic expectations that you will get a lot from it. With *Residency 11:11* the first artist in residence might have had a less good experience than the last ones, because I'm also learning along the way. But to try and

link them with people relevant to their practice, and Mels also tries to do that, to link them to people that are relevant to them. How much time do you spend in art school and residencies just chatting to people that are really irrelevant to your practice?

Davinia: You don't often get the back and forth that you need to benefit your practice...

Giulia: I remember you were also connecting artists at the Florence Trust with people who were relevant to their practice as well. You invited artist Rosalie Schweiker come and talk to artists, but only artists that her practice was relevant to. I linked you to Chandra Frank who is a curator. I also linked her to some of the artists on *Residency 11:11*. She lives abroad, between LA, South Africa and London. Chandra does some Skype meetings sometimes. So just because people are not in London does not mean that I can't link them. It's interesting to link people to people, practitioners to other practitioners all over the world I guess.

Davinia: So with that being said, how do you select the artists that come onto your residency? Especially considering your network.

Giulia: When I started the residency, I had loads of ideas about criteria. First it was only going to be for women of colour and then I was like well, that doesn't really make any sense necessarily in our environment. Then I thought it was only going to be for women. Then I was like it's only going to be for queer people and then I was like I don't know if I really feel that is necessarily what I want the residency to be about. I want the residency to be for anyone that can benefit from the space. So the criteria is that it has to be a research led proposal, relevant to London in a way, which doesn't have to be so direct like 'I'm really making work about this and this space'. But more relevant for it to be here and take place here. And yeah, I think that's the only criteria.

Davinia: What I found interesting when we talked, is that you said you don't tend to look at artist CV's.

Giulia: Yeah, I don't. Would you? I think from an artist's perspective I don't really care about other people's CV's. I mean of course I look at the CV's but they really come last. I first read a proposal, which I've realised is actually really problematic as I only ask for written proposals. I think it would be nice to have the option for people to send in a video proposal... Sometimes doing things like asking for proposals and not thinking about the medium, is okay, as you need to learn these things by doing them. So, a voice proposal or a video proposal or a different means of proposing and that doesn't have to be written. Especially if I'm asking people from outside of London and outside of the UK, writing in English can be difficult. Writing in general can be really difficult. I'm partially dyslexic as well, I don't write many things. So a proposal first of all and then I'll look at the work. But we also have artists or practitioners that are not necessarily artists or make visual work. It's really more about the proposal.

Davinia: But it doesn't inform your decision really?

Giulia: No, because we've had residents in really different stages of their careers. We had one resident who had already quite a long art practice, say 20 years. She went to this big postgraduate institution in the Netherlands. She already had a show at the Hayward Gallery a few years ago [Semâ Bekirović], she's a Dutch artist. But then she lost her practice for a while. So, for her it was a bit of a time to rethink what she was doing. And then we've also had artists; the last artist Savyasachi Anju

Prabir was really interesting. He comes from a more visual anthropology background [and is] studying that in Germany at the moment, but is from India, and he never had an exhibition before. Usually I don't like... I really don't like hold exhibitions, so at the end of the residency there's a moment where people offer their space to us to use, galleries, etc. Like now, we're working with Hoxton 253 Gallery. So, at the end of the residency there's a moment of one day, one evening, one afternoon event, which can be anything: from a talk, to a workshop, to an exhibition. I'm not really interested in exhibitions because being a research-led residency and not very much about producing, but with Savyasachi Anju Prabir it was really interesting because he'd never done something in that context. And he'd never shown his research in that way. So, for him it was really outside of his comfort zone. And he made a really interesting installation with family objects and photographs. His work is very much investigating his family history, South Asian histories, and using photography and film.

Davinia: So, yours is in a domestic space – I just wanted to know why you think it's important for art education and residencies to be placed in non-traditional institutions?

Giulia: I mentioned this traditional curriculum that is not always beneficial to everyone. I think these alternative spaces in general really push those boundaries to rethink the traditional curriculum. And are often created by the needs of their own community, and yes, starting from there. Instead of starting from what should you learn and what art education should be about, I guess. Also, often these spaces are a lot more experimental because of that. I think especially nowadays in this environment with the lack of space, and lack of funding, it's really important to share and learn about how to be self-sufficient in a way and self-sustaining, how you're able to have a practice if you can't afford a studio, or you're not surrounded by people to share your ideas with. Like *Narration Group* is a very similar thing I guess in a way of trying to create space that you feel you haven't had before.

Davinia: We're quite fortunate with *Narration Group* because we're situated in the South London Gallery's education department, and we receive funding from The National Lottery Heritage Fund, but yes, trying to create space is definitely something we have in common.

Giulia: Completely. And I think whether you get funding or you don't get funding, you're still doing it with the means that you have. And I think that's really important and beneficial to learn about. And to have this non-competitive art environment; that it's more about sharing resources in literal and physical means. But also sharing thoughts and ideas and opening up your perspective and learning about other people. The domestic – Alex and I speak about that a lot, like what it's like to have someone entering your private space. The residency is held in an intimate setting, like I said. It's our house. The living room we share, the kitchen we share. All residencies are between three weeks to one month. Which is quite a long time. In the last year, we've had eight residents, which to be honest was a little too much! So, we're now going to make it a little bit less next year, just to be able to give them more time and honestly, it's been too much because we both have jobs on the side and we have our own practices. Sometimes you feel like you can't be there enough for them. But it's also this thing of having to think about someone entering your space and it being your safe space. But at the same time wanting to be able to give that to someone else. So, well actually, so for instance when we're

interviewing possible candidates it's usually a Skype interview or a phone call. I always mention that we're a same-sex couple and if they're okay with that. I even say 'are you okay with that?' It's also okay if people don't feel comfortable with that, but then it isn't going to work out because then Alex and I won't feel comfortable in our own house, and I don't want anyone to feel uncomfortable in our setting. We share a lot together with the residents. I think that's partly what's interesting for us, but also makes it different to any other residency. We share food together, we have a lot of chat, and sometimes Alex and I are up late having a drink at home on a Friday night and the resident joins us.

Davinia: You've had dinner parties as well...

Giulia: So, every residency, at the end they have a public event, and we always organise a dinner for them. Which we kind of call them performative dinners. There's something going on surrounding the dinner. It can be the resident wanting to show some previous work they did. We've had a resident who actually did a performance during the dinner, (Diogo da Cruz). Alex and I cook for everyone and we usually invite about 15 people. The resident can invite people that they've met, we invite some people, and Mels invites people. People that are relevant in a way. It's nice because I think every dinner there's been one or two people that always get invited, and then we try to 'curate' the people that fit.

Davinia: You're trying to get people who will have something in common.

Giulia: Yeah, they'll have something in common, or I think they can benefit each other's practice or they just might have a good time. The dinners are really informal and it's just chatting and having a nice evening. And if the residents don't want to speak about their practice or show anything that's also absolutely fine.

Davinia: I'm wondering how it influences your practice (as artist duo *Abel Shah*)?

Giulia: Well I think talking to other people about their practice always influences you. Maybe not directly, but I think learning about other people's work is something that always informs and pushes how you think about making. And what that means to be an artist. Finding out different ways of creating, so that's one thing.

It's really pushed us to think about what collaboration actually means. Because we work together doesn't necessarily mean that our work is necessarily a collaborative practice. Sometimes it's only between us and how collaborative is that to the outside world? So pushing boundaries further, what is an actual practice of collaborative nature? We want to work more with people outside of our practice, and think about the ethics involving that as well.

I'm not sure if we spoke to Rosalie [Schweiker] a bit about this. But when is it actually collaboration or are you just using someone else for your own practice? That's really something that informs our thoughts. Lisa Sudhibhasilp was one of the artists that we invited (November 2018) and I think Alex and Lisa found that they had a lot of common ground.

But I also find it difficult to think, is the residency really part of our art practice or not? Is it something separate?

Davinia: Or does it change? Sometimes it might be more of your practice, and six months later it might not be.

Giulia: Yeah, exactly. But then at the same time our practice is very much at the moment object based and making installations, some sound stuff, etc... So, it's a very different thing than a research-based residency. And sometimes I'm like 'is that problematic or not?' But I also like these things to feed each other and they can live side-by-side in a way.

Davinia: I know that you've found funding for *Residency 11:11* a bit problematic. Could you talk me through that?

Giulia: I mean it would be really great to have funding of course. It will just mean we can do bigger and better things. But I find funding difficult [particularly] how to be transparent about how money gets distributed. Would I have to pay people that have been so generous as to donate their time or space to us in retrospect? Or would we use the money to build something together and do something together in the future? At the same time, it would be fantastic to have funding to pay people's travel. Because someone travelling from India is something completely different than someone taking a train from Brussels. And I don't think it would be fair to say every resident gets £300 or something. That doesn't even cover your flights from far away I guess. I mean it would be great to have funding. But I would really have to think very hard about how I would distribute it and what I would do with the money.

Davinia: Because we've talked about giving a wage...like would you give yourself a wage with it?

Giulia: Yeah, of course I'd want to give myself a wage, but I would feel guilty. I like the fact that the residency is really not surrounding monetary capital. And its people sharing and giving. At the same time if I could be able to give myself a wage it would mean that I could work one day less in my job, and I could actually spend more time being there more for the resident. And making it better more beneficial. I also have to say there's a lot about the residency that is difficult. We live on the second floor. There is no wheelchair access. There's no lift. There is no funding. So of course, it's not for everyone. It's only for people that can afford to take a flight to London and live here for a month, and pay to get on tubes and feed themselves. It's one of the most expensive cities in the world. For a lot of people it's impossible to be here. So, I would be lying if I say it's accessible to everyone. But we're happy to have anyone that can spend time... So, it would be great also to give a living budget or something like that.

Davinia: So, what are your hopes are for *Residency 11:11*?

Giulia: There's a lot changing that I'm really excited about. Because this year was a bit of learning and we wanted to go and have conversations with other people. And how residents can benefit the most from it. I also always ask every resident after their time with us to send me an email of things that they thought were good and bad and what they think would be more beneficial in the future.

So, besides Mels, I want to create a bigger list of what I want to call the friends of *Residency 11:11*, of artists and other collaborators. Actually, anyone that wants to be part of it. A big list of collaborators, curators, researchers, anyone that thinks they could add something or wants to gain something from it. So, open up the opportunities not just to residents but also people who want to engage in the residency in a way. I would be interested in having this list compiled of people in different stages of their career. So, I'd like to reach out to students, MA students or BA students that are in curatorial education, to see if they want to collaborate in

a way to give them opportunity outside of the institution, I might infiltrate there a bit. People that are still in education, I think it's also really nice because I've noticed with the residents and for ourselves as well, artists really at the start of their career, it's nice to meet people that are in that same stage and curators and researchers in that same stage. So, it becomes more collaborative when you help each other out more in that kind of sense. And it can also mean more for future connections. We also want to start doing an online residency. I really want it only to be for proposals that are relevant to be online, so really questioning the 'online' as this space of discourse and experimentation and collaboration.

Davinia: What could that look like, if it was just online?

Giulia: I'm not really good with using the online. But I look... So there's one website (flatness.eu). The person who runs it invites artists to make a work for the web, it's often very research based, text driving. It's also how websites are very much about this idea of decolonising the internet and anything that surrounds that.

At the same time, we would offer the same thing, so Skype meetings with people that can help the project. I mean I'm also interested in having a proposal that people can think about a virtual event at the end of the residency. At the same time, I think it would be interesting to have an online residency and a physical residency running at the same time. And see if there could be some linkage between those two things.

I think I'm going to try...we're going to try it out first with an artist that we think is relevant to do that and try it out, see how it goes. And go from there. Yeah, they could use it in any means. It just shouldn't become a blog of photographing your work and putting it on there. So, I really want it to be something that is evolving.

Alex and I did a small show online with this space called Horse Shed. Which is a physical shed, you install your work in there, and then it's documented. And then you can think about for a month how that's shown online. So, the public can only visit the website. And this was a really interesting experience for us. The website running as a queer archive, and yeah, it's really made us think about how anyone can access it. Its 24 hours.

So, we were doing this thing that at night time it would be different. But then also time is not linear because night time here is not night time in the other part of the world. Thinking about how you show your work virtually, or just making work that's just virtual, things like this.

And then one of the other things is I want to do a publication at the end of every year with all the people that have been involved in the residency, both residents and collaborators. The space at Hoxton 253, that's always been so generous to help out. It's also run by artists. So yeah, I'd be interested in also thinking about publications as distribution of art. Free publications would be great if we could do that.

And also, through the publication I think you can also create new narratives around the work. So quite a few plans.

Davinia: That sounds really exciting. Thank you. So, I think we're going to open it up to questions now. Does anyone have anything to ask Giulia or just a comment even?

Sian: So, I just want to say it was really refreshing to hear all the things you're saying. They're things I've been

thinking about. I feel a bit relieved that there's things like this existing and just to hear more about it and places to try and move forward. So, thank you. Particularly for me it impresses me, the network of people that you're building and those connections. That's a really large amount of resources.

Giulia: I think it's also important to say we didn't really speak about that. So, the residency is only for artists that are based outside of London. And I think there is a real importance in that as well, because in London we're really in this circle of always seeing the same artists, the same works. And not really thinking about what our practice is outside of cities like London. So engaging people from different backgrounds and different economies and different countries and different political situations is I think really beneficial. And I feel like there's not really enough of that in London.

Sian: That's the challenge, you can go transnational and you don't have to be from a big institution.

Giulia: I mean it's a small scale thing. But yeah, you can do something with it.

Rhi: If you were going to give advice to someone who wanted to do something similar to this, thinking about the things that have enabled you to do it, what are the key enablers that have allowed you to continue this process?

Giulia: That's a really good question. I think honesty is a really big part of it. I think not expecting too much...not feeling like you're giving and expecting anything back and not seeing like you're giving anything, because you benefit as much from it as a resident is for instance. I think it's more like the thought sets around it that have enabled me to do it, than actual key events or people. And also looking at other spaces that do things like that. Like looking at these alternative MA's. I mean I haven't had the experience of being part of any of them. So, I don't know how good they actually are. But I think thinking about self-led spaces that do things like this and seeing that anyone can just do it. I've been really privileged to have a spare room. But you can also do things like this without space. Like I don't know, virtual networks or meeting up in a café every week or... I think *Narration Group*, even if you didn't have the funding you'd probably still try and create a space like this. You just meet in your living room instead, and just thinking about what you want and what you think is beneficial is often what other people will find beneficial I guess at the moment.

Giulia: I think honesty is a really important factor within that. I think there's also a lot of things that exist that are just to tick a box or you want to gain something out of it. I was saying to Davinia I find it a bit weird to be invited to speak here, because I don't really want it to be about me or anything like that. I used to have on the Instagram saying that it was founded by Giulia Shah but I got rid of that. It's not very important, is it?

Alex: I've got something that maybe leads on from that in terms of being able to offer something, and... When you're opening up your home to other people, you're making yourself vulnerable. It doesn't need to be opening up your home, but offering to share your time, your resources, and your network with other people can make yourself vulnerable to other people taking advantage of you. So, it's great how... How do you think you can create strategies to protect yourself while being able to do things for other people and share with them? And honesty is

really important in that, but it goes maybe a little bit further about... Yeah, how do you think that's possible?

Giulia: I don't know. I find it really difficult and it's actually something...I haven't really thought about it that much, because we haven't encountered a situation yet where I really felt like this was necessarily. But yeah, there are situations where little things, where you feel like you're not really on the same page as someone else in that thing. Yeah, I don't know. It's...I don't have an answer to that, I think. It's definitely something I need to think about and we need to think about and... Yeah, I think honesty, be really clear what it is and why you're doing something. But still a lot of situations are really hard to be avoided. I think especially when you're inviting people that you've never met before. That you have no link or reference to. We have Skype meetings with all the residents beforehand. I also have a few months ongoing email correspondence to get to know them a little bit more. I try to create already a relationship before someone arrives.

Alex: So, in a way building trust...

Giulia: Yeah. I think with every resident I've known that they were going to come a minimum of two months before and sometimes it's even six months before, sometimes its eight months before. So, we keep in touch throughout this whole period of time. And then from a month or so before we really start thinking about the research and linking up to people. But I think creating a kind of relationship with someone beforehand, and being really clear that it's like this is just a house, you know.

Rhi: Do you do any kind of documentation of your own reflections as you're building up? So this communication, so you've seen a CV, gone through the applications and you're building up this relationship over the two months. Do you do any kind of self-diarising of that process and kind of...where you're unsure about something and is it going to be like this, and is it going to be like that, or your fears. And then that kind of journey that you go on to get to know this person and they leave? Or is that just not an interest to you?

Giulia: No, I've never really thought about it. I think that one thing that happens a lot, of course Alex is a big part of the residency in the sense that she lives in our house, she often builds stronger relations with the residents than I do, because maybe personalities match better or things like this. Alex is for instance not necessarily part of the selection process. But I tell her about who I'm thinking about selecting for the residency when I've done an open call. And tell her about conversations that I've had. I'm not sure that I'd be able to run the residency in the same way if I didn't have Alex next to me. That I could express my doubts or hesitations or not... I think that really helps. Maybe that's a kind of...not literal documentation, but I kind of use Alex as my...

Alex: Diary (laughing).

Giulia: Yeah, diary (laughing).

David: I have a question, or a comment. I've been trying to phrase it, but basically you talk about words like alternative and non-institutional and independent and inclusive. And I think it's something we all struggle in our practice, which is like how do we maintain that kind of independence as we become more stubborn? And I wrote down also formal versus accidental.

Giulia: Oh, that's interesting.

David: There seems to be a formalism about like oh, a month, and open call and these things were very formal. But then also you talk about accidental. And things that just happen that you're not shocked by, pleasantly surprised by.

Giulia: Yeah, absolutely. I think that's interesting.

David: So, I'm just wondering how you can maintain that level of independence and inclusivity as you grow and what helps you do that?

Giulia: I think that's a really good question. I think there's some formalities that are important to exist, just to give yourself some kind of structure. It was interesting, we were speaking earlier about Alt MFA that you Amy were part of. And I didn't know, so this is one of these alternative MA programmes that you were explaining to me that... I thought it was just a year, but it's completely open, anyone can join in and it can go on forever. There's no structure at all. And you were saying what a fabulous theory it is, but it's... Sometimes it doesn't work and it depends who's on it at that time. There's always someone who has to lead in a way. I don't really like using that word. I think that's really interesting to think about how much structure you need to not give it too much and have these accidental moments. Thinking about funding as well, I don't think I'd ever want the residency to grow to something that I could give them their own space. I really like the fact that it's a domestic space and thinking about it. And I think that's also where the accidents happen, sharing your space with someone. I would for instance never want to give a studio to an artist, because then it becomes about something else. Don't get me wrong, I think residencies with studios are great. We go on them ourselves. It's great to have time to make work somewhere else. But it's not really about that. Also, I think there are already spaces like that. So, I think in terms of what the format is right now, I don't really have any desires for that to grow. But I think what you can give can grow in a way if that makes sense? So yeah, I don't... But it's a good question. It's something I need to think about.

David: It's a tough one to answer, honestly. But I think it's just also... The inclusivity thing as well is kind of...because you can start to lead a group of artists that grow and then become that movement.

Giulia: Completely. But I do think also it's completely up to residents. It's not like all the residents who've been on the residency know each other for instance. I guess it's a network and a community for ours, and the people that are always involved in the residency. And then for the residents who've been on it, like the ones that I feel that have some kind of connection with each other are linked into each other. But okay, we've had these two residents now, I think you guys should stay in touch. And it's up to you if you want to be part of that or not. I think also some people...characters are maybe more like socially engaged and other people want to be more working on their own kind of thing in their room.

I think it should also be open to these different characters and forms of practices, if that makes sense. So not enforcing this structure on anyone. But making clear that that's something that I'm interested in, I guess.

Davinia: That it's open but you don't have to engage in that.

Giulia: And I think that's also the reason that I wanted the residency in the end to be open to anyone that could benefit from it. In the beginning I also said oh, there has

to be some kind of proof that they wouldn't be able to afford to live in London for a month. But like who can? Also how do you do that? And at the same time, yeah, if someone's able to take a flight from, I don't know where to here, then probably they might also be able to afford to live here.

Everyone has their own reasons that they can benefit from spaces like this, I guess. But also, you can't be objective. Of course, I'm selecting artists and I'm drawn to certain things more than others. I don't lie about that. There's no one that can be completely like well, this is important because of this criteria's.

Davinia: So I've noticed there are a few residencies that are situated in people's homes at the moment, and I was wondering if you were interested in connecting these new residencies and building up, I don't know, building up networks that you can offer different exchanges or perhaps run residencies simultaneously.

Giulia: Yeah, completely interesting. I've tried to get in touch with one residency that is similar, I thought it was similar but I think it's actually not as similar as I thought it was. It's a residency in Liverpool that I found out about called Spare Room Residency. And we've been in touch a bit, but yeah, I haven't done more than that so far.

I know someone in Amsterdam who does a similar thing, well, she only does it once a year. She offers people to live in her parent's house for a month. It's quite funny, they have this amazing, really strange house with a lot of walled objects in it. I've actually been there once I think, quite a long time ago. And I'm interested in speaking more to her because she runs a lot of different kind of things in Amsterdam as well. And at the same time I have a friend Sonia Kazovsky who is actually writing about these domestic spaces and residencies and sharing the resources. So, I'm in touch with her because she knows more about these spaces than I do at the moment and she's really researching it from that kind of perspective. So yeah, I'd be interested in that. But it's not happened so far.

Davinia: If anyone else has a question, please ask it now, if not we can be closing the conversation to a close. Thanks Giulia.

END OF TRANSCRIPT

RESOURCES: LIST OF ALTERNATIVE RESIDENCIES, SPACES, OPPORTUNITIES AND COLLECTIVES.

Compiled by Giulia Shah and event attendees.

Residency 11:11

<https://residencyeleven.co.uk/>

Syllabus

<http://www.wysingartscentre.org/opportunities/syllabus>

SCHOOL of the DAMNED

<https://schoolofthedamned.wixsite.com/sotd2019>

Open School East

<http://www.openschooleast.org/>

PACTO

<https://pacto.group/>

MilesKM

<http://www.mileskm.com/>

Triangle Network

<https://www.trianglenetwork.org/>

Flatness

<https://flatness.eu/>

Guest Projects

<http://www.guestprojects.com/>

TransArtists

<https://www.transartists.org/>

Res Artis

<http://www.resartis.org/en/>

ArtRabbit

<https://www.artrabbit.com/>

**NARRATION GROUP
CURRICULUM 002: GIULIA SHAH
ON RESIDENCY 11:11**

14 SEP 2019

Giulia Shah, artist and founder of *Residency 11:11* gave an in-conversation with Narration Group co-convenor Davinia-Ann Robinson. Giulia discussed her site specific research residency, which supports non London-based emerging artists. *Residency 11:11* prioritises artists who have diverse experiences socially, economically and politically, and face difficulties accessing London's cultural landscape.

Giulia shared her interest in how knowledge can be generated outside of traditional educational and cultural institutions and how this approach has shaped *Residency 11:11*.

The attached transcription is taken from the in-conversation and will be included in the *CURRICULUM* display and the publication, *CURRICULUM FOR COLLECTIVE PRACTICE*.

This workshop was free, drop-in and open to all.

Giulia Shah is an artist and currently works as part of the duo Abel Shah, in collaboration with Alexandra Bell. *Residency 11:11* is housed at their home in Hampstead. Working collaboratively, with an open and experimental approach, Abel Shah's work investigates the relationship between object and image, (re)presentation of "things" in a virtual and physical world and structures of value. Engaged in research surrounding the ideas of power structures and disruption of singular knowledge, they are involved in many projects shifting the definitions of authorship and "the artist", collaboration and pushing boundaries further than singular perspectives.

**NARRATION GROUP
CURRICULUM
20 AUG – 17 NOV 2019**

CURRICULUM is an evolving live programme and display by Narration Group exploring ideas of collective practice.

Narration Group is a collective of women and non-binary people of colour who meet fortnightly at the South London Gallery to discuss, dissect and reclaim their narratives. Through kitchen table discussions, readings and collaborative curatorial projects, the group inhabits and reimagines institutional spaces and social structures. They focus on understanding and unpicking the intersectional forms of discrimination which people of colour encounter, and ways to engage collectively and critically with these experiences. The group provides a space for alternative collective learning through the lenses of queer theory, black feminist thought and diasporic perspectives.

For this project, *CURRICULUM*, the group presents fortnightly workshops and public events led by Cherelle Sappleton, Giulia Shah, Rita Gayle, Jacob V Joyce, Michelle Williams Gamaker and Nydia A. Swaby.

Traces from these events are archived in real time in the space by London-based illustrator Olivia Twist, alongside transcriptions from each event.

This archival material will be collated in a new publication: *CURRICULUM FOR A COLLECTIVE PRACTICE*.

NARRATION GROUP: CURRICULUM has been commissioned through the South London Gallery's critical heritage programme, *Evidence of Us*, and is supported by the National Lottery Heritage Fund.

**NARRATION GROUP
CURRICULUM
20 AUG – 17 NOV 2019**

CURRICULUM 000: INDUCTON
20 AUG – 17 NOV 2019

CURRICULUM 001: SCAN/EXCHANGE WITH CHERELLE SAPPLETON
2PM, SUN 1 SEP, ARCHIVE **

CURRICULUM 002: GIULIA SHAH ON RESIDENCY 11:11
2PM, SAT 14 SEP, ARCHIVE

CURRICULUM 003: RITA GAYLE ON BLACK FEMINIST COLLECTIVES
2PM, SUN 29 SEP, ARCHIVE

CURRICULUM 004: DECOLONISING DRAWING WITH JACOB V JOYCE
2PM, SAT 12 OCT, ARCHIVE **

CURRICULUM 005: MICHELLE WILLIAMS GAMAKER ON HOUSE OF WOMEN
2PM, SUN 27 OCT, ARCHIVE

CURRICULUM 006: NYDIA A. SWABY ON BLACK FEMINIST ARCHIVES
2PM, SAT 9 NOV, ARCHIVE

CURRICULUM 007: CURRICULUM FOR COLLECTIVE PRACTICE PUBLICATION LAUNCH
2PM, SUN 17 NOV, ARCHIVE

** These workshops are free, drop-in and intended specifically for women and non-binary people of colour.

For more information and to register your interest, please visit:
<https://www.southlondongallery.org/exhibitions/curriculum/>

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