

**ART RESIDENCIES AS A FORMAT
OF MULTIFUNCTIONAL INTEGRATIONAL PRACTICE:
EXPERIENCE OF ART CIRCLE RESIDENCY (SLOVENIA/ITALY, 2025)**

**АРТРЕЗИДЕНЦІЇ ЯК ФОРМАТ
БАГАТОФУНКЦІЙНОЇ ІНТЕГРАЦІЙНОЇ ПРАКТИКИ:
ДОСВІД ART CIRCLE RESIDENCY (СЛОВЕНІЯ/ІТАЛІЯ, 2025)**

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Abstract. This article examines art residencies as a format for multifunctional socio-cultural interaction and as a tool for intercultural dialogue, cultural diplomacy, and European integration processes. The author examines the features of the formation and development of art residencies worldwide and in Ukraine, emphasizing their functions in the context of interaction between the state, artistic communities, and businesses. Particular attention is given to the experience of the international Art Circle Residency (Slovenia/Italy, 2025) as a successful model for integrating the cultural, economic, and social potential of a region. The study demonstrates how art residencies contribute to the formation of sustainable development values, strengthen local cultural environments, expand international cultural networks, and support democratic development strategies. The article also analyzes the potential for adapting this experience to Ukraine in the context of post-war recovery, particularly in terms of cultural diplomacy, regional integration, and fostering dialogue between business, the public sector, and artistic communities.

Keywords: art residency, intercultural dialogue, cultural diplomacy, art and business, socio-cultural practices, Eurointegration.

Problem Statement. Art residencies as a format of effective interaction between the artistic community and society came to Ukraine from Western countries (the United Kingdom, the United States). Today, this model has spread across the globe and has become an effective instrument of “soft power,” the promotion of Western values, and the implementation of European integration aspirations. Despite the rapid development of this practice around the world and its implementation in Ukraine (private projects, the UCF program, which provides funding for art residency programs in Ukraine, etc.), experts emphasize that the development of art residencies in Ukraine remains limited. The existing local projects are still too few to effectively address the urgent tasks of cultural diplomacy, promote Ukrainian culture internationally, and position Ukraine as an equal participant in the global sociocultural agenda.

The diversity of art residencies worldwide illustrates a broad spectrum of motivations, goals, functions, and objectives: exchange of experience, focusing on and articulating challenges through

the creative communities of different countries, socialization, and the cultural integration of specific regions, among others.

One of the functions of an art residency can also be to foster effective dialogue between different cultures and spheres of activity, such as science and art, high technology and art, etc. One of the effective forms of interaction that ensures mutual development and reveals shared potential is the intersection of the state, business, and art. Among the successful cases that implement cooperation and interconnection between the state, the international art community, and business is Art Circle Residency (Slovenia/Italy), which takes place every year in Goriška Brda, a picturesque region of Slovenia famous for its wine production. An analysis of the experience of foreign art residencies and the formats of their implementation can provide a successful example for improving similar practices in Ukraine, where such a model of interaction could become one of the keys to Ukraine's cultural diplomacy during the country's reconstruction after the end of hostilities and in the context of building strategies for Ukraine's future development.

The purpose of this article is to analyze the potential of art residencies as a format for multifunctional sociocultural interaction in the context of effective dialogue between the state, art, and business, taking the example of the international art residency Art Circle Residency (Slovenia/Italy, 2025) as an effective model of intercultural collaboration that contributes to the comprehensive sociocultural development of society.

Analysis of recent studies and publications. In Ukraine, the art residency format is considered relatively new, and research on this phenomenon is not yet systematic. Nevertheless, several authors consistently focus their attention on studying the history of the emergence of art residencies, their functions, and their role in contemporary society and in Ukraine's sociocultural space. Among them is researcher and curator L. Nechai, whose works highlight the potential of art residencies as a new sociocultural phenomenon in Ukraine. Nataliia Bulavina examines art residencies as a specific form of self-organization of artistic communities in the context of post-Soviet realities. I. Petlovana's research focuses on the differences between art residencies and other forms of self-organization of artistic communities. Olena Kashshay explores in her works the distinctive features of art residencies and their sociocultural role.

Presentation of the main material. The concept of "art residency" first appeared in Western countries at the beginning of the 20th century. Patrons and philanthropists invited artists to live in their estates and thus supported them. Since then, art residencies have undergone constant transformation. In the 1960s, residencies emerged that emphasized location: these could be villages or towns intended to become starting points for social change within local communities. It was only in the 1990s that art residencies began to function as an instrument of international cultural diplomacy. In the 2000s, the development of new technologies gave new impetus to the popularization of this format worldwide. With greater access to information, artists gained the ability to choose the contexts most relevant to them from among many opportunities [10].

Art residencies, which operate within established systems of art management in the West, became popular in Ukraine during the period of Independence. Unlike the Soviet authoritarian system, which provided its own forms of interaction between the artistic community through recreation centers for artists from the National Union of Artists of Ukraine (such as Sedniv, Ochakiv, and Gurzuf), which some researchers rightly consider to be prototypes of modern art residencies [5], the new model is based on democratic principles. With the collapse of the Soviet Union, the system of interaction between the state, the artistic community, and society underwent

a reorganization. One of the key features of this process was the development of artistic associations as a form of self-organization for artistic communities.

Bulavina defines the format of artistic self-organization as “an alternative direction of institutionalization of contemporary visual art, aimed at creating independent, non-commercial spaces and events, and artistic practice,” and includes art residencies among such practices. She identifies the following characteristic features of artistic self-organization:

- distancing from cooperation with state resources, thereby avoiding regulation by state cultural policy mechanisms;
- hyperactive communication;
- promotion of artistic ideas via the Internet;
- creation of artistic products within one’s own ideological framework;
- dependence on grant programs, leading to full compliance with their requirements (and potential creative collapse when such funding ends);
- democratic forms of representation [3].

Among these characteristics, an important feature for our study is precisely the distancing from state resources, which allows art communities to avoid regulation by state cultural policy mechanisms. This point will be considered in more detail later, since our focus is on the mechanisms of interaction between the state, the artistic community and business as an effective model for mutual reinforcement of potential, integration, and comprehensive societal development.

Before analyzing the potential of art residencies in general and of the Art Circle Residency, Slovenia/Italy, 2025, in particular, in the aforementioned context, it is necessary to clearly define the concept of “art residency” and outline its specific features in Ukraine.

In Ukraine, such formats as plein air events, art camps, and art symposiums, as a natural continuation of Soviet-era practices, continue to coexist with art residencies that represent a new form of self-organization for artistic communities. However, coexistence does not imply interchangeability, as researcher and curator of the Nazar Voitovich Art Residency, L. Nychai, rightly notes. The difference between these concepts is not always clearly defined. Therefore, it is essential to distinguish between plein air, art symposiums, and art residencies. Thus, key differences between plein air and art residencies include:

- the diversity of art residency programs of both local and global significance, which are focused on the artistic community, society, and the public, while plein air programs are primarily aimed at participating artists;
- stylistic dominance: art residencies often focus on working with new media, while plein air workshops concentrate on landscapes and the development of an artist’s technical skills;
- the social role of the artist: “the artist in residence works in society, immerses themselves in it, explores it, and becomes part of it”;
- the political nature of art residencies [7, p. 185].

The purpose of an art symposium is essentially similar to that of an art residency, but its primary focus is on the artist’s work and its promotion for potential marketing purposes. An art residency, by contrast, emphasizes the creative process itself, experimentation, and research of the local context.

According to the *Policy Handbook on Artists Residencies* (European Agenda for Culture Work Plan for Culture 2011–2014), “an art residency is a place, space, and time provided to artists and other professionals in the creative industries for individual or collective work within their fields of practice, accompanied by an increased level of reflection or focus on work” [14].

Art residencies are difficult to classify because they vary greatly in purpose, content and forms of interaction between the artist and the local context. For example: some residencies aim to develop the potential of both science and art and are run by educational institutions (e.g., Cambridge Sustainability Residency, UK); others work with remote areas, transforming local buildings into works of art (e.g., Graniti Murals, Sicily); some are formed around political or social objectives, such as promoting environmental responsibility among local communities (e.g., Cheng Long Village, Taiwan) or popularizing regions off the main tourist routes (e.g., La Fragua, Spain). Therefore, the range of contemporary issues and urgent sociocultural challenges addressed by art residency organizers is quite broad.

In Ukraine, the initiators of similar projects are mainly artists who have experienced residencies abroad. For example, one of the first Ukrainian residencies was founded by artist A. Kakhidze, who spent more than three years in European residencies. Upon returning to Ukraine, she organized her own space near Kyiv, in the village of Muzychi. Every year, she invites artists from different countries to “travel without leaving home.” The residency called “The Expanded History of Muzychi” aims to popularize and expand knowledge of the village’s history. Residents act as mediators, spreading impressions of their stay locally and internationally, as the works they create are exhibited at international exhibitions [2].

The number of socially responsible projects is gradually increasing in Ukraine. Residencies with a “social potential” include “The Expanded History of Muzychi” and the cultural initiative foundation “Izolatsia”. Initially founded in Donetsk in 2010 (now relocated to Kyiv due to the military situation), Izolatsia aimed to focus on the local context. In 2015, the pilot project “Cultural and Artistic Residency ‘Above God’” took place in Vinnytsia, addressing the theme of “decommunization.” Participants reflected on the concepts of the “post-Soviet,” “Soviet consciousness,” “utopianism,” and “identity” [2]. In 2017, the Nazariy Voytovich Art Residency began operating in the Ternopil region, aiming to address environmental, economic, social, and community challenges in the provincial area. The residency engages a wide audience in the creation of artistic products and in “organization of an aestheticized environment for the modern human” [8, p. 155].

Also notable is the New Generation Art Residency in the village of Khrum, established in 2017 with cultural and therapeutic goals for children from frontline areas, funded by the US Embassy in Ukraine.

Among residencies aiming to “gentrify” cities and promote intercultural dialogue, the Teple Misto Art Residency in Ivano-Frankivsk stands out.

Thus, art residencies have evolved from being simple spaces where artists work undisturbed to forms of interaction that encompass a wide variety of new meanings and functions.

The relevance of art residencies is reflected in the diversity of their objectives, forms of collaboration, and audiences. They provide a foundation for promoting the country, opinion leaders, and the art scene. The residency format fosters cooperation and understanding among different worldviews, teaches respect and openness toward other cultures, and highlights local culture. This format can unite diverse social groups and communities.

Thus, in this context, we propose the following definition: an art residency is a form of multi-functional, integrative, intercultural interaction among different sociocultural groups and bearers of diverse cultural codes through art, which ensures the dynamics of sociocultural ties and social transformations, strengthens intercultural dialogue, and promotes national culture globally.

Kashshay emphasizes that art residencies in Ukraine “promote interaction between artists and the sociocultural environment” and serve “as an impetus for the formation of local cultural life,

influencing the social environment and initiating change”. They are important “not only for the cultural and creative spheres but also for the economic sector” [5, p. 7].

Since 2019, the Ukrainian Cultural Foundation has funded art residency programs in Ukraine. Other supporters of art projects include Spilnokosht (a crowdfunding initiative), the international center Culture Bridges, public organizations, and private patrons [1].

Nevertheless, despite the international success of art residencies as a format for collaboration, this trend remains underdeveloped in Ukraine and requires more attention from the state and business sectors. This is particularly important in the context of forming and articulating national identity, promoting national culture and traditions, integrating specific regions, and pursuing European integration.

It is worth noting that art residencies embody a democratic model of successful interaction between the state and the artistic community. Local authorities and other entities often contribute to the financing and support of art residencies abroad. In the context of implementing state policy, this form of interaction serves to support democratic values and development strategies.

The scale and socio-political potential of residencies is evidenced by the fact of publishing the *Policy Handbook on Artists Residencies* (European Agenda for Culture Work Plan for Culture 2011–2014), which provides an analysis of the “value of artist-in-residence programs” and identifies successful practices and strategies for the development of artist residencies worldwide. The handbook targets practitioners and policymakers, including regional and local authorities in EU countries [14].

The Handbook emphasizes that art residencies aim to “promote culture as a fundamental element of EU international relations.” It also states that art residencies “play a key role in forming a unified European cultural space” and “contribute to European integration” [14]. Thus, the sociocultural significance of art residencies is articulated as an important aspect of EU cultural policy. For Ukraine, art residencies are a crucial component of the European integration process.

L. Nychai highlights that “art residency is one of the tools for overcoming certain social problems, including environmental, economic, and social issues; residency projects act as mediators of cultural change and sustainable development strategies” [6, p. 165]. By supporting such initiatives, the state addresses the current problems of society or specific localities and social groups, creating conditions for necessary social transformations. Kashshay emphasizes that “it is art residencies that have become an important format for involving local communities in social change” [5, p. 7].

A crucial factor for the successful operation of art residencies and the realization of their positive impact in addressing social issues is the involvement of the state, as well as educational and business institutions. For example, the annual international residency in Cheng Long Village, Taiwan, is implemented by local authorities with support from the Kuan-Shu Educational Foundation, an international foundation for environmental education in Asia. Cheng Long Village is a remote fishing town facing environmental challenges due to the overfishing of shellfish, resulting in the accumulation of industrial waste. The residency program, which involves creating art objects from recycled materials, aims to foster environmentally responsible thinking among local youth. Local schoolchildren, volunteers, and community members actively participate [13].

A successful example of business-art collaboration is the CAB Art Residency in Jordan, where the main initiator and sponsor is Cairo-Amman Bank. Ukrainian representatives, M. Abramova and I. Panteleimonova, participated in the residency. Thus, through such a collaboration, the economic sector supports the global art community, provides insight into current art trends, and introduces them to local audiences.

The wave of corporate art residencies began in the US with companies such as Facebook. At Mark Zuckerberg's invitation, artist D. Cho painted office walls in exchange for a block of shares. Google has also incorporated this kind of residencies, inviting artists to test products like Tilt Brush for creating 3D images. Interaction with artists is considered a part of the company's mission.

In Ukraine, such collaboration has not yet been fully implemented, as neither the state nor businesses were initially ready to engage in this format. However, some developments have occurred. An example is the Teple Misto Art Residency in Ivano-Frankivsk, funded by local entrepreneurs.

Another notable example is the large-scale art project "Art and Business: Embracing the Mission" (2016), which united artists and businesses to mutually enhance their potential. Participant artists included Yulia Belyaeva, Myroslav Vaida, Mykyta and Yegor Zigur, Kostyantyn Zorkin, Dobrynia Ivanov, Daria Koltsova, Dmytro Kornienko, Vitaliy Kokhan, Anton Logov, Roman Mikhailov, Yuriy Musatov, Serhiy Petlyuk, Ivan Pidgainy, Vitaliy Protosenya, Stepan Ryabchenko, Albina Yaloza, SYN Art Group, and Tenpoint.

Approximately 20 leading companies, operating in Ukraine and abroad, participated, including OLX, Nova Poshta, Intertop, Deloitte, GST, Baker Tilly, Stepanov, Mafia, Kyivstar, Ekonia, Figaro Catering, Bao, Biosphere Corporation, EVO Company, Sicore, Sova, Stekloplast, and Lantmannen. Artists, through their creativity, embodied the visual expression of each company's ideology and philosophy, reflecting its vision through society's perspective [4].

Unfortunately, this model of dialogue was a one-time event. In Ukraine, there remains a significant lack of interaction between the art world and business. Therefore, implementing such a project as an annual art residency could provide a foundation for ongoing communication and cooperation between the state, local businesses, and the artistic community. In the future, the involvement of international artists in such a format of collaboration would allow Ukraine to position both its art and its producers globally.

The successful experience of foreign art residencies demonstrates that collaboration between the state, the artistic community, and business allows for the most effective implementation of educational and integrative components, the involvement of diverse social groups, and the maximization of potential to achieve cultural diplomacy goals and promote regional culture.

For example, Art Circle Residency in Slovenia began as an art camp in 1997 and evolved into a large-scale art festival in 2001. Part of this festival is the international residency program of the same name, which exemplifies effective dialogue among the artistic community, the public sector, and private business. The organizers are the KUD Manifest group, led by Maša Gala and Klemen Brun. The public sector is represented by the municipality of the Goriška Brda region and cultural institutions, such as this year's Austrian Cultural Forum in Ljubljana. Private support comes from local wine and tourism businesses.

What makes this residency unique is that it operates as a network of Art Embassies from different countries, located in private villas of winemakers who welcome artists from around the world. This "cultural embassy" format fosters intercultural dialogue, as each Art Embassy is supported by a diplomatic mission of a specific country, combining local and international cultures. This year, the residency includes 21 Art Embassies and five independent locations, including the creative hub Atelje Šempeter. Over 46 artists from around the world have participated in this year's event. Among local businesses supporting the residency is one of the biggest private wine producers of the region Movia Wines, as well as Ščurec Wines, Edi Simčič

Wines, Nejka & Uroš Klinec, IAQUIN House, San Martin Wines, Prinčič Wines, Dolfo, Bric Wine & Relax, Osteria Agli Antenaty, etc. The main objectives of the residency, defined by curators Maša Gala and Klemen Brun, are:

- raising awareness of the importance of culture and visual arts;
- providing educational programs in culture and the arts;
- integrating culture with economics and tourism;
- promoting international cooperation;
- creating networks among leaders of the art scene [11].

The map of Art Embassies covers nearly the entire Goriška Brda region, which straddles the border between Slovenia (Nova Gorica) and Italy (Gorizia). Some Art Embassies are located in Italy, reinforcing the residency's focus on rethinking the concept of borders. This visualizes another mission, which has become the motto of this year's European Capital of Culture, Nova Gorica–Gorizia Go! 2025 celebration, where the two cities embody a single aspiration: to be a borderless European capital of culture 2025 [12].

The residency's thematic focus on borders encourages artists to research, explore, and experiment with the concept of boundaries, stereotypes, and formal divisions. Immersed in the local context and everyday life of winemakers, artists transform their experiences into creative work. Hosts (local winemakers) and artists become co-authors, blending the artist's perspective with the local region's culture and business philosophy that is based on interaction with nature. The area's ecological uniqueness, due to chemical-free wine production, enhances this interaction. Thus, the residency becomes a platform for collaboration among government agencies, local businesses, and the international art community. It contributes to regional development, promotes local culture and lifestyle, and fosters environmentally responsible thinking.

For local businesses, it is also a tool for self-discovery. Through the way artists see and interpret their region, they rediscover themselves and their local culture. In essence, the region becomes both a unique hub for the production of natural wine and a kind of museum of contemporary art, as each winery has its own international collection of works by professional artists from around the world. In addition, the main theme that runs through all the works in one way or another is the locality itself, the communicative experience gained here, filtered through the artist's worldview. The "added value" of this format can also be seen as an opportunity to meet like-minded people. After all, an art residency is an experience that brings cultures closer together, opens up new meanings, creates unique connections at the level of sincere emotions and aesthetic vision, "seeing with the heart," as H. Skovoroda emphasized, and thus paves the way for cordocentrism and metamodernism with its new sincerity. Thus, M. Protas sees the formation of Ukraine's development strategies precisely in the context of actualizing "the archetypal pattern of cordocentrism, where the transcendent truth of beauty serves as a measure of the civilization of a nation, whose self-identification stabilizes sociological existence, in particular through the establishment of a 'democracy of feelings'" [9, p. 66].

This approach will be extremely important for Ukraine during its recovery from the horrific experience of war, when our ability to restore sincerity, trust, love, and the ability to hear and see others with our hearts will become essential. An art residency, as a model of interaction between the state, business, and the artistic community, is one of the most effective tools for creating such a trusting foundation for interaction in society, introducing intercultural and sociocultural integration dialogue at various levels of social life.

Conclusion. The potential of art residencies as a sociocultural phenomenon encompasses the possibility of engaging a diverse range of activities and social groups, addressing numerous current social challenges, fostering a trusting basis for intercultural dialogue, and promoting cultural exchange worldwide. An analysis of the experience of foreign art residencies, including Art Circle Residency (Slovenia/Italy, 2025), shows that the most effective way to create a productive environment for intercultural dialogue, shape a socially responsible worldview, respond to pressing social issues and position culture on the international stage is through projects that combine the initiatives and efforts of the state, the artistic community, the business sector, the private sector and others. This improves the level of interaction between different cultures and spheres of activity. Actualizing the art residency format at a new level will be one of the important tasks for Ukraine during the recovery period after the end of hostilities. The openness of businesses and state institutions to this form of collaboration would be a key factor in promoting Ukrainian culture and creating Ukraine's cultural landscape abroad. This would give Ukraine a chance to influence the global cultural agenda.

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АРТРЕЗИДЕНЦІЇ ЯК ФОРМАТ БАГАТОФУНКЦІЙНОЇ ІНТЕГРАЦІЙНОЇ ПРАКТИКИ: ДОСВІД ART CIRCLE RESIDENCY (СЛОВЕНІЯ/ІТАЛІЯ, 2025)

Анотація. Статтю присвячено аналізу артрезиденцій як формату багатофункційної соціокультурної взаємодії та інструмента міжкультурного діалогу, культурної дипломатії та євроінтеграційних процесів. Розглянуто особливості становлення і розвитку артрезиденцій у світі й Україні з акцентуванням на їхніх функціях у контексті взаємодії між державою, мистецькими спільнотами та бізнесом. Особливу увагу приділено досвіду міжнародної артрезиденції «Art Circle Residency» (Словенія/Італія, 2025) як успішної моделі інтеграції культурного, економічного та соціального потенціалів регіону. Показано, як артрезиденції сприяють формуванню цінностей сталого розвитку, підсилюють локальні культурні середовища, розширюють міжнародні культурні зв'язки та підтримують демократичні стратегії розвитку. Проаналізовано можливості адаптації цього досвіду для України в умовах післявоєнного відновлення, зокрема в аспектах культурної дипломатії, регіональної інтеграції та налагодження діалогу між бізнесом, державним сектором і мистецькими спільнотами.

Ключові слова: артрезиденція, міжкультурний діалог, культурна дипломатія, мистецтво та бізнес, соціокультурні практики, євроінтеграція.

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