TransCultural Exchange’s 2012 Annual Report
Executive Summary

2012 was a year of planning, reflecting and regrouping to provide TransCultural Exchange with a more solid base to move forward in the years to come.

Following our post–2011 Conference advisory board meeting, TransCultural Exchange decided to make our Conferences on International Opportunities in the Art our chief activity. This directive represents a change in focus from when we first came into being, more than twenty years ago, as an artist–run organization dedicated to cross-disciplinary practices and trans-cultural exchange. Now, such things are commonplace. Cross-disciplinary activities are the latest rage and artist collaboratives are no longer a rarity.

International conferences for artists however, have yet to become the norm. Although most professionals have conferences to network, learn of the latest developments in their field and share their work with their peers, artists do not. This oversight prompted us to launch the only such Conference for artists in 2007. And, the results are very promising: nearly 90% of the attendees say they are “highly satisfied with the Conferences” and more than a third of the attendees can cite direct, tangible outcomes—an exhibition, residency or teaching invited—as soon as six months after the Conferences’ end. These results are generative and sustaining: an invite to one program, typically, leads to more, creating a ripple effect that extends far into the future.

The Conferences also are one of few venues left for helping American artists (and, to a lesser—but still important—extent, American art organizations) learn about the multitude of programs available for them to interact and compete with their global peers. In the relative absence of US support for international artist exchanges, these Conferences have come to be recognized worldwide for the opportunities they promote. As the director of Schloss Solitude, Jean-Baptiste Joly, noted at TransCultural Exchange’s 2010 press conference, “I meet a lot of people internationally, and it is because of TransCultural Exchange that they know and are interested in Boston as a region of artistic production and, by extension, innovation.”

This year, I spoke on TransCultural Exchange’s Conferences on International Opportunities in the Arts at the Tokyo Res Artis meeting and then gave numerous talks and workshops in Taiwan, including a meeting with Taiwan’s new Minister of Culture. As I travel the world over, Joly’s comments seem more and more apparent. For this reason, TransCultural Exchange ended last year determined to ensure our Conferences will continue long into the future.

With that aim in mind, a Letter of Agreement has been signed between TransCultural Exchange and Boston University’s College of Fine Arts.
The Agreement provides a framework for Boston University’s College of Fine Arts and TransCultural Exchange to help artists bridge the gap between academia and real-world experience. It offers new possibilities to expand both TransCultural Exchange and BU’s activities, enable more artists to interact with their international peers and to bring the best global practices to the attention of artists everywhere.

Boston University brings to the alliance its institutional reputation for high academic standards, its access to a student body, and its facilities, among other resources. TransCultural Exchange brings to the partnership over two decades of experience working with hundreds of artists, arts organizations, foundations, galleries, museums and cultural centers in more than 60 countries. TransCultural Exchange also provides professional development resources, new markets and career opportunities for hundreds of artists, and facilitates new partnerships and exchanges between international organizations and educational institutions, most notably through its biennial Conference on International Opportunities in the Arts.

With this agreement, the College of Fine Arts and TransCultural Exchange will be able to better support artists to build networks around the world and across disciplines.

Together, TransCultural Exchange and BU’s College of Fine Arts can play a role in helping artists negotiate today’s global reality. In 2012, ‘local’ is no longer sustainable. Artists and educational and cultural institutions need to be able to understand, navigate and compete internationally to survive.

Already the two organizations have begun to collaborate on curriculum development and the marketing launch of TransCultural Exchange’s 2013 Conference on International Opportunities in the Arts, for which Boston University will be the lead academic host. This will be TransCultural Exchange’s 4th such conference. The 2013 theme will be “Engaging Minds.”

Along with portfolio reviews and panels on topics such as copyright law, grant writing and funding, artists will hear from speakers who run international artists-in-residency programs and other programs that engage artists abroad. Tapping into the area’s acclaimed research institutions, attendees will also join presentations by leading researchers in other fields such as physics, medical imaging, geology and psychology. This strategy underscores the College of Fine Arts’ and TransCultural Exchange’s aims to help artists expand their worldview, further their own artistic practice, and explore the realm of cutting-edge research.

As we move forward, our goal is to capitalize, strengthen and expand our previous Conferences’ efforts through increased marketing, a larger base of operations, organizational assistance from our new academic host, and greater promotion, input and interaction with the program’s educational and international partners.
Mary Sherman
TransCultural Exchange's Director

Gordon Amgott
Thaddeus Beal
Bonnie Clark
Dan Gregory
Mary Sherman
Joanne Silver
Maggie Stark
TransCultural Exchange's Board of Trustees

Ute Meta Bauer
Mario Caro
Machiko Harada
Kayoko Iemura
Jean-Baptiste Joly
Johan Pousette
Yaohau Su
TransCultural Exchange's Advisory Board

FINANCIAL REPORT

2012 was primarily a planning year for the 2013 Conference on International Opportunities in the Arts, which included signing the new Letter of Agreement with Boston University’s College of Fine Arts. Through the Agreement TransCultural Exchange received $40,000 in return for consulting, educational programming and the production of the 2013 Conference on International Opportunities in the Arts: Engaging Minds at Boston University. TransCultural Exchange also received a Massachusetts Cultural Council Cultural Investment Portfolio grant ($2,500, renewable), $10,000 from Admiral and Mrs. Ralph Ghormley, as well as considerable contributions from Richard Lappin and Judith Rabkin, Urban Ramstedt and its Board of Trustees, and corporate support from the Bank of America matching grant program, Second Street and Associates, and Mercantile Bank (now Commerce Bank).

As in the past, we also are very grateful for the in-kind support we receive from Edwards, Wildman, LLP; Boston College; and website help from Daryl Luk and Rudi Punzo. This year, we also are particularly grateful for all the tireless efforts of our new intern, Taylor Smith.
## SUMMARY

**TransCultural Exchange 2012**

### Personnel

<table>
<thead>
<tr>
<th>Personnel</th>
<th>Actual</th>
<th>In-Kind</th>
<th>Total</th>
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<tbody>
<tr>
<td>TOTAL PERSONNEL</td>
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<td>$30,000</td>
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### Non-Personnel Expenses

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<tr>
<th>Category</th>
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<td>Accounting</td>
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<td>Advertising &amp; PR</td>
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<td><strong>NON-PERSONNEL EXPENSES</strong></td>
<td>$16,570</td>
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<td>Total Expenses</td>
<td>$46,762</td>
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### 2012 Income Summary

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<td><strong>Total Income</strong></td>
<td>$80,382</td>
<td>$42,323</td>
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Net profit loss to carry forward to 2013: $33,620
THE COASTER PROJECT, DESTINATION: THE WORLD
10TH YEAR ANNIVERSARY

Description
Can artists unite nations when politicians cannot?
Can a single project bridge cultural divides?
Can an exhibit that spans the globe—from Antarctica to Asia, the Middle East, Africa, North America, South America and beyond—result in thousands of art works freely being given away?
No strings attached?

It happened once; and, then, it happened again.
Between March 9 and May 19, 2002, 99+ artists transcended geographical, political and cultural boundaries to stage 99+ exhibitions throughout the world. Afterwards, all 10,000+ art works were given away in the guise of "coasters" at bars, cafes and restaurants. Response to The Coaster Project, Destination: The World exceeded all expectations. Along with requests for workshops, additional venues, interviews, articles and talks by the artists, the Northeast Chapter of the International Art Critics Association voted The Coaster Project, Destination: The World 'The Best Show in an Alternative Space outside of New York.'

To mark the 10th anniversary of its unprecedented Coaster Project, TransCultural Exchange invited artists around the world to make and take-away coasters as part of Toronto's 2012 Culture Works Festival, part of the BIG on Bloor Festival.

After all, the best things in life are free: the coasters were given away to the lucky patrons at Duffy’s Tavern and the Rex in Toronto.

Dates: July 21–22, 2013
Venue: Toronto: 2012 Culture Works Festival, part of the BIG on Bloor Festival.

Participating Artists:
Toronto Coordinators:
Dyan Marie, Organizer, BIG on Bloor’s Culture Works Festival
Nadine Davis, Assistant
Matthew Goldman, Assistant
Taylor Smith, Assistant
Gabriel Adams, USA, MA
M. Aksent, France
Kimberlee Alemian, USA, MA
Gulay Alpay, Turkey
Ian Amell, Canada (Toronto)
Zsuzsanna Ardó, England
Ruby Louise Barnes, USA, IL
Tommy Barr, Northern Ireland
Thad Beal, USA: MA
Karmela Berg, Israel
Ralph Brancaccio, France
Linda Chapman, USA, FL
Frank Crowley, USA, IL
Pauline Crowley, USA, IL
Sall Curcio, USA, MA
Gary Duehr, USA, MA
Laura Evans, USA, MA
Özlem Kalkan Erenus, Turkey
Helga Butzer Felleisen, USA, MA
Patrick Fenech, Malta
Jake Fernandez, USA, FL
Dorothea Fleiss, Germany
Tod Gaines, USA, MA
Eugenia Gortchakova, Germany
Don Griffin, USA, MD
Georgia Grigoriadou, Greece (print artist)
Andrew LaFarge Hamill, USA, NY
Mary Oestereicher Hamill, USA, NY
Astrid Hiemer, USA, MA
Alicia Hunsicker, USA, MA
Bharati Kapadia, India
Margie Kelk, Canada
Roland Idaczyk, New Zealand
Patricia Jacomella, Switzerland
Anne LaPrade, USA, MA
Neta Dor Lemelshtreich, Israel
Roger Mayer, USA, RI
Florence Alfano McEwin, USA, WY
Nelida Nasser, USA, MA
Tiffany Navarro, USA,
Sharon Pierce, USA, MA
Chrys Roboras, Greece
Karen Roff, US, NY
Malvina Sammarone, Brazil
Mary Sherman, USA, MA
Josien van Barlo, The Netherlands

Participants in Toronto
Nadine Davis, Canada
Leigh McLaughlin, Canada

ARTIST EXCHANGE PROGRAM
Through connections I had made via TransCultural Exchange, I was lucky enough to be invited by Dorothea Fleiss to attend the 11th Annual Symposium of Contemporary Art in Carei, Romania. That was in 2009. There, I made art and friends with 22 artists from 12 countries. The symposium or residency took place on the archeological site of the Bronze Age village of Bobald, on the edge of Carei, in northwest Romania, near the Hungarian border. We were housed and fed; and we created in and around a chalet style building set among rolling farm fields. We worked the first day and toured the region the next, visiting historic sights and artists’ studios. We worked for two more days and then shuttled off to an exhibition of our work at the County Museum in Satu-Mare. The friendships I made as we worked by day and dined and danced late into the evening spawned further invitations to France, Serbia, and Montenegro. Unable to leave work and family and commit full time to travel, I accepted one invitation to exhibit with another American artist in Ulcinj, Montenegro a year later. This led, in turn, to another opportunity to exhibit at the government–run Galerija Centar in the capital city of Podgorica and another, in Berat, Albania. In every case I felt honored in a way I have not experienced in the US. The openings were televised and we were interviewed for broadcast and the press. In December 2012, Liz Marran and I will host five major Montenegrin artists in Boston where
we will create prints together and exhibit them at U-Mass, Boston. There are no words to describe how extraordinary these experiences have been. Travel can be life-changing if one is open to learning. As an invited guest artist, I was given almost familial access to that cultural community. The exchange of ideas, visual language, and interpersonal connection makes the world a smaller and more inviting place.

– Joyce Conlon, 2009 Conference on International Opportunities in the Arts Attendee

CAMAC is housed within an old stone priority building with its attached tower (my bathroom). I took over a spacious, high ceiling studio there, with my living space right next door. Outside the studio back door, the river Seine ran with force, changing color from greens, to grays, to browns. This is both a spare and spectacular site in which to make art. With an eye toward communal life, the residency serves dinner up during the week in a separate, newer building. I shared the time with six other residents, artists and writers, with homes in Chile, Peru, Slovenia, Algeria, Iceland and the USA. The opportunity to hear artists from so many places discuss their country’s history, geography, values, politics and arts is not easy to duplicate. It’s an obvious and almost effortless
way to break down unnecessary barriers and instead build friendships among disparate people.

My work there both continued its course, like the river, and also diverted to include the village I inhabited. That is the distinct pleasure and challenge of working elsewhere; that is, the almost inescapable allure of what is fresh and noteworthy, nudged into artistic shape by your previous work methods and philosophy. There lies the magic. And so, along with the ongoing game boards and amusement park, there emerged on the worktable the geometric forest of trees, the farmyard, the bridge crossing the river, the occasional flock of geese flying overhead... all still prepared in my favorite material, gouache painted paper.

Of course, the trick is returning home with a swelling imagination and clear enough focus to feed upon it.

–Laurie Krasny Brown, 2011 Conference on International Opportunities in the Arts attendee

EDUCATIONAL PROGRAMMING

Talks and Workshops


Various talks at Koc University, Istanbul and meetings with residencies and museums in Istanbul including SALT, the Pera Museum and Caravansarai.


Bamboo Curtain Residency/Cultural Exchange program, October 29–November 4, 2012, including meetings with the Taiwan Ministry of Culture and representatives at the Kuandu Museum of Fine Arst, VT Salon, Taipei Artists Village and talks at the 2012 Artists Fair.

PRESS

Toronto’s Culture Works Festival

bigonbloor.com, 'BIG on Bloor Festival,' July 2012.

The Star, "Festivals will shut down major arteries this weekend," July 20, 2012, by Dylan Robertson.


2013 Conference on International Opportunities in the Arts


