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Masahiro Kawanaka
Sea Loft July 2014

I was very happy to be invited to such a splendid residency programme.

I met Bob in Japan and he asked me to be part of some projects in Japan and Scotland. I watched his way of life as an artist. I received a lot of encouragement and I studied.

It was a world totally unlike my artistic life in Japan. I felt that Bob was a wonderful example as an artist.

I very much appreciated being involved in the Robert Callender International Residency for Young Artists and thank everybody in Scotland and Japan for giving me such a great chance.



Joseph Calleja
CASO July/Aug 2012, Sea Loft July 2013

Being close to Robert's work helped me tap into the metaphysical relation between the appearance of an object and its essence. The experience of Japan and Sea Loft enabled me to explore this interest in three linked but separate series: *Stratum*, *Residuum* and *Depositum*, which form part of my current work. Meeting, working and collaborating with an array of artists was invaluable during the initial post college period.

The multidisciplinary approach that the residency facilitates helped me tackle diverse spheres and adopt a holistic approach to my development as an artist and as a person.



Kaori Matsumura
Sea Loft July 2013

When it was a fine day, I went out to the wide beach of Scotland to draw. When it was a rainy day or nighttime, I stayed in the house of Robert Callender and kept drawing by his giant paper ship.

This peaceful time reminded me of how much I love to draw. Lines I drew spread in all directions freely. I also realised that drawing can connect people, surpassing language and culture.

All the smiles of people I met are a great encouragement for me to keep drawing.

Thank you so much for the precious opportunity.



Patrick M. Lydon
CASO July/Aug 2015, Sea Loft July 2016

Since 2012, Patrick M. Lydon and his partner Suhee Kang have undertaken a research and film project called *Final Straw*, exploring the ecologically connected mind-sets of natural farmers in Japan and South Korea. They completed residencies at Daedong Small House (Korea) and Setouchi International Triennale (Japan), developing a community-interactive work, *Human:Nature*, involving media installations and urban nature workshops. Exhibitions include Centre for Contemporary Arts (Glasgow, Scotland) and Pier Arts Centre (Stromness, Scotland), N3 Art Lab (Yamaguchi, Japan) and Aichi University of the Arts (Nagoya, Japan), ARC Gallery (San Francisco, USA) and David Brower Center (Berkeley, USA).

Patrick M. Lydon sees the vibrant branches of cultural and ecological mind-sets in both Scotland and Japan as providing rare settings to develop his work, and feels fortunate to have this opportunity through the RCIRYA.



Niall Stevenson
CASO July 2013, Sea Loft July 2014

While in Japan as part of the Robert Callender International Residency for Young Artists in June/July 2013, I created a body of photographs—the first time I had shown work of this kind—and expanding this line of enquiry is of great importance to me.

The second part of the RCIRYA at Sea Loft allowed me the opportunity to develop my work in a variety of new ways, with a particular focus on many of the interests I have in methodologies associated with archaeology. The point at which art and archaeology can intersect proved to be the catalyst in determining a range of factors that led to my practice moving away from a hyper-realist, seemingly objective approach to painting, towards something more subjective, narrative-based and ultimately more artificial.

My involvement in the RCIRYA culminated in a joint show, *PROPOSITION:VOID*.



Melissa Lawson
CASO July 2014, Sea Loft July 2015

An environment of complexities and contradictions, open spaces and crowded places.

Travelling across Japan from Osaka to Kyoto and then to Tokyo, has given me an in-depth impression of the context. From visiting a variety of traditional temples and contemporary architecture it allowed me to be influenced by my new surroundings; not only was I able to produce a new body of work but it also allowed me to reflect back upon previous studies in architecture from different contexts.

Previous studies were again questioned and in fact, as a result of the journey across Japan, were made stronger. I discovered that re-thinking and re-visiting conceptual ideas and architectural references I had previously studied could influence new discoveries and inform a new direction of architectural thought.

Robert Callender

International Residency for Young Artists

Robert Callender always acknowledged the value to young artists of studio visits during which they could get a sense of how committed artists lived their lives and in the surroundings they created. Over the years, countless individuals and groups of young artists have become frequent visitors to Sea Loft. In the last decade, many young Japanese artists have also visited, as both artists, Robert Callender & Elizabeth Ogilvie, felt a great affinity with the Japanese people after frequent visits to their country, a country and culture that had a special place in Robert's heart.

And so, in the true spirit of the late Robert Callender's generosity towards his fellow artists, we have established this residency in his name in the studio, offering the following key opportunities for young artists from Scotland and Japan at the start of their professional career:

- a summer month to live & work in Sea Loft, an outstanding studio situated on the beautiful Fife coastline and within easy reach of the city
- a further month working in Japan
- the opportunity to exhibit in both Scotland and Japan
- the prospect of working alongside a young artist from a different culture to learn more from them about their culture
- a chance to study firsthand the work and tremendous hand-eye skills of the late Robert Callender
- the possibility of working in this vibrant international studio which presents opportunities to meet with a range of professionals including visual artists, authors, anthropologists, architects and scientists
- the stimulus and support of dialogue with frequent visitors to Sea Loft
- at the same time, quiet space to focus on ideas and experiment in a well-equipped studio with technical assistance
- the experience of working as a professional artist out of art college and in the world of the arts
- the chance to contribute to the working atmosphere of a well-established studio

The value of a good studio is immense. It has its own special mood and atmosphere; a studio holds the secrets of the ideas. They are functional workshops filled with the tools and materials of the trade. Past work looms threateningly, a constant reminder of past ideas, both successful and unsuccessful, which are a spur to do better, and they encourage me to stick to my dictum that it is more progressive to make big mistakes rather than take the easy path.

Robert Callender

