



THE INTERNATIONAL MOBILITY OF ARTISTS:

MOBILITY OF IDEAS AND AESTHETICS

WHAT DOES IT MEAN, TODAY, FOR AN ARTIST TO BE MOBILE? FOR SOME, MOBILITY IS A CHOICE AND A LUXURY; FOR OTHERS, IT IS AN ECONOMIC OR POLITICAL NECESSITY. FOR MANY MORE IT IS NOT A REALISTIC OPTION, OR CAN ONLY BE ACCESSED AT THE INVITATION OF A 'WESTERN' COLLABORATOR. MEANWHILE, MOBILITY IS BEING RESHAPED BY THE TWIN PRESSURES OF ENVIRONMENTAL AND POLITICAL UPHEAVAL...

TO EXPLORE THESE CONFLICTS AND TENSIONS, MARIE LE SOURD OF ON THE MOVE SHARES STORIES THAT REFLECT THE DIFFERENT FACETS OF CONTEMPORARY MOBILITY – FROM THE EFFORTS OF COMPANIES TO GET OUTSIDE THEIR USUAL FRAMES OF THINKING, TO THE EXPERIENCES OF DISPLACED ARTISTS, TO THE EMERGENCE OF ALTERNATIVE APPROACHES EMPHASISING PLACE AND LOCALITY.

**DANSE
GALLERIE**

The Innovative Leadership Network (ILN) is a Nordic cross-disciplinary platform focusing on the development of artist-led initiatives in the contemporary choreographic performing arts. The network establishes a cross-disciplinary exchange between artistic activities (choreography), universities (academic research) and the market (from production to presentation spaces). ILN aims to provide a framework to question classic models, tackle old-fashioned interdependences, and rethink practices in the performing arts value chain.

Gathering thirteen partners from seven countries, the network works towards enabling artists to become leaders, developing innovative methods for residency and research activities, as well as developing new ideas in relation to institutions, advocacy, fundraising, audience engagement, presentation formats, communication strategies, entrepreneurship, and sustainability.

The platform proposes fruitful exchanges between Nordic and European artists, researchers, and creative workers from the field through a programme of networking events, lectures, thematic workshops, and open seminars taking place from April 2018 to October 2020. Regular online publications will feed reflection and build cross-sectoral knowledge.

INL is one strand of an ambitious Artist's Research Lab and Residency Programme developed by Dansehallerne and its international partners.

For more information, please contact Programme Coordinator Yohann Floch: yohann@dansehallerne.dk

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I am often asked in my capacity at On the Move to share resources and funding information on mobility opportunities, in Europe and worldwide. I have definitely more rarely received an invitation, like this one from Yohann Floch, to make a presentation and then to write about the multiple forms of impact that mobility has on artists' careers, professional lives and aesthetic approaches.

For me this is a real challenge, as I am neither a curator nor a programmer; but it is also a great opportunity to delve into and unfold stories of some of the artists and cultural professionals that I have met over the past fifteen years. It is, as well, a unique opportunity to share the 'stories of change' I hear during the numerous meetings and workshops I attend every year, or encounter through reading articles and dossiers on the subject of mobility.

This article aims, then, to surface a short selection of different 'patterns' of mobility – whether these patterns be desired, proposed, chosen, imposed, refused, or turned toward new horizons. It was often difficult to make choices as to which examples to include, and I would like to thank all the artists and cultural professionals named and/or quoted in this article. Due to the nature of my job, I also have the tendency to link thoughts and ideas to additional resources – and it's really worthwhile to delve into these for further insights and inspiration.



1. J'aime, J'aime pas, Agathe de Baillencourt



2. Work process at the crossroads of the French Cultural Centre, Yogyakarta, photo courtesy of the artist

IN > < OUT

I met the artist Agathe de Bailliencourt¹ sometime in 2003 during a typically hot and humid Singapore afternoon. She came with her paintings under her arm, and from the very start I was deeply impressed by a strong and highly sensitive style that echoed her personality. Fumio Nanjo, the director of the Mori Art Museum in Japan (who was also the artistic director of the Singapore Biennale in 2006 and 2008)² refers to the sense of freedom that Agathe's drawings and paintings – whether monochromatic or colourful, abstract or incorporating text – express in relation to her own feelings and personal experiences. Sincerity, intensity but also freedom and joy.³ Photo 1

A few years later I was appointed director of the French Cultural Centre in Yogyakarta, a city often considered the cradle of art and scholarly activity on the Indonesian island of Java. Anybody visiting Yogyakarta will find their eyes immediately caught by the numerous graffiti pieces, murals and wall paintings that cover the city, in a colourful but also politically rather engaged way, from its centre to the peripheries.⁴ Such images are embedded in the city's visual landscape and are part of people's everyday lives. The artists work in this mode by choice, or as a means to overcome the problem of accessing art spaces in Yogyakarta, which are limited when compared with the continuously flowering artistic activity.

1 www.agathedeb.com

2 www.universes-in-universe.de/car/singapore/eng/2008/index.htm

3 Catalogue of the exhibition (*J'aime, j'aime pas*, 2006) with an introduction by Fumio Nanjo: www.workwerk.com/agathe-de-bailliencourt.html

4 You can get a glimpse of Yogyakarta's rich murals in this article: www.sailingstonetravel.com/street-art-yogyakarta



3. Work process at the crossroads of the French Cultural Centre, Yogyakarta, photo courtesy of the artist

One of my immediate intuitions and first projects in 2007 was to offer a Yogyakarta-based street artist, namely Arie Dyanto,⁵ the opportunity to exhibit in the gallery of the Centre, alongside which I planned to invite Agathe for a month-long residency to work for the first time on murals in an urban context. I would learn later that initial plans of this kind always end up getting revised to better fit artists' needs; in this case, Arie brought not himself but twelve very young artists to work in the gallery, as, for most of them, it was their first exhibition in a physical space⁶. Agathe, for her part, after a long motorbike ride through Yogyakarta, decided not to work on a specific mural but directly in the street, on the small crossroads in front of the French Cultural Centre. Photos 2 and 3

Following the Centre's successful negotiation for permission to close the street for one week, Agathe set to work, bent over on the street with her colourful set of colours. During that time she was in direct connection with the street – with the owner of the little shop facing the Centre, with all the little irregularities of urban life. She explored the street itself, but also looked beyond, to the crossroads and direct surroundings, as a way to touch the real without altering it.

Agathe, nowadays represented by the Blain Southern gallery,⁷ has, since her 'Yogya experience', created a two-way connection between her outdoor projects (such as her Art Omi residency in 2012 in New York) and studio work (such as her more recent series, *Les couleurs du temps*).⁸ Photos 4 and 5

5 www.archive.ivaa-online.org/pelakuseni/arie-dyanto-1

6 www.youtube.com/watch?v=YV7kz12NFY

7 www.blainsouthern.com/artists/agathe-de-baillencourt

8 www.blainsouthern.com/exhibitions/couleurs-du-temps



4. Installation in a field during the Omi Art Residency, New York (2012), photo courtesy of the artist

The question of how to step outside one's usual framework, and of how to find a breath of air to reinvent oneself, can be further explored in tandem with the role of cultural networks in changing one's artistic career path.

AN EXPANDED PLAYGROUND

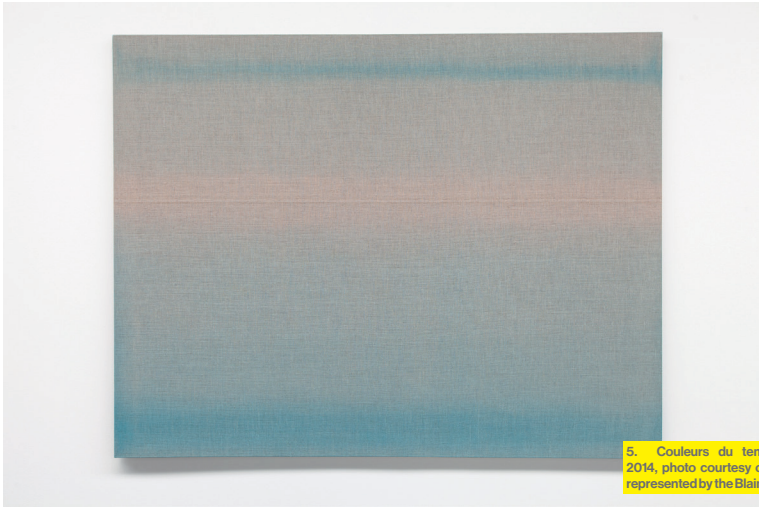
Since 2014, I have been participating in IN SITU, a network that gathers almost twenty festivals and events working with and on artistic creation in public space in Europe⁹. My role, beyond observing, advising and assisting the coordination team, is to focus on identifying stories of change within the artistic paths of selected IN SITU artists who have benefited from various programmes offered by the IN SITU network (providing tutoring, residencies, mobility opportunities, production and touring support, etc).

There are numerous stories I could share but I'll focus on the Italian theatre company Effetto Larsen and its artistic director, Matteo Lanfranchi¹⁰, for whom the impact of the IN SITU network was felt over three principal, interconnected phases:¹¹

⁹ www.in-situ.info

¹⁰ www.in-situ.info/en/artists/effetto-larsen/works/en/mnemosine-29

¹¹ The multiple impacts that the IN SITU network has had on Matteo (and other stories) can be found in the report 'IN SITU Platform Public Report - Learning, Sharing, Further-Developing 2014-2017, and Beyond' - www.in-situ.info/public_data/activities/1531143560/2018-06-25_plat-final_observations_report.pdf



5. Couleurs du temps, Marfa 2014, photo courtesy of the artist represented by the BlainSouthern

- 'The very moment': Matteo spoke of how he had felt stuck in terms of the development of his work – both with regards to funding and the constraints of theatre in Italy back in 2012/2013 – and of how his company needed a new impetus to keep going after almost ten years of existence. The opportunity offered by the INSITU network came, in that sense, at the right moment.
- 'I started to understand that I had a family that I did not know was there,' said Matteo, describing both new artistic and intellectual connections, and new possibilities for collaboration around the world. In Europe, this led to the company's project Mnemosyne, a site-sensitive piece about the emotional memories connected to places.¹² Internationally, links were forged with the Sura Medura International Residency Centre in Sri Lanka (set up by the Glasgow-based organisation UZ Arts), where Matteo has twice benefited from a residency experience.¹³ Photo 6
- This European recognition and the possibility to explore new spaces and urban contexts has also helped Effetto Larsen to become better recognised in Italy, and has helped to advocate for a form of artistic creation in public space that respects the active role of the audience/spectators. Re-energised by their experience, the company also developed a new business model that could cope with Italy's limited public subsidies and the relative lack of support for process-based projects and time spent in creation.

Being part of the IN SITU network broke the company out of its isolation and gave them the opportunity to think in terms of co-creation instead of focusing simply and directly on selling their work. This breaking out of isolation can be crucial to accessing the entire artistic

12 www.in-situ.info/en/artists/effetto-larsen/works/en/mnemosine-29

13 www.uzarts.com and www.suramedura.com



6. Performance part of the project Snowball Effect, Sri Lanka, with Matteo Lanfranchi (December 2018)

process or value chain – from education and training, to creation, to production, to touring and dissemination – when it is not already built up, or when it only partly exists, in an artist’s country of origin.

This the case for the Croatian circus artist Antonia Kuzmanić, co-founder of Room 100,¹⁴ who I met during a conference organised by the network Jeunes Talents Cirque Europe (JTCE) in Paris in May 2017. She later shared her experience with me by email: ‘Everything that we “earned” abroad, the whole recognition as a JTCE laureate and being awarded at contemporary art exhibitions – helped us position ourselves in front of policymakers in Croatia. Being recognised, our foreign support institutions helped us in advocating for better conditions for the development of contemporary circus arts in Croatia.’¹⁵

Antonia’s story highlights the holistic potential of the concept of cultural mobility: through her numerous experiences abroad she found inspiration, resources and networks to contribute to the building and structuring of the circus scene back home in Croatia... even if, of course, such a process takes time.

¹⁴ www.room100.org

¹⁵ To explore stories of change connected to the projects developed by the Jeunes Talents Cirque Europe network, you can read the excellent evaluation of the project CircusNext 2013-2017 by the associate researcher Agathe Dumont: www.circusnext-odyssey.eu/wp-content/uploads/2018/06/ReportGlobal_CircusNext2013-2017_AgatheDumont_Eng.pdf

PETERPAN CAN FLY (... BUT WE CANNOT)

If the above stories are usually about choices, work opportunities, and potentially access to new funding, the endless stories of 'mobility barriers', and of the high costs (financial and otherwise) suffered by artists and cultural professionals, continue to darken the overall mobility landscape. As the cultural expert Cristina Farinha writes: 'Mobility may accentuate economic and geographical inequalities as professionals from less developed or peripheral countries have additional costs in order to participate in these international circuits.'¹⁶

Some artists like Tintin Wulia – who comes from Indonesia and is currently engaged in a postdoctoral fellowship in design, crafts and society, with a focus on migration, at the University of Gothenburg¹⁷ – have their work directly influenced by the topics of migration and borders. I have known Tintin for more than fifteen years, and have heard many of her numerous visa stories – originating at borders all over the world, and describing the situations in which she still tries to find glimpses of humanity and 'care' in the midst of a very tense and bureaucratic process.¹⁸ Tintin's work harnesses this question of movement, borders, and 'how art and things / non-human agents (including mosquitoes) in public space can stimulate public conversations on these themes'.¹⁹

One of her powerful installations treating this topic is 'Make your own passport', in which visitors can produce their own passports based on more than 140 examples that Tintin has collected from all over the world. The installation is about the coincidence – and the hazards – involved in being a national of a certain country, about stories of stateless people, and, overall, about the connection to that fundamental human right – the right to move freely and the freedom to return to one's country. Play and a sense of humour are part of this installation, and as an artwork it is also relevant to Europe at a time when new boundaries and invisible walls are being built – including for displaced artists and cultural professionals. *Photo 7*

Last year an article by the online magazine Hyperallergic highlighted the challenges of being a Syrian artist today,²⁰ and among the numerous cases was that of the Berlin-based artist of Syrian origin Khaled

16 Cristina Farinha, 'Mobile, Therefore Free? Mobility Paradoxes of Nowadays Societies' (pages 151-158), in *The Challenges of Mobility, Researches, Debates and Practices*, edited by Herman Bashiron Mendolicchio and Serene Huleileh (2015): www.cambridgescholars.com/the-challenges-of-mobility

17 Tintin is specifically working with the HDK/Academy of Design and Crafts, School of Global Studies, Centre on Global Migration. www.tintinwulia.com

18 Watch this short but intense video about situations at immigration and border control and how bureaucracy can be more humane: www.youtube.com/watch?v=Zu4rrYtk9AM

19 www.hdk.gu.se/om/personal?userId=xwulti

20 www.hyperallergic.com/452057/the-challenges-of-being-a-syrian-artist-today



7. Make Your Own Passport at The Secretariat, Yangon, 19 January-10 February 2019, group exhibition Concept Context Contestation (Yangon Edition - Contemporary Art from Myanmar and Southeast Asia), photo courtesy of Tintin Wulia

Barakeh. Among the examples reported were Khaled being obliged, from Berlin, to remotely organise an exhibition and workshop on archiving in Lebanon; being unable to get his visa for an exhibition in London; and again being refused a visa to participate in the Shanghai Biennale.

Stories of this kind are unfortunately common, but some recent improvements can be acknowledged: particularly in the last three or four years, the relocation of displaced artists due to war and/or political/economic crisis has given rise to some specific funding schemes and/or support programmes.²¹ It has also pushed communities of artists to archive, map and connect their work – both independently and in partnership with local organisations.²²

There are still some critical ongoing challenges, however. In the case of artists from Syria, Alma Salem – who I met back in 2012 when she was still the regional director of the arts programme for the Middle East & North Africa at the British Council in Lebanon²³ – notes that many displaced artists can no longer live from their art and might need to change their work, hence provoking the disappearance of Syrian art forms. Adding to this, some national governments and funding bodies in Europe may tend to think too much in terms of ‘short-term’ schemes, even though artists and intellectuals will not soon return to live in Syria given the current political situation. Last but not least, there is also the strong feeling that displaced artists and cultural

21 See a few initiatives here: www.on-the-move.org/librarynew/article/17857/publications-projects-and-mapping-related-to

22 See the in-process project, Syria Cultural Index, an online network of the global Syrian artistic community that will go live from summer 2019: www.coculture.de/syria-cultural-index.html

23 She is now based as an independent curator / cultural professional in Montreal, Canada.



professionals are expected to produce, share and create in relation to war, tension and censorship, and that as a result they tend to become pigeon-holed or categorised in this way.

This last challenge echoes very much the strong ideas expressed by Liwaa Yazji, a Syrian filmmaker, playwright, TV screenwriter, dramaturg and poet, now based in Berlin: 'I turned from an artist to a representation. These questions, I started to live with them [...] I am really living this experience. Added to this are the expectations others have of me. Am I, as a Syrian artist, allowed to talk about love stories, or am I always representing a cause?'²⁴ Photo 8

There is a crucial, long-term, shared responsibility to listen and exchange. As the international arts rights advisor Mary-Ann De Vlieg puts it: 'As a sector that includes resource-seekers and resource-givers, we need to come together alongside artists who have had to leave their homelands to hear their concerns and needs and understand how, together, we can move forward, respecting the integrity of art and aesthetics, to engage with and better understand the world we have, for better or worse, created.'²⁵

24 www.iara.live/about/examples-mary-ann-devlieg The quote is extracted from an internal article for On the Move, written by Mary-An De Vlieg on the issue of mobility and displaced artists.

25 www.ietm.org/en/session/69/the-maze-of-cultural-mobility-how-to-navigate-your-way
You can also read the report by Tanuja Amarasuriya, Director of Research at Theatre Bristol, about this session: www.theatrebristol.net/blog-ietm-2-the-maze-of-cultural-mobility/



9. Münchner Kammerspiele with actors from Damascus, with Kamel Najma, Majd Feddah, Kinan Hmeidan, Maja Beckmann, May Al Hares. Copyright Gabriela Neeb

IDENTITY, PREJUDICE, ISOLATION, TIME

The above challenges were addressed in a more global context in the session 'The maze of cultural mobility: how to navigate your way?' at the Bucharest IETM Plenary Meeting in April 2017 – one of the most interesting discussions on mobility I have attended in years.²⁶

The fact that the panel was composed of artists and cultural professionals from Romania, Kazakhstan, Moldova, Indonesia and Nigeria, and that it was held after the Brexit referendum, definitely contributed to a fruitful exchange that lasted close to three hours.

Key issues addressed included identity and the notion of representation ('Am I eligible to represent South Indian dance as I am a UK-based practitioner?' 'What about the question of representation when you come from a country with a right-wing government?'), prejudice, and the fact that many artists/professionals (particularly those from the Global South but also from Central or Eastern Europe) feel that they are approached for collaboration because they represent a country/region for which the 'western' partner can get funding.

This overall feeling, still linked largely to disparities in the funding that can be accessed for international cultural collaboration, seems to be reinforced by the fact that countries (and regional entities like the Eu-

²⁶ To go deeper in the subject and to find answers to tackle such issues while developing international collaborations, you can refer to the IETM toolkit (in cooperation with On the Move and DutchCulture), written by Mike Van Graan, *Beyond desire and curiosity, Towards fairer international collaborations in the arts* (2018). www.ietm.org/en/publications/beyond-curiosity-and-desire-towards-fairer-international-collaborations-in-the-arts

ropean Union) tend to articulate their cultural diplomacy strategies around emerging/strategic economic countries and regions, leaving aside multiple places in the world and potentially increasing this sense of 'prejudice'.²⁷

Perceptions of and expectations towards certain forms of artistic practice were also discussed – particularly in relation to the notion of exoticism, and to the lack of exposure of certain programmers and curators when out discovering new contexts and countries distant from the big centres of art in the west. 'Where is risk taking? What about artists preparing artistic work/proposals to fit European programmers' views? What strategies shall we develop to offer a real diversity of foreign cultures?' Photo 9

This conversation continued to unfold in another recent article, 'Moving narratives', included in the 2018 Yearbook of the International Theatre Institute-ITI (German Centre).²⁸ The article refers to a panel discussion held during the Mobility of Aesthetics conference in Warsaw in October 2018.²⁹

It describes how all three speakers at the event highlighted the importance of time when invited foreign artists are attempting to connect to, and understand the contexts of, an audience that is not the usual intellectual / middle class crowd familiar with theatre and festival events. As one speaker, the cultural journalist, and curator of the Temps d'images festival in Cluj-Napoca, Romania, Iulia Popovici puts it: 'the mobility of narratives doesn't concern the artists as much as it concerns the audience. Artists are the ones who are ensuring the mobility of narratives; the only purpose of this for me is to enable more communication and understanding and a higher degree of understanding of the world that the audience doesn't have direct contact with.' Such a process of audience change takes time: 'Nevertheless, a clear shift happened [in the theatre I work in] but then it needs time. It's like revolutions. It's really a process.' (Krystel Khoury, cultural anthropologist and director of the Open Border Ensemble at the Münchner Kammerspiele, Germany).

27 To go deeper in the subject and to find answers to tackle such issues while developing international collaborations, you can refer to the IETM toolkit (in cooperation with On the Move and DutchCulture), written by Mike Van Graan, *Beyond desire and curiosity, Towards fairer international collaborations in the arts* (2018). www.ietm.org/en/publications/beyond-curiosity-and-desire-towards-fairer-international-collaborations-in-the-arts

28 'Moving Narratives' with Michael Freundt, Marta Keil, Krystel Khoury, Iulia Popovici (pages 61-69), in ITI Yearbook 2018, *COLLABORATION*: www.iti-germany.de/en/publications/publications

29 The conference was organised by ITI Germany and the network ENICPA (European Network of Information Centres for the Performing Arts), with the Polish Zbigniew Raszewski theatre institute and the Polish Zachta national gallery.

GREEN VS LUXURY?

A few years earlier, in May 2014, another lively exchange on mobility took place in Melbourne, Australia, during the IETM Asia Satellite on green international collaboration. If the discussion started smoothly – touching notably on the role of the arts and cultural sector in engaging with greener practices – some voices, particularly from South East Asia, were raised on a key counterpoint that can be summarised as: Are you not approaching the question from a position of luxury – the position of being able to travel (visa free), of being able to get funding for one's mobility, and of being less directly affected by the consequences of climate change?

This completely justified reaction helped to shift the discussion – making it possible to approach the issue of artistic responsibility and climate change from a more global view, while taking into consideration the complexity of individual contexts. Ideas expressed included reconnecting with local areas, thinking beyond the act of travel itself (and trying to maximise its opportunities as much as possible), making deliberate choices, being creative in collaboration, creating locally when possible, embracing diversity in our work, and encouraging exchange and reciprocity beyond the usual hot spots for art (city centres, etc).

Such ideas very much echo Reframing the International, an excellent and timely initiative of the Brussels-based Kunstenpunt / Flanders Arts Institute that was launched as a research and development project looking at international work and its recent paradigm shifts.

One of the articles produced under the project delves particularly into alternative and sustainable ways of working internationally, looking at the relocation of artistic productions and the development of new formats and artistic practices. Three stories of change are shared by the artists Einat Tuchman (dancer/choreographer/performer), Benjamin Verdonck (multi-disciplinary artist), and Rósa Ómarsdóttir (dancer/choreographer) – all of whom, in spite of having different approaches, start from the common desire to question contexts, forms of knowledge, and the ways that artists interact in order to create and share work.³⁰

For all three, new approaches were often inspired by a change of international context. As Einat Tuchman puts it: '[...] with the evident change in world politics I slowly started to feel the discrepancy between what was performed on stage and the whole social context in which it is presented'.



10. "Tori for Wind" by the Wadden Sea, photo courtesy of the artist

Such processes of reflection can lead artists to relocate their practices or to adopt extreme positions – as was the case for the UK-based choreographer Avatâra Ayuso, who decided to research and collaborate with female Inuit artists in Nunavut, Canada, one of the most resilient Canadian indigenous communities. 'I have always been fascinated by life in extreme landscapes – those with challenging living conditions where humans need to adapt in order to survive – and how cultural practices emerge under those conditions. In my artistic practice, I'm also constantly trying to move away from a Eurocentric perspective. These interests have driven me to worldwide research into contemporary performing art.'³¹

AND THE STORIES CONTINUE

Writing an article like this one can be frustrating given the need to select a small number of stories. Some of those presented here could have been swapped between the different subheadings, some could have been enriched by other perspectives, but the aim was more to address the question of cultural mobility from two angles: mobility as a practice ('typical', chosen, imposed and/or refused) and mobility as a concept (taken from various perspectives – geographical, social, political, economic, environmental, etc). Photo 10

As the story continues to unfold, my presentation in Copenhagen followed the end, one week earlier, of the IN SITU Hot House, an intense three-day programme of presentations, artistic feedback and perspective sharing, hosted by Oerol Festival on the Dutch island of Terschelling, and involving eighteen artists, from Europe and the US, who work on artistic projects in public space.³²

This is where I met Nana Francisca Schottländer, a multi-disciplinary artist based in Copenhagen.³³ For my Copenhagen session I invited her to share the particular influence Japan has had on her work over the past fifteen years. To end this article I will leave you with her words when asked about the key issue of cultural appropriation, which could be another way to examine the concept of mobility (and which could fill another article!): 'I am hugely inspired by Japan but also by many other philosophical and spiritual concepts, as well as architectural constructions and notions of space [...] This is a very valid discussion to have with yourself every time you draw inspiration for something that is not inherently part of your culture or your natural repertoire. If I can see that the intention that lies behind the drawing of inspiration, and that the integrity of the piece, is intact [...] then I think this is valid. [...] As long as we are conscious about it and as long as we are willing to discuss it with ourselves and with others and there is an artistic intention behind it, then I think everything belongs to everybody in a way. I know this is a privileged position to be able to say that, but this is my wish: that it would be for everybody.'

Marie Le Sourd, On the Move³⁴

32 www.in-situ.info/en/activities/en/hot-house-2018-2

33 www.nanafrancisca.wixsite.com/nanafrancisca

34 Marie Le Sourd : Since January 2012, Marie has been the Secretary General of On the Move, ensuring the daily management of the organisation and the implementation of OTM's strategic plan. On the Move (OTM) aims to facilitate cross-border mobility in the arts and culture sector, contributing to the building of a vibrant European shared cultural space that is strongly connected worldwide. Born as a website, it has evolved into a dynamic network which now includes more than 45 member organisations in Europe and internationally. Prior to this experience, Marie Le Sourd was in charge of programme in the Cultural Exchange Department of the Asia-Europe Foundation based in Singapore (ASEF) from 1999 till 2006, particularly in the fields of young artists' exchange, development of cultural policies and networks of cultural professionals. In September 2006 she joined during five years the French Ministry of Foreign Affairs, working as the director of the French Cultural Centre in Yogyakarta (Indonesia).