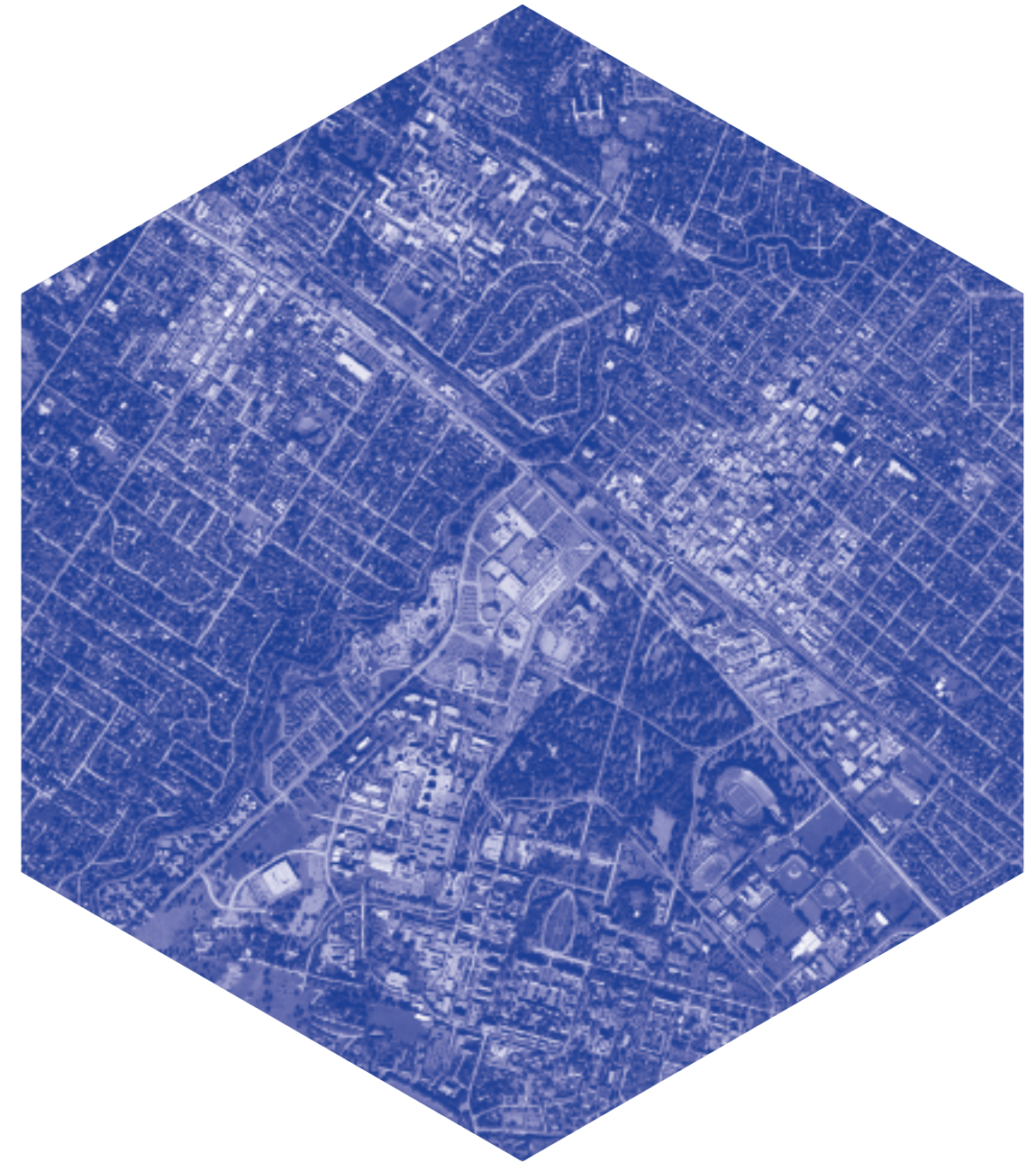


PHONEBOOK 4



*A Directory of Independent Art Spaces
& Initiatives Throughout the United States*

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EDITION GUIDE

PHONEBOOK is an ongoing Threewalls publication, which is a directory of independent and noncommercial art spaces, programming, and projects throughout the United States and collections of critical essays and practical information written by the people who run them. PHONEBOOK includes artist-run spaces, event series, unconventional residencies, alternative schools, and community resources; all of the projects that form and support art ecologies across the nation, as well as critical reflections of their activities. The book acts as an archive of artist-run activity as well as a guidebook to communities around the nation, and is an essential resource for artists, organizers, art historians, and art audiences today.

WHY IT MATTERS: There is no resource like this. Artists and arts people who are producing underground events and experimental culture are highly localized and can be insular either in their geographic location or in their social networks. This research, culled from practitioners around the country, articulates a broader movement of artists organizing on the DIY and community level, so that they can see themselves in relationship to each other, share strategies, and build audience. A central core value to PHONEBOOK is that artists and arts organizations provide value to the communities in which they operate, we seek to highlight this work at the micro-level and create threads of understanding across these different situations and contexts.

PEOPLE INVOLVED: Threewalls is the publisher of the guide, with a staff Editor overseeing a team of volunteer researchers and contacting over 50 arts leaders around the US who are our advisors in the field.

1 Editor | 2 Assisting Managing Editors | 6 research assistants | 50 advisors around the US | 450 spaces | 165 residencies & public art opportunities | 150 modes of distribution | 150 resources

HAVE AN IDEA FOR THE NEXT PHONEBOOK? Email us at phonebook@three-walls.org with spaces and projects to include.

DIRECTORY CATEGORIES

SPACE: This applies to artist-run exhibition spaces, apartment galleries, non-profit visual arts organizations, collective and multi-use spaces, and any other physically planted organization that is primarily: self-organized, independent, noncommercial and hosts exhibitions and/or contemporary artist projects. For mid-size or larger organizations, we included those that were founded in the spirit of alternative or artist-run culture, claim that they currently follow those values, and have a budget of around \$500,000 or below.

PLACE: This applies to two categories for platforms concerned with place-based, social, and responsive practices, both temporary and long-term. First, this includes residency programs that run collaboratively or in unconventional settings, with an emphasis on those that upend the usual residency model of isolated studio time. The second is site-responsive and public art practices initiated by artists, which work in cooperation with the communities in which they are situated.

DISTRIBUTION: This applies to all the sites and platforms in which noncommercial and independent art production would be distributed to audiences, including re-occurring events, festivals, and programs that are unaffiliated with one particular space, microcinemas, performance series, online and regional art criticism websites focusing on local art practices, print journals, artist publications, multiples/subscription projects, and small presses and independent stores which to carry such items listed above.

RESOURCES: This category applies to research materials and archives which focus on artist-run history and activities, organizations that make it easy for artists to acquire physical resources such as tools, studio space, printmaking facilities, and independently organized pedagogical projects. We did not include professional development opportunities or entrepreneurial frameworks as those are available from other artist service organizations and are not in the purview of this book.

ABIGAIL SATINSKY

Introduction To Edition

Phonebook, now in its fourth edition, started in 2006 (published in collaboration with Green Lantern Press) featuring approximately 250 artist-run spaces across the United States. Today's version features over 850 listings, and encompasses artist-run spaces, small to mid-size visual arts organizations...

...unconventional residency programs, site-specific public art which can also be thought of in contemporary parlance as “place-making” initiated by artists at the grassroots level, criticism platforms covering regional scenes, artist publications, where to buy those artist publications, archives to research what artist-run culture has meant and can mean, pedagogical platforms for communal learning, maker-spaces and shared studio space to create community and find material support, community-driven and generated grants to creatively fund the practice, and much more. All these projects are gathered under a loose umbrella that can only be described by a shared ethos - artists, curators and administrators organizing with an independent and experimental spirit, outside of institutions and commercial venues, with the needs of working artists as a central concern.

Though we can't claim that everyone in this book shares the same commitments nor do we consider inclusion a wholesale stamp of approval of activities, we believe that these listings can tell part of the story of how artists are building infrastructure to support their practice today. And this world of activity includes the scrappy post-art school frenetic activity careening forward without a thought towards sustainability, organizations emerging in a historical legacy of artist-run culture of past decades and grappling with institutionality, community-driven platforms that exist on the margins of contemporary art who consider themselves more accountable and responsive to a locality than an abstract art world, and all the more in-between. With this heterogeneity, today's artist communities begin to reveal themselves and this opens up a space for dialogue, critique, a discussion of urgencies. It's easy to say that there's more

than one way to be an artist. But to actually see it in practice, to understand all the ways that art communities are making alternatives for exhibiting, distributing, positioning and sustaining, some of it rigorous and ambitious and some completely absurd, can broaden and complicate that assertion and create a point of direction for those trying to figure out where to start.

From what histories do we draw from and for whom do we make our worlds? In “The Port Huron Statement and the Origin of Artists Organizations,” Renny Pritikin writes that the Students for a Democratic Society’s Port Huron Statement from 1962 outlined and summarized many of the goals that were adopted by the founding of artists’ organizations, including participatory democracy and consensus models in decision-making, respect and interest in a multicultural and pluralistic outlook on what art could be, the freedom of ideas not subject to market or corporate influence, and the decentralization of production and dissemination, as artists’ communities across the country determined their own value without having to look towards New York or other traditional centers for validation. Pritikin writes, “Artists took this rhetoric, originally intended to address disenfranchisement from political decision-making processes, and applied it to to the microcosm of an art world that had effectively placed artists in a passive and victimized role, identifying that condition as a political one. As an alternative to such a condition, artists proposed to create their own ground for displaying their works both for their peers and any interested audience.”¹ As Pritikin goes on to say, this self-determination impulse took the form of artists acting as curators, cutting out professional gatekeepers and middlemen, the establishment of parallel economies, including championing paying artists for their

work, and artists as decision-makers within the administration of these organizations.

Formerly a radical idea, artist organizations birthed in the era of 1960s and 70s social movement culture in the United States formed an oppositional bloc to the rarified worlds of museums and commercial galleries in the spirit of communalism, multiculturalism, and decentralization. While certainly not all sharing politics or worldview, self-organization was the unifying principle. Today, after much cultural and social change as well as radical shifts in arts funding which initially created the infrastructure for artist organizations to grow into small and large institutions, there is no easy road-map to understanding our legacy as a field nor a clear path forward into a sustainable future. Many of the debates of past generations, whether pluralistic views of art and audiences, decentralization, or imaginative economies to make the work go, are as relevant now as they were then. What do we hold in common today?

Contemporary visual art is a wide and varied territory, and the kinds of spaces that it exists in can be in white cubes, garage spaces, apartment living rooms, street corners, on the internet, etc. Its audiences can be art-going people that know everything about the current discourse, communities that see art as a means for empowerment or engaging political or social issues, or it can be friends getting together to share ideas or party. Often, artists are building their language through building contexts and frames. For this reason, the projects catalogued here are not always meant to become institutions and can be ephemeral, responsive, and temporary. Furthermore, artists today have little support for what they do, and therefore increasingly are

choosing to make their lives in what we don't consider to be "art centers" on the coasts, but instead are building culture in cities like Detroit, Baltimore, and Kansas City. This book proves that there is no central geographic location for the best in visual art now, but instead is spread across the country in vibrant pockets and diverse locales. This book is unique in that it brings all these different worlds of visual art together, which usually exist in silos or are little known, and creates an archive of this moment in time. The listings, as well as the essays reflecting on the field, fill an essential gap in discourse about artist-run and artist-generated culture today, situating them in their social, geographic, and economic contexts. For this edition, we asked authors to write a longer form essay reflecting on the category and invite other people in their networks to contribute responses. Thus the reader will see a range of different kinds of considerations on the sections and we welcomed this heterogeneity. In the Introduction and End Matter sections, we included reprints and artist projects that reflect broadly on issues of economy and sustainability in the field and enclose the other entries in the book.

At Threewalls, we have grappled with these concerns since our beginnings in 2003. Threewalls was initially founded to encourage a greater awareness of Chicago's art scene by inviting emerging professional artists to Chicago to share in the city's rich histories, resources and creative communities. We have since expanded to address the cultivation of contemporary art practice in Chicago through overlapping endeavors that support artists and artist focused organizing locally and nationally. As leaders in the field of small, grass-roots arts initiatives, we feel committed to helping our colleagues, both emerging and established, in order to build awareness and support for contemporary art

and the arts organizations that support the work of emerging, non-commercial and challenging practices throughout the United States. We also pride ourselves on being an artist-centric organization, which means that we place artists' concerns and practices at the heart of our organization. We do this by involving artists in the community at all levels of our decision-making for programs and vision. Our Community Cabinet, comprised of artists in the community, act as stakeholders in the organizations programs, helping with partnerships, jurying exhibitions and as advocates in the field. And lastly, Threewalls has always believed in best practices in terms of paying artists. Having provided artist fees since day 1, we became W.A.G.E. certified in 2015, committing to pay artists to the scale developed by this groundbreaking NYC based non-profit, and are pleased to be able to feature their process for certification in this volume.

This edition of PHONEBOOK also reflects a unique collaboration with the launch of Common Field and release at the September 2015 Hand in Glove conference in Minneapolis, MN, produced by Works Progress Studio and The Soap Factory, a conference that Threewalls founded in 2011 which is now itinerant and organized by colleagues in different host cities. Its partner, Common Field, is a new network for independent, non-commercial visual arts organizers and organizations, and will be developing resources and support structures for those active in the field, which Threewalls co-founded and leads with Elizabeth Chodos (Ox-bow, Saugatuck, MI) Courtney Fink (formerly of Southern Exposure, San Francisco), Nat May (SPACES, Portland, ME) and Stephanie Sherman (Elsewhere, Greensboro, NC). These initiatives would not be possible without the support of The Andy Warhol Foundation for the Visual Arts, we are grateful for their

visionary investment in the field. Future plans include turning Phonebook into a mobile app where projects and spaces will be able to update their profiles with their events, press, and ongoing programs and act as an easy and dynamic resource to find out everything one needs to know about artist-run culture as its happening. Stay tuned for developments.

I would like to extend deep gratitude to the many Threewalls volunteers and staff who contributed to the production of this book. In particular I would like to thank Kyle Riley and Brett Swinney, who both diligently contributed to the research and editing of the listings, as well as Threewalls staff Lauren Basing and Danny Orendorff for aiding in our marketing and fundraising campaigns, Caroline Picard and Green Lantern Press, our partner in PHONEBOOK 1 & 2, and Shannon Stratton, former Executive Director and Founder of Threewalls and integrally involved with PHONEBOOK 1, 2, & 3. Thank you to all of our individual contributors online at kickstarter and the artists that generously donated rewards for those contributions. And lastly, thank you to all the elder generations of those dedicated to the field as well as our fellow travellers and colleagues today who contributed to this volume. The voices and the listings in this book are a compass to know our present and guide our collective efforts, and we look forward to what the future may bring.

1. Renny Pritikin, "The Port Huron Statement and the Origin of Artists' Organizations, in *New Writing in Arts Criticism: 1986 Journal*, ed. Anne Marie MacDonald, Kathy Brew, Peter Saidel, and Maureen Keefe (San Francisco: San Francisco Artspace, 1988).

Kyle Riley On Research

Conducting research for *PHONEBOOK 4* was a very involved process, and in many ways paralleled the type of experience we hope our readers will have when using this directory. We began with *PHONEBOOK 3*, going through the many spaces and projects already listed, checking to see which ones were still active, which if any had changed their platform, which had moved, and so on. While doing so, it became immediately apparent that these projects are very much of their own particular time and place. With each new addition, and each new update of a preexisting listing, our editorial process began more and more to paint a picture of the incredible vitality that characterizes these types of grassroots projects.

From this starting point as researchers, we considered how we could use this material to both update the contents and revise the organization of *PHONEBOOK 4*, keeping in mind how it functioned as a tool for the intrepid artist and organizer on the go. Taking stock of the wildly diverse and intimately context-specific activities of the various regional art scenes across the United States, we identified networked community building as the key unifying characteristic that tied these projects together, and as such used this concept as a source of inspiration for our own research methodology. Networking became key. Rather than using *PHONEBOOK 3* as a simple jumping off point, its content was mined for inroads as we searched for places in which we could dig deeper. This process involved identifying practitioners to whom we could reach out for suggestions for additional spaces and projects to include in the upcoming edition, building off the circle of advisors already at place in *PHONEBOOK 3*. This crowdsourcing approach would continue on and on with each successive submission of

suggestions. As we built up our own network of radiating nodes of activity that could extend beyond our initial jumping-off point with *PHONEBOOK 3*, I as editor felt that we were inching our way closer and closer towards our ideal goal of maximal inclusivity.

Conceiving of *PHONEBOOK 4* as a useable document that could represent in some small way the larger landscape of artist-run spaces and projects at the precise instance of the book's production, I became more and more interested in not only the inclusivity and breadth of coverage *PHONEBOOK 4* exemplified as a text, but also in the meaningfulness of its exclusivity. It would never be possible to create a truly comprehensive account of everything that is going on around the country at the present moment, given both the sheer number of such projects and their relative visibility, and because in many cases the very dynamism of these projects betrays any simple attempt to render a fixed and finite account of their activities. It is here, in the inability of a book like this to convey a representative sample of contemporary artist-run projects, or to even make sense of what the threshold for that representation may be, that the dynamism of today's independent grassroots art projects can be truly revealed.

It is in this spirit that we hope you use *PHONEBOOK 4*. We hope you use it to find new places to make and exhibit your work, expand your personal and professional networks, and help put different communities into dialogue with one another. Even more so, though, we hope *PHONEBOOK 4* causes you to inquire about the projects that were left out, inspiring you to seek them out on your own, and in turn experiment with what you could contribute yourself. We hope these projects inspire you to action, and show you that the first step towards changing the world begins with reshaping what is already around you.

W.A.G.E. Certification Policy: Background & Overview

BY W.A.G.E.

INTRODUCTION

Working Artists and the Greater Economy (W.A.G.E.) is a New York-based activist organization focused on regulating the payment of artist fees by non-profit art institutions and establishing a sustainable labor relation between artists and the institutions that contract their labor.

W.A.G.E. is focused on regulating the payment of artist fees because they are the most basic transaction in the economy of art. A fee is a rudimentary, crude, and confused form of remuneration that bears no resemblance to the value of cultural labor today. Artistic labor supports a multi-billion dollar industry and yet there are no standards, conventions or regulations for artist compensation. Artists might receive fees if they ask for them or they might be dispensed at the institution's discretion. As compensation for the work that artists are asked to provide: preparation, installation, presentation, consultation, exhibition, and reproduction, this kind of selective disbursement resembles a form of charity— itself a transaction. W.A.G.E. believes that charity is an inappropriate transaction within a robust art economy from which most get

paid for their labor and others profit greatly, and we believe that exposure and the improbable commercial success promised by it do not constitute payment.

Artists provide a work force. As representatives of that workforce W.A.G.E. refutes the positioning of the artist as a speculator and calls for the remuneration of cultural value in capital value. We expect this from non-profits precisely because they are not for profit. 501c3 organizations are granted special status as public charities because they serve the public good. Instead of being subject to the laws of supply and demand for their survival, non-profits receive subsidies to do their work and are exempt from taxation. By appearing to operate outside of the commercial marketplace, public charities possess a special moral authority, shielded as they are from compromising ethics for the sake of capital. Paradoxically, it is this very moral authority that imbues artworks and artists with economic value in the commercial marketplace. The logic is that if an artwork is exhibited in a museum or non-profit context, it must have value beyond commerce, and it

is precisely this perception that adds value to art when it reaches the commercial auction and sales markets.

The money that non-profits receive from the state, private foundations, and corporate sponsors is given to them with the contractual obligation that they will use it to present public exhibitions and programs. While fees and the costs incurred by artists in mounting programs are often included in the proposed budgets that non-profits submit to grant makers with their requests for funding, there currently exists no means of verifying that artists in fact receive the funds that have been earmarked for them. Without any checks or balances between artists and institutions, and between institutions and their funders, this system functions at best inconsistently and at worst, punitively, inequitably, and unethically.

In response, W.A.G.E. initiated a Certification program in 2010 that recognizes non-profits paying artist fees that meet a minimum payment standard. W.A.G.E. Certification is a voluntary program. Institutions choosing to be certified are those that have made a commitment to operate ethically in relation to artists and wish to have this commitment acknowledged by their community.

W.A.G.E. Certification signals to artists not only a guarantee that they will be compensated for their work, but also that an institution stands in solidarity with them as part of an equitable community, no matter their speculative value or material practice.

Beyond strengthening the relationship between artist and institution, W.A.G.E. Certification sends a strong signal to other institutions that the practice of non-payment is neither acceptable, nor inevitable.

BACKGROUND

W.A.G.E. Certification was conceived as a self-regulatory model in response to an entrenched resistance to external regulation by both institutions and artists. Often expressed as a self-described 'allergy' to bureaucracy, it manifests within institutions as an ambivalence to articulate in any concrete way the terms of their engagement with artistic labor. Likewise, artists accept this state of ambiguity as a convenient means of maintaining the perceived autonomy of their work and practice.

Without a precise definition of the labor being supplied by artists, the monetary value it creates for institutions, or the criteria being used to determine compensation, this ambivalence has inevitably gelled into an institutional attitude that over time has taken shape as policy and is now endemic, making the exploitation of cultural labor appear to be a fundamental condition of participation in the arts.

W.A.G.E. does not accept ambivalence or ambiguity as conditions for determining rates of pay. W.A.G.E. Certification is an effort to eradicate these conditions by advocating for definition and hyper-clarity, and against the creation of sub-exceptions within an

already exceptional economy—one that has joined forces and now appears to walk in lockstep with neoliberalism.

If W.A.G.E. Certification is to function as a self-regulatory tool within a context that has foreclosed on the possibility of state regulation, how can it do so differently than other kinds of certification programs under neoliberalism, particularly those that at best stand in for state regulation, and at worst work to wipe it out altogether? In the absence of government enforcement W.A.G.E. Certification recognizes that a consideration of scale is critical: larger institutions must be treated differently because of their potential to consolidate power.

To this end, W.A.G.E. Certification was developed as a three-tiered scalable model at the 2014 W.A.G.E. Summit. Over two days, A.K. Burns, Howie Chen, Andrea Fraser, Alison Gerber, Stephanie Luce, Andrew Ross, Lise Soskolne, Marina Vishmidt, and key staff members of Artists Space—which represented the institutional side and functioned as a test case—thought through, debated, negotiated, and arrived at a fee schedule and a set of principles that constitute W.A.G.E. Certification. Further input came from Abigail Levine and Suhail Malik. What follows is a summary of those principles and the logics that were used to arrive at them.

I. DEFINING THE ARTIST FEE

An ‘honorarium’ is defined by Wikipedia as a payment given for professional services that are rendered nominally without charge, while a ‘fee’ is the price one pays as remuneration for services. A fee, while being neither a salary nor a wage, still distinguishes itself from an honorarium by being actual compensation—not a representation of compensation.

Why then, have ‘artist fees’ never been conceived or implemented as compensation? Unlike rental, membership, insurance, planning, or consulting fees, the artist fee is an arbitrary sum that has come to symbolize the inability or unwillingness of institutions to determine compensation based on anything resembling the actual value of the content or services provided by artists. By accepting the fee as a representation of compensation—essentially an excuse for not paying more—artists also accept that it is enough for institutions to represent the intention to compensate fairly, enabling the intention alone to supplant their actually doing so.

If this is to change, if the fee is to more accurately represent actual value, clarification is needed regarding for what the fee is in fact compensating. This first requires it to be untethered from the other expenses associated with mounting an exhibition or program. In other words, the first task is to define what the fee is not.

Basic Programming Costs and Services

The fee is not intended to cover what W.A.G.E. defines as ‘Basic Programming Costs and Services.’ These are the baseline costs associated with mounting or executing programs as articulated by the institution’s mission statement and constitute the basic services that artists can expect an institution to provide, irrespective of specific content.

As contemporary conditions of precarity increasingly necessitate that workers supply the workplace infrastructure (laptop, cell phone, mobile office), W.A.G.E. asserts that in a visual arts context the opposite is true: the institution, if nothing else, is the infrastructure that cannot be provided by the artist. Basic Programming Costs and Services are not negotiable—they are the responsibility of the host institution and are required for certification. They include:

- Provision of exhibition, performance, or projection space
- Preparation of exhibition, performance, or projection space for the program
- Shipping and insurance costs when necessary
- Presentation infrastructure, including display equipment, exhibition furniture and lighting
- Documentation of exhibition or event

- Promotion of exhibition or event
- Travel and accommodation when necessary
- Obtaining and paying for image rights

Criteria are in development for institutions supporting non-material practices that are not exhibition or program-based, and whose presentation or execution does not utilize physical space.

Production Costs

The fee is also not intended to cover ‘Production Costs’ which W.A.G.E. has defined as the costs associated with the production of a new work on a time-limited basis, sometimes resulting from a commission by an institution. Production costs are negotiated between artist and institution and may include:

- Fabrication of work
- Specialized installation expenses above and beyond Basic Programming Costs and Services
- Studio rental
- Equipment rental
- Subcontracted labor by graphic designers, fabricators, performers, lighting designers, etc.

The coverage of production costs is not required for W.A.G.E. Certification but it is imperative that the negotiation of their coverage has no bearing on, or relationship to, the artist fee or the provision of basic programming costs and services. While in many cases it might be reasonable to expect an institution to cover production costs, W.A.G.E. elected not to make this a condition of certification because it would prohibit smaller institutions with lesser means from being certified.

W.A.G.E. recognizes the importance of small-scale institutions and the precarious conditions under which they operate, but many of the non-profits that started out in precisely this way, emerging from the alternative space movement of the early 1970s, have since evolved into mid- to large-sized institutions that no longer serve as alternatives. Certainly, the risk of exhibiting unaffiliated or ‘untested’ artists is not exclusively their domain. Instead, artists are now more likely to receive their first institutional exhibition only after they have been ‘tested’ in the commercial market. With the financial and programmatic risk of supporting unaffiliated or lesser-known artists being shouldered by commercial galleries, the non-profit must now distinguish itself by operating as a small museum or kunsthalle, providing infrastructure, resources, and commissioning projects on a comparable or larger scale. Because the non-profit’s ability to cover these costs is limited by how much money it can raise through traditional

funding streams, they are increasingly being subsidized by the commercial galleries that represent affiliated artists when they exhibit in non-profits.

Non-profit and for-profit economies are already in dangerous overlap when collectors and dealers serve as board members where they have the potential to influence programming decisions in favor of artists they collect or sell in order to inflate the value of their investment. Potential for the same conflict of interest to occur exists when an artist’s gallery subsidizes production costs. In anticipation of profit from future sales, the commercial gallery is likely to encourage and eagerly finance capital-intensive art works, thereby yoking an artist into a Faustian transaction in which the subsidy must eventually be repaid as a loan, with the funds subtracted from the future sales of their work.

Whether or not the sale of the work produces revenue for artist or institution, W.A.G.E. Certification does not recognize the coverage of production costs as a form of compensation. To consider production as a monetizable investment would require addressing the second life of the work in the commercial marketplace, and as such would mean recognizing production as a form of value creation, thus encouraging capital-intensive projects and their circulation within the speculative market. Instead, W.A.G.E. Certification locates itself within a services model, defining compensation on the basis of content or services provided.

2. DEFINING CONTENT OR SERVICES

W.A.G.E. does not distinguish between visual artists, performers, dancers, poets, filmmakers, writers, musicians, and others who supply content and provide services in a visual arts context. All are considered artists for which they receive artist fees. Use of the word ‘artist’ is inclusive of a single person or multiple persons operating as a collaborative or collective.

W.A.G.E. has identified fourteen units of content or services commonly supplied by artists in a visual arts context. Each unit constitutes its own fee category for which a minimum price has been assigned on the basis of the labor (time) involved in producing content and services once an artist has entered into a transactional relationship with an institution; the assigned price does not account for labor that may have been expended prior to that transaction but it does account for differences between existing content which requires less labor and new content which requires more.

Solo Exhibition is an exhibition focused on a single artist. It may extend across a full floor or a series of spaces or include a series of programs. It may involve existing, new and commissioned work, and often involves the presentation of a number of different works and the publication of a catalog. A Solo Exhibition is defined as inclusive of a range of content and services, including some of the categories listed below (performances, programming, screenings).

Solo Project is the presentation of commissioned work by a single artist that comprises a single work, body of work, or project.

2-Person Exhibition is an exhibition focused on the work of two artists. This may involve existing, new, or commissioned work.

Group Exhibition, 3 - 5 Artists is an exhibition focused on the work of three to five artists. This includes works of performance.

Group Exhibition, 6+ Artists is an exhibition focused on the work of six or more artists, including a recurring survey exhibition such as a biennial. This includes works of performance.

Performance of Existing Work is for each performance of an existing work. Fees in this category are paid to the Contracted Artist. For fees to other performers see “Day Rate for Performers”.

Performance, Commission of New Work is a new performance work commissioned by a host institution. Fees in this category are paid to the Contracted Artist. Fees to other performers are dispensed under ‘Day Rate for Performers’.

Solo Screening with In-Person Appearance is the screening of a film or video accompanied by an in-person appearance by the artist. The continuous screening of a film or video in an exhibition is covered

under exhibition categories listed above. In the case of both single and continuous screening, institutions are not required to pay an artist fee if a fee is paid to a distributor.

Event with Multiple Participants is a single event with three or more artists. This may take the form of a presentation of discrete works including but not limited to performance, screening, or reading, or it may be a panel discussion.

Artist Talk or Reading is the delivery by a single participant of an existing lecture or visual presentation of works, or the reading of a text to an audience.

Lecture/Seminar/Workshop is the delivery of a new keynote presentation, new lecture, or a new interactive seminar or workshop by an artist.

Existing Text for Publication is the reprinting of an existing text in a publication issued by an organization.

Commissioned Text for Publication is a new essay or text commissioned for publication by an organization. (Copyright remains with the artist/author: payment of a fee does not render the commission “work for hire.”)

Day Rate for Performers are fees paid to performers participating in commissioned and existing performances created by the Contracted Artist. Fees are paid to performers directly by the organization.

3. FEE CALCULATION

W.A.G.E. Certification is a three-tiered model that determines fair compensation using three mechanisms: it establishes a sector-wide minimum or ‘compensation floor’ for each fee category, and it scales these fees up from the floor using a fixed percentage of an institution’s total annual operating expense (TAOE). It also imposes a compensation ceiling to ensure that nobody profits from the redistribution of wealth, including artists.

A compensation floor is a low-wage economy tool intended to benefit those who struggle in closest proximity to the bottom, setting a clear baseline standard for compensation that renders anything less to be unacceptable. By guaranteeing a minimum income, it also opens the field up to artists for whom the risk of non-compensation is not an option and provides them with the agency to advocate for themselves.

Taken as a minimum payment standard, W.A.G.E.’s compensation floor is appropriate to smaller institutions with limited means, but it is inappropriate to those with larger budgets that can afford to pay higher fees. Unlike other fee schedules that account for size differentials by distinguishing only between TAOEs below or above \$500,000, W.A.G.E. determines equitable compensation in direct proportion to each institution’s actual TAOE—in other words, to its actual financial means—which vary greatly within a philanthropic economy that is also steeply

stratified. This scaling mechanism enables precise distinctions to be made between institutions, and through these distinctions to hold each proportionately accountable.

An institution’s TAOE can be found on Line 18 of the 990 or 990-PF return, an annual tax document required by IRS disclosure regulations to be made available for public inspection. TAOE excludes the value of any assets and is therefore more precise in representing the sum total of all that an institution actively deems essential to carrying out its mission. Unlike annual income—a figure that would enable an institution to make excuses for non-compensation based on not having raised enough money—annual expense indicates an institution’s priorities: both for what it has chosen to raise money and on what it has chosen to spend that money.

W.A.G.E. recognizes that the TAOEs of large collecting museums like MoMA, The Guggenheim, or The Whitney are higher because they include expenses associated with acquisition, collection maintenance, and the management of retail outlets, and that these expenses seem unrelated to the cost of mounting exhibitions by living artists. As a corrective to this potential distortion, W.A.G.E. considered tying the fee to total annual exhibition expense instead, but quickly recognized that if an exhibition involved the production of a capital-intensive project, its budget would be higher and in turn so would the fee, thus creating an incentive for artists and commercial galleries

to inflate exhibition budgets and be rewarded for the production of capital-intensive work that may command higher prices in the speculative market.

W.A.G.E. also recognizes that at the level of the largest institutions, those with TAOEs over \$15,000,000, artist fees reach unrealistic levels—in many cases exceeding the average salary of an institution’s full-time employees. If the objective of a compensation floor is to stop the freefall in the race to the bottom, W.A.G.E. has included a compensation ‘ceiling’ that is likewise intended to stop the race to the top. At the level at which artists can leverage their market value to command higher fees, W.A.G.E. has incorporated a ceiling to insure that nobody unduly profits from the redistribution of wealth—including artists. At TAOEs of \$15,000,000 and over, the fee must be no more the average salary of the institution’s full-time employees.

Because W.A.G.E. Certification calls for an institution’s operating expenses to reflect its priorities, and that core to those priorities is the assignment of equitable capital value to artistic labor, W.A.G.E. asserts that an institution’s TAOE does in fact accurately represent its means. Whether a small organization or a large collecting museum, under W.A.G.E. Certification ‘Artist Fees’ must be listed as a visible line item in both operating and exhibition budgets, necessitating that funding be raised for them as an annual expense. In other words, artist fees are part of the cost of doing business.

STANDARD DEVIATION

What is the value of artists' work?

DEVIATION

How do artists define their own labor?

DEAR READER

What you have in your hands is a collection of thoughts, questions and tools which I hope will move you to consider the complex relationship between art and labor. My own experience has been one of steep learning curves and delicate balancing of idealism and practical realities. Public dialogue is needed in order to improve and find alternatives to the systems in place. Art can not be standardized, but as artists we can each set standards for ourselves. It is through our stand as individuals that we enable the health and survival of all artists. — Helena Keeffe

There seems to be a growing consensus among both artists and curators that the new set of relations [emerging around project work] needs clarification, while curators are increasingly interested in asking artists to produce work in response to specific existing or constructed situations, the labor necessary to respond to those demands is often not recognized or adequately compensated. Conversely many curators committed to project development are frustrated by finding themselves in the role of producers for commercial galleries or a "service department" for artists. (Andrea Fraser, How to Provide an Artistic Service: An Introduction, 1994)

"There are, of course, those within this art world who disagree with the positioning of art as work or as a job; however, because the notion of art as work is so tightly bound up in what being a serious artist means, those who object to professionalization or thinking about art as work are forced to advocate not for hobby or amateur status but for total revolution (e.g. Castle 1969; Lozano 1969)." (Alison Gerber, Payment for Services: From Market to Professional Logics of Valuation in Contemporary Artmaking, 2011)

**SPECIAL CUT-OUTS:
VOLUNTEER CURRENCY
5 FINGERS MNEMONIC**

We increasingly question the fact that, though we have the greatest role among all who work with exhibitions, our work is still not paid. Everyone else — directors, curators, technicians, guards, art handlers — who is a part of the work of an exhibition sees it as obvious that they should be paid for their work. Why is our work not valued in the same way? (Backman 2006)

THE MYTH OF THE STRUGGLING ARTIST

"You don't have to be struggling and poor to make good art. While destitution and anxiety can generate creativity, so can comfort and tranquility. You're not going to lose your inspiration because you took a day job and can suddenly afford health care. The point isn't that you should strive to make a lot of money; it's that whether you do or not is unrelated to the quality of the art you make." (Bhandari & Melber, ART! WORK, 2009)

PAYMENT FOR ARTISTS' SERVICES

The fair-exchange principle is one which society already acknowledges for its multitude of dealings, and is simply understood as payment for services. Everyone performing a service in our society is paid in return. The cultural basis for society is created by artists; and we are agreeing with the rest of organized society that services do in fact require payment. (Chambers 1973:38)

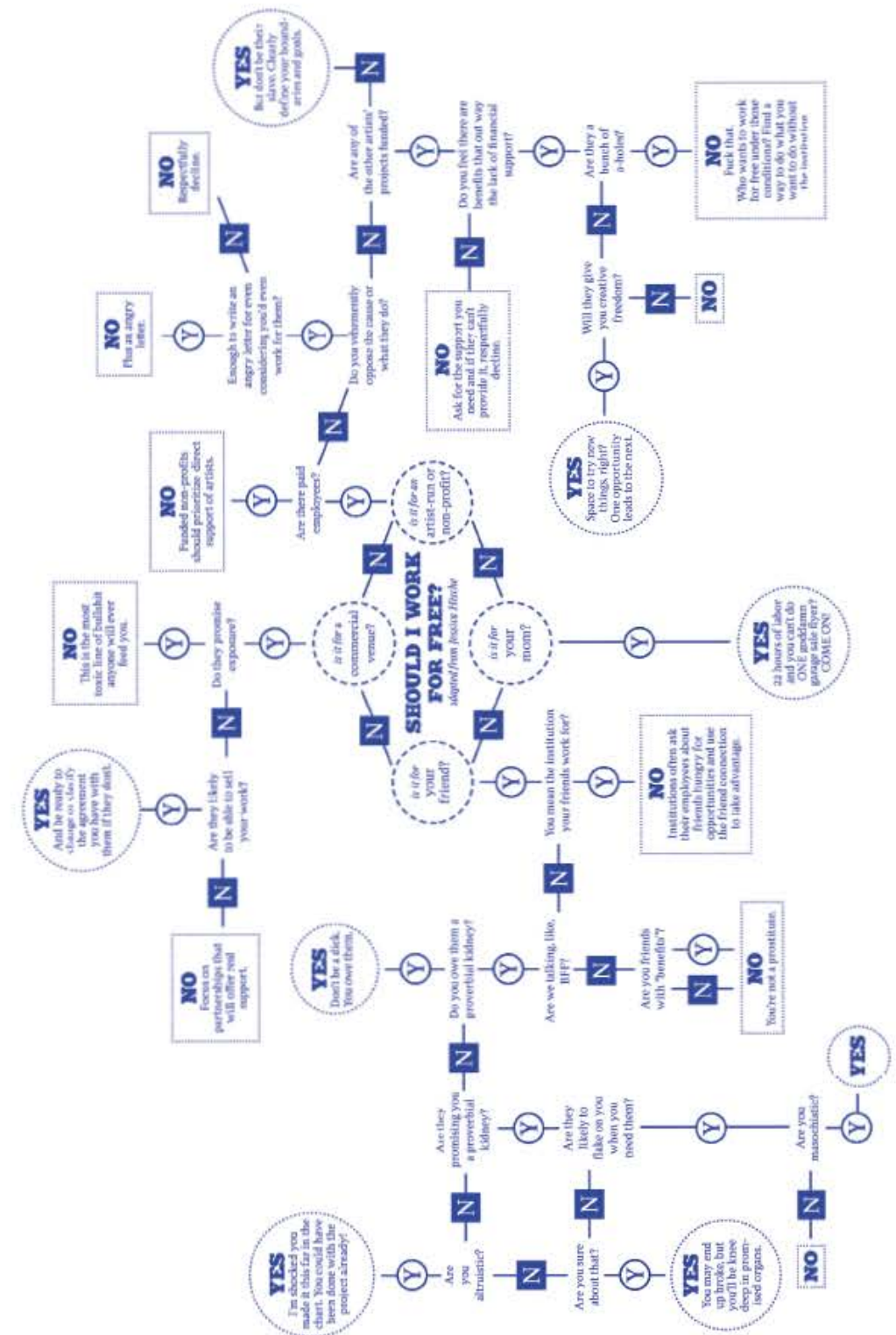
"I was invited to sit in a meeting with big funders from the Netherlands, and I was not sure why. Most people there were being funded or asking for funding, so it was kind of an invitation to apply. It made us think maybe an interesting thing to do would be to write a Call For Funders, instead of the other way around. Write the guidelines and the deadlines and say "opportunity of a lifetime". (Gabi Ngcobo, Creative Director, Center for Historical Reenactments, UC Berkeley Lecture, October 22nd, 2012)

"Artistic labor supports a multi-billion dollar industry and yet there are no standards, conventions or regulations for artist compensation. We sometimes receive artist fees if we ask for them, or they're dispensed at the discretion of the institution as compensation for the work that we're asked to provide: preparation, installation presentation, consultation, exhibition and reproduction. That sounds a lot like charity to us." (W.A.G.E. presentation for MMK, Frankfurt, March 1, 2013)

"The assumed mutuality between the artist and the dealer, based on a shared love of cultural production, masks a set of questions about the value of art: how is it created and how is it shared? If artistic practice is caught in a catch 22 with the market on which it operates, can we think of alternative tactics or counter moves within the system? Where do conflicts emerge when trying to put this into practice? Should this relation come to an end or are there ways to build new forms of alliances between all parties involved?" (JUBILEE, introduction for debate "The Value of Our Love, Artistic Practice and its Economic Reality," April 20th, 2013)

LIBERATION FROM WORK

"The crash in the global economy is not only an effect of the bursting of the financial bubble. It is also and primarily an effect of the bursting of the work bubble. We have been working too much during the last five centuries, this is the simple truth. Working so much has implied an abandonment of vital social functions and a commodification of language, affections, teaching, therapy and self care. Society does not need more work, more jobs, more competition. On the contrary: we need a massive reduction in work-time, a prodigious liberation of life from the social factory, in order to re-weave the fabric of the social relation." (Bifo, The Soul at Work: From Alienation to Autonomy, 2009)



“5 FINGERS MNEMONIC”
SHOULD I ACCEPT THIS OPPORTUNITY?
5 KEY QUESTIONS...

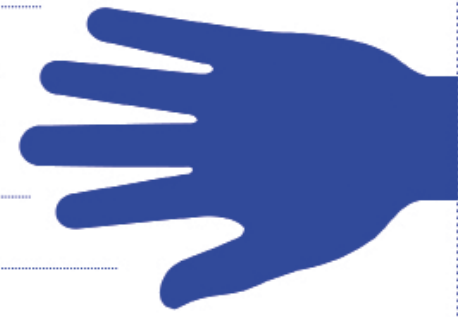
1 _____

2 _____

3 _____

4 _____

5 _____



Select 5 questions from the list below (or create your own) that will help you establish a conditional relationship to opportunities sought or given. Carry them in your wallet.

STANDARD QUESTIONS FOR ARTISTS

GIVEN AN OPPORTUNITY...

Do I believe in what this institution does/stands for? Is this the ideal venue for this project/my work? Does my work feel alive in this context?

Does this project require funding? Am I willing to ask my friends and family to fund it? Is there a version of it I can propose if funding is not available?

Am I comfortable volunteering my time/money/energy? Is exposure compensation enough?

Does this opportunity help me

meet or get to know people I may want to work with in the future? Will it enable conversation with people I want to be in conversation with? Is this opportunity helping me reach the audience I want to reach?

What are all of the benefits of working with this institution? Am I providing a service and if so, how do I expect to be compensated?

Do I have time to do this well? Will this opportunity help me sustain myself financially? Do I need it to?

Am I clear what kind of support is being offered? Have I asked for what I need, even if it has not been offered? Who benefits from my labor?

Is there enough freedom in this opportunity? Would saying no to

this opportunity be saying yes to something else I care about more? Is this the best artworld for my work? Is it the most effective use of my time/money/energy?

Am I willing to go in to debt for this opportunity? Have I already amassed too much debt?

Am I being instrumentalized? Am I okay with that?

Am I happier making my living separate from making my art?

The resources presented in this publication are the result of a semester of deep inquiry facilitated by Julia Bryan-Wilson's graduate seminar, Art and Labor, Art as Labor, at UC Berkeley. I am also indebted to the friends and colleagues who share my interest in this topic and who contributed their thoughts and concerns: Heidi de Vreis, Patricia Maloney, Packard Jennings, Amy Trachtenberg, Eleanor Hanson-Wise, Oliver Wise, Lucas Murgida, Cassie Thornton, Stijn Schiffelers, Valerie Imus, Joseph Del Pesco and Sean Tully.

REQUEST FOR FUNDERS

_____ seeks funders interested in supporting _____
 Funders can find current projects in production at www._____
 Priority will be given to funders who demonstrate a commitment to supporting _____
 (e.g. performance, socially engaged art, temporary public art)

Finalists will be selected on the following criteria:

1. Successful track record of _____
2. Demonstrated ability to effectively _____
3. Proven integrity when it comes to _____
4. _____ experience is helpful but not required.

The following materials must be received by _____

1. Mission statement including sources of revenue and contact info
2. Letter of interest

Why does this project or practice interest you?
 Describe your funding priorities.

Speak specifically to how your contribution could support this project/practice.
 3. Up to 15 images of projects you've funded, with project descriptions and budgets.

Up to 3 funders will be shortlisted based on qualifications.
 Finalists will be asked to give a presentation followed by an interview.

* During a recent talk at UC Berkeley, artist and curator Gabi Ngoboko suggested that she might put out a call to institutions to apply to fund her projects, rather than the other way around. Use this template to create your own RFF.

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	E-FLUX TIME/BANK www.e-flux.com/timebank

FIVE HOURS



FIVE HOURS VOLUNTEER LABOR
 IN THE YEAR TWO THOUSAND & THIRTEEN
 SAN FRANCISCO BAY AREA, CALIFORNIA, USA
 EXPERIMENTAL LOCAL CURRENCY

THREE HOURS



THREE HOURS VOLUNTEER LABOR
 IN THE YEAR TWO THOUSAND & THIRTEEN
 SAN FRANCISCO BAY AREA, CALIFORNIA, USA
 EXPERIMENTAL LOCAL CURRENCY

ONE HOUR



ONE HOUR VOLUNTEER LABOR
 IN THE YEAR TWO THOUSAND & THIRTEEN
 SAN FRANCISCO BAY AREA, CALIFORNIA, USA
 EXPERIMENTAL LOCAL CURRENCY

Use this symbolic currency to acknowledge volunteer labor. Trade it amongst friends and colleagues.
 If you're working without payment, consider including your labor as an "in-kind donation" line in your budget.

SPACE

Space features self-organized artist-run spaces and non-profit contemporary arts organizations that have physically planted sites and are independent and noncommercial in their activities. As the array of artist-run spaces expands, *PHONEBOOK 4* seeks to show the breadth of the experiences of apartment galleries, multi-use spaces, and collective organizing all across the country as well as highlight organizations that keep an artist-centric mentality.

In this section we present established organizations such as Southern Exposure in San Francisco, CA to emerging spaces like the Platform Arts Center in Baltimore, MD. Beyond opportunities for exhibitions, this section will also highlight multi-use art spaces like Out North Contemporary Art House in Anchorage, AK which focuses on arts activism, human rights, community development, and life-long education and the Trumbullplex, a housing collective composed of artists, musicians and local activists in the Woodbridge neighborhood of Detroit which has an active art space that has been operating for over 20 years. As a representation of existing venues, we hope this section will encourage the support and presentation of contemporary works of art across experimental contexts.

– BRETT SWINNEY

MARTHA WILSON

ART SPACES 101

This text was originally the keynote speech at the Hand in Glove convening in New Orleans, organized by Press Street, October 17, 2013.

My first awareness of the art space movement came in 1975, when I would attend performance art events at the Institute for Art and Urban Resources. Alanna Heiss, who had worked for the Municipal Art Society, founded IAUR to utilize vacant city-owned spaces. One of these was called the Idea Warehouse, where I saw Virginia Piersol roller skating around the vast loft on Reade Street in Lower Manhattan. She was wearing two 8mm film projectors, secured to the front and back of her body with a harness, such that the images projected on the walls would get larger and smaller as she skated around.

Alanna also had pioneered The Clocktower Gallery in 1972, a space at the top of a building on Leonard Street and Broadway, where Gordon Matta-Clark was famously filmed taking a bath while hanging off the clock face. Alanna shocked the art world by opening PSI, an art space in an abandoned public school in Long Island City, Queens. This was well before it was cool to go to see art in the outer boroughs of Williamsburg, Bushwick and Bed-Stuy, although Stefan Eins had pioneered Fashion Moda in the Bronx in the late 1970s. Alanna didn't want to compete with Saturday openings in Manhattan, so she opened on Sundays and hired buses to schlep people to Queens. In 2003, the whole PSI organization was sucked up the ass of MoMA, and is now known as MoMA/PSI. Alanna herself was the director of this hybrid art space at first, but after her 7-year contract was not renewed, she went on to found Art on AIR, an online radio station.

Up on Greene Street in Soho, Jeffrey Lew bought a building at 112 Greene Street and invited artists to "do anything." So George Trakas chopped a hole in the floor, restoring it after his show. This space became White Columns after it moved to a building with white columns, and then to a building without any columns. The punch line is that art spaces were using the properties of the architecture of Lower Manhattan as part and parcel of their work, as art spaces across the country were exploiting their local real estate conditions.

I decided to found a not-for-profit organization because at this time in the 1970s there was a moral distinction between the young art space movement and the established commercial gallery system. The art spaces were showing "unsalable" video, film, performance, and installation art, while the commercial

galleries were showing prints, photographs, painting, and sculpture. It was a big deal when Leo Castelli started selling videos by Bruce Nauman for big money. This was viewed as an incursion into our territory, but it also put a value on ephemeral art practice. By the 1980s, the gallery system had completely appropriated installation art, the artworld declared painting to be “dead,” and every self-respecting gallery showed installation in the front but sold prints out of the back to pay for it. We as a field can be very proud of having positioned installation art into the broader discourse.

In those days, we had no written contract with the artists. They got paid a split of the door, and I was the primary documenter of Franklin Furnace’s events. Performance art was regarded as a means of protest against art as salable, as a nice picture that could be hung over the couch. By the 1980s, a few things had changed. Performance artists figured out that in order to obtain grant money, they had to submit videotape. Video technology had not become cheaper, exactly, but artists were more willing to do whatever it took to make a ¾” color, U-matic tape. At the end of the 90s, as a result of the so-called Culture Wars, the work of (especially) performance artists became “politically impossible,” and as everyone now knows, the Individual Artists’ Fellowship program of the National Endowment for the Arts was killed off.

Meanwhile, back in the 70s, the art spaces were applying to the National Endowment for the Arts, Visual Arts Program, headed up by Brian O’Doherty. A performance and installation artist himself as well as a critic, painter, and ex-medical doctor, Brian had written an essay in *ARTFORUM* entitled “The White Cube,” which examined how artworks were comprised of the artist’s intention

in the context of space. The Workshop program at the NEA grew up to be the Artists’ Spaces Program. When I started Franklin Furnace with my own money and unemployment, I didn’t even know what a budget looked like until Bob Stearns, Director of the Kitchen during the 1970s, showed me his NEA application.

Art spaces changed as the field evolved. The Kitchen had been founded by Steina and Woody Vesulka in 1972 as a center for video art, a new art field spawned by the invention of the Portapak in the mid-1960s. By the 70s, it was showing performance art, new music, dance, video, and installation art. Now in Chelsea, the Kitchen additionally has a robust exhibition program. Again, we as a field can be very proud of having contributed performance art to the broader discourse as well.

At the end of the 90s, Franklin Furnace went through a period of re-evaluation of our purpose on the planet, and in the wake of the Culture Wars, we decided to “go virtual.” During Franklin Furnace’s 20th anniversary season, we mounted our last exhibition in physical time and space, *In the Flow: Alternate Authoring Strategies*, curated by Daniel Georges. This exhibition examined how during the past two decades, art had changed from “solid” painting and sculpture to “liquid” interactive works that used collaboration to fundamentally question the role of the artist as sole author. At the same time, we were asking ourselves where freedom of expression was going to be possible in the future, and decided that cyberspace was, for the time being, that free zone. Franklin Furnace “went virtual,” on February 1, 1997, taking our website, www.franklinfurnace.org, to be our public face.

Most of us are not-for-profit corporations because that is how we can get grant money. CAVE, a collective of artists living and working in Williamsburg, Brooklyn, was an unincorporated association until the Rockefeller Foundation called one day, wanting to give them money for their performance program. They became not-for-profit in a giant hurry!

But not-for-profit status is not the only game in town these days. It was announced on October 11 that 3rd Ward, the Brooklyn art, design, and educational work space where for seven years students and artisans have built wood furniture, learned about photography, and pursued other creative endeavors in Bushwick and at an outpost in Philadelphia, is closing. This is a for-profit, collective work space that went to investors hoping to raise \$1.5 million for operating costs, plus they ran a crowd-sourced fundraising drive, to no avail. What I got from the article in *The New York Times* was that the landlord raised the rent beyond what it was profitable for the owner, Jason Goodman, to pay.¹

More arts groups face upheaval; The Clocktower Gallery vacated its space in late November, 2013. The previously city-owned property is being redeveloped as luxury residential real estate, according to a spokesman for the developer, Peebles Corp. Clocktower founder Alanna Heiss said its programming and exhibitions will be continuing and the organization will be based in another arts space, to be announced later. “Things change, and organizations in the arts have to change with them,” said Ms. Heiss. New York City Opera filed for bankruptcy-court protection in October, 2013. Dance New Amsterdam, a studio and performance space in TriBeCa closed after years of financial trouble due to an unsustainable lease. Nearby, Space on White,

which since 2009 had rented its four studios to emerging arts groups, said Tuesday that it would rent the entire facility to a family-oriented arts and crafts studio. “We are not in good shape as a field,” says Ruby Lerner, president and executive director of Creative Capital. “While research in specific arts genres shows high activity among the smallest arts groups, which have low overhead and flexibility, the question is centered on growth.” “It’s the midsize organizations, such as City Opera, that may be most at risk,” says Adam Huttler, executive director of the arts service organization Fractured Atlas. “We are going to see the big institutions get bigger and stronger, and the little organizations and projects continue to proliferate. I fear the midsized organizations are going to get squeezed.”²

In an article by Huey Copeland on Theaster Gates, he writes, “Gates is a business artist for the new millennium, which is to say a development artist: an entrepreneurial creator of ‘Public-private partnerships.’”³ When we read more deeply about this, Gates and his collaborators hire and train local laborers to refurbish buildings that then serve as cultural hubs, all of which are funded by granting organizations and by the transformation of detritus from the sites into salable art objects. Again in the words of Huey Copeland, “Gates aims to grab hold of what Clement Greenberg once famously called ‘The umbilical cord of gold’ connecting artists and their patrons, and to redirect it in the services of creating new communities, discursive platforms, and networks that have a tentacular reach.”⁴

Aah, but here is where the canker gnaws. It seems to me that as not-for-profit corporations, we are forever moored to foundation money and must therefore mind what the funders want us to

be doing. To have some source of unrestricted general operating revenue, in 2008 Franklin Furnace commissioned Tom Otterness and other Franklin Furnace alumns to produce an edition of works that we could sell at the Armory show, NADA Miami, and New York art fairs. Oi, what a pain it is, as some of you here already know, to serve both the non-commercial and the commercial art gods! Hopefully we will have a chance together at this conference to strategize our permanent dilemma.

But I want to end on a bright note by taking the long view. At the end of the day, our history is being preserved by the Art Space Archives Project, a non-profit initiative founded by a consortium of alternative art organizations including BOMB magazine, the College Art Association, Franklin Furnace, the New York State Council on the Arts, the New York State Artists Workspace Consortium, and Skowhegan School. AS-AP has a mandate to help preserve, present, and protect the archival heritage of living and defunct for- and not-for-profit spaces of the “alternative” or “avant-garde” movement of the 50s to the present throughout the United States. Their website is as-ap.org, and here you may submit your mission statement and an organizational profile such that researchers in the future may be able to find your organizations and add your invaluable art practice to social, cultural, and political discourse.

A couple of parting thoughts: Cabaret Voltaire existed for only five months in Zurich but changed art history anyway. National Association of Artist Organizations (NAAO), with which some of us were involved, included the notion of NAY in its title. “Common Field” is a better name for a heterogeneous democratic group that will, nevertheless, through process, arrive at a consensus as to

what we can do in our current economic, political, and social context.

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2. Pia Catton, “More Arts Groups Face Upheaval,” *The Wall Street Journal*, October 11, 2013
3. Huey Copeland, “Dark Mirrors: Theaster Gates and *Ebony*,” *ARTFORUM*, October, 2013
4. Huey Copeland, “Dark Mirrors: Theaster Gates and *Ebony*,” *ARTFORUM*, October, 2013

BRANDON ALVENDIA

Rent Electricity Gas

I have an acquaintance I've known since kindergarten, graduated high school with and shared some time in college before I left for art school. The word was he took off for Los Angeles to work in the dot-com bubble developing advanced cookie technology, and not the chocolate chip kind. He eventually came back to Chicago and took his winnings along with some family money to open a successful bar in a rapidly

developing neighborhood in Chicago. The bar maintains pretty decent reviews on Yelp, "hipster douches" tends to come up, but they keep it interesting by hosting plenty of music shows, comedy nights and the odd illegal showing of Game of Thrones or whatever TV show people are currently clamoring over. He's ready to open another bar nearby, possibly taking advantage of the development of an elevated park the city has just opened on a disused former train line.

My point is that if, according to cult Bay-Area conceptualist Tom Marioni "The Act of Drinking Beer with Friends Is the Highest Form of Art", then this bar should be in the collection of the Whitney Museum. Of course I'm being facetious here but he might be doing something many artists dream of. It's not to open a bar per se, but to open a space of one's own where their friends as well as the public can easily share in the atmosphere of conversation, culture and conviviality. The further dream would also be to pay all your artists (from a cover charge and % of alcohol sales) and hire friends to chip in (serve drinks, clean up, set up tech, security). The only thing missing in a bar might be a monthly afternoon-long moderated panel discussion and lecture series. Of course, obtaining a liquor license is not like applying for a 501(c)(3) so maybe I'm off base here.

I've opened spaces throughout Chicago for 10 years and have yet to apply for either of those. Hell, my business plans were terrible: let's make one room of the apartment unusable, buy everyone free beer, pay no one for their art nor try to attract collectors, always run late on press releases, keep weird non-existent open hours, single-handedly clean up the mess the crowd left behind and document the whole thing for a website

that is sorely in need of a makeover. Somehow though, I feel that it's all been a successful endeavor because organizing this way, so informally, independently, and by the seat of one's pants allows for something very interesting that no legal bar or formal space can offer.

That something is not so easy to define in a word or in language even but it involves a certain type of idiosyncratic, unique and unpredictable freedom. A freedom that emerges when you have no strong expectation your space will last past the month. A freedom that exists when you know the space doesn't need to pay for itself or be accountable to any board of directors or funders. A freedom to take real risks, or maybe it's the other way around, no risk at all!

If your only risks are to be out some money (through adding a little more debt to the pile, losing your deposit, or costs of operating), losing goodwill with neighbors (sound art has a way of bleeding through walls and dance parties have a way of causing the downstairs tenant's ceiling plaster to fall on their head) or random strangers feeling like they can steal, cause mayhem or overdose in your bathroom, you can do some interesting stuff. One super serious risk would ultimately be to be evicted by the landlord or busted by the cops, as both don't pay kindly to what amounts to them as an all ages nightclub for weirdos. I'd like to make the case for the ephemeral, the provisional, the grubby, the under-the-radar spaces that function nimbly, swiftly, are often silly and above all are fun and memorable. Spaces like these are often criticized for their non-seriousness, insularity, cliquishness, an overemphasis on the party (as form), and inconsistent/dubious quality. "Friends curating friends" is common, but

with no funding for shipping/housing/honorariums you find that the most energetic participants trust you through truly knowing you beyond mission statements and pedigree. To be fair, it does pay to have smart friends around so your good to bad art ratio is in your favor.

Of course I've curated friends into shows but I've also made lifelong friends by curating what start out as strangers. There's inclusiveness to it in a way. Young artists' first shows, established artists going for it in a new way, people who don't define themselves as artists can show things they are proud about, be it their writing, homebrew, DIY cassettes, vegan chili and mostly their personalities. So the quality and success is not defined by the usual parameters, there's a different rigor, a social rigor, an intangible rigor. One of needing to care, be sociable and host both the artists you work with and diverse visitors and above all to follow your desire to just make it happen and follow one's intuition over everything telling you it's not going to be taken seriously or that it's a vanity effort. Many initiatives do end up "graduating" to official status with open hours, interns and track lighting, but with that comes admin and a slew of other concerns that slow the process and sometimes kill the energy.

So what I'm interested in championing are the spaces at the periphery. Better yet, at the periphery of the periphery, spaces that might not make it into this publication. And if they did make it in, would close by the time this is published. I understand that spaces like the ones I'm talking about may initiate gentrification, which might account for their short-lived existence, but official orgs potentially solidify it. What was once an old warehouse turns into punk squat with people living in tents (avoiding student

loans), turns into a artist-run contemporary art space, turns into a hair salon (all of which served PBR). So the lesson here is to go all in the moment, toss aside questions of sustainability, drawing the widest public imaginable, garnering reviews and accolades leading to grants and awards and just enjoy the night and stay a while. It's comfortable here, so feel free to lose yourself, drink too much, put your foot in your mouth, get high on whatever you get high on (life hopefully) and participate in the fullness of the moment. Your career will be waiting for you when you get back.

What I've said here might not exactly be so unique or original, but it bears mentioning that many of the spaces I'm talking about last through time only through a very local oral history. Some maintain no websites and have scant documentation. Yet they happen all over the country, in every city, big or small, with a richness and energy that on paper might not come across through mere description. You find stories and profiles here and there in regional alt-weeklies but other than that, no history is being shared. Unless years and years later one member gets signed to a label or gets a museum show and mentions their earlier cohort so as to maintain their street cred. All in all, it's a common but underrepresented way of operating, not waiting for anyone to legitimize or authorize what you are doing or with any expectation of compensation (selling a 'zine or cassette for \$5 is still not a business plan).

All that said, what I'm currently putting together is a platform, tentatively called ATLAS DRIFT, that would complement the amazing work put into connecting the national network of artist-run independent spaces. I'd like to acknowledge the ambitious and crucial labor being done by a number of dedicated folks, such

as the ones putting together this very publication, website and smartphone app and other related initiatives around the country.

ATLAS DRIFT is a nomadic web and print-based platform created to document and advance alternative art networks operating at the periphery of the mainstream contemporary art discourse. It will include stories told through short films, artist/space profiles, commissions, programming, forums, exhibitions, and celebrations in different cities around North America and beyond.

For this section on Space and in advance of the formal launch in Chicago in November 2015, ATLAS DRIFT introduces two artworlds, New Orleans, Louisiana and Portland, Maine, through the eyes of two committed members of their respective communities. Approaching the notion of SPACE from opposite ends Chris Stiegler presents an excerpt of a formal pseudo/meta-bureaucratic slide presentation that was delivered to the Portland community this past spring. The piece is to be adapted and used by other art scenes for individuals to reflect on their specific contributions to the community at large. On the other end of the spectrum, Local Honey presents two pieces of experimental cryptic poetry and photography based on her feelings on the New Orleans scene she is immersed in. The goal of the project is to embody the abstract, creative and psychic energy put into the different communities cultural ecologies to yield a feeling of connectedness and joy far greater than the sum of the concrete energy put into it. By the way, do you have any cash? I'm going on a beer run. Any requests? I'll be right back. Cheers.

PLACE/SPACE

BY LOCAL HONEY

TOMORROW'S PARTY WITH LAST NIGHT'S EYELINER

life being a series of missed opportunities and awkward happenstance that every once in a blue moon equates to this magic moment.

this moment with you in heated discussion or lukewarm silence: taking in what was not meant for us, but what quenches the soul so deeply. art being controlled magic, or the attempt to control what is thought to be magic, but ending up in a completely different place. change is inevitable, transformation is magic.

in this placement. unintentional, unintelligible. in this place meant for unknown reasons.

i tried to move from place to place, to build community and connect the dots. anchor in the ellipses after a series of sighed misspellings. am i a transplant or was there never a home to begin with? at least one that was stable, or encouraging of growth. from ceramic pot to soiled garden, i lament.

they told me my body was a home, so i scratched at the walls and broke the windows.

they told me my body was a temple, so i cursed at the diety inside.

they told me my body was a grave, so i gave her life.

sitting on a bag of feelings. i won't evolve. i refuse to punctuate anything.

the atmosphere tastes different below sea level. we want to be remembered as just being young and stupid, dressed for tomorrow's party wearing last night's eyeliner.

WHAT I WANTED TO IMBUE THE MAYHOLE WITH

the chasm is the spirit in the stairwell. it's all the things you were too scared to verbalize for fear of failure, of being wrong, of being right. it's the fear of being exposed in your center. the chasm is all the moments and words that didn't occur

because you thought they would hurt other people or yourself. because you're afraid of the experience or the journey or getting there. so you kept your mouth shut.

the chasm is the space between. my dick and my pussy entwined and completely unsure of themselves

but really this is just a mountain goat on a mountain and i am just a spectator at a faggot LARPing convention in the woods and i still have that taylor swift song stuck in my head. the one that goes,

"the rumors are terrible and cruel, but honey, most of them are true."



Artworld Workshop

BY CHRIS STIEGLER

Three years ago, after much research, I opened the Institute for American Art, an art museum located in an apartment in Portland, Maine. The IfAA quickly became a means for me to problematize the various structure for showing art work. These following prompts were designed to emulate the research I did before as well as the lessons I learned after three years of this project. These were drawn up after lengthy conversations in my local arts community and have been fashioned as exercises to suit a wider audience, and potentially your other arts communities.

#1 Who are you to your art world

- What do you want to be called?:
- What is your role in your art world:
- How many times this year did you see art?
- How many times this year did you participate in art?
- How many times this year did you use art?
- Where will you be in 5 years?
- Where were you 5 years ago?
- What is your background (educational, geographic, cultural, whatever)?
- What is your work?

#2 So you want to start an artspace. Or, what have you done lately to build the art world that you want?

The desire is strong to exhibit your work, your knowledge of art, your prowess over the cultural landscape that dictates

“artworld ‘trends.’” But the truth is we all talk a lot of talk. To begin, we will look at some blanket categories of arts organizations as well as some potential structures that these institutions can use as operating schemes. This will help to formulate questions and problematics about the means and methods of many art spaces. Keep in mind, this is a blanket survey and many organizations present hybridizations of these models.

PART 1: PRIORITY MODELS

COMMERCIAL

These are stores, so if that’s really it, just make a gallery. There are a variety of different operating schemes out there for structuring a commercial space. These kinds of venues prioritize the collector highly. They often operate with a quick exhibition turn-around and demand, at times, a backstock of work for the potential collector to see.

Pro-Tip: Identifying the work you want to sell and the potential market for it will be crucial components in moving forward.

EDUCATIONAL

These are seen as schools, or workshop spaces. They operate within the normative power structure of teacher/student and pedagogue/pupil. These are often places where craft and making are highlighted over quality or conceptual rigor. Although classrooms are the most obvious, these platforms do not need to be rigidly structured as such.

Pro-Tip: First, look for the ideas that may already be out in our community. If you do not see these ideas, present them yourself; either alone or with a group. If you do find those ideas out there, jump in.

CURATORIAL

It could be that you want to privilege the things themselves; the art objects. Speaking personally, this is our agenda at the Institute for American Art. Curatorial agendas highlight a specified quality as well as a set cultural enclave. For example, contemporary art curators show work they think is of quality, but mainly show work from contemporary artists and not, let’s say, 19th century needlepointers. It’s about presenting the work more than anything.

Pro-Tip: Think about your audience, because they will have to be at least interested in the same kind of cultural production as you are interested in showing.

CAVEAT

But it could be something else entirely, right? You could want to be famous, in which case you need to hustle more probably. You may need to travel and introduce yourself to others who think you should be famous. They will probably want to make money off of you in some way.

QUESTIONS IN SUM

Out of these three models, which do you feel best represents your personal priorities? Was there one in particular that felt appropriate to the kinds of work

that you are already producing? Is there a lacking in your community for this kind of structure?

PART 2: OPERATIONAL SCHEDULES

Consider, also, the options available for your programming schedule. There are more than you might have previously realized.

Permanent – these kinds of calendars are designed around year-long, flush programming agendas. They are often seen as pillars within their communities because they maintain a cultural agency that can, at times, serve as the beacon in smaller locales.

pros: continued visibility; stable location/ space availability

cons: high annual budget to maintain space as well as programming; limited flexibility

Intermittent – Like many seasonal businesses, these kinds of calendars can afford to be closed for several months when the community quiets down. In our case study city, Portland, Maine, our peak seasons are summer and fall, and therefore an arts platform could function within those busier months.

pros: anchored visibility; stable location/ space availability

cons: budget must still maintain rent, taxes, and utilities, though they are diminished during shuttered periods

Itinerant – Following the festival model privileged by global art fairs, this schedule affords the most flexibility while also creating the largest risk. Finding an audience is the biggest hurdle.

pros: flexibility; potentially low overhead

cons: questionable visibility; high production costs at one time

WORKSHOP

To move forward into the troubleshooting area, first identify which of the three priority models (circle one):

- A. Team commercial
- B. Team educational
- C. Team curatorial

Now, consider each scheduling system as it would relate to your desired priorities.

Some helpful questions to consider:

What kinds of relationships can be established by conflating these two lists?

What questions come up for you as you consider these relationships?

What benefits can you see to each relationship?

What risks are there associated with these models?

What is your favorite?

Why is it most feasible?

PLACE

Place highlights venues that go beyond traditional brick-and-mortar spaces to feature art organizations that offer residencies, site-responsive, and public art projects. While the Space section includes organizations that support similar efforts, Place highlights those organizations that connect artists with opportunities to develop their practices within the public sphere.

This section contains residencies like Grin City Collective, a project space on a working farm which fosters interdisciplinary collaboration among artists and makers and SPARE, based out of Chicago, IL, which provides residents with a small bedroom in the artists' family home plus access to their stencil printer and other rudimentary bookmaking tools. New to this edition of PHONEBOOK, Place also includes place-based and alternative public art initiatives projects such as the Flint Public Art Project in Flint, MI, that facilitates workshops and temporary installations to inspire residents to reimagine the city. Place showcases artists, collectives and organizations that curate outside the boundaries of a physical space, allowing for a dialogue to develop within the world at large.

—BRETT SWINNEY

RYAN DENNIS

A Reflection on Place

“Place is a way of seeing, knowing,
and understanding the world”
-Tim Creswell

“Place” is an endangered term at this moment. At risk of being defined in a way that leaves behind the people that define it, the history that comes with it, and the culture that stimulates it. There’s an intentional ambiguity being imposed on the idea of place so people don’t have to deal with the guilt of what happens once they have come and gone.

As an artist or cultural producer, there are a few questions to consider: How do we approach place as a space that has a history, ethos, and distinct relationship with its people? How to negotiate with the place so everyone involved is enriched by a “happening” or event? How do we engage with a place in a way that doesn’t leave it depleted of its resources and aid in the gentrification process?

We are in a moment when “creative placemaking” is the new buzzword and it is encouraging people to respond to specific places/neighborhood without seeing the consequences. Artists and cultural producers alike are trying to find ways to work in communities now more than ever because so much funding is attached to place-based work, and, well, people have to eat. The problem is that artists doing place-based work sometimes forget the history, people, and culture of the communities they are working in, thus aiding in the same type of production that developers get heat for: displacement of people and depletion of resources.

The National Endowment for the Arts defined “Creative Placemaking” in their 2010 Executive Summary as:

In creative placemaking, partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.

It sounds good, but it can be dangerous, especially if one is not sensitive in one's approach. An artist or cultural producer must work to stay as open as possible and understand the place in which they are working. They must think about the entire landscape, the make-up of its people; history, and work collaboratively to shape the projects and programs that attempt to have an impact. Never deny one or the other, create possibilities and opportunities for the work, the relationships, and the history to flourish.

This text presents a few examples of people and organizations that inspire my thinking when addressing place. Each are doing meaningful work, while paying close attention to the components of place. They each negotiate between art and culture; art and people; art and environment; and keep the history at the heart of the work, as a way to propel the activity. As we continue to do this work, let us be mindful of the negotiation between the aforementioned and lead in meaningful collaborations with place and the people.

P – PAULINE OLIVEROS' DEEP LISTENING RETREAT

I became familiar with Pauline Oliveros, an American composer and musician, after meeting my husband, Jawwaad Taylor, a musician. He spoke highly of her "Deep Listening" musical approach and used her technique in his improvised music. Pauline is a central figure in the development of experimental and improvised music. In the late 80's she coined the term "Deep Listening" which she describes as "listening in every possible way to everything possible to hear no matter what one is doing." Deep Listening attempts to explore the difference between the involuntary nature of hearing and the voluntary, selective nature

– exclusive and inclusive – of listening.¹ From this practice Pauline went on to form the Deep Listening Institute, which fosters creative innovation across multiple platforms, engaging artists, audiences, and musicians alike.

In 1991, Pauline started organizing retreats as an opportunity for interdisciplinary artists. The retreats are unconventional residencies where meditation and active listening are key to the practice. The locations of the retreats change yearly, and every year there is a new challenge to engage the place, environment, and community of people that are involved. The retreat is an interplay of meditation, sound, landscape, body language, silence, and response. So much of what happens at the retreat allows for deeper connectivity and exchange once an individual leaves. This type of retreat could be extremely beneficial for individuals working in communities or site-responsive platforms, as so much of the work requires active, deep listening, and response.

L – LAUNDROMAT PROJECT

I had the wonderful opportunity to work with the Laundromat Project (LP) in 2009 after hearing a lecture from the founder Risë Wilson. Risë spoke about the impetus for creating such an organization and discussed the programming and how she envisioned the organization growing. Rise's lecture resonated with me because she discussed how she wanted to connect artists to people in a community hub in the midst of banal downtime: at their local laundromat.

The LP achieves its mission by bringing socially relevant and socially engaged arts programming to laundromats and other everyday community spaces in order to reach as many

neighborhoods as possible. The LP is committed to the long-term and sustained investment in communities of color as well as those living on modest incomes.² The LP has three programs that operate under the umbrella of “Create Change”. The first is a fellowship program which serves as a professional development opportunity for artists that may or may not have experience engaging community but wish to develop their socially engaged practice. The second is a residency that allows artists of color living in Bed-Stuy, Harlem, Hunts Point / Longwood to engage their neighbors in a participatory, community-based project. The third is an opportunity for Create Change alums to exhibit a project in a local laundromat or community space.

Each of the programs offers a way to democratize the art-making process, to make art accessible for everyone. It gives artists the opportunity to have a deeper connection to the neighborhoods in which they live, and it allows for residents to feel connected to art and their neighborhood in a way that might not have existed before. The attention to art, people, and culture are always at play with the projects and programs that the LP offers.

A - AIRLIFT

I recently met Delaney Martin, one of Airlift’s founders, while participating in a curatorial intensive in New Orleans. I was intrigued by a project Delaney was discussing entitled *Public Practice*, 2014 which addressed ceremony, public performance, and countered perceptions of violence in particular neighborhoods. While Airlift does not offer specific residencies, the organization highlights New Orleans’ underground art and under-the-radar artists, transporting the dynamic street culture, living folk culture, and growing contemporary arts scene of New

Orleans to far-flung locations around the world for exhibitions, workshops, festivals, performances, and collaborative projects. The organization believes that collaboration between artists and across community makes it possible to share resources, empowers learning, and unites disparate groups in common and powerful goals.³

Airlift’s projects address place by honoring tradition, history, and culture in the areas that they work. Airlift strengthens community while highlighting culture that expands individual perspectives.

C – CASA CHUCK ART RESIDENCY

I grew up in San Antonio in the ‘90s and did not realize how much activity was going on in other parts of the city. San Antonio is a small city but is very spread out and oddly segregated. After leaving the city, I began hearing about all the art-related things it has to offer, and Casa Chuck Art Residency is one of them. Casa Chuck is a program of Sala Diaz, a nonprofit artist-run exhibition space and experimental venue for contemporary art established in 1995. According to the website, the Residency’s primary goal is to “preserve Ramirez’ former home as a site of social connectivity and cultural exchange, to foster the careers of exceptional individuals working in the contemporary arts and to generate meaningful and lasting exchange between San Antonio and creative communities abroad.” Taking its name from the late visionary artist, arts advocate, and bike advocate Chuck Ramirez (1962–2010), the Residency is an invitation offered for critics, curators, and writers that provides a month-long retreat to just create, in whatever way possible.

E – EXIT, THE RULE.

Knowing when to exit a place could be your greatest gift. The agenda for engaging said place should be approached with sensitivity. As a rule, always visit, explore, talk to the people, and understand the culture and the history. Think about yourself as a collaborator, not one that is going into a place to “fix it.” My work at Project Row Houses makes this a very sensitive yet urgent topic. At this point, we have to create conversations that expand the “creative placemaking” box and get to the heart of the work.

1. *Deep Listening Mission Statement*, <http://deeplistening.org/site/content/about>
2. *Who We Are, the Laundromat Project mission statement*, <http://laundromatproject.org/who-we-are/about/>.
3. *Airlift mission statement*, <http://www.neworleansairlift.org/index.php/about/mission>.

Labotanica's

BY AYANNA JOLIVETMCLOUD

"The light of the future casts the shadows of tomorrow." –Sun Ra

"Inside of us there is something that has no name, that something is what we are." –Jose Saramago

"I believe in the sweat of love and in the fire of truth." –Assata Shakur

"The teacher said that black was the opposite of white, sweet was the opposite of sour, and up was the opposite of down. I began to make my own list of opposites: the number one must be the opposite of the number ten, ice was the opposite of water, and birds were the opposite of snakes." –Jimmie Durham

"The main body of my work is with language... before it is born on the tip of the tongue." –Theresa Hak Kyung Cha

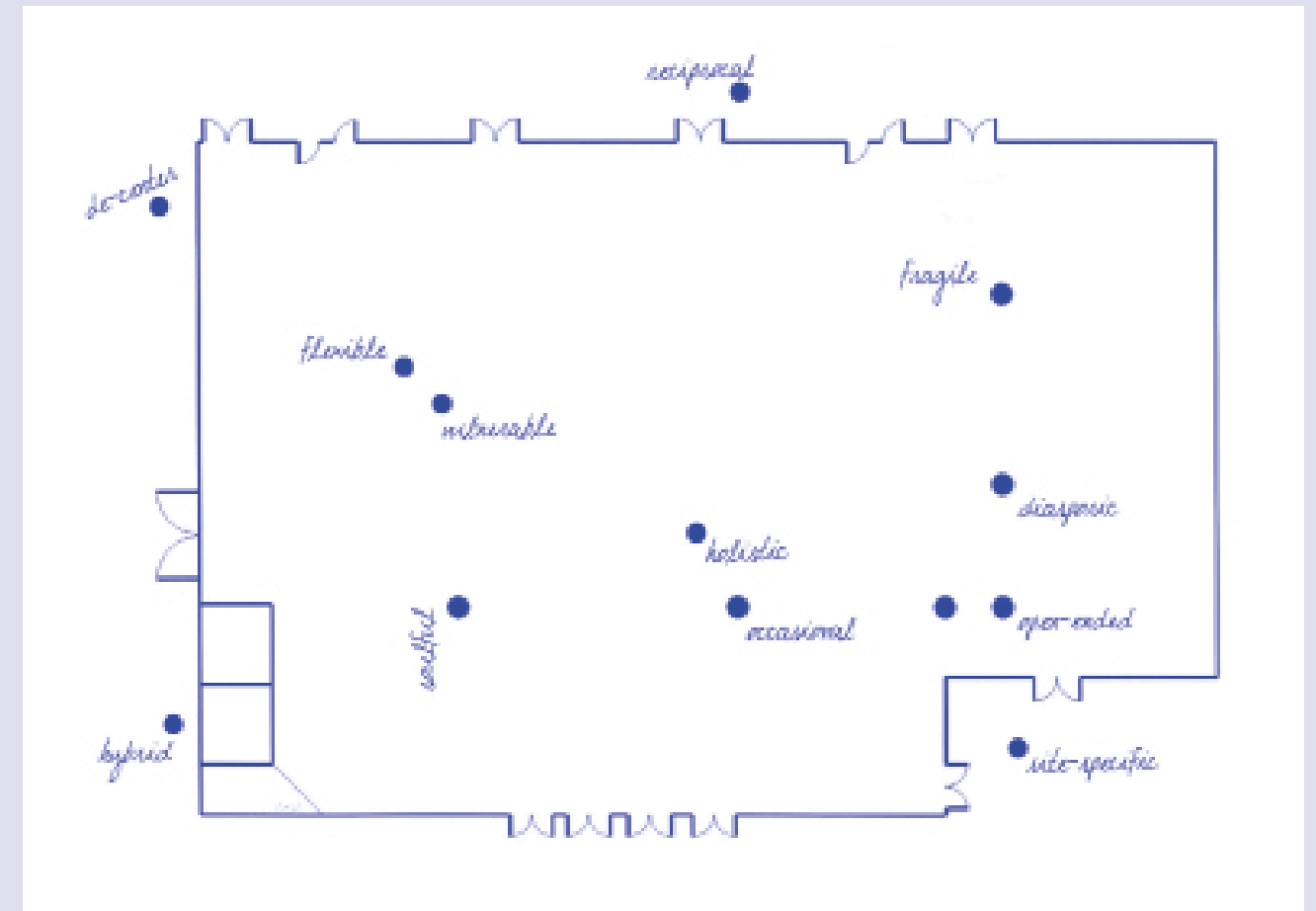
"...And what if we could show/ that what we dream/ is deeper than what we know?/ Suppose if something does not live/ in the world/ that we long to see/ then we make it ourselves/ as we want it to be..." – Sekou Sundiata

"My activism did not spring from being black. Rather, it is rooted fundamentally in my Quaker upbringing and the values instilled in me by the grandparents who reared me. Those values were based on the concept of a single human family and the belief that all members of the family are equal." –Bayard Rustin

"I ain't gonna say nothin. I'm gonna let my hand do the talkin." –DJ Screw

Labotanica is an online blog and modest store which presents related public programs in Houston, Texas.

The name "labotanica" originates from botánicas, which are often sites of healing, cultural exchange, and magical thinking. Initially created as a blog, labotanica began presenting public projects in collaboration with polvo in Chicago and Diaspora Vibe Gallery in Miami. labotanica found a home-base in Houston at Project Row Houses, as part of an incubation residency. Recent projects have included a temporary school/residency program, a series of site-specific installations/ artist residencies, a series devoted to women in experimental music,



Facility Name: labotanica
 Function: Creative
 Notes: Self-sustaining / Frame questions not periods / Locate institution as living breathing organism
 Scale: Varied

a community-driven grants program, and a burgeoning library. After a break, labotanica will continue to reposition art and the environments it is presented in and be a laboratory for unrealized works, works in progress, new collaborations.

labotanica
labotanicaishere.com

Response 448

BY JAMAL CYRUS

As an artist engaged with the collection and recollection of history, I see place as a complex, layered, network of evidence. Giving proof to the past, in a way the printed page cannot, providing factual testimony in a way the precise oral narrative cannot, and formulating a legible image in a way the high resolution photograph cannot. Hortense Spillers speaks about the “commemorative object”, and its function as a type of lid that caps off history and renders it safe. But the political potential of place is much harder to contain. Place is a kind of charged field that can be acted upon, read, experienced, and interpreted in a multiplicity of ways. Most often this information is perceived

through the skin, senses, and nervous system, without intermediary. Place has the possibility to stretch time, to extend the past, to make it a thing walked on, laid upon, and worn. Place is created, because the events which happen in a space, both ecstasy, misery, and all degrees between, hover over that space and create an imperceptible membrane of experience, which eventually settles and works its way into the bones and psyches of the people in that locale. Space is then transformed into place, and those people, those buildings, those streets and roads, that earth, become a living archive, a finely tuned repository of accumulated intergenerational knowledge.

The Good

BY SHANI PETERS

“Find the good and praise it.” as quoted from her mother Dr. Betty Shabazz in Ilyasah Shabazz’s memoir “Growing up X”.

I first recognized this refrain of value to my work in classroom settings. I found students ready and consistently willing to open up to me after I first demonstrated to them that I was perceptive to who they were and in appreciation of it. Much of my pedagogical work takes place in short-term non-profit, or museum sponsored programing which finds me working with new groups in new neighborhoods on a regular bases. While these programs occur in one city, each classroom is most certainly it’s own place, with its own customs, values, hierarchies, and struggles at once firmly inscribed and shifting all the time. Each time a new program begins I enter into an engagement with a new community of people in a space that is either new to me or that we as a group forge together. Each time I set my mind in Sister Betty’s direction of perceptiveness and generosity and eventually I realized that the implications of her words reach far beyond the classroom.

In the context of discussions around place-based socially invested work, it is just as relevant and effective. To be clear, I am not suggesting that paternalistically viewing a community as a group of subordinates to be trained by some authoritative artist as a recommended approach. Indeed, that is not my perspective on a classroom of teenagers and certainly not of a community at large. Rather, finding the good and praiseworthy should be viewed as a best practice for the development of a healthy relationship in general. I am however suggesting that building on this practice is particularly useful when engaging with spaces that are hit especially hard by the injustices of a racist, capitalist, patriarchal society. Communities like this, in the U.S. in particular, have been systematically impaired by conditioning towards self-hatred and taking the blame for their own oppression. This means that not only is society at large prone to identifying the negative dynamics of these communities more readily than positive ones, but so too are many actual community members. When an individual is incapacitated by the weight of perceiving only fault in themself, they are likely to feel hopeless and/or

indifferent towards possibilities of positive improvement, or to feel so conditioned towards self-doubt that they identify very little capacity to resolve their own problems within themself. This kind of thinking is of obvious impairment to the individual and likewise of oppositional support to any socially invested artist seeking to help generate positive change.

You do not want to be the person that uses your access and resources to “rescue” the unfortunate soles with whom you engage. You want to be the person that creates an environment and sparks a flame from which people can improve their own situation. As a reputable artist, be you insider or outsider in any given community, you are positioned in that space as “good” and worthy of being in there. By finding the good and praising it in that space, you leverage your positioning to demonstrate that every individual in that community is also good and worthy of seeing resolution to whatever injustices are upon them.

When we feel good about ourselves we want more good for ourselves. Whatever ideas, projects, or work you seek to enact,

if you begin in the direction of Sister Betty’s refrain you will encourage a coalition of individuals personally invested in actualizing the good you have to offer them.

DISTRIBUTION

In conducting research for PHONEBOOK 4, we thought a lot about how we could build upon our Space and Place sections by looking deeper into the many other avenues that artists employ to get their work out into the public beyond simply showing in a gallery. It is for this reason that with PHONEBOOK 4 we have initiated the new category of Distribution, which specifically concerns these different means through which artists can present their work.

In this section, we present but a small overview of these various distribution networks, including microcinemas like Atlanta's Contraband Cinema, DIY art festivals like Chicago's 2nd Floor Rear, and art subscription services like Oakland's Art in a Box. To the extent that these networks have been devised to promote access and inclusivity within their respective communities, it was also important to consider the written word as a vehicle for critical discourse within this community building. For this reason, we have also included a variety of publishing ventures, ranging from online art criticism websites and podcasts to print-based journals and artist's magazines. To promote the reader's active engagement with these regional art scenes and their respective discursive networks, we have also included a variety of printing studios and independent presses where one might be able to publish their own such work in addition to procuring those of others.

— KYLE RILEY

JAMES MCANALLY

After the Alternative is Another Alternative: A Radicalization of the Artist-Run

I. RADICALIZATION OF THE LOCAL

Since the beginning of the recession, and in the shadow of art's spectacular market ascendancy, artist-centric action has again taken root as a dominant mode of working. For all the attention given to biennials, fairs, and all the rest, the rapid expansion of an artist-centered ethos into how we live and work has been equally dramatic. We've founded alternative

spaces, schools, publications, and other platforms, we've started convening as peers, we've continued circulating through informal networks, but can we now do so as a community, as an emergent body able to act as a true alternate? We speak of multiple art worlds, but are we a world? Can we become one?

Seven years into this recessionary paradigm, it is perhaps time to move beyond considering the form a reaction towards economic conditions and evolving it into a model for them. To move from an alternate form to a shared one. The conditions for this shift are ones of community and connection across space, considering how to merge our conceptual context into a geographic, embodied one. Art's fluidity is a privilege, with inbuilt distribution, circulation, public platforms, and support structures that enable an alternate voice to emerge. We vibrate across space, we circulate, we connect. We distribute ideas in order to travel ourselves as sites, carrying a potential community within us.

Eyal Danan has proposed that a "radicalization of the local can be accomplished by establishing a network of localities," "taking this conceptual community and collapsing it into localized space and specific acts."¹ The form of our work, in each of its instances and across all geographies, is the force we contain. However, without formalizing these connections between localities, without viewing our work alongside thousands of others, the community we carry with us is always a coming community, a horizon, a theoretical community. How can we collapse a theory of community into shared space and time? This text is one way, and the platform that carries it, the community that receives it, the voices, texts and tools that distribute it. Can we reflect on our position and connect, and by doing so, become a community at

present? In this act, we not only imagine alternate modes, but embody them.

II. A LANGUAGE OF THE TELEPHONE ITSELF

Hito Steryl, herself referencing Walter Benjamin, states that “there exists, besides a language communicated by telephone a language of the telephone itself.”² We inherently know this seemingly simple statement – form and content, medium and message – yet, we often lose sight that we are responsible for the language of our platforms, not simply the ideas and projects that we present. The form – and the force behind the form – shapes everything after.

Speaking about negotiating global differences in ‘artist-centered’ practices, Sarrita Hunn, co-founder of Temporary Art Review, remarked that European projects in particular foreground their social and political contexts as essential to their practice, but that their relationships to state funding makes them less likely to act outside or independent of traditional forms of support. In contrast, in the United States, we are far more likely to make a project happen regardless of funding or support structures, particularly in relation to state funding. However, we don’t seem to have a fully articulated political consciousness for our work. The form and vision rarely sync, considering both the social context for the work and the work itself.

Engaging in this field of artist-centric practices, the questions I have heard most often from emerging organizers are *how* we sustain this work: what are the platforms, what are the means, where are the models? We instrumentalize it, wondering what *works* in brute terms without asking *why* the model operates how it does. Why do we engage in this work in an originary

conceptual and communal sense? Why connect, for whom, with what end goal? Why ‘artist-run,’ in what way ‘alternative?’ What is the language of the form itself? Once answered, then we can again arrive at how?

We neglect the implications of what it means to create an artist-run space and how the form itself runs counter to a capital-centric logic. Our energy is present, and, I would argue, our work is prescient. At times, however, this prescience remains on an unconscious level, dissipating when a new opportunity arrives because we weren’t aware of (or committed to) the implications of our work. Without reflecting on the social and political contexts we are engaged with, we enable our work to be co-opted, commercialized, and instrumentalized into forms we would otherwise say we disagree with. After all, when the market or museum calls, we always accept the telephone and the language that comes with it.

Can we articulate our end goals of why we make the work, the space, the platform, the project? What does it mean to found a DIY residency or an artist-run radio station? What are the lasting implications of making space for other artists within your apartment or studio? Why did you drive your art across the country to present it in a friend’s garage? Why did you start a publication in St. Louis, or Chicago, or Baltimore? Why did you buy a building or squat an industrial space? Why did you write an essay for PHONEBOOK? Why did you publish it?

Our work isn’t just about acting from a posture of scarcity. Starting a space because there wasn’t one, showing your friend’s work because no one else would, and so on, are valid sparks to

action, but to remain there is to stop short. To extend Jacqueline Cook's assessment in her thesis *Ephemeral traces of 'alternative space'*, we are "using the idea without its radicality."³ We aren't working this hard to be a bridge between bull markets, or attempting to rebuild the ladder as we try to climb it.

The act of founding, sustaining, and supporting this work is deeply radical. Its form carries weight and the accumulation of this through networks, convenings, publications, organizing and all the rest represents a formidable presence not just in the art world, but in the world at large. Consider the sheer scale we are discussing: there are now thousands of artist-run spaces, experimental publishers, apartment galleries, socially-engaged artists, alternative schools. What is the sum of these radical acts over time? Can we claim them for what they are? We aren't anticipating alternatives: we are creating them. The proposed horizon of a post-capitalist community is already present in the unexamined connections between us.

III. AFTER THE ALTERNATIVE IS ANOTHER ALTERNATIVE UNTIL THERE IS NOTHING ELSE TO OPPOSE

What is the language we can use to claim our position? How can we be more precise with our terms? The phrases we use to define us cycle through a series of phases - alternative, independent, artist-centered, artist-run each contested and incomplete. At present, the field has most commonly adopted 'artist-run' or 'artist-centered' as defining categories. These terms imply a needed re-centering of the artist's role in sustaining the art world, as well as the obvious reason for its existence. However, in this, we stop short of articulating our actual terms in its far-reaching socio-political implications.

Founding an alternative (space, economy, anything) is itself a form of protest against the prevailing norm. So, what are our demands for ourselves and for others? In this, we understand our work as oppositional as well as formational. Setting our own objectives informed by underlying principles is to invent the means to attain them.

A precise political formation is not at question so much as a methodology that, though primarily internalized, is actually quite specific. The qualities of being 'artist-centered' or 'artist-run' actually consist of an unspoken set of relations that apply far beyond artist-run spaces. We use the term to stand in for work that simultaneously seeks economic equity, sensitivity to context and community, mutual support, autonomy in idea, action and execution, willingness to sacrifice time and resources to support meaningful ideas regardless of individual benefit and that often incorporate decentered power structures, non-hierarchical decision making, experimental models of sustainability and so on. These ways of working are not unique to artists, though are often modeled best by artists at the moment. Our language, however, is limited by the construction of these practices being 'artist-centered' rather than working towards terminology that begins to connect beyond the idea of the artist into a set of social relations we can live with.

What could a return to the phrasing of alternative mean? The term 'alternative' has been posed as problematic in its dependence on an other to oppose. However, it is naive to not know that there is, in fact, an other and that this other is taken to be an unimaginable - and certainly unreached - horizon. An alternative that presumes a different vision of community,

that persists past the dominant logic of capital is perennially, disappointingly relevant. After the alternative is a long line of alternatives until there is nothing left to oppose. Only the fashion of genres and an obsession with innovation undermines it as a framework.

The current resurgence of artist-centered spaces and projects inhabits a post-recession moment, developed from both market and cultural conditions that made allegiances, blindness and biases more clear. The market is in ascendance, yet so is debt; academic discourse is unable to separate itself from the dysfunction of academia more broadly; the political climate we are surrounded by requires polemics and the inequities in the art world are just a punchline in a long, riffing routine.

Our work is shaped by these forces, but we are also reshaping them. Protest is again present in America, but what about connecting in order to build alternatives? To some it seems as if it is just starting, but what if that is what we've been doing all along?

IV. A COMMUNITY PAST CAPITAL

In a conversation with the co-founders of the Cluster network, “*How to Begin Living in the Trees*,” Binna Choi of Casco presents a compelling narrative of the network, considering “the problem of the avant-garde as an ‘alternative enclave’ that is doomed to fail in achieving utopia, because in order to achieve this, you need to multiply the passages linking individuals, groups, and different open places.” She goes on to ask, “Can leadership, or better ‘initiatives,’ center around creating passages that amount to more than just the sum of many small minorities? [...] We shouldn’t see

small spaces like ours as just a rung on the hierarchical ladder.”⁴ The implication here is that it is perhaps time to multiply the passages: to consider how to unhinge the enclaves we exist in as small-scale artist-centric initiatives, while not pouring the sum of our labor into perpetuating systems we oppose.

There is an increasingly common narrative that we should articulate the value of artist-run spaces as performing the role of offering early-stage investment in artists careers that find their full value in their acceptance into the market and widespread institutional support.⁵ This narrative of the angel investor to the IPO is deeply problematic, not simply in its instrumentalization of the work, but the co-option from the outset of the goals of both ourselves and artists to engage in the hierarchical structure of the art world.

The thing is, this is how it often works, because we allow it to; because it is still the goal of many artists and organizers who engage in the idea but not the radicality of this work. However, it cripples the radical imaginary at the center of the form – that perhaps another world is possible. Yet, we confirm its possibility daily by choosing to continue.

We are in search of ways of supporting artists and operating within the world that pose valid alternatives to economic and political structures, that attempt to create alternate forms of convening and community. We find it in a growing number of radical artist collectives, of socially engaged artists taking both their art and their politics seriously, of regrating and sharing of resources, of walkouts in MFA programs and protests of exploitative labor practices in the art world. More importantly,

we also see it in the daily grain of our artist-run spaces and studio practices, our anti-profit publications, bootlegged radio stations and all the unremarkable moments where we chose to carry a community forward and take our form seriously as the work itself.

How can we forefront this latent force? We have already assembled an immense network – a distribution system, a circulated community – now what could we do with it? How could we charge it with meaning? We must seek out ways to multiply the passages between ourselves and others, between ourselves and an emerging public sphere. We must commit to the form in its radicality as its radicality.

This text lives alongside a history of accumulated practice. It strides alongside an increasing circulation of acts and events, spaces, speculations and publications that together start to stammer out an alternative, that start to embody the form we thought impossible: a community past capital.

This alternative form is an unanticipated articulation just past the shadow of the market, moving beyond artist-run into artist-led, expanding outward: a post-recessionary form, an occupied form, a protested, protesting form – a proposed post-capitalist form. There exists, besides the language we've learned to speak, a language of this form itself. Now we must learn to speak it.

1. Eyal Danon, Cluster: A Dialectionary, p 185, Binna Choi, Maria Lind, Emily Pethick, Nataša Petrešin-Bachelez (Eds.), Sternberg Press, 2014.
2. Hito Steryl, The Language of Things, 2006. Published in Mousse # 46 - Artists' Words, 2015
3. Jacqueline Cook, Art ephemera, aka "Ephemeral traces of

'alternative space': the documentation of art events in London 1995–2005, in an art library". Doctoral thesis, Goldsmiths, University of London. [Thesis]

4. Binna Choi in conversation with Pierre Bal-Blanc, Ferran Barrenblit, Alexandra Baudelot, Eyal Danon, Maria Lind, Pablo Martinez, Sanne Oorthuizen, Emily Pethick, Nataša Petrešin-Bachelez, Tadej Pogačar, "How to Begin Living in the Trees." e-flux journal, March 2014.

5. Sarah Thelwall, Size Matters: Notes towards a Better Understanding of the Value, Operation and Potential of Small Visual Arts Organisations, commissioned by Common Practice, London with support from Arts Council England. In the paper, Thelwall advocates for one value of small arts organizations as investing in early risk-taking art practices that is capitalized and captured later by larger institutions. This perspective, often meant to provide framework for funders to better understand the value of small organizations, further intertwines artist-centered spaces with the market and institutionalization.

Michelada Think Tank Artist's Survival Guide for People of Color

BY NOÉ GAYTÁN, [MICHELADA THINK TANK](#)

In early 2015, Michelada Think Tank (a collective of socially-engaged, socially-conscious artists of color that I am a part of) posed the question, "If there were an 'Artist's Survival Guide' for people of color (PoC), what would it include?" Responses came in varying levels of humor and criticality, but a common theme became clear: people were hungry for community. For people of a certain pigment or of a certain background, the art world can often feel like a vast sea of whiteness that can be difficult to navigate alone. What people desire and feel there is a lack of is avenues for like-minded individuals to come together and help each other maneuver through challenges of survival in the arts.

How will artists of color help other artists of color survive? It could be as simple as including someone in a show, putting in a good word for someone applying for a job, or writing about PoC artists in your blog or publication. Solutions could come at a structural level, such as creating new institutions in support of marginalized

communities or calling for increased funding. With more people of color in positions of power, more opportunities can be provided for artists of color. However, if these opportunities do not fully empower the artists to do work free from institutionally racist structures, perhaps survival is not enough and the bar needs to be raised higher. We must demand to not merely survive, but to be able to gain the tools and knowledge necessary to thrive.

To thrive is to maintain a radical art practice. It means not toning down the political nature of the work out of fear of exclusion. It means that the artist is able to unleash their full creativity because they are not preoccupied with worries of paying rent or affording to eat. To thrive is to feel welcomed by a community and to not feel alienated in cultural spaces. It means being able to create critical art that challenges injustice and puts forth a proposition for a better world. An artist can be said to survive if they are living off their artwork, but to thrive is to be revolutionary.

Michelada Think Tanks is very thankful for our community of artists, activists, and educators of color committed to social change. It is with them that we hope to thrive. In the spirit of the collaborative nature in which MTT operates, I now leave you with a list of PoC Survival Guide topics crowdsourced from our extended network of revolutionaries:

PoC artist contact list, Dictionary of art world code switching, The Rules of Engagement, List of free and cheap resources, How to deal with institutional racism, Ways of creating self-sustaining collectives and businesses, Grant writing and portfolio submission, Reading list of decolonial studies and critical race discourse, List of PoC friendly institutions, galleries, and venues, Radical Histories Art Archive, Race/gender/sexuality survey of institutions, along with employee wages, Stories of established PoC artists' experiences, Guide to monetizing your artwork, Understanding mental disabilities

From Pixels to Pavement

BY SUSANNAH SCHOUWEILER, MNARTISTS.ORG

Communities are built on shared stories, not communication platforms. The activity of people coming together in common cause – for arguments, activism, person-to-person exchange of expertise and experiences – has little to do with the CMS or social media used to do so. Our modes of communication are evolving, certainly, but it strikes me that the roots of community – real community – remain remarkably constant. That sense of belonging, of fellow-feeling, that comes from participation in a vibrant community is, as ever, firmly rooted in the realm of human connection first, even if those connections are made in digital rather than physical space. (Indeed, physical proximity matters less and less in the formation of communities, thanks to the ease of connecting with like-minded folks across great distances in real time. Everywhere is local online.)

The infrastructures of communication by which a group's members engage one another don't, in themselves, create

communities. But look closely at the support systems and embedded interests of the platforms on which we assemble, and it's just as clear how and where we house that human exchange – particularly online – matters deeply.

Who owns and operates the “free” social media platform your community uses for its gatherings? How is work and personal information you upload to your individual profile in a “community” database used by the website hosting it? Who moderates your conversations? Who created the algorithm that determines what is gleaned for the information feed you see from those you “follow”? And to what end is that data being shaped? If your community is using a commercially-owned, proprietary platform to conduct its conversations, who pays for it? Specifically, what (or who) is being sold in the process?

The various modes of communication we use now don't, themselves, create our communities. But the media we choose

for those interactions surely shapes them. Commercial media platforms are in the business of business: the for-profit social Web is designed with invisible fencing and incentives built-in, corralling and nudging its users' energies and conversations (more or less adeptly) in profitable directions. There's nothing necessarily evil about the arrangement. But we'd be wise to remember that when we gin up conversation around a community question on Facebook, mobilize around viral hashtags on Twitter, exchange “likes” and “shares” and clever GIFs on Tumblr, we're effectively working someone else's party.

For arts communities, in particular, issues of equity and access, inclusion and visibility in our shared stories are too important to leave in the hands of salesmen. I want to see more open-source platform creation, more web-savvy intention, from the code up, at the foundation of arts communities coming together online. I want artists and independent-minded cultural producers to build transparent, responsive digital spaces

for themselves that might better connect community members in conversation, from pixels to pavement, in ways that reflect the values they hold in common. Our modes of communication, as conscious communities, need to reflect the shared stakes and benefits, arguments, and activism that draw us together in the first place.

Here's the Link for Editable Sharing

BY JOHN BURTLE, LUKE FISHBECK,
ANNA IALEGGIO AND EVAN WALSH, KCHUNG

What did KCHUNG provide, establish, gather, create, promote, encourage, discuss, illuminate, outline, support, design, spoof, strengthen, ridicule, analyze, flip, protect, open, flatten, build,

Lightness. Minimum. Complicated horizontal structure. No barriers allows, all motivated to participate to join.

The idea of KCHUNG revealing community - not creating. Not causing.

Clarify, subdivide, ingest, incorporate, share, decide, digest, suggest, promise, propose, hint, hide, reveal, tell, upset, exploit, recycle, bind together, listen to, make use of, make time for, consider, play, interrupt, cause, respond to, assist, anticipate, organize, dream, find, fantasize about.

Thinking of radio as an alternate mode of communication is moving in a spiral-shape, forward but in a circle. Transmission is the bare minimum requirement for our radio station to exist—one-way communication,

reliable, and nonstop. How we are able to share this transmission line amongst ourselves, expanding to include a larger "ourselves," but always with as many people broadcasting as there are people listening, is rooted in shared time, rotating access as we move forward. If we were to fill up every moment of every day with a different version of communication (different formats, different voices, different visions of the most appropriate and crucial way to use a specified amount of time), couldn't we start building another layer, another frequency? From the point of view of the broadcaster, from the point of view of the listener, paying attention, from the point of view of the archive, organizing for later, if there is energy to do it, the time can be made.

Describe, loosen, meditate on, call on the phone, freely express, falsify, attach to the wall, beautify, legitimize, apologize, expose, impose, display, arrange, distribute, collect, search, assume, amplify, allow, include, plug in, record, tell, connect.

There is no community that isn't temporary, occasional overlaps allowing for difference and distinction, entrances and exits. Transparency is important, individuality is important, taste is arbitrary. A voice cannot be given. Representation (speaking for others, showing something through its image) doesn't work, only direct communication, direct action.

Balance, meet, work on, joke about, continue, quit, inherit, inhabit, pass along, give away, re-new, invent, accumulate, bring to life that did not previously exist?

indirect line opens awareness. Showing who is participating. Engage, re-engage.

Sharing time, space, phase, direction - resources and where to point them, maximum energy. Tuning the transmitter. No waste, lots of garbage.

Pushing Against the Silence

BY TAYLOR RENNE ALDRIDGE & JESSICA LYNNE, MN

The digital world is one that has provided an endless stream of access. Through it, we have seen the formation of a range of collectives, digital celebrities, and spaces where individuals can express shared interests. What we find most interesting about the digital realm of communication is the ability to access a pool of art critics and arts writers who perpetuate a longstanding industry practice of exclusion and narrowed criticism. Digital forms of communication permit “outsiders” access to space that has been wildly privatized for many years. Through this, a new wave of critics have emerged (of which we are a part), lending their voices to the public arts discourse. Many of us are not deeply rooted in academia nor possess markers of elite pedigree.

What this new generation realizes is that their perspectives are important and easy to share. In a recent talk at Frieze New York, Jerry Saltz revealed his admiration for this new generation; “I think the great opening for criticism is on social media. With the speed of writing and feedback of social media, a new generation of critics is being born before our eyes,” says Saltz.

This new collective of critics is widely accessible online, and there is a sense of solidarity among new voices within the field. Admittedly, we predict that we are on the verge of a tipping point within arts criticism. Moreover, this community of “outsiders” will alter the arts industry as we know it through collaborations, yielding a democratic landscape in all areas of the art realm.

Social media, podcasts, blogs, and apps all widen the playing field. While we are careful not to equate this expansion with total power, to paraphrase words by New Inquiry Editor-In-Chief Aysha Siddiqui, we are deeply invested in the outcomes of this expansion – the connectivity across borders, IRL and URL. In our own experience, the past several months have put us in conversation with young thought leaders and scholars of the African diaspora in England, Australia, Canada, and France. These relationships matter for we are pushing against the silence and carving out space for our stories one post at a time.

RESOURCES

As the number of artist-run spaces and grassroots arts organizations increases, and the diversity of their platforms continues to expand perhaps in ways beyond the purview of many conventional funding models, access to goods, services, and operating funds becomes increasingly important. In response to this necessity, artists and arts organizations have continued to not only devise their own unique funding models and support networks, but they have also continued to experiment with different ways of engaging these concepts of access and support as an artistic practice in itself.

This section covers the many different types of resources available to help artists sustain themselves and their practices. In particular, we are interested in highlighting artist-developed organizations and programs in an attempt to circumnavigate support from larger institutional bodies and remain independent. In pursuit of this idea, we have highlighted a selection of programs that are joined together by their attempts to create alternative self-maintained economies of support, including a variety of regional micro-granting programs like Philly STAKE, timebanks like Pittsburgh's Creative Labor Exchange, and community workshops and tool sharing programs like Baltimore's Station North Tool Library. Taken together, the projects included here offer much more than simple financial or material support to artists. More so, what truly unites them is the way in which they foster support and the possibility for individual growth through collaboration and community building.

—KYLE RILEY

STEVE LAMBERT

On Utopia

The problem with reality is it's so easy to see.

Look around. There it is.

Go outside. There's some more.

You can't leave reality's presence. It's always there to remind you and it all seems so tangible and permanent. So real.

In fact, it's not permanent at all. Things are always changing and in the long term, everything is temporary. Also, our idea of what reality is is never complete – after all, we can't know everything. On top of that, our idea of reality is usually inaccurate – some of the great moments in life are when we learn things and change our minds. That's how we grow.

When we think about the future, this reality can get in the way. Our incomplete and incorrect ideas of reality, and reality's persistence, end up tainting our imagination of what is probable in the world. The resulting visions of the future are tainted as well, and usually not very different than our current sense of reality.

It takes extra effort and imagination to set those tainted visions aside and dream up a reality we'd prefer, not to mention explore the innumerable futures that are possible.

But why do this? It is certainly more difficult.

Well, it's definitely more fun. The world as it is could be a lot better. If you're going to imagine the future, it's a lot more joyful when you can escape from mistakes we've already made and envision something radically new. But there is another reason.

Utopia is a combination of three greek words; Eu (good), Ou (not), and Topos (place). Utopia translated is "good not place". It is important to remember, as a "not place," it is impossible to arrive at utopia. The reason we imagine utopias is to provide a point on the compass that orients us on our travels. Without utopia, we're lost – we are traveling without direction, guessing and hoping that we are moving forward. The purpose of utopia is not a destination, it is to give us direction so we can progress.

This essay was first published in "The Imaginary World of..." by Keri Smith and is licensed under a Creative Commons BY-NC-SA license

ELEANOR HANSON WISE

A Resource is a Strategy Towards Utopia

1: a stock or supply of money, materials, staff, and other assets that can be drawn on by a person or organization in order to function effectively.

2: an action or strategy that may be adopted in adverse circumstances.

This whole book is a resource.

Artists Need (to function effectively):	Where You Can find it
	in Phonebook
Time	Place
Space	Space
Materials	Resources
Money	Resources
Opportunities to Share Work	Space, Distribution
Opportunities to Connect and Learn	Resources, Place

Phonebook is a directory of autonomous, artist-run, independent structures, many of which work in direct opposition to the prevailing narrative of how arts organizations operate. Some temporary, some long lasting, all of the groups throughout this directory are thinking about how to build the art world they want to live in. In general, these structures are created under adverse circumstances, with the assets of dedication to a vision, the excitement of not having to ask for permission, and the energy to work hard towards building something new. As Christian L. Frock will explain in her essay ‘Something From Nothing: Invisible Assets, Invisible Venues,’ we have resources even when we don’t have resources. What we lack in money, materials, and staff, we make up for with long hours and late nights, with other jobs, and community.

Phonebook, and the Resources section in particular, not only provides access to information that helps connect us to money, materials, space, and other tangible opportunities, it also provides us with a directory of people who are working towards a new future. Through their strategies, they are moving us all towards a new art world utopia.

Hastened by the belt tightening after the economic crash of 2008, the decline of governmental support, the end of arts education in public schools, the aging of the donor class, and the trimming down of cultural coverage in the mainstream media, we are experiencing a societal lack of prioritization of the arts. For individual artists, competition grows with each graduating class of MFAs. A career in the arts ecosystem is heavily dependent on donated labor, lower lifetime earnings in comparison to peers with similar education levels, and a precarious position in terms of job stability. The non-profit arts organization model is in decline. Foundation money is drying up, larger organizations (the top ten percent) now take over two thirds of the available grant funding, and cultivating a new, younger donor base has presented challenges.¹

We're on the cusp of a change. We have to be. With every shuttered non-profit, we can see the old model dying. This book gives us examples of how artists are laying down the foundation for what will come next. They are giving us actions and strategies to adopt in these adverse circumstances. Artists and independent organizers, while often dreamers, are also a scrappy, tactical bunch. They are navigating new waters for arts support: crowdfunding, ethical corporate sponsorship,² becoming non-profits with dedicated earned income arms,³ partnering with museums or other large organizations with the room to support experimental projects,⁴ becoming for-profit businesses,⁵ finding funding and collaborators in better funded fields,⁶ or are opting to participate solely in solidarity economies.⁷ As they enact plans to create their own systems, they demonstrate what a more open, flexible art world might look like - one where support comes from diverse places, where the value of art can be claimed and

validated, where participation is inclusive, and transparency is encouraged. As Steve Lambert writes in his essay "On Utopia", "The purpose of utopia is not a destination, it is to give us direction so we can progress."⁸

How can we collectively steer the course of change as it happens? Here's what I've observed: If we work individually to make incremental changes in our own practices and make those changes known, we can affect change in not only the way that we are treated, but also in ways in which our peers are treated. If we propose to enact alternatives, we can create dialogue and working models for others to emulate, duplicate, and work against. If we bring the knowledge gained from these experiences to the positions we grow into, we can start to build our vision of utopia in bigger systems and begin to influence the broader system as a whole.

NEGOTIATING VALUE AS AN INDIVIDUAL

For many artists, the idea of articulating one's own value for the work they produce is not only complicated, but uninteresting and unnecessary. However, the artists/organizers who do make the argument for their work's value become advocates for more than just themselves. Their arguments push for acceptance of the value of work for similar artists as well. While it can limit the conversation and belittle the work if arguments for value are always based on economic impact, it's possible that the only way to change the way our capitalistic society values artistic work is to start communicating in its language.⁹ Maybe artists aren't taken seriously specifically because we don't always demand compensation. We're willing to discount our labor, so what we do is considered a hobby.

Most people who have written a grant have worked through this problem. Grantmakers often want to measure their impact, whether through economic reverberations within a community, through the capacity to improve the wellbeing of a diverse population, or through the quantity of participation. As individuals organize on their own and try to get others to “buy in” literally or figuratively to their ideas, communicating the value of what they are doing becomes an integral part of the process.

Candice Hopkins, in the debate, “Should Artists Professionalize?” noted that “Professionalization almost seems a natural instinct in marginal situations.”¹⁰ As our society has moved towards a standard of not compensating artists for their contributions, many of which are then co-opted into popular culture, professionalization becomes a tool to fight back against this marginalization. If “professionalization” means not just taking on huge amounts of debt to go to graduate school, but instead means declaring that what we do has a dollar value, that how we work is ethical, that we don’t allow ourselves to be taken advantage of, and that our working agreements need to be clearly written out, maybe the cultural opinion about the value of art could also change.

Collectively and individually, individual actions can slowly impact larger systems. Caroline Woolard and Susan Jahoda, in “Supply Chain Art(ists),” lay out their vision for an art world that acknowledges how work is created and distributed, supports the whole chain of people involved with art making, and challenges the perception of the individual artist-genius working alone. W.A.G.E. is working through the idea that artist compensation can be standardized. Individuals asking to be paid along the

W.A.G.E. standards raise visibility for those standards and creates a guideline for arts organizations to work towards. Compensation Foundation is a slowly growing attempt to make public how different organizations, businesses, and spaces compensate the artists they work with both monetarily and non-monetarily. By contributing data, artists help other artists make reasonable requests, make informed decisions about new opportunities, and avoid places that treat artists poorly. When invoicing an institution she is making work for, artist Helena Keefe includes a line for “In-kind labor,” making visible the hours she spends on a project outside of what her stipend covers. This practice is not meant to be combative, but rather to help administrators understand the scope and value of the labor that goes into a project, perhaps influencing future budget decisions. Lauren van Haaften Schick has created a template for an artist rider agreement.¹¹ In it, an artist may attempt to make clear the conditions that they expect to be in place that may not be explicit in a previously written contract. These tactics and strategies represent how artists are advocating for both themselves and their peers while negotiating better agreements.

PROPOSALS IN PRACTICE: HOW WE CAN FIND A DIRECTION TO UTOPIA BY ENACTING VISIONS OF UTOPIA

Ghassan Hage, in “Dwelling in the Reality of Utopian Thought,” makes the argument that Utopias are grounded in the present reality, not abstracted or detached views of the past or future.¹² The essential role of proposals in practice, the experiments and projects that try out new ways of envisioning how any world, system, or community can work, is to demonstrate in the present day that “we can be radically other than what we are,” that “the possibilities of another way of being in the world are no longer

seen as necessarily belonging to some pure act of the imagination disconnected from the real.¹³ Instead they can be seen as fully enmeshed in minor, ‘eclipsed’ but nonetheless existing realities.”¹⁴

Through The Present Group, Oliver and I have developed a creative practice around building “proposals in practice.” Borrowed in part from ideas in software development, we believe in an iterative approach to development – of systems, of strategies, of programs, of ideas. Even if we build it wrong, or even if what we do doesn’t work, the important thing for us is to build something. It’s easier for people to build in opposition or copy bits and pieces if the thing actually exists. They can take what worked and discard what doesn’t work for them. They can move forward. When we started the art subscription service in 2006, the only models we had to look at were 70’s era “artists magazines.” We weren’t the only people thinking along these lines and a number of projects popped up concurrently or soon after ours. The idea spread, and now there are dozens of different art subscriptions, art CSA’s and other models that support artists multiples around the country. We certainly cannot take credit for all of that, but we like to think that our model gave people something to look to and work off and against during that time.

The systems that we work within are ripe for experimentation. Our means of communication and information sharing, as well as our social and consumer lives have radically transformed due to the emergence of the internet. Perhaps that has been an influence to the creative practitioners who are rethinking our arts support infrastructure. There is space that opens up when change becomes tangible. When older systems fail, new models play with filling that space. It’s that play that can lead us to whatever’s next.

WHEN INSTITUTIONALIZING IDEAS ISN'T BAD, OR - I'M GETTING OLD.

The question becomes: how to jump beyond the prototype?

... Or in IT terms, what comes after demo design, after the countless PowerPoint presentations, broadband trials and Flash animations? ...demo fatigue will set in. We could ask: does your Utopia version have a use-by date? Rather than making up yet another concept it is time to ask the question of how software, interfaces and alternative standards can be installed in society.

—Geert Lovink, Florian Schneider¹⁵

When is it time to stop making proposals in practice, and move on to enacting change on a larger scale? How do we take the strategies we learn from our experiments in self organization and “install them in society”? In time, many of the projects and initiatives in Phonebook either disappear or formalize. Some continue to build upon what they started until the number of people involved requires more formalization. Other people burn out, it stops being fun, or the pressures of life and the desire for comforts start to win over. The challenges of everyday life, the work of life, becomes more consuming as we choose to build families and/or grow our responsibilities. The question of how to continue moving towards utopia while changing focus, establishing larger scale operations, ending fruitful projects, or pursuing positions in places with less autonomy weighs heavily. But maximum change can be affected in small increments. It’s possible and honorable to work within the system to change the system, or even become the system yourself.

As old models recede, and a re-adjustment of values and models takes place, the more established institutions look to us, to people

trying things on the small experimental level, for inspiration, for what they can use, what they can scale. It trickles up. Those proposals in practice, when given the staff and manpower and marketing they require will function differently than how we ran them, but if we've established strong tenants, the questions they ask of themselves may be a reflection of the structures we've built.

Is the role of the arts organization to protect art from having to articulate a value proposition, or is it to partner with artists and leverage each project's value proposition in an effort to make a bigger shift away from the market and traditional arts philanthropy, which are both serving an increasingly small, white, wealthy audience? Is it possible, or necessary, to do a little bit of both?

—Deborah Fisher, Executive Director of A Blade of Grass¹⁶

We can steer the change that's happening. Together and alone, we have a part to play in this process. Let's communicate what we need, document what we learn, and credit our failures. Let's be open to new definitions of art and how society supports artists, and recognize that we don't know what the future will look like. We're never going to arrive in utopia. That's not what it's for. We can only move in its direction. If we delve into this resource of a book for the strategies within, maybe we can find our utopia, our not-place, set our sights there, and work towards it in whatever way we can.

1. Sustain Arts, SE Michigan: A Portrait of the Cultural Ecosystem - Funding is Unevenly Distributed, <http://southeastmichigan.sustainarts.org/#/detroit/key-learnings>
2. Do I really need to give examples here? For instance, this book.

3. The Thing Quarterly's "The Other Thing" is a series of projects in which The Thing is commissioned to organize and commission artists to create creative projects with corporate backing but minimal branding. <http://www.thethingquarterly.com/projects/the-thing-x-levi-s-made-and-crafted-moment-to-moment.html>, <http://www.notcot.com/archives/2014/09/nike-x-thing-quarterly-puzzle.php>
4. Triple Canopy's TC Labs, <http://labs.canopycanopycanopy.com/>
5. Machine Project at the Hammer Museum: <http://machineproject.com/projects/hammer/>, Excurses at ICA Philadelphia: <http://excursus.icaphila.org/i/about-excursus/>, MOMA - Artists Experiment: http://www.moma.org/learn/lectures_events/experiment#current
6. Many Art Subscription Services: <http://thepresentgroup.com/artsubscriptiondatabase>, Artist Pension Trust: <http://www.apglobal.org/en>, Conflict Kitchen: <http://conflictkitchen.org/>
7. Marisa Jahn, The Nanny Van: <http://marisajahn.com/tagged/art>
8. Arts & Labor Working Group, "What do we do now? Arts & Labor's Alternative Economies Resource Guide for living in New York City," Fall 2012 <http://artsandlabor.org/wp-content/uploads/2012/02/WhatDoWeDoNow-v1-2012.pdf>
9. Steve Lambert, "On Utopia," first published in "The Imaginary World of..." by Keri Smith (2014), licensed under a Creative Commons BY-NC-SA license, reprinted in Phonebook 4
10. Eleonora Belfiore, "'Impact' and 'Value' and 'bad economics': Making sense of the problem of value in the arts and humanities," *Arts and Humanities in Higher Education*, 14 (2015), 95-110
11. Institutions by Artists - Debate 2, "Should Artists Professionalize?" October 13th, 2012, Simon Fraser University, Vancouver, Canada, <https://vimeo.com/52119147>
12. Lauren van Haften-Schick & the Luminary, St. Louis, "Artist Rider Agreement," <http://bit.ly/1JoMSto>
13. Ghassan Hage, "Dwelling in the Reality of Utopian Thought," *Traditional Dwellings and Settlements Review*, No. 1, Vol. 23, pp.7-12, 2011.
14. Ibid.
15. Ibid.
16. Geert Lovink, Florian Schneider, "A Virtual World is Possible. From Tactical Media to Digital Multitudes" June 2003, http://www.uoc.edu/artnodes/espai/eng/art/lovink_schneider0603/lovink_schneider0603.html
17. Deborah Fisher, "Open Engagement: A Social Response" *Temporary Art Review*, April 8th, 2015 <http://temporaryartreview.com/open-engagement-a-social-response-2/>

CAROLINE WOOLARD & SUSAN JAHODA

Supply Chain Art(ists)

Supply Chain Artists recognize that meaning is made not simply in the minutes or seconds of an initial encounter with a work of art, but in the laborious hours of production, transportation, and deconstruction; in the centuries of stasis in collections, storage units, compost heaps, and landfills. If a work of art is understood as the materialization of multiple flows of labor and capital, then how might the entire supply chain that assembles and disassembles a work of art be integral to its meaning?

One day we began to make
our work for its final destination –
a storage unit or a landfill,
a friend's home or a compost heap,
a collection, the sea,
or a memory.

Supply Chain Art makes visible solidarity art economies and the mess of making do. The entire life cycle of a work of art is evidenced through a conscious telling of the ways materials and tools are **sourced** and how the labor for **producing** a work of art is organized. It reveals how a work of art is **promoted, distributed, acquired**, and how it finally **departs**, ready for another life cycle.

Supply Chain Artists are aware that labor and materials are stolen or **compensated**, often **subsidized** by other forms of support. Supply Chain Art is then **transferred** with rules about how it can **circulate** in the future.

OUTER CIRCLE

Supply Chain Artists make meaning by selecting a creative commons license that allows for circulation with/out sale. Forms: (1) Attribution-ShareAlike, (2) Attribution-NoDerivs, (3) Attribution- NonCommercial, (4) Attribution- NonCommercial-ShareAlike, (5) Attribution- NonCommercial-NoDerivs (6) NoAttribution (all rights granted, public domain).¹

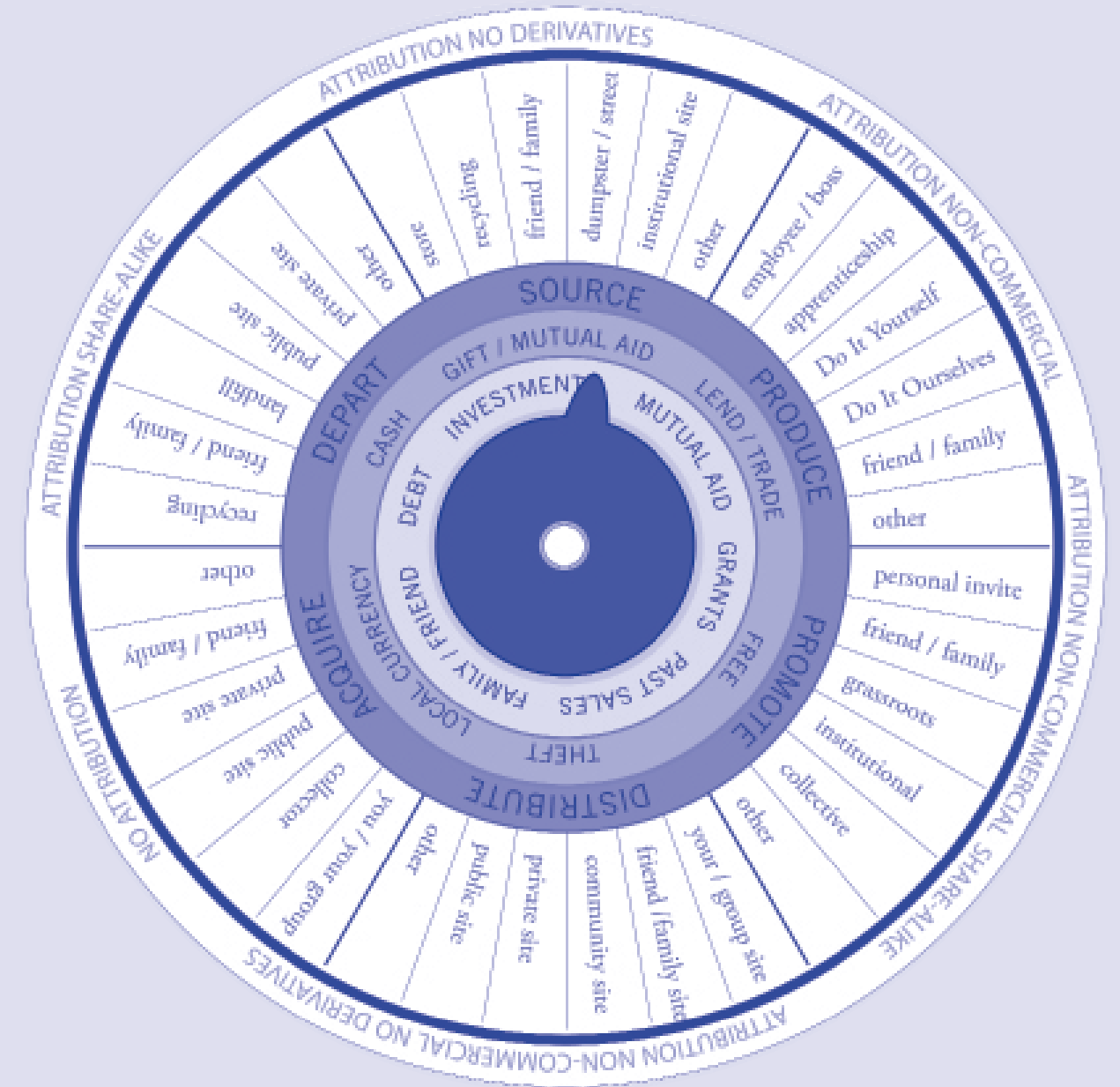
MIDDLE CIRCLE

Supply Chain Artists make meaning in how artists source materials and tools: Forms: (1) Store (2) Recycling (3) Friends and family (4) Dumpster/street (5) Institutional Site (6) Other

Supply Chain Artists take into account the ways in which labor in the studio is organized to **produce** art: Forms: (1) Employee /boss - an artist who contracts un/paid workers to complete the work (2) Apprenticeship/Mentor- an artist trains an un/paid apprentice in a refined trade that s/he enters into (3) Do It Yourself - an artist or collective working alone (4) Do it ourselves - an informal group working together with/out regular profit (5) Friends/family - no formal organization of labor, informal regular support from community/family/friends, and (6) Other

Supply Chain Artists are in dialog with the people who **promote** the work, and who invite other people to experience it. Forms: (1)Personal invite (2) Friends/family (3) Grassroots (4) Institutional (5) Collective (6) Other.

Supply Chain Artists are in conversation with the **distributors** of the work, when representations and commentary about the work precede it. Forms: (1) Your/ group site (2) Friends/family site (3) Community site (4) Private site (5) Public site (6) Other.



July 2015 sketch of Supply Chain Art wheel (sculptural prototype)

Supply Chain Artists will be in negotiation with whomever **acquires**, and/or stewards the work. Forms: (1) You/Your Group (2) Collector/investor (3) Public site (4) Private site (5) Friends/family (6) Other.

Supply Chain Artists make meaning by caring about and participating in how the work will depart. Forms: (1) Recycling (2) Family/friend (3) Landfill (4) Public site (5) Private site (6) Other.

INNER CIRCLE

Supply Chain Artists make visible the processes by which the artist's studio/business will **compensate** laborers. Forms: (1) Gift/Mutual Aid (2) Trade or Lend (3) Free (4) Theft/Appropriation (Unpaid internships/ cultural appropriation) (5) Local and Community Currency (Time Banking, Local Dollars, etc.) (6) Cash.

CENTER

Supply Chain Artists make meaning by announcing the ways in which artists **subsidize** their work, finding time/money to labor on artwork that may or may not sell. Forms: (1) Family/friend/community mutual aid or monetary support, (2) Student/consumer debt (3) Day job(s) (4) Investments/rentals/AirBnB (5) Private and public grants (6) Surplus from past sales.

DISCUSSION

This text arises from three questions that we continue to ask ourselves:

(1) What supply chains are necessary for conventional models of "success" in the visual arts?

(2) How do the majority of artists already navigate art economies of solidarity, sustainability, cooperation, and justice within current economic systems while also acknowledging that they are strained by the contradictions of making a living?

(3) How can artists who are not from communities that have been historically marginalized recognize that the majority of practices associated with solidarity economies are not self conscious lifestyle decisions but instead forms of collective courage to counter the structural violence of racism and disinvestment? How do we, as artists, find the time, space, and energy to make artwork after paid work is over? How do we continue to work (labor) after work (a day job) in order to claim labor for ourselves as our work (art)?²

We all have day jobs, but we work after work on our work.

Supply chains help us think through the challenges that we face in our fantasies about work and in our actual work as practicing artists. A traditional capitalist supply chain is drawn as a linear process that includes "all the individuals, organizations, resources, activities, and technology involved in the creation and sale of a product, from the delivery of source materials from the supplier to the manufacturer, through its eventual delivery to the end user."

To create a solidarity economy supply chain for the arts, we bent the traditional supply chain diagram into a closed loop production circle, aiming to open room for many forms of exchange, distribution, and departure and to see waste as a source material.³ Our circular supply chain helps us trace the lifecycle of any work of any art, whether it is for sale or is to be given away. We hope

that by using supply chains to understand our practices as artists and as human beings, we can identify, debate, and strengthen economies of solidarity in the arts.

(1) What supply chains are necessary for conventional models of “success” in the visual arts?

Let us recall the fantasies that for many of us begin inside art schools, of endless circulation and visibility: thirty new artworks, twenty artists talks, and ten solo shows annually. To be this productive, you must work beyond the scale of your own labor; this necessitates practices that are impersonal and potentially exploitative. Singular authorship is also marked with greater value in the academy, in celebrity culture, and often in our conversations with one another. This vision of success has developed simultaneously with the transformation of institutions of higher education into privileged sites for the accumulation of surplus capital and investment, and sites for the accumulation of debt.⁴

We struggle as core members of BFAMFAPhD⁵ against the professionalized identity of the artist⁶ because it is disciplined by debt to expect and require increasing remuneration. This identity is further troubled by classed and racial oppositions between capital and labor, forcing us into necessary labors with distant others as we “buy in” to increased circulation and production. We share a collective hope of countering the competition that creates contradiction in our collective work, and comes from a sense of isolated desperation, both financial and emotional. How do we do a few things well, turning our backs on overproduction and widespread individual acclaim? In our experiences, each project

transforms the people who make it, so we open spaces for co-production rather than toiling alone.⁷ We acknowledge ways of working that arts graduates knew before going to art school, as well as the practices of artists that haven’t been shaped by ideas of a monolithic “Art World”.

(2) How do the majority of artists already navigate art economies of solidarity, sustainability, cooperation, and justice within current economic systems while also acknowledging that they are strained by the contradictions of making a living?

Art is a way to make meaning of the labor we claim for ourselves.⁸ We capture attention and generate income and profit for others with our imaginative labor, but most of us are unpaid or underpaid and therefore cannot make a living from it. At the same time we acknowledge that claiming labor for ourselves is valuable even if it is not compensated with legal tender. Just as mothers, fathers, organizers, and neighbors build social movements without pay, we believe that the economies that art thrives within do not have to be professionalized or remunerated to be valued.⁹ Within solidarity art worlds, our labors as artists might become embedded in unalienated work. This is our hope.

(3) How can artists who are not from communities that have been historically marginalized recognize that the majority of practices associated with solidarity economies are not self-conscious lifestyle decisions but instead forms of collective courage to counter the structural violence of racism and disinvestment?

The solidarity economy is also called the workers' economy, the social economy, the new economy, the circular economy, and the cooperative economy. At its heart, it is a system that places people before profit. The solidarity economy movement includes practices like lending circles, credit unions, worker cooperatives, and community land trusts. It is recognized globally as a way to unite grassroots practices to form a powerful base for a more equitable economy.

At the same time as this movement of solidarity economics gains power around the world, the so called "sharing economy" in business and "social practice" in art ignores historical narratives of "collective courage"¹⁰ and reinforces entitlement based on personal choice. If "sharing" in the "sharing economy" means renting to your neighbors rather than giving or lending, and if "access over ownership" is a refusal to question who will always have the capacity to be an owner of resources, then the so called "sharing economy" has coopted the transformative power and wisdom that the solidarity economy movement provides.

"Social Practice" artists continue to perform potlucks, barter clubs, and cooperatives as short-term representations of practices that have been ongoing and authorless for many communities, and speak about, rather than live, what have been obvious and necessary ways of life for many people who lack "Art World" cultural capital. When artists who are not from communities that have been historically marginalized begin to acknowledge that whiteness is the "unmarked category against which everything is constructed,"¹¹ we will begin to address the exclusive nature of the sharing economy industry and of 'social practice' art works. Through dialogue and experimentation in our classrooms we will

begin to reframe how artists can envision their economic lives as interconnected with the lives of others, therefore shaping a future that ensures more equitable community economies. "To this end, collective and working class histories that exist within students own backgrounds are given expression as is the honoring of intelligences that fall outside of academia."¹² We can respect experience as a criterion of knowledge, look forward to a United States with a majority minority population by 2020, and work toward truth and reconciliation, a necessary process of healing from the violence created by generations of disinvestment.

This is a text for all the artists who make artworks that include transparent supply chains and who want open debates about the material economies and lifecycles of objects. The power of this transparency speaks to an economy that they want to enact. This is a text for those of us who recognize that claiming our labor as art is not enough, and that the lifecycle of most works of art depends upon the labors of many distant others. We ask: who gets to claim the labor of other people? We believe there are many artists who are interested in unalienated work that includes the mess of making-do while creating a society they want to live within.

CITATION FOR THIS WORK: Jahoda, Susan and Caroline Woolard. *Supply Chain Art(ists) - A Work in Progress*. New York, NY: Self-Published. 2015.

1. Creative Commons, Web. <<https://creativecommons.org/licenses/>>
2. Rouse, Margaret. "Supply Chain." TechTarget. Accessed 1 June 2015.
3. <<http://whatis.techtarget.com/definition/supply-chain>>
4. For other bent supply chains see: McDonough, William and Michael Braungart, *Cradle to Cradle: Remaking the Way We Make Things*, North Point Press, 2002

5. Whitener, Brian and Dan Nemser. 2012. "Circulation and the New University." *TOPIA: Canadian Journal of Cultural Studies* 28: 165-170. See more about us at: Web. <<http://BFAMFAPhD.com>>
7. We do believe that artists should be paid a fair share of the budget of any project at an arts institution that commissions them. We support W.A.G.E.'s work to bring the Canadian Artists Representation Minimum Fee Schedule to the United States, and the Danish Visual Artists' Union's contract for visual artists working with museums.
8. Whitener, Brian and Dan Nemser. "Circulation and the New University." *TOPIA: Canadian Journal of Cultural Studies*, 28, 2012: 165-170.
9. This thought became clear in dialog with Leigh Claire La Berge.
10. Woolard, Caroline. (Un)Doing (Un)Compensation. New York, NY: Self Published, 2014. Web. <<http://goo.gl/9IWgLQ>>
11. Nembhard, Jessica Gordon. *Collective Courage: A History of African American Cooperative Economic Thought and Practice*. University Park: Penn State University Press, 2014.
12. Lipsitz, George. *The Possessive Investment in Whiteness: How White People Profit from Identity Politics*. Philadelphia: Temple University Press, 2006. Print. P. 381 We can recognize that "collective exercises of group power relentlessly channeling rewards, resources, and opportunities from one group to another will not appear to be "racist" because they rarely announce their intention to discriminate against individuals. But they construct racial identities by giving people of different races vastly different life chances."
13. The Pedagogy Group (2014) "Listening, Thinking, and Acting Together", *Rethinking Marxism: A Journal of Economics, Culture & Society*, 26:3, 414-426

Something From Nothing: Invisible Resources, Invisible Venues

BY CHRISTIAN L. FROCK

The first project for Invisible Venue (IV), the independent curatorial enterprise I founded and have directed since 2005, was a web-based exhibition of Bay Area video artists titled *You Don't Know San Francisco*; it came ahead of YouTube, in a time when it was still quite extraordinary to see videos online. In just a month, I bought a URL, collaborated with Aaron Stienstra and Dai Nakabayashi to develop a website, loaded the videos onto the site, wrote a press release and bought cheap business cards. The project was staged as an intervention at Frieze Art Fair in London – I dropped cards on every surface of the fair and hosted a screening of the videos, from dusk till dawn, in a friend's emptied out flat near Tower Bridge with the help of another friend who "borrowed" a projector overnight from her job at Tate Modern.

This was my first sense of being able to realize projects without bureaucracy, or the need to ask anyone for permission, or even very much of anything in terms of conventional resources. Invisible Venue was developed out of the idea that I wanted to work with artists and to be able to show

something that was really nothing – pixels in the ether – everywhere and nowhere, which was how I saw the Internet then and how I still see it, to some extent, now. Since that first experiment, IV has continued to be a small, free-floating, non-bureaucratic, contextually open-ended forum that encourages artists to make work that takes place in and engages with the world at large, presenting art in the public realm, online and in the built environment. Resources expand and contract. Ten years later I remain committed to the ideas of artists, just as I remain interested in making something from nothing.

The resource list offered here reflects not only an index of the kinds of resources that have been implemented in the development of Invisible Venue; it also includes newer resources that have been made available in the ten years since Invisible Venue was first launched. Most are free, cheap, or easily borrowed.

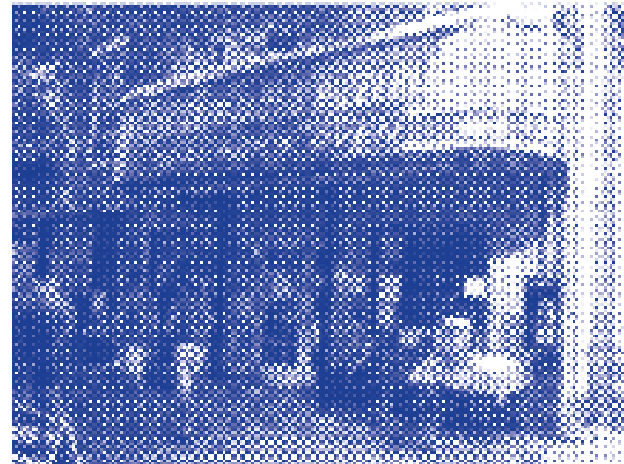
Resources: Friends, Neighbors, Social Networks, Colleagues, Acquaintances, Strangers, Volunteers, Partnerships, Allies,

Collaborations, Sponsorships, Donations, Printer, Scanner, Copier, Camera Phone/ Smart Phone, Chalk, Wheat Paste, Paint, Paper, Tools, Silk screens, Ladders, Tools, Friends' Tools, Loans, Trades, Cold Calls, Blogs, PDFs, Google Maps, Google Docs, Microsoft Word, Yahoo!, Gmail, iCloud, Skype, eFax, FaxZero, Vistaprint, Moo, PS Print, Walgreens.com, Loans, Recycling Centers, Thrift Stores, Trash, Craigslist, Freecycle, Next Door, Libraries, Dollar Stores, Garage Sales, Junk Yards, Junk Mail, E-Bay, Office Supply Stores, Internet, Landline, Answering Machine, Tape Recorder, Light Boxes, Postage, Postcards, Buttons, Posters, Stickers, Print-on-Demand Platforms, Typepad, WordPress, YouTube, Vimeo, Amazon Kindle, Lulu, Café Press, Sound Cloud, Twitter, Facebook, Instagram, Pinterest, LinkedIn, Vine, Tumblr, Evernote, VSCO, Medium, Ello, Etsy, Square, Kickstarter, Indiegogo, GoFundMe, Etsy, Square,

The site list below reflects on the kinds of spaces Invisible Venue projects have taken place in or on, as the case may be.

Sites: Internet, Domestic Spaces, Project Spaces, Windows, Billboards, Tote Bags, Abandoned Phone Booths, Undeveloped Lots, Public Spaces, Transitory Spaces, Libraries, Conferences, Historic Sites, Ad Spaces, Publications, Buttons, Prints, Facebook, Twitter, Laundromats, Hallways, Books, Galleries, Institutions, Museums

You don't need a space – you can always find space. You don't need a lot of money – there are ways around not having money. You don't need an infrastructure – you are the infrastructure. You don't need permission. Everything you need to get started, you already have. Once more, to be clear: Everything you need to get started, you already have. This is the rule: There are no rules. Every possible site is an invisible venue.



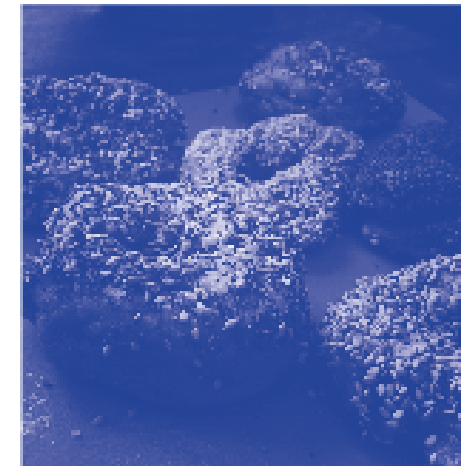
Your Dream of Freedom is a Lie...

sem gould



Duchamp, apart from acting as Brancusi's dealer in the United States, also cashed out his inheritance early. William S. Burroughs did much the same. Not all of us can rely on family. We're all beholden to something, or someone. Can we please just get over ourselves with this idea that being an artist allows us to "opt out." We're laborers. Simple.

To deny it is an insult to labor. Furthermore, insisting that you're only an "artist" if your income is derived



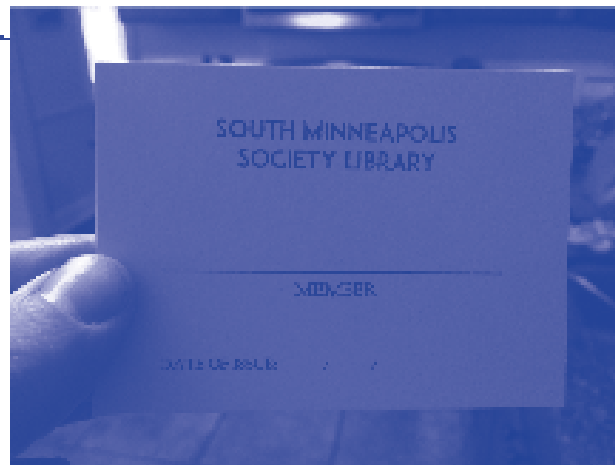
from "art money" is a sham. It's a particular form of ego we Americans know well, and if we really see a value — a social, political, ethical, spiritual value —

in art production it would serve us well to move on and develop an ecosystem which supports our work.

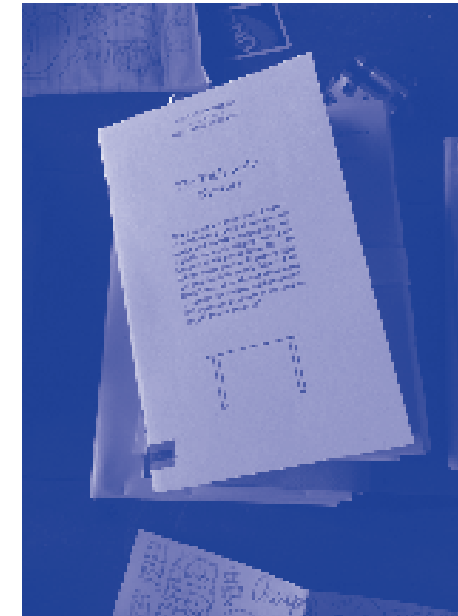
While I'm guilty of not following my own advice, I've certainly argued others should. When I was still teaching I'd tell my students to find a way to make money, and a sustainable living environment, that could support their art work and not drain it, their energy, and resolve.

I remember suggesting that working in a pizzeria, friendly to those with erratic schedules would be a good job. About two years ago I got totally fed up. I decided to provide myself some limitations: for the next ten years I would only, with very few exceptions, do work that I could walk to. This, pretty much, limited me to a neighborhood art practice. Frankly, this was exactly the challenge I needed.

Of course, this required a plan on how to “get by,” and getting by requires cooperation, assistance from one another.

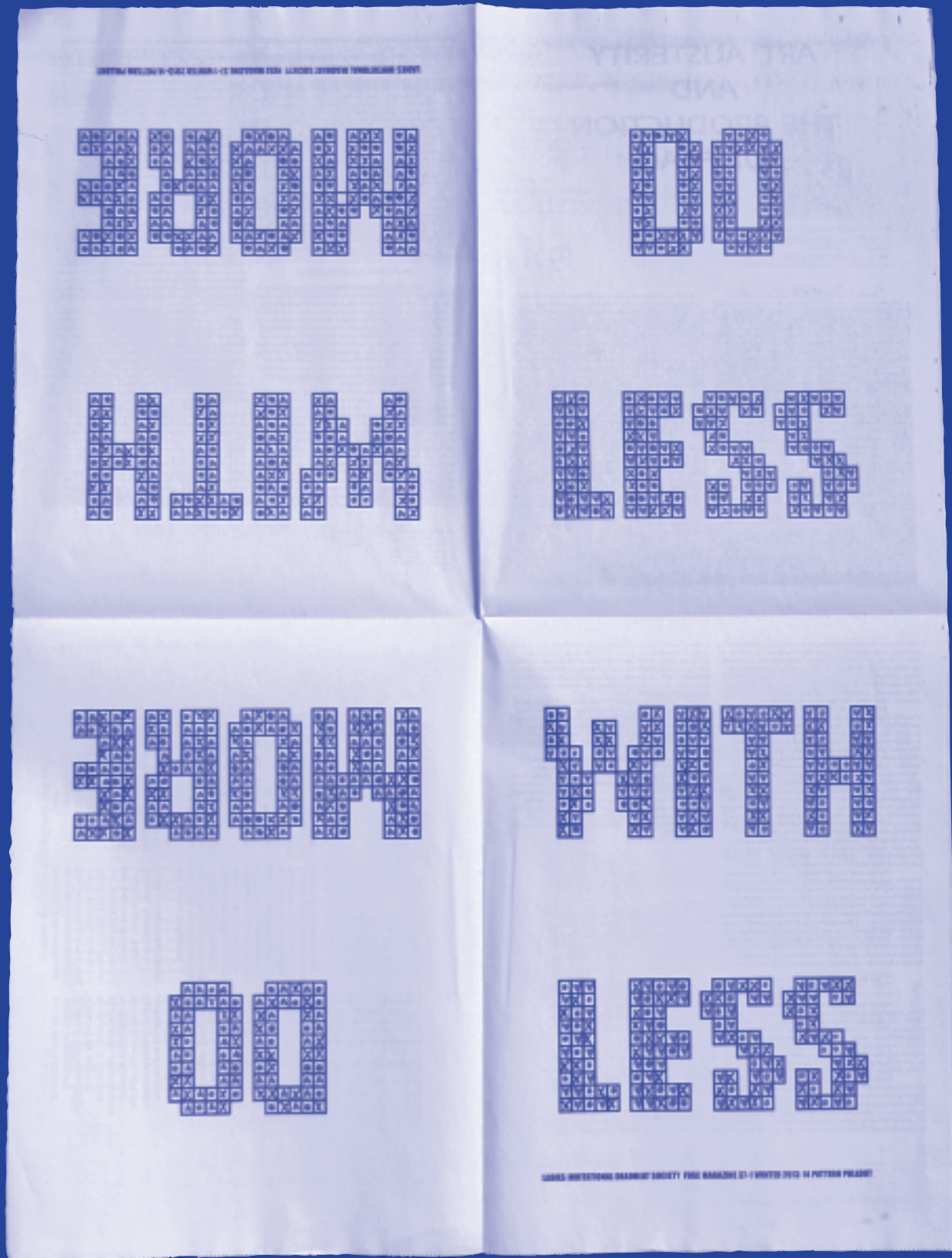


It requires being open to thinking about time, ego, and the landscape of our practice differently. Can one go into



business with those desires at heart? Is it antithetical to capitalism, what, when it boils down to it, amounts to a kind of horizontal growth plan?

For a little while I made bagels, and sold them from my front door, which also happened to be the first floor reading room for the South MPLS Society Library. In time, I planned, I would start printing my own bags, creating publications that carried multiple forms of sustenance. But, honestly, I wasn't cut out for it. And neither was our kitchen. I also wanted to be more nimble, allow myself more room for experimentation. So I'm opening a “book shop” soon. But, of course, it's more than that.



DO LESS WITH LESS / DO MORE WITH MORE is a no-nonsense motto against neo-liberalism: we resist the capitalist logic of constant acceleration, productivity, and austerity budgets by reasserting a realistic level of production within our means. Use the Ladies' Invitational Deadbeat Society's handy pull out pattern to stitch a banner for your own office and hang in the orientation of your choice!

The slogan was inspired by a discussion hosted by Anne Bertrand during Artivistic's Promiscuous Infrastructures project at Centre des arts actuels Skol in Montréal, Québec about how artists and non-profit arts organizations negotiate the constant pressure to do more with less. The original poster edition was printed at the Alberta Printmakers' Society in June 2012. The poster was included by FUSE Magazine (1976-2014) as an artist project in its final issue after 38 years of publishing a vital Canadian art, cultural and political journal.

CONTRIBUTORS BIOS

Taylor Renee Aldridge and **Jessica Lynne** are co-founders of ARTS.BLACK. Taylor is a cultural enthusiast, a recent graduate of Harvard University's Museum Studies Masters program, and former Goldman Sachs Fellow at the Smithsonian. She is currently spearheading an arts business course program initiative at the N'Namdi Center for Contemporary Art in her hometown of Detroit. Taylor's ultimate goal and life purpose is to provide cultural awareness through the arts within nascent and blighted communities as a form of revitalization and therapy. Jessica is a Brooklyn-based writer and independent curator. She received her BA in Africana Studies from NYU. She has been awarded residencies and fellowships from the Sarah Lawrence College Summer Writers Seminar, Callaloo, and The Center for Book Arts. Her research interests lie at the intersection of Africana studies, contemporary art, and the publishing industry. She's on Twitter and Instagram at @lynne_bias.

Brandon Alvendia is a Chicago-based artist, curator, writer, and publisher. His interdisciplinary practice playfully engages spatial and social architectures to envision temporary utopias. He is the founder of multiple Chicago alternative spaces artLedge (2004–2007), BEN RUSSELL (2009–2011), The Storefront (2010–2014), and art-publishing house Silver Galleon Press (2008–present). His work supports the efforts of local and international artists by creating platforms for experimentation, discussion and collaboration. He is a graduate of The School of the Art Institute of Chicago (BFA '03) and University of Illinois at Chicago (MFA '07). Alvendia regularly performs and exhibits around North America collaborating with various artist-run initiatives. In 2013, he organized a three-act community-oriented experimental dramatic work, *Chambre d'Amis*, around the theme of place and memory for the Institute of American Art in Portland, ME. He was also the recipient of a 2010 Propellor Fund Grant from The Andy Warhol Foundation.

He collaborated with Chicago Artist Writers and Locust Projects Miami to publish a review from a mass of participants under a single, anonymous name. Alvendia continues to publish through Silver Galleon Press, which he expanded into a workshop to focus on its performative and communal aspects. He has contributed to the publications *The Economy Magazine* (US), *ISSUE 28* (CA) with a report on the 2015 Venice Biennale for *Bad At Sports*. He is currently working on a large-scale nomadic publishing project *ATLAS DRIFT*, initiated through the Independent Curators International, based on North American artist-run culture with upcoming stops in Chicago, New Orleans, Philadelphia and the Bay Area.

Jamal Cyrus (born 1973, Houston, TX) lives and works in Houston. He received his BFA from the University of Houston in 2004 and his MFA from the University of Pennsylvania in 2008. In 2005 he attended the Skowhegan School of Painting and Sculpture. He was an Artist in Residence at Artpace San Antonio and has won several awards, including the Louis Comfort Tiffany Foundation Award, the Artadia Houston Award, and the Smithsonian Artist Research Fellowship. He is a member of the artist collective Otabenga Jones and Associates, and has participated in national and international exhibitions, including *Day for Night*, the 2006 Whitney Biennial at the Whitney Museum of American Art, and shows at the Station Museum in Houston (2004), The Office Baroque Gallery in Antwerp (2007), the Menil Collection in Houston (2007), The High Museum of Art, Atlanta, The Smithsonian National Museum of African American History and Culture, Washington DC, The California African American Museum, Los Angeles (all 2008), The Kitchen in New York (2009) the Museum of London Docklands, London (2009), The New Museum, New York (2011), The Contemporary Arts Museum, Houston (2012), and the Studio Museum, Harlem (2013).

Ryan N. Dennis joined Project Row Houses in Houston as the Public Art Director in October 2012. Her interests include African-American and

international contemporary art, with a particular focus on socially engaged practices, site-specific projects, and public interventions. At Project Row Houses, Ryan has organized exhibitions and programs including *Round 40: Monuments: Right Beyond the Site* (2014); *Social Practice.Social Justice Symposium* (2014); *Round 39: Looking Back, Moving Forward* (2013). She has written for the 2014 *Prospect 3* catalogue (forthcoming), *Gulf Coast: A Journal of Literature and Fine Arts*, and the *Studio Museum in Harlem Magazine*. Prior to Project Row Houses she worked in New York City at the Museum for African Art as the traveling exhibition manager, working on exhibitions which included but not limited to *El Anatsui: When I Last Wrote to You about Africa*, *Dynasty and Divinity: Ife Art in Ancient Nigeria*, and *Jane Alexander: Surveys from the Cape of Good Hope*. She received her master's degree in Arts and Cultural Management from Pratt Institute where her research focused on the role of the artist as the administrator and cultural producer through residencies, and collaborative programming. Prior to moving to New York City, Ryan worked as a community organizer and a curatorial assistant at The Menil Collection in Houston, TX.

Christian L. Frock is an independent writer and curator based in the San Francisco Bay Area. Her work focuses on the role of artists in public life and social justice. *Invisible Venue*, the curatorial enterprise Frock founded and has directed since 2005, collaborates with artists to present art in public spaces. She has organized public programs, exhibitions, and special commissions with numerous organizations, including *Headlands Center for the Arts*, *Kala Art Institute*, *Southern Exposure*, *SOMArts Cultural Center*, *Emergency USA | Thoreau Center for Sustainability*, and *Yerba Buena Center for the Arts*, among others. Frock's writing has been featured in *Art&Education*, *Art Practical*, *Fillip*, *The Guardian US*, *Hyperallergic*, *KQED Arts*, *NPR.org*, *San Francisco Chronicle*, *SFMOMA Open Space*, and *USA Today*. She has been featured in public programs at the *Bay Area Society for Art & Activism*, *Berkeley Art Center*, *Kansas City Art Institute*, *SFMOMA*, and *Yale*

Radio, among others. *Chronicle Books* published her first book, titled *Unexpected Art*, in spring 2015. A historical survey exhibition she organized with Tanya Zimbaro, titled *Public Works: Artists' Interventions 1970s – Now*, opens at *Mills College Art Museum* in September 2015. Her work is archive online at invisiblevenue.com and visiblealternative.com.

Noé Gaytán is a recent MFA graduate of Otis College of Art and Design with a concentration in Public Practice. *Michelada Think Tank* (MTT) is a group of socially conscious artists who are interested in hosting conversations, creating safe places and opening up opportunities to connect and build relationships between people of color (PoC). Through think tank sessions, MTT creates networks of socially-engaged /community artists interested in creative ways of making social change happen. Their most recent project was *Race, Art and Survival*, a summer residency at *Los Angeles Contemporary Exhibitions* consisting of think tank sessions towards a *PoC Survival Guide*. Past projects include *Race, Community, and Creative Action*, a two day event consisting of discussions around communities of color and social practice at the 2015 *Open Engagement* conference.

Born in New York City in the mid-1970's, **Sam Gould** is the co-founder and editor of *Red76*, a publication that materialized in Portland, Oregon in the early 2000's. Instrumentalizing ideas around publication as a social force, *Red76* works towards the formation of publics through the implementation of ad-hoc educational structures and discursive gatherings. While these actions are often situated in what is called "public space," - such as street corners, laundromats, taverns, and the like - the pedagogy of their construction is meant to call into question the relationships, codes, and hierarchies embedded within these landscapes from one incident of publication to the next. Along with a desire to illustrate the shared experiences and generative discord of an accumulated public, Gould's work with *Red76*, as well as his writing, ventures to ask *What is a Public?* and *What*

is it Good For? A public high school graduate, Gould has taught within the graduate department for Social Practice at the California College of the Arts and the School of the Museum of Fine Arts, Boston. He has written, as well as lectured extensively within the United States and abroad, on issues of sociality, education, and encountering the political within daily life.

Susan Jahoda is an artist, educator, and organizer whose work includes video, photography, text, performance, installation and research based collaborative projects. Works have been produced for venues in London, Paris, Basel, New York, Seoul, and Moscow. Currently, Jahoda is a core member of BFAMFAPhD, and a co-founder of NYC To Be Determined and The Pedagogy Group, collectives of socially engaged artists and educators based in New York City.

KCHUNG Radio is a community radio resource and artists' co-operative based in Chinatown, Los Angeles. Since first broadcasting in 2011, KCHUNG has pursued a distributed, affinity-based structure that places a premium on openness to participation. Organized by a revolving leadership from our more than 200 volunteer members, KCHUNG has recently featured in the Hammer Museum's Made in LA biennial. KCHUNG has also collaborated with Ooga Booga, Thank You For Coming, Perform Chinatown, MOCA, LA Art Book Fair, Human Resources, Pehrspace, LA Zine Fest, Night Gallery, The Smell, and LACMA. KCHUNG has received publicity from New York Times, LA Weekly, ArtSlant and in many community arts blogs and publications.

The Ladies' Invitational Deadbeat Society (LIDS) was founded in 2006 as a closely-knit society of then-unemployed cultural workers, not-working, but still bustin' ass within artist-run culture. Their activities make visible and politicize women's roles in the arts economy through tactical laziness, crafty collaboration, over-performance, and wild hilarity. LIDS core members Anthea Black, Nicole Burisch, and

Wednesday Lupypciw have held positions as maids, waitresses, professors, park rangers, parliamentary pages, homeopathic practitioners, and board and staff of several Canadian arts organizations. They have each exhibited solo works, published, conferenced, and lectured throughout North America and the world. LIDS work is documented in their book *Incredisensual Panty Raid Laff Along* (2012) and they will release a new book, *The Refusal Reader* when they get around to it. Ongoing LIDS activity and a complete project archive can be found at: www.ladiesinvitationaldeadbeatsociety.com

New Orleans-based **Local Honey** is working on building your trust. She began as a nightlife drag concept in the year 2010 and has since harnessed and possesses a full-time human form! This vague troubadour exists ambivalently in tranbiguous states of undress. She lives in New Orleans, LA and is fond of grey areas and stormy weather. Most recently, Local co-curated (with Xavier Juárez, and Ashley Teamer) the collaborative installation *Millennial Tragedy* at Press Street's Antenna Gallery in New Orleans. The exhibition was a monument to the out of context, passive rejection, and suspension of disbelief in this LOL DGAF society. Local studied *Queer Diva Magic* at Tufts University, Boston and is working on a solo show to open in Chicago in 2015 titled *One Woman Show*.

Helena Keeffe is a nomadic artist, teacher and cook who brings these identities together in projects that invite others to step with her into unfamiliar territory. Past examples include hospital uniforms and linens designed in collaboration with long-term care patients; city bus route maps annotated with drivers' portraits and anecdotes; a twelve course meal for twelve people based on their family immigration stories; and 'The Upturned Table,' a series of workshops leading to a day-long restaurant conceived in collaboration with and run by kids. In addition to presenting work in public spaces and unconventional venues, her work has been exhibited in galleries and museums including the Contemporary Jewish

Museum, Oakland Museum of California, Yerba Buena Center for the Arts, and Berkeley Art Museum. In 2015 she was an artist-in-residence at SOMA in Mexico City, Beta-Local in Puerto Rico and The Luminary Center for the Arts in St. Louis, Missouri. Keeffe received her MFA from UC Berkeley where she co-organized a conference on the subject of valuing labor in the arts. She also publishes *Standard Deviation*, a broadside that serves as a platform for aggregating art and labor related texts and thought experiments.

Steve Lambert's projects and art works have been shown everywhere from museums to protest marches nationally and internationally, featured in over fourteen books, four documentary films, and is in the collections of The Sheldon Museum, the Progressive Insurance Company, and The Library of Congress. Lambert has discussed his work live on NPR, the BBC, and CNN, and been reported on internationally in outlets including Associated Press, the New York Times, the Guardian, Harper's Magazine, The Believer, Good, Dwell, ARTnews, Punk Planet, and Newsweek. He was a Senior Fellow at New York's Eyebeam Center for Art and Technology from 2006-2010, developed and led workshops for Creative Capital Foundation, co-directs the Center for Artistic Activism, and is an Assistant Professor at SUNY Purchase. In 2013 he was invited to speak at the United Nations about his research on advertising's impact on culture. Steve is a perpetual autodidact with (if it matters) advanced degrees from an reputable art school and respected state university. He dropped out of high school in 1993.

James McAnally is an artist, curator and critic whose work seeks to create a space of expanded authorship and exchange, considering the hyphens and hybrids between these terms. He is the founder, Co-Director, and Curator of The Luminary, an incubator for new ideas in the arts based in St. Louis, MO. McAnally also serves as the executive editor and co-founder of *Temporary Art Review*, a national platform for contemporary art criticism that focuses on artist-run and alternative spaces, and is a founding member

of Common Field, a network of independent art spaces and organizers. McAnally has presented talks and lectures at Walker Art Center, Queens Museum, Cannonball, Atlanta Contemporary Art Center, Carnegie Mellon University, (e)merge art fair, Washington University in St. Louis, the Pulitzer Foundation for the Arts, and University of Missouri - Columbia, and has served as a Visual Arts panelist for the National Endowment for the Arts. In his artistic practice, he works as US English, a collaborative that explores collective identity, spatial politics, and forms of protest through a diverse collection of text, sound, objects and interventions. His work in its various forms has been discussed widely through such publications as USA Today, Washington Post, Art in America, Chicago Tribune, Hyperallergic, Art Papers, Artnet, and Frieze.

Ayanna Jolivet Mccloud is an artist and writer based in Houston, Texas. While minimal, her work is driven by explorations in materiality, physicality, and sensation. She has participated in exhibitions and residencies throughout the Caribbean, Latin America and in the U.S. Her creative practice takes on many forms including studio-based art, sound art, site-specific installations, and writing/publications. Recent awards include the Idea Fund grant through the Warhol Foundation and the Individual Artist Grant through Houston Arts Alliance. She is the founder of *labotanica*.

Shani Peters is a multi-disciplinary New York-based artist (b. Lansing, MI). Her work reflects interests in community building, activism histories, and reinterpreted notions of media access and content. Peters completed her B.A. at Michigan State University and her M.F.A. at The City College of NY. She has exhibited/presented work in the US and abroad, at the Schomburg Center for Black Culture and Research, the Portland Institute for Contemporary Art (OR), Contact Theatre (UK), and at Seoul Art Space Geumcheon (SK). She has completed residencies with MoCADetroit, The Laundromat Project, Project Row Houses, apexart to Seoul S. Korea, LES Printshop, The

Center for Book Arts and the Bronx Museum Artist in the Market Place Program. She is currently a Workspace Resident with LMCC in New York.

Kyle Riley is a curator, researcher, and arts administrator based in Chicago. His curatorial and research interests focus on the history of post-conceptual curatorial platforms, the publication as exhibitionary context, experimental pedagogical platforms, and alternative distribution models.

He has curated exhibitions throughout the city of Chicago, and has served as the Curatorial Assistant for the first American iteration of the United States offering to the 2012 Venice Architecture Biennale, hosted by the Chicago Cultural Center in 2013. Most recently, he has been awarded the Early-Concept Grant for Exploratory Research from the Shapiro Center for Research and Collaboration at the School of the Art Institute of Chicago for his curatorial research project *I Love Lucy*, which examines the post-1960 use of curatorial publications and exhibition ephemera as mobile exhibition sites. He holds a Dual-MA in the Art History, Theory, and Criticism and Arts Administration and Policy from the School of the Art Institute of Chicago.

Abigail Satinsky is a writer, curator, and Interim Executive & Artistic Director at Threewalls, Chicago. At Threewalls, Satinsky leads organizing exhibitions and programming, and co-founded *Hand in Glove*, a national conference on grassroots arts organizing and *Common Field*, a national grassroots network for artist-run projects and spaces. Her writing has appeared in *Journal of Aesthetics and Protest*, *Bad at Sports*, *AREA Chicago*, *Art Practical*, and *Proximity Magazine*, and the exhibition catalogue for *Feast: Radical Hospitality in Contemporary Art* at the Smart Museum of Art, published by University of Chicago Press. She is the Editor of *Support Networks*, published by the School of the Art Institute of Chicago and University of Chicago Press, on the history of socially-engaged and artist-run initiatives in Chicago, released in Fall 2014, and has edited two editions

of *Phonebook*. Satinsky is a founding member of InCUBATE, a research collaborative on art economies, and co-initiator of *Sunday Soup*, an international micro-granting project, which inspired over sixty-five chapters around the world and teaches at the School of the Art Institute of Chicago in Art Administration and Curatorial Practice.

Susannah Schouweiler is a writer, arts critic, and editor-in-chief of *Mn Artists*, an artist-driven, online media platform based at the Walker Art Center which covers the art and artists of the Midwest. Before her work with *Mn Artists*, she served as the editor of *Ruminator*, a nationally-distributed art and literature magazine. Schouweiler lives and works in St. Paul.

Art historian and curator working out of Portland, Maine, **Chris Stiegler** is more publicly known through a string of aliases. Most recently, the nom de plume has been the Institute for American Art (IfAA), a salon style art exhibition venue set up in the private Portland, Maine home of Mr. Stiegler and his husband John Sundling. The IfAA showcases a single object or scheme at a time. In the past we have worked on individual projects with: painters Sebastian Black, Marsden Hartley, Chiara No, and Eric Wendel; publishers Billy Miller, Darin Klein, and Jimmy Riordan; and performance artists Brandon Alvendia and David Serotte. These exhibitions include both boisterous public events and quieter moments of conference. Mr. Stiegler's curatorial practice was a recipient of a National Endowment for the Arts grant. In addition to these endeavors, Mr. Stiegler is faculty with the MFA program at the Maine College of Art. His areas of specialty include the art market, contemporary practice, performance art, collectivism, and the history of Modern Art. Mr. Stiegler holds two bachelor's degrees, one in Art History and the other in Printmaking from the University of Delaware. He has a Masters Degree of Modern Art, Connoisseurship, and Market History from Christie's Education, New York City.

Brett Swinney was raised in Logan Square, on the northwest side of Chicago. After graduating from Columbia College with a B.A. in Photography, he worked in the commercial photography industry for several years. During that time, Brett started to investigate ways to develop projects that were focused on providing access to the production and presentation of art to the wider public, which led to the formation of Anysquared Projects. Projects produced through Anysquared include the Cinema Minima Film Residency, Post Post Post Modernism, and a wide variety of gallery shows and community art events. After attaining a Masters in Arts Administration & Policy, Brett continues to develop his creative practice while exploring alternative organizational models as a means to encourage collaboration and activism within the arts.

Founded in 2008, **Working Artists and the Greater Economy (W.A.G.E.)** is a New York-based activist organization focused on regulating the payment of artist fees by nonprofit art institutions, and establishing a sustainable labor relation between artists and the institutions that subcontract their labor. Four years after the landmark 2010 W.A.G.E. Artist Survey gathered data about the payment practices of New York City nonprofits, W.A.G.E. launched a national certification program in 2014 that publicly recognizes those institutions demonstrating a history of, and commitment to, voluntarily paying artist fees. W.A.G.E. Certification is the only model of its kind—and the first in the U.S. to establish a sector-wide minimum standard for compensation, as well as a clear set of guidelines and standards for the conditions under which artistic labor is contracted.

Martha Wilson is a pioneering feminist artist and gallery director, who over the past four decades created innovative photographic and video works that explore her female subjectivity. She has been described by New York Times critic Holland Cotter as one of “the half-dozen most important people for art in downtown Manhattan in the 1970s.” In 1976 she founded *Franklin Furnace*, an artist-run space

that champions the exploration, promotion and preservation of artist books, temporary installation, performance art, as well as online works. She is represented by P.P.O.W. Gallery in New York. Martha Wilson received an Honorary Doctor of Fine Arts degree from the Nova Scotia College of Art and Design University in 2013. She has received fellowships for performance art from the National Endowment for the Arts and the New York Foundation for the Arts; Bessie and Obie awards for commitment to artists' freedom of expression; a Yoko Ono Lennon Courage Award for the Arts; a Richard Massey Foundation-White Box Arts and Humanities Award; a Lifetime Achievement Award from Women's Caucus for Art; and the Audrey Irmas Award for Curatorial Excellence from the Center for Curatorial Studies, Bard College.

Eleanor Hanson Wise is a co-founder of The Present Group, a creative studio working at the intersection of art and technology, commerce and philanthropy. Her work focuses on imagining and building systems that support creators. Major projects of The Present Group include an art subscription service, a web hosting service that funds an intermittent arts prize, *Art Micro Patronage* – an experimental exhibition platform showcasing and funding artwork online, *The People's E-book* – a free online tool to build e-books, and *Compensation Foundation* – an online database for gathering and displaying how cultural producers are compensated.

Caroline Woolard is an artist and organizer whose interdisciplinary work facilitates social imagination at the intersection of art, urbanism, architecture, and political economy. After co-founding and co-directing resource sharing networks *OurGoods.org* and *TradeSchool.coop* from 2008–2014, Woolard is now focused on her work with *BFAMFAPhD.com* to raise awareness about the impact of rent, debt, and precarity on culture and on the NYC Real Estate Investment Cooperative to create and support truly affordable commercial space for cultural resilience and economic justice in New York City.