

# Art Spaces Directory

3-027 00130Gallery Helsinki  
3-102 0047  
1-041 1 Shanthiroad  
Studio /Gallery  
3-103 1857  
1-036 1a space  
1-007 24HR Art — Northern  
Territory Centre  
for Contemporary Art  
2-087 255Canal  
1-055 3331 Arts Chiyoda  
1-018 4A Centre for  
Contemporary Asian Art

1-027 Arrow Factory  
3-003 Ars Electronica Center  
1-081 Art at the Asan Institute  
for Policy Studies  
1-061 Art Base 1  
1-095 The Art Center at  
Chulalongkorn University  
3-054 The Art Foundation  
2-088 Art in General  
3-038 Art Laboratory Berlin  
1-084 Art Lounge Dibang  
2-012 Art Metropole  
1-085 Art Space Pool

1-059 B'Art Contemporary  
1-094 Bactria Cultural Centre  
3-140 Bag Factory  
3-098 BAK, basis voor  
actuele kunst  
2-112 Ballroom Marfa  
3-118 The Barber Shop  
3-075 Barriera  
3-160 BAS  
3-137 BAT Centre  
3-084 Batroun Projects  
3-116 Bęc Zmiana New  
Culture Foundation  
3-088 Beirut Art Center  
2-079 Bemis Center for  
Contemporary Arts  
3-040 berlinerpool  
2-047 Beta-Local  
3-063 Bezalel Academy of Arts  
and Design / Yaffo 23  
2-080 Big Orbit Gallery /  
Soundlab  
2-082 Black & White Gallery /  
Project Space  
3-136 blank projects  
3-055 Blood Mountain  
Foundation  
1-069 The Blue Oyster Art  
Project Space  
3-174 Bold Tendencies  
3-146 Bòlit, Centre d'Art  
Contemporani Girona  
3-153 Bonniers Konsthall  
1-086 The Book Society  
1-006 Boxcopy  
1-021 Britto Arts Trust  
2-081 Bronx River Art Center  
2-072 Bureau for Open Culture  
1-009 BUS Projects

2-028 Casa Tres Patios  
2-035 Casa Vecina  
3-099 Casco — Office for Art,  
Design and Theory  
3-090 Casino Luxembourg  
2-054 CCA Wattis Institute for  
Contemporary Arts  
3-186 CCA: Centre for  
Contemporary Arts  
1-087 Ccuull & Ccuull Pool  
1-049 Cemeti Art House  
3-065 The Center for  
Contemporary Art  
3-026 Center for  
Contemporary Arts  
3-141 Center for Historical  
Reenactments  
3-034 Center of Contemporary  
Art — Tbilisi  
2-009 Centre de production et  
d'exposition Eastern Bloc  
2-008 Centre des arts  
actuels Skol  
1-001 Centre for Contemporary  
Art Afghanistan  
3-079 Centre for Contemporary  
Art of East Africa  
3-100 Centre for Contemporary  
Art, Lagos  
3-111 Centre for Contemporary  
Arts Kronika  
1-010 Centre for Contemporary  
Photography  
3-126 Centre for Visual  
Introspection  
3-115 Centre of Contemporary  
Art "Znaki Czasu"  
in Torun  
2-036 Centro Cultural Border  
3-093 Cinémathèque de Tanger  
1-043 Clark House Initiative  
3-004 COCO (Contemporary  
Concerns — Kunstverein)  
3-183 Collective  
3-019 Communication Space  
Školská 28  
2-049 Concord  
3-114 Contemporary Art  
Gallery Bunkier Sztuki  
3-024 Contemporary  
Image Collective  
3-180 Cornerhouse  
2-020 CRAC Valparaíso  
1-091 TheCube Project Space  
3-131 Cultural Centre REX

3-077 Darat  
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3-187 David  
& Stu  
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2-044 Diabloc  
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2-109 Divers  
3-013 Doual  
3-015 DOX C  
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3-181 Dundee  
Conte  
3-138 Durba

3-158 5533  
2-060 621 Gallery, Inc.  
3-036 7hours  
3-086 98weeks Research  
Project/Space

1-035 Arte Moris  
3-149 Arteleku-Tabakalera  
Centre for Creation  
2-108 Arthouse at the  
Jones Center  
1-033 Arthub Asia  
2-007 Articule  
2-089 Artists Space  
2-113 Artpace  
1-056 Arts Initiative Tokyo (AIT)  
3-110 ArtSchool Palestine  
1-066 Artspace NZ  
1-019 Artspace Visual  
Arts Centre  
2-015 Artspeak  
3-039 arttransponder  
2-106 AS220  
1-046 Asbestos Art Space  
3-087 Ashkal Alwan  
1-037 Asia Art Archive  
3-135 Association for Visual Arts  
2-005 Ateliê397  
1-008 Australian Centre for  
Contemporary Art  
1-004 Australian Experimental  
Art Foundation

2-082 Black & White Gallery /  
Project Space  
3-136 blank projects  
3-055 Blood Mountain  
Foundation  
1-069 The Blue Oyster Art  
Project Space  
3-174 Bold Tendencies  
3-146 Bòlit, Centre d'Art  
Contemporani Girona  
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1-091 TheCube Project Space  
3-131 Cultural Centre REX

2-031 El Esp  
2-050 Elepha  
3-184 EMBA  
1-071 Enjoy  
3-101 Entrée  
3-092 Espac  
3-016 etc. ga  
2-090 Exit Ar  
3-010 Extra  
Antwe  
2-103 Extra  
2-091 Eyebea

3-123 A Certain Lack of  
Coherence  
2-003 A Gentil Carioca  
3-109 A.M. Qattan Foundation  
1-060 AFA (Art For All Society)  
2-027 Albo Program  
3-023 Alexandria Contemporary  
Arts Forum  
3-157 AllArtNow  
3-107 Al-Ma'mal Foundation for  
Contemporary Art  
3-008 Al-Riwaq Art Space  
3-156 Alpineum  
Produzentengalerie  
1-082 Alternative Space LOOP  
3-159 Apartment Project  
2-099 Appendix Project Space  
3-085 Arab Image Foundation  
3-037 Archive  
1-083 Arko Art Center  
3-002 Armenian Center  
for Contemporary  
Experimental Art

1-003 c3 Contemporary  
Art Space  
3-147 CA2M Centro de Arte  
Dos de Mayo  
3-175 Camden Arts Centre  
3-154 Candyland  
2-004 Capacete  
3-161 Caravansarai  
3-119 Caribic Residency  
2-034 Casa del Lago  
Juan José Arreola  
2-006 Casa Tomada

2-036 Centro Cultural Border  
3-093 Cinémathèque de Tanger  
1-043 Clark House Initiative  
3-004 COCO (Contemporary  
Concerns — Kunstverein)  
3-183 Collective  
3-019 Communication Space  
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3-114 Contemporary Art  
Gallery Bunkier Sztuki  
3-024 Contemporary  
Image Collective  
3-180 Cornerhouse  
2-020 CRAC Valparaíso  
1-091 TheCube Project Space  
3-131 Cultural Centre REX

3-069 FARN  
1-005 FELTs  
1-017 Firstd  
2-086 Flux F  
3-165 The FL  
3-073 Fonda  
l'arte  
3-030 Frac Î  
Le Pla  
3-048 Frank  
2-067 The Fr  
3-185 The Fr  
3-017 Futura  
Conte

# G

3-047 GAK Gesellschaft für Aktuelle Kunst

2-024 Galeria LaMutante

3-120 Galeria Ze dos Bois

3-150 Galleri Box

2-061 Gallery 400

3-124 Gallery at Virginia Commonwealth University in Qatar

1-088 Gallery FACTORY

1-096 Gallery VER

3-128 Gallery White

3-177 Gasworks

3-182 GENERATORprojects

1-011 Gertrude Contemporary

3-080 The GoDown Arts Centre

3-142 Goethe-Institut South Africa

2-068 Good Children Gallery

2-076 Grand Arts

1-075 Green Papaya Art Projects

3-170 Grey Area

2-016 grunt gallery

3-001 Gyumri Center of Contemporary Art

2-073 Institute of Contemporary Art at Maine College of Art

1-078 Institute of Contemporary Arts Singapore

3-169 International Project Space

2-083 International Studio & Curatorial Program

3-062 The Israeli Center for Digital Art

1-092 IT Park Gallery

1-072 IVS Gallery, Indus Valley School of Art and Architecture

1-023 JavaArts

1-097 The Jim Thompson Art Center

# K

3-018 Karlin Studios

1-053 Kedai Kebun Forum

3-143 Keleketla! Media Arts Project (Keleketla! Library)

1-045 Khoj International Artists' Association

3-082 KIM? Contemporary Art Centre

2-092 The Kitchen

3-155 Konsthall C

1-054 KUNCI Cultural Studies Center

3-121 Kunsthalle Lissabon

3-041 Künstlerhaus Bethanien

3-051 Künstlerhaus Stuttgart

3-104 Kunstneres Hus

# H

3-049 Halle Für Kunst

2-025 Helena Producciones

3-052 Hellenic American Union

3-189 Henry Tayali Visual Art Centre

3-050 Hermes und der Pfau

3-144 homesession

1-028 HomeShop

1-063 House of MATAHATI

1-050 The House of Natural Fiber (HONF)

2-062 Hyde Park Art Center

# I

3-022 IMO

1-051 Indonesia Contemporary Art Network

1-052 Indonesian Visual Art Archive

3-190 Insaka

**NEW**  
**235 BOWERY**  
**NEW YORK NY**  
**10002 USA**  
**MUSEUM**



*artasiapacific*

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## Director's Foreword

Lisa Phillips

Independent art spaces are crucial venues to foster communities as well as platforms for younger artists. It is often artists themselves who tenaciously build these spaces to show new art, frequently in a non-commercial setting. As a result, many art spaces are short-term ventures that respond to a need at a particular time and place. In recognition of the spirit and determination of these spaces, which have given crucial exposure to many of the artists included in "The Ungovernables," this directory highlights over 400 art spaces located in 96 countries around the world. "The Ungovernables" exhibition marks the second iteration of the New Museum's Triennial and features 34 artists, artist groups and temporary collectives, many of whom have never before exhibited in the US. The Art Spaces Directory also advances the New Museum's mission to support innovative and entrepreneurial endeavors in contemporary art and will serve as an extraordinary resource for artists, curators, patrons, students and the broader public interested in emerging art practices.

I want to extend my deepest gratitude to Eungie Joo, Keith Haring Director and Curator of Education and Public Programs, who envisioned and curated "The Ungovernables." Joo conducted primary research for the Triennial in more than 20 countries over the course of 18 months, visiting hundreds of artists in the process and dozens of independent spaces. In addition, she has directed the Museum as Hub international partnership at the New Museum which had a significant role in shaping the 2012 Triennial and was the inspiration for the Art Spaces Directory.

Since 2006, Museum as Hub has explored new models of curatorial practice and institutional collaboration to support art activities and experimentation; it has also served as an important resource for the public to learn about contemporary art from around the world. Initiated by the New Museum, partners have included: art space pool, Seoul, South Korea; Insa Art Space, Seoul, South Korea; Museo Experimental El Eco, Mexico City, Mexico; Museo Tamayo, Mexico City, Mexico; Townhouse Gallery, Cairo, Egypt; and the Van Abbemuseum, Eindhoven, the Netherlands. These crucial partnerships have been pivotal in helping to bring this incisive publication together.

The Art Spaces Directory endeavor would not have been possible without the belief and generosity of our supporters. We are tremendously grateful for the support of the exhibition's title sponsor, Joe Fresh, a Canadian fashion brand. The Andy Warhol Foundation for the Visual Arts gave early funding for the Triennial as well as support for the curatorial research and travel so critical for this initiative. Additional support has been provided by the Jacques and Natasha Gelman Trust, the Horace W. Goldsmith Foundation, the Fundación Almine y Bernard Ruiz-Picasso para el Arte and the Asian Cultural Council.

We especially want to thank the generous Friends of "The Generational" co-chaired by New Museum Trustees Shelley Fox Aarons, Lonti Ebers and Toby Devan Lewis, whose early support and enthusiasm was significant. We are very grateful to our wonderful Steering Committee Members of the Friends of "The Generational": The Booth Heritage Foundation Inc.; Ellyn and Saul Dennison; Mitzi and Warren Eisenberg; Susan and Leonard Feinstein; María José Garcés; Carol and Arthur A. Goldberg; Sunny and Brad Goldberg; Lietta and Dakis Joannou; Tina Kim and Jaewoong Chung; Sueyun Locks; Shaun Caley Regen; Lyndley and Samuel Schwab; Eve Steele and Peter Gelles; and Laurie and David Wolfert. Special thanks to our Friends of "The Generational": Lorenzo Martone, Kathleen O'Grady and Ana Sokoloff.

This book was produced in partnership with ArtAsiaPacific magazine, whose publisher and editor-in-chief, Elaine W. Ng, actively participated in this directory and whose enthusiasm for the project was instrumental. Additional support for this publication is made possible by the J. McSweeney and G. Mills Publications Fund at the New Museum and a grant from the Elizabeth Firestone Graham Foundation, with the support of the Burger Collection, Hong Kong, The Shelley & Donald Rubin Foundation, Anna-Maria Rossi and Fabio Rossi, and The Mathur Family. Finally, the New Museum salutes all the contributors and all of the participating artist spaces for creating a book that will no doubt be an eye-opening must-read for everyone invested in contemporary art across the globe.

In 1977, Marcia Tucker founded the New Museum with the hope of creating a flexible institution that could respond to rapid developments in contemporary art. In her memoirs, she described the urgency for a smaller space that could contend with the fervor of emerging art forms: "the bigger museums were ill-equipped to respond quickly to radical or sudden changes in the arts, in part because exhibitions had to be scheduled years ahead of time to allow for securing loans, preparing a catalogue and, most important of all, obtaining funding."<sup>1</sup> The New Museum was founded as an alternative space in the heyday of alternative art spaces. Thirty-five years later, this urgency is only magnified as the museum has grown and as current events, developments in technology and expanding definitions of artistic practice demand increasingly rapid responses from arts organizations. In spite of many changes in the landscape—and in some cases, because of them—the same need that instigated the founding of the New Museum remains a vital force in contemporary art, and our hope is that this book serves to acknowledge the immense possibilities manifested by independent art spaces.

Lisa Phillips is the Toby Devan Lewis Director of the New Museum.

<sup>1</sup> Tucker, Marcia A Short Life of Trouble: Forty Years in the New York Art World. (New York: University of California Press, 2008), p. 123.





# Introduction

Eungie Joo and  
Ethan Swan

Eungie Joo is Keith Haring Director and Curator of Education and Public Programs at the New Museum, New York, and curator of the 2012 New Museum Triennial, "The Ungovernables."

Ethan Swan is a writer and musician and Education Associate at the New Museum, New York.

The Art Spaces Directory is a direct result of and homage to the Museum as Hub initiative and its role in shaping the 2012 New Museum Triennial, "The Ungovernables." Both a physical site and an expanding network of international art spaces, initiatives and artists, the Museum as Hub investigates the potential of experimentation and exchange through residencies, exhibitions and public programs. Initiated by the New Museum in 2006, founding partners include: art space pool, Seoul, South Korea; Insa Art Space, Seoul, South Korea; Museo Experimental El Eco, Mexico City, Mexico; Museo Tamayo, Mexico City, Mexico; Townhouse Gallery, Cairo, Egypt; and the Van Abbemuseum, Eindhoven, the Netherlands. Our ongoing relationships with these organizations have inspired us to create this directory as a way to bring together an expanded constellation of independent, non-collecting spaces—a network of sites where issues central to our initiative are being examined rigorously and continuously.

Through their daring, agility and commitment, independent art spaces provide a location for young artists to be nurtured, interrogated and sustained. Initiated by artists, curators and engaged individuals, such spaces respond to local needs and concerns. Often short-lived and overwhelmingly non-commercial in orientation, they are unencumbered by forces of commerce and legacy, freeing them to take risks and present work that would not be possible elsewhere. In acknowledgment of this support and its crucial role in the development of artists included in "The Ungovernables," and inspired by the Japan Foundation's publication Alternatives<sup>1</sup>, this directory brings together profiles on over 400 art spaces from 96 countries. By focusing on arts organizations with innovative programming, we hope this directory serves as a useful resource for artists, arts professionals, patrons and the public to support future activity in contemporary art.

To gather this information, we distributed a simple, two-page questionnaire by direct invitation and through open calls, which asked spaces to self-present their programming. For this reason, the Art Spaces Directory should not be considered exhaustive. The 12 months that passed during the research and production of this book marked dramatic changes, including revolutions in Egypt, Libya, Syria and Tunisia; destructive earthquakes in New Zealand and Japan; and the emergence of the Occupy movement. As a consequence of these kinds of economic, political and logistical realities, several spaces were not able to submit materials. The resultant documentation of exhibitions, programs, screenings, performance and other forms of presentation is organized into individual profiles. These profiles are divided into three geographical regions, with each region organized alphabetically by country and city. Divided through natural borders—the Atlantic Ocean, the Pacific Ocean and the Ural Mountains/Indian Ocean—the regions are intentionally broad, creating an opportunity to re-think regionalism, proximity and the possibilities for dialogue.

The entries are contextualized by a series of essays and discussions by an international selection of curators, critics and artists. These contributions assess the determination, consequence and limitations of independent spaces and suggest possibilities for future activity. Examining new curatorial and creative models, the writings also consider larger trajectories of resistance and remind us of the mortality of the alternative. We are grateful to contributors Víctor Albarracín, Reem Fadda and Christine Tohme, Stefan Kalmár, Naiza H. Khan, Catalina Lozano, Elaine W. Ng and tranzit.org for lending their viewpoints and observations to this directory.

Today, vast compilations of information are often relegated to websites and smart-phone applications, which are constantly updated and expanded. For this project, we purposefully chose to publish a reference guide in the form of a book as a document of this moment—a document of the current landscape of independent art spaces in 2012. More than half of the spaces contained within this directory were founded in the past ten years, many to address specific regional or media-based needs. As movements are born or reformed, it is impossible to imagine how many spaces will emerge in the next decade, or which of the included spaces will still exist in 2022. The printed book also creates an opportunity for readers to quickly leap between regions and spaces, discovering resonances and critical differences.

Many colleagues contacted or suggested other organizations for this publication, and a list of acknowledgements follows this introduction. But several individuals must be mentioned here. Initial research for the directory began in 2010 with the enthusiastic support of Museum as Hub Fellows Helga Just Christoffersen, Alhena Katsof and Erik Pauhrizi. Museum as Hub partner curators Annie Fletcher, Heejin Kim, Tobias Ostrander, Daniela Pérez, Sarah Rifky and William Wells provided critical early support, ideas and contacts. Curatorial Assistant Ryan Inouye actively participated in the conceptualization of this publication and also guided early research. Christopher Green

<sup>1</sup> Furuichi Yasuko, ed., Alternatives  
(Tokyo: The Japan Foundation Asia Center),  
2001 and Alternatives 2005: Contemporary Art  
Spaces in Asia (Tokyo: The Japan Foundation  
Asia Center), 2005.

generously worked beyond his summer internship to ensure the inclusion of several key spaces by authoring their entries. And intern Leire San Martin dedicated her energy to the crucial final hours of production. We thank you all for your significant contribution to this project.

Many thanks to the design team NR2154, who responded to our invitation to compete for the design of the directory and brilliantly envisioned a way to present consistent information without monotony on their first try. We would also like to thank Deputy Director and Director of External Affairs Karen Wong for her confidence in the relevance of this publication, Copy Editor & Publications Coordinator Sarah Stephenson, for her vast editorial and production support and Online Manager Tory Peterschild and Graphic Designer & Production Manager Richard Espinosa for their late night assistance with inline edits to keep us on schedule. The committed work of Associate Director and Director of Institutional Advancement Regan Grusy and her team has been essential to this project.

Finally, this book would not have been possible without the partnership of our co-publisher, ArtAsiaPacific, whose publisher and editor-in-chief, Elaine W. Ng, actively solicited dozens of spaces to participate while enlisting numerous colleagues to recommend additional spaces, and whose editor, Hanae Ko, has served as copy editor for the essays as well as each profile entry. We are grateful for the expertise and assistance of ArtAsiaPacific's entire editorial team, especially Eti Bonn-Muller, Don J. Cohn, Linda Da Cruz, Olivier Krischer, Ashley Lee, HG Masters, William Pym and Kathy Zhang.

On behalf of the New Museum, we extend our sincerest gratitude to all the individuals, from interns to directors, of the participating spaces that provided information for the directory. We know you work with limited staff and resources, and appreciate your assistance in amassing the content for this project. We hope this directory reminds the public of your significant roles in contemporary art production and serves as a testament to our great admiration of your work.

# Acknowledgements

We would like to acknowledge the following individuals who were instrumental in compiling the Art Spaces Directory:

Nadia Al Issa  
Shaina Anand  
Max Andrews  
Jude Anogwih  
Alessio Antonioli  
Minam Apang  
Matthias Arndt  
Tarek Atoui  
Negar Azimi  
Sonia Becce  
Serena Bentley  
Tobias Berger  
Arianna Bongioanni  
Rayne Booth  
Sally Brand  
Paul Brewer  
Ringo Bunoan  
Paul Chan  
Nikita Choi  
Doryun Chong  
Heman Chong  
Ana Paula Cohen  
Abraham Cruzvillegas  
Dessislava Dimova  
Elvira Dyangani  
Anthony Elms  
Jonatan Habib Engqvist  
Reem Fadda

Katrin Fessler  
Peter Fitzgerald  
Maja Fowkes  
Malik Gaines  
John Gerrard  
Steffen Håndlykken  
Christopher Hanrahan  
Vit Havránek  
Dóra Hegyi  
Claire Hsu  
Sabine Jaroschka  
Lamia Joreige  
Mami Kataoka  
Joseph Keehn II  
Jeff Khan  
Clara Kim  
Jinjoo Kim  
Alexandra Koroxenidis  
Laura Langer  
Krzysztof Latocha  
Direlia Lazo  
Jeff Leung  
Maria Lind  
Catalina Lozano  
Mariana Cánepa Luna  
Christian Mayer  
Peter McKay  
Yael Messer

Sohrab Mohebbi  
Ceci Moss  
Gabi Ngcobo  
Pak Sheung Cheun  
Bona Park  
Rita Ponce de León  
Zineb Sedira  
Alexandro Segade  
Luis Silva  
Tobias Sirtl  
Ana Sokoloff  
Sarah Stephenson  
Grant Stevens  
Alia Swastika  
Maria Toniguchi  
Pilvi Takala  
Stefan Tarnowski  
Gemma Tipton  
Dovile Tumpyté  
Gabriella Uhl  
Jelena Vesic  
Maurizio Vetrugno  
Hamza Walker  
Katri Walker  
Haegue Yang  
Ala Younis  
Honza Zamojski



## Antagonism and Failure

Víctor Albarracín

Translated from Spanish by  
Manuel Kalmanovitz González

In the middle of 2005, a group of 12 students and professors from various Bogotá, Colombia, art programs, all friends, decided to organize a series of one-night artistic happenings on an almost-weekly basis. They called their idea El Bodegón<sup>1</sup>—a word with several definitions in Spanish, including “tavern,” “warehouse” and “still-life painting”—and the activities were to encompass parties, concerts and magazine launches as well as art exhibitions and artist talks. Through a panoply of activities in a small warehouse, in a poor and underpopulated neighborhood in downtown Bogotá, El Bodegón sought to create a map of artists’ real practices: the kind of things done for one’s own enjoyment rather than a commitment to a certain social status or the maintenance and furthering of professional aspirations.

El Bodegón also hoped to create a space where artists and the public (consisting mainly of other artists and art students) could meet and interact in an informal setting, unburdened by the search for prestige so typical of Bogotá society. This impulse was based on a fundamental distrust of certain institutional policies, in the public and private sectors alike, which were static despite supposedly being structured by discourses of inclusion, participation and consensus. Such policies ignored the real dynamics of a cultural context that was precarious in several senses: first, Bogotá lacked the opportunities, exhibition spaces and policies that could help artists outside the mainstream and the social strata, who were otherwise ignored by gallery owners, museums and other cultural institutions; second, there were pervasive forms of censorship that complicated the consolidation of critical practices and durable, stable artists’ communities; and third, there wasn’t an infrastructure that could in any way guarantee the artists’ commercial aspirations.

Institutions seemed engaged in an effort to mask this precariousness and make it appear sophisticated, increasingly confusing the sphere of art with that of social work, redemption and—why not say it?—the promotion of a rather closed group of artists mostly engaged in the production of merchandise to satisfy the demand of contemporary and decorative art collectors. This last strategy would lead, months later, to the creation of ArtBo, Bogotá’s first art fair.

At the positive end of the spectrum, this same precariousness enhanced the exclusion felt by a certain group of artists, encouraging them to develop idiosyncratic works that didn’t fit into the interests of the market and the existing institutions, and nurturing an antagonistic spirit. Indeed, El Bodegón looked to create a space for proposals that were less comfortable and more immediate; that is, unmediated by ulterior motives. The idea, as writer and curator Michèle Faguet said about her experiences during the final period of the artist-run initiative La Panadería, in México City was to create a space that was “at once spontaneous... historical [and] intellectually challenging, but that at the same time didn’t take itself too seriously.”<sup>2</sup> Its members wanted “to force some sort of dislocation in the metaphysics of contemporary art in Colombia.”<sup>3</sup> The only way this gamble could pay off, however, was with a clean break from all local artistic institutions and the discovery of a way of working that avoided the commercialization of the featured works.

With monthly dues for basic operations paid by all members, activities were organized at a near-frantic pace, making a wager destined to fail: El Bodegón would produce close to 100 artistic events over a four-year period (including several pauses) that preserved a certain level of coherence without the aid of a solid institutional framework, a visible face or enough resources to maintain consistent levels of appeal from event to event. Convinced that it was a necessary condition for every show to have the artist in a state of self-exposure—precarious, weak and staggering—the initial cycle of exhibitions included a group show of mediocre still lifes made by more than 40 participants, from students to well-known artists; a show of all the failures, conflicts, religious conviction and militancy of Wilson Díaz’s professional and personal life; and an explicit video projection of a complex and grotesque surgery performed on Liliana Vélez next to piles of photocopies with often taboo erotic narratives written by Vélez herself. It was a long series of events with no pretensions of defending what was being exhibited. The shows were opportunities to congregate a broader community of artists, to generate friction and debate that confronted the current vision about what artists should be in Bogotá—were they merely agents producing aesthetically indulgent commodities for the rich, or something else?—and, finally, to create room for the articulation of these events in a less-than-fancy neighborhood. El Bodegón built a strong reputation for

Víctor Albarracín is an artist, writer and teacher based in Bogotá. He was co-founder of El Bodegón (2005–2009).

existing far from institutions that were too fearful to go beyond their stated aims as measured in their performance indicators.

In subsequent years, El Bodegón's reputation grew: it organized extremely popular events that alternated between parties, concerts and shows by well-known artists, students and recent graduates. It therefore managed to break the apathy of a public accustomed to attending events whose outcomes they knew beforehand. In that regard, El Bodegón's performance indicators were strong: the cost/benefit relationship (understood as "cultural capital production") exposed the paradox that a flexible operating platform got much better results than a rigid institutional machine. And El Bodegón did produce, but its insistence on doing things its own way and the value it placed in its autonomy would end up being largely responsible for its exhaustion and eventual collapse.

When the notion of "success" entered a group that had started—to use Hakim Bey's category—as a kind of Temporary Autonomous Zone, sensitive to the intrinsic value of failure and with an undeniable fascination with its experiment's suicidal character, the collective was one step away from being understood as an institution. The space continued working with a flexible structure, and its members continued to choose their roles based on their affinities, but the organization of accounts and the definition of roles started to become more complex. Internal functions became specialized and a sort of social order was established via categories that included writers, designers, installers, accounting assistants, doormen, bartenders and cleaning personnel. Slowly, and accidentally, El Bodegón re-created a social model where the voice of those who wrote or managed the money carried more weight than those who swept the floor. The acceptance of those roles in the social pyramid was not, however, mediated by salary, so its articulation was based in rather confused abstractions. The arbitrary character of this stratification meant that some of the assigned functions were not attended to, causing ill feelings and fights that ended in the departure and replacement of members. Maybe nobody realized that this space, supposedly against the bureaucratic practices of cultural institutions, was starting to internalize the logic of the very structures it opposed.

Since the lack of money contributed to some of the emerging conflicts, members decided that the space needed a legal constitution, which would turn this informal group of people—"between a gang and a museum," as noted in their founding statement—into a foundation, an organization that could ask for resources from public and private institutions both in Colombia and abroad. But a complete naïveté and ignorance about the specific legal procedures and tax obligations of a foundation caused the newly formed organism to soon start owing money to the state. The

members of the group turned out to be completely incompetent when it came to tapping into local resources, creating alliances and finding support elsewhere. They discovered that the same institutions they attacked were also the ones in charge of assigning resources. The self-interested realm of galleries, collectors and commercially known artists was barren land. International institutions, if they replied, said that they were already financing other "independent artist-run spaces" with similar objectives in other parts of the country, and were not interested in helping similar regional initiatives, especially one as conflicted as El Bodegón. It became clear to the members that the art world operates through complex channels of friendship and convenience, and apparently none of them had the right friends.

The antagonistic spirit that gave birth to the group ended up making its existence impossible. It had been a mistake to believe, following political theorists Ernesto Laclau and Chantal Mouffe, that antagonism could be understood as some sort of "relationship" with a "constitutive outside" that, as explained by art historian Rosalyn Deutsche, "affirms and simultaneously prevents the closure of society, revealing the partiality and precariousness—the contingency—of every totality."<sup>4</sup> Unnoticed by the institutions it was targeting, El Bodegón's declarations of war only seemed to reverberate inside its own walls, making an atypical tragicomedy of all the actions therein. Here was a space with no place in the established social structure, blighted by a self-inflicted dissidence where members left and were replaced, one by one, by others who, following the most basic instincts of self-preservation, would also retire. It's obvious, then, that Laclau's idea that "there is politics because there is subversion and dislocation of the social" was completely out of place; the only thing dislocated by El Bodegón was El Bodegón itself.

What started as a pretense of an independent space ended up becoming its own negation. El Bodegón's rejection of social links and identity brought about a lack of public interest in shows or events whose curatorial statements, more and more ideological than logical, represented the interests of an increasingly small number of people.

After losing its venue in late 2007, El Bodegón stopped its activities for six months, beginning again in a small garage with a version of "Behind the Facts: Interfunktionen 1968–1975," curator Gloria Moure's exhibition about the paradigmatic conceptual art magazine *Interfunktionen* that was running, at the same time, in the large parking lot of the Museo de Arte del Banco de la República. El Bodegón's version of this institutional show, entitled "After the Fact: Dysfunktionen 1968–1975," consisted of piles of salt spilled on the floor at regular intervals, a couple of bottles topped by a baguette, a microphone connected to and hanging in

front of an amplifier, posters of vertical stripes printed on a plotter and an old, 14-inch television showing videos by Dan Graham, Joseph Beuys and Vito Acconci that had been downloaded from the internet. By stealing an internationally prestigious show from a big institution in order to produce a miserly event that was seen by little more than five or six people, El Bodegón's final goal was explicit: the group reappropriated a bunch of historical pieces produced by working- and middle-class individuals during a period of social conflict. These works had been reduced, soon after their creation, by academia, institutions and a market that was into simple, trendy commodities. El Bodegón removed the glamorous appeal of the exhibition at the Museo de Arte del Banco de la República and made a statement, by reclaiming the right to make free use of the names and the pieces shown there, that aspired to be a declaration of class struggle.

A new generation had become part of the diminished space—with a little bit of pity inspired by contemplation of the ruins, a little bit of sincere solidarity and, maybe, a little bit of vanity about participating in one of the biggest and least-famous failures of independent artistic organizations in the country. With its arrival, enough money was raised to rent a small space in a nondescript commercial passageway. Activities resumed, and for a year, various precarious (and therefore meaningful) projects were realized. In a social atmosphere that doesn't like to think that dissent has a value—two of the last city slogans, for example, were "Everybody on the same side" and "Positive," alluding to a rhetoric of consensus and to the promotion of culture intended as a series of "spectacles," "community platforms," "emerging markets" and "creative industries" that, obviously, denied every chance for negativity—the real effects of an antagonistic inclination were visible. The space experienced the progressive loss of visitors, the collapse of its operative scheme and the radicalization of its fights, while other spaces and commercial galleries arrived with new proposals, contacts and money. A fresh and wealthier scene occupied the gaps left by El Bodegón. It was 2009 and the country had, in those days, the doubtful title of being "the happiest in the world."

In the midst of a general silence, El Bodegón closed its doors for good in September of that year. One important and curious footnote is that—aside from all the internal crises that shook it, the clumsiness with which it assumed often incoherent political stances and the lack of interest from the general public—the space was always backed without restriction by a sizable contingent of Bogotá's contemporary artists, who were always open to participating in the shows and helping with the programming of activities.

In recent years, Bogotá has seen a great number of new spaces emerging with very different intentions. They want to align themselves with the modern

dynamics of public and private institutions offering incentives and opportunities for artist-run initiatives. El Bodegón now receives all the attention it didn't get while it existed: it has been the subject of a feature length-documentary,<sup>5</sup> and tastemakers and policy-makers alike have adopted many of its strategies and views on the artistic field. Such tacit recognition, and the apparent inclusion of the space in the official history of Colombian art, may bring with it the ultimate and complete annulment of El Bodegón's potential as an antagonistic force. As a local saying goes, *no hay muerto malo* ("the dead are beyond reproach").

1 In El Bodegón's blog ([lebodegon.blogspot.com](http://lebodegon.blogspot.com)), learn more about the activities that took place in the space, read some of the curatorial texts and see a list of people who were part of the collective.

2 Michèle Faguet, "Marginally Successful: A brief account of two artist-run spaces," in *On Cultural Influence: Collected Papers from Apexart International Conferences 1999–2006* (New York: Apexart, 2006).

3 Statement by Víctor Albarracín during the presentation of El Bodegón at MDE07 in Medellín, Colombia.

4 All quotes in this paragraph were taken from Rosalyn Deutsche, "Agoraphobia," in *Evictions. Art and Spatial Politics* (Cambridge, MA: The MIT Press, 1996), 274.

5 *Mordiéndonos la Cola*, produced by Interferencia, an art collective from Bogotá, Colombia ([interferencia-co.net](http://interferencia-co.net)), available online at: [vimeo.com/28533721](http://vimeo.com/28533721).

## Same, Same but Different?

Elaine W. Ng

Elaine W. Ng is the editor-in-chief and publisher of *ArtAsiaPacific* magazine. She is based in Hong Kong and New York.

Asia. As the headlines tell you every day, Asia will save the global economy as the world's biggest emporium for just about everything, from corn sweeteners to luxury handbags to IPOs. For those in the art trade, it has become a favorite truism to point out that China is also one of the hottest art markets—this year it replaced Europe in the number-two position, after the United States, in terms of auction and gallery sales—even though those same industry experts know that many of the transactions contributing to the big bottom lines are dubious. Hong Kong and Singapore vie for the top seat as the region's main "art center" with their low tax rates that benefit art buyers. And the dizzying buzz of the market extends well beyond China into Indonesia, Taiwan and India, although the Subcontinent still struggles with the aftermath of the art bubble that burst in 2008. It's almost a cliché among naysayers that there is no depth, no substance beyond Asia's inflated economies; that there are no world-class museums, no serious art schools and, in the most insidious accusation of all, no creativity.

Those who have sat on the sidelines over the years as participants or observers must be suffering from short-term memory loss or adopting a willfully underprivileged position. Many artists were practicing their craft in Beijing, Jakarta or Mumbai before these locales had a stake in global art commerce, and now, because of growth in the art business, there are more young people than ever who envision art as a viable career. Even in quietly repressive places such as Cambodia and Kazakhstan, or in the more turmoil-stricken Afghanistan and Nepal, artists and small organizations are working to sustain their fledgling art communities.

A decade ago, the Japan Foundation Asia Center in Tokyo was one of the few pioneering organizations to acknowledge and assist such small artistic

communities. In 2001, it mapped out all the nonprofit cultural initiatives in the region that support contemporary art in order to help develop greater awareness of each other's activities and forge better networks. The foundation published its research in a slim volume called *Alternatives: Contemporary Art Spaces in Asia*. The goal was to build a larger, transnational art community, one that Yasuko Furuchi of the Japan Foundation said would "create a more promising future" for the burgeoning field. It listed more than 70 arts organizations—some artist run, others private or housed within universities—from China, Hong Kong, Indonesia, Japan, Korea, Malaysia, the Philippines, Singapore and Thailand. That same year, the Hong Kong artist-run Para/Site Art Space, together with Hong Kong Visual Arts Centre and West Space from Melbourne, held a conference entitled "Space Traffic," which looked specifically at international artists' spaces from Stockholm to Singapore, and Tokyo to Toronto.

In the ensuing three years, the Japan Foundation received so many requests for inclusion in the second edition of *Alternatives* that the 2005 directory was twice as long as the first. The networks now extended to South Asia, including India, Pakistan, Bangladesh and Sri Lanka, as well as the already mature art scene in Australia. Contrary to popular belief and all the hyped headlines, Asia had plenty of artists before the market, working creatively and collaboratively in their own ways to establish their own distinctive art worlds.

Compared to the more glamorously lucrative realm of art fairs and auctions, however, these independent spaces remain largely invisible despite the important role they play. Often initiated by artists, the experimental spaces work organically and attempt to offer a platform that lies outside of the commercial realm. They nurture young or less-well-known artists and shy away from showing conventional art forms as found in the gallery setting. The environments in which they operate are often small and otherwise abandoned spaces. They have a cozy, welcoming feel—with a hodgepodge of furniture, slightly disheveled and dusty—and are usually run by a group of volunteers because they lack the budget to hire staff. Funding is always an issue; the organizations often rely on a creative combination of sources, from applying for government or foreign grants, if they are available, to renting their facilities, doubling as a café, getting friends and family to contribute or simply self-funding through day jobs. When searching for the new and unfamiliar, curators and dealers know that these are the places to look, for the focus is on the latest art rather than the latest world-record price paid for a work.

Before the art market took off, cities such as Beijing and Yogyakarta had a dynamic creative scene, often led by their own artists, often in response to their particular experiences of sweeping sociopolitical change in the region. After struggling for years to gain



attention and financial support, they suddenly found themselves—at least on the commercial level—flush with cash from new and often speculative investment from buyers abroad as well as at home. On one hand, this money helps enable an artist's practice; on the other, it risks reducing art to a price tag and an ease of sale.

The rise of the art business in Asia has impacted independent art spaces in different ways. Some non-profits—particularly Para/Site Art Space in Hong Kong, New Delhi's Khoj International Artists' Association and IT Park in Taipei, which were all founded in the late 1980s and 1990s—have matured to actively assert themselves as healthy challenges to a market-obsessed environment. Other artist-run spaces that were important over the last 15 years, such as Plastique Kinetic Worms in Singapore and Seoul's Ssamzie Space, have since closed or at least halted mounting exhibitions and events. Newly launched noncommercial spaces have sprouted up almost as a reaction to the market. Taipei Contemporary Art Center, established in 2010 in an old building donated by JUT Foundation for Arts and Architecture, contested the local biennial, organized by the city's leading museum, by creating its own festival. The more unusual Woofer Ten, founded in the working-class Hong Kong neighborhood of Yau Ma Tei in 2009, opened with the stated aim of introducing "a lively conception of contemporary art engaging with the community, setting an exemplar over a new artistic direction for exploration and exciting experimentation." The space recently invited Kim Youn Hoan and Kim Kang, a Korean husband-wife artistic duo, to share their experience of artists and art groups squatting in vacant buildings, a form of intervention that is underutilized in a city known for its exorbitant real-estate prices.

Some spaces that were listed in the 2001 Alternatives directory continue to exist precariously—for various reasons, such as high rent, cuts in government funding or losing qualified staff to for-profit venues—as they did before Asia's art market took off. But as the art world becomes more globalized, with its market tentacles spreading into most cities, large and small, the noncommercial independent space seems more relevant than ever.

As Asia's regional and local art scenes evolve, there is a question worth considering: How can collectors, curators, art critics, publishers, museum directors and politicians become more tolerant, flexible and creative in terms of one's expectations of how the art world outside of one's own neighborhood should function or "perform?" We take for granted that the healthy arts environments that currently exist in Europe and North America—comprising galleries, auctions and art fairs as well as art schools, museums and foundations—were built up over a number of centuries, yet there is an assumption that the same cultural infrastructure should be installed elsewhere.

At a conference on investing in the arts, for example, I was asked whether we should expect Western values and patterns of organization and development to be replicated. Do we enjoy living in a homogenous art world, where everything looks and functions like New York's Chelsea or London's Mayfair, so that we may always find the same white walls, the same narratives and the same art—or at least works similar in form, shape and color—as we circumnavigate the globe? Shouldn't these new centers be encouraged to think independently and examine their own histories, as well as ours, in order to better determine their own future? Having the art market or an authoritarian government's cultural ministry wield influence over artists, museums and cultural policy is certainly not the kind of ideal we want to foster. Perhaps through the kind of vigorous and rigorous cultural exchange that independent spaces instigate, along with broadminded philanthropy and arts education that focus on comparative art history, criticism and arts administration, new shapes can emerge out of conventional and two-dimensional art systems.

# Christopher D'Arcangelo Four Texts for Artists Space (1978)

Installation view: Artists Space,  
September 23–October 28, 1978.  
Courtesy Artists Space and Artists Space Archive at The Fales  
Library at NYU, selected by Stefan Kalmár, Executive Director  
and Curator of Artists Space.

## Four Texts, for *Artists Space*

### 1. *Artists Space: Where are you and What's in a name?*

Space is a common commodity. In our current social context space is divided by design and name to fill a specific function, i.e. street, house, store, bank, museum. Once these divisions are made, it is often difficult to ascertain their meaning.

At this time you are in a divided space, *Artists Space*. Your reason for being here can be one of many, but your being here subjects you to the limitations imposed by design and name and based on the function of this space. How can you see its function? How can you know its limitations?

As stated before, design and name make this division. First look at the design. The rooms you have passed through are architecturally complex—there are many doors, windows, walls and corners. But the overall space is austere. The walls are painted white and there is no furniture except for the desk in the reception room.

One could say that the austere design of this place helps to obscure its function. At this point one must be careful, for all this austerity can show the function of the space when it is connected with the idea that an object alone is more visible than an object in a group.<sup>1</sup> Thus the design of *Artists Space* shows one aspect of its function: to help us see (better) the objects placed in the space.

Now look at the name *Artists Space*. It is important to note that most names do not include the word *space* yet space is what is being classified by those names. For example *Citibank* does not call itself *Citibank Space*, but in fact the location of *Citibank* is a space that's function is that of a bank. In the case of the name *Artists Space* the tricky problem of an obscure function, or space for the sake of space, returns. The use of the word *space* in the name conveys the idea that the space is unqualified. (This has been shown not to be true for design as well as name gives function to and helps qualify space.)

Carrying the *Citibank* analogy one step further, it is a bank owned by Citi Corporation, the people who have invested in *Citibank*. Just as *bank* is qualified by *Citi*, *Space* is qualified

by *Artists*. But *Artists Space* is not directly owned by artists. It is supported by federal and state tax dollars and some private money. It is not controlled by artists, though artists do have some input into what happens at *Artists Space*. What does seem to be the case is that *Artists Space* is for artists; a space for artists to make visible their objects/works of art to themselves and each other.

So, Where are you? You are in a space that is designed to make any object in the space more visible.

So, What's in a name? In this case the name *Artist Space* is literal. It is a space for artists.

At this moment you are a viewer. You may also be an artist, but if you are not an artist beware for by design and name this space is for artists.

It has been said that a lawyer who has himself for a client, defends a fool.

"This is a common idea in the exhibition of 20th Century art. Go and look at the design of most galleries and modern museums. You will find this to be true with few exceptions, especially in galleries where it is economically important that the merchandise is highly visible.

## 2. *Design, Name, Propaganda*

Design and name can show the function of space, but propaganda does so in an even broader sense.

"Propaganda is a method for the spread of certain ideas, doctrines, etc. or the ideas, doctrines, so spread."

It is more difficult to follow the connection between propaganda and function because propaganda may 1) be produced by someone without direct interests in the limitations of the space, i.e. any artist who exhibits at *Artists Space* and 2) be seen by viewers at a time when they have no direct contact with the space.

There are many pieces of propaganda for *Artists Space*, but this text will only concern itself with one: *Artists Space, Committee for the Visual Arts, Inc.* brochure for 1978/1979.

There are two points in the brochure that are important in terms of ideology. One is the credibility of *Artists Space*; the other is the relationship of *Artists Space* to the existing system, i.e. galleries and museums.

Credibility must be verified by the viewer. Credibility, in the form of propaganda, i.e. such phrases as "serious new art," can help to mislead you. Works of art shown at *Artists Space*, or art in general, need not be seen as serious or new or even art.

To the point of the relationship of *Artists Space* to the existing system. It is implied in the brochure that *Artists Space* shows work that is not shown in galleries and museums. Perhaps this is so. But the support for *Artists Space* is, in an indirect way, the same as the support for galleries and museums. *Artists Space* receives its main support from tax dollars; galleries and museums from private money. There is a direct connection between government money and private money. The government invests our money to maintain itself and, at the same time, to maintain the full social, cultural and economic system (capitalism). This is the very system that *Artists Space* implies does not support the art and artists it shows. Once it is understood that the support of *Artists Space* and the support of galleries and museums are one and the same, that the systems are one system, a discourse for change may be opened that will lead to tangible results, i.e. unqualified space and/or revolution.

When *Artists Space*, through its propaganda, leads you the viewer to believe that what is shown in *Artists Space* is not supported ("adequately exposed") by galleries and museums, it gives you the viewer a false perspective, a false view of the system, and thereby fulfills one of its functions in the system. In art and in all aspects of our lives it is the false views, the false divisions that help to kill all discourse for change.

Although false discourse may bring results, the results are illusions.

Does propaganda support illusion?

Read the brochure, look around.

3. *Propaganda/Context*

*Context/Propaganda: About this work;*

This work may or may not be a work of art.

This work is the removal of propaganda about this work.

This work is propaganda, i.e. the frame of this work is the frame of the propaganda about this work.

This work is propaganda in its context, *Artists Space*.

Three copies of this work were made. The typeset and the negative were destroyed at the time the work was exposed.

Note: My name appears in the *Gallery Guide* because of my tardiness in proposing this work and making my requests to the staff of *Artists Space*.

4. *Being in a Public Space.*

When any work is open to the public (shown), it is open to physical discourse. Because of this fact, you may add or subtract from this work.

Christopher D'Arcangelo  
9/78 New York City

Note: It is with much love that I thank Cathy Weiner for all her help with this work.

## Mobility and Exchange: Creative Discourses Across Borders

Naiza H. Khan

Naiza H. Khan is an artist based in Karachi, and is a founding member of the Vasl Artists' Collective.

In Karachi, a city with a multiethnic and growing population of more than 15 million people, the position of an alternative, independent art space is both fraught with challenges and uniquely equipped to open up new possibilities.

Pakistan's arts infrastructure has experienced major growth in the past 20 years, previously functioning within the parameters of the government, via the Pakistan National Council of the Arts, and now generating more open and productive exchange between artists and institutions. Art activity has intensified and currently occurs at multiple nodes and relays: between artists and the commercial gallery framework, and with keen interest and support from local and international curators and museums. Although Karachi, unlike Lahore, is not considered the cultural capital of Pakistan, it offers greater support for its artists by virtue of being the country's financial center—commercial galleries are able to cater to the patronage afforded by the business communities.

That said, the most frequent complaint one hears from fellow Karachi artists concerns the lack of a binding force or platform that would bring artists together and offer them an opportunity to discuss their practice. The relentless pace of life in the city eats away at the time and space for reflection that is so necessary for thoughtful artistic production. As a result, the perception of the city as a place of many small, dispersed pockets of creative activity is not entirely inaccurate.

In an environment that is less than perfect for artistic development, the role of an artist-run alternative space becomes all the more important: it becomes a space for interaction, experimentation, learning and, fundamentally, empowerment of the artist. The Vasl Artists' Collective's International Artists' Workshops' "Open Day" events, held in 2001 and 2006, set the

template for this sort of creative exchange in Pakistan. For two weeks, 12 international artists and 11 Pakistani artists lived and worked together in a remote government resthouse perched on the pink cliffs of the Balochistan coastline. The location was unique, as it was situated near several fishing villages and the famous Gadani ship-breaking yard, offering the artists a rich and varied cultural terrain. This unprecedented cultural event, attended by more than 1,000 people in the second workshop, comprised sculptures, paintings and video works installed in and around the resthouse as well as live performances that took place in the surrounding landscape. The setting made for an intense and informal interaction between artists, critics, sponsors, art students and visitors from the local community and Karachi alike, opening up a dialogue about location, people and process.

"Open Day" proved a significant platform for artists and viewers alike because it changed the paradigm of a static viewing space in a gallery setting. Artistic processes and practices from around the world were mediated, perhaps for the first time in Pakistan, within a noncommercial context. This was a political shift as well, since the works were displayed outside the usual upper-middle class commercial gallery context and without the approval of the self-appointed art world tastemakers—a broad group of critics, collectors and dealers that protects its status within the hierarchy of the Pakistani art establishment.

The South Asian Network of workshops, which includes Britto Arts Trust (Bangladesh); Khoj International Artists' Association (India); Sutra Art Center (Nepal), Theerta International Artists Collective (Sri Lanka); and Vasl Artist's Collective (Pakistan), has developed over the past ten years through a significant number of artist exchanges and a shared resistance to the difficulties that are common to people and institutions within the region: political conflicts, lack of government support and funding, and problems of mobility and international networking and communication. It is always more difficult to secure a visa for an artist from India than one from, say, Russia, but this makes us more determined in our struggle to find ways of overcoming the red tape of bureaucracy. Each workshop in the region has shaped its own identity in relation to the needs and problems of their local art community, while also collaborating with the others and learning together. Thus, although the idea of mobility for artists within South Asia has been tangled with obstacles, the independent art spaces in the region have facilitated smoother and deeper links between artists in the region and the international community. An important vehicle for such mobility, for example, has been Vasl's quarterly online newsletter. With nearly 4,000 subscribers, it has given artists democratic access to workshop and research opportunities around the world, made it possible for artists to cross borders and travel to other locations and been

a major catalyst in challenging stereotypes across South Asia, forging durable friendships and creating professional openings for artists in this region.

Much has been written about the complexity of personal and state relationships between the South Asian nations, and this state of affairs creates a terrain of exchange that is neither seamless nor smooth. Yet it is commonalities in the South Asian cultural sphere that continue to galvanize us, to define a creative process that is meaningful for ourselves as individuals and as communities. What binds us, regionally, is not only the desire to end hunger and poverty but a common goal to reshape dialogic cultural constituency in a postcolonial context, one that neither eludes difference nor renders it an impossible hurdle.

For an independent artist space such as Vasl, an important constituency has been the student bodies of art colleges across the country. It is not a coincidence that most Vasl members over the years have also taught in various educational institutions in Lahore, Karachi and Islamabad. Indian artist Riyas Komu, who came to Karachi for a five-week international residency in 2004, remarked to me about the number of artists in Pakistan teaching at educational institutions, and how starkly this contrasted with the situation in India, where successful artists are at a level where they rarely need to teach in educational institutions. Vasl has made key improvements to the formal educational system by arranging for local and international visiting artists to drop in on schools for talks and studio crits. The visiting artists bring current international practices to the classroom, introducing new socially engaged models such as artists' teaching residencies, hands-on workshops in schools for children with learning disabilities and apprenticeships for art students working alongside professional artists. The Vasl International Public Art Workshop in Lahore (2008), for example, saw art students working alongside 12 international artists on a two-week art project, and the annual Taaza Tareen residency supports six graduates from different art schools across the country, giving them an opportunity to experiment outside the pressures of the market.

There remains a vacuum in Pakistan's arts infrastructure, and it is up to the independent art space to establish a scope of programming that can encourage curatorial research and develop projects that will engage with diverse communities in new ways. The artist-run organization often finds itself in evolving and changing roles—curating, supporting practice and dialogue, and sustaining multiple collaborations with arts programs that are developing simultaneously in other countries. This model has helped nurture artists as organizers in a space where arts administrators are still very few and far between.

Over the past few years, Pakistan has faced huge challenges in terms of thorny political and social realities, with often one-dimensional media coverage offering little perspective of the rich cultural terrain to which artists instinctively respond. Each time international artists arrive in Karachi, they feel a sense of disorientation because they are faced with a different set of cultural norms, aesthetics, practices and codes of language. Furthermore, there is a stereotype of Pakistan that they bring with them, one that does not fit the reality they encounter. It often takes a week for artists to regain a more balanced perspective, informed by the everyday that is part of our daily life.

As more independent spaces are set up in Pakistan's artistic landscape, I realize that a greater understanding has been reached regarding the critical role of such spaces as cultural platforms. The practice-led exchanges during the Vasl Residencies and the development of new audiences via the internet have led to a ripple effect and a greater understanding of international art dialogues; and they have equally, importantly, brought meaningful reflections to our social and political realities. The effectiveness of such platforms depends on the support and voluntary input of the artists themselves, and the courage, dedication and determination that this involves indicates the value that artists attach to this experience. It is tremendously empowering to work as a collective, to build a sense of shared ownership, and together, to chart the path ahead.

## II. Tranzit Anonymous Auto-Interview (From A to D and back again)

We start with questioning if we have something in common—ideas that we share or methods we develop—and then later we can try to point out our diversities. What is unique about tranzit.org?

A

What I find unique about the tranzit network is that it tries to analyze the professional possibilities for action in relation to local artistic and intellectual constellations. It aims for continuity, a reassessment of contemporaneity and a challenge to the canons, geographies and master narratives of European (art) histories. The goal of tranzit is to act translocally; i.e., in constant dialogue between local and global cultural narratives.

B

At the same time we share common ground, and feel compelled to analyze the contemporary conditions of globalization (the migration of capital, labor and persons, and the expansion of electronic media) that radically transform previous ideas of the “vernacular,” “local” or “particular.” I still think that “local knowledge,” “specific local hybrids” and similar explanatory connections do provide narrative structures that are crucial for the analysis and interpretation of art.

C

Along the way, these changes also transform the artistic processes and imaginations that refer to them. The traditional idea of place—to which the construction of identity, history and memory is also connected—has to be rewritten. Following the fall of several colonial systems, we are facing a global intellectual challenge to engage in a historically specific and nevertheless comparative discourse about the construction of cultural hegemonies and identities in different parts of a postcolonial world.

## I. Short Autobiography

tranzit.org is:  
Vít Havránek, Dóra Hegyi,  
Boris Ondreička,  
and Georg Schöllhammer  
text edited by:  
Zsuzsa László

Tranzit.org is a network of initiatives in Austria, the Czech Republic, Hungary and Slovakia. Launched in 2002, the network has a polycentric structure: local tranzits function independently from each other as nonprofit associations that promote (and produce) contemporary art and theory, and play a transmitting role in their presentation, to specific audiences as well as the general public, in each country. Tranzit.org operates as a collective of these autonomous local units, cooperating across various borders—between nations, languages, media, mentalities and histories.

Vít Havránek is Project Leader of tranzit.cz, Prague, Czech Republic.  
Dóra Hegyi is Project Leader of tranzit.hu, Budapest, Hungary.  
Boris Ondreička is Project Leader of tranzit.sk, Bratislava, Slovak Republic.  
Georg Schöllhammer is Project Leader of tranzit.at, Vienna, Austria.



## A

I think that art cannot provide direct and transparent answers to questions regarding political or cultural power relations and conflicts. Rather, art thematizes the assumptions behind sociopolitical conditions and strives with sometimes contradictory means to get at their roots. However, it often takes up a position of conflictive thought without neutralizing the conflict or making conflict its unsurpassable essence.

What do you consider to be the major challenge (local, global, translocal) for an independent contemporary art initiative localized in the region of the former Eastern Bloc?

## B

Euro-American civilization today stands before two fundamental challenges. On the one hand, after the fall of Communism (originally a project of the West), we face the challenge of transforming our own political-economic order. Being aware of this is something required of not only concerned citizens but also political and economic agents and forces. On the other hand, we are facing a global intellectual challenge that creates a discourse, following the fall of colonial systems across the globe (the First, Second, Third and Fourth World), about the civilizational, national and cultural identities of the postcolonial world. This is happening in a situation where migration, religious and national diasporas, and the dual or triple citizenship of individuals have become a normality.

Can you be more precise: What do these so-called "translocal challenges" mean practically when one is speaking about the dramaturgy of a small, self-run art space or art initiative?

## C and A

We believe that any institution that has ambitions to be an innovative initiator of experiments, rather than merely a producer of rhetorical banality, must root its program in a specific vision of the contemporary world insofar as an artistic institution has to respond to the two challenges indicated above. Its answer must first and foremost start from reflecting its own position in the line of power, and at the same time it must try to be visionary.

In reply to the first challenge about the transformation of our own political-economic order: the institution must define the way of transforming its own vision, and be a model example of overcoming the conflict between theory and practice. It must create its own specific micro-policy (political-economic model), which it should compile from a "not individually generated" ideological/collective collection of the rules by which it will be directed. As an answer to the cultivation of civilizational, national and cultural identities, it is necessary to emphasize one quite banal necessity: that of listening to and developing in a mutual consensus with "the Other"—since there cannot be a dialogue in a situation where two partners have diametrically incompatible conditions, within which this dialogue proceeds. The starting point would then be to examine the mutual transfers of cultures and identities in their historical perspective, which, uniquely, legitimizes the current unbalanced state of the "dialogue of the civilizations."

But still, what does it mean on the very practical, dramaturgical level? Give concrete examples of your key activities.

## D

Tranzit.sk has decided to work in a large, 6000-square-meter postindustrial complex consisting of project spaces and free studios provided for locally based artists only, plus storage and the exterior. The main frame of our professional interest is the relationship between arts of the 1960s and '70s, and the contemporary: reevaluation of histories, memories, continuities and parallels. In this frame, we do extensive research and mediation activities between the former "West" and the former "East," organizing exhibitions and other formats of events and discourse in contemporary arts, poetry, philosophy, political science and experimental sound.

## C

When tranzit.hu started its activity in 2005, the most urgent need was to foster the current discourse in contemporary art instead of defining our institution through an exhibition space. This is why we started the Free School for Art Theory and Practice, the alternative educational project and discursive platform whose seminars have been held in different locations around Budapest. The Free School is based on the idea that contemporary art and culture produce an excess of knowledge and experience that can be recycled and used in a broader social discourse, beyond their own

primary context. It has held more than 25 seminars with international lecturers, including Barbara Steiner, Maria Lind and Apolonija Šušteršič, Ulay and Maria Hlavajova, Marion von Osten, Jan Verwoert, Tirdad Zolghadr and Ute Meta Bauer, among others.

Similar to the Free School, the tranzitblog (tranzit.blog.hu) was planned to provide another substantial platform for local discourse. In addition, in an experimental way, we made calls for projects to be supported (such as the call for "unrealized projects" and the call for translations in relation to artistic projects, "the artist who does not speak English is no artist") and for pilot projects to strengthen the professional communication and local attention of the art community (such as PechaKucha nights, "Youtube lectures" and "assistant projects," in which a young artist assists a more experienced one). Tranzit.hu is also keen to collaborate with local institutions; since 2009, we have co-run the experimental art space "Labor" with three other organizations.

## B

Collectives, however, lose themselves when they define their activity too pragmatically, practically or abstractly. To define our activity, I like to use a set of words that can serve more as a starter for one's own imagination: tranzit.cz may be Art(s), Activity, Alternative, Anti-Amnesia, Anti-Heteronormative, Archive, Artist's Book, Association(s), Asynchronicity, Atlas, Asymmetry, Autobiography, Avant-garde, Black Hole, Blind Spot, Boredom, Books, Cooperative, Curatorial, Micropolitics, Demography, Dreaming, Esthetics, Emotions, Forms, Formalism, Futúr, Graphs, Geography, Imaginative, Knowledge-Production, Poetics, Laziness, Liberation, Maps, New Subjectivity, Theory in Practice, Utopistics. And, at the same time, one has to mention that tranzit.cz is a collaboration with Display, an artist's collective. Based in Prague, tranzitdisplay is a production body for art histories, contemporary art projects, exhibitions, artists' books (JRP Ringier series and others) and theory.

While the other tranzits have developed their autonomous programs in reaction to their specific local contexts, tranzit.at was established in 2004 with the intention of being the "outer voice" of tranzit.org, communicating concerns and requests to an international art world. This is mirrored in a series of city screenings and both public and private seminars and colloquia involving local institutions and experimental scenes as well as international guests in Bucharest, Belgrade, Moscow and other Eastern European capitals.

The curatorial and artistic focus of our project is on "post-ideological societies" in post-Soviet, post-Socialist, Eastern European, Middle Eastern, Western and Central Asian, and North African countries, with a second phase planned in China and Latin America. Involving partners in Armenia, Azerbaijan, Algeria, Croatia, Georgia, India, Iran, Kazakhstan, Kyrgyzstan, Lebanon, Morocco, Russia and Turkey, the project makes a comparative analysis and contextualization of historical developments in the arts, culture and society of the 1960s and '70s, and their subsequent effects on contemporary sociopolitical and cultural situations.

Have you done anything together so far?

## A

We collaborate on different levels. There are projects that connect two offices or people. We curate shows at each other's venues and organize conferences together. On certain occasions, we develop common exhibition concepts, as was the case with the project "Auditorium, Stage, Backstage—An Exposure in 32 Acts." The presentation display consisted of works by more than 30 artists, which changed positions between the areas of the newly created auditorium, the stage and the backstage on the second floor of the Frankfurter Kunstverein. Through this mode of "theatrical" shifting display, the objects, performative works and temporary presentations appeared in various constellations and aesthetical and presentational modes.

## B

In 2010, we—as tranzit.org—were one of the curatorial teams of Manifesta 8 in Murcia, Spain. This was a collaboration in which our different backgrounds of being curator, theoretician, critic and artist contributed to the challenging process, resulting in the project "Constitution for Temporary Display" (CTD). This process was conceived during preparations for the exhibition, when we asked all the invited artists to take part and to get involved in the collective, decision-making procedure. The starting point was a set of 43 questions we had mooted—questions about the specific conditions of a biennial, as such, and of the institution of the group show in general. The modus of making decisions about these questions and their solutions was itself a part of the procedure. The motivation of our proposal for the CTD was the creation of an autonomous, self-constituting, social and political space in which the artists, with the curators and later the audiences, would subject their existence and the existence of their work to criticism, imagination and formulation in the context of a temporary group exhibition. The process of self-constitution finally diverged in a parallel way from the exhibition and ended up with a group performance in the amphitheater in Cartagena. The group exhibition was realized in the spaces of former military barracks in Murcia.

## Some of These Art Spaces<sup>1</sup>

### Catalina Lozano

Catalina Lozano is a curator based in Mexico City. From 2008 to 2010, she was responsible for Gasworks Residency Programme, London.

This text will attempt to contextualize the emergence of art spaces that could be called alternative, independent or self-organized. It will focus mainly on Latin America, although some assertions may hold true for other regions. The notion of independence or alternativeness can be easily contested, since the efforts of artists and curators to open these spaces are, most of the time, tied to preexisting economic, political and cultural situations from which they are not fully alien. I use these terms, aware of their limitations, and for want of better ones.

The world today is a historical construction largely shaped by the experience of European colonialism and imperialism. Modernity was not invented by Europe<sup>2</sup>; indeed, it may actually be a modern invention—Europe was developed through the experience of colonialism. The colonization of the Americas is not only a consequence of the expansion of capitalism and the formation of modernity but a direct cause of it: Latin America is a historical and geopolitical construction based on vast Portuguese and Spanish colonization. Here, the structures of power remain quite similar to those in colonial times, which is to say that the division of labor implemented by the Spanish and the Portuguese responded to a logic of race that actually created the very concept of race still active today.

The erection of nation-states required the creation of allegedly national cultures that were shaped and legitimized by the elite. This “national culture” supported a version of history—evolutionist, Eurocentric and homogeneous—that is still disseminated through national education. This is not the forum to describe it at length but let’s say, for the purpose of this text, that the origins of contemporary art in Latin America were quite widely set to contest this dominant dis-

course. Such contestation goes hand in hand with a sense of exclusion from the normalized forms of culture’s dissemination.

When examining what instigated the creation of some of these art spaces, one usually finds a bunch of people lacking opportunities to exhibit and fed up with moldy institutions supporting discourse that does not challenge the ways in which art is produced and consumed. This feeling has generated organizations that can somehow capitalize on this frustration and turn it into a platform for experimentation. The website for Capacete, an initiative in Rio de Janeiro and São Paulo, quotes the trailblazing 20th-century art historian Alexander Dorner, finely describing the impulse to which these efforts respond: “The new type of art institute cannot merely be an art museum as it has been until now, but no museum at all. The new type will be more like a power station, a producer of new energy.” In Cali, Colombia, there is a space devoted to art and debate called Lugar a Dudas. Its name is a sort of pun. In Spanish, the expression *sin lugar a dudas* means “without a shadow of a doubt”; with the *sin* (“without”) removed, doubt is presented as a positive, productive starting point. This place for doubt—about this supposedly evolutionist, Eurocentric, homogeneous version of ourselves—is perhaps what some of these “alternative” and “independent” art spaces are trying to facilitate.

The independent or alternative space is highly rooted in a specific context, responding to the given social, political or economic conditions of its location. For example, El Basilisco operated in Avellaneda, Argentina, a working-class suburb in the metropolitan area of Buenos Aires, and La Galería del Comercio runs from a corner of the Escandón neighborhood in Mexico City. These spaces work with what is available. They look to create a platform for cultural manifestations that are not yet validated by dominant discourse and can more spontaneously occur without the mediation of large-scale bureaucracy. They are “independent” in spirit, in that they want to be independent from the state, academia, the corporate sector and the market, and they hardly manage because their subsistence is generally subject to dynamics determined by the dominant culture they try to contest.

We should not be fooled into thinking that they are unable to work with this situation and get their way, or that they naively think of themselves as neither instrumental nor instrumentalized in the “arts ecology.” On the occasion of “No Soul for Sale: A Festival of Independents” at Tate Modern in 2010, artists Didem Özbek and Osman Bozkurt of the Istanbul project space PiST/// collaborated with Danish curator Stine Hebert to create *POST*, a publication in which they questioned the whole notion of independence.

They stated:

The conditions and perceptions of independence vary quite dramatically in the international art world. A universal issue is nevertheless the terminology linked to the self-organized, which consists of negations e.g. not-for-profit or alternative, positioning the art professionals solely as part of a counter-culture. In the contemporary art scene the self-organized acts in co-existence with the general landscape and not per default as opposition.

Inside the art world and playing a part in it, some of these spaces do constitute an alternative to the more normalized channels of validation and distribution. In some cases, they are an alternative to the established forms of education, especially in places where art schools do not welcome experimentation in new formats or methodologies. Some of these spaces have quietly been at the forefront of the discussions and practices that question and experiment with the traditional format of the exhibition.

Assume that modernity has its flaws, or cracks—not in a cynical, postmodern way but in a constructive one. Nation-states, representational democracy and the free market have not necessarily meant a better life for everyone. The potential of these spaces lies in the seams where modernity has failed to prove that progress was a good enough reason for its own expansion. Tropicalist renderings of Latin America may look fun in art galleries, but there is a darker, less cheerful side to this colonial construct that can be examined without exoticizing the shortcomings produced by those cracks in the project of modernity. Hopefully, more artists and curators will welcome these debates.

Standing against the standardization and normalization of formats and firm in the belief that the rapid absorption of the new is a deceitful avant-garde value, some of these spaces grant a lot of time and space to purposely failed experiments, providing room for discourse in the form of informal interaction in, say, shady bars. The will to establish more horizontal relations and to foster less aseptic communication between people is revealed in the position of initiatives such as Capacete, whose team encouraged post-talk gatherings at a bar across the street from an event venue it was programming at the 29th São Paulo Biennial (2010). At this bar, one found “Nigerian immigrants, São Paulo’s intellectual elite, hookers, local and international artists and curators, and waiters.”<sup>3</sup> Far from exoticizing marginal attitudes, their actions created a more affordable, less exclusive setting, because a quick look beyond the gallery space revealed a world that is not so white, rich and “cultivated.”

Some of these spaces privilege the transitory over the permanent; some recognize that in dialogue there is sometimes higher potential for the production of

knowledge than in lectures. Through networks of residencies, a wider conversation has started to emerge that can bring about a rich, more leveled field for artists to meet and exchange. Beta-Local in San Juan, for instance, treats education as an experiment where everyone learns through conversation. Helena Producciones, a 13-year-old Colombian artist collective, is responsible for the Cali Performance Festival, which provides a space for both young and established artists to participate and introduce performance to a wider audience. They have also invested themselves in their region, exploring the historical, social, economic and political issues that shape it. And through collaborations with artists, sugarcane laborers, indigenous communities, fishermen, craftsmen and others, they have produced a body of work that benefits them as artists as much as it provides a platform for many communities to continue working toward self-representation.

Some of these spaces are born to die, for they are fragile, yet some are persistent; they give as much as they take from their context because they tend to engage with it more spontaneously. They welcome both the passerby and the most local economy without instrumentalizing them or, more importantly, ignoring them. El Bodegón, a defunct self-funded space run by artists in two locations in downtown Bogotá, Colombia, advertised social life as part of its mission. It was short-lived because its own internal consistency eroded, but this failure to persist was also an acceptance of a suitable life cycle. On the other hand, Capacete has expanded and secured its activities in a process of constant self-evaluation since 1998, and Helena Producciones insist on continuing for as long as the contextual limitations that gave birth to the collective are in place.

While museums and galleries play their role within larger infrastructures, some of these art spaces play theirs at a localized level, where they are able to attract more attention and communicate with their peers in a better fashion than any other form of organization.

<sup>1</sup> This was written under the influence of conversations held during the “State of Independence” conference organized by Clara Kim at REDCAT, Los Angeles, in July 2011. I also thank Ana María Millán and Wilson Díaz from Helena Producciones; Oscar Muñoz and Sally Mizrachi from Lugar a Dudas; Abraham Cruzvillegas from La Galería del Comercio; Esteban Álvarez and Tamara Stuby from El Basilisco; Helmut Batista and Daniela Castro from Capacete; Víctor Albarracín from the defunct El Bodegón; Michy Marxuach, Beatriz Santiago Muñoz and Tony Cruz from Beta-Local; Alessio Antonioli from Gasworks; and the Triangle Network, all of whom have directly or indirectly contributed to these ideas.

<sup>2</sup> Argentine-Mexican philosopher Enrique Dussel coined the term “transmodernity,” as opposed to the Eurocentric pretension of Europe being the sole producer of modernity.

<sup>3</sup> Daniela Castro, “Um loop perfeito,” in *Trópico*, p.php.uol.com.br/tropico/html/textos/3218,1.shl. Last accessed on September 20, 2011. My translation.

## A Conversation

Christine Tohme and  
Reem Fadda

After four years of research and development, the Lebanese Association for Plastic Arts, Ashkal Alwan (for profile, see page 339), launched Home Workspace Program in 2011. The Home Workspace Program is an annual arts program based on research as well as production and offers a non-academic curriculum at the postgraduate level. Christine Tohme, the founder and director of both Ashkal Alwan and Home Workspace, is interviewed by Reem Fadda, associate curator of Middle Eastern Art at the Guggenheim Abu Dhabi, to discuss the thinking behind the founding of Home Workspace and its beginnings.

Reem Fadda is Associate Curator, Middle Eastern Art, Abu Dhabi Project at the Solomon R. Guggenheim Museum, New York. She was a co-founder of Art School Palestine (2005-).

Christine Tohme is the founder and director of the Lebanese Association for the Plastic Arts Ashkal Alwan, in Beirut.

Reem Fadda: According to you, what is the rationale behind opening the Home Workspace Program in Beirut now? How did the idea for it come about? What is its importance or relevance?

Christine Tohme: The idea of Home Workspace didn't come as a separate, abrupt idea; it came after 17 years of work. And it's a continuation from where Home Works Forum started. Home Works, when it began in 2000, was a forum where people came to Beirut to engage in questions that were important to them and then stayed together; discussions ensued in cafés, in hotel lobbies, in the theatre. It was a community coming together with a certain urgency from all over the world. It wasn't even an event; it was almost a space.

Fadda: So you feel it developed naturally into this idea?

Tohme: Of course. It became a structured space for thinking, a space for criticality, a space for practice, a space for finding a focal point in the region. It seemed to be a necessary space, especially after years of thinking about the whole political situation in the

region. It did not come out of an urgency to cater to an educational purpose, or to create a structure that competes with universities in Lebanon or the rest of the Arab world. Looking at Ashkal Alwan 17 years ago, it was created as one thing, and now it is something else, because the needs of the region, the market, the political situation, the audience and the whole spectrum have evolved into something else.

Fadda: I noticed that Home Works has evolved from "Home Works Forum" to "Home Workspace." Was it intentional on your part to keep the name?

Tohme: Yes, of course, because it is a continuation, and I don't see any bifurcation in the practice and trajectory of Ashkal Alwan since it started. Every single project, every question, every eventuality led to creating or thinking about another set of questions. Home Workspace Program could not have happened 17 years ago, it happened this year because there is a purpose for it. Not only because of what Ashkal Alwan has gone through, but also in light of what other Lebanese and Arab institutions and associations have experienced as well.

Fadda: What have these institutions gone through?

Tohme: A certain level of maturity has emerged. Despite this maturity, there is plenty of work to be done. If I take the example of Ashkal Alwan and compare where it started in 1994 to where it has arrived now—and I'm not insinuating that we've become high-end—I can say that we now have a set of more mature questions. When we started, it served as a meeting place for people who were working after the war. The war has now ended, although there is a different kind of war going on now, and it will continue, in my opinion. The Home Workspace Program came as a result of all the work that Ashkal Alwan had done in relation to the civil society and civic discourse here, in Beirut, but could be accessed by participants from across the Arab world. Unfortunately, there aren't many projects of this kind in the region. I wish there were 20 such projects! It would barely be enough. The International Academy of Art Palestine started four years ago, but people from the region are unfortunately still not able to access it, and we all know why. This is why I am invested in this project, as a potential focal point for the region that affords an ease of accessibility. This

project has come at a time when the city and its infrastructure are capable of absorbing and responding positively to a project of such potential.

Fadda: Is Home Workspace a postgraduate facility? Does it issue a degree? Is it a residency?

Tohme: It does not issue a degree and, no, it is not a residency either. It is an 11-month independent study program. In some cases it borrows from academic frameworks, where, yes, there is a teacher and students are working and interacting with that person. There are theoretical and practical courses. But it's definitely not a residency. It's a place where people, who have either finished their undergraduate studies or have not yet finished but have attained a certain level of maturity of ideas and practice, can resort to. You cannot really take part in this place if you have not arrived at a certain level of maturity in regard to your understanding of what constitutes your trajectory, your area of work, your questions and concerns. This is a place for experimentation and for thinking. It's like an oasis for the possibility of being able to think. This is a space being offered to someone to think for an entire year where you are not faced with the pressure to produce or are concerned with time. But this is also the rationale behind why you can't really give this opportunity to people who are inexperienced or those who have raw and naive questions.

Fadda: How does the project define or qualify the artistic landscape there, given the various political turbulences that Lebanon has somewhat grown accustomed to? And you were starting to talk about this relationship with the war...Can you elaborate?

Tohme: I started off as an individual, not as a curator, nor an activist, nor any of these terms that I find quite difficult to handle. The war was going on and the war will continue to go on. For the last 17 years, nothing has changed and if any one of us—I am talking about people from Lebanon or the larger region—is incapable of adapting to the politics and the political environment, I don't think that person can persist. Therefore, the political framework becomes part and parcel of your own structure and way of thinking. This political turbulence becomes embedded in your thinking. Every time you think, you are almost present in a sort of nomadic representation. This nomadic representation comes from political gestures. It comes from

the fact that you do not have preset templates to rely on, or models, or examples to refer to. When I started Home Works there was nothing comparable to it in the region. In Beirut, there were many important things happening at the time, but Home Works opened a vista onto contemporary art, and now this same space or framework can offer a program that is not merely educational but is actually inquiring into what constitutes pedagogy and into the relationship between academia and artistic practice. There is no template for all of this. Of course, we are not working from a tabula rasa, but we are constantly forced to think about how to create models that can work with the specificity of the region, and more specifically Beirut and Lebanon. And we still want to create a custom-made model. Fifteen years ago, when I went to England to take a course in cultural management, I studied the canon, the Eurocentric model, which has no relation to what and how we are working, regardless of the kind of "worldly," common atmosphere. Now, for me, there is a model in place and we can pivot around it. There is an accumulation of nearly 20 years of work that we can anchor ourselves to. The project is not attached to academia since it doesn't function in traditional frameworks.

Fadda: What is the relationship to Ashkal Alwan (which is kind of the mothership)? How has the Forum with its many facets of debate and symposia trickled into the shaping of Home Workspace? Do you think that Home Workspace is enough? Would Ashkal Alwan then dissolve into Home Workspace? Are you saying that they are still complimentary or that one should substitute the other? How are you navigating these structures?

Tohme: Ashkal Alwan made Home Workspace. I regard Ashkal Alwan as a space and a facilitator. In the end I really don't care that much about these names or distinctions. Home Workspace could be renamed Ashkal Alwan or vice versa. These coinages are not important. What is important is that through this process we affirm our thinking of whether we need Home Works or not. When we developed the idea for the school we didn't really know what to call it. It came out of a necessity and out of the thought of many artists and thinkers working not only in Ashkal Alwan, but also in its close vicinity. This place has really come about as a result of Ashkal Alwan navigating the public sphere and trying to determine how to create a vibrant

## A Conversation

civic discourse. We questioned what we mean by the idea of production or a residency program, where it's not about internationalism or nationalism but an urgency for people to converse beyond signified geographies. This all manifested in Home Works Forum and later on in Video Works. Home Workspace Program came from this specific state of affairs, which was capable of creating these realities that we experience today.

Fadda: Will your energies still be focused on producing events or commissions or video programs or other activities as well?

Tohme: Yes, these activities will continue. We regard Home Workspace as an additional development to our work. The idea of including this specific body of students is a development to our programming and it is actually a conversation between all the projects that are still happening. When we think of artistic production, we think of all these market-driven gestures and we question how we educate people within such frameworks. What does resistance mean in this case? Our institution is not only teaching but it is also growing and developing. A new set of urgent questions and concerns have arisen. We are responding to a current complex state of affairs that dictates what questions need our attention and what questions are left behind and how do we move forward. We are questioning all of the traditional frameworks, like what are commissions? What are residency programs? Instead of teaching a select 20 students, this school could have taken the easy and more lucrative road of opening an educational facility that admits 200 students a year. This was also a choice. The reason we chose not to do that is because we have interrogated our own development—what we have worked on, where we are now located—from a very specific place. We are invested in the individualistic fissures, at a time when the entire region is producing voices that are one, colors that are one, smells that are one, and is going as far as even creating mobs and masses of audiences. When we are thinking of individualism, there is an ideological struggle inherent in that. Because the entire world is going in the direction of creating audiences or mere recipients, and this is not just exclusive to the Arab world. Globally, the world is becoming more fractured and amputated; we live on islets that are disconnected so that communication is severed. People are troubled with trivialities of survival or newscasts, be it the

economic crisis, or sectarian zeal or whatever else. The idea of investing in and working on the individual has become an act of opposing these international ideologies that need to amass mobs of supporters. Anything different or not subsumed within these totalitarian frameworks and structures is struggling to exist. These are the fissures we are invested in looking into.

Fadda: Who is behind this project? You have an exceptional committee that is in charge of the academy. Would you care to elaborate on who are its members, the turnover of the committee, the tasks they are charged with, plus their working methodology?

Tohme: The Home Workspace Curricular Committee consists of an exceptional team: Joana Hadjithomas, Walid Raad, Khalil Rabah, Lina Saneh and Gregory Sholette. Each year, the committee invites a different Resident Professor (RP) to propose a thematic framework and program. For the inaugural year, the RP is artist Emily Jacir, who also takes part in the committee. They are very dedicated and meet regularly, not just to select applications, but also to participate in the shaping of the educational framework of Home Workspace Program. In collaboration with the committee, Jacir has shaped this year's curriculum and has invited a series of guest professors to conduct workshops and seminars and work with students. This year's program is very exciting.

Fadda: Can you tell us more about this year's curriculum? How much of it is catered to practice versus theory?

Tohme: The structure changes and develops constantly. It is by no means static. We started two months ago (September 2011) and we have already witnessed this intimate relationship being forged between the participants and not just with the RP but also with the administration of the program. We're really invested in fostering the individual artist in every one of them. Besides, the program will change with the rotating resident professor, who the participants will respond to differently every year. According to Jacir's outline for the curriculum: "This year the Home Workspace Program will focus on questions surrounding insurrections, revolutions, legacies of post-colonialism, sites of trauma, repressed histories, tricksters, troubadours and strategies of dissent."



We started the school year with a one-month seminar focusing on the city of Beirut and interacting with a number of artists and residents, such as Tony Chakar, Rami Daher, Akram Zaatari and Mirene Arsanios, and then six weeks with Kamran Rastegar. We will also soon be hosting a number of visiting professors such as Alfredo Jaar, Willie Doherty, Bifo (Franco Berardi), Hito Steyerl, Cesare Pietroiusti, Hassan Khan, Lina Saneh and Jean Fisher. They will be conducting workshops with students but also delivering lectures and public events for Beirut's audience.

Fadda: How many students do you accept? What is your quota with international students versus local students? How are they chosen? How many applications did you receive in this inaugural year and how many have you accepted? And how are they financially and logistically supported?

Tohme: We admit approximately 15 Lebanese, Arab and international emerging artists to study in the program and there is definitely no quota. Students apply and then the curricular committee conducts interviews, and decides on the final students based on the merit of their applications and their relevance to the context of the program. In total, we have received 210 applications. Again, it's important to reiterate that this place is open for everyone and there is no quota. However, having said that, it's important to say that we do have a special emphasis on the Arab world, because, simply put, structures of this kind either do not exist or are not very accessible in an Arab context.

In total, we have accepted 14 students/artists this year. The program is tuition-free and students further receive a small production budget to produce a project during the year. However, accommodation, living costs and travel can remain quite expensive for many students, especially as this is a full-time program where it would be very difficult to maintain even a part-time job. Financially, some of the students have received grants through their own means and we have secured support for eight participants, especially the Palestinians and Egyptians, who were unable to find scholarships. We found ourselves at a crossroad: either we punish these students for not being able to afford it or we take it upon ourselves to locate funding for them. We did not want funding to be the obstacle that stands in the way of having them take part in the program. Next year

hopefully we will be able to secure regular support from our partners in Palestine, Egypt and elsewhere for our upcoming students.

Fadda: I know that bringing students, especially from the Arab world, to Lebanon is not an easy undertaking. Could you say more about that experience?

Tohme: It was almost impossible to bring Arabs into our program. It wasn't just a question of opening the Home Workspace Program, but what does it mean logistically to be located in a region, which is at war with itself? This entire region is killing itself and struggles with its own "Arab-ness." Here, when you decide to bring in an Arab student it is more difficult than bringing in an international student. Therefore, I was faced with a very pertinent question: is it worth it to open the school if Arab students and artists are not going to be able to take part in it? We live within societies that are paranoid, they doubt their very selves, they are afraid of the Palestinians, the Syrians, the Lebanese, the Egyptians, etc. They are not easily allowed visas to most of the Arab world, and Lebanon is not an exception. As I have mentioned earlier, everything we do requires creating new templates. In securing the visas, we had to understand and decipher how to get these students. Our region is about immobility and this reality has become ever more embedded in our thinking. Therefore, we insist on not being confined, especially in our own minds. The biggest question I ask myself is that if we open such a structure in the region and we cannot bring in Arab students, what does this all mean in the end and to what purpose? We end up tackling and dealing with the reality and the politics of the region head on.

Fadda: Can you describe the space that is housing the program? It is very much supported by the local scene. Can you describe how that was achieved?

Tohme: The space is quite amazing. It is 2,200 square meters and was previously a furniture factory, located in Beirut's industrial district of Jisr Al Wati. The space was redesigned by the architect Youssef Tohme, who donated his time and efforts to building this institution. He worked closely with me, over two years, in thinking about what constitutes a program. How does the physicality of the space help shape the program? When you have a social space it informs the program. It creates a whole thinking about collectivity and social

space. After 20 years of work, I really can sense that there are people in Lebanon that feel the need to participate in this process and support it, to create a civic society. For example, we received a lease donation for the space from the Philippe Jabre Association. If I had asked for such a donation 10 years ago, people would have laughed at me. It would have simply been impossible to attain. There has become a readiness in the people. It comes from suffering from real failures in the political realm, on the state level. We were able to build our distinct personalities through entrepreneurial power, through civic society, social networking and working on human rights issues as well as arts issues. As for myself, where identity is in question, I was able, through the terrain of the arts, to develop this identity. Our states have failed in providing answers to our questions, mainly about the meaning of citizenry and our role as citizens. We excavated areas where we could think through these urgent demands. Nationalism does not mean much for me. It is important that I live in a place where I can effect change.

Fadda: How do you think it differs from academies elsewhere, especially ones that offer a degree for the same amount of time? Why would students choose to come to this program? In fact, why do you think you have received so many international applications so far?

Tohme: We made a conscious decision not to offer a degree. This is a political decision, maybe in time we will decide to do it. But for now, we are not offering it. Of course, if you're asking me, how is it different? I will respond immediately and say that I don't know what is different. We are half way there but we still have a long way to go ahead of us to determine whether we are successful. As to why our program and not anywhere else and why we have already attracted many international applications? My response would be that the program is anchored to the history of Ashkal Alwan. It is a serious institution that has been delivering consistently. It is a place of trust. Our curriculum committee is serious and dedicated to this endeavor. The same applies to the teachers, or more specifically the Resident Professors, who will attract specific applicants. The location of the program in a city like Beirut certainly has an appeal as well. But it's still early to make an assessment as to why people would come to us and not elsewhere.

Fadda: As a curator, you have had a very special relationship in the fostering of artists from the region. How does the academy transcribe your thinking and relationship to the curatorial practice vis-à-vis artists? How would you define your curatorial practice in light of the experience of such an undertaking as the Academy?

Tohme: This is not a curatorial project at all. And even the question of what constitutes my curatorial realm is not a question that is important for me. My journey was concerned with thinking about what institution-building is, and where the urgency dictates that we work on supporting and building a civic society and a political discourse that supports that individuality that I had referred to earlier, in a place where masses are being produced. This has nothing to do with curating. I am a person who followed and accompanied a slice of our society that has been able to grow in the Arab world for the last 20 years and every direction this sector sways, my ideas and thinking sways with it as well. This is why Home Workspace Program became important for me. Because, in terms of where the market is going and where it's taking us—and this is not to condemn the market, because we have all worked in a way to build this market and we are all important players in it—there becomes immense pressure and a prescriptive emphasis on the production of a unified realm, and you should always resist that. Resistance here does not mean militancy or activism. You need to create structures around you that create a balance. This brings us to the question of what is agency and what are the different models of thinking afforded to us by this infrastructure. An infrastructure in the Arab world needs to develop in a way that insists on co-existing with a market driven by the region's real needs. We should not succumb to the hegemonic market that kidnaps everything. When we have such a ferocious market, we need to create structures that will nurture. This way, such a structure can live side by side with the market and not feel that it is functioning in peril. We function as facilitators or more like goalkeepers: we have our eye on the bigger picture.

Fadda: How will Home Workspace Program be financially and logistically sustainable?

Tohme: Alongside the board of trustees, we are trying to find different ways to make the program sustainable. This is not easy. We received a seed fund from the Ford Foundation. With the support of my board members—Carla Chammas, Tamara Corm, Zaza Jabre, Robert Matta, Rana Sadik and Jimmy Traboulsi—I have conducted many fundraising events. As I mentioned earlier, the venue's lease was donated, in addition to the work of the architect. This, for me, is proper civic engagement. However, sustainability is a difficult thing to achieve. We will probably need to elicit the support of more of the same, dedicated and supportive people, and we are ready to converse with everyone and set a plan in motion, especially for an endowment. Ultimately, it's a political decision for us to persist—and we will.



# Directory





# 1—001

## Centre for Contemporary Art Afghanistan

www.ccaa.org.af  
info@ccaa.org.af  
+93 700 282 917

### Address

Dst. 3, Karta-e-Char  
Sorya High School, Kabul  
Afghanistan

### Mailing Address

P.O. Box 11  
Central Post Office, Kabul  
Afghanistan

### Public Hours

Monday–Wednesday: 10 am–4 pm  
Saturday–Sunday: 10 am–4 pm

### Founding Year

2004

### Funding Sources

Foundations, Government, Individuals

### Activities

Artist representation, Educational programs,  
Exhibitions, Publications, Residencies,  
Workshops

01



Established in August 2004 by a group of mostly young, female artists, the Centre for Contemporary Arts Afghanistan (CCAA) is an independent artistic and cultural center in Kabul. National and international artists and experts now form the center's advisory committee.

In 2006, the CCAA changed focus and established the only women's art center in Afghanistan. Today, it provides equal opportunities for men and women, and is also working with children.

The CCAA aims to promote the advancement and empowerment of women as an integral part of the process of democratization and civilization. The center also provides a new artistic atmosphere for self-expression and individuality.

Currently, the CCAA is working with artists in the visual arts, installation, painting, video art, photography and miniatures.

02



03



Gahnama-e-Hunar Art Magazine 09600198

Gahnama-e-Hunar art magazine covers painting, drawing, music, cinema, theater, calligraphy and photography, and also has a section featuring theory and history of traditional and contemporary arts. The magazine's most important goal is to improve the artist's and art lover's level of interest in, and knowledge of, the contemporary arts.

"First Female Painting and Modern Painting Exhibition in Afghanistan, Kabul—Amani High School" 2008

This was the first independent art exhibition to feature paintings by a talented group of Afghan girls on the history of Afghanistan. The show conveyed creative visions of a young generation that symbolically expressed their life experiences in the framework of new artistic concepts. The girls worked together while sharing a humble atelier, and exchanged ideas while creating their phenomenal artwork in a friendly atmosphere.

This exhibition provided the girls—who have been under psychological pressures—with their first opportunity to express themselves and to find answers to their extreme needs. According to Wassily Kandinsky, whatever emerges from internal needs is sacred, and all the methods that ignore the internal needs are not sacred. The principle of artistic freedom is exploring the essence of internal need.

The artists who participated in this exhibition didn't have academic training or a private education. They were students between the age of 16 and 25, however this did not hinder them from expressing their true artistic tendencies.

After completing its run in Kabul, the exhibition was shown abroad in Berlin (2008) and Bonn (2009).

01 Exterior view of the Centre for Contemporary Art Afghanistan (CCAA), Kabul. Photo: Tim Doling

02 Arezo Waseq, Area Pollution, 2010, mixed-media installation. Part of a large exhibition organized by the CCAA at Kabul University, in June 2010. Courtesy CCAA

03 Women painting at the CCAA in Kabul, 2010. Courtesy CCAA

Information compiled by Christopher Green

# 1-002

## Turquoise Mountain

[www.turquoisemountain.org](http://www.turquoisemountain.org)  
[contact@turquoisemountain.org](mailto:contact@turquoisemountain.org)  
+93 794 397 440

Address  
Kart-e-Parwan  
Behind Old British Embassy  
Kabul  
Afghanistan

Public Hours  
Variable (by project)

Founding Year  
2006

Funding Sources  
Corporations, Foundations, Government,  
Individuals

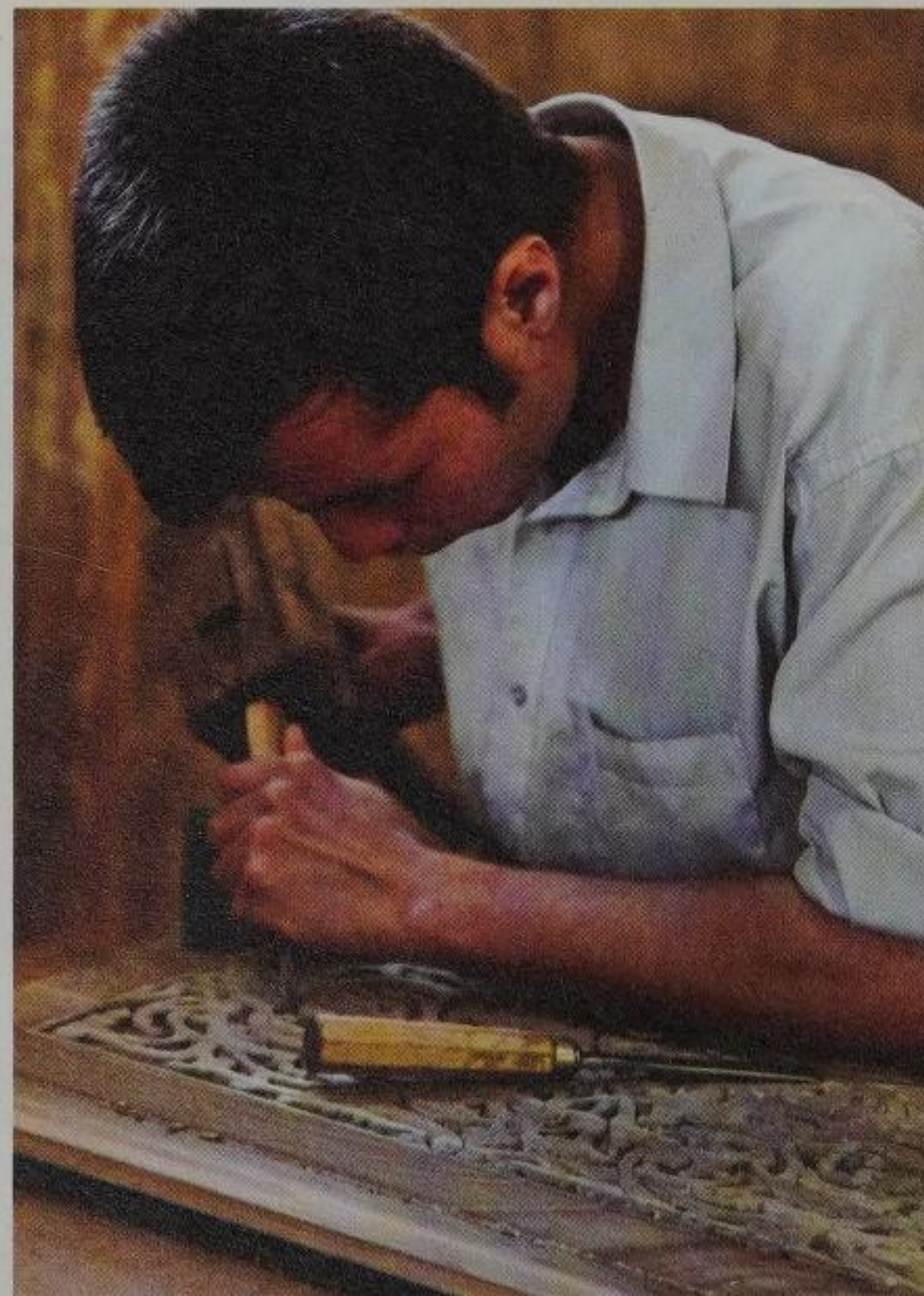
Activities  
Artist representation, Educational programs,  
Exhibitions, Partnerships with other institutions,  
Public programs (lectures, performances,  
screenings, etc.), Residencies, Workshops

02



Turquoise Mountain was established in March 2006, at the request of His Royal Highness Prince Charles, the Prince of Wales, and His Excellency President Karzai, President of Afghanistan. It has the three-fold objective of regenerating historic urban areas, renewing traditional Afghan arts and architecture and spurring the sustainable development of the nation's craft industry.

03



01

"Ink From Ashes" 2007

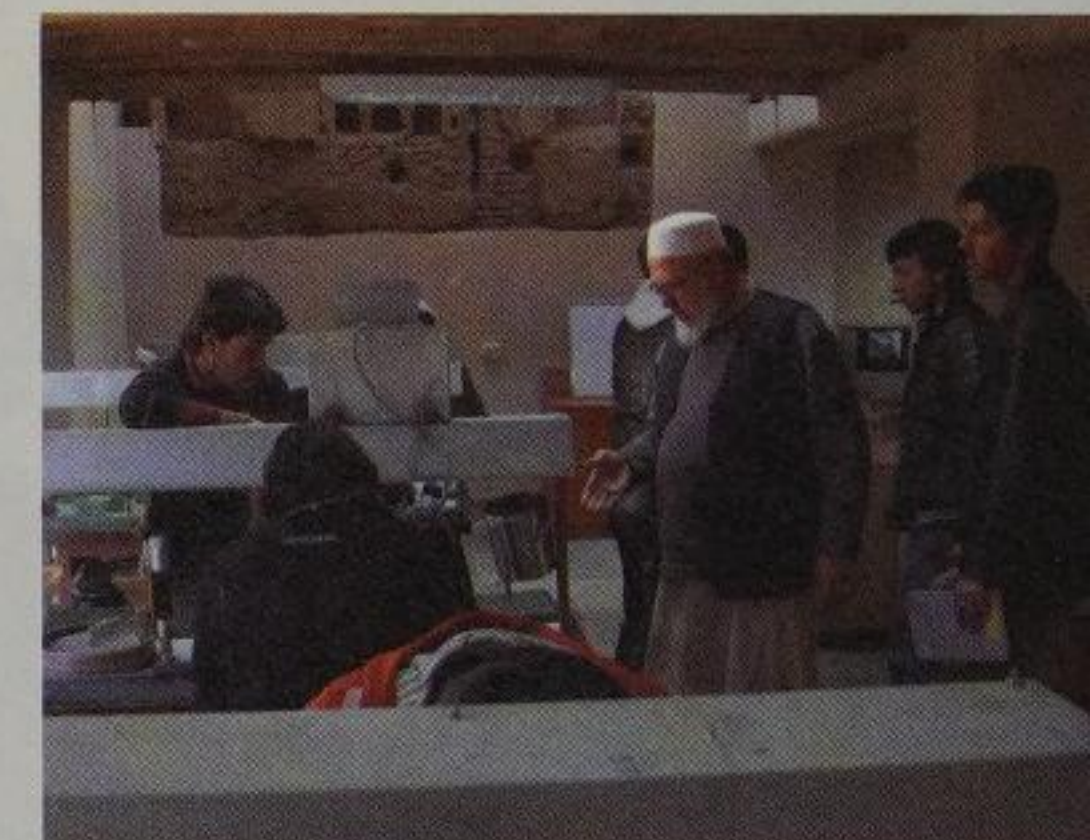
"Ink from Ashes" was the largest exhibition of calligraphy from Afghanistan ever shown in the Middle East. The exhibition at the Beit Al Qur-an, Manama, Bahrain, included approximately 60 new or recent works by more than 30 calligraphers and illumination artists from across Afghanistan.

"Living Traditions: Contemporary Art from Afghanistan, Iran and Pakistan" 2008-09

"Living Traditions" brought together the best contemporary artists from Afghanistan, Pakistan and Iran, presenting contemporary responses to regional traditions, such as Islamic calligraphy and miniature painting, geometric design, carpet-weaving and textiles, as well as the outstanding architecture of the region. The exhibition at Queen's Palace, Kabul, and the National Art Gallery, Islamabad, received more than 8,000 local visitors in Kabul alone, including more than 3,000 local school children.

"East-West Divan: Contemporary Art from Afghanistan, Iran and Pakistan" 2009

In June 2009, Turquoise Mountain opened "East-West Divan," an exhibition of contemporary art from Afghanistan, Iran and Pakistan at the Venice Biennale, the most prestigious international festival for the arts. The exhibition explored the influences of Eastern art and architecture on the city of Venice, creating links between artistic traditions of the East and West.



01 View of the Great Serai building's main courtyard, after being restored as part of Turquoise Mountain's architectural conservation project, Kabul, 2010. Courtesy Turquoise Mountain

02 View of the calligraphy school classroom at Turquoise Mountain, Kabul, 2011. Courtesy Turquoise Mountain

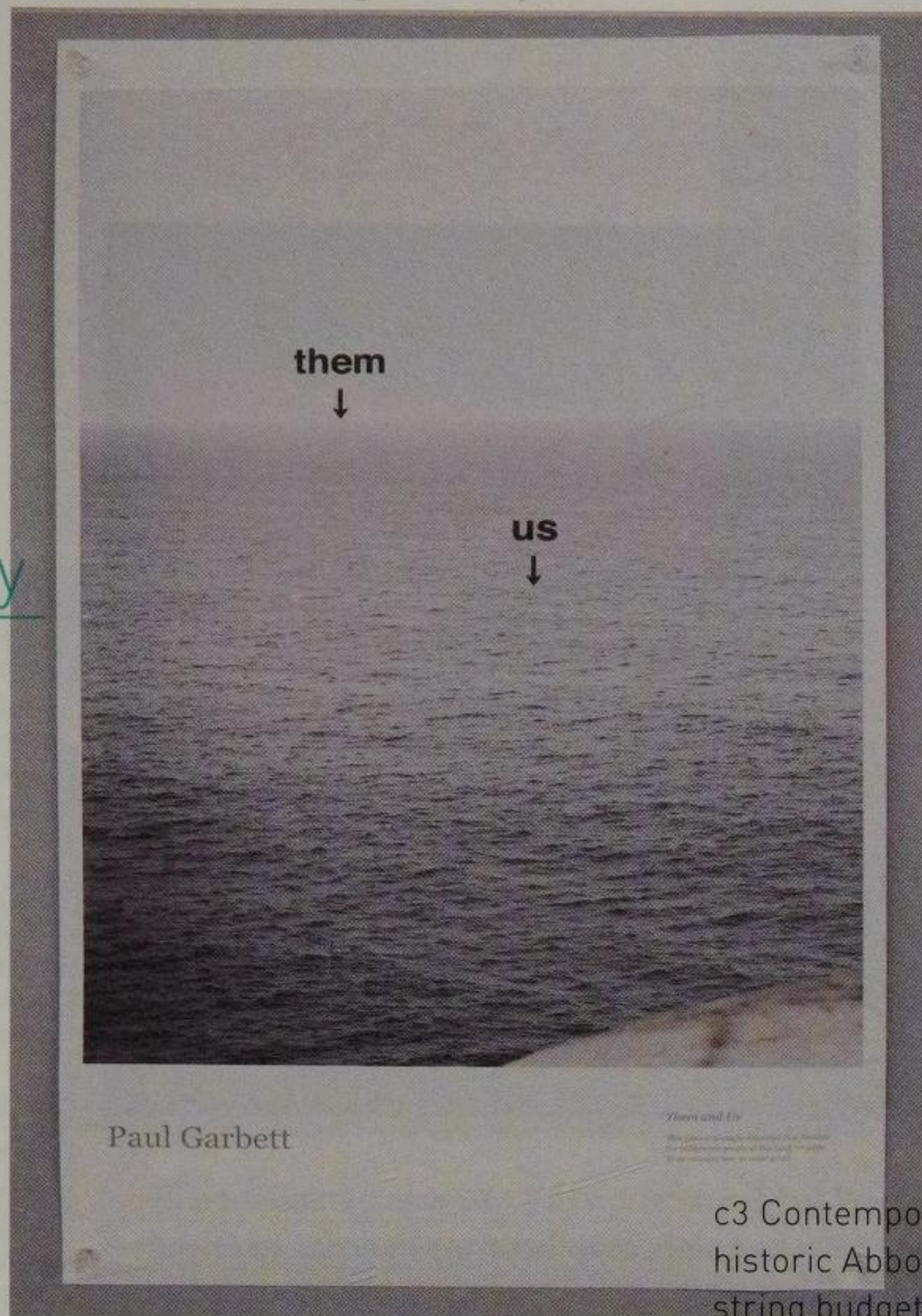
03 View of a woodcarver working at Turquoise Mountain, Kabul, 2010. Courtesy Turquoise Mountain

04 View of the jewelry school at Turquoise Mountain, Kabul, 2011. Courtesy Turquoise Mountain



# 1—003

## c3 Contemporary Art Space



www.abbotsfordconvent.com.au/  
 c3-contemporary-art-space  
 c3@abbotsfordconvent.com.au  
 +61 3 9416 4300

### Address

The Abbotsford Convent  
 1 St. Heliers Street  
 Abbotsford, Victoria, 3067  
 Australia

### Public Hours

Wednesday–Sunday: 10 am–5 pm (during exhibitions)

### Office Hours

Wednesday–Sunday: 10 am–5 pm

### Founding Year

2008

### Number of Staff

Paid: 1  
 Unpaid (including interns/volunteers): 8

### Funding Sources

Foundations, Individuals

### Activities

Archives, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.)

### Studio/Apartment

This project is a play on the idea of artist residencies and the increasing fetishization of artists' studios and homes as exemplars of interior design.

Like the Tableaux Vivants of the expositions from the 19th century—where the indigenous people of various European colonies were displayed in reconstructions of their native environments and made to perform “authentic” activities—Studio/Apartment constructs a living and working space: a stylized representation of an artist’s home and studio where visitors can see the artist at work, creating art, filling out forms, making cups of tea, reading books or having a bit of a lie-down.

In an accelerated version of a studio residency, each day a different person occupies the role of the artist. Trying to make him or herself at home and to work in an unfamiliar environment, he or she brings different modes of thinking and working to what may be quite an unsuitable environment, encountering traces of those who have come before, and each dealing with the same set of restrictions but approaching them in different ways.

01

01 Paul Garbett, *Them & Us*, 2010. Poster created for “The Australia Project.” Photo: Jon Butt. Courtesy c3 Contemporary Art Space

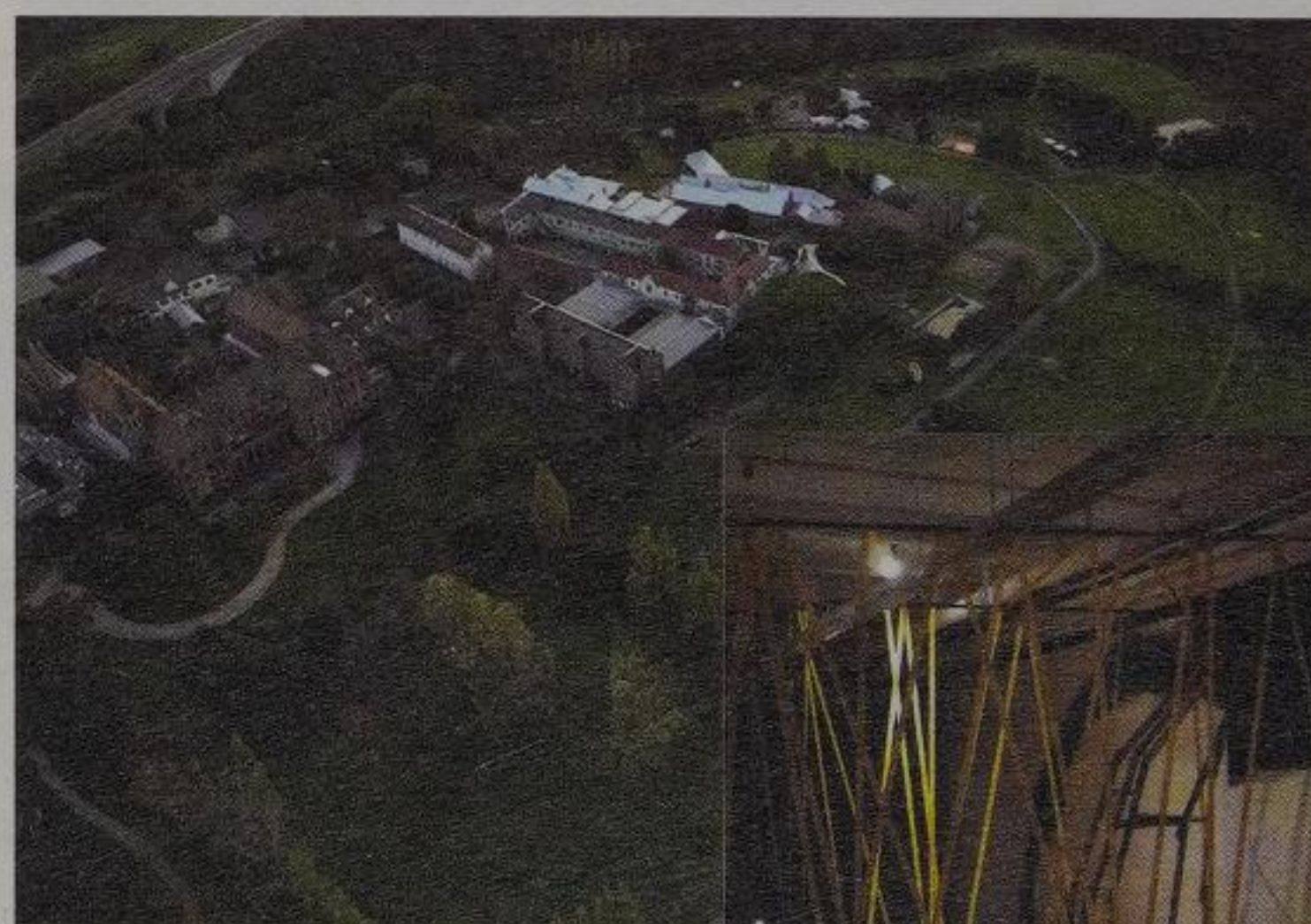
02 Exterior view of c3 Contemporary Art Space and The Abbotsford Convent, Melbourne, 2008. Photo: Jon Butt and R. Rosenfeldt. Courtesy the Abbotsford Convent Foundation

03 Jon Butt and Angela Thirlwell, *Experiment: Banana + Friedrich*, 2010. Photo: Jon Butt. Courtesy c3 Contemporary Art Space

c3 Contemporary Art Space was established in the basement of the historic Abbotsford Convent building. The gallery was built on a shoe-string budget, using donated materials, free labor from friends and supporters, and kind support from the Abbotsford Convent Foundation.

c3 is a hybrid gallery that incorporates elements of traditional, publicly funded galleries, artist-run spaces and commercial gallery models. It is a new kind of space that offers the large-scale access and outcomes of public and institutional galleries, and promotes commercial sales, yet remains firmly anchored within a community-based, artist-run philosophy—working within an untethered curatorial brief. In its first three years, c3 exhibited the work of 800 artists to more than 100,000 visitors, giving large-scale visibility to experimental artistic practices.

The gallery has three spaces, each with different curatorial aims, and a commitment to exhibit a diverse range of art forms including community-oriented exhibitions, contemporary and experimental art, design, architecture, craft, fashion, photography, performance, sound and documentary-based works.



02



03

1-004

# Australian Experimental Art Foundation

[www.aeaf.org.au](http://www.aeaf.org.au)  
[info@aeaf.org.au](mailto:info@aeaf.org.au)

### Address

Lion Arts Centre, North Terrace  
Adelaide, South Australia  
Australia

### Mailing Address

P.O. Box 10114  
Adelaide Business Centre, SA 5000  
Australia

### Public Hours

Tuesday-Friday: 11 am-5 pm  
Saturday: 2-5 pm

### Office Hours

Tuesday-Friday: 10 am-5 pm

### Founding Year

1974

### Number of Staff

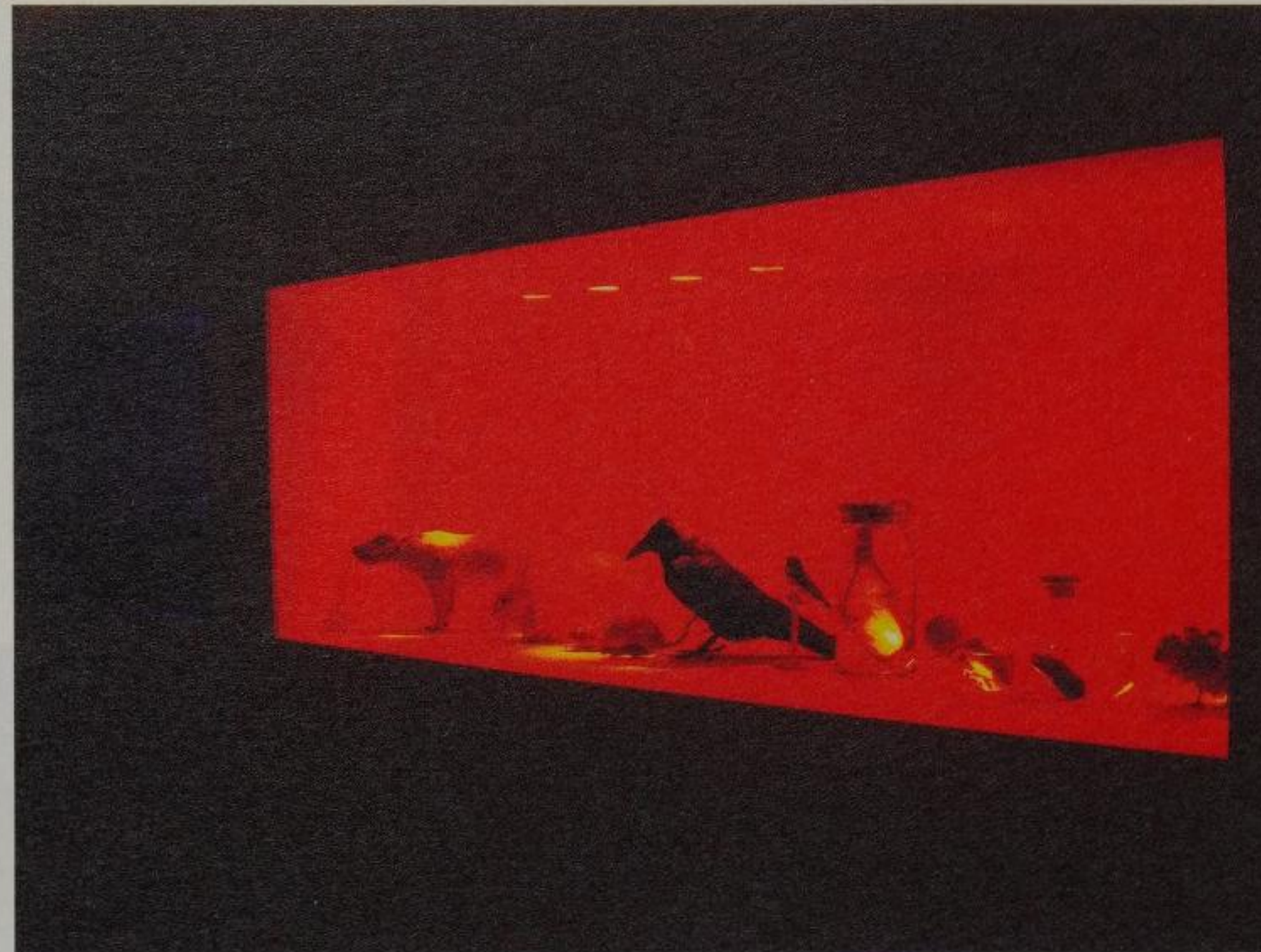
Paid: 5

### Funding Sources

Bookshop sales, Corporations, Foundations,  
Government, Individuals, Membership,  
Merchandise

### Activities

Archives, Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops, Other: Conferences, seminars,  
talks, specialist arts bookshop, artist studios,  
master classes



The Australian Experimental Art Foundation (AEAF) was established in 1974 by a small group of Adelaide artists and theorists in order to encourage new approaches to the visual arts.

The AEAF curates its program to represent new work that expands current debates and ideas in contemporary art and culture. The contemporary visual arts sector that the foundation supports, promotes and seeks to stimulate, includes practices that are interdisciplinary and research-driven and have various gallery, project and urban outcomes.

The foundation has operated internationally by virtue of the universality of its animating ideas. A significant aspect of the AEAF's future agenda, however, is also the promotion of Australian artists in a global context, and the projection of local practices internationally through the effective fulfillment of the five actions initially conceived by the founders as the Foundation's Manifesto: (1) art as the active and emergent apprehension of the world, (2) art that only incidentally, but not essentially, concerns itself with the aesthetic, (3) art that is concerned with all values and not particularly with beauty, (4) art as the interrogator of the status quo, being essentially and not incidentally radical and (5) art as experimental action, modeling possible forms of life and making them available to public criticism.



### "[To] Give Time To Time"

A multifaceted project dedicated to the examination and generation of ephemeral art practices, presented across four locations in metropolitan and regional Australia, comprising installations, performances, residencies, symposium and master classes

### John Barbour: Hard / Soft (2011)

A significant publication that traces the evolution of the practice of John Barbour, one of Australia's foremost contemporary artists.

### "Art in the Biotech Era"

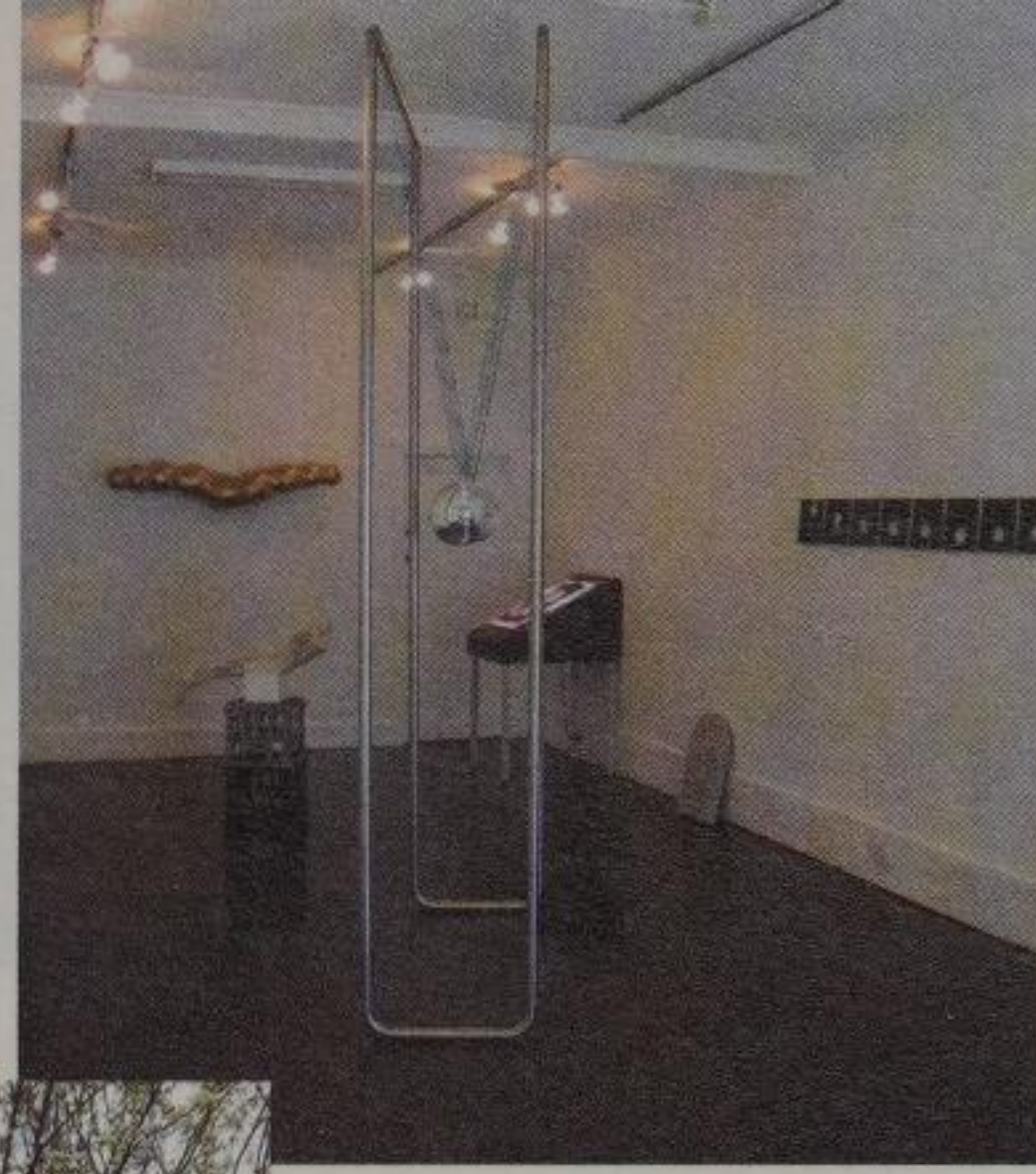
A project featuring exhibitions that explore the connections between art, culture and biotechnology; a symposium on the discourses surrounding art/science collaborations; workshops giving theoretical and practical introductions to the creation of biotech art; and a 234-page publication with a comprehensive compilation of theories and practices surrounding issues of art and biotechnology, by leading Australian and international artists and theorists

01 Tissue Culture & Art Project (Oron Catts and Ionat Zurr), NoArk II, 2009. Mixed-media installation from "Biotech Art: Revisited" project, at AEAF, Adelaide, 2009. Photo: Michael Grimm

02 Bridget Currie, "Regulators," 2009. Exhibition view at AEAF, Adelaide. Photo: Sam Roberts

# 1-005

## FELTspace



[www.feltspace.org](http://www.feltspace.org)  
[feltspace@gmail.com](mailto:feltspace@gmail.com)

### Address

12 Compton Street  
Adelaide, SA 5000  
Australia

### Public Hours

Thursday: 1-5 pm  
Friday: 3-7 pm  
Saturday: 11 am-3 pm  
Sunday: 12-4 pm

### Founding Year

2008

### Number of Staff

Unpaid (including interns/volunteers): 5

### Funding Sources

Government, Merchandise

### Activities

Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies

### Participation in "Structural Integrity," the Keynote Project of the NEXT WAVE Festival in Melbourne, Australia 2010

This project explored independent arts culture across Australia and the Asia-Pacific region, with six Australian and five Asian artist-run initiatives taking part.

### Ongoing Swap Exhibitions with Other Australian Artist-Run Spaces Aimed at Developing Stronger Networks between Artists and Arts Communities

An important aspect of these projects is the development of a national network of recognized exhibition spaces dedicated to emerging, experimental and innovative work from recent art school graduates.

### Publication of FELTspace GOLD: A Survey of Contemporary Art Practice in South Australia

2011

This project surveyed the work of 28 emerging contemporary artists based in South Australia, with each artist's work accompanied by a commissioned text from a local emerging arts writer.

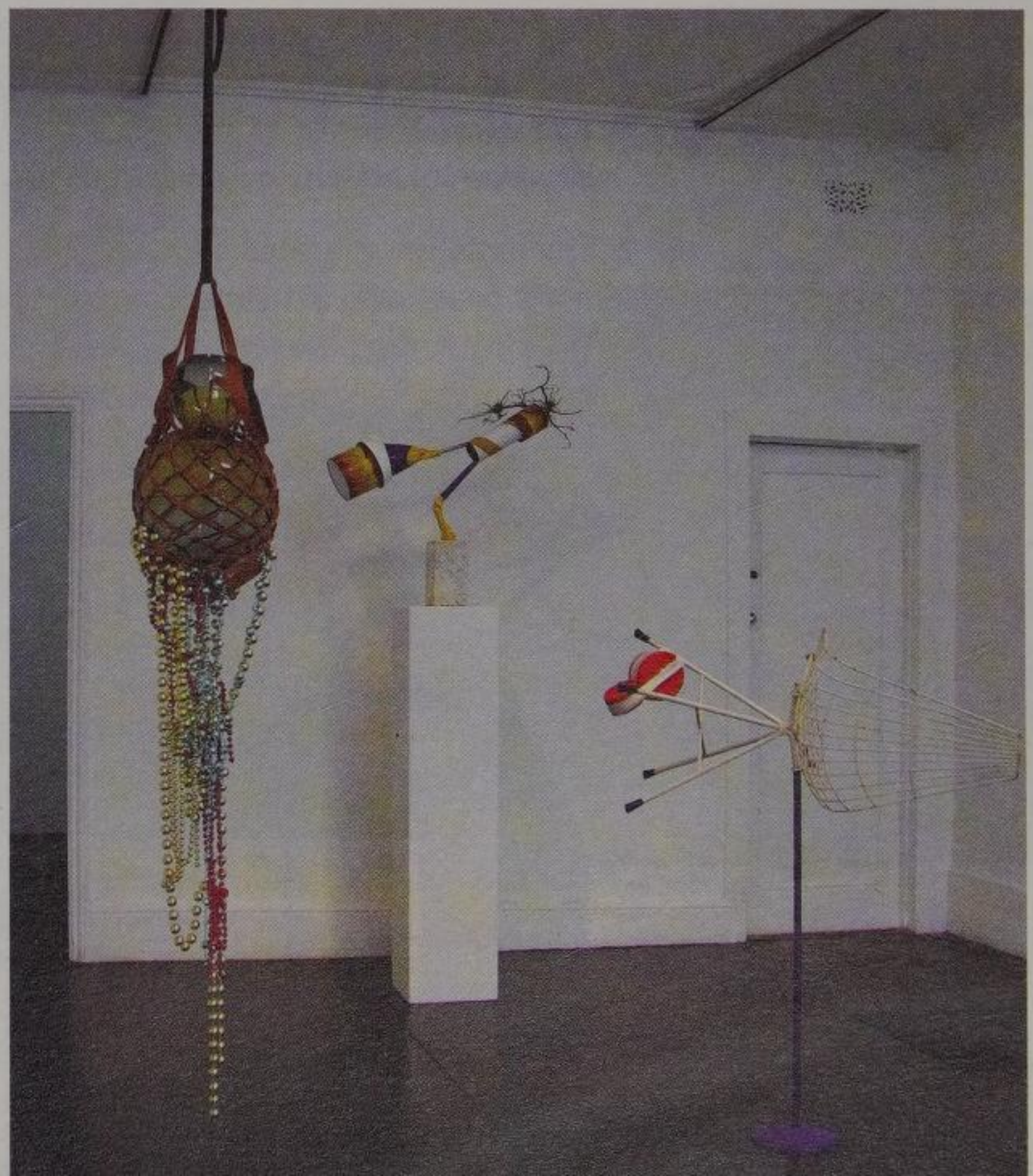
01 "Soft Corn," 2010. Exhibition view at FELTspace, Adelaide. Courtesy FELTspace

02 Exterior view of FELTspace, Adelaide. Courtesy FELTspace

03 Katrina Simmons, "Strangely Deeply," 2011. Exhibition view at FELTspace, Adelaide. Courtesy FELTspace

FELTspace is an artist-run gallery located at the heart of the Central Market district in Adelaide, South Australia. The gallery is a hub for Adelaide's emerging contemporary visual arts community and an important site for the development, exhibition and discussion of new work created by early-career artists. The only artist-run initiative with a permanent site in Adelaide's city center, it is dedicated to the promotion of emerging contemporary artists.

The current FELTspace committee is comprised of Ray Harris, Matt Huppatz, Jessie Lumb, Logan Macdonald, James Marshall and Riley O'Keeffe. This group of emerging artists, writers and curators is committed to the support, development and promotion of contemporary art within South Australia, as well as engaging with a national network of artists and artist-run initiatives.



03

# 1—006

## Boxcopy

www.boxcopy.org  
info@boxcopy.org  
+61 4 3107 0713

Address  
129 Margaret Street, Brisbane  
Queensland, 4000  
Australia

Mailing Address  
GPO Box 3197, Brisbane  
Queensland, 4001  
Australia

Public Hours  
Wednesday–Saturday: 12–6 pm

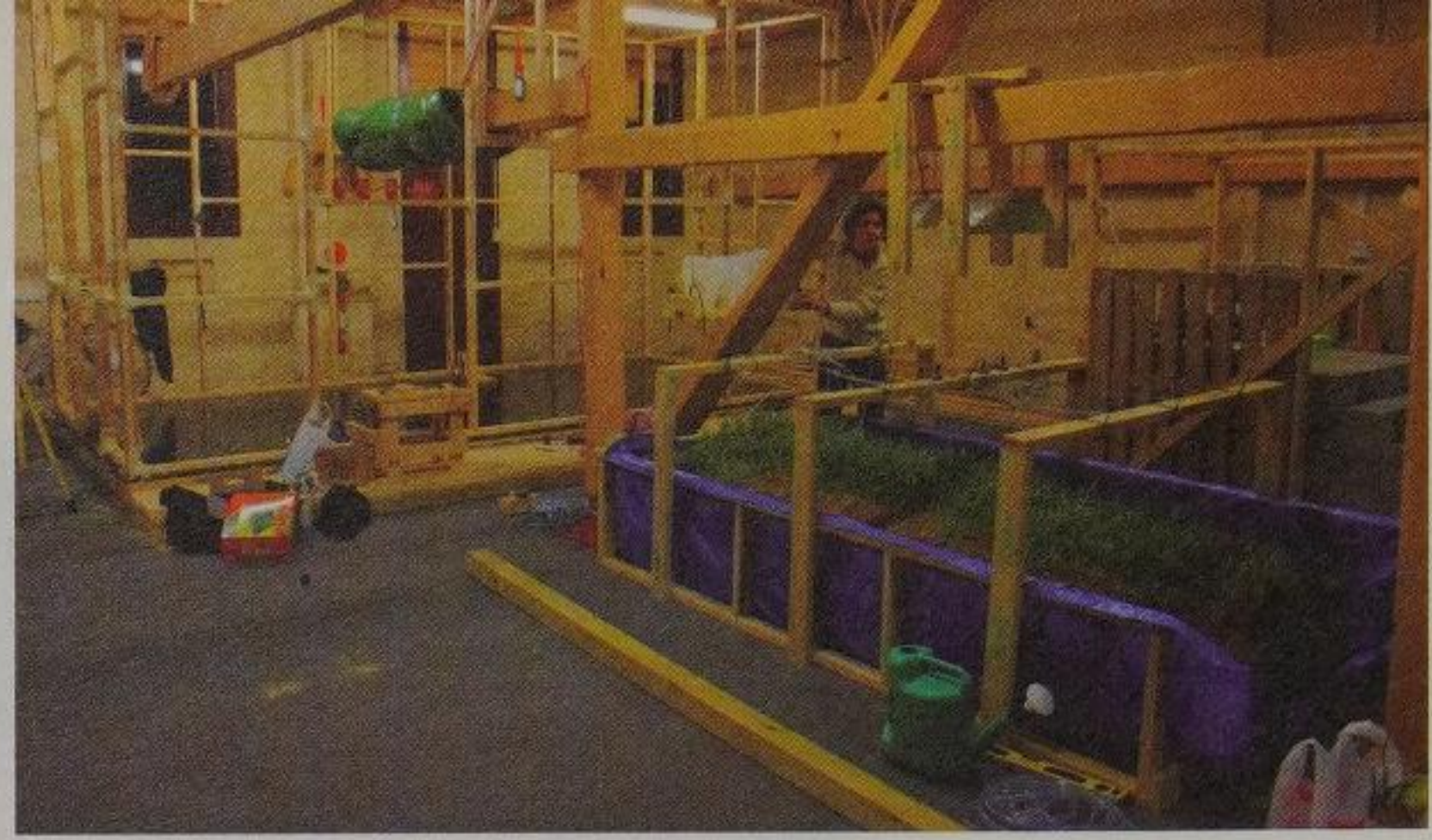
Office Hours  
Wednesday–Saturday: 12–6 pm

Founding Year  
2007

Number of Staff  
Unpaid (including interns/volunteers): 15

Funding Sources  
Government, Merchandise

Activities  
Exhibitions, Publications, Public programs  
(lectures, performances, screenings, etc.)



01

01 "Simple Pleasures," 2010. A collaborative project by Boxcopy for the 2010 Next Wave Festival, Melbourne. Photo: Channon Goodwin



02

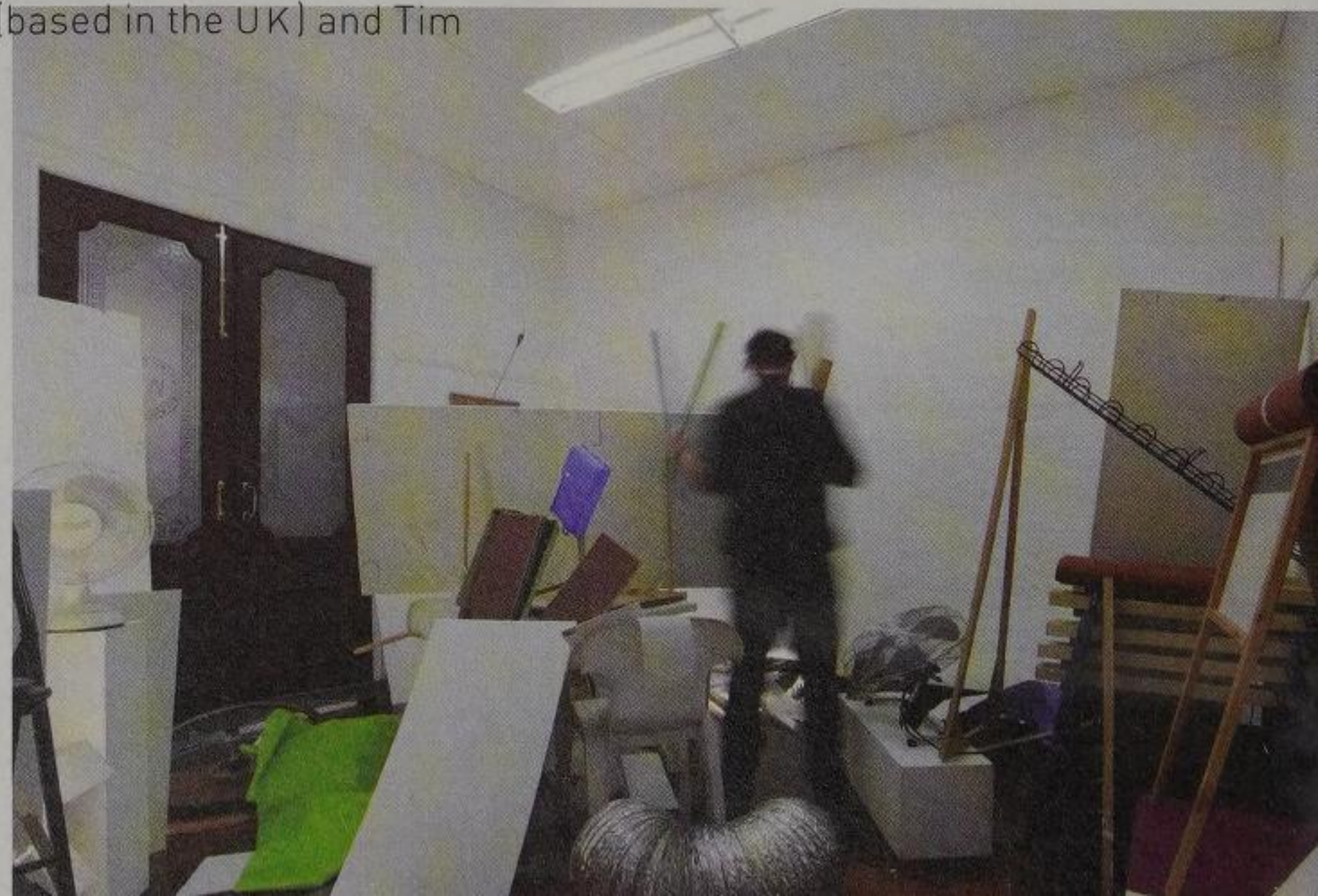
02 Alfredo and Isabel Aquilizan, "Dis-close: Project Another Country," 2010. Exhibition view at Boxcopy, Brisbane. Photo: Carl Warner. Courtesy the artists and Boxcopy, Brisbane

03 Ardi Gunawan, "Material Formations & Body Movements," 2010. Exhibition view at Boxcopy, Brisbane. Photo: Carl Warner

Boxcopy is an artist-run initiative dedicated to supporting the experimental and innovative practices of early and mid-career Australian artists. Founded in 2007, it presents an exhibitions program that encourages critical engagement with art that explores a diverse range of media, ideas and approaches to contemporary art practices. Boxcopy also delivers a program of off-site collaborative projects and publishes new writing.

The initiative operates on a nonprofit and volunteer basis, and is run by eight practicing artists and writers: Anastasia Booth, Anita Holtsclaw, Timothy P. Kerr (based in Canada), Channon Goodwin, Daniel McKewen, Raymonda Rajkowski, Marianne Templeton (based in the UK) and Tim Woodward.

Large-scale, site-responsive projects are key components of Boxcopy's annual program. These major projects foster important opportunities for collaboration and artistic exchange locally, nationally and internationally. Boxcopy's first major commission was the exhibition "Great Expectations" for the 2008 NEXT WAVE Festival, Melbourne, which seeded many ideas and themes that have developed in subsequent projects, such as triumph and failure and comedy and cynicism. In 2010, it presented "Some Absolute Beauties" at Seventh Gallery, Melbourne. The show embraced DIY impulses to create objects and structures for the pure joy of honest work. In 2011, Boxcopy traveled to Singapore for a two-month residency at Post-Museum as part of "Invisible Structures: Australian Artist Collectives in Tokyo, Singapore and Yogyakarta." These projects saw the joint committee of collectives working together out of a shared sense of humor, friendship and interest in the ability of collaborative practice to create innovative and unexpected art experiences for themselves and the audience.



03

# 1-007

## 24HR Art—Northern Territory Centre for Contemporary Art

24HR Art presents a dynamic program of contemporary art exhibitions and public programs. Situated in the far north of Australia, and in close proximity to Asia, the program profiles contemporary practices from the region, including works by Northern Territory, Australian and Asian artists.

The program's vision is to cultivate the contemporary visual arts—its artists and audiences. 24HR Art is the leading center for contemporary visual art in the Northern Territory, bringing together diverse communities of artists and audiences to engage with contemporary ideas and practices. It brokers opportunities for artists locally, nationally and internationally, and connects communities through its dynamic programs. 24HR Art's core values are: experimentation: providing a supportive and critical space for artists and curators to take risks; accessibility: presenting art in a context that develops audiences and understanding; exchange: connecting artists and arts organizations across the Northern Territory, Australia and Asia; excellence: pursuing high-quality artistic content and presentation models across exhibition, projects and public programs; and integrity: conducting business with respect, honesty and transparency.

www.24hrart.org.au  
steve@24hrart.org.au  
+61 8 8981 5368

### Address

Vimy Lane, Parap, Darwin  
Northern Territory, 0820  
Australia

### Mailing Address

P.O. Box 28, Darwin  
Northern Territory, 0801  
Australia

### Public Hours

Wednesday–Friday: 10 am–4 pm  
Saturday: 10 am–2 pm

### Office Hours

Monday–Friday: 9 am–5 pm

### Founding Year

1989

### Number of Staff

Paid: 3  
Unpaid (including interns/volunteers): 10

### Funding Sources

Corporations, Foundations, Government,  
Individuals, Membership

### Activities

Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops, Other: External and site-specific artistic projects, including artist camps and international exhibitions, which bring together artists from Australia and the Asia region.



01

### "Culture Trackers" 2007

Six Australian Indigenous and six non-Indigenous artists undertook a residency, camping out for weeks in the bush on Kunwinjku-owned country near Gunbalanya in Western Arnhem Land.

### "Immemorial—Reaching Back Beyond memory"

This international cultural exchange project featured 24 artists from three countries, Indonesia, Philippines and Australia, with three curators, Sudjud Dartanto, Norberto Roldan and Steve Eland, and three major exhibition sites, Yogyakarta (2009), Manila (2010) and Darwin (2011).

### "A First Life Residency Project in Landscape"

In 2010, three Chinese and three Australian artists undertook a two-month road trip, visiting Aboriginal communities in northern Australia, and then driving from Beijing to Tibet. The trip culminated in a major exhibition of works in response to their journeys, at Xin Dong Cheng Space for Contemporary Art Beijing in 2011.

01 Lynn Lu, Inadequate Reality Adaptation, 2007. Performance at Mindil Beach as a part of "Interpositions" at the Darwin Festival, 2007. Courtesy 24HR Art—Northern Territory Centre for Contemporary Art (24HR Art), Darwin. Photo: Fiona Morrison

02 Julie Gough, Aftermath, 2008. Installation view. Courtesy 24HR Art, Darwin. Photo: Fiona Morrison

03 Adrienne Kneebone, Soft Hearts, 2008. Courtesy 24HR Art. Photo: Fiona Morrison

04 Destiny Deacon and Virginia Fraser, "It's Playblak time + Schoolroom," 2011. Exhibition view at 24HR Art, Darwin. Courtesy 24HR Art. Photo: Fiona Morrison



02



03



04

# 1-008

## Australian Centre for Contemporary Art

www.accaonline.org.au  
info@accaonline.org.au  
+61 3 9697 9911

Address  
111 Sturt Street, Southbank  
Victoria, 3006  
Australia

Public Hours  
Tuesday-Friday: 10 am-5 pm.  
Weekends and Public Holidays: 11 am-6 pm  
(open all public holidays except Christmas Day  
and Good Friday)  
Monday: By appointment

Office Hours  
Monday-Friday: 9 am-5 pm

Founding Year  
1983

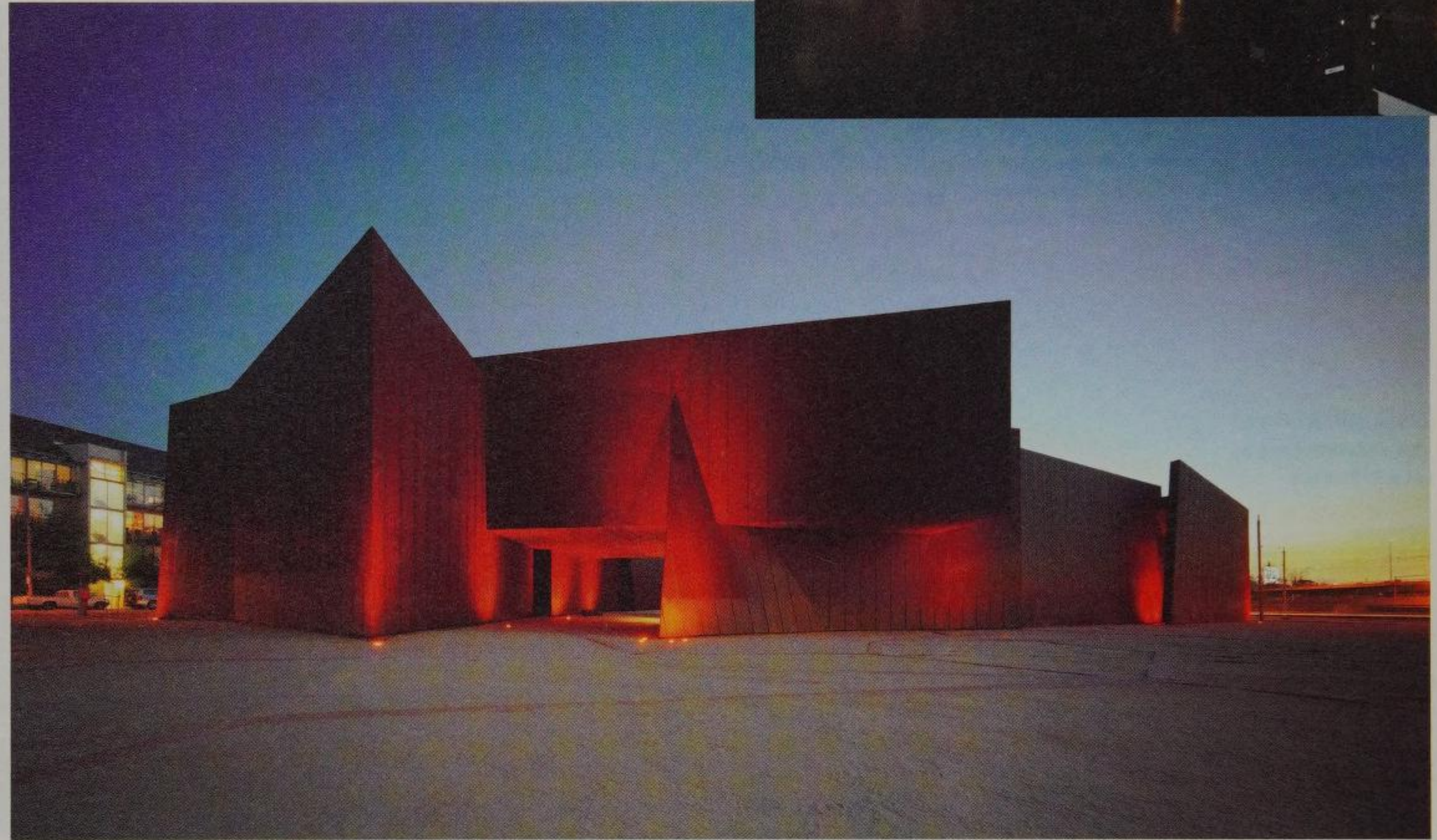
Number of Staff  
Paid: 11  
Unpaid (including interns/volunteers): approxi-  
mately 30

Funding Sources  
Café, Corporations, Foundations, Government,  
Individuals

Activities  
Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures,  
performances, screenings, etc.)



01



03

Australian Centre for Contemporary Art (ACCA) operates as a Kunsthalle, or temporary exhibitions space, within the local, national and international context. As Melbourne's largest non-collecting art gallery, it presents a variety of media through complex and exciting intellectual delivery. Exhibitions are generally themed, focusing on new and emerging trends, and the work of Australian artists is often shown alongside the work of their international peers.

ACCA frequently works with Australian artists with a proven level of credibility, and finds opportunities to help bring them to the next level in their practice. It strongly emphasizes commissioning Australian artists' new works, many of which have gone on to be included in the collections of major Australian and international institutions or purchased by private patrons (with funds going directly to the artists).

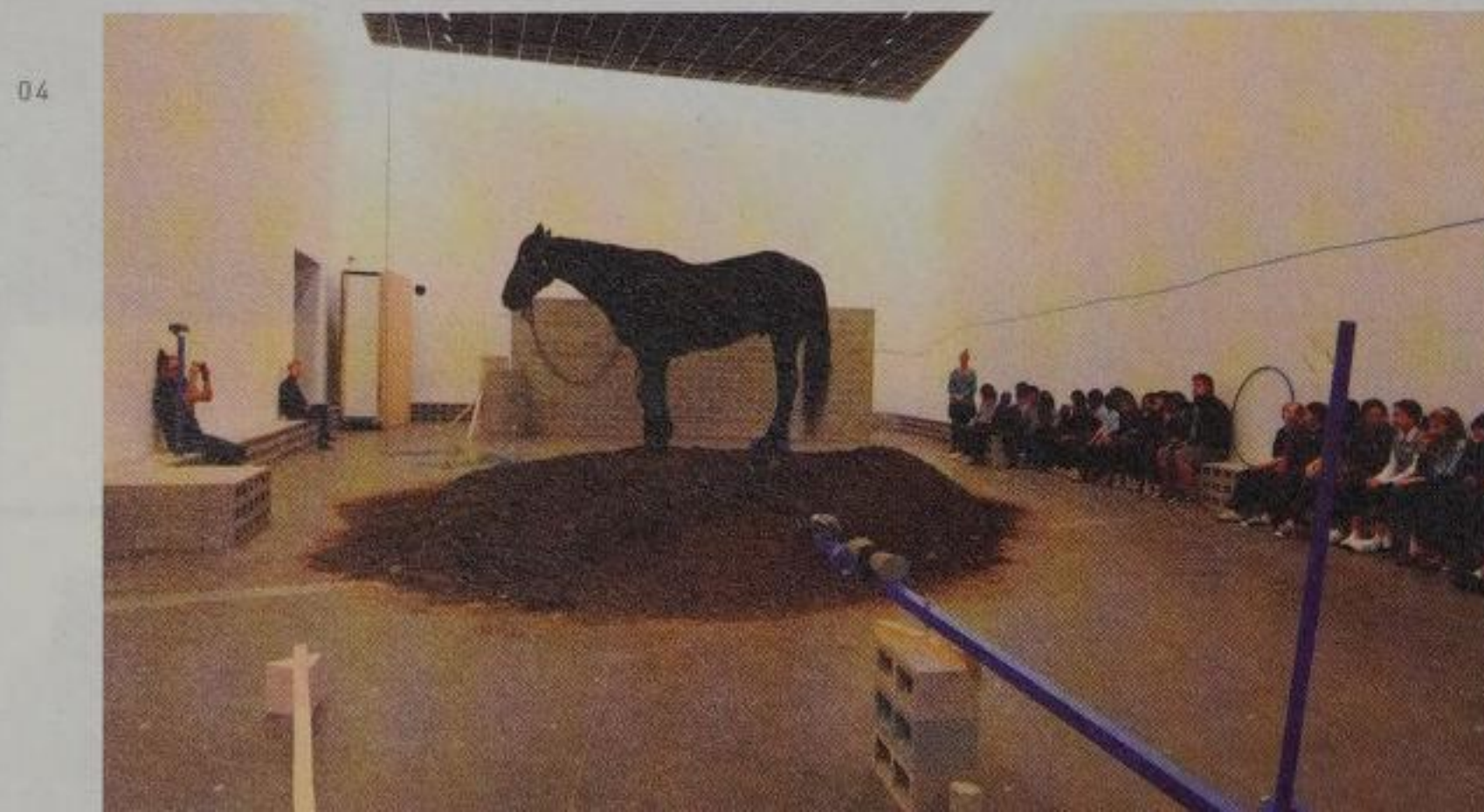
Recent exhibitions have included survey exhibitions by Tacita Dean (2009) and Jenny Holzer (2009); and new commissions by Nathan Coley (Appearances, 2011) and Joseph Kosuth, ((Waiting for-) Texts for Nothing, 2010).

01 Jim Lambie, "Eight Miles High," 2008. Exhibition view at Australia Centre for Contemporary Art (ACCA), Melbourne. Photo: John Brash. Courtesy the artist

02 Tacita Dean, "Merce Cunningham performs STILLNESS (in three movements) to John Cage's composition 4'33" with Trevor Carlson, New York City, 28 April 2007," 2008. Exhibition view at ACCA, Melbourne. Photo: John Brash. Courtesy the artist, Frith Street Gallery, London, and Marian Goodman Gallery, New York/Paris

03 Exterior view of Australia Centre for Contemporary Art. Photo by John Gollings

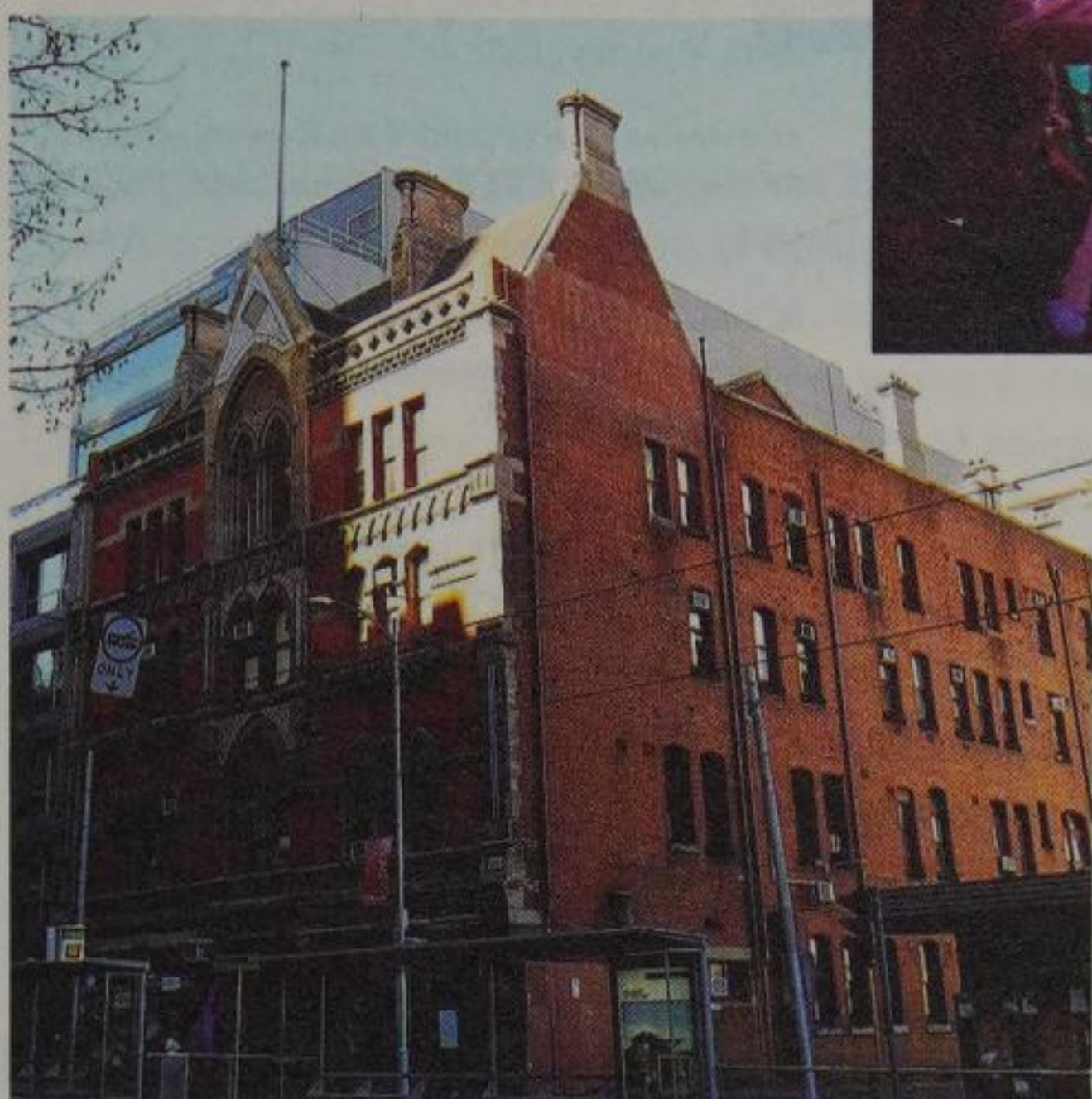
04 Bianca Hester, "Please leave these windows open overnight to enable the fans to draw in cool air during the early hours of the morning," 2010. Exhibition view at ACCA, Melbourne, 2010. Photo by Andrew Curtis. Courtesy the artist



04

# 1-009

## BUS Projects



02



01

[www.busprojects.com.au](http://www.busprojects.com.au)  
[info@busprojects.com.au](mailto:info@busprojects.com.au)

### Address

Basement level, Donkey Wheel House  
673 Bourke Street, Melbourne  
Victoria, 3000  
Australia

### Mailing Address

Suite 15/117, Sturt Street, Southbank  
Victoria, 3000  
Australia

### Public Hours

Wednesday-Saturday: 12-6 pm

### Office Hours

Variable; please contact us to arrange a time

### Founding Year

2001

### Number of Staff

Paid: 1 gallery manager  
Unpaid (including interns/volunteers): 6

### Funding Sources

Government

### Activities

Exhibitions, Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops

BUS Projects is an independent, contemporary arts initiative that promotes the experimental fields of performance, sound art and spatial practice. In addition to running its core exhibition program, the initiative is committed to operating outside of traditional gallery contexts, developing exhibitions, events and performances off-site and within the public realm. BUS Projects seeks to offer a platform for the presentation of innovative contemporary art practices within Melbourne and beyond. It provides valuable professional development opportunities to its key stakeholders including exhibiting artists as well as volunteers, managerial committee members and its general manager.

### "BUS @ BLINDSIDE: Play With Your Food" 2010

This project explored contemporary spatial practices in relation to the current pop cultural interest in culinary artistry. Participating artists each devised a course of a menu that formed the basis of an exhibition at the artist-run space BLINDSIDE, Melbourne, and a one-off dinner at Auction Rooms, Melbourne.

### "The Sound Playground" 2010

In partnership with Craft Victoria, BUS Projects produced this exhibition and performance series, which was curated by Amelia Douglas and Nella Themelios. It featured newly commissioned experimental instruments and sonic installations that were "played" in a series of performances. The project featured works by Ros Bandt and Albert Mishriki, Rod Cooper, Emma Lashmar and Rowan McNaught.

### "Melbourne Reflection" 2009

BUS Projects hosted this exhibition, presented by the South Project, at the 5th International South Gathering in Yogyakarta, Indonesia.

01 Performance by School of Radiant Living, as part of the "UNSTRUCTURES" event series, at BUS Projects, Melbourne, 2011. Courtesy BUS Projects

02 Exterior view of Donkey Wheel House, the BUS Projects gallery site, Melbourne. Courtesy BUS Projects

03 Noriko Nakamura, "Vapour," 2011. Exhibition view at BUS Projects, Melbourne. Courtesy BUS Projects

04 Bonnie Lane, Endless (detail), 2011. Two-channel video projection on existing window and tiles, exhibited as part of "Into the Dark," BUS Projects, Melbourne, 2011. Courtesy BUS Projects



03



04

# 1-010

## Centre for Contemporary Photography

www.ccp.org.au  
info@ccp.org.au  
+61 3 9417 1549

### Address

404 George Street Fitzroy  
Victoria, 3065  
Australia

### Public Hours

Wednesday-Friday: 11 am-6 pm  
Saturday-Sunday: 12-5 pm

### Office Hours

Monday-Friday: 10 am-6 pm

### Founding Year

1986

### Number of Staff

Paid: 8  
Unpaid (including interns/volunteers): 40

### Funding Sources

Foundations, Government, Individuals,  
Membership

### Activities

Educational programs, Exhibitions,  
Publications, Public programs, lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops



01

01 Interior view (gallery space) of Centre for Contemporary Photography (CCP), Melbourne, 2005. Courtesy CCP

02 Exterior view of Centre for Contemporary Photography (CCP), Melbourne, 2005. Courtesy CCP

03 Interior view (education space) of Centre for Contemporary Photography (CCP), Melbourne, 2005. Courtesy CCP

### "In Camera and In Public" 2011

Taking a look at society through the lens of the state, the photographer on the street, the artist and the eye of the voyeur, this exhibition examined the abandonment of the contract between photographer and subject. Participating artists included Denis Beaubois, Luc Delahaye, Cherine Fahd, Percy Grainger, Bill Henson, Sonia Leber and David Chesworth, Walid Raad and Kohei Yoshiyuki. Also on view were ASIO surveillance photographs and a film selected by Haydn Keenan.

### "An American Index of the Hidden and Unfamiliar" 2010

Taryn Simon's exhibition explored the dialectic of security and paranoia that is distinctly American. Offering a heart-of-darkness tour of Bush-period America, it also reflected on photography's role in revealing and concealing.

### "Inland" 2009

The search for an understanding of the politics of place informed this photographic series by Simryn Gill. "Inland" confounded what is normally expected from photographs of Australia's interior, and eschewed decorous landscapes, vast horizons and smiling rugged people for modest interiors of homes. Indeed there are no people present in these photos—only the houses they have inhabited as evidence of their subjectivity.



02

With its purpose-designed galleries, the Centre for Contemporary Photography (CCP) is the preeminent Victorian organization for the exhibition of contemporary photo-based arts.

CCP provides a context for the enjoyment, education, understanding and appraisal of contemporary practice. It works from a tradition of photography and explores the various dimensions of the post-photographic through exhibition and allied activities. A nonprofit membership organization, CCP was established by the Australian photographic community in 1986. Core activities include: exhibitions (touring and gallery), education, public programs and information services, publishing, print sales and advocacy.

CCP occupies a unique place within Australian contemporary arts organizations. Here, emerging photo-based artists can gain a formative experience in the development and staging of exhibitions, practicing photographers can find new audiences and established artists can experiment with new directions. Entry to the CCP galleries is always free, encouraging visits from broad sections of the community.

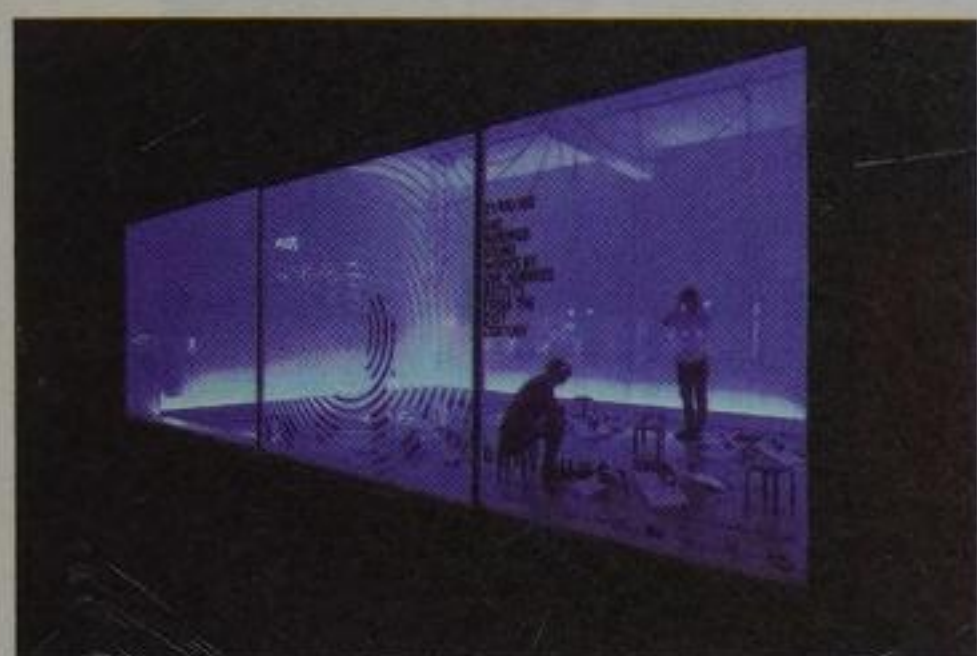


03



# 1-011

## Gertrude Contemporary



www.gertrude.org.au  
info@gertrude.org.au

02

### Address

200 Gertrude Street  
Fitzroy, 3065, Melbourne  
Australia

### Public Hours

Tuesday-Friday: 11 am-5:30 pm  
Saturday: 11 am-4 pm

### Office Hours

Monday-Friday: 9:30 am-6 pm

### Founding Year

1983

### Number of Staff

Paid: 4  
Unpaid (including interns/volunteers): 11

### Funding Sources

Artwork/edition sales, Corporations,  
Foundations, Government, Membership

### Activities

Archives, Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops, Other: Nonresidential studio  
program

01



Gertrude Contemporary is regarded as a leading Australian center for the development and presentation of contemporary art. Fostering a culture of creativity, risk and experimentation, we place the artist at the center of our collaborative community of curators, writers, cultural partners and patrons to create innovative programs that engage audiences in cultural debate.

Each year Gertrude Contemporary presents around 20 exhibitions featuring work by Australian and international artists across three gallery spaces, with a focus on new work, commissions and expanding practice. Flagship exhibitions include the Octopus Series (established in 2000), where a curator is invited to present an exhibition that underscores new directions in curatorial practice, and our annual year-end Studio Artists Exhibition, which features new work by all 16 studio artists. Gertrude Contemporary has a track record for international collaborations with peer institutions (primarily within the Asia-Pacific region) to present jointly curated programming.

The Gertrude Contemporary Studio Program consists of 16 nonresidential studios, available to artists in the first 15 years of their professional practice, provided for two-year tenures by application only. There is also a residential studio for visiting international artists, curators and writers, for residencies ranging from two weeks to three months.

In addition, Gertrude Contemporary produces: several international touring exhibitions each year; the Emerging Writers Program in collaboration with Art & Australia magazine; an education Program; Visiting International Curators Program; Gertrude's Table Patrons Program; the Gertrude Edition, a series of specially commissioned, limited-edition works of art; and an active publishing program.

### "The Independence Project" 2007-

The Independence Project was initiated by Gertrude Contemporary as a series of cross-cultural exhibitions, residencies and forums, motivated by a true spirit of reciprocity and a desire to enable real connections between Australia's and Asia's dynamic arts communities. With successive exhibitions in Malaysia, Singapore and Beijing, the project brought together artists from these countries to explore notions of independence via politically and socially activated work.

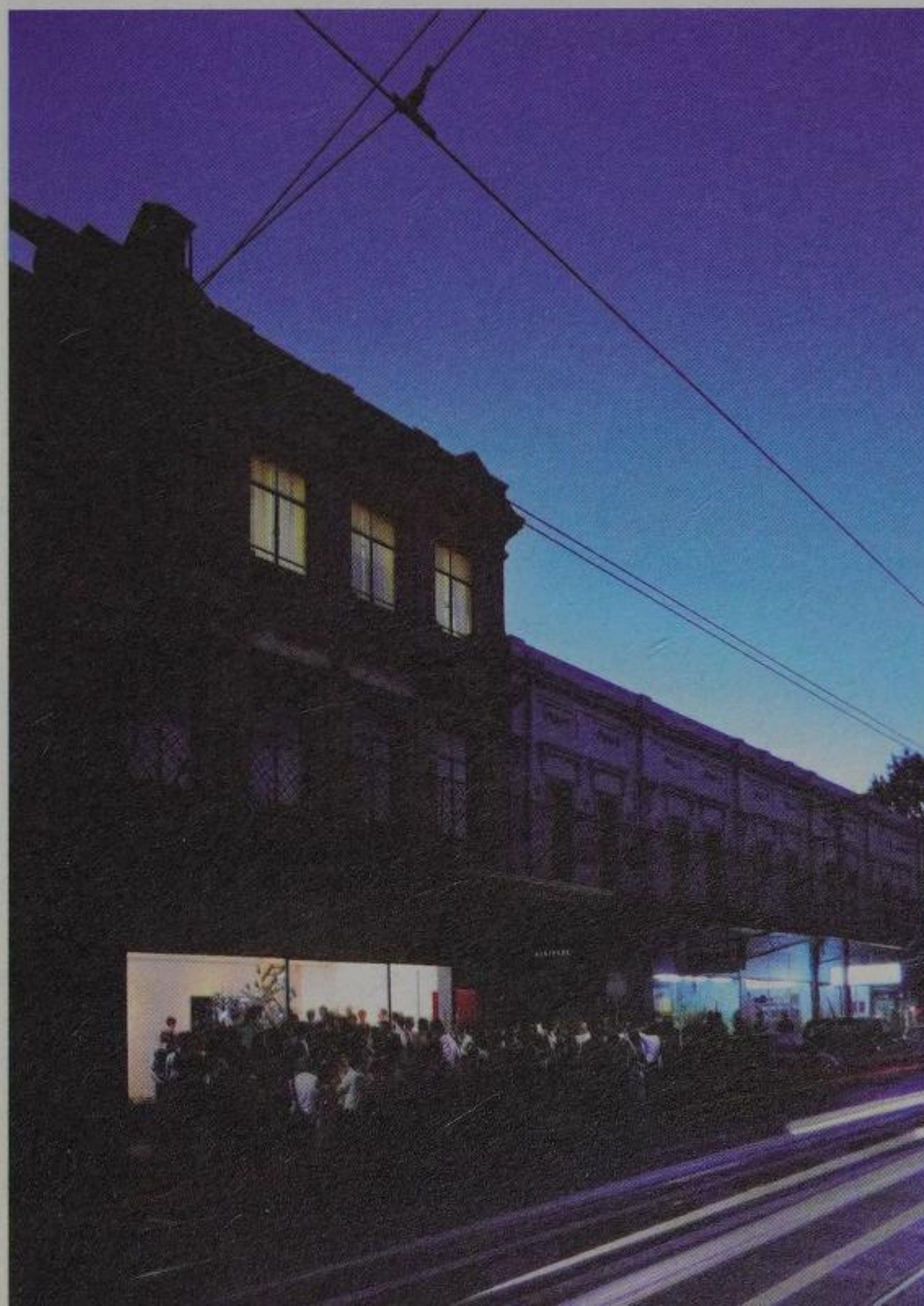
### "21:100:100: One Hundred Sound Works by One Hundred Artists from the 21st Century" 2008

Presented as part of the 2008 Melbourne International Arts Festival, "21:100:100" featured 100 works by 100 sound artists, produced within the 21st century. This exhibition was the first significant survey to chronicle the extraordinary developments that have occurred in contemporary sound art, and was accompanied by a major 400-page book chronicling the developments in sound art over the past decade.

### "Still Vast Reserves" 2009-10

Still Vast Reserves was a reciprocal project that stemmed from Gertrude Contemporary's International Curatorial Residency Programme, undertaken by Francesco Stocchi in 2008 and then by Chris Sharp in 2009. Following an exhibition in Rome, the final phase of the project comprised an exhibition of international and Australian artists at Gertrude Contemporary in 2010. Conceptually, the show explored ideas of pressure and release from psycho-geographic, architectural, psychological and sexual perspectives.

03



01 "Dying in Spite of the Miraculous," 2010. Exhibition view at Gertrude Contemporary, Melbourne. Photo: Christian Capurro

02 "21:100:100: One Hundred Sound Works by One Hundred Artists from the 21st Century," 2008. Exhibition view at Gertrude Contemporary, Melbourne. Photo: Daniel Peterson

03 Exterior view of Gertrude Contemporary, Melbourne. Photo: Andrew Curtis

04 Gabo Camnitzer, Always Moving (a performance laboratory in several parts), 2010. Photo: David Mutch. Courtesy Gertrude Contemporary

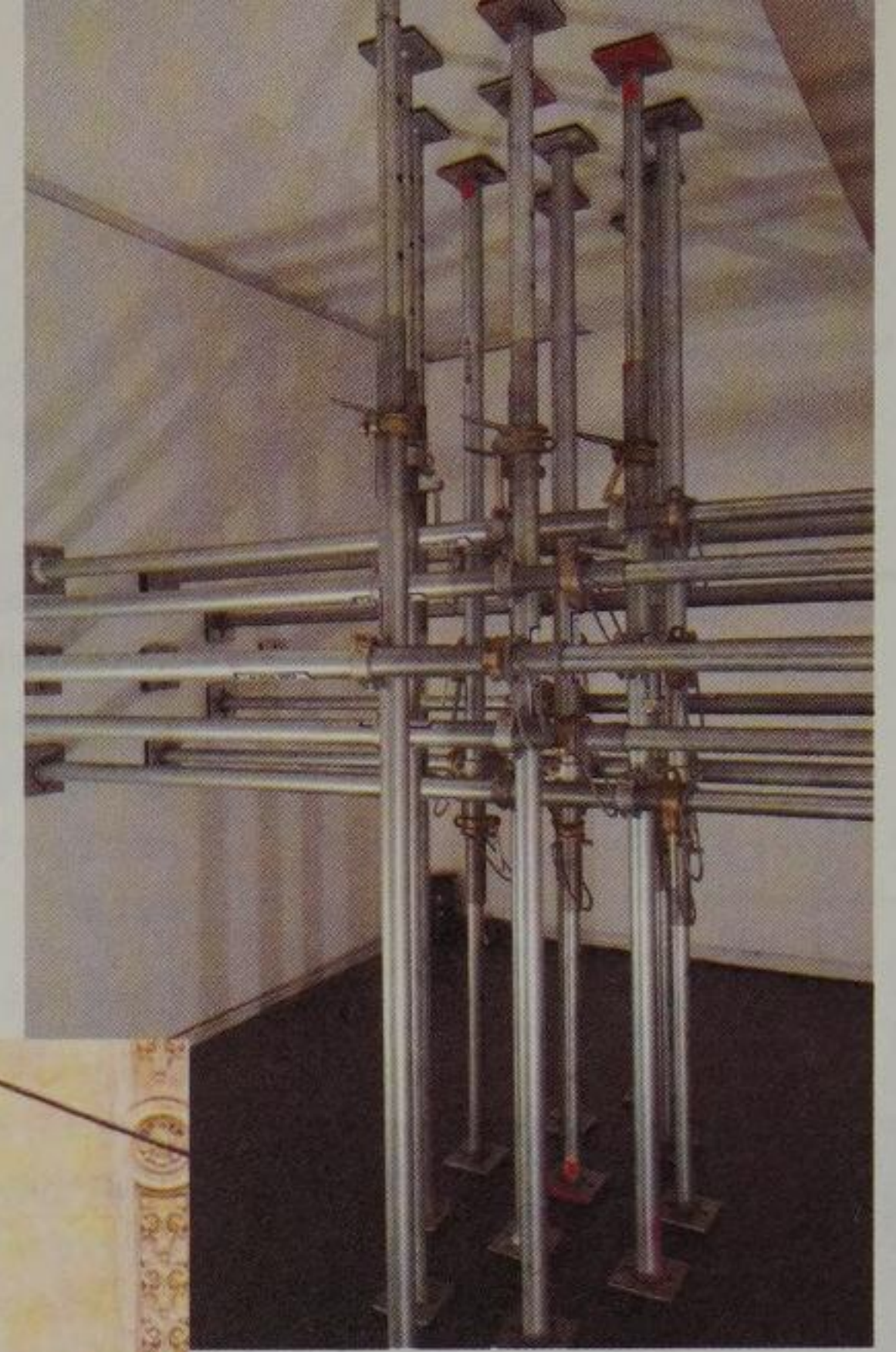


04

# 1—012

## SEVENTH Gallery

01



02



[www.seventhgallery.org](http://www.seventhgallery.org)  
[info@seventhgallery.org](mailto:info@seventhgallery.org)

### Address

155 Gertrude Street  
Fitzroy, Victoria, 3065  
Australia

### Public Hours

Tuesday–Saturday: 12–6 pm

### Founding Year

1990

### Number of Staff

Paid: 1  
Unpaid (including interns/volunteers): 20

### Funding Sources

Foundations, Government, Individuals

### Activities

Artist representation, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies

SEVENTH Gallery is a nonprofit exhibition space run by Melbourne-based contemporary artists. As such, it is dedicated to the development of an ongoing dialogue between artists from a diverse range of disciplines at differing levels of their practice. Situated on Gertrude Street, Fitzroy, it provides a platform for experimentation that gives exposure to diverse and dynamic art practices developing locally, interstate and around the world. SEVENTH aims to facilitate creative networks and connect the local art community with the global sphere of contemporary art.

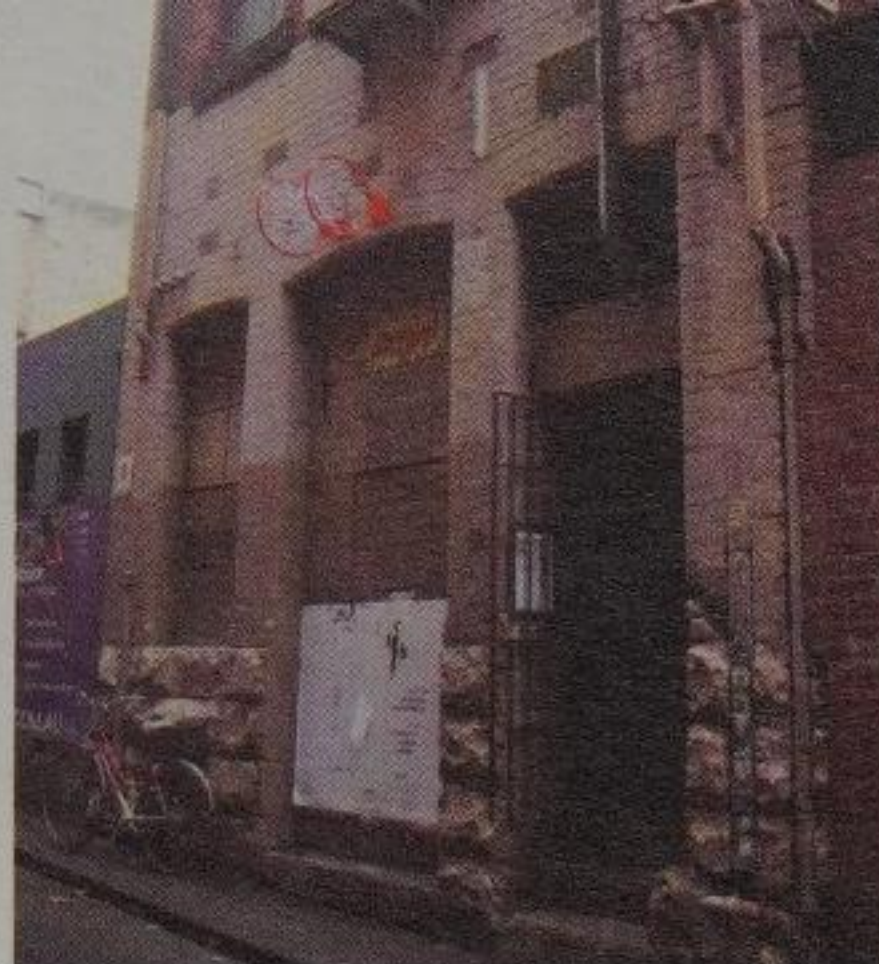
### "The Writing Project"

This new arts writing initiative was facilitated by the SEVENTH Gallery board. Writers were paired with a particular exhibition period, and then given the choice to respond to one artist's work or practice—either within that period or in a broader sense to the whole show. This project concludes in 2012 with the launch of a publication documenting the visual and written works.

01 Jasmin Coleman and Cara-Ann Simpson, "Stabilisers," 2011. Exhibition view at SEVENTH Gallery, Melbourne. Courtesy SEVENTH Gallery

02 Exterior view of SEVENTH Gallery, Melbourne. Courtesy SEVENTH Gallery

1—013



02

## TCB art inc.

### Santomatteo, "TVB" 2006

This residency and exhibition was supported by Making Spaces (a collective of artist-run spaces in Victoria, Australia). Santomatteo were visiting artists from Milan.

### The [Self-Initiated, Artist-Funded] Second [Fourth] Y2K Melbourne Biennial of Art (& Design) 2008

This festival was held at TCB art inc. and other locations.

### "Axis Bold as Love" 2009

The video works included in this exhibition were originally presented in the third part of A Constructed World's yearlong project, "Saisons Increase," at Le CAPC Musée d'art Contemporain de Bordeaux. All of the videos were shown at the museum alongside posters designed for each project. These posters were included in A Constructed World's exhibition, "Second Last Second Chance" (2009), at UPLANDS Gallery, Melbourne.

TCB art inc. is an artist-run gallery based in Melbourne, dedicated to providing a space where young, emerging and established artists alike have the artistic freedom to explore, experiment and take risks within their practices.

The gallery was established by artists Blair Trethowan, Sharon Goodwin and Thomas Deverall, who saw a vital position for a noncommercial, nonprofit space in Melbourne's central business district: to expose the work of young, emerging artists and established artists wishing to exhibit work outside of commercial or institutional contexts, and to a wide and disparate audience. What has developed is a lo-fi, high-energy, progressive and rigorous project with ambitious aims, offering support and assistance to young, emerging and established artists at a very "grassroots" level, and facilitating ongoing dialogue between them and the broader art and non-art communities. Since its founding, TCB has supported and developed the careers of more than 500 young artists, many of whom presented their first solo exhibition at the gallery, with a high percentage continuing on to be represented by commercial galleries and to exhibit in curatorial spaces, both locally and abroad.

TCB is run by a committee of volunteers, who are all practicing artists, curators, writers, educators or arts administrators. The current committee members are: Michael Ashcroft, Lane Cormick, Pat Foster, Ry Haskings, Amita Kirpalani, Liang Luscomb, Simon McGlenn, Taree McKenzie, Rob McLeish, Noriko Nakamura, Lisa Radford, Kate Smith and Alex Vivian.

[www.tcbartinc.org.au](http://www.tcbartinc.org.au)  
[info@tcbartinc.org.au](mailto:info@tcbartinc.org.au)

### Address

1/12 Waratah Place  
 Melbourne, Victoria, 3000  
 Australia

### Public Hours

Wednesday–Saturday: 12–6 pm

### Office Hours

Wednesday–Saturday: 12–6 pm

### Founding Year

1998

### Number of Staff

Unpaid (including interns/volunteers): 13

### Funding Sources

Artwork/edition sales, Government, Individuals

### Activities

Exhibitions, Public programs (lectures, performances, screenings, etc.)



03

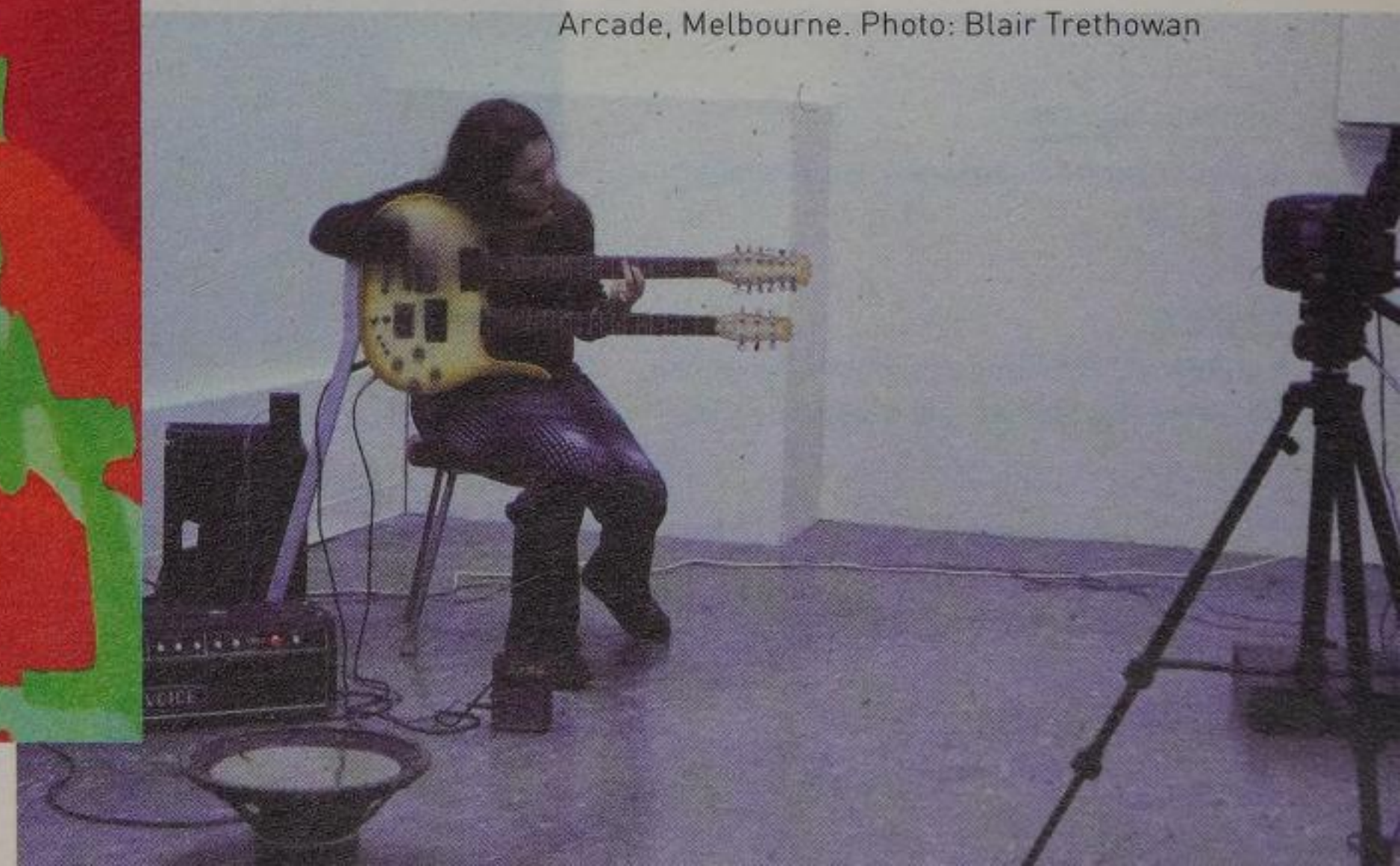
01 Ryan Moore and Kate Newby, "Academy," 2008. Exhibition view at TCB art inc., Melbourne. Photo: Meg Hale

02 Exterior view of TCB art inc., Melbourne, with Carl Scrase's permanent installation Timeout (2008). Photo: Meg Hale

03 DAMP, 7 Hours in a Bathroom, 2005. Mirror ball, paint, smoke machine, audio component, bathroom installation, TCB and Uplands Gallery toilet. Installation view at TCB art inc., Melbourne. Photo: James Lynch

04

04 A Constructed World, Player Guitar, 1998. Installation and performance. Installation view at TCB art inc.'s former location in Port Phillip Arcade, Melbourne. Photo: Blair Trethowan



# 1-014

## West Space

West Space is a nonprofit, artist-led organization that supports the activities of artists within a critical context. Its programming foregrounds engaged artistic practice that is challenging, experimental, exploratory and diverse.

West Space has developed a unique identity among Australian arts organizations. This reputation has been forged through a sustained belief in the importance of artist-run initiatives to practitioners, audiences and the art industry. As an organization that is run by artists, it is fully engaged with the multiplicity of practices that artists embrace. West Space acts as a working model that gives artists direct control over the means and conditions of presenting their work to the public. While many artists exhibiting at West Space are young or emerging, there is also a significant number of established artists that actively choose to exhibit at artist-run spaces such as West Space, because of the dynamic communication and artistic freedom that they offer.

[www.westspace.org.au](http://www.westspace.org.au)  
[info@westspace.org.au](mailto:info@westspace.org.au)  
+61 3 9662 3297

### Address

Level 1, 225 Bourke Street  
Melbourne, Victoria, 3000  
Australia

### Mailing Address

P.O. Box 24091  
Melbourne, Victoria, 3001  
Australia

### Public Hours

Wednesday-Friday: 12-6 pm  
Saturday: 12-5 pm

### Founding Year

1993

### Number of Staff

Paid: 3  
Unpaid (including interns/volunteers): 2

### Funding Sources

Corporations, Foundations, Government,  
Individuals

### Activities

Exhibitions, Publications, Public programs  
(lectures, performances, screenings, etc.)



01

### "Dancing Auschwitz" 2011

This danced-based video installation stemmed from Jane Korman's desire to create artwork that conveys a fresh interpretation of historical memory. Her work is a celebration of life, but it also evokes loss and mourning. Its message is for humanity to continue the struggle of history and consciousness, even in light of the trauma symbolized by Auschwitz.

### "Nature Morte" 2011

"Nature Morte" by Roger Boyce and Marie-Claire Brehaut is a tripartite tableau that toys with ideas of representation and prevalent popular notions governing the reception of painted imagery and its subjects. The work takes as its point of departure two clandestine activities: the socially sanctioned visual creative act and the socially proscribed production of mind-altering substances.

### "Red Room" 2011

This mixed-media installation explored the idea that others define as "sense of self." Kat Clarke's work traverses the two distinct worlds that we simultaneously inhabit: the external persona and the internal psyche.

01 Performance by Chronox (Lachlan Conn and Michael Prior) at West Space, Melbourne, 2011. Courtesy West Space

02 Mcraeandvale (Donna McRae and Michael Vale), "The Innocents," 2011. Exhibition view at West Space, Melbourne. Courtesy West Space

03 Benedict Ernst, "NOTHING (but flowers)," 2011. Exhibition view at West Space, Melbourne. Courtesy West Space

02



03



# 1—015

## Y3K

y3kgallery.blogspot.com  
y3kgallery@gmail.com  
+61 401 12 1212

Address  
205 Young Street  
Fitzroy, Melbourne, 3056  
Australia

Public Hours  
Thursday–Saturday: 12–6 pm

Office Hours  
Thursday–Saturday: 12–6 pm

Founding Year  
2009

Number of Staff  
Unpaid (including interns/volunteers): 2 directors, 3 volunteers

Funding Sources  
Artwork/edition sales, Individuals

Activities  
Archives, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Other: Bookshop (World Food Books), dinners and radio



02



03



01

Initiated by James Deutsher and Christopher LG Hill, Y3K was a two-year proposition—a gallery practice as an extension of an art practice and in support of a wider art and design community in Melbourne and abroad. Between 2009–2011, Y3K exhibited artists and projects such as World Food Books, BLESS, Christopher LG Hill, Emmeleine deMooij, Jota Castro, Kinga Kielczynska, Melanie Bonaj, fabrics interseason, ffiXXed, Heinz Peter Knes, James Deutsher, Matt Hinkley, Olivia Barrett, Pat Foster, Jen Berean, Rob McKenzie, SIBLING, Slow and Steady Wins the Race, Jon Campbell, LOST Projects, Alex Vivian, Daniel duBern, Nick Selenitsch, Kain Picken, A Constructed World, Joshua Petherick, Helen Johnson, Bianca Hester, Misha Hollenbach, David Griggs, Sam Kiyoumarsji, Robert Langenegger, Nick Mangan, Matt Griffin, Masato Takasaka, Fiona Connor, Tahi Moore, Ida Ekblad, Art Centre Ongoing, Kit Lee, Kate Newby, Sriwhana Spong, Dylan Statham, Simon Taylor, Sophia Mitchell, Rowan Mcnaught, MM Yu, Ilia Farah Rosli, Marco Fusinato, TATE Modern, Marie Gaultier, Anna Hess, Veronica Kent, Jarrod Rawlins, Keith Al-Hasani, Ruby Lowe, Justin Clemens, Daniel Munn, Simon Denny, Dan Arps, Andrew Barber, Structural Integrity, Dan Bell, Kate Smith, Ardi Gunawan, Nikos Pantazopoulos, Ben Tankard, Steve Kado, Virginia Overall, Mateo Tannatt, Sean Peoples, Inri Cristo, Tara Rawlins, Lizzie Newman, Juan Davila, Janet Burchill, Jennifer McCarthy, Hao Guo and Pow Martinez.

### "Desperate Exhibition-Making Techniques"

In this exhibition, artists Ardi Gunawan and Nikos Pantazopolous took as a starting point the model of a studio residency, in which situations and actions are developed on-site. The show involved an instructional script that explored various methods of developing ephemeral sculptures and images of sex, labor, power and institutional and social space through a collaborative and participatory framework.

### "Too Much of Everything"

Curated by ffiXXed, this exhibition considered a certain state of production and consumption, wherein products no longer circulate as an extension of a designated lifestyle; rather, the lifestyle becomes the social extension of products. The exhibition brought together a range of practices that engage the intermingling roles of art and design in this process.

### "Hotel Theory" and "A Day Late"

These two successive presentations, curated by Liv Barrett, grappled with "hotel-ness" as an affect, an atmosphere and a philosophy that lends itself to exhibition making. The first presentation included a private dinner designed by two art dealers, daily flower arrangements, an adjustment of Y3K's opening hours to Los Angeles time and "hotel women" performances. Mateo Tannatt's solo exhibition, "A Day Late," was the second presentation of "Hotel Theory."

01 SIBLING, Y3K Entrance, 2009. Site-specific intervention on the entrance door of Y3K, Melbourne. Photo by James Deutsher. Courtesy Y3K

02 "Too Much of Everything," 2009. Exhibition view at Y3K, Melbourne. Photo by James Deutsher. Courtesy Y3K, Uplands Gallery, Melbourne, and Murray White Room, Melbourne

03 Fiona Connor and Tahi Moore, "Pickups, Magic Mountain, Home, Okay, A Pretty Intense Long Drawn-Out Game," 2009. Exhibition view at Y3K, Melbourne. Photo: James Deutsher. Courtesy Y3K, and Hopkinson Cundy, Auckland

# 1-016

db



01

01 Joseph Breikers, *New Car*, 2008. Installation view of "Acoustic and Luminous Effects" at db/tp, Surry Hills, 2008. Photo by Craig Bender. Courtesy db

02 Ella Barclay, "Hurry! While There's Still More Time," 2010. Exhibition view at db, Surry Hills. Photo David Lowrey. Courtesy db

03 Joseph Breikers, *Depicted in Space With No Visible Means of Support 4*, 2010. Installation view of "Acoustic and Luminous Effects" at db, Surry Hills, 2010. Photo by Craig Bender. Courtesy db

[www.dbproject.org](http://www.dbproject.org)  
[dbdirectors@gmail.com](mailto:dbdirectors@gmail.com)  
+61 415 286 311

Address

19 Phelps Street  
Surry Hills, NSW, 2010  
Australia

Mailing Address

19 Phelps Street  
Surry Hills, NSW, 2010  
Australia

Public Hours

By appointment only

Office Hours

By appointment only

Founding Year

2010

Number of Staff

Unpaid (including interns/volunteers): 2

Funding Sources

Individuals

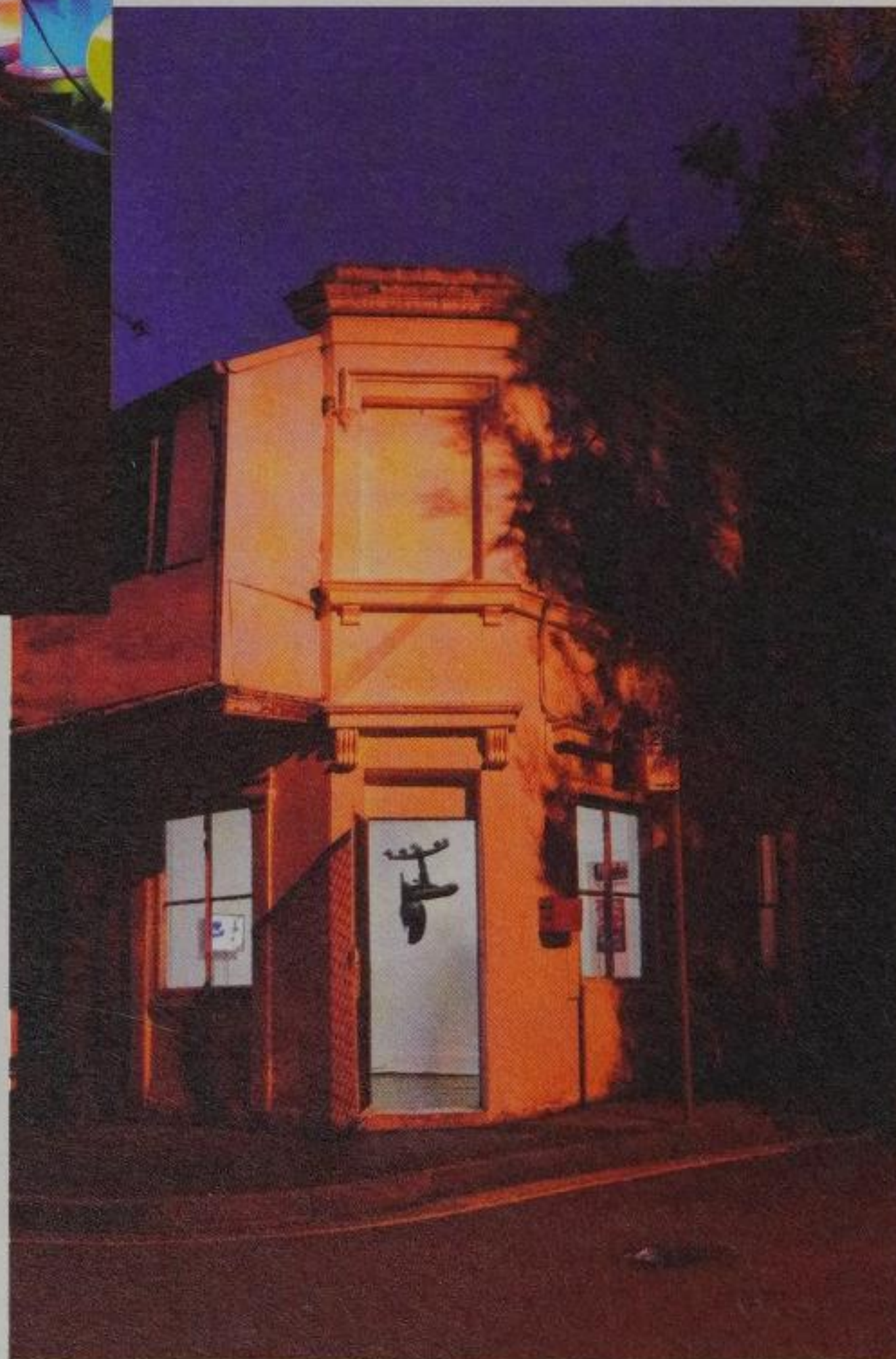
Activities

Exhibitions, Public programs (lectures, performances, screenings, etc.)



02

The project space of artist Christopher Hanrahan and curator Mark Feary, db is located in Surry Hills, Australia. It presents monthly solo exhibitions and a small-works project space called db/tp, which is housed in the bathroom. db also hosts curated solo and group exhibitions, coupling established curators with younger artists who have not previously exhibited in Sydney.



03

Ella Barclay 2010

Artist Ella Barclay's exhibition was the first project to approach the db main gallery and project space db/tp as a whole, creating an installation encompassing the entire venue. Barclay's investigation of the visceral outcomes related to db's relationship with technology rendered the gallery a cosmic meth lab for the duration of the exhibition.

Joseph Breikers 2008

Curator Amanda Rowell invited emerging Brisbane artist Joseph Breikers to exhibit at db. Breikers, in turn, presented his wry video works and assemblage sculptures in both the interior and exterior of the gallery, as well as in its domestic space. In particular, Breikers's office chair prank rendered an uncanny and provocative vision to passersby.

Andrew Liversidge, "Formulas Work Out,

Bodies Go Under" 2011

db curated a selection of three works and one commissioned piece (produced specifically for this exhibition) of Paris-based artist Andrew Liversidge. "Formulas Work Out, Bodies Go Under" served as a pint-size retrospective of Liversidge's output from 2007-2011.

# 1-017

## Firstdraft



www.firstdraftgallery.com  
 mail@firstdraftgallery.com  
 +61 2 9698 3665

### Address

Firstdraft Gallery  
 116-118 Chalmers St.  
 Surry Hills, NSW  
 Australia

### Firstdraft Depot

13-17 Riley St.  
 Woolloomooloo, NSW  
 Australia

### Public Hours

Wednesday-Sunday: 12-6 pm

### Office Hours

Variable

### Founding Year

1986

### Number of Staff

Paid: 1  
 Unpaid (including interns/volunteers): 20. All  
 volunteers and employees are practicing artists.

### Funding Sources

Artwork/edition sales, Government

### Activities

Educational programs, Exhibitions,  
 Partnerships with other institutions, Public  
 programs (lectures, performances, screenings,  
 etc.), Residencies, Workshops

Firstdraft operates an exhibition program, studio residencies, an emerging curators program and an emerging writers program. It also undertakes special projects extending from the gallery and studios into the public realm.

01 "From a City Forsaken by Its Gods," 2011.  
 Exhibition view at Firstdraft, Surry Hills. Photo:  
 Dara Gill

02 Exterior view of Firstdraft Gallery, Surry Hills.  
 Courtesy Firstdraft



### "We Are Here" 2011

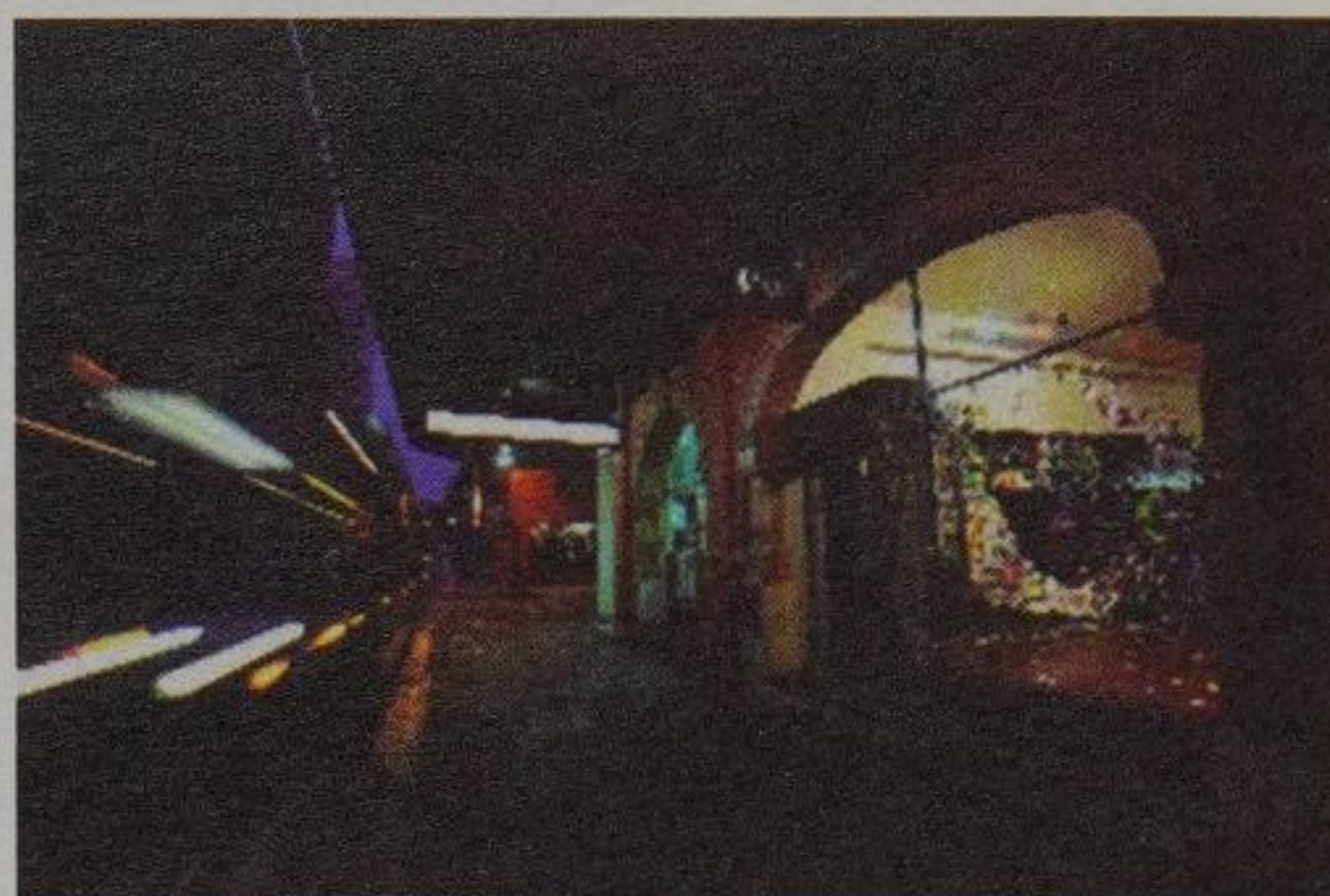
A partnership with the National Association for the Visual Arts, "We Are Here" was a symposium, exhibition and event program that brought together more than 200 delegates over four days. The first event of its kind in Australia, "We Are Here" stimulated discussion about exchange, networks and advocacy for artist-led projects in Australia and in an international context.

### "Downtown" 2008

Held in the laneways and buildings of Sydney's inner city, "Downtown" consisted of a series of events and installations by emerging artists, which sparked new perspectives of the city landscape through video art exhibited on the screens of sports bars, artist banners strung from high-rise towers and experimental music in city pubs.

# 1—018

## 4A Centre for Contemporary Asian Art



01



02

www.4a.com.au  
info@4a.com.au

Address  
181–187 Hay Street,  
Haymarket, Sydney, NSW, 2000  
Australia

Mailing Address  
P.O. Box K1312,  
Haymarket, NSW, 1240  
Australia

Public Hours  
Tuesday–Saturday: 11 am–6 pm

Office Hours  
Monday–Saturday: 10 am–6 pm

Founding Year  
1996

Number of Staff  
Paid: 5  
Unpaid (including interns/volunteers): 3

Funding Sources  
Foundations, Government, Individuals,  
Membership

Activities  
Archives, Exhibitions, Partnerships with other  
institutions, Publications, Public programs  
(lectures, performances, screenings, etc.),  
Workshops

### Cinema Alley

Cinema Alley is a one-night-only street cinema that showcases contemporary video art from the Australia Region. The annual event coincides with Sydney's Chinese New Year Festival. In previous years, works by Yang Fudong, Qiu Anxiong, Ming Wong, Wang Qingsong and Chen Chieh-jen, to name a few, have been screened.

### "Edge of Elsewhere" 2010–12

4A partnered with Campbelltown Arts Centre to develop a three-year project that brought together Sydney's communities and artists from Australia and the Australia region. "Edge of Elsewhere" was the flagship contemporary art project of Sydney Festival's program. Through collaborative practice, the project aimed to investigate the ever-shifting contemporary cultural realities and demographics of Sydney as a major city within the wider Asia-Pacific region. Participating artists included Brook Andrew, Young-Hae Chang, Lisa Reihana, Wang Jianwei, Jun Nguyen-Hatsushiba and FX Harsono, among others.

### "Last Words" 2010

"Last Words" was a major group exhibition that explored language, knowledge and communication in an age of cultural diversity and globalization. Exhibiting artists included Shen Shaomin, Patty Chang, Alfredo and Isabel Aquilizan, and Zhang Ding, to name a few.

01 Exterior view of 4A Centre for Contemporary Asian Art, Sydney. Courtesy 4A Centre for Contemporary Asian Art

02 "Last Words," 2010. Exhibition view at 4A Centre for Contemporary Asian Art, Sydney. Courtesy 4A Centre for Contemporary Asian Art

03 "Last Words," 2010. Exhibition view at 4A Centre for Contemporary Asian Art, Sydney. Courtesy 4A Centre for Contemporary Asian Art

4A Centre for Contemporary Asian Art—Australia's peak national body for contemporary Asian art and cultural thinking—is an initiative of the Asian Australian Artists Association, a nonprofit organization established in 1996. It fosters excellence and innovation in contemporary Asian and Australian culture through research, documentation, development and presentation of contemporary visual art. 4A's vision is for contemporary visual art to be central to understanding the dynamic relationship between Australia and the Asia region. The initiative promotes a greater understanding of Asian and Australian culture through an innovative and multifaceted program of events and activities, including exhibitions, discussions, research and education, which engage local and international artists as well as diverse sectors of the broader community.

03





# 1—019

## Artspace Visual Arts Centre

www.artspace.org.au  
artspace@artspace.org.au

Address  
43-51 Cowper Wharf Road  
Woolloomooloo, NSW, 2011  
Australia

Public Hours  
Tuesday–Sunday: 11 am–5 pm

Office Hours  
Monday–Friday: 10 am–6 pm

Founding Year  
1983

Number of Staff  
Paid: 5 full time, 5 part time

Funding Sources  
Artwork/edition sales, Foundations,  
Government, Individuals, Membership

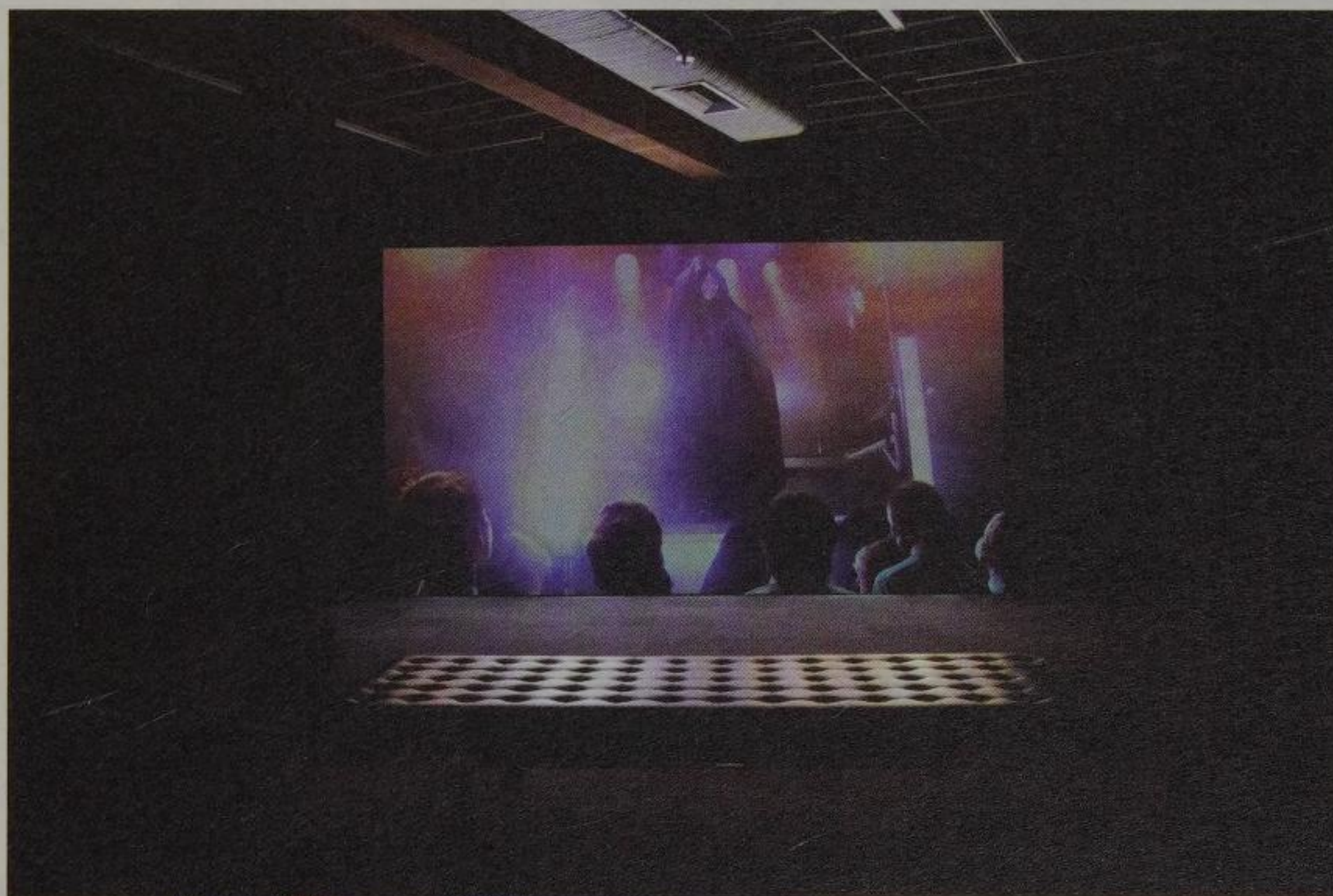
Activities  
Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies



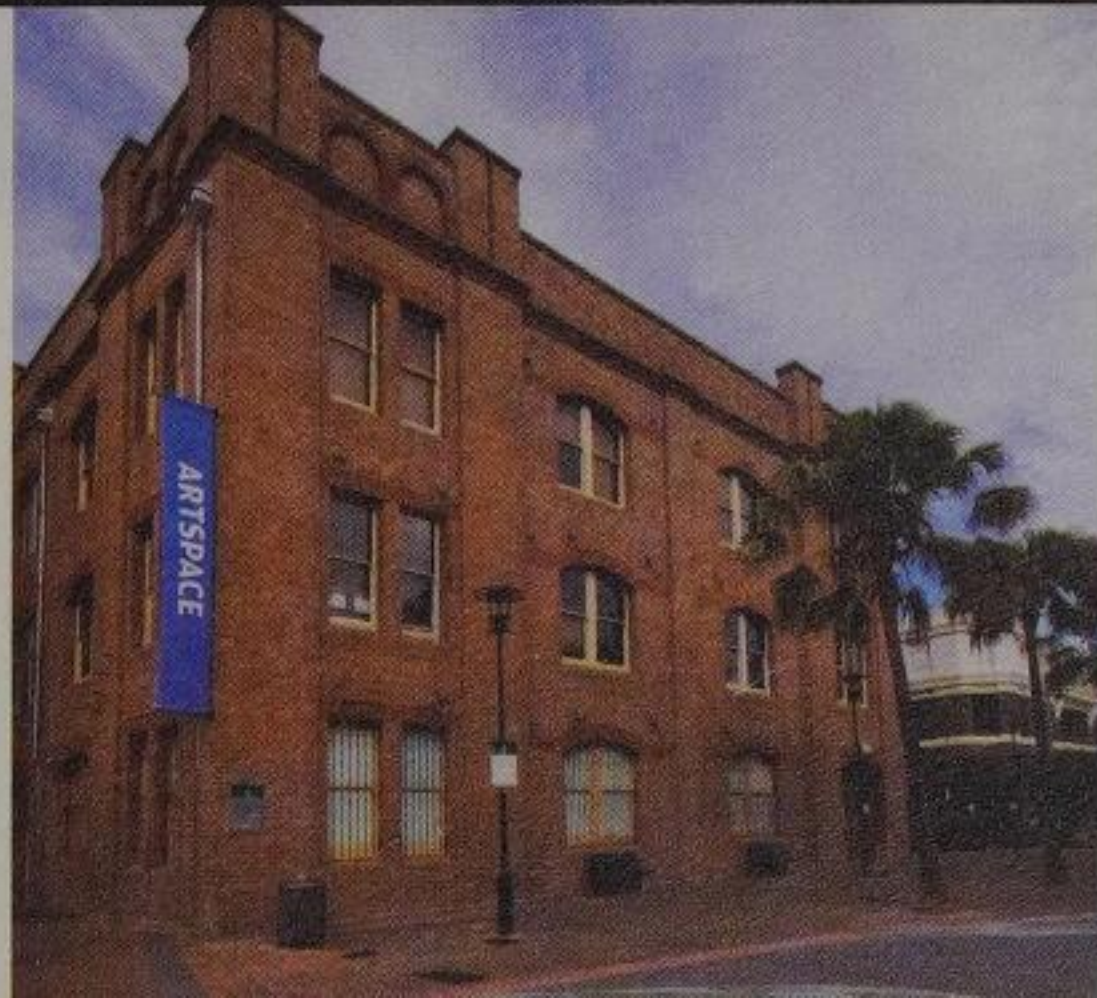
01

Artspace Visual Arts Centre is a leading international residency-based contemporary art center housed in the historic Gunner Building in Woolloomooloo, Australia, fronting Sydney Harbour. The center is committed to the development of new ideas and practices in contemporary art and culture. It therefore prioritizes the ideas and practices of artists and fosters the development of challenging new installation-based work, including projects in video, performance, sound, interactive media and other forms of developing technologies.

Through public programming, education and publication activities, Art-space explores critical contexts for contemporary art and encourages examination of the diverse social, political and visual processes that shape Australian culture, within both regional and global frameworks. The center, through an extensive range of partnerships with peer organizations across Australia and around the world, acts as a key generator of meaningful exchange between Australian artists and their overseas peers. Each year, it organizes up to 20 gallery projects, hosts more than 50 artist residencies, initiates a range of public programs and education activities, and publishes Column, a regular Artspace periodical, as well as cultural theory books and artist monographs.



02



03

"Diorama of the City" 2008, Tokyo, and

"Between Site and Space" 2009, Sydney

This collaborative residency and exhibition project, developed by Artspace, Sydney, and Tokyo Wonder Site, explored the complex politics of site, mapping historical resonances, contemporary anxieties and the rhythms of urban life through a dynamic series of international encounters, exhibitions and public events. Separate exhibitions in each location were developed and supported by reciprocal residencies hosted at the collaborating institutions. The projects were curated by Reuben Keehan and Hisako Hara, and included the artists Exonemo, Alex Gawronski, Paramodel, Gail Priest, Tim Silver and Hiraku Suzuki.

"Spaces of Art: Institutional and Post-  
Institutional Practices in Contemporary Art"

2009

This conference engaged questions crucial to the future of art institutions and their relationship to contemporary practice in the 21st century, with particular reference to curatorial and artistic strategies in Australia and the Asia-Pacific region. It explored issues underpinning some of the key curatorial trajectories of the past decade, conditions informing collective production and individual labor and the shifting relationship of artists, curators, critics and cultural producers toward working within and outside of institutions. A special issue of the Artspace periodical Column was published with contributions from conference participants, including Nina Möntrmann, Anthony Gardner, Lee Weng Choy, Heejin Kim, Gerald Raunig and Ade Darmawan.

"Earth" 2011

This exhibition, by Singaporean artist and filmmaker Ho Tzu Nyen, featured three major works functioning as fields of concrete sensations. Presented in association with Sydney Festival 2011, the project included two live, improvised sound performances by Melbourne-based, internationally acclaimed composer and musician Oren Ambarchi. It was accompanied by screenings of the title work Earth—a film described by the artist as "doing painting with video"—a "videographic" remix of European paintings where the human body is fragmented, penetrated and rearranged.

01 Paramodel, Pilot plan—p class architect office, 2009. Installation view at Artspace Visual Arts Centre, Sydney, 2009. Photo: Silversalt

02 Ho Tzu Nyen, Zarathustra: A Film for Everyone and No-One, 2009/2010. Film. Installation view at Artspace Visual Arts Centre, Sydney, 2009. Photo: Silversalt

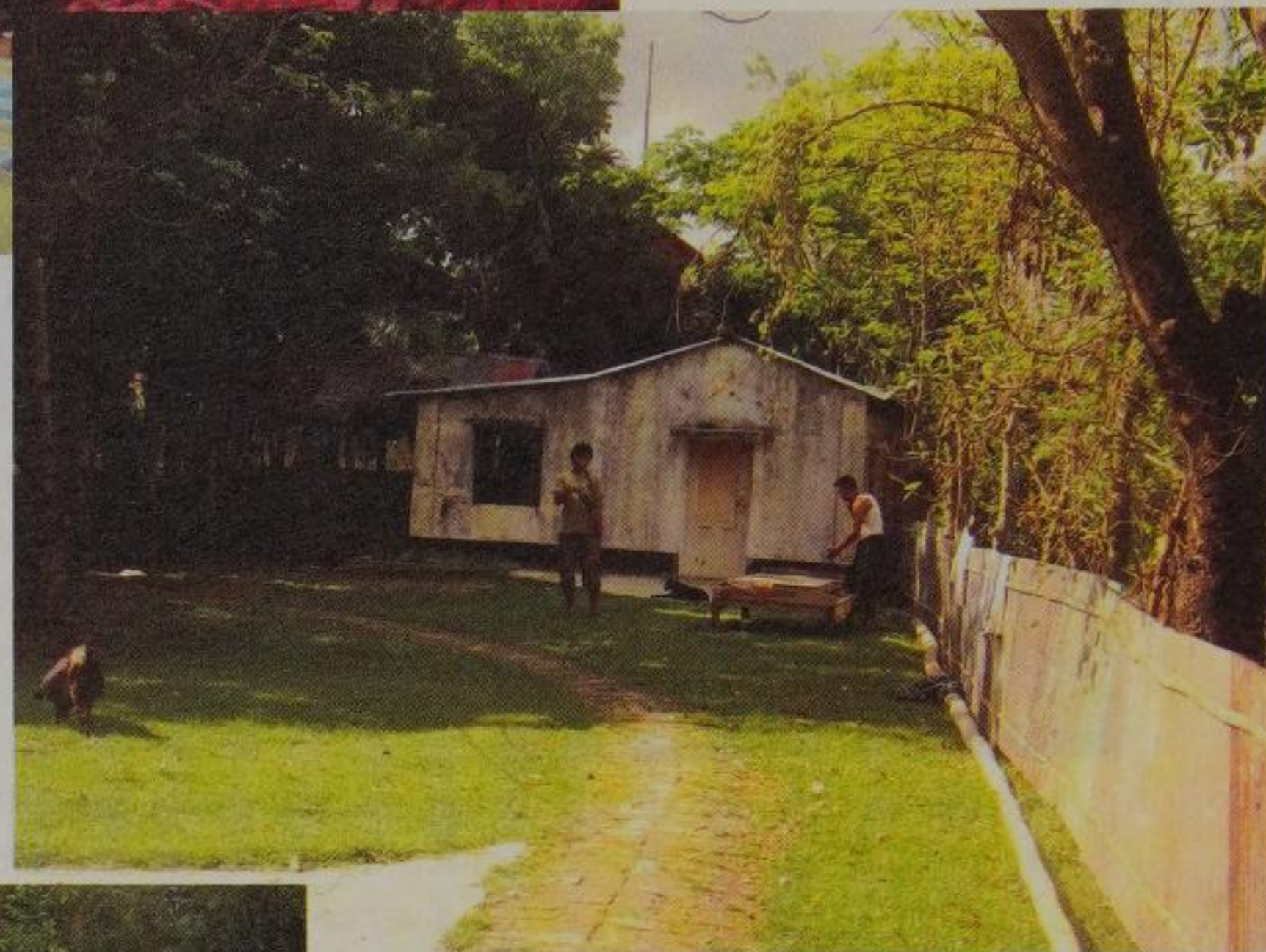
03 Exterior view of Artspace Visual Arts Centre, Sydney. Photo: Silversalt

# 1-020

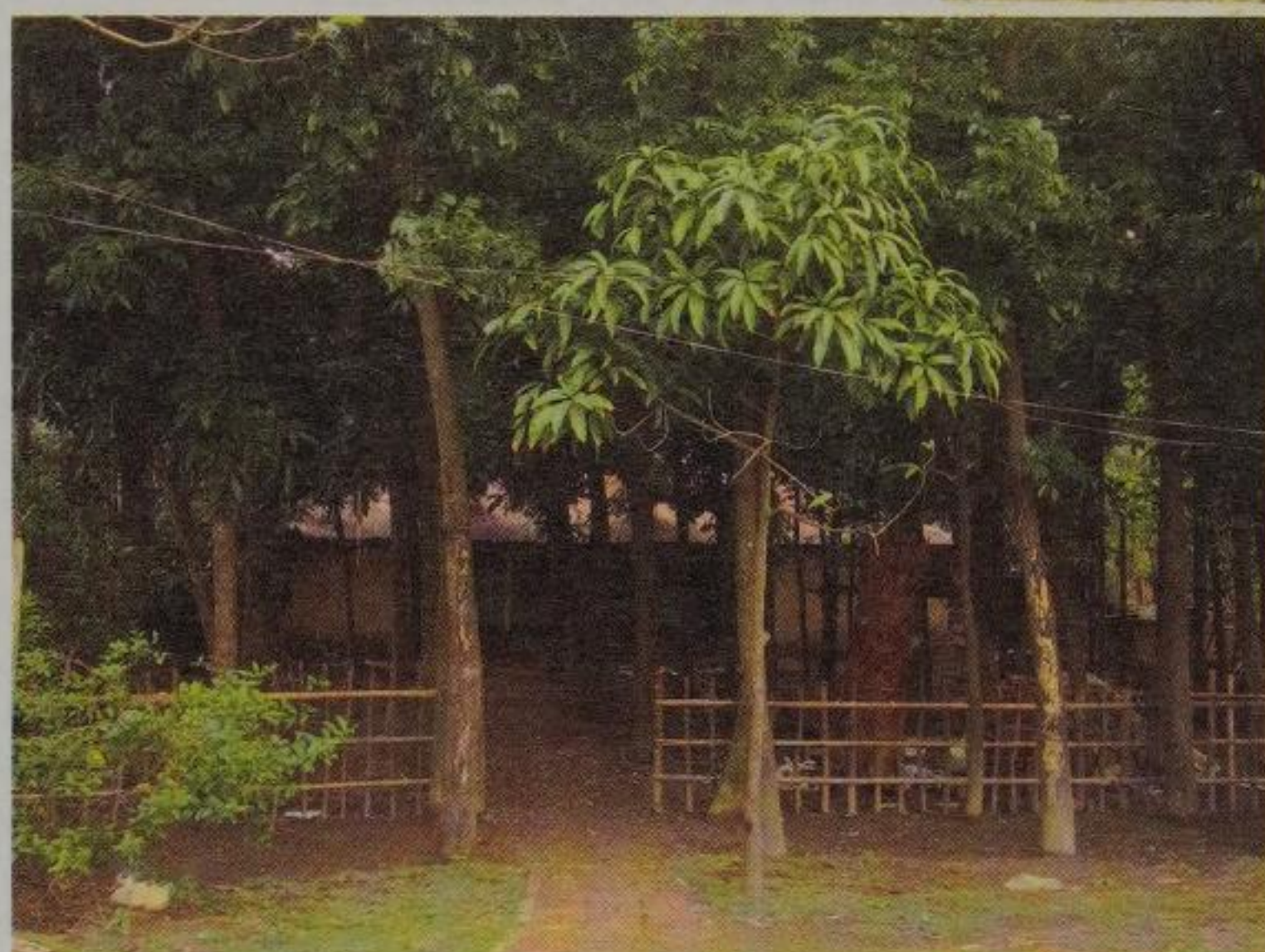
## Porapara Space for Artists



01



02



03

www.porapara.com  
porapara\_art@yahoo.com  
+880 11 9074 2967

Address  
Charbasthi, Patenga  
Chittagong-4205  
Bangladesh

Public Hours  
Daily: 10 am-10 pm

Office Hours  
Weekdays: 10 am-5 pm

Founding Year  
2004

Number of Staff  
Unpaid (including interns/volunteers): 10

Funding Sources  
Individuals, Membership

Activities  
Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

The contemporary visual art field of Bangladesh needs many alternative spaces in order to run experimentation and research work, to develop visual arts application through national and international society, to exchange cultural experiences and ideas that have artistic prospects and to make a clear understanding between different cultures and nations within a global contemporary perspective. However, there are no such spaces in the country. So Porapara Space for Artists tries to make a space through its own efforts.

Porapara is run by Abu Naser Robii and his friends. It is a personal initiative to support artistic development by providing important logistical, educational, aesthetic and communicational support to emerging artists. It is devoted to establishing a professional trend of visual art practice, and is the first space in Bangladesh that supports experimentation in the visual art field with artistic expectation.

Porapara organizes projects that explore public communication through artistic activity. Situated near the Chittagong Shah-Amanat International Airport, it is close to a beach and a riverside, and is located within a village area. The space runs regular programs that involve local villagers, as well as artists from around the country and abroad. Since its inception, Porapara has organized 17 artist workshops, 14 artwork presentations of foreign artists, four artists residency programs for art students from Bangladesh and 10 for international artists, seven exhibitions, three public art projects, two art camps and many artist talks.

International Performance Art Festival 2011  
Porapara Space for Artists successfully organized a five-day International Performance Art Festival, with 28 local artists and 12 international artists.

Residencies  
Porapara has been arranging regular international residency programs since 2008. Ten artists from India, Japan, Korea, Nepal, Sri Lanka and the UK have had the opportunity to utilize its residence space.

Interdisciplinary Public Art Project  
This project has been run by Porapara Space for Artists since 2004, with local artists and the public.

01 Interior view of Porapara Space for Artists, Chittagong. Courtesy Porapara Space for Artists

02 Exterior view of Porapara Space for Artists, Chittagong. Courtesy Porapara Space for Artists

03 Exterior view of Porapara Space for Artists, Chittagong. Courtesy Porapara Space for Artists

# 1—021

## Britto Arts Trust

www.brittoarts.org  
 brittoarts@yahoo.com  
 +88 037872010574

### Address

33, 33/1 Green Mart  
 Space no: 208 + 209, 1st Floor, Green Road  
 Dhaka-1205  
 Bangladesh

### Public Hours

Daily: 2–8 pm

### Office Hours

Weekdays: 11 am–8 pm

### Founding Year

2002

### Number of Staff

Paid: 5  
 Unpaid (including interns/volunteers): 4

### Funding Sources

Foundations, Individuals

### Activities

Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops, Other: Community projects

Britto Arts Trust is a nonprofit, artist-run organization based in Dhaka. Focused on experimental and dynamic art, its programs include international and local workshops, and a number of residencies and research-based works in the field of visual art, which build exchanges and interaction throughout the worldwide Triangle Network.

The organization encourages and facilitates artists working with diverse mediums to experiment and explore their ideas beyond the boundaries of religion as well as ethnic and political conflict.

The first organization of its kind in Bangladesh, Britto has become an important alternative platform for artists. It encourages experimentation and the development of new ideas in the visual arts through activities that support emerging artists and bring new contemporary art to the local community. Britto's main objectives are to facilitate dialogue and exchange opportunities for artists, encourage the development of high-quality artworks and create a platform for critical discourse and interaction between artists from the region as well as different parts of the world. The organization supports and encourages experimentation within a diverse range of media and develops new ways of thinking beyond the religious, economic, ethnic and political divisions in Bangladesh and throughout the world.



01

### Bangladesh Pavilion at the 54th Venice Biennale, 2011

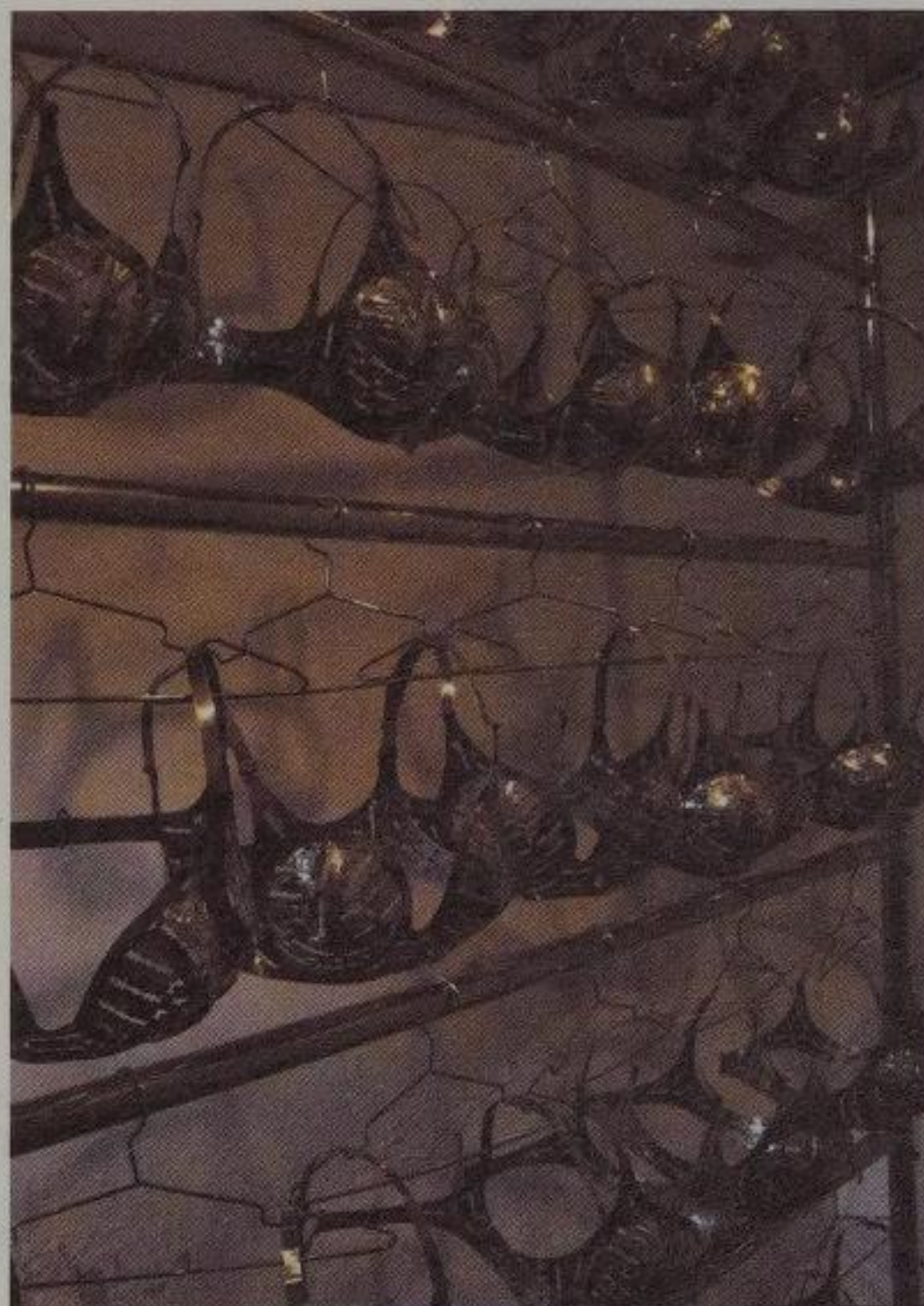
The Britto-initiated video art show, entitled "Videozoom Bangladesh" at Sala 1 Rome (curated by Tayeba Begum Lipi in 2010), opened a window for artists from Bangladesh to participate in the 54th Venice Biennale in 2011. It was notably the first time in the biennial's 116-year history that Bangladesh participated. The exhibition had a media-based aspect, with five artists—who, in fact, belong to the Britto family—working in video and various mediums. The theme of the pavilion was "Parables."

### "Britto New Media Festival" 2009

This festival was held at the National Gallery, Bangladesh; Shilpakala Academy, Dhaka; and Bengal Gallery, Dhaka.

### "1 MILE<sup>2</sup> Dhaka" 2009

This two-month-long public art project, organized by Britto Arts Trust, Bangladesh, and Visiting Arts, UK, took place at various locations in the older part of Dhaka City.



02

01 Mahbubur Rahman, *I Was Told to Say These Words*, 2010–11. Glass fiber, cow and goat hide, sound, neon and metal cage, dimensions variable. Installation view at the Pavilion of Bangladesh, Venice Biennale, 2011. Photo: Mahbubur Rahman

02 Tayeba Begum Lipi, *Bizarre and the Beautiful*, 2011. Stainless-steel rack, hangers and razor blades. Installation view at the Pavilion of Bangladesh, Venice Biennale, 2011. Photo: Mahbubur Rahman

03 Mahbubur Rahman, *Rudaly*, 2009. Two-channel video projections inside covered vans. Installation view at "1 MILE<sup>2</sup> Dhaka," at Dholai Khal, Old Dhaka. Photo: Mahbubur Rahman

03



# 1-022

## Voluntary Artists' Studio, Thimphu

[www.vast-bhutan.org](http://www.vast-bhutan.org)  
+975 17 623 766

Address  
Clock Tower Square  
00975, Thimphu  
Bhutan

Public Hours  
Variable (by project)

Founding Year  
1998

Funding Sources  
Foundations, Individuals

Activities  
Educational programs, Exhibitions, Workshops



02



01

Voluntary Artists' Studio, Thimphu, popularly known as "VAST," was set up in 1998 by a group of professional artists as a nonprofit, nongovernmental organization. This informal organization was established with the sole aim of providing an opportunity for the Bhutanese youth to participate and develop their potential talents, as well as to share social responsibilities through artistic explorations and other socially useful and productive work. Its primary objective is to provide vocational skills and alternative, positive use of free time, and to facilitate artists' participation in the national and international art realm.

### "Build-A-House"

"Build-A-House" is a special project designed and implemented by VAST. Its mission is to re-educate our young members in a rural setting, and help them get a better understanding of life outside Thimphu. Inspired by an encounter with a family living in a dilapidated hut during a visit to a village in Kabesa, Punakha, "Build-A-House" provides resources and labor for renovations and rebuilding.

### "YOUNG ZOOM on Garbage" 2009-10

Organized in response to the growing need for solid-waste disposal in urban Bhutan, "YOUNG ZOOM on Garbage" was an initiative undertaken by VAST Bhutan to engage young people to tackle the issues surrounding waste and, ultimately, to contribute to society through artistic endeavors. The informal workshop was conducted by professionals, including artists, photographers and environmentalists who trained participants in advocacy, history and digital photography. The participants' findings were shared in the form of exhibitions, awareness campaigns and photo books.



03



04

01 View of a dinner at Voluntary Artists' Studio, Thimphu (VAST). Courtesy VAST

02 "Build-A-House," 2009. Courtesy VAST

03 Interior view of Voluntary Artists' Studio, Thimphu. Courtesy VAST

04 View of a watercolor workshop led by Dr. Suchart at Voluntary Artists' Studio, Thimphu, 2009. Courtesy VAST

# 1—023

## JavaArts

www.javaarts.org  
info@javaarts.org

Address  
56 Sihanouk Blvd  
Phnom Penh, 12301  
Cambodia

Public Hours  
Daily: 7 am–10 pm

Office Hours  
Monday–Saturday: 8:30 am–5:30 pm

Founding Year  
2000

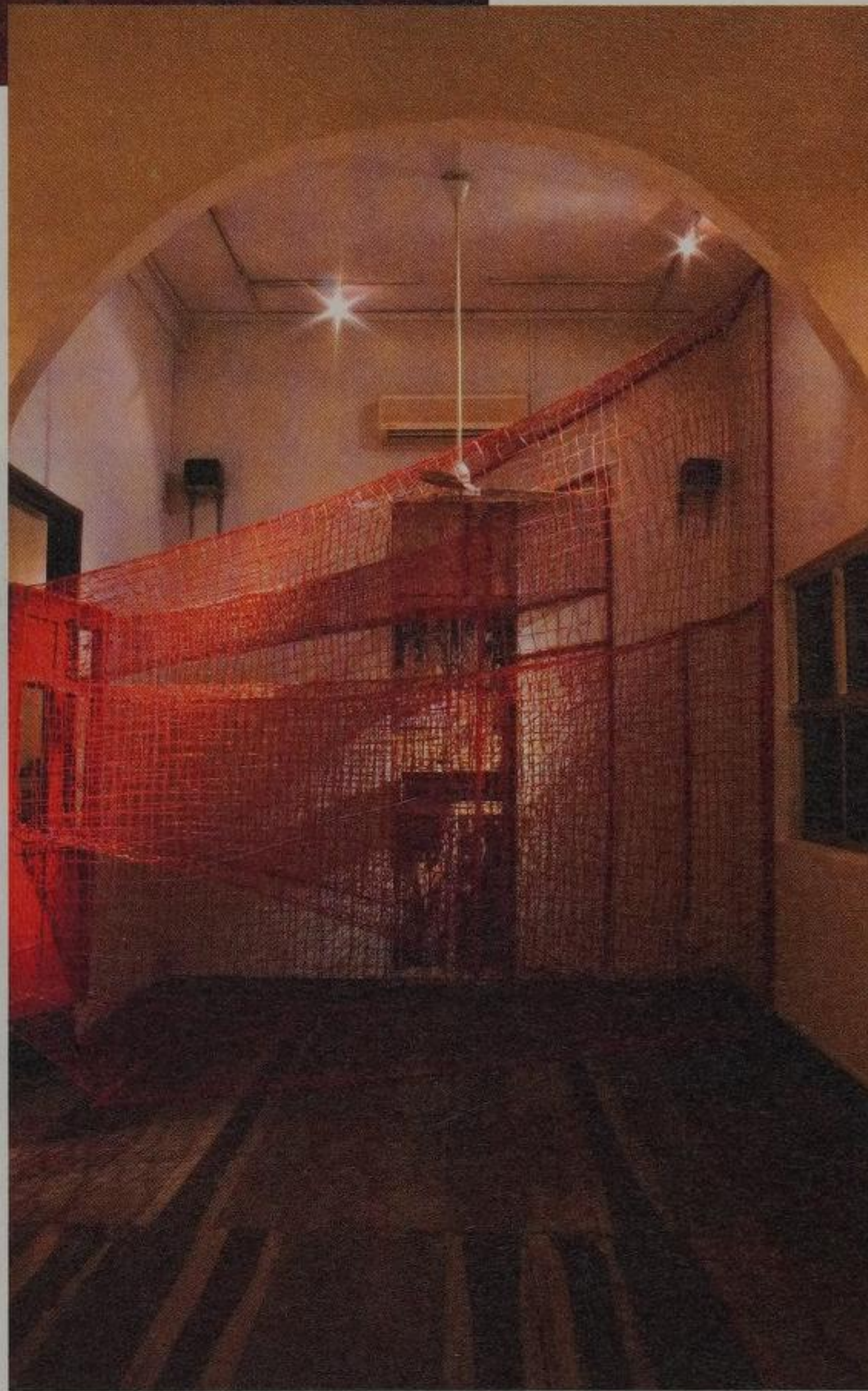
Number of Staff  
Paid: 2  
Unpaid (including interns/volunteers): 2–3

Funding Sources  
Artwork/edition sales, Café, Corporations

Activities  
Archives, Artist representation, Exhibitions,  
Partnerships with other institutions, Workshops,  
Other: Community-based festival ("Our City")



01



02

01 Oeur Sokuntevy, "Something in the Signs," 2008. Exhibition view at Java Gallery, Phnom Penh. Photo: Ali Sanderson. Courtesy JavaArts

02 Meas Sokhorn, Contemporary Art Museum, 2010. Installation view at Java Gallery, Phnom Penh. Photo by Lim SokchanLina. Courtesy JavaArts

03 Exterior view of Java Café & Gallery, Phnom Penh, 2011. Photo: Dana Langlois



Java Café & Gallery was established by Dana Langlois in 2000 as a combination of a café and a gallery, to support the growth of a dynamic art scene in Cambodia. At the time, there was very little happening in contemporary visual arts in the country and Java offered an opportunity to both local and international artists to exhibit and sell their work to the people who frequented the café. Since then, Java Café & Gallery has hosted more than 100 exhibitions, as well as artist presentations, international exchange projects and forums.

The gallery has brought international attention to the work of Cambodian artists, helping renowned creators such as Leang Seckon, Pich Sopheap, Oeur Sokuntevy, Chath Piersath and Meas Sokhorn become known to the public at large.

Up until 2008, the gallery was nonprofit, and supported exhibitions and projects entirely by its own funds. However, the art scene has developed significantly over the years, and JavaArts—the development arm of the café/gallery—aims to promote sustainability through the development of a viable commercial sector, generating funds from sales that are then channeled into community projects or sponsorship of artist initiatives.

03

### Season of Cambodia 2013

The initiative of Cambodia Living Arts, Season of Cambodia is a culture and arts festival that will launch in New York City in 2013. Dana Langlois has been named the visual arts curator and will work with the community to develop a program that tells the story of Cambodia today. For more information visit: [www.cambodianlivingarts.org](http://www.cambodianlivingarts.org)

### "Our City" 2008–

In 2008, JavaArts initiated "Our City," a collective project that provides a platform for the art community to respond to the rapid changes of its urban environment through various mediums: architecture, film, photography, sculpture and dance. For more information visit: [www.javaarts.org/ourcity](http://www.javaarts.org/ourcity)

### "Pop-up Artspaces" 2010–

An exciting initiative by artXprojects, "Pop-up Artspaces," supported by JavaArts and commissioned for "Our City," is a collaboration between curators Natalie Pace and Kate O'Hara, and the artists who are invited to participate. It is based on participatory art practices and puts art in public spaces, making it accessible to the Cambodian public and offering opportunities for engagement. For more information visit: [www.artxprojects.org](http://www.artxprojects.org)

# 1—024

## Meta House

www.meta-house.com  
mesterharm@gmx.net  
+855 23 22 41 40

### Address

#37 Sothearos Boulevard  
Songkhat Tonle Bassak  
Khan Chamkarmon  
Phnom Penh  
Cambodia

### Public Hours

Tuesday–Sunday: 2–10 pm

### Founding Year

2007

### Funding Sources

Foundations, Government

### Activities

Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

### "What Is a Curator?"

#### The Mekong Curatorial Workshop 2007

The work of curators and the curatorial process is still new and unfamiliar among people living in the Mekong Region. There are very few "educational curators" in the region. In order to instigate curatorial practices, the Mekong Art and Culture Project—in collaboration with Goethe-Institut (Bangkok), the National Faculty of Fine Arts (Vientiane), Meta House (Phnom Penh) and New Space Art Gallery (Hue)—organized The Mekong Curatorial Workshop, which took place in Thailand, Laos, Cambodia and Vietnam from March to April 2007.

### "Art of Survival" 2008

The Khmer Rouge Tribunal rekindled public interest in the darkest chapter in Cambodian history. The five senior leaders of the Khmer Rouge regime were charged with crimes against humanity and put in custody for trial. This was a perfect opportunity for artists to come together and play their part in confronting the past—and in confronting the past, we are also shaping the future. The exhibition "Art of Survival" brought together 17 Cambodian artists reflecting on the genocide.

01 Em Satya, "Flower of Battambang," 2007. Exhibition view at Meta House, Phnom Penh. Photo: Katharina Kast

02 Exterior view of Meta House, Phnom Penh. Courtesy Meta House

01



02

Founded by German filmmaker Nico Mesterharm, in association with the International Academy at the Free University of Berlin, Meta House is Cambodia's first art, communication and media center. Combining a gallery, café and open-air media lounge, Meta House offers local and international exhibitions, workshops, community-based projects, artist exchange programs and screenings.

Meta House firmly believes that contemporary art is a marker of development. The growth of expressive art forms is crucial to the development of any society, especially in the case of Cambodia where individuals are desperate for a voice. Meta House seeks to foster an environment of self-expression and critical thinking, and promotes art awareness and criticism.

# 1—025

## Reyum Institute

Reyum Institute was founded in the late 1990s to research, document and promote Cambodian arts and culture. Its activities include publishing and archiving, as well as organizing exhibitions and events. For more than ten years, Reyum has been able to offer to the general public numerous exhibitions and publications that contribute to a better overall understanding of Cambodian culture, society and history. It has been able to do so mainly thanks to the generous support from various foundations.

Looking to the future, Reyum is developing plans to extend and enhance its income-generating activities, such as book and artwork sales, and café and boutique operations, in order to help support its public programs. Reyum hopes to achieve its goals, so that it can continue to offer to the public a platform for exchange and better understanding of Cambodian culture and society.

www.reyum.org  
reyum@camnet.com.kh

### Address

47 Street 178  
Phnom Penh  
Cambodia

### Mailing Address

P.O. Box 2468  
Phnom Penh  
Cambodia

### Public Hours

Daily: 9 am–7 pm

### Office Hours

Weekdays: 9 am–6 pm

### Founding Year

1998

### Number of Staff

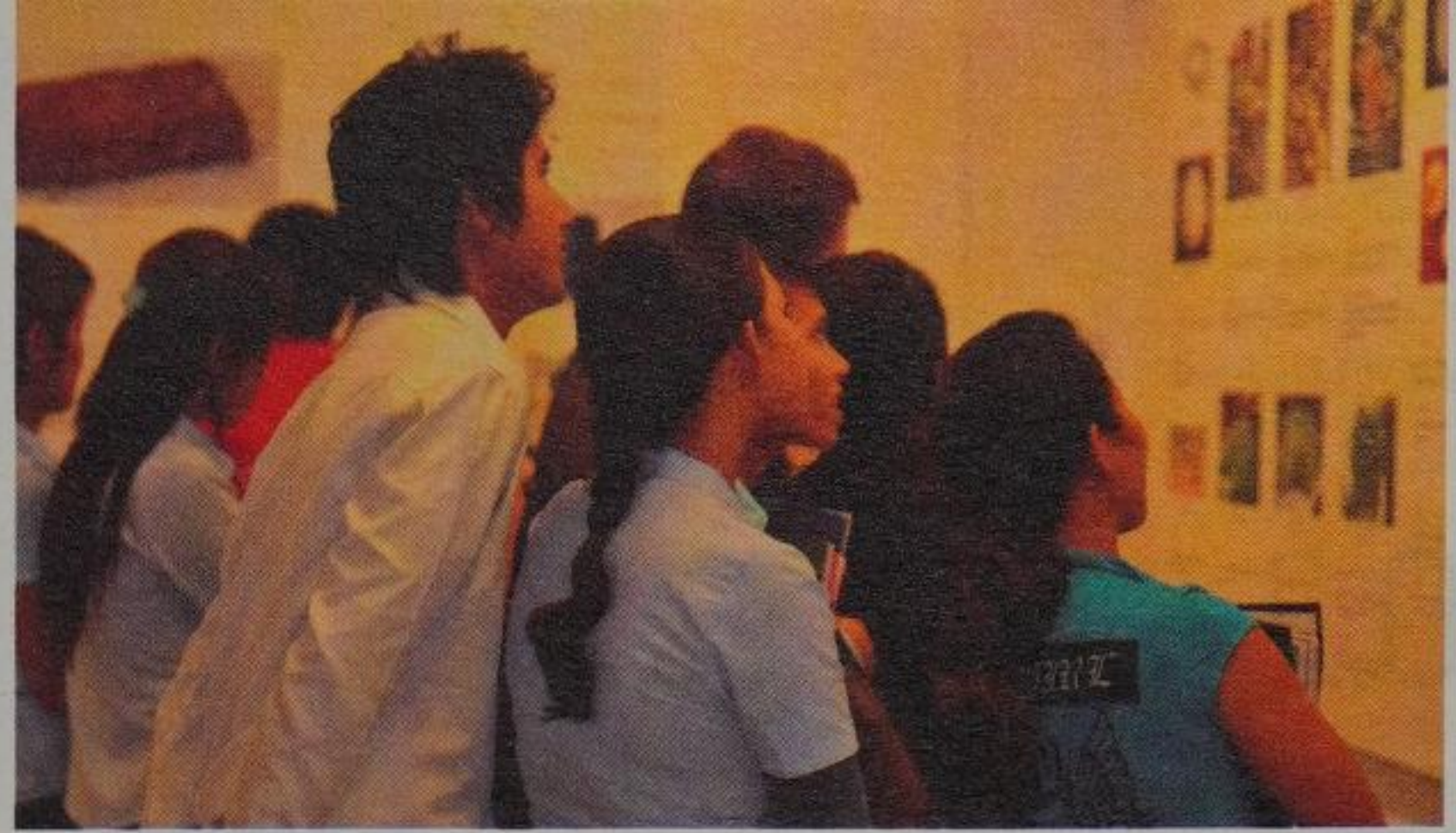
Paid: 4  
Unpaid (including interns/volunteers): 1

### Funding Sources

Artwork/edition sales, Café, Individuals,  
Membership, Merchandise

### Activities

Archives, Educational programs, Exhibitions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops



01

### "A Cambodian Memory Bank" 2001–07

This was an oral history project documenting elderly people in Cambodia as well as aspects of Cambodian society, culture and history of the 19th and 20th centuries.

### "Transportation in Cambodia" 2009

This exhibition was organized into two sections: the first one presented land transportation and the second one showed water transportation. Each section offered an account of transportation, from the simple use of the human body to the complex use of machines.

### "Measurements in Khmer Society" 2009–10

Before the introduction of modern measurements, such as the meter, liter or gram, in traditional Cambodian culture, there were many ways in which time and space were measured and counted. This exhibition was a survey of the traditional measurements found in Cambodian society. It was accompanied by a publication.

### "In Transition: Contemporary Cambodian Artists" 2008

This exhibition, held at the Reyum Institute, featured the work of 15 young artists who graduated from the Reyum Art School in 2006. It was accompanied by a publication.



02

01 "Measurements in Khmer Society," 2009.  
Exhibition view at Reyum Institute, Phnom Penh.  
Courtesy Reyum Institute

02 Exterior view of Reyum Institute, Phnom  
Penh. Courtesy Reyum Institute

# 1—026

## Sa Sa Bassac

Sa Sa Bassac is a gallery and resource center co-founded by curators and artists. Mindful of the Cambodian context, we are dedicated to creating, facilitating, producing and sharing contemporary visual culture and projects from Cambodia, both inside and outside of our space.

Our programming focuses on the creative and educational experience of each project for artists and the audience. In the gallery, we present singular exhibitions of new work by emerging and mid-career local Cambodian artists. Each exhibition, presented in Khmer and English, is supported by public programs and is for all ages. Outside the gallery, we collaborate with others to produce a range of activities such as documentaries, publications and performances, as well as the Cambodian Visual Art Archive. The first of its kind in the country, our by-donation art library is accessible for public use in our reading room.

[www.sasabassac.com](http://www.sasabassac.com)  
[info@sasabassac.com](mailto:info@sasabassac.com)  
+855 77 374 110

### Address

#18E2 (Second Level) Sothearos Boulevard  
Phnom Penh, Cambodia

### Mailing Address

P.O. Box 2181, Phnom Penh 3  
Cambodia

### Public Hours

Thursday–Friday: 2–6 pm  
Saturday–Sunday: 10 am–6 pm

### Office Hours

Variable; for an appointment,  
contact [info@sasabassac.com](mailto:info@sasabassac.com)

### Founding Year

2011

### Number of Staff

Paid: 4  
Unpaid (including interns/volunteers): 4

### Funding Sources

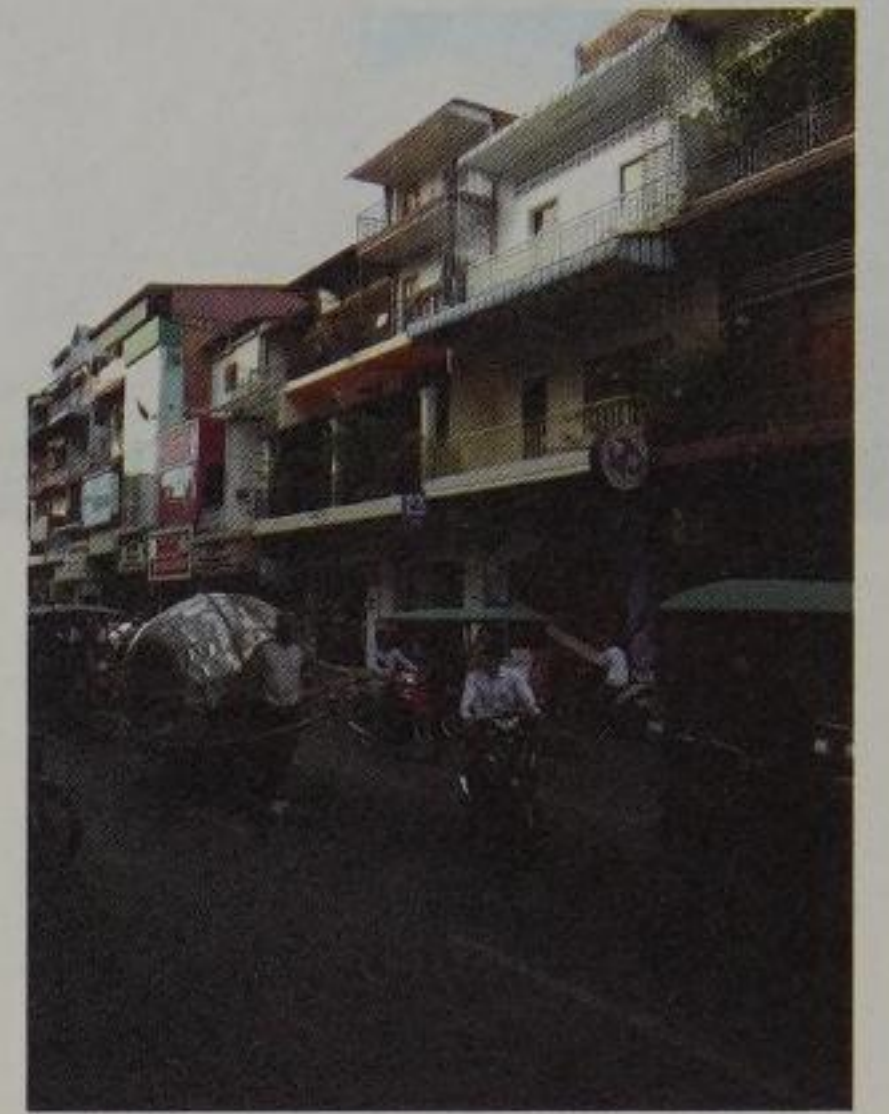
Artwork/edition sales, Individuals

### Activities

Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.)



01



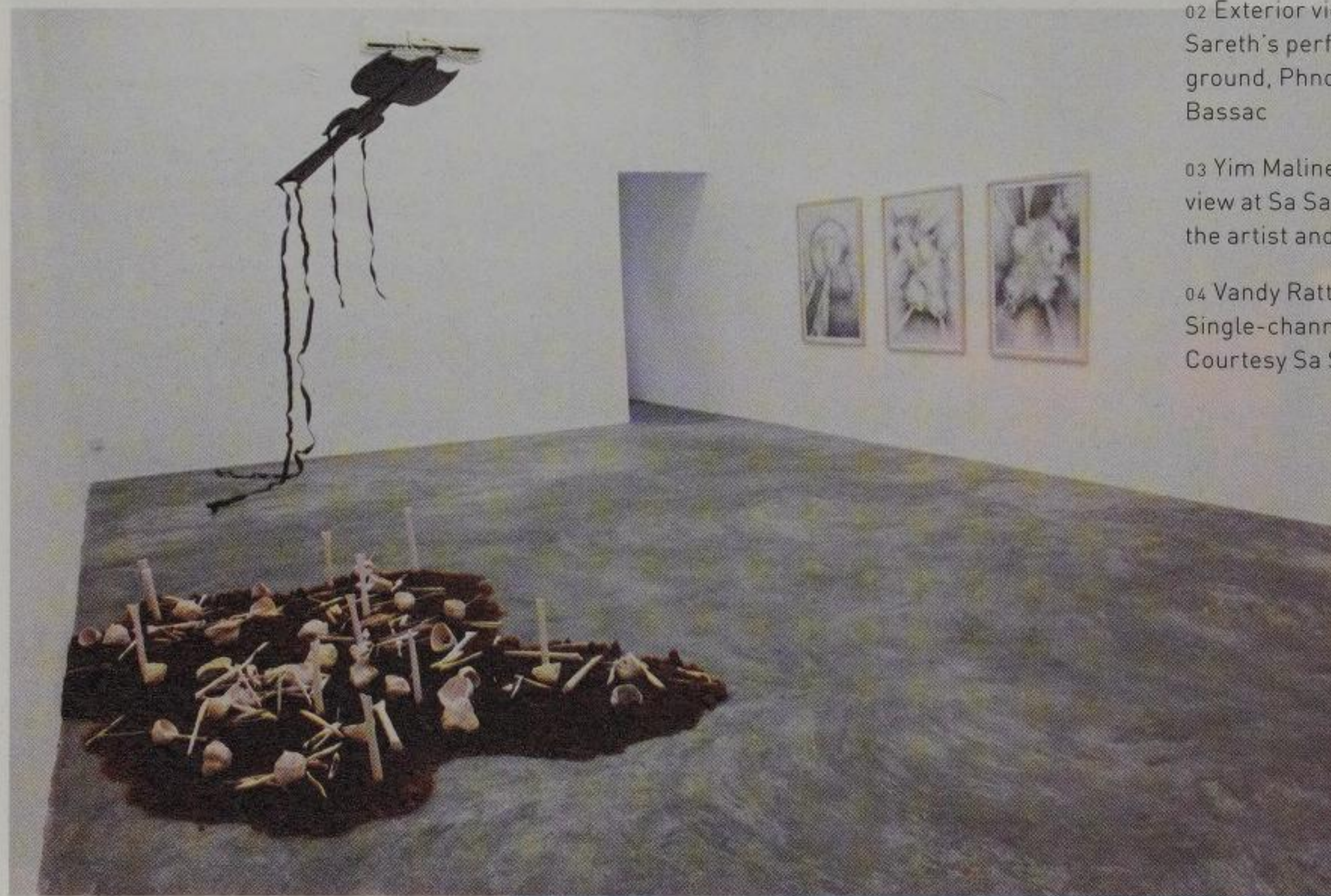
02

01 Artist talk by Yim Maline at Sa Sa Bassac, Phnom Penh, 2011. Courtesy Sa Sa Bassac

02 Exterior view of Sa Sa Bassac with Svay Sareth's performance Mon Boulet in the foreground, Phnom Penh, 2011. Courtesy Sa Sa Bassac

03 Yim Maline, "Remember," 2011. Exhibition view at Sa Sa Bassac, Phnom Penh. Courtesy the artist and Sa Sa Bassac

04 Vandy Rattana, The Bomb Ponds, 2010. Single-channel documentary film, 23 min. Courtesy Sa Sa Bassac



03

Since our 2011 opening, our most important projects have been our first three solo exhibitions and their related events: "The Bomb Ponds" by Vandy Rattana (February 17–March 27, 2011), "Remember" by Yim Maline (April 7–May 8, 2011) and "Thoamada" by Vuth Lyno (May 17–June 12, 2011).



04

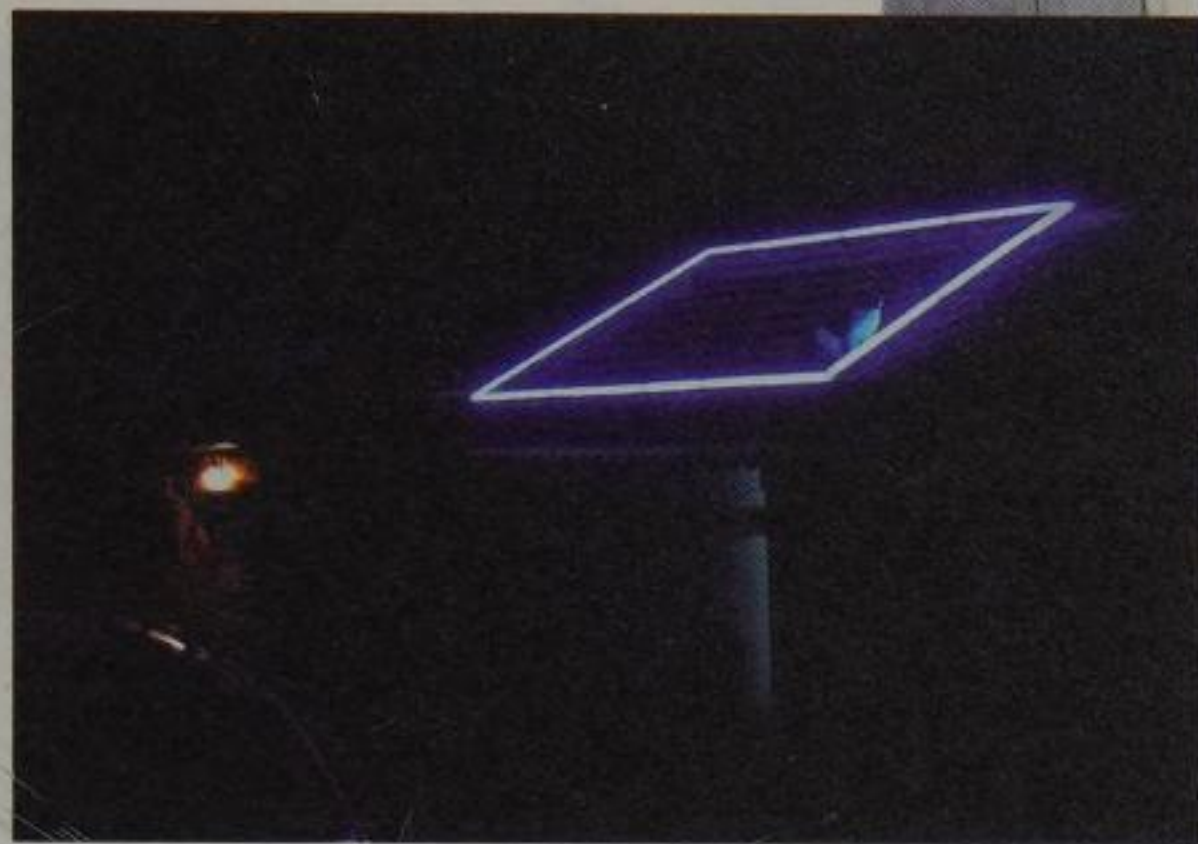


1—027

# Arrow Factory



02



01

www.arrowfactory.org.cn  
arrowfactory@gmail.com

### Address

38 Jianchang Hutong  
Beijing, 100007  
China

### Public Hours

Daily: 24 hours

### Founding Year

2008

### Funding Sources

Individuals

### Activities

Exhibitions

Arrow Factory is an independently run, alternative art space in Beijing that is located in a small hutong ("alley") in the city center. It is housed in an existing storefront, which it has transformed into a space for site-specific installations and projects designed to be viewed from the street, 24 hours a day, seven days a week.

The modestly sized, 15-square-meter space occupies a former vegetable stand, signaling an economy of means that informs our practice and promotes artistic collaboration, exploration and experimentation across different cultural contexts and the viewing public. Arrow Factory is committed to presenting works—by local and international artists—that are provisional in nature, highly contingent upon the immediate environment and form meaningful responses to the diverse economic, political and social conditions of our given locality and everyday living experiences.

Founded in 2008, Arrow Factory was initiated as a response to the current conditions facing contemporary art production in Beijing. At present, contemporary art is largely defined by its commercial nature and increasing confinement to purpose-built art districts in the remote outskirts of the city. This raises many questions regarding art's physical removal from the urban fabric of the city, not to mention the severing of an artwork's ties to the very social and political conditions it allegedly represents. For Arrow Factory, meaning making is an activity that occurs through interacting with the preexisting givens of a site, and adopting a strategy whereby the social frame does not so much "surround" as much as it becomes part of the work.



03

### He An: Wind Light As a Thief 2011

This interactive installation by Beijing-based artist He An played with states of lightness and darkness as well as apparitions of the unknown through the seemingly innocuous action of flicking a light switch. Inside Arrow Factory's space sat a streetlamp that viewers were invited to turn on and off. Yet the switch controlled not only the streetlamp, but also the lights of a shop more than 500 meters away as well as another light in a non-disclosed public location nearby. The artist solicited viewers to traverse the divide between public and private spaces and to become willing accomplices in a secret game known only to its participants.

### "Public Service Announcement—The Art of the Scam" 2010

On the suggestion of its local police station, Arrow Factory screened videos advocating public safety for the month of May 2010. The videos feature convicted offenders recounting typical scams involving fake watches, fake ginseng, employee recruitment, phony telephone calls and pregnant women—all designed to bring harm to unsuspecting members of the public. The videos make valuable use of reenactments, and as each step of the hoax is revealed, viewers are trained to pick up the necessary skills for detecting these scams in the future.

### Take the Dark Out of the Night Time 2010

This light installation by Los Angeles artist Euan Macdonald took its cue from the abundant LED lights that line skyscrapers, office buildings and highway underpasses throughout cities in China. Macdonald chose to illuminate the space atop Arrow Factory with gleaming blue lights that radiated upward into the sky. With this, an isolated and insignificant corner of the city was mysteriously accentuated and embellished. Macdonald's gesture—transplanting the visual language of glitzy, brightly colored lights that adorn contemporary architecture onto the low-rise neighborhood of Jianchang Hutong—might appear resoundingly formal but is imbued with the artist's continuing interest in inventing, capturing and re-creating the enigmatic and inexplicable phenomena of our lives.

01 Euan Macdonald, Take the Dark Out of the Night Time, 2010. LED installation. Courtesy Arrow Factory, Beijing

02 "Public Service Announcement—The Art of the Scam," 2010. Exhibition view at Arrow Factory, Beijing. Courtesy Arrow Factory

03 Wen Peng, One-Man Theatre, 2010. Performance at Arrow Factory, Beijing. Courtesy Arrow Factory

Information compiled by Christopher Green

# 1—028

## HomeShop

[www.homeshop.org.cn](http://www.homeshop.org.cn)  
[www.homeshopbeijing.org/blog](http://www.homeshopbeijing.org/blog)  
[lianxi@homeshop.org.cn](mailto:lianxi@homeshop.org.cn)

### Address

Jiaodaokou Beiertiao 8  
Dongcheng District  
Beijing, 100009  
China

### Public Hours

Variable; please contact us to arrange a visit

### Office Hours

Variable; please contact us to arrange a visit

### Founding Year

2008

### Number of Staff

Unpaid (including interns/volunteers): 7

### Funding sources

Foundations, Individuals, Membership

### Activities

Archives, Educational programs, Publications, Public programs (lectures, performances, screenings, etc.), Workshops



01



02



03

### "Series Number One: GAMES 2008"

GAMES 2008 was HomeShop's first series of activities, coinciding with the 2008 Summer Olympics and the nationwide excitement with public displays of the countdown to August 8, 2008 ("08-08-08"). HomeShop's "counter-countdown" to the end of the Olympics was marked by activities such as field recordings, a neighborhood party, street-side viewings of the games, setting up a secondhand clothing collection station and artist interventions.

### WEAR

WEAR is the bilingual, independently published journal of HomeShop, resembling a combination of an artist's book, theoretical reader and social research in printed form. It aims to provide a platform for the discussion and presentation of issues related to art and urban space in Beijing.

### Beiertiao Leaks

Produced in the context of a one-day workshop, Beiertiao Leaks is a short-run newspaper, or local broadsheet, that focuses on the comings and goings of the Beiertiao community in which HomeShop is located. Contributions come from neighbors, friends and HomeShop residents, and the resulting paper is distributed for free in the neighborhood.

HomeShop began as a storefront residence and artist initiative in Beijing in 2008. Located in the center of the city on one of its old hutong ("alleys"), the space and its window front are used as the beginning points from which to examine ways of relaying between public and private, the commercial and pure exchange. Artists, designers and thinkers come together here via multiple, interwoven series of small-scale activities, interventions and documentary gestures—processes by which HomeShop serves as an open platform to question existing models of economic and artistic production. Daily life, work and the community become explorations of micro-political possibility and working together.

01 Happy Friends Reading Group session at HomeShop, Beijing, 2011. Photo: Elaine W. Ho

02 Public screening of the 2008 Beijing Olympics closing ceremony at HomeShop, Beijing, 2008. Photo: Jeroen deKloet

03 Silk-screened issues of the Beiertiao Leaks community broadsheet, 2010. Photo: Elaine W. Ho

04 "I Love Your Home," 2010. Exhibition view at HomeShop, Beijing. Photo: Fotini Lazaridou-Hatzigoga



04

# 1—029

## Platform China



01

"On the Event of Doing Something" 2011

Concluding a working period of almost one year in Beijing, Dutch sound artist and composer Martijn Tellinga recently completed a series of sound performances for acoustic instruments, speech and space, entitled "On the Event of Doing Something." On October 9, 2011, three pieces from the series were performed at Platform China, by both prominent and young Beijing-based artists and musicians.

"The Third Party: An Exhibition in Three Acts"

2010

"The Third Party" was an experiment in participation that gathered China-based alternative art spaces, artistic collectives, loose groups and collaborative projects. A spontaneous theater of self-representation, it featured newly created works and archival documentation provided by the participants alongside live performances, site-specific installations, sounds and pieces produced over the course of two months, to welcome the year of the rabbit. The exhibition was held in collaboration with BAO Atelier.

www.platformchina.org  
info@platformchina.org  
+86 10 6432 0091

### Address

No. 319-1, East End Art Zone A  
Caochangdi Village  
Chaoyang District  
Beijing, 100015  
China

### Public Hours

Tuesday-Sunday: 11 am-6 pm

### Founding Year

2005

Established in 2005, Platform China is a multifunction art gallery with two gallery/project spaces and five international residency studios (totaling 1,500 square meters). Its main aim is to develop and promote contemporary art in China, and to build up a platform of cultural exchange and dialogue between Chinese and international artists.

Platform China is more than just a gallery. Our starting point not only lies in the use of our spaces and the diversity of our programs (from visual art and film to music, new media and all the other cutting-edge art forms), but also in the events and exhibitions we produce. Our goal is to create an open artistic environment in which contemporary art in all its different identities can be created, shown and discussed. We discover, support and promote excellent young Chinese artists, and promote the recognition of international artists in China. Platform China also promotes contemporary art through publishing, curating and managing art projects nationally and internationally.

01 Huang Liang, "Paintings beyond Yes and No," 2011. Exhibition view at Platform China, Beijing. Courtesy Platform China

02 "The Third Party," 2010. Exhibition view at Platform China, Beijing. Courtesy Platform China

03 "Incest—Complete Art Experience Project, No. 1," 2005. Exhibition view at Platform China, Beijing. Courtesy Platform China

### Funding Sources

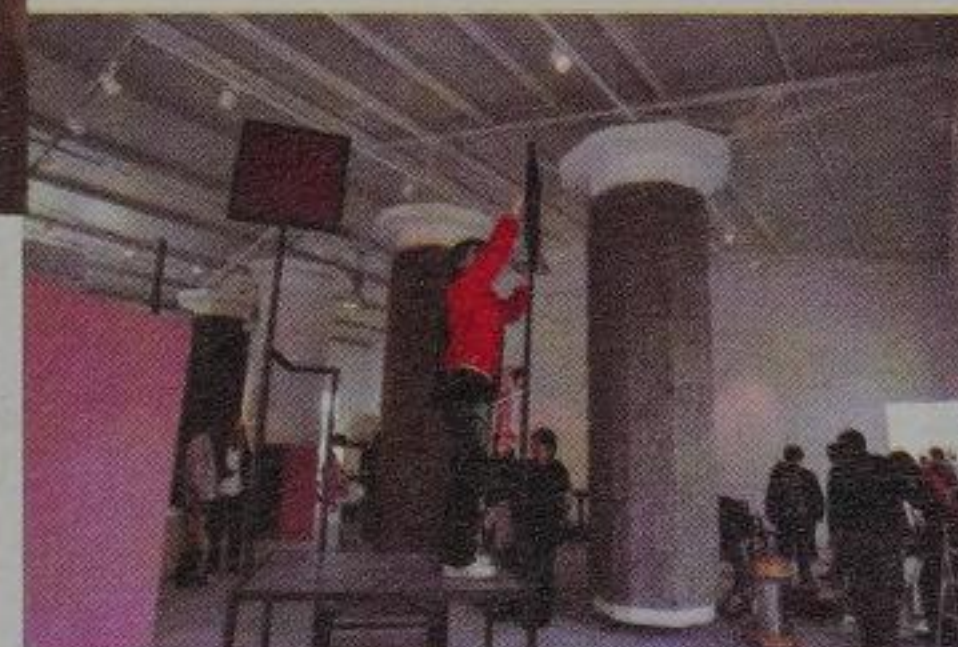
Corporations, Foundations, Individuals

### Activities

Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



02



03

# 1—030

## Taikang Space



01



01 Cai Weidong, "51m2 #6," 2010. Exhibition view at Taikang Space, Beijing. Courtesy Taikang Space

02

02 Pei Li, "51m2 #9," 2010. Exhibition view at Taikang Space, Beijing. Courtesy Taikang Space

03 Li Mu, "51m2 #5," 2010. Exhibition view at Taikang Space, Beijing. Courtesy Taikang Space

www.taikangspace.com  
info@taikangspace.com  
+86 10 5127 3173

### Address

Red No. 1-B2, Caochangdi  
Cuigezhuang, Chaoyang District  
Beijing, 100015  
China

### Public Hours

Tuesday–Saturday: 10 am–5:30 pm

### Founding Year

2003

### "51m2"

"51m2" aims to provide a platform for artists, particularly young artists, to review their recent works through a series of consecutive or non-consecutive exhibitions and activities. As an exploration outside of the exhibition system, the project hopes to provide support for artists to create subjectively and independently, thereby enriching and broadening our experiences in artistic practice. In the future, we will be able to summarize the artistic reality from this period of accumulation. For example, "51m2 #5" featured the artist Li Mu, who visited a juvenile correctional facility in Shanghai six times, between November 2008 and June 2009, to carry out his project "Blue Books," an artistic intervention program designed for these young people. The project has developed now into a comprehensive art program encompassing discussions on various issues, such as knowledge, heart, soul, faith and taboos.

Taikang Space's main manifestos are twofold: First, it works to build a collection with art historical significance for Taikang Life Insurance—a body of work covering representative works in the development of art history "from 1942 to 1976, and to the present." In the future, Taikang Life Insurance hopes to build its own museum, which will provide the viewer with a comprehensive picture of the development of art during these periods. Second, Taikang Space aims to establish a platform of high academic context through its support and funding of practices and exhibitions by creative artists, to push forward the development of contemporary art in China. It will serve as a research platform that specifically follows case studies of representative artists to reflect shifting trends and developments in the contemporary art scene.

After our relocation, the new space will span more than 500 square meters, separated into two major exhibition halls, and expand its manifesto to "retrospect and inspire," focusing on established and emerging artists. At the same time, we will be showing art projects by established artists, chronicling the development of art history (with photographer Wu Yinxian's project), as well as focusing on young experimental artists in the contemporary art context (through our one-year program "51m2"). The works will encompass painting, photography, sculpture, installation and video, among which our continuous focus on photography reveals our attitude toward experiments and explorations in media art.

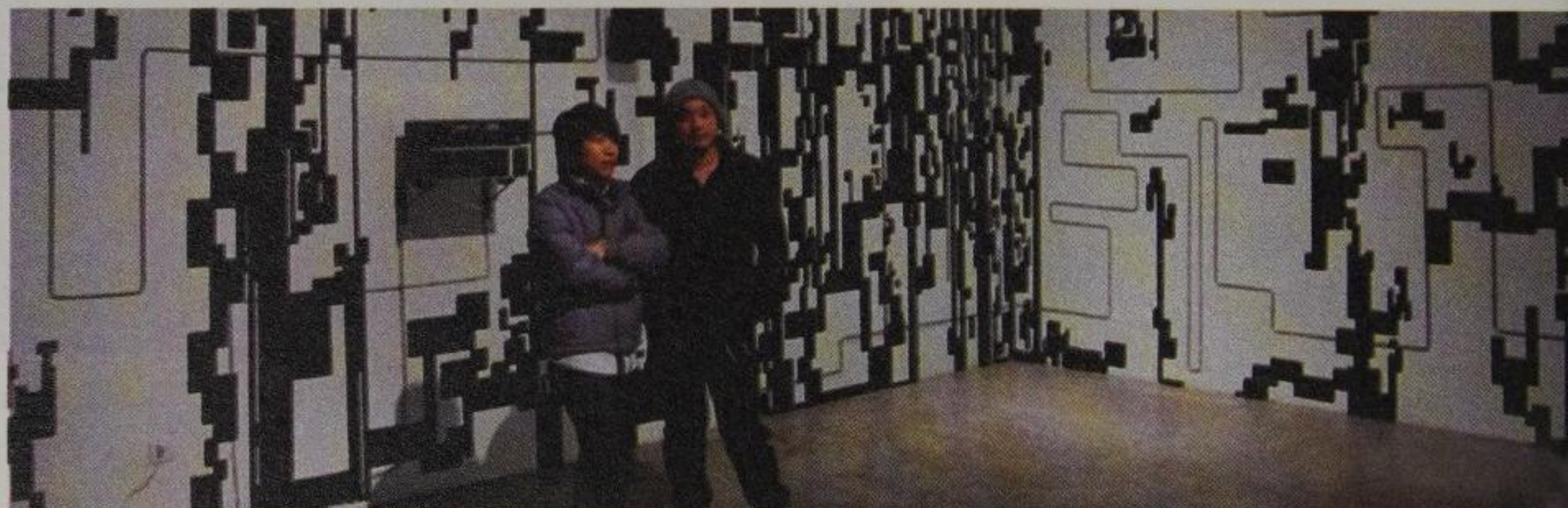
### Funding Sources

Corporations

### Activities

Exhibitions, Permanent collection, Publications

03



# 1—031

## Observation Society

Observation Society (OS) is an art collective and independent contemporary art space, formed by young artists and a curator in Guangzhou in 2009. We provide a platform to show experimental art practices and to enhance intellectual exchanges. Mostly, we hold solo exhibitions of young artists both from Guangzhou and outside the region.

[www.observationsociety.com](http://www.observationsociety.com)  
[observationsociety@gmail.com](mailto:observationsociety@gmail.com)

**Address**  
Shop 102, No. 8, Road 1 Suihua Xincun  
Haizhu District, Guangzhou  
China

**Public Hours**  
Tuesday, Thursday and Saturday: 3–7 pm

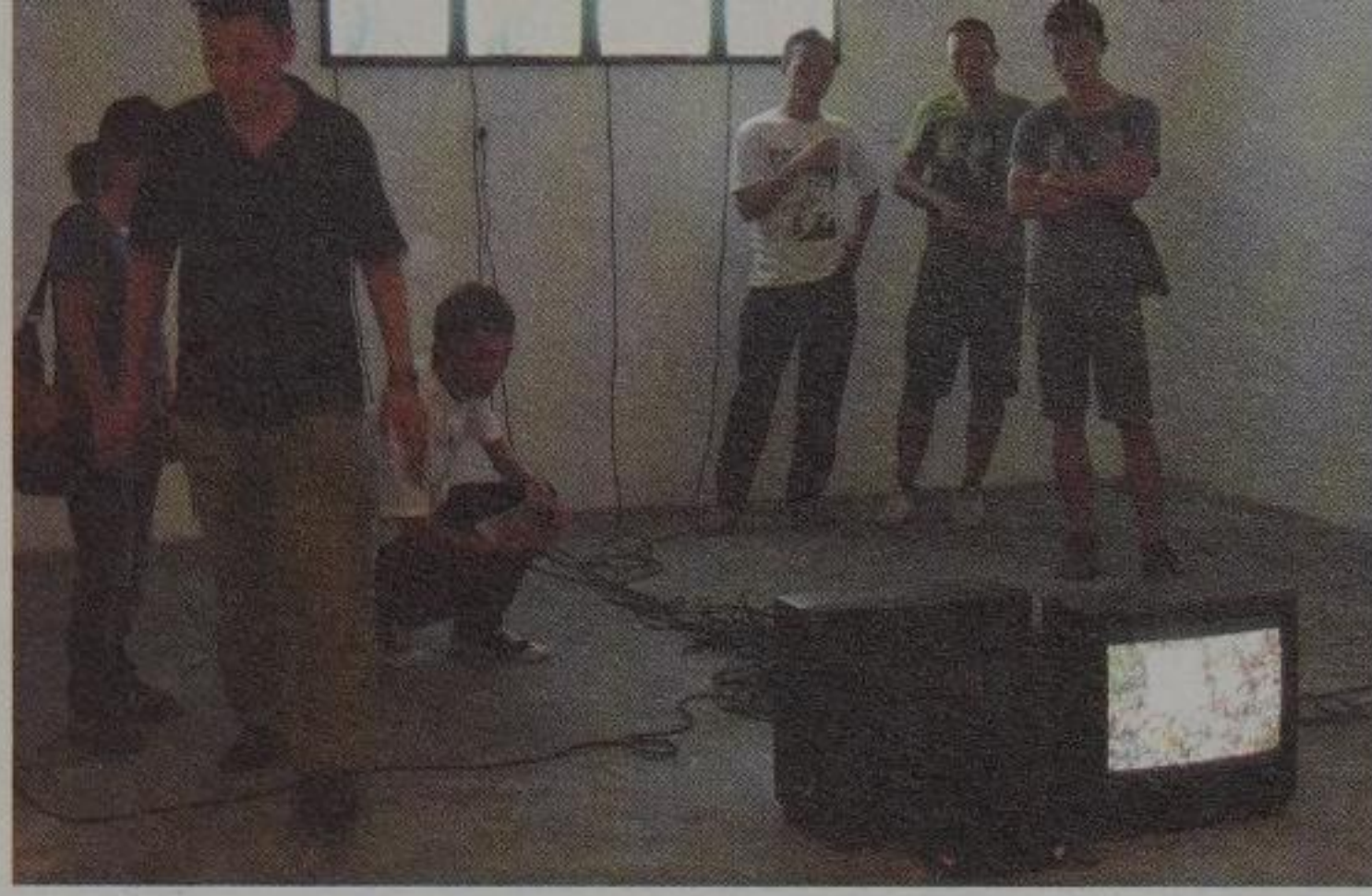
**Office Hours**  
Daily: 24 hours

**Founding Year**  
2009

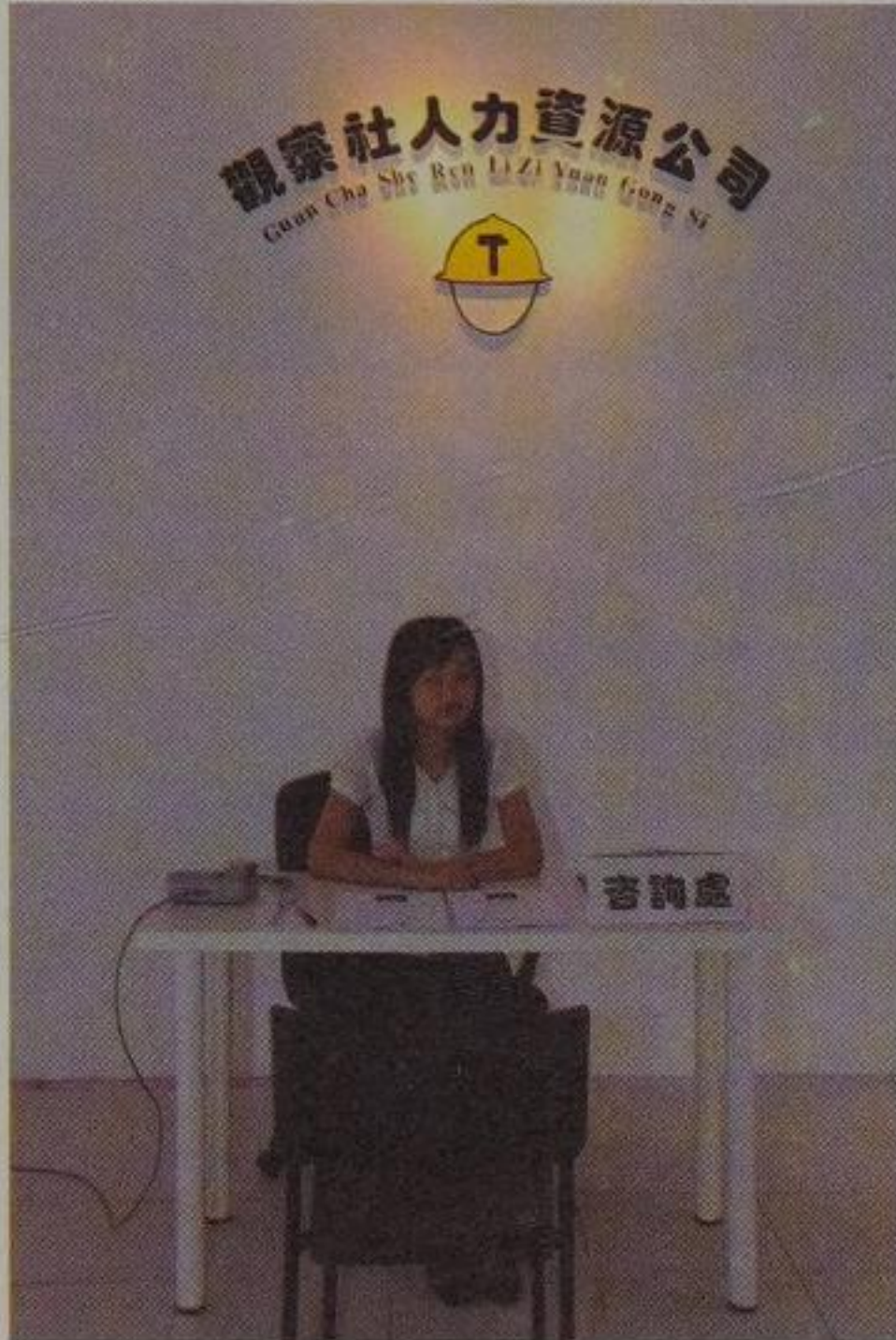
**Number of Staff**  
Unpaid (including interns/volunteers): 4

**Funding Sources**  
Individuals

**Activities**  
Exhibitions, Publications, Workshops



01



02

**"A Guide to Job Loss"** 2010  
In collaboration with Inheritance Projects, an independent initiative from London, OS curated an exhibition in a temporary space in Shenzhen, China. The show was about how an artist could possibly lose his or her job.

**"Liu Yin: Reflections in the Soup"** and **"Song Ta: Gray Area"** 2011  
OS organized two solo exhibitions of works by young graduates of the Guangzhou Academy of Fine Arts. The shows presented very different themes and methodologies of a new generation of artists from Southern China.

**"Blue, Red, White and Yellow"** 2011  
In collaboration with Moving Image Archive of Contemporary Art Tokyo (MIAC), OS organized a solo exhibition of Japanese artist Yasuto Masumoto. The show included a one-day workshop on making handmade water rockets and war games.

01 Wong Wai Yin, "L'Écume des Choses," 2009. Exhibition view at Observation Society, Guangzhou. Courtesy Observation Society

02 Hu Xiangqian, Observation Society Human Resources Company, 2010. Installation view at "A Guide to Job Loss," Shenzhen. Courtesy Observation Society

03 Li Jinghu, "Forest," 2009. Exhibition view at Observation Society, Guangzhou. Courtesy Observation Society



# 1-032

## Vitamin Creative Space

www.vitamincreativespace.com  
mail@vitamincreativespace.com  
+862 8429 6760

Address  
Room 301, 29 Hao, Hengyijie, Chigangxilu  
Guangzhou, 510300  
China

Public Hours  
Monday-Saturday: 10 am-6 pm

Office Hours  
Monday-Saturday: 10 am-6 pm

Founding Year  
2002

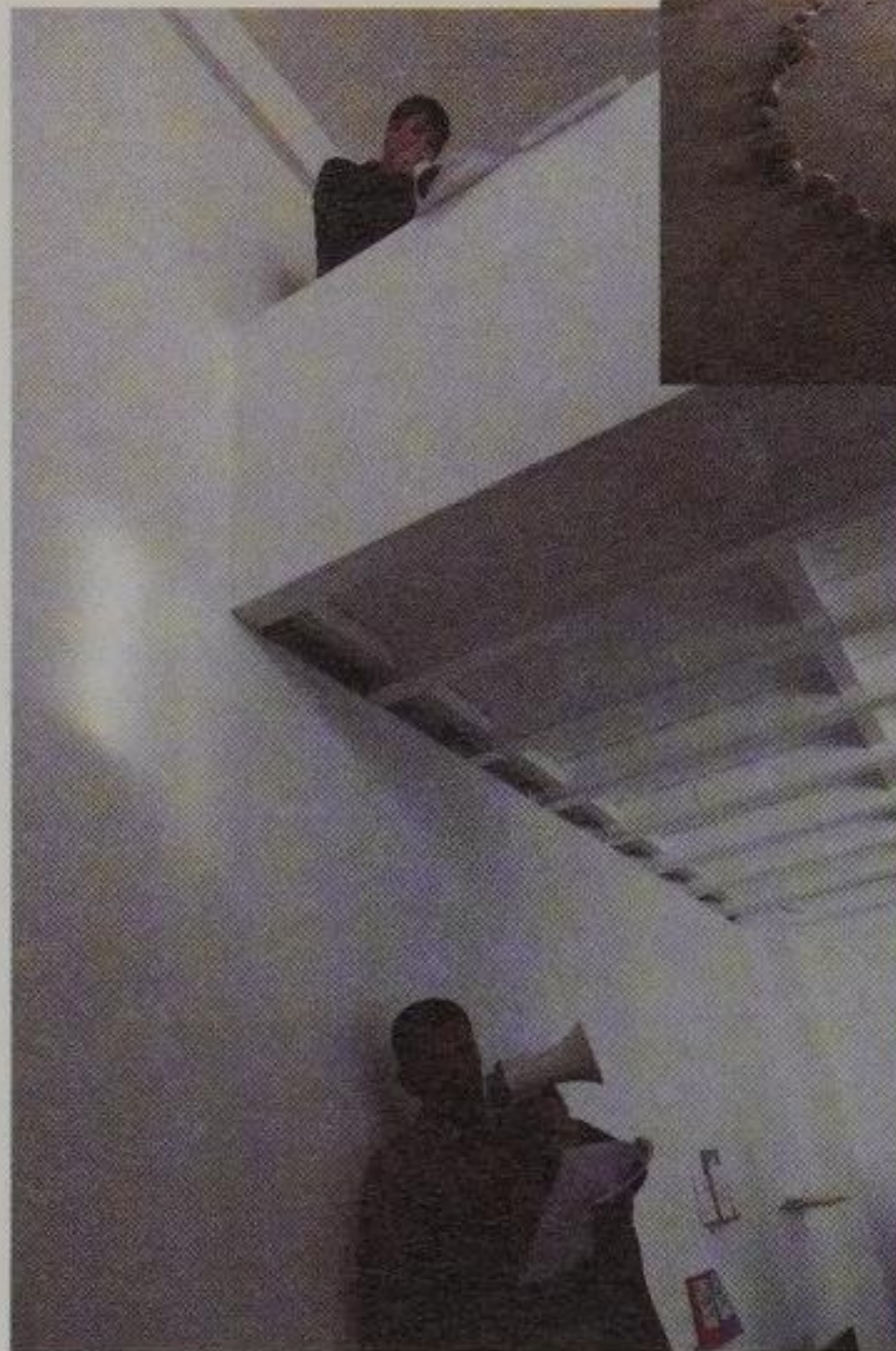
Number of Staff  
16



01



02



03

Vitamins are essential for life, and Vitamin Creative Space views contemporary art as the vitamin that keeps our life and society open. It is a space of physical and spiritual unity, and Vitamin Creative Space has been developing by its non-stop explorations within the transforming Chinese context—practically and theoretically. Life is a process of endless movement and extension. The activities happening at Vitamin Creative Space are constantly connected with the floating energies from life.

Constantly inspired by the confrontation between contemporary life and ancient Chinese philosophy, Vitamin Creative Space explores an alternative working-mode that is specifically geared toward the contemporary Chinese context.

RMB City 2008-  
RMB City is a virtual realm in the online world of Second Life, initiated by artist Cao Fei. Launched in 2008, it is a platform for experimental creation. RMB City has constantly been nourished by innovative projects and supported by leading international art institutions and networks. As a model of avant-garde urban planning, RMB City traversed the boundaries between past and future, real and virtual, to link China and the cosmopolitan contemporary world.

The Shop 2008-  
The Shop presents a tangible interface of the philosophy of life. It helped generate a non-hierarchical medium within the public space and online space, for people to experience and rediscover life's energies. The address of The Shop is ourvitamin.taobao.

"2010 Cinema" 2010-2011  
The space in which "2010 Cinema" took place was not predetermined; rather, it was an out-growth of the participating artists' moving-image practice. This cinematic space not only showed the artists' films, it was also a dynamic reflection of how their creative process of moving-image practice could shape the space.

Funding Sources  
Vitamin Creative Space explores an alternative working model that is specifically geared toward the contemporary Chinese context. In order to operate independently from institutionalized funding, it is active both as an independent art space and as a commercial gallery. The space challenges the usual preconception by merging these two aspects, which are traditionally opposed strategies for supporting and presenting contemporary art. It also searches for new Chinese contributions, from both the artistic practice level and institutional level, within the new global context.

Activities  
Vitamin Creative Space explores different art practices. Its peculiar format is shaped through the merging of these various platforms. Through its space for publications (the Online Shop), online channels (including Vitamin blog and Douban), exhibition and production projects, participation in art fairs, and new research space (the Pavilion), Vitamin Creative Space encourages the exploration of and discussion on contemporary art and everyday awareness.

01 "2010 Cinema," 2010-11. Exhibition view at Vitamin Creative Space, Guangzhou. Courtesy Vitamin Creative Space

02 Pak Shenug Chuen, Half Soul, Half Body, 2009. Installation view at the Pavilion, Vitamin Creative Space, Beijing, 2011. Courtesy Vitamin Creative Space

03 Dialogue between Kang He and Xu Tan at the Pavilion, Vitamin Creative Space, Beijing, 2011. Courtesy Vitamin Creative Space

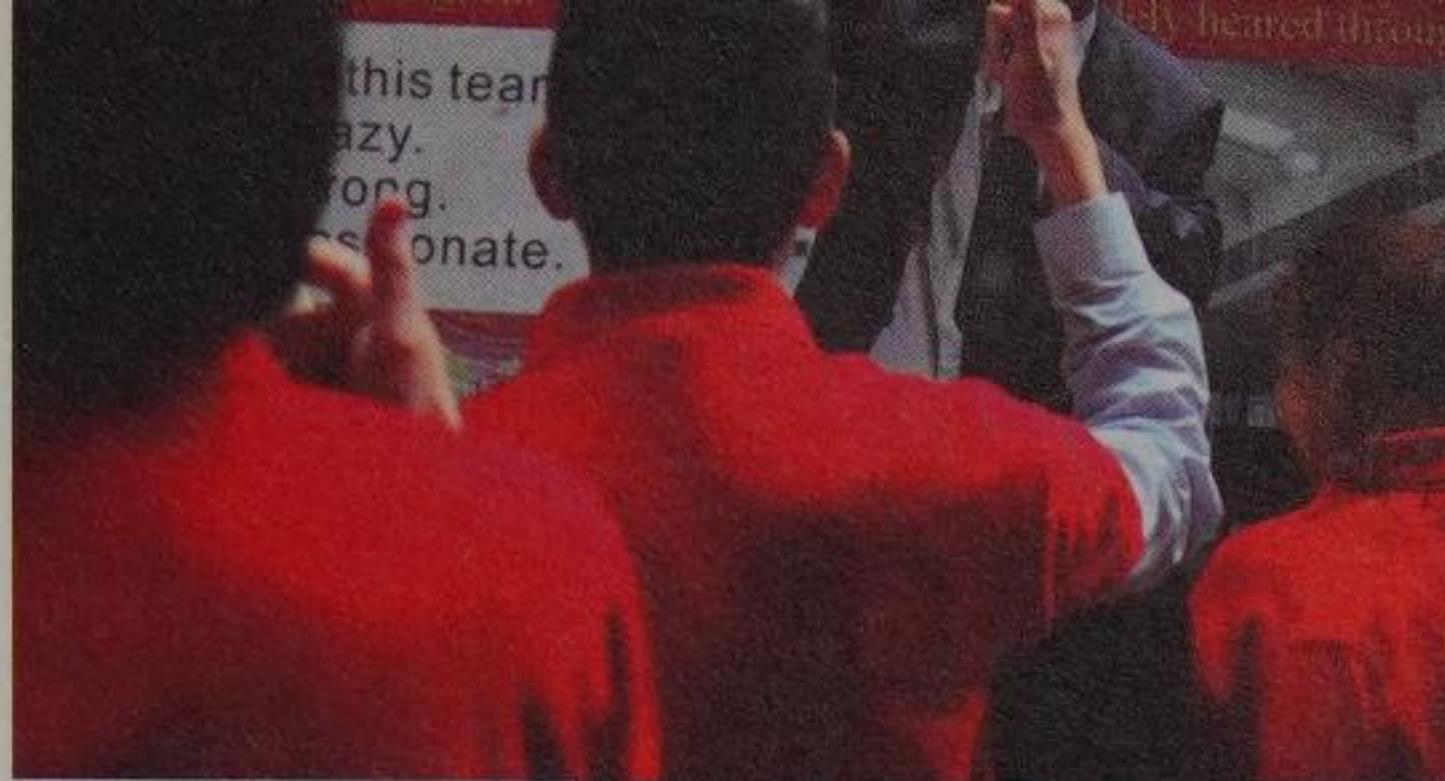
04 "2010 Cinema," 2010-11. Exhibition view at Vitamin Creative Space, Guangzhou. Courtesy Vitamin Creative Space



04

# 1—033

## Arthub Asia



01

### Arthub Asia in Shanghai

"Double Infinity" (2010), the first Arthub Asia collaboration project with the Van Abbemuseum in the Netherlands, which took place in Shanghai, included a dynamic exhibition, a book project and a symposium. The Van Abbemuseum opened up its exhibition space and its permanent collection to the responses and contributions of Chinese artists and artist collectives—a highly significant gesture for China, where exhibitions and collections are usually "moved" in and out of the country without much regard to the needs of the local scene. The exhibition was curated by Defne Ayas, Davide Quadrio and Charles Esche.

### Arthub Asia Productions

Recent live productions produced by Arthub Asia include Crazy English and Party Camp, performances by Zhou Xiaohu (2010); Rites of Passage (2010) by Julika Rudelius; Golden Ghost (Double happiness comes to the door) (2010) by Surasi Kusolwong; RMB City Opera (2009) by Cao Fei; and Q2008 (2008) by Feng Mengbo. The projects were curated by Defne Ayas and Davide Quadrio.

### Arthub Asia in Venice

During the 54th Venice Biennale in June 2011, Arthub Asia presented an exhibition of the artist collective Xijing Men (Chen Shaoxiong, Gimhongsok and Tsuyoshi Ozawa) at the Bevilacqua La Masa, and Indonesian artist Jompet at Gervasuti Foundation. It also teamed up with curator Neville Wakefield and Garage Moscow to contribute works by Asia-based artists to Garage's program, by displaying them on a Jumbotron on the Grand Canal.



02



03

www.arthubasia.org  
defne@arthubasia.org

### Address

Building 16, 24 Wuxing Road  
Near Huaihai Lu, Shanghai  
China

### Mailing Address

Room 604, Kalok Building 720  
Nathan Road, Kowloon  
Hong Kong

### Public Hours

Project-based

### Founding Year

2007; however, Arthub Asia was initially conceived in 1998 to support the nonprofit BizArt Art Centre (1998–2009) through structural funding

### Number of Staff

Paid: 0  
Unpaid (including interns/volunteers): between 2 and 20, depending on the project

### Funding Sources

Foundations

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

Spearheaded by a dynamic team of specialized curators, in collaboration with local and international museums and other public/private spaces and institutions, Arthub Asia initiates and delivers ambitious art projects through a sustained dialogue with visual, performance and new-media artists. Inspired by the collective intelligence generated by independent actors across China and the rest of Asia, it is committed to furthering experimentation, knowledge-production and diversity among dedicated artists, art professionals, scholars and art organizations in the region. Arthub is registered as a nonprofit organization in Hong Kong, with three directors, Defne Ayas, Davide Quadrio and Qiu Zhijie, who are based across Asia.

Arthub Asia's mission is to: (1) actively facilitate an informal network of contemporary artists, art professionals and writers, starting first with an Asia-wide exchange platform and community, where different ideas and individuals merge, interact and motivate each other, (2) act as a catalyst for the same people who want to share and initiate ideas for projects, including knowledge production (publications, research projects, symposia) and diversity (capacity building, networking and regional mapping) and (3) serve as a platform for international partners and facilitate the production of exhibitions, performances and workshops.

01 Zhou Xiaohu, Crazy English, 2010. Performance at "No Soul for Sale" at Tate Modern, 2010. Courtesy Arthub Asia, Shanghai

02 Cao Fei, RMB City Opera, 2009. Commissioned by Arthub Asia for Artissima, Turin, 2009. Courtesy Arthub Asia, Shanghai, and Vitamin Creative Space, Guangzhou

03 Participants of the symposium "The Making of the Silk Roads," organized by Arthub Asia, in Bangkok, 2008. Courtesy the participants and Arthub Asia, Shanghai

# 1—034

## OCT Contemporary Art Terminal

www.ocat.com.cn  
ocat2005@yahoo.cn  
+86 755 2691 5100

Address  
Enping Road  
Overseas Chinese Town  
Nanshan District  
Shenzhen, 518053  
China

Founding Year  
2005

Activities  
Archives, Educational programs, Exhibitions,  
Public programs (lectures, performances,  
screenings, etc.), Residencies, Workshops

01 Exterior view of OCT Contemporary Art Terminal, Shenzhen, 2009. Photo: Ben Liu

02 Exterior view of OCT Contemporary Art Terminal, Shenzhen, 2009. Photo: Ben Liu

03 Exterior view of OCT Contemporary Art Terminal, Shenzhen, 2009. Photo: Ben Liu

### Key Exhibitions

OCAAT is engaged in promoting multidisciplinary and experimental contemporary art in China, as well as introducing contemporary art from overseas. In the past five years, OCAAT has organized a series of influential academic exhibitions, including: "Lift Off: An Exhibition of Contemporary Art from the He Xiangning Art Museum OCAAT Collection," "Documenting the Contemporary Art Scene in Guangdong (1990–2005)," "Plato and His Seven Disciples" and "Gu Wenda's Forest of Stone Steles: Retranslation and Rewriting of Tang Poetry."

### OCAAT Contemporary Dance Theatre Performance Festival

This annual festival consists of a series of contemporary dance theatrical performances, featuring various media such as performance, video, installation and sound.

### The OCAAT International Art Workshop Exchange Project

This long-term project began with invitees taking up residence at OCAAT for three months of observation, artwork and exchange. There are a total of five studios equipped with living facilities and all the equipment necessary for artistic creation. In addition, OCAAT provides funding for residents to engage in observation and artistic creation, as well as spaces for creation, curation and research, so that they can engage in a diverse range of artistic exchange.

OCT Contemporary Art Terminal (OCAAT) is a division of the He Xiangning Art Museum, located in Shenzhen. Officially established on January 28, 2005, OCAAT is China's only nonprofit contemporary art organization connected to a national art museum. OCAAT also has exhibition spaces in Shanghai.

While OCAAT is named after the Overseas Chinese Town in which it is located, its core mission is to integrate resources from around the world for contemporary Chinese art, and to promote exchanges and interactions between China and the world in this respect. It aims, through exhibitions, forums and artist-in-residence programs, to construct an institution that is about Chinese art but maintains an international vision and professionalism. It is committed to functioning as a hub, a supply center and a departure point for contemporary Chinese art. Such ideas were in its conception at the very outset, and the concept of being an "international terminal" for contemporary Chinese art was made evident in its name.

OCAAT is dedicated to producing projects and events pivoted on visual art, but also includes live arts, music performances, films, videos and multimedia presentations. Furthermore, in line with its mission to support and develop the leading edge of contemporary art practice among China's most outstanding and promising artists, OCAAT serves as a dynamic platform upon which resources and artists from across the world are brought together, and exchanges between China and the world at all levels are enabled.



01



03



02



# 1—035

## Arte Moris

[www.artemoris.org](http://www.artemoris.org)  
[admin@artemoris.org](mailto:admin@artemoris.org)

Address  
Rua dos Martires da Patria  
Comoro, Dili  
East Timor

Mailing Address  
P.O. Box 166  
Correios Central, Dili  
East Timor

Public Hours  
Variable (by exhibition)

Founding Year  
2003

Funding Sources  
Foundations, Government, Individuals

Activities  
Educational programs, Exhibitions,  
Partnerships with other institutions, Permanent  
collection, Public programs (lectures, perfor-  
mances, screenings, etc.), Workshops



02



01

Established in February 2003 in East Timor's capital Dili, Arte Moris the first fine arts school, cultural center and artists' association in the world's youngest democracy.

Arte Moris was born in the aftermath of 25 years of Indonesian military occupation and the extremely violent events following the August 1999 referendum, leading to the country's restoration of independence on May 20, 2002. Arte Moris' primary aim was to use art as a building block in the psychological and social reconstruction of a country devastated by violence, with special emphasis on helping its young citizens.

Today, the school runs daily courses in drawing and painting for more than 100 junior students over the age of 12. They study art under the guidance of Luca Gansser, international visiting artists and the senior students who have been trained in art education.

Arte Moris offers the following resources for students: indoor and outdoor classroom spaces, a carving and sculpture area, gallery space for sale-able works and exhibition of the permanent collection, and a music and drama space currently run by the Bibi Bulak theater and music troupe.

### "Carving Through Time" 2011

From animist iconography to representations of human and other animal forms, Timorese culture has been manifested and represented through the hands of wood carvers throughout Timor. The wood sculptors at Arte Moris, though, are not cultural artisans in the historic sense; rather, they are fine artists who follow the traditions of modern art. However, since the inception of Arte Moris, these artists have often endeavored to express their cultural identities through their modern art practices. This exhibition, "Carving Through Time," was a wonderful example, exhibiting contemporary sculptures that not only invoke ancestors of the past, but envision possibilities for the future.

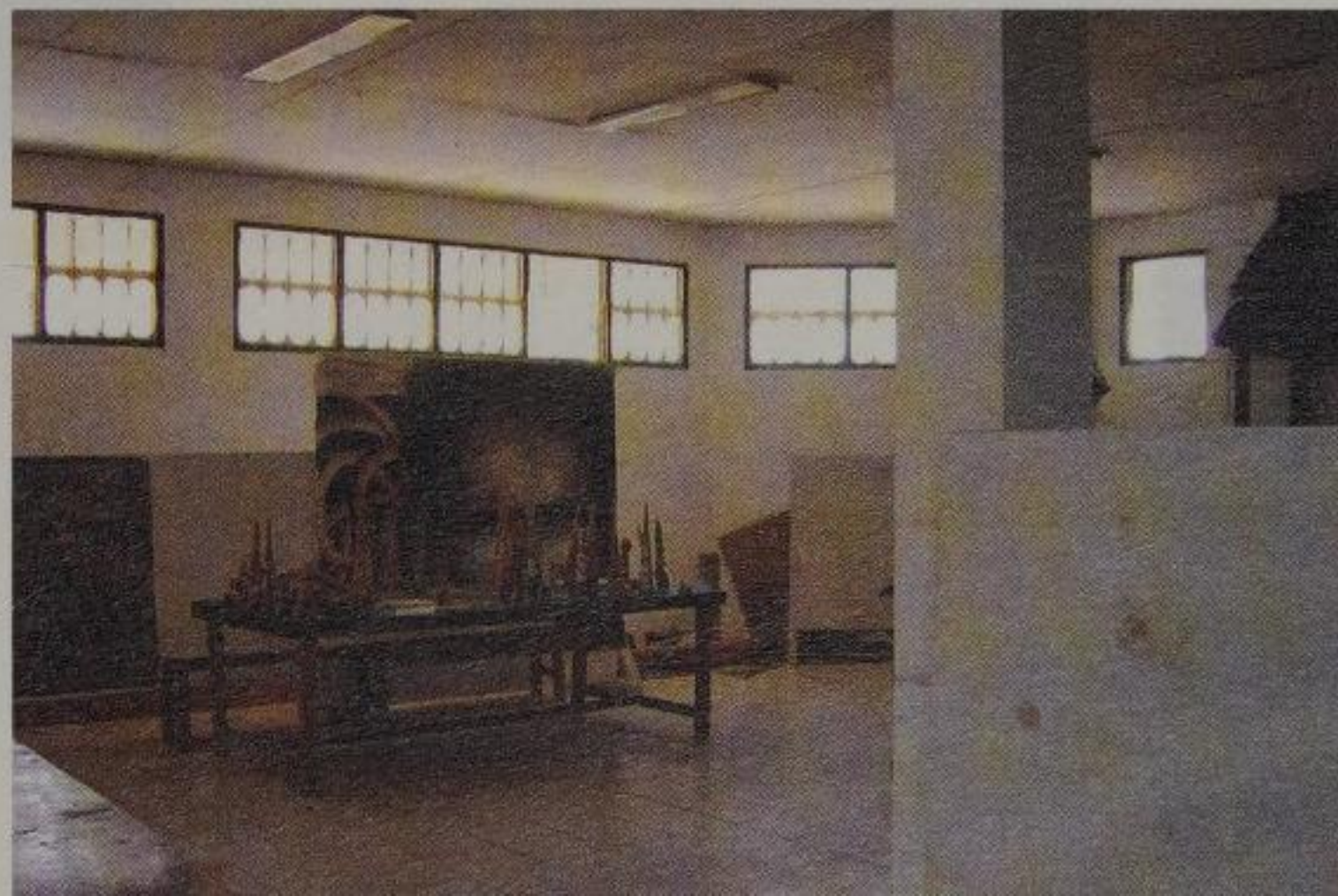
### "Alternative Resistance Peace Campaign" 2006

In collaboration with the Timorese Ministry of Foreign Affairs and Hahi Ita Rain ("Celebrate our Country"), Arte Moris artists created posters, banners and street art advocating peace. These works were displayed throughout East Timor.

01 Interior view of Arte Moris, Dili, East Timor, 2008. Photo: Margarida Girão

02 Exterior view of Arte Moris, Dili, East Timor, 2008. Photo: Margarida Girão

03 Interior view of Arte Moris, Dili, East Timor, 2008. Photo: Margarida Girão



03

# 1-036

## 1a space

www.oneaspace.org.hk  
clairelee@oneaspace.org.hk  
+852 2529 0087

Address  
Unit 14, Cattle Depot Artist Village  
63 Ma Tau Kok Road  
To Kwa Wan, Kowloon  
Hong Kong

Public Hours  
Tuesday–Sunday: 11 am–7 pm

Office Hours  
Monday–Friday: 11am–7 pm

Founding Year  
1998

Number of Staff  
Paid: 3  
Unpaid (including interns/volunteers): 5

Funding Sources  
Corporations, Foundations, Government,  
Individuals

Activities  
Archives, Artist representation, Educational  
programs, Exhibitions, Partnerships with other  
institutions, Publications, Public programs  
(lectures, performances, screenings, etc.),  
Residencies, Workshops

01 Exterior view of 1a space, Hong Kong, 2011.  
Courtesy 1a space

02 "Simulated Alternate Realities," 2010.  
Exhibition view at 1a space, Hong Kong.  
Courtesy Diorama Projects

03 Artist Chris Chan in a workshop with stu-  
dents as a part of the education program,  
"Travel to Learn in the City," organized by 1a  
space, Hong Kong. Courtesy 1a space



01

"Simulated Alternate Realities" 2010

The simulated alternative realities depicted within this exhibition exploit the problematic dialectic inherent in photography—the fallacy of photographic truth. By its very nature, a photograph will always be someone else's version of the truth, and the word "composition" an abbreviation for the complex process of subjective selection and elimination integral even to so-called "documentary photography."

"GREEN—Through the Kai Tak River" 2009

Looking at how art can become part of the process of sustainability and community development, 1a space held "GREEN—Through the Kai Tak River," an exhibition curated by Choi Yan Chi. Drawing upon the diverse practices of each artist and a shared sensitivity to the environment, the exhibition attempted to take the first steps toward reestablishing the lost connection between man and the natural landscape. 1a space's program also included a seminar on public art, a forum, and the community-wide Windmill Festival 2009, involving workshops and seminars.

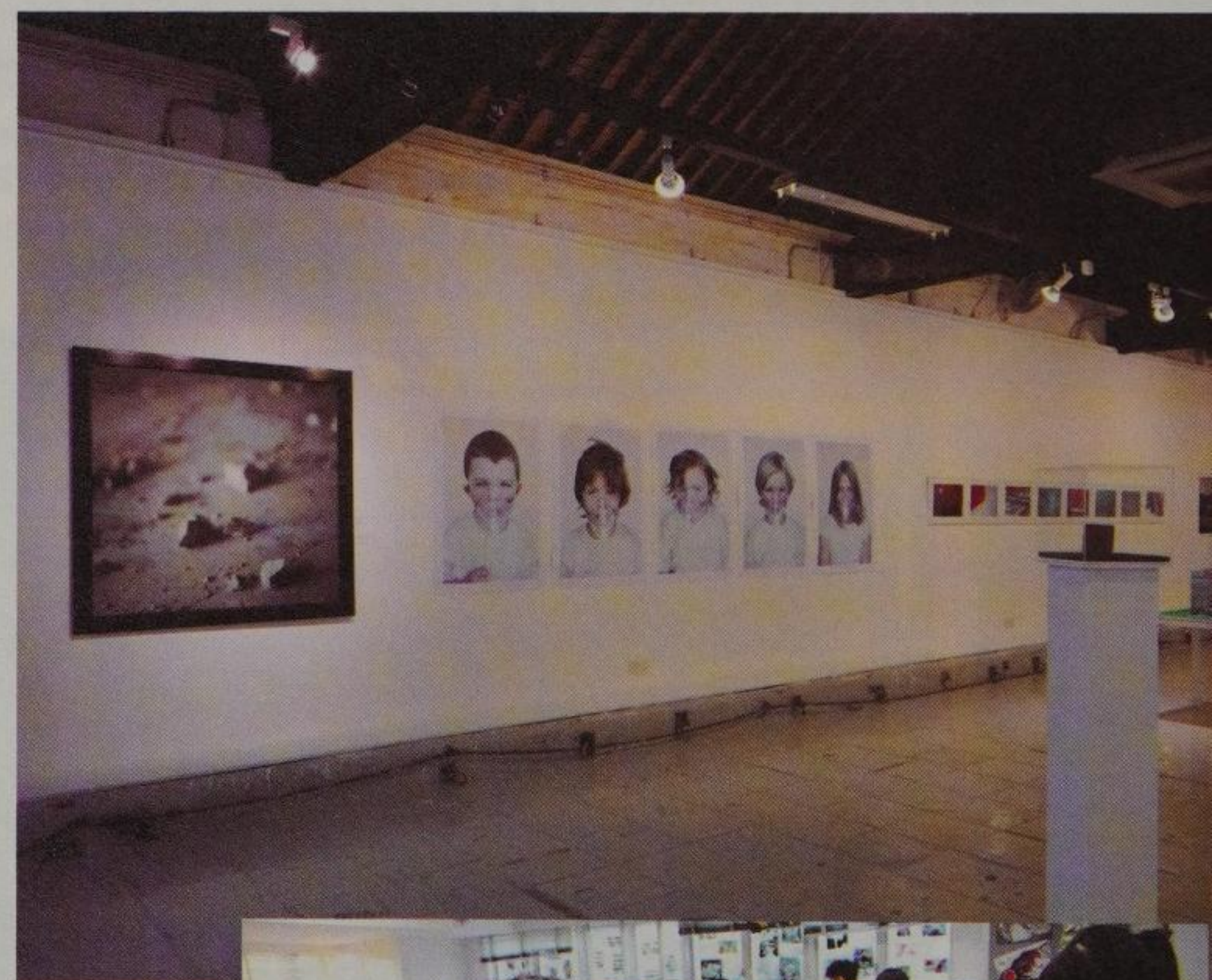
"Travel to Learn in the City" 2010–11

Funded by the Quality Education Fund, 1a space presented the large-scale Experimental Art Education Scheme, "Travel to Learn in the City" (TLC, www.traveltolearn.org), which aimed to encourage people's creativity and raise their interest, awareness and ability in contemporary arts appreciation in Hong Kong. The program was divided into three stages: "Lectures and Guided Tours," "Artist-in-School Workshops" and "Sharing and Networking Platform."

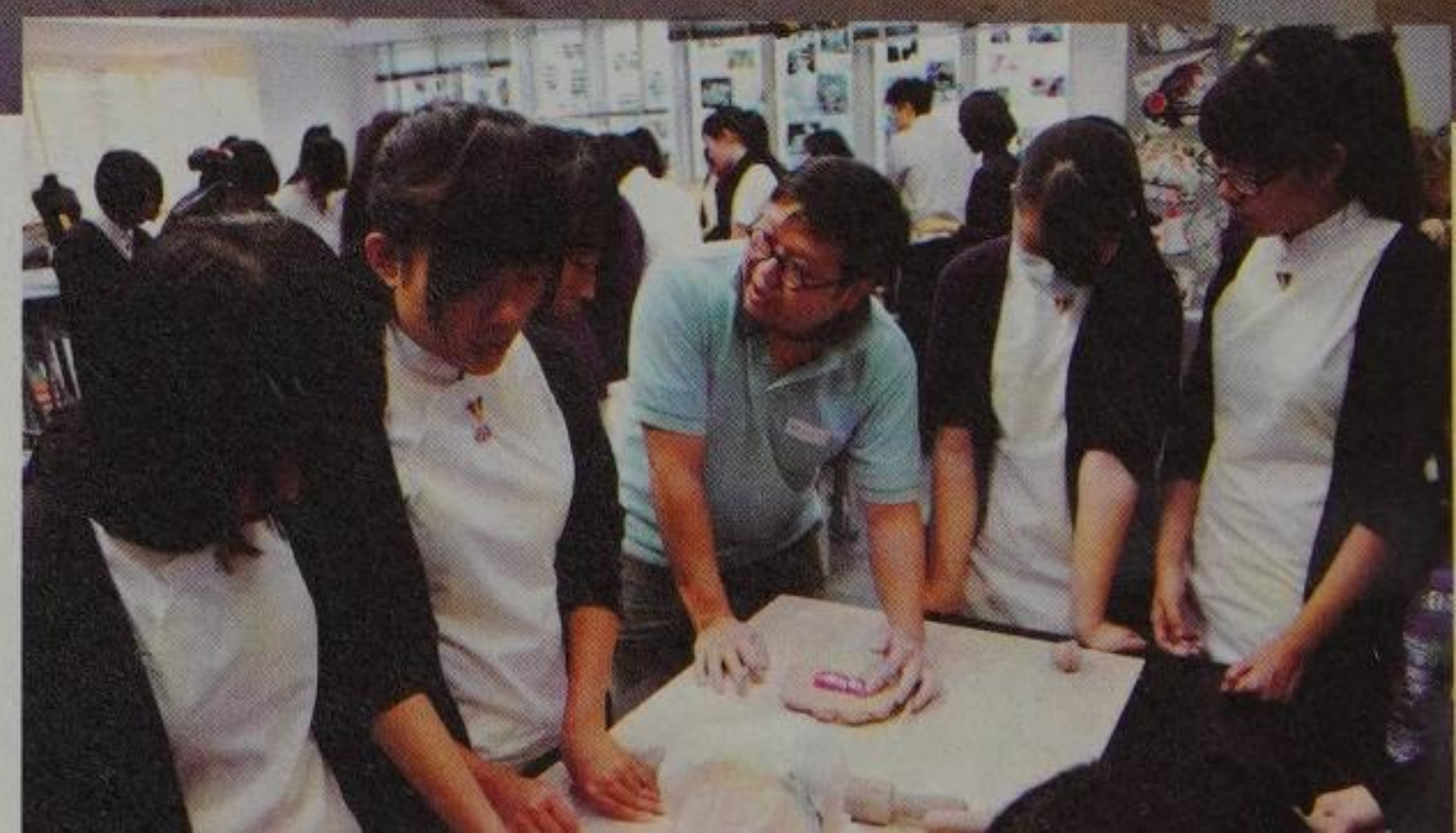
1a space is an independent, nonprofit contemporary visual art organization and art venue founded by a collective of Hong Kong art workers in 1998. It aims to promote the critical dissemination of contemporary visual arts practices and affiliated art forms through the 1a space program, drawn from Hong Kong and the international arena.

The organization is operated by its Program Committee and governed by a Board of Directors. Operation funding has been assisted by grants and donations. Its administration is partially supported by Hong Kong Arts Development Council. Throughout the years, 1a space has developed a reputation as one of Hong Kong's leading contemporary visual art organizations.

1a space has produced and organized more than 100 exhibitions and activities, and has been active in international exchanges, cultural activities and festivals, as well as interactive community art, arts education, art criticism and publications. The organization has also played a vital role in developing new frontiers for the visual art scene in Hong Kong and abroad. One of its major achievements has been to establish contemporary visual art within a wide viewing public, making it even more popular and accessible.



02



03

1—037

## Asia Art Archive

www.aaa.org.hk  
info@aaa.org.hk  
+852 2815 1112

### Address

11/F, 233 Hollywood Road  
Sheung Wan  
Hong Kong

### Mailing Address

11/F, 233 Hollywood Road  
Sheung Wan  
Hong Kong

### Public Hours

Monday–Saturday: 10 am–6 pm

### Office Hours

Monday–Saturday: 10 am–6 pm

### Founding Year

2000

### Number of Staff

Paid: 27

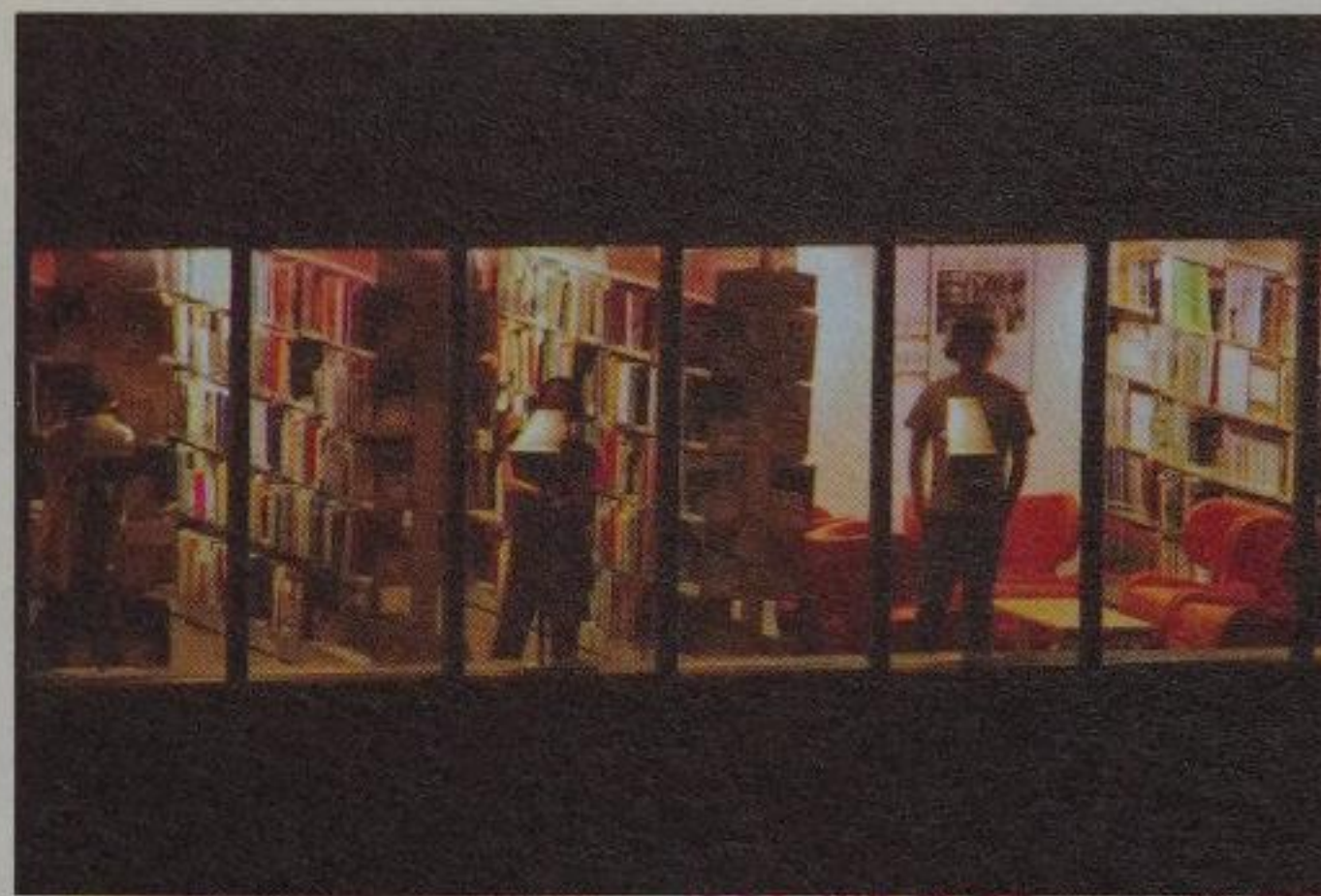
### Funding Sources

Corporations, Foundations, Government,  
Individuals, Membership

### Activities

Archives, Educational programs,  
Exhibitions, Partnerships with other institutions,  
Publications, Public programs (lectures,  
performances, screenings, etc.), Residencies,  
Workshops, Other: Research

01



02



Asia Art Archive (AAA) is a nonprofit organization dedicated to documenting the recent history of contemporary art in Asia within an international context. Founded in 2000, AAA is a community effort that has grown from a single bookshelf to more than 32,000 items. It is now the most comprehensive collection of research materials in the field—including books and catalogs, audiovisual material, rare periodicals and individual personal archives—and it continues to grow through a systematic program of research and information gathering. The collection is accessible free of charge from AAA's physical space, and searchable from anywhere in the world via its online catalog.

More than a static repository waiting to be discovered, AAA is a proactive platform, instigating critical thinking and dialogue, bringing people together and organizing diverse public, educational and residential programs for a wide range of audiences. At the core of its mission is AAA's commitment to create a collection belonging to the public, which exists not in an enclosed space, but in a space that is open and productive, generating new ideas and facilitating works that continually reshape the Archive itself.

### "Materials of the Future: Documenting Contemporary Chinese Art from 1980–1990" 2010

AAA recently completed a four-year, focused archiving project that involved collecting, indexing and preserving rare documentary and primary source material from the 1980s in China—a transformative period in Chinese art history. With more than 70,000 digital documents, AAA now maintains the world's largest and most systematically organized archive of material on this seminal period. This scholarly resource is freely accessible to the public from AAA's physical premises as well as through the dedicated web portal [www.china1980s.org](http://www.china1980s.org).

### "What Is Your Dream Museum?"

This community project, which took place from May to July 2008, offered a platform for the public to consider and describe the "ideal" museum. In support of its mission to encourage dialogue about contemporary art-related issues, AAA distributed specially designed "Dream Museum" cards to the public and organized artist workshops at AAA's booth at ART HK 08, the international art fair in Hong Kong. Selected responses were exhibited for public viewing.

### Artist Residencies

In 2007, AAA established a local artist residency to encourage new readings of the physical material in the Archive, to offer individuals the chance to work with material outside their comfort zones and to support interesting ideas and projects around the idea of the "archive." AAA invites arts practitioners to spend time conducting research at AAA in Hong Kong and working with the Research Department to develop project ideas. At the conclusion of each residency, participants present their projects at AAA.

01 Exterior view of Asia Art Archive, 2008. Courtesy Asia Art Archive

02 "What Is Your Dream Museum?," 2008. Installation view at Art HK 08, 2008. Courtesy Asia Art Archive

03 Panel at the co-launch of Asia Art Archive's project "Materials of the Future: Documenting Contemporary Chinese Art from 1980–1990" and the Museum of Modern Art's publication *Contemporary Chinese Art: Primary Documents*, in Hong Kong, 2010. Courtesy Asia Art Archive



# 1-038

## Para/Site Art Space

Para/Site Art Space is a nonprofit art organization in the center of Hong Kong. We produce, exhibit and communicate local and international contemporary art. Our main activities include presenting an ambitious yearly program comprising ten exhibitions, publishing catalogs and producing Hong Kong's only bilingual visual arts publication. To complement our full-year program, we regularly organize seminars, talks and workshops.

Para/Site Art Space was first temporarily located in Kennedy Town, Hong Kong. In April 1997, we moved to our present location in Sheung Wan, right on the Western end of Hollywood Road, Hong Kong's renowned antique street. Our space is an old shop of around 150 square meters.

Para/Site Art Space is run by an executive director/curator, manager and program coordinator, and governed by a board of directors.

www.para-site.org.hk  
info@para-site.org.hk  
+852 2517 4620

Address  
G/F, Po Yan Street  
Sheung Wan  
Hong Kong

Public Hours  
Wednesday-Sunday: 12-7 pm

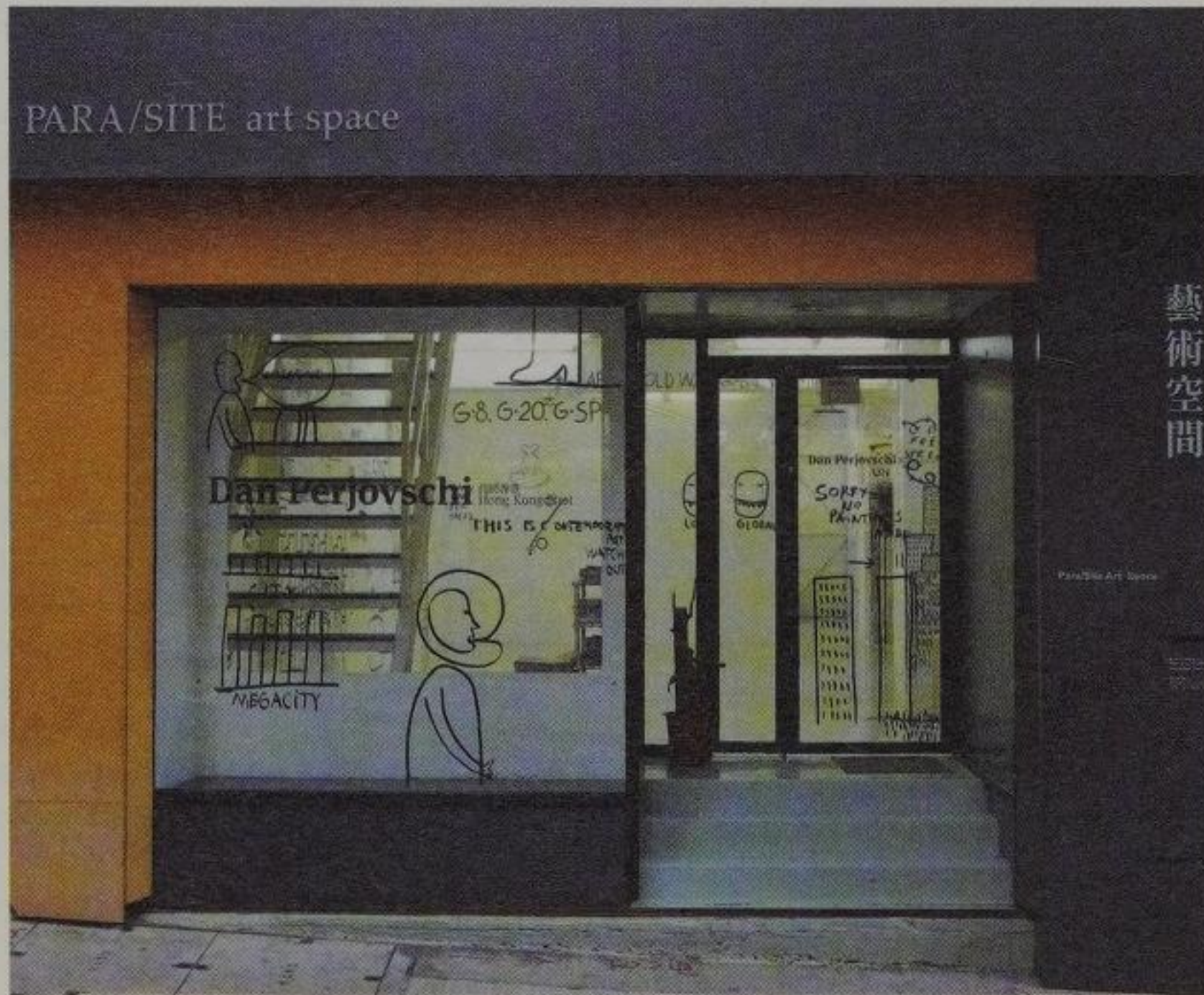
Office Hours  
Tuesday-Saturday: 11 am-7 pm

Founding Year  
1996

Number of Staff  
Paid: 3

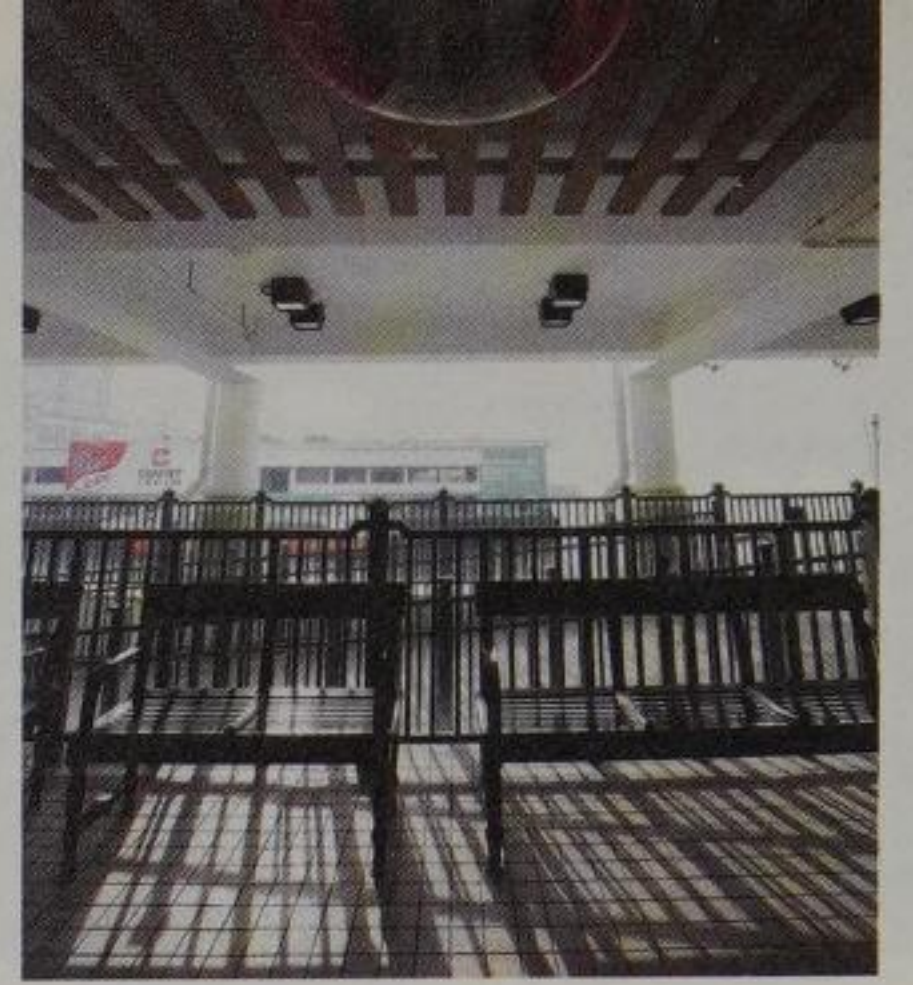
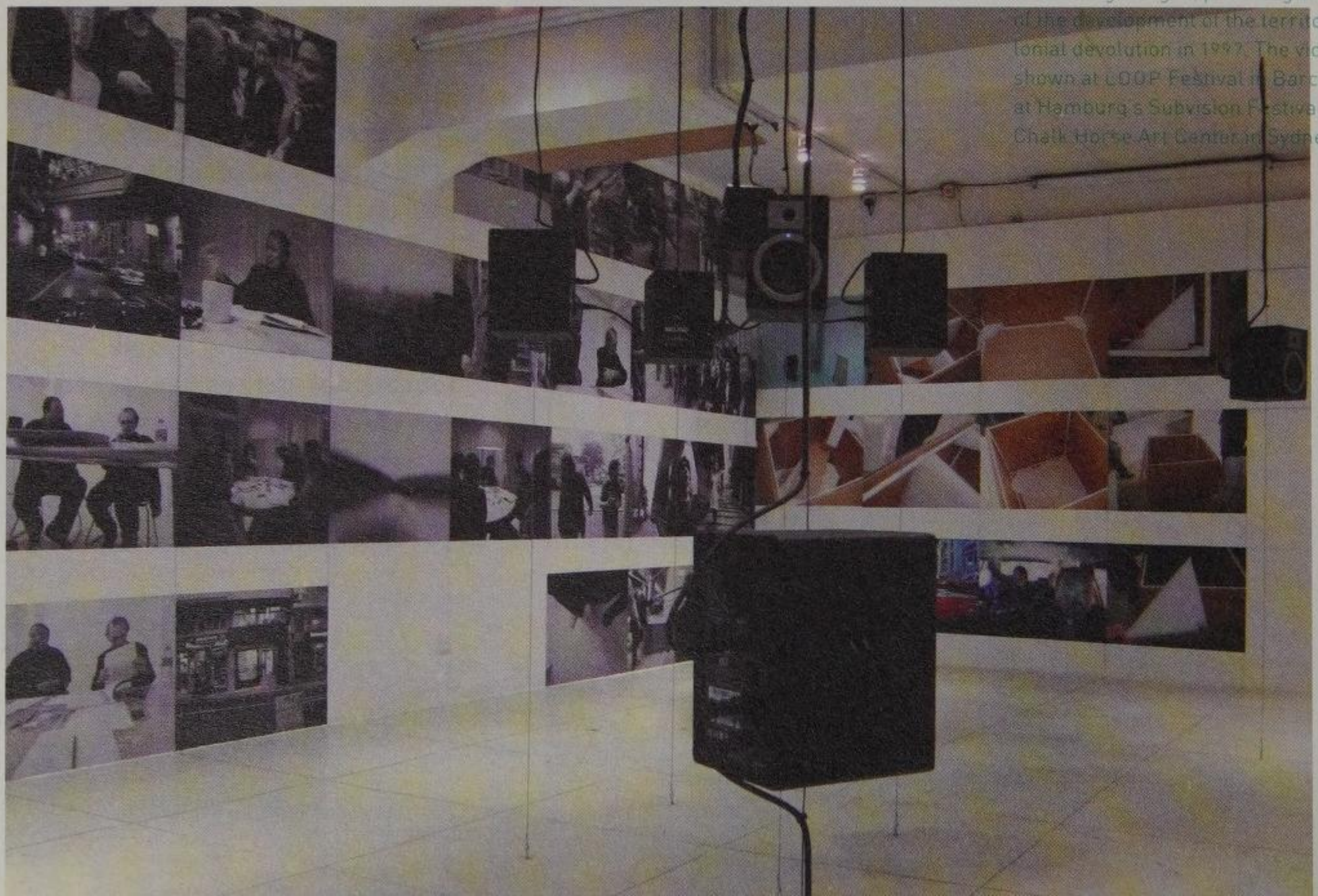
Funding Sources  
Artwork/edition sales, Corporations, Foundations, Government, Individuals, Membership

Activities  
Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops



02

03



01

01 Lawrence Weiner's solo project at Star Ferry Pier, Hong Kong, 2007. Courtesy Para/Site Art Space

02 Exterior view of Para/Site Art Space, Hong Kong. Courtesy Para/Site Art Space

03 "Acconci Studio + Ai Weiwei: A Collaborative Project," 2010. Exhibition view at Para/Site Art Space, Hong Kong. Courtesy Para/Site Art Space

### "Dan Perjovschi: Hong Kong First" 2011

This exhibition followed a series of artists' projects that responded to Hong Kong's political and economic positions, and contextualized the discourse regionally and globally.

### "Acconci Studio + Ai Weiwei: A Collaborative Project" 2010

This was the first time that artists Acconci Studio and Ai Weiwei created a work together. The city of Hong Kong served as the background for this exciting project.

### "This Is Hong Kong" 2010

This exhibition was a video program that presented 16 native Hong Kong artists who reflected on the ideas of politics, history, architecture, postcolonial issues and daily life in this territory. It presented a unique visual picture of what Hong Kong is, providing a fresh snapshot of the development of the territory after postcolonial devolution in 1997. The video program was shown at LOOP Festival in Barcelona and Seoul, at Hamburg's Subversion Festival and at the Chalk Horse Art Center in Sydney.

# 1—039

## Videotage

www.videotage.org.hk  
info@videotage.org.hk  
+852 2573 1869

### Address

Unit 13, Cattle Depot Artist Village  
63 Ma Tau Kok Road, To Kwa Wan, Kowloon  
Hong Kong

### Public Hours

Monday–Sunday: 12–7 pm (during exhibitions)

### Office Hours

Monday–Friday: 12–7 pm

### Founding Year

1986

### Number of Staff

Paid: 3  
Unpaid (including interns/volunteers): 3

### Funding Sources

Admissions/ticket sales, Artwork/edition sales,  
Foundations, Government, Merchandise

### Activities

Archives, Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops, Other: Video distribution



02

### "Techno (Sexual) Bodies" 2010

"Techno (Sexual) Bodies" included a performance directed by renowned artist Shu Lea Cheang and an exhibition at Videotage. It aimed not only to examine unexplored technicalities, functionalities and interfaces of new technologies and sexualities, but also to formulate a broader understanding of the term "technosexual."

### "101010zzz" 2010

The first solo exhibition by Belgian-Dutch artist duo JODI (Joan Heemskerk and Dirk Paesmans) in Hong Kong/China, "101010zzz" built upon the most digital day in our digital age: 10/10/10. The exhibition gave an overview of JODI's recent obsession with undermining the digital culture into a unique, free-association space.

### "Wikitopia" 2010

"Wikitopia" was the first TinyFest on Collaborative Future held in Hong Kong. It aimed to raise public awareness for various concepts in the expanded Free Culture movement, such as knowledge sharing, networked creativity and, most importantly, the collaborative future. The festival explored how we, as engaged human beings—by acknowledging and utilizing concepts stemming from the technological world and entering the creative realm—envision a new utopia, and opened up a new possibility for our way of working, thinking and, ultimately, living.

03



01

01 Betsey Biggs, "Foreign Exchange: Hong Kong," 2011. Courtesy Videotage

02 "Exquisite Corpse Video Project 2" screening at Free Culture TinyFest "Wikitopia," Hong Kong, 2010. Courtesy Videotage

03 Panoramic view of Cattle Depot Artist Village, Hong Kong, 2011. Courtesy Videotage

Videotage began as a facilitator for collaborative time-based projects. Videotage (literally merging the two concepts of "video" and "montage") is a nonprofit, interdisciplinary artist collective that focuses on the development of video and new-media art in Hong Kong.

The collective aims to boost awareness of Hong Kong video and new-media art activities locally and internationally. Its artist members have participated in numerous cultural exchanges and art festivals, including Asia-Pacific Triennial (Australia), European Media Art Festival (Germany), Experimenta (Australia), Hong Kong International Film Festival, Hong Kong Arts Festival, Image Forum Festival (Japan), Gwangju Biennale (Korea), Multimedia Art Asia Pacific (Australia), Transmediale (Germany), Venice Biennale (Italy) and Videobrasil (Brazil).

Videotage also invites internationally renowned artists and curators to present talks, seminars and workshops in Hong Kong. Previous guests include: Francesca da Rimini, cyber-feminist; Gary Hill, video artist; Barbara London, curator of the department of film and video at the Museum of Modern Art, New York; Momentum, mixed-electronic-media performance group; and Jun-jieh Wang, Taiwan-based video artist, among others.

# 1-040

## Woofer Ten

www.wooferten.org  
info@wooferten.org  
+852 3485 6499

Address  
G/F 404 Shanghai Street  
Kowloon  
Hong Kong

Public Hours  
Tuesday-Sunday: 1-8 pm (closed on public holidays)

Founding Year  
2009

Funding Sources  
Foundations, Individuals

Activities  
Educational programs, Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



01 Misako Ichimura during her artist residency at Woofer Ten, Hong Kong, 2011. Photo: Huang Jiarong

02 Kwok Mang-ho and Cho Hyun-jae, Cho's Cooking, Art Is Frog: The Life of Frog King and Frog Queen, 2011. Performance as part of the ongoing project "See Through" at Woofer Ten, Hong Kong. Courtesy Woofer Ten

03 Exterior view of Woofer Ten, Hong Kong, 2009. Courtesy Woofer Ten

04 Ger Choi, I Am Here to Do Art=Living=Meeting, 2010. Performance as part of the ongoing project "See Through," in which artists occupy the window space at Woofer Ten, Hong Kong. Courtesy Woofer Ten

Woofer Ten is a nonprofit art organization funded by the Hong Kong Art Development Council. It is based at Shanghai Street Artspace in Yaumatei, an aging grassroots community and neighborhood. Formed by a group of like-minded artists, curators, critics, researchers and educators, Woofer Ten aims to introduce a lively conception of contemporary art engaging the community. Therefore, instead of attempting an out-of-place, arty white-cube gallery, Woofer Ten molds itself more like a community center, a platform for art projects to explore new approaches in bridging the community and art making.

Woofer Ten treasures the participation of its neighboring community and audiences, and sees its art programs as creative interventions upon its community and society at large. Exhibitions change from month to month, alongside plenty of ad hoc activities such as performances, guided tours, workshops, talks, screening and more, offering the public not just experimental contemporary art and curating, but also art that is close to our everyday life and holds sociopolitical relevance.

### "See Through"

"See Through" is a monthly program in which artists are invited to stay inside the windows of Woofer Ten at Shanghai Street for a day, and explore the possibilities of live interaction with the neighborhood community. Curated by Wen Yau, previous participants include Ger Choi, Kwok Mang-ho and Cho Hyun-jae, Ali Wong and Karo Tak.

### Woofer Ten Artist-in-Residency Program (III): "Homeless Artist: Misako Ichimura" 2011

Woofer Ten hosted Misako Ichimura from Tokyo, an artist who curates and leads art actions that concern the living condition of the homeless people of Tokyo. She has been living with them in a state of homelessness for the past eight years.

During her residency, she gave talks about her homeless life and introduced her different creative acts under such living conditions. She also created a series of art actions that responded to different public spaces in the Yaumatei neighborhood, and the livelihood of its homeless people.



# 1—041

## 1Shanthiroad Studio/Gallery

www.1shanthiroad.blogspot.com  
www.shanthiroad.com  
1.shanthiroad@gmail.com

### Address

1, Shanthi Road, Shanthi Nagar  
Bangalore 560 027  
India

### Public Hours

Daily: 10 am–7 pm

### Office Hours

Daily: 10 am–7 pm

### Founding Year

2003

### Number of Staff

Paid: 4  
Unpaid (including interns/volunteers): 6

### Funding Sources

Artwork/edition sales, Corporations,  
Foundations, Individuals

### Activities

Archives, Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops, Other: Outreach, Open Kitchen,  
Debut Show-Grants

01



02

1Shanthiroad Studio/Gallery is an artist-led initiative that has become a multidisciplinary art space and a discursive hub for visual culture and interdisciplinary dialogue. Its programs examine the questions that inspire and shape us as individuals, communities and cultures. The studio/gallery, which has built a platform for experimental work, serves as a social space within the thriving local art scene for holding dialogues and discussions, and promoting creativity. 1Shanthiroad also supports emerging artists; focuses on the process of dialogue, debate and nurturing; and is established as a local and international artist-residency space.

The initiative wishes to look at urban history and geography in the context of globalization and to create ongoing dialogues and interventions with local issues and global concerns. Lectures and presentations that focus on contemporary art theory and practice are regularly hosted here. 1Shanthiroad aims at forging strong links with South Asian countries and the global South.



### Sethusamudrum Project

An ongoing collaborative art project and dialogue-making platform where Theertha (Sri Lanka) and 1Shanthiroad will respond to each other with a series of exchange residencies, talks and curated shows. This will be a point of departure to go into a process of analysis and inquiry of the contemporary socio-cultural, political anxieties and issues that Sri Lanka and India mutually bare. The two countries share more than just a geographical affinity; they have always been intertwined with history, mythology and a turbulent geopolitical situation.

### Khoj@1Shanthiroad-South Asian Residency Program

This program has been focusing on the collaboration with artists from South Asia since 2003. This residency networks neighbors who share a cultural geography and a common history in the Subcontinent. India, Pakistan, Sri Lanka, Bangladesh and Nepal have a long bond of socio-cultural relations. In a climate of suspicion, the collaboration forges alliances between local and international artists and creates a dialogue about issues in new, distinctive ways.

### Re-Look: Lectures on Indian Art

An ongoing series of monthly lectures, organized in collaboration with Somberikatte, a project by artist Pushpamla N., who also curates the lectures. It presents exciting new research being conducted in the areas of art history, recent art practice and visual anthropology in India, each for the first time in Bangalore. Distinguished art historians and academics are invited to give illustrated papers on their recent work and interests.

01 Exterior view of 1Shanthiroad Studio/Gallery, Bangalore, 2009. Courtesy 1Shanthiroad Studio/Gallery

02 Interior view of 1Shanthiroad Studio/Gallery, Bangalore, 2009. Courtesy 1Shanthiroad Studio/Gallery

03 "Rewa: 50 Years of Hope," 2009. Exhibition view at 1Shanthiroad Studio/Gallery, Bangalore. Courtesy 1Shanthiroad Studio/Gallery

1-042

# Devi Art Foundation

[www.deviartfoundation.org](http://www.deviartfoundation.org)  
+91 0124 4 888 177

**Address**  
Sirpur House Plot No 39  
Sector - 44, Gurgaon, 122003  
India

**Public Hours**  
Tuesday-Sunday: 11 am-7 pm

**Office Hours**  
Monday-Saturday

**Founding Year**  
2008

**Number of Staff**  
Paid: 5

**Funding Sources**  
Privately funded by the Poddars

**Activities**  
Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Permanent collection Publications, Public programs (lectures, performances, screenings, etc.), Workshops

### "Home Spun" 2011

Home is a place as well as a state of mind: it has both a locational and an emotional dimension. On one level, this exhibition delved into the desire for sanctuary and, conversely, the pain of exile. It also dramatized the tension between longing and belonging, and interrogated the nature of these fundamental sentiments.

### "Vernacular, in the Contemporary Part I & II"

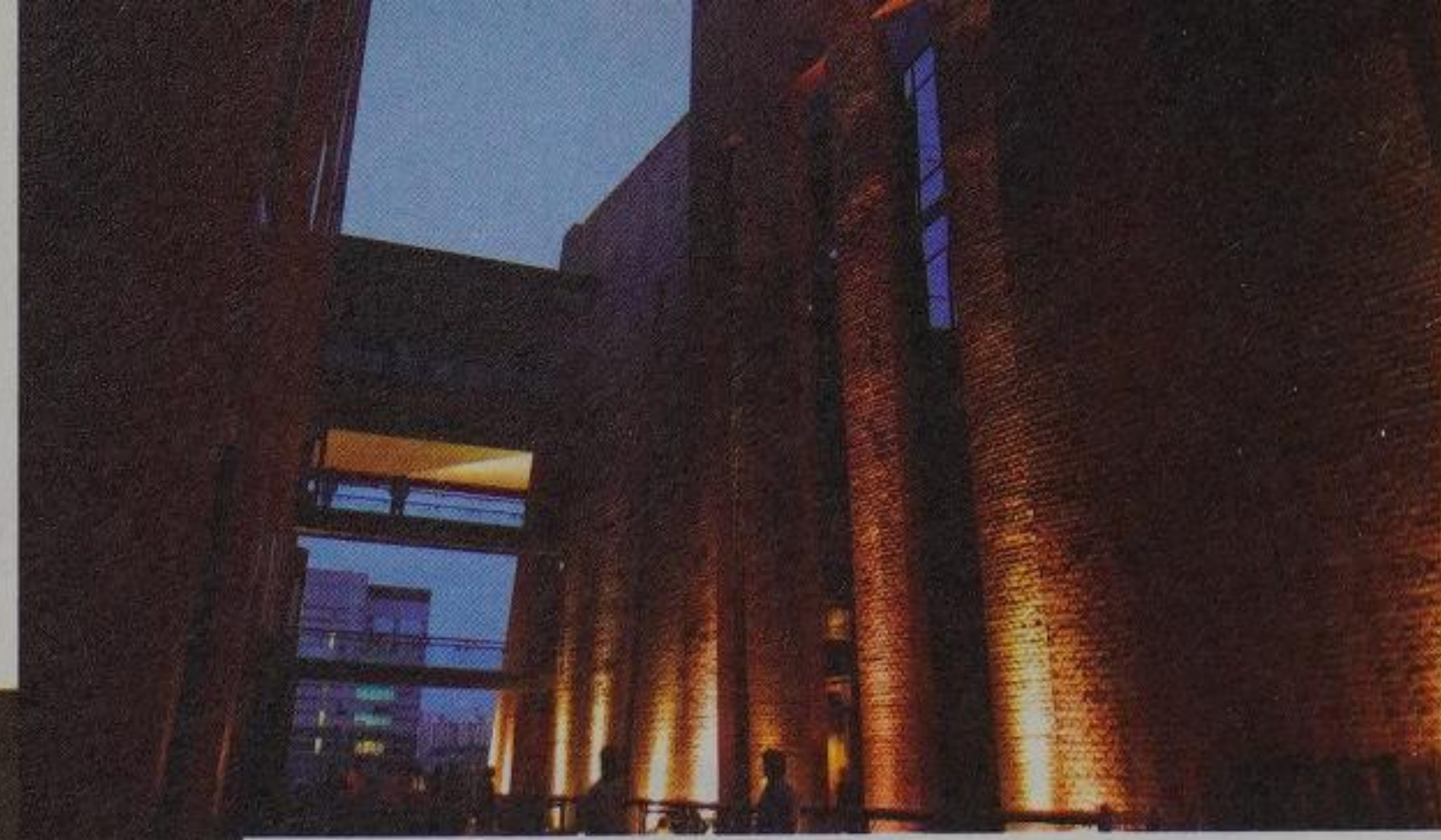
2010-11, 2011

Jackfruit Research and Design, an art consultancy based in Bangalore, curated these two separate exhibitions, which focused on the vernacular, shifting art historical and institutional terms for understanding and theorizing this cluster of visual art. Through various projects, the shows brought to the foreground the diversity and contemporary relevance of the vernacular artists' personas, ideas and concerns.

### "Assemble Reassemble" 2010

This show brought together the works of 45 Pakistani contemporary artists from the Lekha and Anupam Poddar Collection. Contemporary art in Pakistan covers an extremely broad and diverse spectrum. In the early years of independent Pakistan, colonial influences were fused with the inevitable postcolonial quest for regional identity to produce a very distinct traditionalism. However, the last several years have seen the emergence of yet another kind of art, which is in touch with international artistic currents—less focused on parochial issues of genre and identity, and more geared toward the understanding and mindsets of today's more globalized audiences.

01



01 Exterior view of Devi Art Foundation, Gurgaon. Courtesy Devi Art Foundation

02 "Where in the World," 2008. Exhibition view at Devi Art Foundation, Gurgaon, Courtesy Devi Art Foundation

03 "Home Spun," 2011. Exhibition view at Devi Art Foundation, Gurgaon. Courtesy Devi Art Foundation

02



The Devi Art Foundation was established to facilitate the viewership of creative expression and artistic practice that exists in India. This nonprofit space provides for innovation unconstrained by commercial limitations, in order to afford an art center for artists from the region engaged in cutting-edge, experimental work. Along with providing a platform for contemporary artists, it hopes to interact closely with and encourage young curators and critics, helping to give voice to their concerns.

By undermining geopolitical divides, the foundation's objective is to foster a dialogue among various art practitioners from within the Indian Subcontinent, enhancing the understanding of our shared history. A series of talks and lectures is designed to accompany each exhibition in an attempt to bridge the gap between art production and the wider audience. Supplementing the series is an education and outreach program aimed at encouraging a culture where art becomes a matter of active discussion and debate.

Located on the premises of a corporate office, the foundation is spread over two floors with an area of 7,500 square feet. Its program focuses on two exhibitions each year, curated out of the Lekha and Anupam Poddar Collection. The works are on view for a substantial period to allow engagement with the exhibits.





# 1—043

## Clark House Initiative

Clark House Initiative is a collaborative practice about a place that, in sharing a junction with two museums and a cinema, mirrors the fictions of what these spaces could be. It is concerned with the freedom that “you don’t yet know you don’t have.”

It is located in an old office of the Thakur Shipping Company, which had links to countries in the Middle East, Eastern Europe and Japan. Curatorial interventions in the space hope to continue this history of internationalism, experiment and research in a different way.

The initiative was established in 2010 by Zasha Colah and Sumesh Sharma, as a curatorial collaborative based in Mumbai.

[www.clarkhouseinitiative.org](http://www.clarkhouseinitiative.org)  
[sumeshrbt@gmail.com](mailto:sumeshrbt@gmail.com)

### Address

Clark House, Ground Floor  
c/o RBT & Co.  
8 Nathalal Parekh Marg  
Mumbai, 400039  
India

### Public Hours

Daily: 10 am–8 pm

### Office Hours

Weekdays: 10 am–8 pm

### Founding Year

2010

### Number of Staff

Paid: 7  
Unpaid (including interns/volunteers): 4

### Funding Sources

Artwork/edition sales, Foundations, Individuals

### Activities

Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Permanent collection, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops, Other: Cultural strategy and museum consulting



01

### “Right to Dissent” 2011

“Right to Dissent” consisted of an exhibition, a film screening, an ancient Urdu storytelling performance about sedition and a panel discussion on the unconstitutional imprisonment of Binayak Sen (who is now released but still faces persecution). “Right to Dissent” was held in the city of Pune, and was about the need to remove all sedition laws.

### “Untitled Exhibition #1” 2011

This one-day exhibition of the dancer Padmini Chettur was held in an old cotton mill with a stage made of found tiles and found sound. The work has now been invited to a museum for exhibition.

### “Portfolio Sabavala” 2011

This project consisted of a portfolio of etchings produced from a set of workshops and lecture series held at the Sir JJ School of Art, Bombay University, with past alumni and current students. Published in Dissent is a commissioned portfolio of four etchings, also created by the alumni and students, in which the political history of the use of printmaking is discussed. “JJXXI Auguries” was an exhibition that showcased these works.



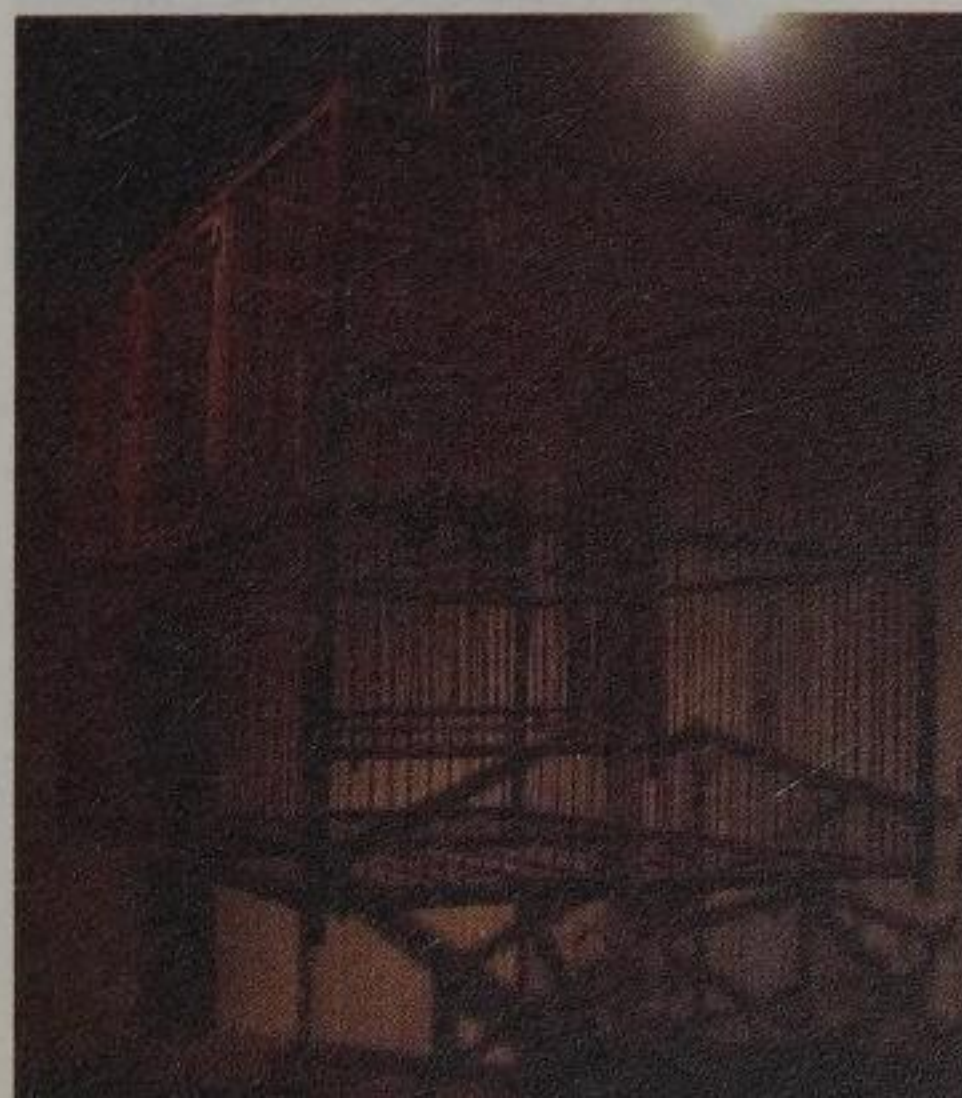
02

01 External view of Clark House Initiative, Mumbai, with Simon Liddiment’s Cultural Worker, 2011. Photo: Liz Ballard. Courtesy Clark House Initiative

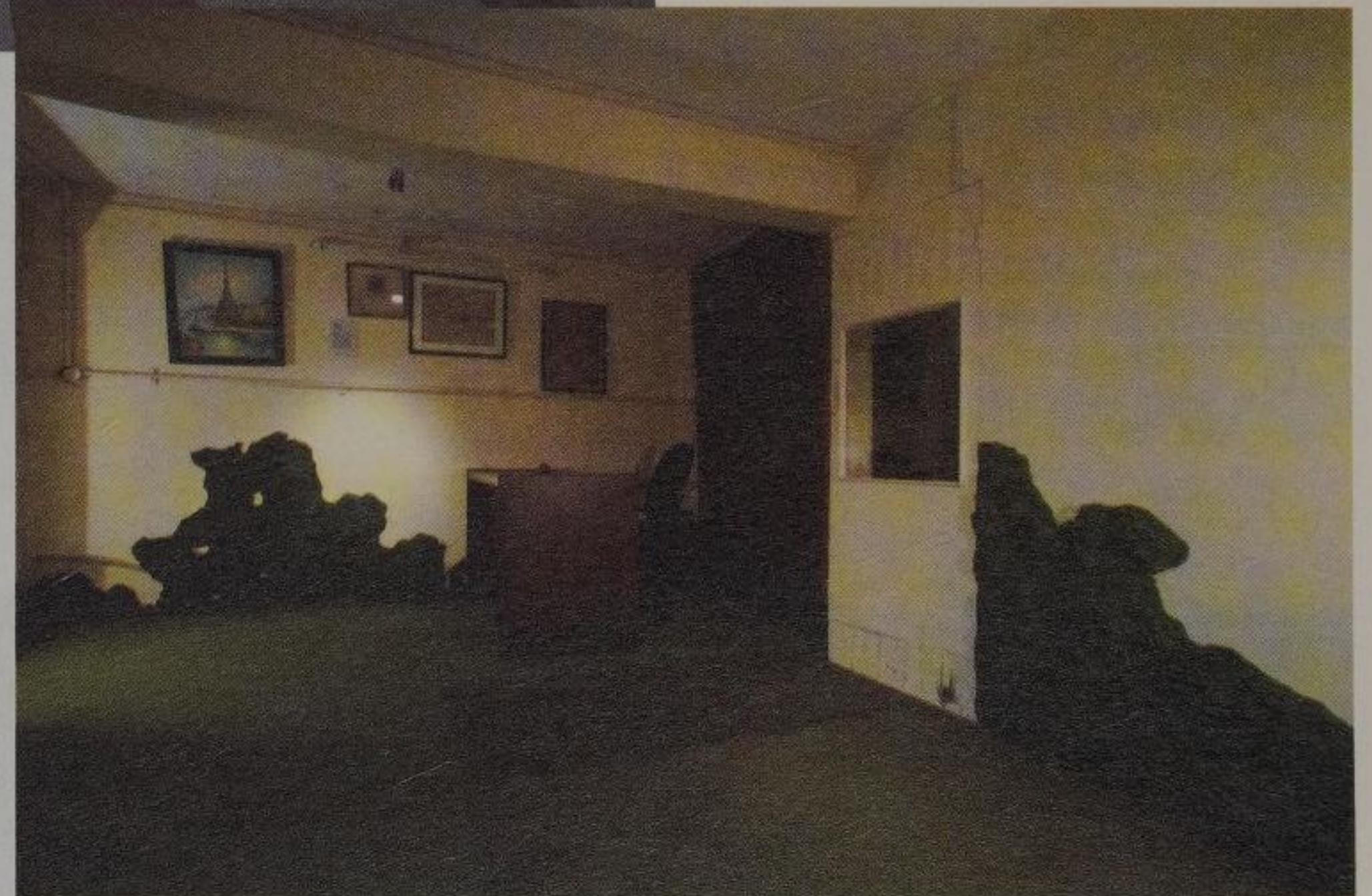
02 Interior view of Clark House Initiative, Mumbai, with works by Simon Liddiment. Photo: Liz Ballard. Courtesy Clark House Initiative

03 Prajakta Potnis, Suffocate/Humid/Stagnant/Law, 2011. Installation view of “Right to Dissent” at Clark House Initiative, Mumbai, 2011. Courtesy the artist

04 Shilpa Gupta, Untitled, 2011. Installation view of “Right to Dissent” at Clark House Initiative, Mumbai, 2011. Photo: Sharmila Samant. Courtesy the artist and Clark House Initiative



04



03

# 1-044

## Mumbai Art Room

A public charitable trust, the Mumbai Art Room exhibits contemporary art, design and visual culture from India and international countries. With a storefront space in Colaba, the organization aims to provide an alternative platform for artistic and curatorial practice—one that is experimental, educational and as accessible as possible to all audiences.

www.mumbaiartroom.org  
haggood.susan@gmail.com  
+91 976 995 0136

Address  
Pipewala Building, Fourth Pasta Lane  
Colaba, Mumbai  
India

Public Hours  
Tuesday-Saturday, 11 am-7 pm

Office Hours  
Tuesday-Saturday, 11 am-7 pm

Founding Year  
2011

Number of Staff  
Paid: 1  
Unpaid (including interns/volunteers): 1

Funding Sources -  
Individuals, Foundations

Activities  
Exhibitions, Publications, Public Programs  
(lectures, performances, screenings, etc.),  
Educational programs, Workshops



01 The exhibition "Caution: Children at Work" being installed at Mumbai Art Room, Mumbai, 2011. Photo: Susan Haggood. Courtesy Mumbai Art Room

02 Tanushri Tandel at the installation of "Caution: Children at Work" at Mumbai Art Room, Mumbai, 2011. Photo: Shahid Datawala. Courtesy Mumbai Art Room

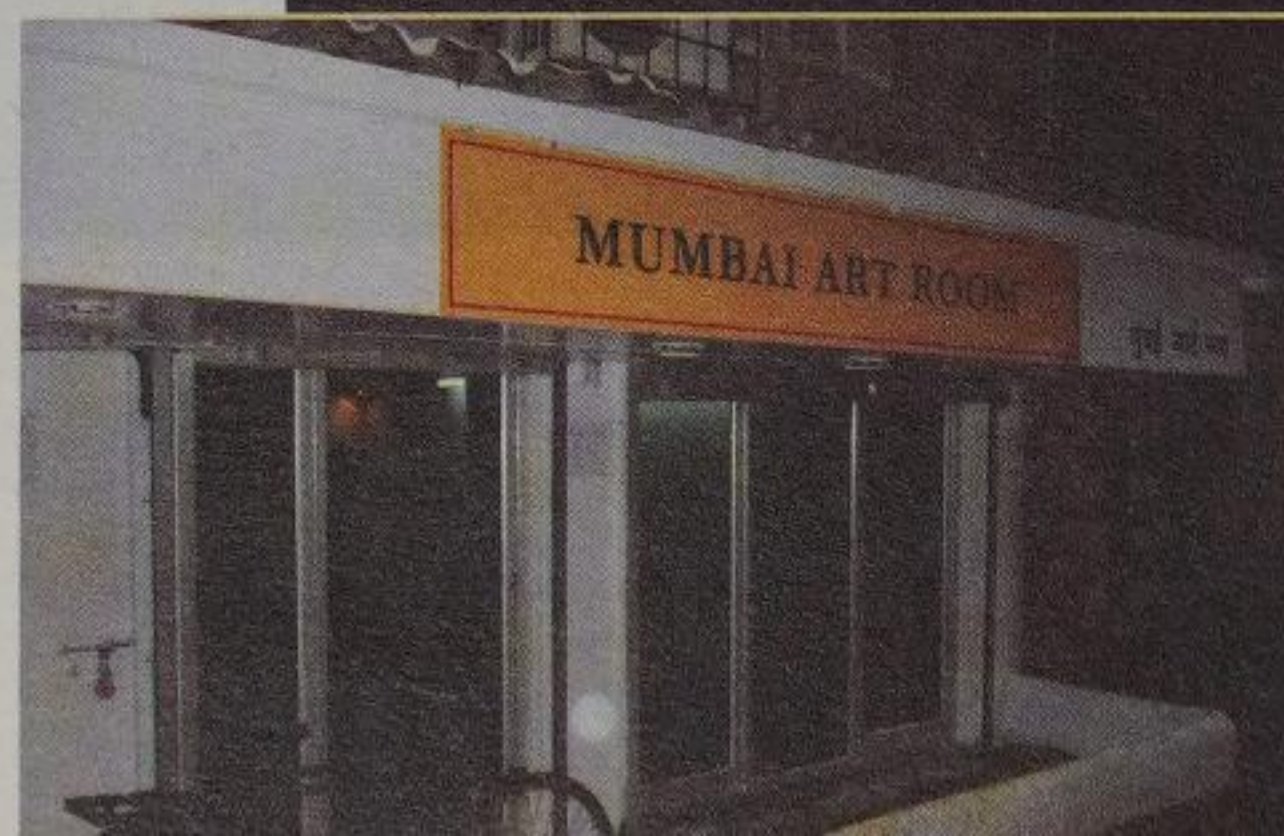
03 "Nathalie Djurberg: I Found Myself Alone" 2011. Installation view at Mumbai Art Room, Mumbai. Photo: Susan Haggood. Courtesy Mumbai Art Room

04 Exterior view of Mumbai Art Room, Mumbai. Photo: Susan Haggood. Courtesy Mumbai Art Room

One highly successful project has happened since the organization's formation—an exhibition of Nathalie Djurberg's video *I Found Myself Alone* (2008). Video is not a widely accepted art form in India, and this work was chosen for its extraordinary accessibility and visual interest, its technical brilliance, and to introduce an artist who was completely unknown in the Indian contemporary art scene.

The next exhibition, which opened late August 2011, is "Caution: Children at Work," curated by Gitanjali Dang, a collaborative project with local artists and neighborhood children, predicated on Joseph Beuys' maxim, "Every human being is an artist," and on Boris Groys' recent provocative response to this statement in *e-flux #15*. In the case of this exhibition, the Mumbai Art Room functioned as a platform for experimental curatorial practice.

In early 2012, the traveling exhibition "In Deed: Certificates of Authenticity in Art," curated by Susan Haggood and Cornelia Lauf and accompanied by a catalogue, will be presented. "In Deed" looks at the ways that certificates function as philosophical statements, business instruments and at times can even embody the work itself.



02

03

04

1—045

## Khoj International Artists' Association



www.khojworkshop.org  
interact@khojworkshop.org  
+91 11 2954 5274

### Address

S-17, Khirki Extension  
New Delhi, 110017  
India

### Public Hours

Daily: 10:30 am–6:30 pm (during exhibitions)

### Office Hours

Weekdays: 10:30 am–6:30 pm

### Founding Year

1997

### Number of Staff

Paid: 9

### Funding Sources

Artwork/Edition sales, Foundations

### Activities

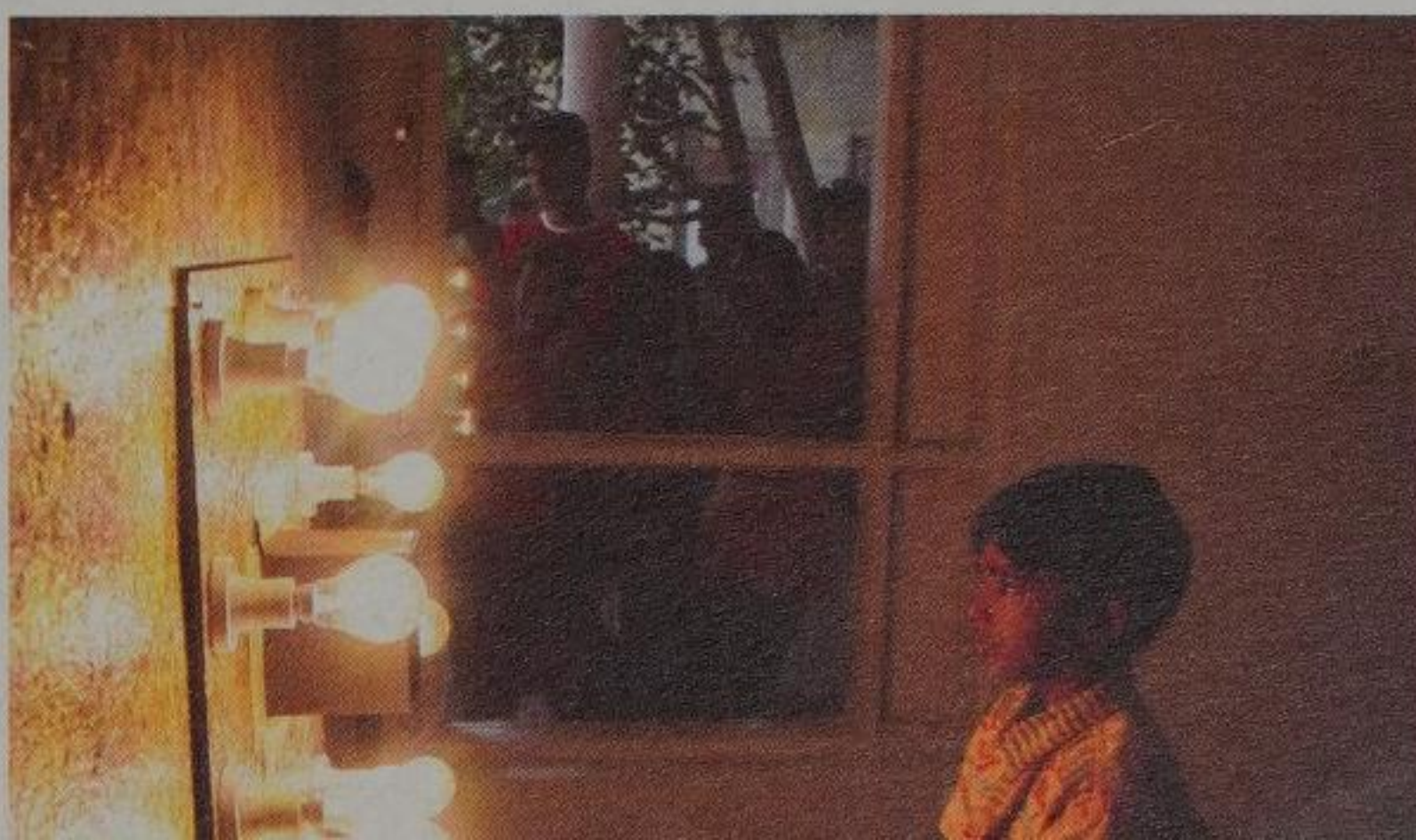
Archives, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

Khoj began as a proposition: a space for artists, run by artists. Today, Khoj International Artists' Association is a registered, autonomous artist-led organization. Part of the global Triangle Arts Trust, it strives to create an alternative forum for experimentation and exchange within contemporary art practice.

From its modest beginnings as an annual workshop, Khoj has grown into a unique independent space for the incubation of ideas, and a place where vibrant imaginations are nurtured. "Khoj" translates literally in Hindi as "to search" or "to seek." It has thus created unconventional synapses between art and other disciplines such as science, technology, architecture and fashion. Khoj is constantly expanding the understanding and development of cutting-edge contemporary art practice in India.

Through a variety of projects including workshops, residencies, exhibitions, talks and public and socially engaged practices, Khoj Studios in New Delhi has catalyzed a community of artists into networks across India, and actively developed the South Asian Network for the Arts.

Khoj supported the experimentation of many leading Indian artists well before they went on to receive international acclaim. More than 200 Indian and 400 international artists from countries such as Argentina, Brazil, Cuba, Uganda, Kenya, Turkey, Pakistan, Japan, China, Indonesia, Sri Lanka, South Africa, Zimbabwe, Thailand, Korea, the UK, Germany, France, Mexico and the United States have been through Khoj. The organization facilitates change by engaging artists and audiences in vital concerns such as ecology, sustainability and public engagement. A vanguard of the vital optimism that is shaping contemporary India, Khoj is creating a legacy for the future.



### "The Khoj Marathon by Hans Ulrich Obrist: A Series of Public Conversations" 2011

With public interviews of 26 artists, social philosophers and political analysts, "The Khoj Marathon by Hans Ulrich Obrist" captivated more than 600 people throughout the day.

### "In Context:public.art.ecology—II [Art+Ecology+Science]" 2011

By transcending disciplinary boundaries, this residency aimed to bridge the gap and break down the language barrier between art and science. Issues were addressed through a combination of artistic interventions, critical theorizing and reflective practices, which opened up a world of possibilities and creative ideas that emerged from current developments in technology and scientific research.

### "Negotiating Routes: Ecologies of the Byways—I and II" 2010, 2011

This project encouraged the archiving of local knowledge and mythologies of various ecologies, such as flora, fauna, home remedies, stories and folklore.

01 Ackroyd & Harvey, Khoj Court, 2011., Exhibition view at "In Context: Public Art Ecology," 2011. Courtesy Ackroyd & Harvey for "In Context: Public Art Ecology" at Khoj Studios, 2011

02 Workspace at Khoj Studios, New Delhi. Courtesy Khoj International Artists' Association, New Delhi

03 Children of the Khirkee community participate in a workshop led by Goa-Cap (P. Madhvan and Edson Dias), as a part of the photography residency "Shifting Focus" in 2010. Courtesy Khoj International Artists' Association, New Delhi

1—046

# Asbestos Art Space

[www.asbestosartspace.com](http://www.asbestosartspace.com)  
[asbestos\\_art\\_space@hotmail.com](mailto:asbestos_art_space@hotmail.com)

Address  
Jl RAA Martanegara, No. 86  
Bandung, 40264  
Indonesia

Public Hours  
Daily: 11 am–5 pm

Office Hours  
Weekdays: 9 am–5 pm

Founding Year  
2002

Number of Staff  
Paid: 0  
Unpaid (including interns/volunteers): 5

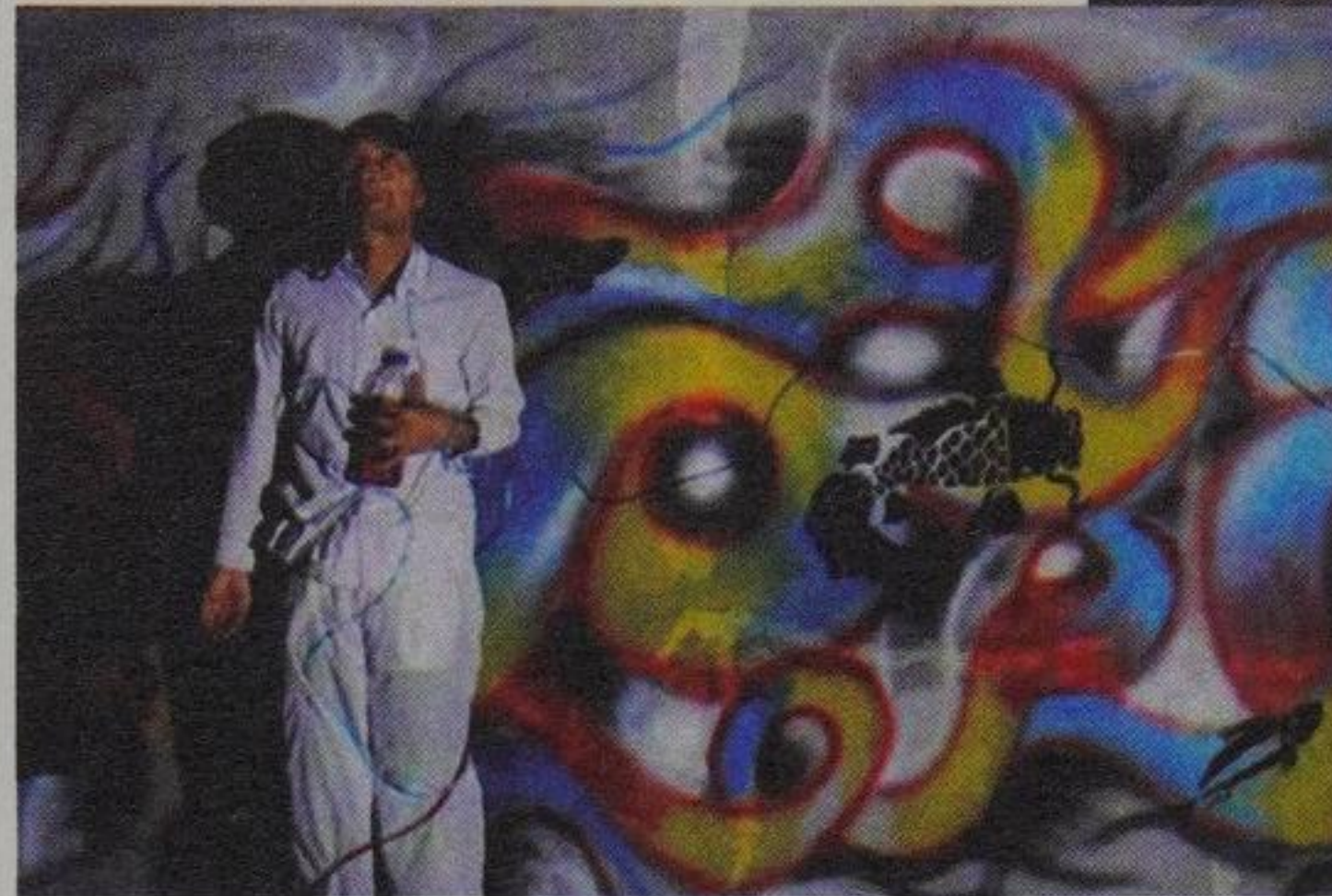
Funding Sources  
Artwork/edition sales, Foundations, Individuals

Activities  
Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops



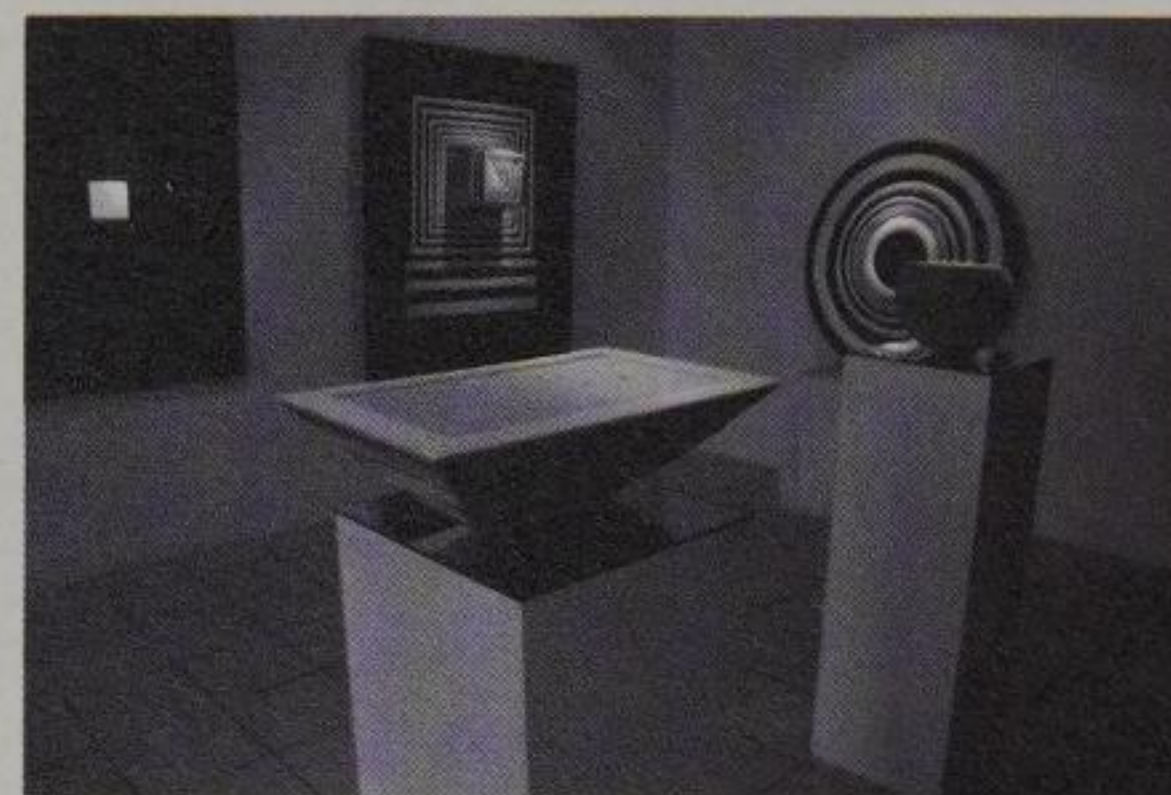
01

The OPEN SPACE performance art festival  
OPEN SPACE is a performance art festival featuring works by participants of the Performance Art Short Course #2 program at Asbestos. This intensive, three-day course consists of 12 artists from Bandung, Jakarta, Singapore, Malang and Semarang, and is mentored by professionals with a visual or performance art background.



02

Asbestos was founded in 2002 by Mimi Fadmi and W. Christiawan, who were inspired by local artists' desire to organize and challenge one another's creativity. In the beginning, Asbestos was a performance art group whose activities included, among other things, inviting artists to collaborate on projects, and managing a performance art tour to big cities in West Java. In mid-2006, Asbestos changed its name to Asbestos Art Space, and is based in Bandung, Indonesia. Its activities have expanded to include the presentation of exhibits, courses, workshops and discussions. These days, Asbestos Art Space is a place where artists share experiences and introduce new art world phenomena to the local community.



03

01 Firoz Mahmud, "Whatever they are scolded, your star is safe," 2010. A series of painted billboards, dimensions variable. Courtesy Asbestos Art Space

02 OPEN SPACE Performance Art Festival, 2007. Exhibition view at Asbestos Art Space, Bandung, 2007. Courtesy Asbestos Art Space

03 Irfan Hendrian, "Secular World," 2011. Exhibition view at Asbestos Art Space, Bandung, 2011. Courtesy Asbestos Art Space

04 Exterior view of Asbestos Art Space, Bandung. Courtesy Asbestos Art Space



04

1—047

PLATFORM3

infoplatform3.wordpress.com  
mail\_platform3@gmail.com  
+62 22 8252 2652

Address

Jl. Cigadung Raya Barat No. 2  
Bandung 40191, West Java  
Indonesia

Public Hours

Tuesday–Sunday: 10 am–5 pm

Office Hours

Tuesday–Sunday: 9 am–5 pm

Founding Year

2009

Number of Staff

Paid: 3  
Unpaid (including interns/volunteers): 6

Funding Sources

Admissions/ticket sales, Artwork/edition sales,  
Individuals

Activities

Exhibitions, Partnerships with other institutions,  
Public programs (lectures, performances,  
screenings, etc.), Residencies



PLATFORM3 is an arts initiative space that focuses on exhibitions and artist-in-residence programs. Through its activities and intense discussions, the initiative develops artists' thematic and artistic ideas. Its exhibitions underline the featured artists' statements as the most important aspect of their projects. PLATFORM3 was initiated by curators—Aminudin TH Siregar, Rifky Effendy and Agung Hujatnikajennong—and artists, JA Pramuhendra, Radi Arwinda and Wiyoga Muhardanto. Heru Hikayat and Herra Pahlasari work as operational managers of the space.

Art Future, ART HK 10 2010

In the Art Future section at the 2010 Hong Kong Art Fair, PLATFORM3 presented a special installation project by J. Ariadhitya Pramuhendra.

Art Stage Singapore 2011

PLATFORM3 presented a site-specific installation by Wiyoga Muhardanto in the Art Project section at Art Stage Singapore 2011.



01 Interior view of PLATFORM3, Bandung. Courtesy PLATFORM3

02 Exterior view of PLATFORM3, Bandung. Courtesy PLATFORM3

03 Wiyoga Muhardanto, As Soon As Possible, 2010. Installation view at PLATFORM3's booth at Art Stage Singapore. Courtesy PLATFORM3

# 1—048

## Ruangrupa

www.ruangrupa.org  
info@ruangrupa.org  
+62 21 8304 220

### Address

Tebet Timur Dalam Raya No. 6  
Jakarta Selatan 12820  
Indonesia

### Public Hours

Monday–Saturday: 10 am–11 pm (during exhibitions at RURU Gallery, ruangrupa)

### Office Hours

Sunday–Friday: 10 am–9 pm

### Founding Year

2000

### Number of Staff

Paid: 16

### Funding Sources

Foundations

### Activities

Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops, Other: Indonesian Video Art Database

Ruangrupa is an artist initiative established by a group of artists in Jakarta. It is a nonprofit organization that strives to support the progress of art ideas within the urban context and the larger scope of culture by means of exhibitions, festivals, art labs, journal publication, workshops and research.

### Art Lab

Ruangrupa develops its artist-in-residence program and art workshops through the Art Lab program, which is designed to conduct research and creative collaborations on urban and media issues. Art Lab serves as a collaborative space for individual artists as well as interdisciplinary groups from Indonesia and abroad. Since 2008, Art Lab has focused on the issue of “urban mobility,” packed into two thematic projects each year.

### Support & Promote Division

In June 2008, ruangrupa’s Support & Promote Division opened the RURU Gallery. Holding six exhibitions each year, it provides a space to exhibit visual artworks by young artists and curators. The division also holds writing workshops on art and visual culture, and curatorial workshops. Both workshops take place once a year. Support & Promote also presents the Jakarta 32°C, a biennial exhibiting visual artworks by local students. The latest Jakarta 32°C was held in 2010, coinciding with ruangrupa’s tenth anniversary.

### “OK.Video—Jakarta International Video Festival”

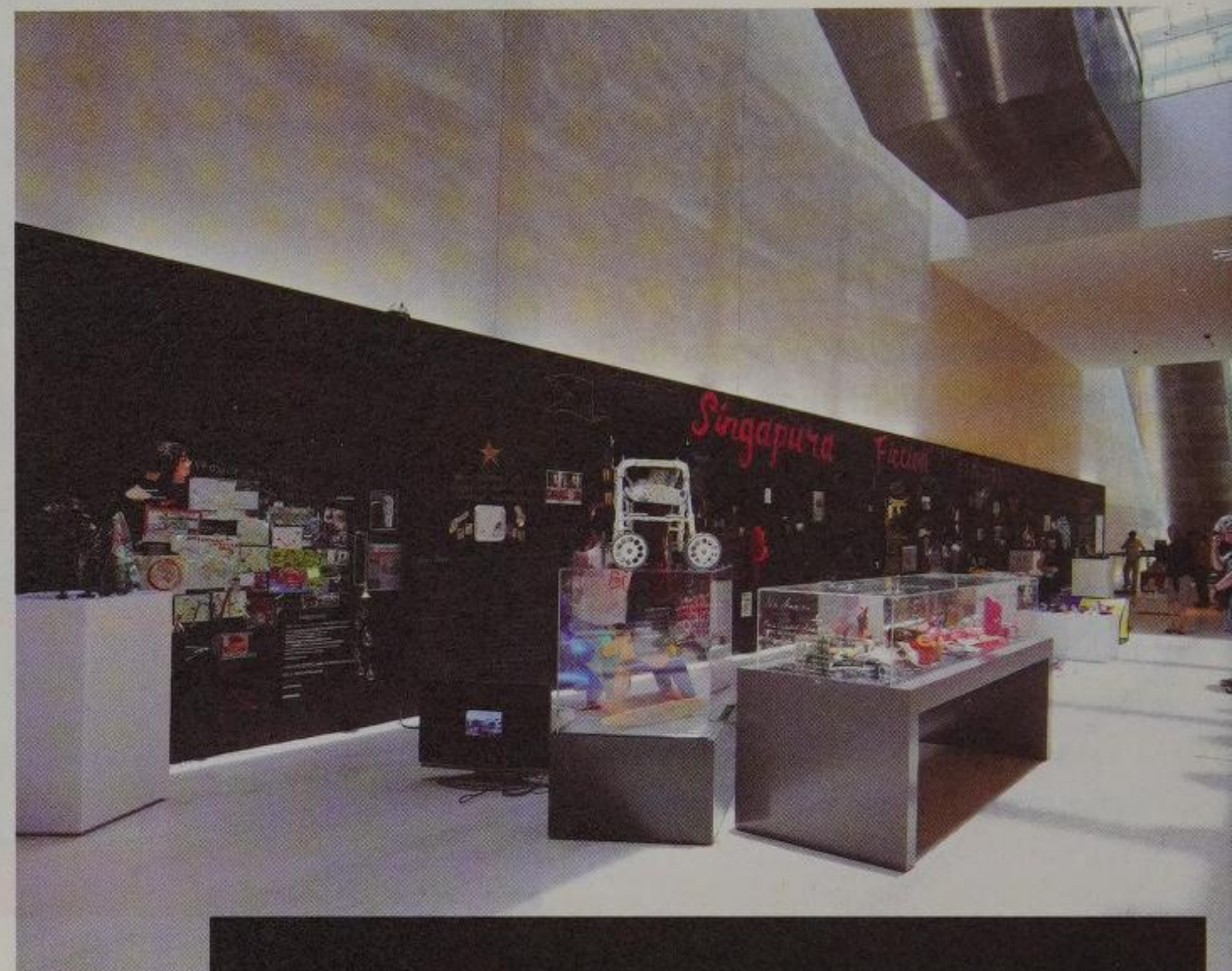
OK.Video is a biannual international video festival that is held with a specific theme each year. The festival also functions as a distinct institution that conducts video workshops in a range of towns and cities, and focuses on the production and distribution of Indonesian video works, as well as the creation of a database and storage for these works. In October 2011, OK.Video: FLESH, the fifth Jakarta International Video Festival, was held at the National Gallery of Indonesia, and in several public spaces of Jakarta ([www.okvideofestival.org](http://www.okvideofestival.org)).

### Research & Development Division

This division conducts research and publication, especially analyzing the development of contemporary art and its relationship with urban culture, and publishes the Karbon Journal ([www.karbonjournal.org](http://www.karbonjournal.org)).



01



02



03

01 Exterior view of ruangrupa, Jakarta, 2009. Courtesy ruangrupa

02 Singapore Fiction, 2011. Installation view of the Singapore Biennale 2011 at the National Museum of Singapore. Courtesy ruangrupa

03 “OK.Video: COMEDY, 4th Jakarta International Video Festival,” 2009. Program view at the National Gallery of Indonesia, Jakarta. Courtesy ruangrupa



85 Yogyakarta, Indonesia

1-049

## Cemeti Art House

www.cemetiarthouse.com  
cemetiah@indosat.net.id  
+62 274 371 015

### Address

D.I. Panjaitan 41  
Yogyakarta 55143  
Indonesia

### Public Hours

Tuesday-Saturday: 9 am-5 pm

### Office Hours

Tuesday-Saturday: 9 am-5 pm

### Founding Year

1988

### Number of Staff

Paid: 4  
Unpaid (including interns/volunteers): 1

### Funding Sources

Admissions/ticket sales, Artwork/edition sales, Café, Corporations, Foundations, Government, Individuals, Merchandise, Membership

### Activities

Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

### "The Past—The Forgotten Time" 2006-07

This exhibition project focused on re-reading historical facts. We applied various curatorial ideas that attempted to bring together artists from different generations.

### "Landing Soon" 2006-09

In 2006, Cemeti Art House and Heden, a gallery in the Hague, organized the residency program "Landing Soon." During a residency period of three months, Dutch and Indonesian artists "landed" in Yogyakarta, and were then given the opportunity to concentrate on their work and go into it in depth, by experimenting and interacting with other artists, professionals and specific communities. In "Landing Soon," the local as well as the global aesthetic were researched through different themes, visions and conditions.

### "HotWave" 2010

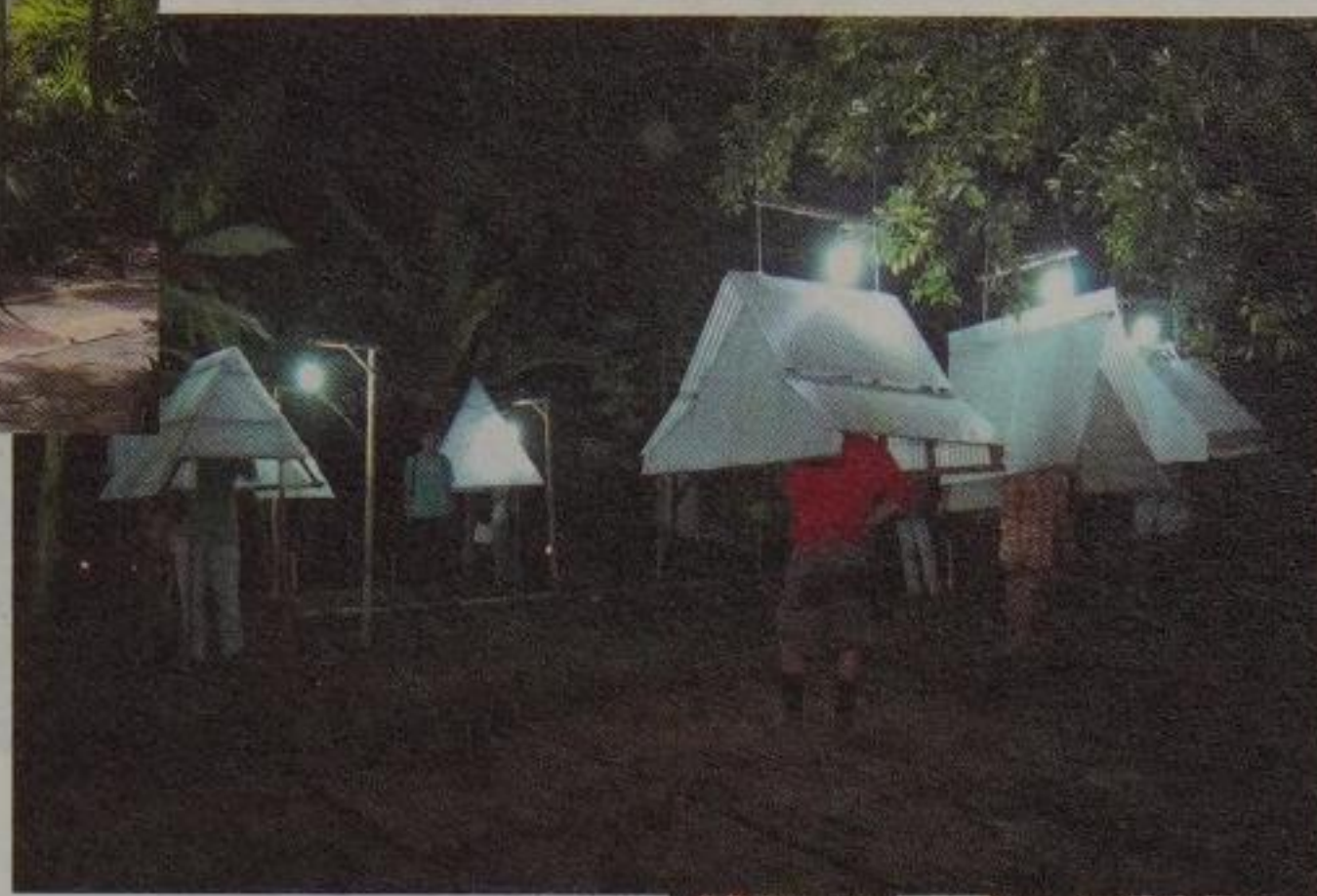
In September 2010, Cemeti Art House launched a residency program entitled "HotWave." This program hosts three artists from different countries for three months, for two periods each year. With this residency project, Cemeti Art House emphasizes the importance of art practices with attention focused on art processes and social, innovative experiences.

01 Exterior view of Cemeti Art House, Yogyakarta, 2010. Courtesy Cemeti Art House

02 Cilia Erens, Soundspace Yogya, 2009. Installation view of "Landing Soon #10" at Cemeti Art House, Yogyakarta, 2009. Courtesy Cemeti Art House

03 Wimo Ambala Bayang, Belanda Sudah Dekat! ("The Dutch Are Close!"), 2008. Installation view of "Landing Soon #7" at Cemeti Art House, Yogyakarta, 2008. Courtesy Cemeti Art House

04 Thin Lei New, Finding and Covering Ourselves, 2010. Video. Installation view of "+ROAD" at Cemeti Art House, Yogyakarta, 2010. Courtesy Cemeti Art House



Since 1988, Cemeti Art House has been actively communicating and stimulating art practices of contemporary Indonesian and foreign artists. Many projects have been realized each year, including solo and group exhibitions, performances, and site-specific and community-related projects, often accompanied by discussions and artist talks. We also curate and organize exhibitions and projects in other venues and abroad.

In its bid to seek and develop discourse, Cemeti Art House not only operates as a platform for the latest artistic developments, but goes into more depth by stimulating and facilitating specific projects, and connecting artists with other professionals and work that is relevant to specific communities (e.g., "Art of Bamboo" (2002), "Choose Your Own Public: Playground" (2005), "Counter Attract" (2005) and "Traditional Performing Arts Program" in collaboration with the Ford Foundation Network).

Since 2006, Cemeti Art House has organized several residency programs, including "Landing Soon." During each residency period of three months, artists "land" in Yogyakarta, and research local and global issues through different themes, visions and conditions.

Since 2010, Cemeti Art House has been encouraging creative, alternative projects and concentrating on art practices through multidisciplinary artist-in-residence programs. It focuses on art and society, emphasizing alternative art practices that honor the process, rather than the promotion. We create on a dialogue between curators, researchers, artisans, activists and artists of all disciplines, through various residency designs.



# 1—050

## The House of Natural Fiber (HONF)

natural-fiber.com  
venzha@yahoo.com  
tommy@natural-fiber.com  
agrivine@yahoo.com  
andreas@natural-fiber.com  
melt.togar@gmail.com

Address  
Jl. Wora Wari A80/6 Baciro  
Yogyakarta 55252  
Indonesia

Public Hours  
3 pm–9 pm

Office Hours  
10 am–3 pm

Founding Year  
1999

Number of Staff  
Unpaid (including interns/volunteers): All. HONF is a media lab run by an open community.

Funding Sources  
Individuals

Activities  
Educational programs, Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc), Residencies

01



cellsKID 2008–

A program from EFP dedicated to providing high quality care, teaching and sharing knowledge with children through simple, practical activities on art and technology. The cellsKID program's initiative is to provide a strong foundation in education through art activities for children's academic success, and our programs are focused on innovative, challenging and fun working processes.



02

Intelligent bacteria 2010–

One of the research programs in EFP that focuses on the collaboration between art and science. This program is the result of a collaboration between HONF and the agricultural microbiology faculty at University of Gadjah Mada, Yogyakarta, to bridge the practice, theories and innovative ideas from the fields of art and science, using generic technologies.

breakcore\_LABS 2008–

An open platform for experimental electronic audiovisual art performances. As part of EFP, breakcore\_LABS has the objective to provide a forum for experimental electronic audiovisual artists, and to open communication, expand the network and collaborate with one another.

The House Of Natural Fiber (HONF) is a media-art laboratory run by an open community in Yogyakarta, Indonesia. Our methodology is mostly concerned with the needs of cross-collaborative actions responding to technology development and practical use in daily life. In the beginning, we started off as a young community that wanted to do whatever we wished, with a natural inclination to create with a spirit of togetherness and not work simply for personal profit. We concentrate on principles of critique and innovative creation that is relevant to us, our family, the society and to our environment. Thinking forward—positively and creatively—is HONF's vision, which is implemented by working towards the development of art, science and technology for society. With this vision, HONF initiated Education Focus Program (EFP), a curriculum that acts as a guideline for HONF activities, and is in response to global situations and conditions in Indonesia. EFP concentrates on interdisciplinary knowledge exchanges in critical analysis towards local and global issues, and creating innovative ideas to seek solutions toward them. To accelerate the impact, Cellsbutton – Yogyakarta International Media Art Festival and YIVF – Yogyakarta International Videowork Festival is held annually to invite local and international communities to collaborate and expand new possibilities in creative innovative practices.

01 HONF community at the House of Natural Fiber (HONF), Yogyakarta, Indonesia, 2010. Courtesy HONF

02 "breakcore\_LABS," a workshop series for experimental music platforms that is part of HONF's Education Focus Programs (EFP). Courtesy HONF

03 Exterior view of the House of Natural Fiber (HONF), Yogyakarta, Indonesia. Courtesy HONF



03



# 1—051

## Indonesia Contemporary Art Network

Indonesia Contemporary Art Network (iCAN) promotes multidisciplinary dialogues between the visual arts and other divisions of the arts and sciences through art projects, research and education.

Our ongoing programs include: (1) Wips! (Work in Progress): A monthly forum for an artist, curator, manager, writer or researcher to share his or her experience and problems encountered while finishing a project; (2) Book publishing: We've published books and essay compilations; (3) Field trip project in Indonesia, in collaboration with Sotheby's Institute of Art, Singapore: Once a year, we help students to gain information and knowledge—through visits to art centers, museums, exhibitions and artists in Yogyakarta, Magelang (Center of Java), Jakarta and Bandung (West of Java)—as part of "Travel Programmes: Focus on Asia"; [4] Research of visual art exhibitions at galleries or art spaces in Indonesia that have taken place since 2010, as well as future exhibitions.

We also work with institutions, art spaces and people who share our vision (e.g. artists, writers, researchers) to organize and realize their projects.

www.canmanage.net  
canmanage@gmail.com  
+62 274 371219

Address  
Jalan Suryodiningratan No. 39  
Yogyakarta 55141  
Indonesia

Public Hours  
By appointment only

Office Hours  
Monday–Saturday: 10 am–8 pm

Founding Year  
2008

Funding Sources  
Individuals

Activities  
Artist representation, Educational programs  
Exhibitions, Public programs (lectures, performances, screenings, etc.), Workshops, Other:  
Book publisher



02



01 Green Frog Project, 2010. Performance at iCAN, Yogyakarta. Courtesy iCAN

02 Interior view of iCAN's office in Yogyakarta, 2011. Courtesy iCAN

03 "Perjumpaan Selatan—Selatan," organized by South Project in Yogyakarta, 2009. Courtesy iCAN

"Selamat Datang dari Bawah (Welcome from Below)" 2010

This was a collaborative project featuring choreography by Fitri Setyaningsih, the Bodyscape installation by Titarubi—who was also the project's artistic director—and poetry by Afrizal Malna. It was a part of the Empowering Women Artists Program 2010 by Kelola Foundation.

Archives Exhibition of 30 Years History of Indonesian Children Movement 2010

This project involved local people, a children's studio, communities and non-governmental organizations collecting archives, such as pictures, photos, documents, letters, books, magazines, newspapers, posters, clothes and other things that we use in our daily lives. Our companions for this project were our friends from "Save the Children"—the Yayasan Sekretariat Anak Merdeka Indonesia (Secretariat of Indonesian Children Freedom) SAMIN organization.

Perjumpaan Selatan—Selatan by South Project 2009

This was the fifth International South–South Gathering organized by South Project, in cooperation with Kedai Kebun Forum, Indonesian Visual Art Archive, Mes56, Le Centre Culturel Français de Yogyakarta, Sanata Dharma University, Gajah Mada University and Kineforum. This project extended existing cultural relations by: activating short-term residencies for cultural practitioners from Australia as well as other southern countries in Asia overseeing the mutual development of collaborative cultural projects and attracting the participation of a wide audience of exhibition viewers, workshop participants, students and the general public.

03



# 1—052

## Indonesian Visual Art Archive

[ivaa-online.org](http://ivaa-online.org)  
[program@ivaa-online.org](mailto:program@ivaa-online.org)

Address  
Kampung Dipowinatan 188 A/B RT 14 RW 03  
Keparakan, Mergangsan  
Yogyakarta, 55152  
Indonesia

Public Hours  
Monday–Friday: 10 am–4 pm

Office Hours  
Monday–Friday: 9:30 am–5:30 pm

Founding Year  
1997

Number of Staff  
Paid: 10  
Unpaid (including interns/volunteers): 3–5

Funding Sources  
Foundations, Individuals

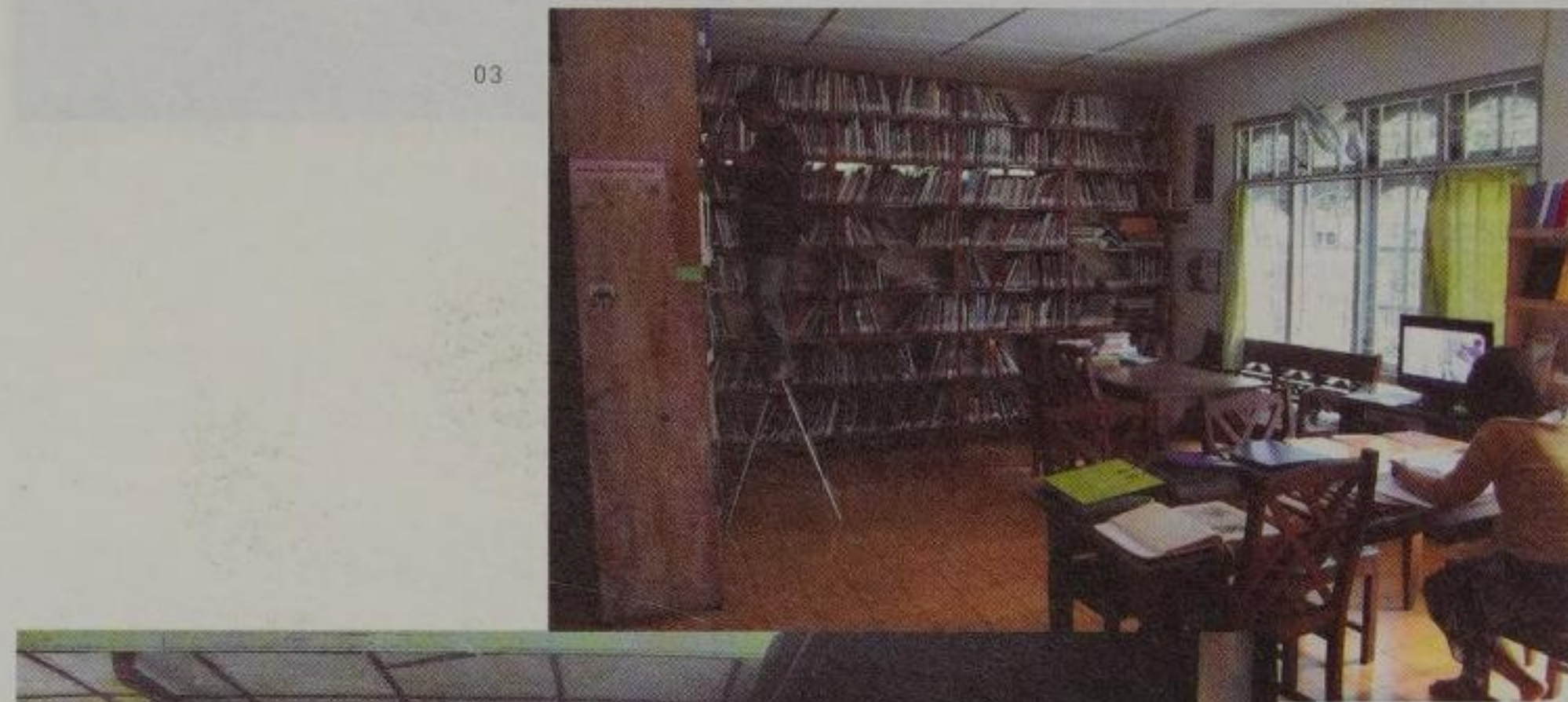
Activities  
Archives, Educational programs, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.)



The Indonesian Visual Art Archive (IVAA) is a nonprofit organization based in Yogyakarta and established in 1997, initially under the name of Yayasan Seni Cemeti (until April 2007). IVAA functions as a think tank or a creative laboratory to support the development of visual art and contemporary culture in both practice and discourse.

Our collection includes photographs and audio-video recordings of artists at work, talks and artwork presentations, as well as books, exhibition catalogues and audio-visual artworks. Most of the collection can be accessed through the library, which is open from 11 am to 3 pm, Monday through Friday. Please consult our archivists for particular materials. Appointments can be arranged at: [pitra@ivaa-online.org](mailto:pitra@ivaa-online.org) and [melisa@ivaa-online.org](mailto:melisa@ivaa-online.org).

Since mid-2008, we have been converting most of the documents from analogue to digital through a digital archiving system. Previews of digitalized materials are accessible at [www.ivaa-online.org/archive](http://www.ivaa-online.org/archive).



### Document Preservation

Document preservation is the process of identification, physical conversion and metadata management within a structured digital database. This process is followed by software development to manage the data and present its preview in a web-based collection manager.

### Archive Exhibition

Archive exhibition is a way to present documents within particular themes, collaborating with artists, institutions and researchers to exhibit the replicas or copies of the documents in physical forms.

### Areas of Research

Since 2009, the Research and Publication Department has been focusing on four areas of research. Publications are presented as indexes of collection, and completed with analysis from selected researchers.

01 Exterior of the IVAA Reading Room at Jalan Parehan Tengah, Yogyakarta. Courtesy IVAA

02 Interior view of IVAA, Yogyakarta. Image courtesy IVAA

03 The Indonesian Visual Art Archive (IVAA) Reading Room at Jalan Parehan Tengah, Yogyakarta. Courtesy IVAA

04 Graffiti by street artists lovehatelove from Yogyakarta (left) and Antz from Singapore (right) at the old IVAA building. Courtesy IVAA

# 1—053

## Kedai Kebun Forum

www.kedaikebun.com  
kkforum@indosat.net.id  
+62 274 376 114

Address  
Jl. Tirtodipuran No. 3  
Yogyakarta, 55143  
Indonesia

Public Hours  
Monday–Sunday: 11 am–11 pm

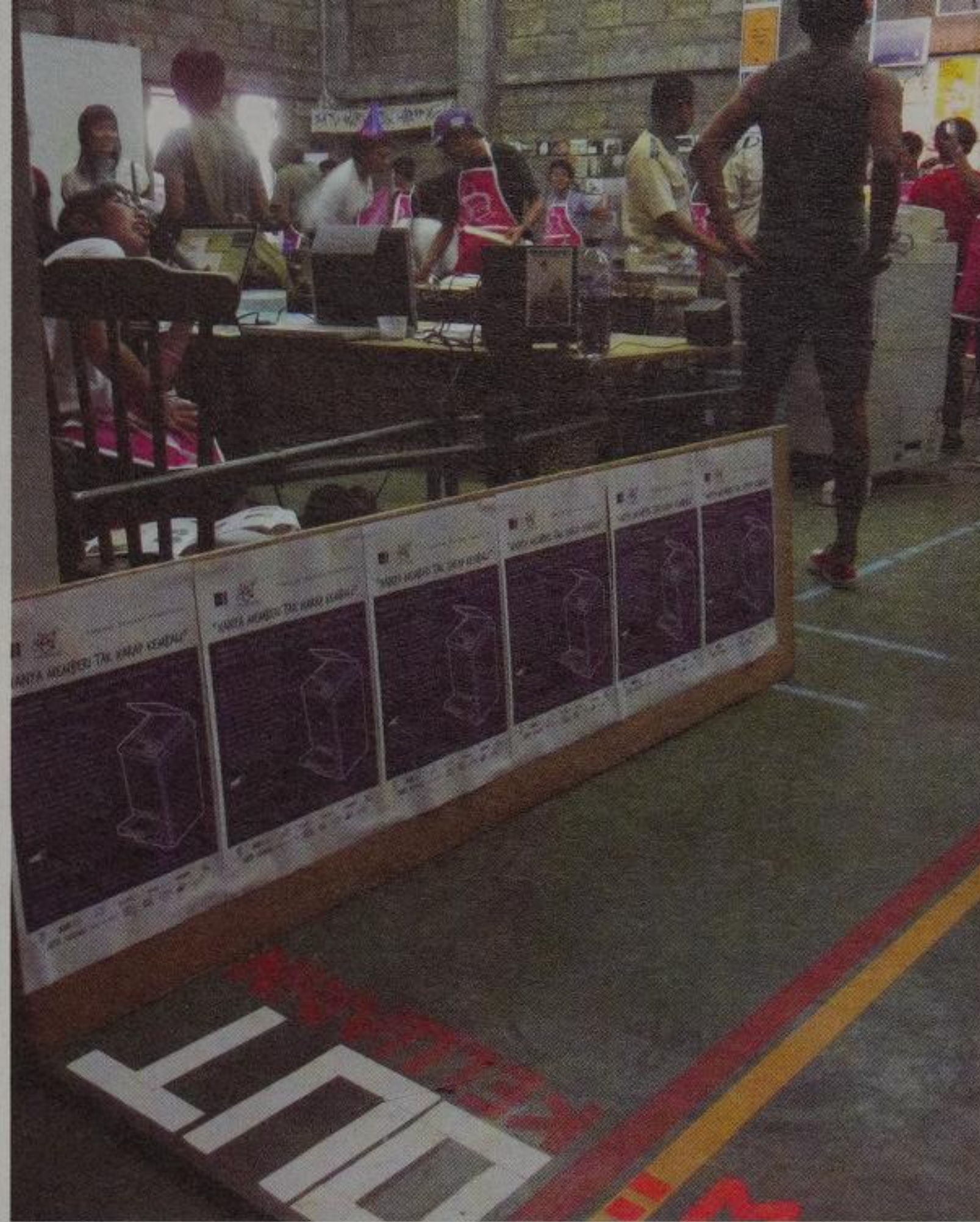
Office Hours  
Monday–Saturday: 11 am–7 pm

Founding Year  
1997

Number of Staff  
Paid: 14  
Unpaid (including interns/volunteers): 1

Funding Sources  
Artwork/edition sales, Café, Merchandise

Activities  
Artist representation, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops



01

"Codex Code in 2010"  
Initiated by FX Woto Wibowo, this book exhibition was shown in three Indonesian cities: Yogyakarta, Jakarta and Surabaya.

Series of Young Artists' Solo Exhibitions 2011  
A total of four solo exhibitions were presented.

Second Annual Kios Kaos  
This yearly bazaar of artists' merchandise was held at KKF.

Kedai Kebun Forum (KKF) is an alternative art space in Yogyakarta. It is a small community established with the purpose of providing an arena of learning and studying, in the context of developing sensibilities to all phenomena of social transformation through art. Managed independently by artists, KKF consists of a gallery, performance space, bookstore and restaurant.

All activities of Kedai Kebun Forum are supported through its extraordinary restaurant.

02



01 "Hanya Memberi Tak Harap Kembali," 2010. Exhibition view at Kedai Kebun Forum, Yogyakarta. Courtesy Kedai Kebun Forum

02 Exterior view of Kedai Kebun Forum, Yogyakarta, 2009. Photo: Budi ND Dharmawan / KKF Collection. Courtesy Kedai Kebun Forum

03 "Kios Kaos," 2010. Exhibition view at Kedai Kebun Forum Gallery, Yogyakarta. Courtesy Kedai Kebun Forum, Yogyakarta



03

# 1-054

## KUNCI Cultural Studies Center

kunci.or.id  
editor@kunci.or.id

Address  
Jl. Langeranjan Lor No.17, Panembahan  
Yogyakarta 55131  
Indonesia

Public Hours  
Daily: 1-6 pm

Office Hours  
Weekdays: 1-6 pm

Founding Year  
1999

Number of Staff  
Paid: 8

Funding Sources  
Foundations, Individuals, Membership

Activities  
Publications, Public programs (lectures, performances, screenings, etc.)



01

### "Media and Technology Convergence in Indonesia" 2009-11

This project was a cultural perspective case study on mobile phone culture, creative digital productions and knowledge-sharing. It focused on the exploration of how local cultures appropriate media and technological developments in everyday life, and how technologically informed daily practices offer new possibilities and challenges to socio-cultural transformation in Indonesia. The documentation can be seen on [www.kunci.or.id](http://www.kunci.or.id).

### "Space/Scape Project" 2007

The aim of this project was to engage social space formation through an experimental/interdisciplinary approach (e.g., cultural studies, urban design, architecture and arts), with South Alun-alun Yogyakarta as a case study. This was a collaborative project with the experimental performance art collective Teater Garasi.

### "Community History Project" 2005

This project attempted to develop a different historical perspective by asking several participants, including young people and local residents, to share their own personal histories. The aim was to introduce an alternative source of history, a different version from the grand narration as circulated by the government.

01 Exterior view of KUNCI Cultural Studies Center, Yogyakarta, 2011. Courtesy KUNCI Cultural Studies Center

02 A discussion group meeting at KUNCI Cultural Studies Center, Yogyakarta, 2011. Courtesy KUNCI Cultural Studies Center

03 KUNCI's 11th anniversary event at KUNCI Cultural Studies Center, Yogyakarta, 2010. Courtesy KUNCI Cultural Studies Center

02



Established in Yogyakarta, KUNCI Cultural Studies Center is a nonprofit, independent organization working to create an Indonesian society that is culturally critical, open and empowered. Its mission is to develop cultural studies based on the spirit of exploration and experimentation, and to advance these studies into a wider movement through popular education practices.

03

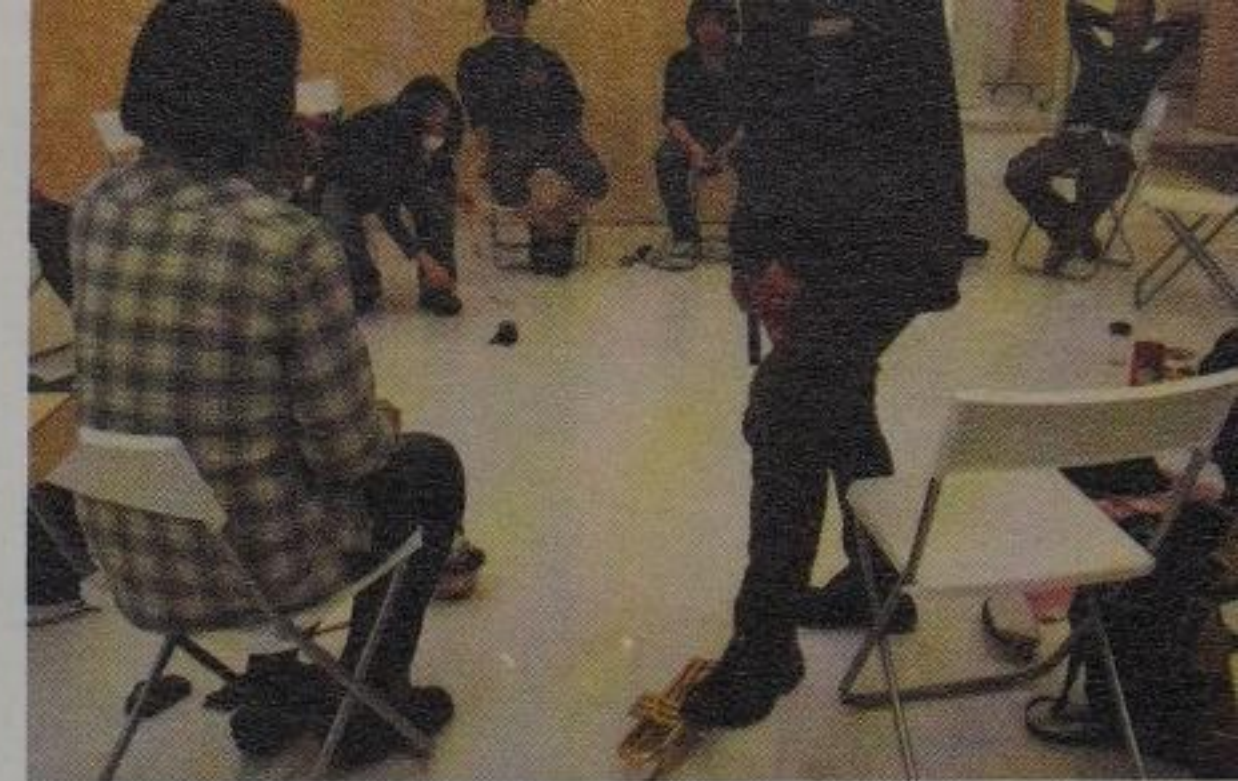


# 1-055

## 3331 Arts Chiyoda



02



01

[www.3331.jp](http://www.3331.jp)  
[info@3331.jp](mailto:info@3331.jp)  
 +81 3 6803 2441

### Address

6-11-14 Sotokanda  
 Chiyoda-Ku  
 Tokyo, 101-0021  
 Japan

### Public Hours

Monday-Sunday: 10 am-9 pm

### Founding Year

2010

### Funding Sources

Foundations, Individuals

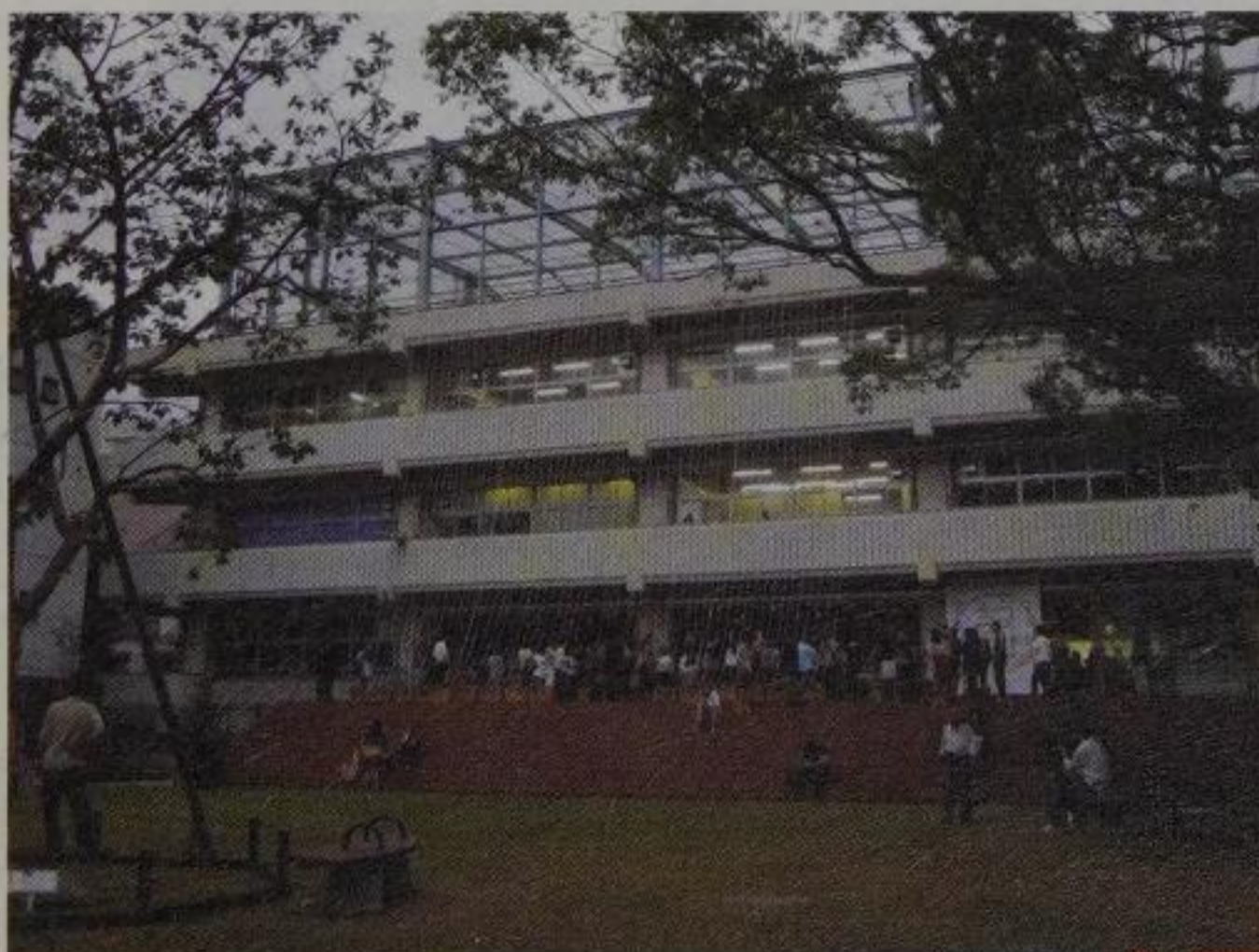
### Activities

Educational programs, Exhibitions,  
 Partnerships with other institutions, Public  
 programs (lectures, performances, screenings,  
 etc.), Residencies, Workshops

Based in the renovated Rensei Junior High School, 3331 Arts Chiyoda creates a space in which leading artists and creative practitioners have the freedom to present their diverse expressions. 3331 brings together cutting-edge art with the familiar everyday.

The first-floor gallery presents an exciting range of exhibitions highlighting 3331's unique vision of the art scene. 3331 aims to break the barrier of inaccessibility often associated with art museums, and instead create an art space that everyone can enter at ease, as well as a wide range of spaces that visitors can enjoy for free. Walking throughout the arts center, visitors can sense the creative energy that makes up 3331, through its diverse range of artists and creative practitioners.

3331 is an active space that hosts a wide range of events and exhibitions, and transmits a new form of expression—not only as a hub for Tokyo, but also as a hub that links Japan's various regions to those of wider Asia, with the objective of forming an international base for a new kind of art.



03



04

### "Look if You Like, but You Will Have to Leap" 2010

For its inaugural exhibition, 3331 Arts Chiyoda presented "Look if You Like, but You Will Have to Leap," an exhibition of six projects that reflected the overall objective of the arts center in connecting art with community. Participating artists—including Katsuhiko Hibino, HachiyaP Produce, Hiroshi Fuji, ZERO DATE Art Project, commandN, and Jun-jieh Wang—presented projects that involved collaborating with residents of various local areas, and engaging in creative activities that merge with the everyday. As participants in these projects, local residents were able to experience a leap from the trivial actions of the everyday.

### "W.G. Sebald: Memories of Prose Fiction

Enabled by Photography" 2011

This artist talk, held by Andrés de Santiago Areizaga—artist in residence at 3331 from April to May 2011—analyzed the literary work of German author W.G. Sebald.

01 View of Syo Yoshihama's "Making Small Sounds" workshop at 3331 Arts Chiyoda, Tokyo, 2011. Courtesy 3331 Arts Chiyoda

02 "Words & Pictures: Important Things We Learn from Children," 2011. Exhibition view at 3331 Arts Chiyoda, Tokyo. Courtesy 3331 Arts Chiyoda

03 Exterior view of 3331 Arts Chiyoda, Tokyo, 2011. Courtesy 3331 Arts Chiyoda

04 Performance by Moe Satt as part of "Public Policy" at 3331 Arts Chiyoda, Tokyo, 2011. Courtesy 3331 Arts Chiyoda

1—056

## Arts Initiative Tokyo (AIT)

www.a-i-t.net  
office@a-i-t.net  
+81 3 5489 7277

### Address

Twin Bldg. Daikanyama B-403  
30-8 Sarugaku-cho, Shibuya-ku  
Tokyo, 150-0033  
Japan

### Public Hours

Daily: School for students: 7–9 pm, otherwise  
closed to general public

### Office Hours

Monday–Friday, 10 am–7 pm

### Founding Year

2001; Nonprofit organization accreditation in  
2002

### Number of Staff

Paid: 7  
Unpaid (including interns/volunteers): 1

### Funding Sources

Admissions/ticket sales, Corporations,  
Foundations, Government, Membership

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions, Public  
programs (lectures, performances, screenings,  
etc.), Residencies, Workshops



Arts Initiative Tokyo (AIT) was started by six curators and arts administrators in 2001. The same year, we also began Making Art Different (MAD), an independent, non-accredited school of contemporary art, which is now the core initiative of AIT. MAD started the first curatorial studies course in Japan, and presently offers courses covering art history, artist practice, art industry, cultural policy and workshops, and includes museum visits and guest speakers, who are invited to give lectures. AIT staff forms the core faculty, and most of our students have day jobs. Courses begin at 7 pm because many attend them after work. By 2011, more than 2,000 people had attended MAD courses. Alumni include many people now working in the Japanese art field.

In addition to MAD, we began Tokyo's first systematic artist-in-residence program in 2003. We have formed partnerships with a number of foreign arts organizations that fund the residencies. AIT has also secured funds from private Japanese foundations and the Japanese Ministry of Culture to invite artists from countries that do not have a support structure in place. In addition, AIT has organized a number of exhibitions in museums and galleries, as well as experimental shows at former schools and clubs, in partnership with foundations and businesses.

### The Backers Artist-in-Residence Program

This unique residency initiative was created in collaboration with the private foundation, The Backers. Two artists and one curator from countries that do not have arts funding structures are selected for three-month residencies in Tokyo, which culminate in an exhibition. We have hosted artists from Pakistan, India, Argentina, Brazil, Indonesia and Morocco, among other countries.

### Art in the Office

A partnership program we created with Monex, Inc., one of Japan's largest online securities brokerage firms. We make an open call for proposals and then select one artist who spends a month working in the Monex office in Tokyo, meeting staff and developing a project. The artist creates a mural on a wall in Monex's pressroom. The project is closed to public viewing, but has generated interest in Japan as an innovative arts-business collaboration.

### E-MAD

Launched in 2009, this program offers MAD courses online through recorded lecture content, online discussion and reference materials. Since 2011, E-MAD courses have been available for a fee, but we plan to make all online video content free beginning in 2012, and to initiate a series of residential courses and site-specific workshops outside of Tokyo.

01 Exterior view of Arts Initiative Tokyo's residency house in Yukigaya, Tokyo. Photo: Roger McDonald

02 Class view of the Making Art Different program at Arts Initiative Tokyo, 2009. Photo: Keizo Kioku



# 1-057

## NTT Inter- Communication Center

www.ntticc.or.jp  
query@ntticc.or.jp  
+81 1 2014 4199

### Address

Tokyo Opera City Tower 4F  
3-20-2 Nishishinjuku, Shinjuku-ku  
Tokyo 163-1404  
Japan

### Public Hours

Tuesday-Sunday: 11 am-6 pm

### Founding Year

1997

### Funding Sources

Admissions/ticket sales, Café, Corporations,  
Foundations, Individuals

### Activities

Exhibitions, Permanent collection, Publications,  
Public programs (lectures, performances,  
screenings, etc.), Workshops

01



### Open Space

Open Space includes a gallery, a mini-theater and the ICC video archive, HIVE. Since its inauguration in 2006, Open Space has been open to the public, free of charge, presenting new exhibitions annually.

By displaying artists' works and providing explanations of their social, cultural and ideological backgrounds through artist interviews and other material, Open Space aims to introduce the bond between "media technology and artistic culture" in a simple and easy-to-understand way, constituting a pillar of ICC activities.

### "Series: New Future" 2011-

This regular symposium features a rotating cast of artists, designers and thinkers, who discuss the future of design and technology in society. All programs are free, offered in Japanese and English, and are streamed live over the internet. Past participants have included Carsten Nicolai (Alva Noto), agf (Antye Greié), Sputniko! and Yoshihide Otomo.

NTT InterCommunication Center (ICC) is an innovative cultural facility in the Tokyo Opera City Tower in Tokyo, and was established on April 19, 1997, in commemoration of the 100th anniversary of telephone service in Japan.

ICC wishes to encourage the dialogue between technology and the arts with a core theme of "communication," thereby building an affluent society for the future. Through such dialogue, it also aims to become a network that links artists and scientists worldwide, as well as a center for information exchange.

Since its opening, ICC has been actively introducing media artworks that employ the newest electronic technologies, such as virtual reality and interactive technology. Special exhibitions that break with conventional frameworks and transcend genres have also been held. However, ICC's activities are not limited to these exhibitions. Through various programs, such as workshops, performances, symposia, the NewSchool and publishing, ICC continues to introduce new forms of expression and experimental attempts, which are unbridled from conventional frameworks and explore further possibilities of communication.



02

01 View of the symposium "Open Salon: Is Open-Source Art Possible?" at NTT InterCommunication Center, Tokyo, 2006. Photo: Gen Kanai

02 View of the workshop "Open (Re)source Furniture" at NTT InterCommunication Center, Tokyo, 2010. Photo: Kotaro Iwaoka

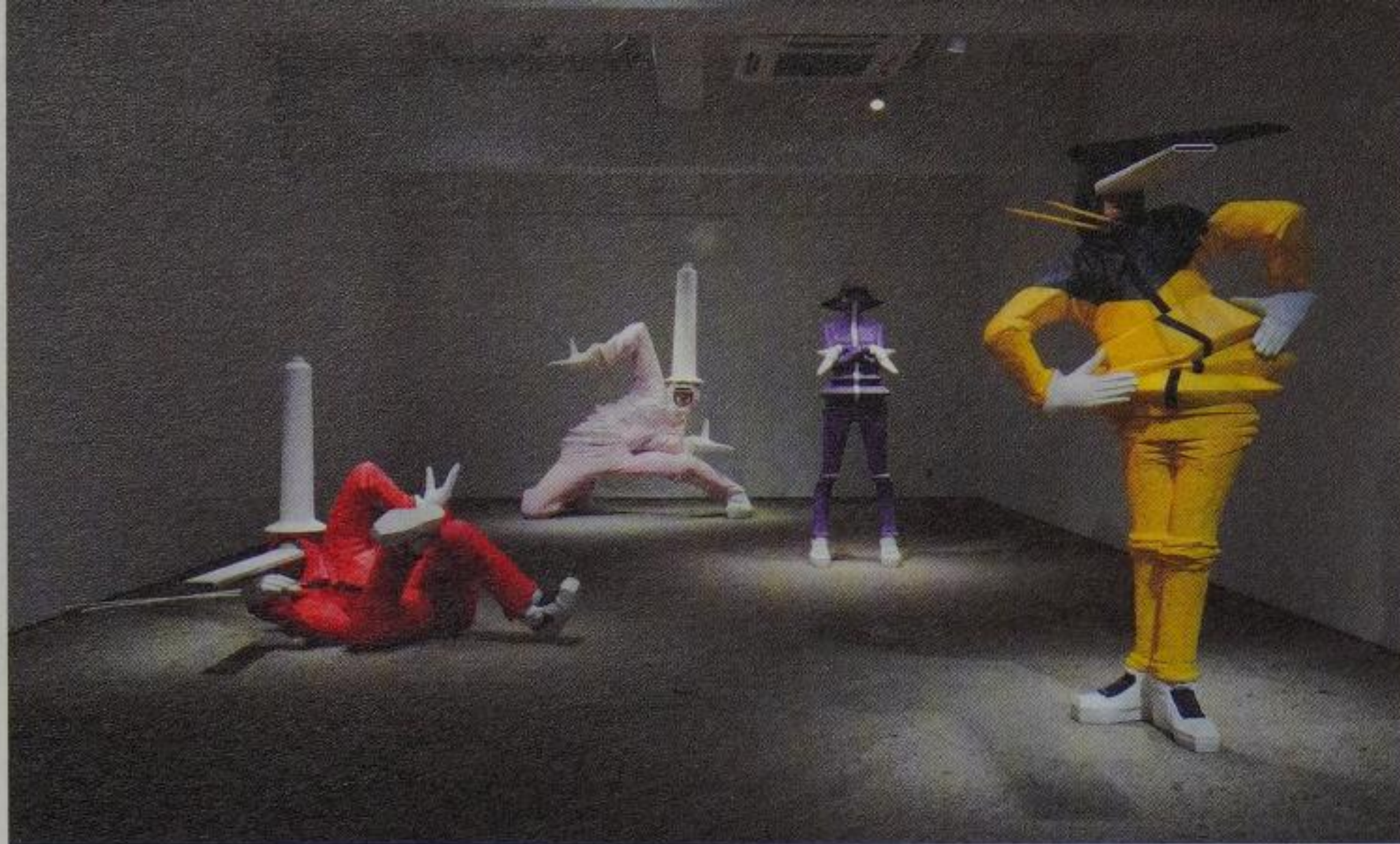
03 "Open Space," 2008. Exhibition view at NTT InterCommunication Center, Tokyo. Photo: Hajime Nakano



03

# 1-058

## Tokyo Wonder Site



01 Taku Obata, "IT'S JUST BEGUN", 2009. Exhibition view at Tokyo Wonder Site Hongo. Photo: Ken Kato. Courtesy Tokyo Wonder Site

02 "Between Site & Space", 2008. Exhibition view at Tokyo Wonder Site Shibuya. Photo: par-amodel. Courtesy Tokyo Wonder Site

03 Steve Reich and Ensemble Modern at the "International Ensemble Modern Academy" 2008 at Tokyo Wonder Site." Courtesy Tokyo Wonder Site



02

www.tokyo-ws.org  
contact@tokyo-ws.org  
+81 3 5689 5331

### Address

Tokyo Wonder Site Hongo  
2-4-16 Hongo, Bunkyo-ku  
Tokyo 113-0033  
Japan

### Public Hours

Tuesday-Sunday: 11 am-7 pm

### Office Hours

Weekdays: 11 am-7 pm  
During exhibition preparation periods: 9 am-5:45 pm

### Founding Year

2001

### Number of Staff

Paid: 26

### Funding Sources

Admissions/ticket sales (admission is usually free, except for occasional programs), Café "Tokyo Wonder Site Art Café kurage", Government

### Activities

Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshop, Other: Music programs (concerts, performances, workshops and lectures)

Tokyo Wonder Site (TWS) is an art center that was established with the aim to generate and promote new forms of culture in the heart of Tokyo.

TWS Hongo supports and nurtures emerging artists. Providing a series of stepwise, continuous programs, it aims to raise the profiles of young artists and expand their activities to that of internationally active artists. TWS Hongo is also a place for new experimental projects and works.

TWS Shibuya functions as a hub for an international cultural network established to collaborate with cultural institutions in Japan and abroad, and to act as a platform for exchange and creative dialogue ranging from aspiring new talents to contemporary society.

TWS Aoyama: Creator-in-Residence is a base for creative production, dialogue and education.

Together, the three TWS venues make up a central stage for a "Global Creative City Tokyo."



03

### "On Site Lab Program"

This series of workshops brings awareness to the importance of creators from various fields working on a societal agenda, and gathers young creators and participants from a variety of genre and nationalities to discover the possibilities of working together on a specific topic. Under the theme "Creative Dialogue and Commitment to the Environment," we have invited mentors from both within and outside of Japan to facilitate workshops and lectures, and to discover the new horizons of knowledge.

### "On the Agenda of the Arts"

In the fourth year of "On the Agenda of the Arts," a symposium series hosted by TWS, the theme of cultural diversity was tackled by addressing issues that are shared across contemporary society and are common even among those with varied cultural backgrounds. In coordination with art centers around the world, a series of dialogues, productions and exhibitions was conducted.

### Tokyo Experimental Festival Sound, Art & Performance

This annual program solicits proposals for new experimental live performances from Japan and abroad. With the support of TWS, projects selected by a jury are presented in a festival format. From among the performed works, winners are provided with ongoing support and additional opportunities to perform their works.



# 1—059

## B'Art Contemporary

[www.bishkekartcenter.kloop.kg](http://www.bishkekartcenter.kloop.kg)  
[bishkekartcenter@gmail.com](mailto:bishkekartcenter@gmail.com)

Address

720031, Bishkek  
1 Karasaeva Street  
Kyrgyzstan

Public Hours

Daily: 1–6 pm

Office Hours

Weekdays: 10 am–7 pm

Founding Year

2007

Number of Staff

Paid: 1  
Unpaid (including interns/volunteers): 3

Funding Sources

Foundations, Individuals

Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc), Residencies,  
Workshops



01

Ashu International Artist Retreat Program

2007–08

This program provides a two-month creative retreat for Central Asian and international artists.

International Public Art Workshop:

"Contemporary Art in Nontraditional Spaces"

2008

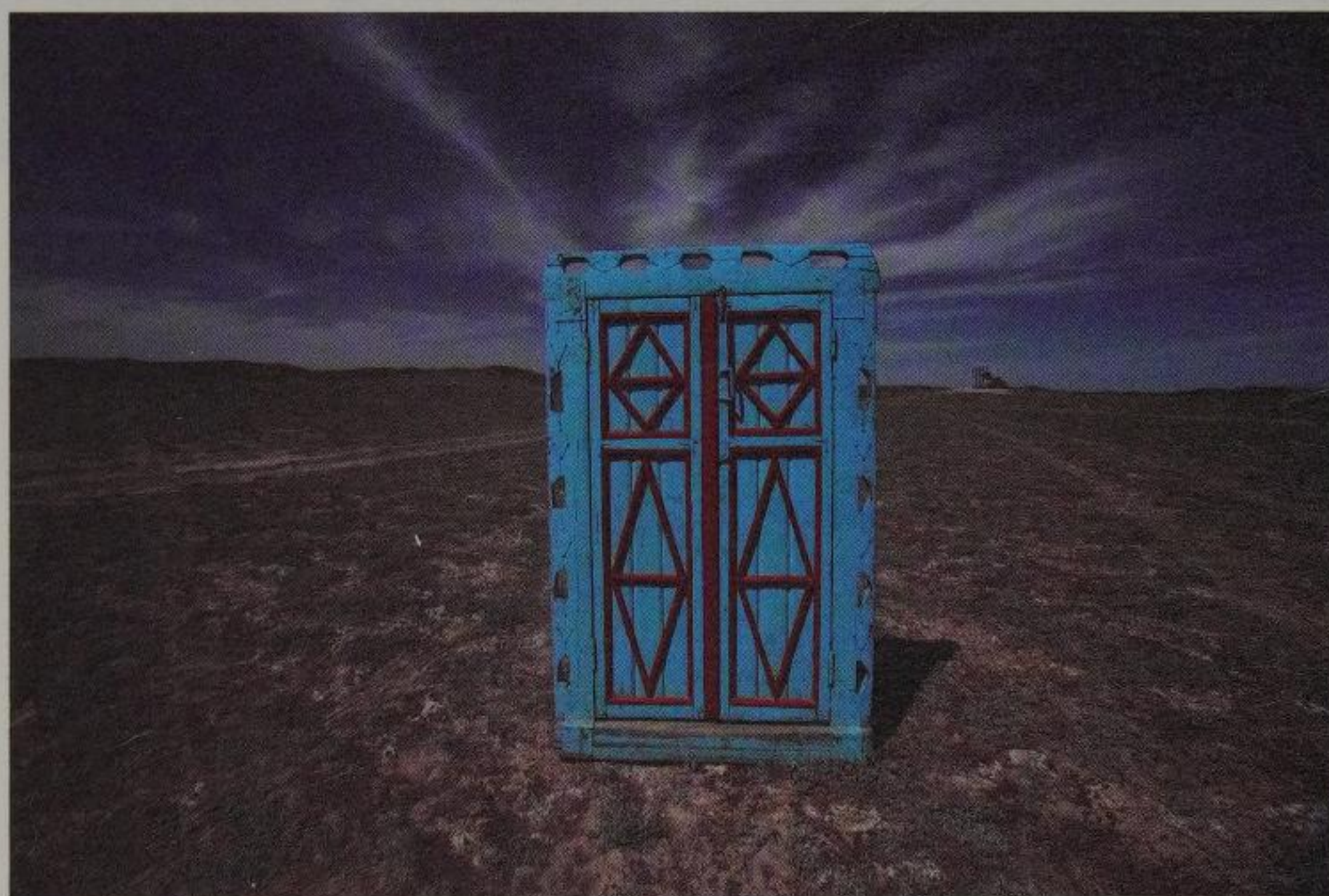
This project had three primary objectives: to facilitate a dialogue between artists from the countries of the former Soviet Union and neighboring countries, to give the opportunity to exchange information and ideas and to work together to create exciting public artworks.

Nomadic Art Camp 2011

The aim of this camp was to revive the biocultural heritage of Central Asian mountain landscapes as a platform for artists to collaborate on the idea of cultural diversity and cultural heritage and to transform their inspirations into contemporary art through the use of new media.

B'Art Contemporary's mission is to promote innovative collaborations between established and emerging artists who work in the field of contemporary art. We aim to evolve into an innovative space that cultivates open dialogue between local and international artists, as well as other creative stakeholders and the local community.

02



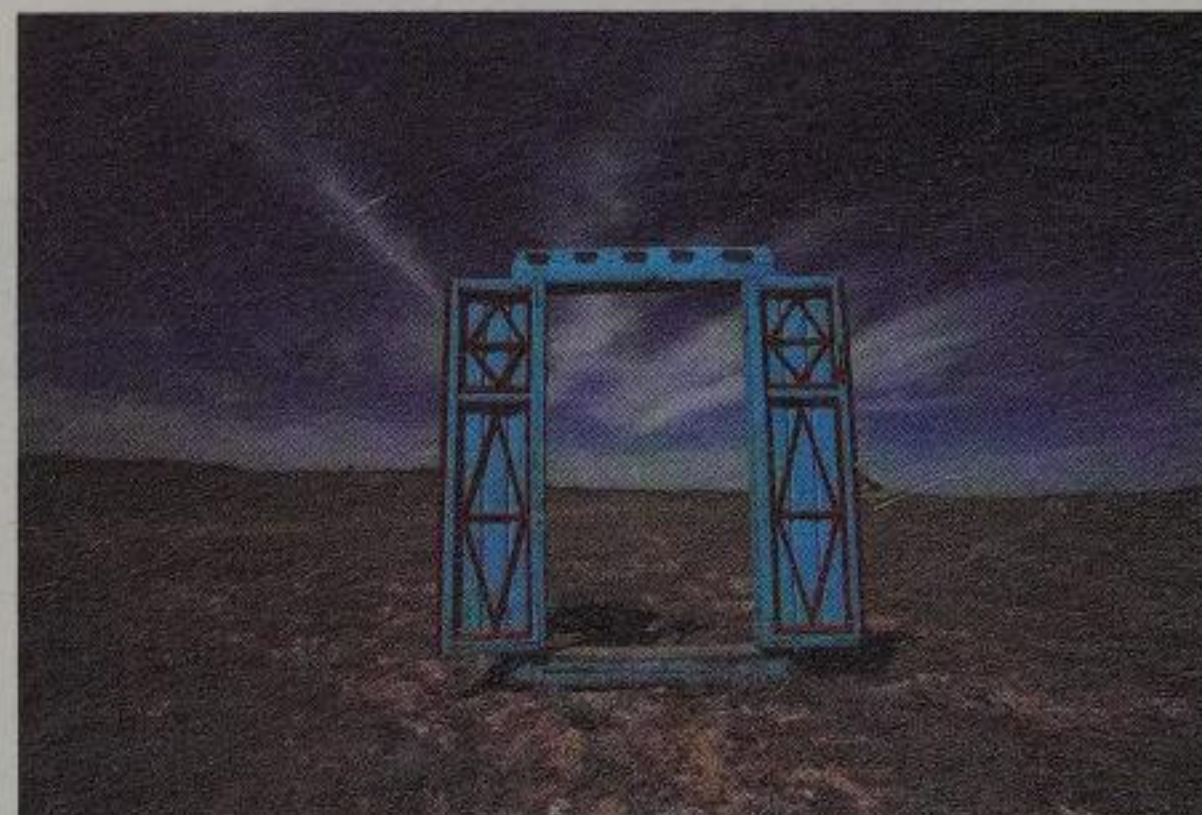
01 Shaarbek Amankul, Mongol Shudan, 2007.

Still from video installation. Presented in Amankul's solo exhibition at B'Art Contemporary, Bishkek, 2011. Courtesy B'Art Contemporary

02 Janarbek Aman, Doors, 2009. Exhibited during "Moving Nomad," organized by B'Art Contemporary and held at the Kyrgyz National Museum of Fine Arts, Bishkek, 2009. Courtesy B'Art Contemporary, Bishkek

03 Janarbek Aman, Doors, 2009. Exhibited during "Moving Nomad," organized by B'Art Contemporary and held at the Kyrgyz National Museum of Fine Arts, Bishkek, 2009. Courtesy B'Art Contemporary, Bishkek

03



1-060

## AFA (Art for All Society)

AFA (Art for All Society) is a nonprofit art organization established in 2007 in Macau. Our objectives are to enhance the development of Macau contemporary art, to facilitate local art creations and to assist the Macau SAR Government with the development of local cultural undertakings.

To introduce Macau art to Mainland China, we set up a branch, AFA Beijing, in October 2008. AFA Beijing is located in the 798 Art District, and consists of two sections—an exhibition area and artist studios. Exhibitions organized by AFA Beijing present the newest work by artists from Mainland China, Macau, Hong Kong and Taiwan, showing the international city of Beijing's various cultural forms.

AFA has also established an art scholarship program to encourage and support young artists in Macau to continue their studies in Mainland China or abroad, in order to foster even better local arts practitioners.

Looking ahead, we will continue to focus on the development of contemporary art and organizing high-quality solo exhibitions of Macau artists, and to cooperate with artists from Mainland China in joint exhibitions that complement the Macau SAR Government's plan to develop its cultural industries.

www.afamacau.com  
afamacao@gmail.com  
+853 2836 6064 (Macau)  
+86 10 5978 9625 (Beijing)

### Address

Macau  
Rua. Francisco X. Pereira  
No 45-49, FL-3  
Macau

Beijing  
706 North Street, 798 Art Zone  
2 Jiuxianqiao Road  
Chaoyang District, Beijing  
China

### Public Hours

Daily: 10 am-7 pm

### Office Hours

Daily: 10 am-7pm

### Founding Year

2007

### Number of Staff

Paid: 4

### Funding Sources

Artwork/edition sales, Foundations,  
Government, Membership

### Activities

Exhibitions, Partnerships with other institutions,  
Publications, Public programs (lectures,  
performances, screenings, etc.), Residencies



01

01 Chao Chong Seng, "Pure Land," 2011. Exhibition view at Art for All Society (AFA), Macau. Courtesy AFA Macau

02 João Ó, "Mythologist," 2010. Exhibition view at AFA Beijing, Beijing. Courtesy AFA Beijing



02

### "Imaginary Belongings—Macau Contemporary Art 2011"

Expanding the visibility of a multicultural city, where Eastern and Western cultures peacefully live together, the Museu do Oriente brought to Lisbon the work of 20 artists in this exhibition. This showcase of contemporary art from Macau presented work from three different generations of diverse backgrounds, in the areas of painting, sculpture, photography, installation and video art.

### AFA Autumn Salon 2010

AFA cooperated with the Orient Foundation to organize "Autumn Salon." The aim of the Salon was to create a platform where local artists can exchange ideas and ascend to a higher level with their work.

### "Celebrating Macau's Handover with the Macau International Airport 15th Year Anniversary: An Exhibition of Macau Contemporary Art" 2010-11

This exhibition was held in Macau International airport.

# 1-061

## Art Base 1

www.artbase1.org.mo  
artbase@penhacc.com  
+853 8988 9235, +853 2825 8448

Address  
Avenida do Almirante Lacerda  
No. 14-14C, Edif. Ind. Iao Son, 3rd, 4th and 5th  
Floors  
Macau

Mailing Address  
Avenida do Almirante Lacerda  
No.14-14C, Edif. Ind. Iao Son, 5 andar  
Macau

Public Hours  
Monday-Sunday: 10 am-10 pm

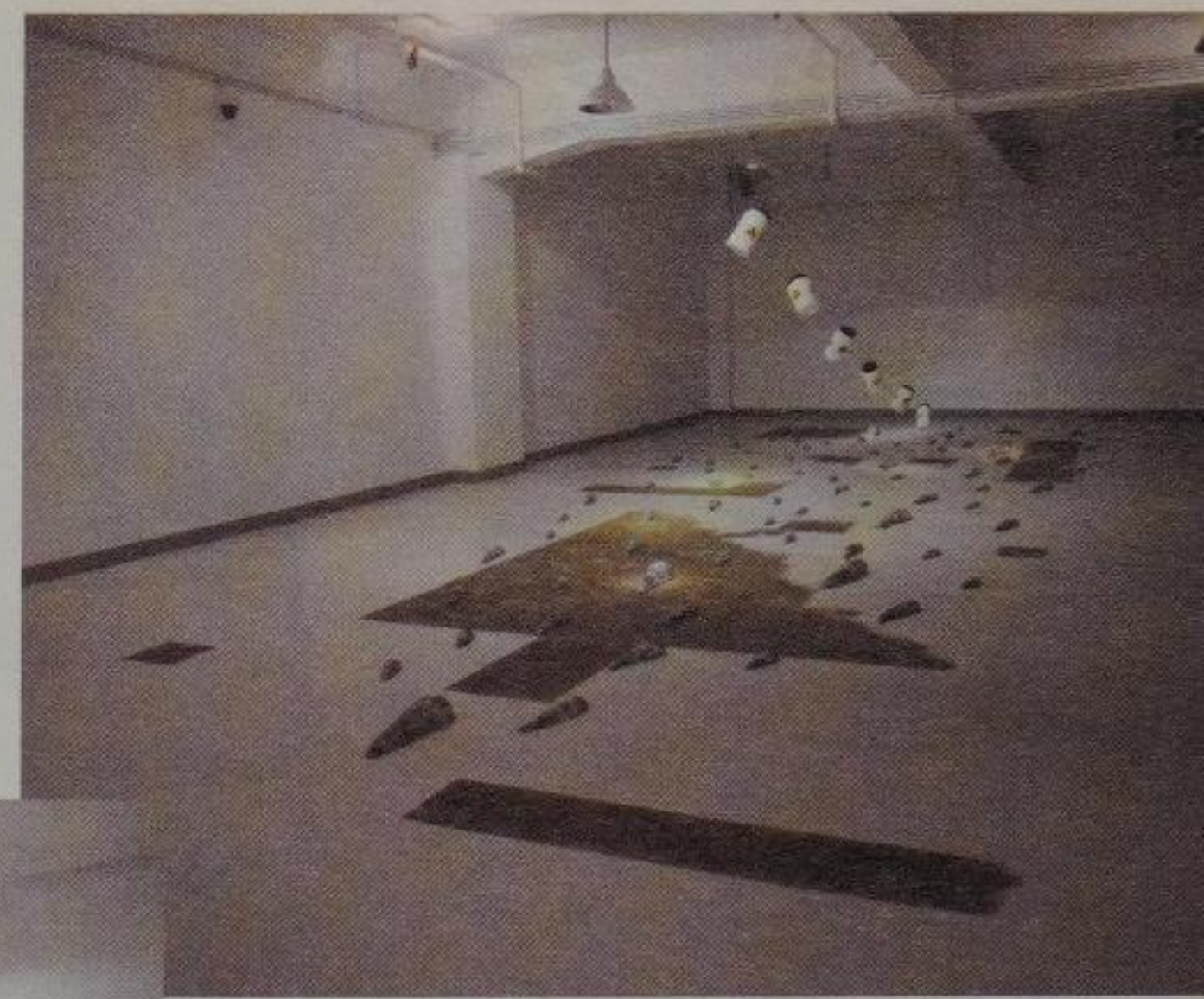
Office Hours  
Monday-Friday: 9 am-5 pm  
Saturday: 9 am-1 pm

Founding Year  
2009

Number of Staff  
Paid: 15

Funding Sources  
Admissions/ticket sales, Corporations,  
Foundations, Individuals

Activities  
Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures,  
performances, screenings, etc.), Residencies,  
Workshops



02

"The Little Garden of Jun Shirasu" 2010-11  
This show exhibited around 200 artworks created in either Europe or Japan by the renowned Japanese artist Jun Shirasu. On view were marble-etched works, hand-painted ceramic tiles and prints in varied mediums.

"See-Through Art Glass" 2010  
Designed to encourage the appreciation and development of glass art in the local community, this exhibition showcased a collection of more than 40 artworks by Janice Yeung. One of Hong Kong's most popular glass artists, Yeung incorporates a number of processes into her work, including hot melting and glazing.

"Sparks of Ideas" 2009  
The title of this exhibition signifies a vision of expanding creativity from a tiny spark. 13 local artists were invited to create interesting and unique works for the exhibition, which also celebrated the opening of AB1 Gallery.

Art Base 1 (AB1) was founded by the Catholic Jesuits' Association and is managed by the Penha Creative Association. Established in Macau as a nonprofit association, AB1 is committed to developing local art and culture, promoting art education and nurturing talents with foresight and artistic creativity. AB1 currently sponsors 14 local artist studios and promotes an annual program of international and local artist exhibitions as well as workshops, seminars and art courses. The AB1 Gallery is also available for rental for other users.

03



01 "The Natural Cycle of Life," 2011. Exhibition view at Art Base 1, Macau. Photo by Austin Tam

02 "The Natural Cycle of Life," 2011. Exhibition view at Art Base 1, Macau. Photo by Austin Tam

03 "The Natural Cycle of Life," 2011. Exhibition view at Art Base 1, Macau. Photo by Austin Tam

# 1-062

## Ox Warehouse

Founded in March 2002 in Macau, Ox Warehouse (formerly the Old Ladies' House Art Space) is a private, nonprofit art association. It manages a leased art venue with a small staff in charge of daily administration and program planning and organization.

An alternative platform to the local arts scene, Ox Warehouse presents exhibitions and performances of contemporary art. Dedicated to the promotion of art, it also organizes cross-border exchange programs as well as inspirational workshops designed to foster individual creativity and the experimental spirit. In addition, Ox Warehouse art space is open to local artists and art associations for collaborative projects, making the venue an experimental platform for Macau's artistic creation.

oxwarehouse.blogspot.com  
oxwarehouse@gmail.com  
+853 2853 0026

### Address

No Cruzamento entro a Avenida do Coronel Mesquita e a Avenida Almirante Lacerda  
Macau

### Public Hours

Wednesday–Monday: 12–7 pm

### Office Hours

Wednesday–Monday: 12–7 pm

### Founding Year

2001

### Number of Staff

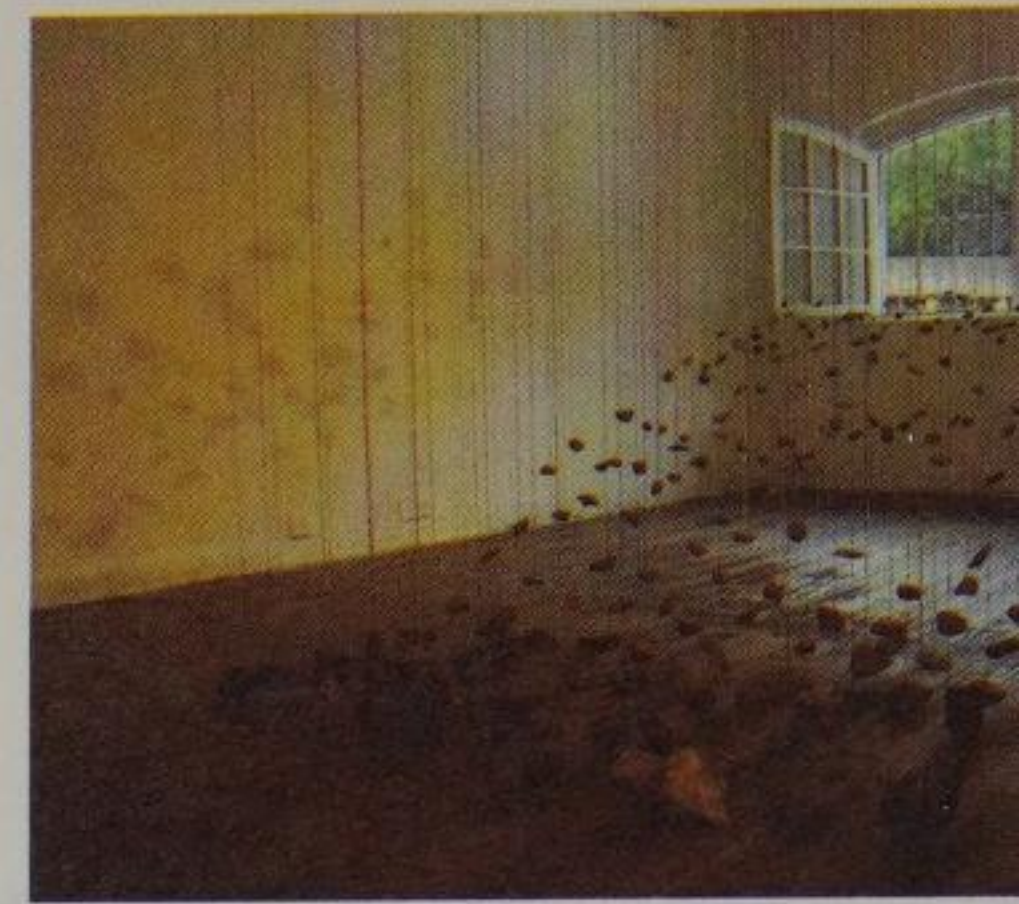
Paid: 4  
Unpaid (including interns/volunteers): 8

### Funding Sources

Foundations, Government

### Activities

Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops, Other: Community projects, Macau International Performance Art Festival (MIPAF)



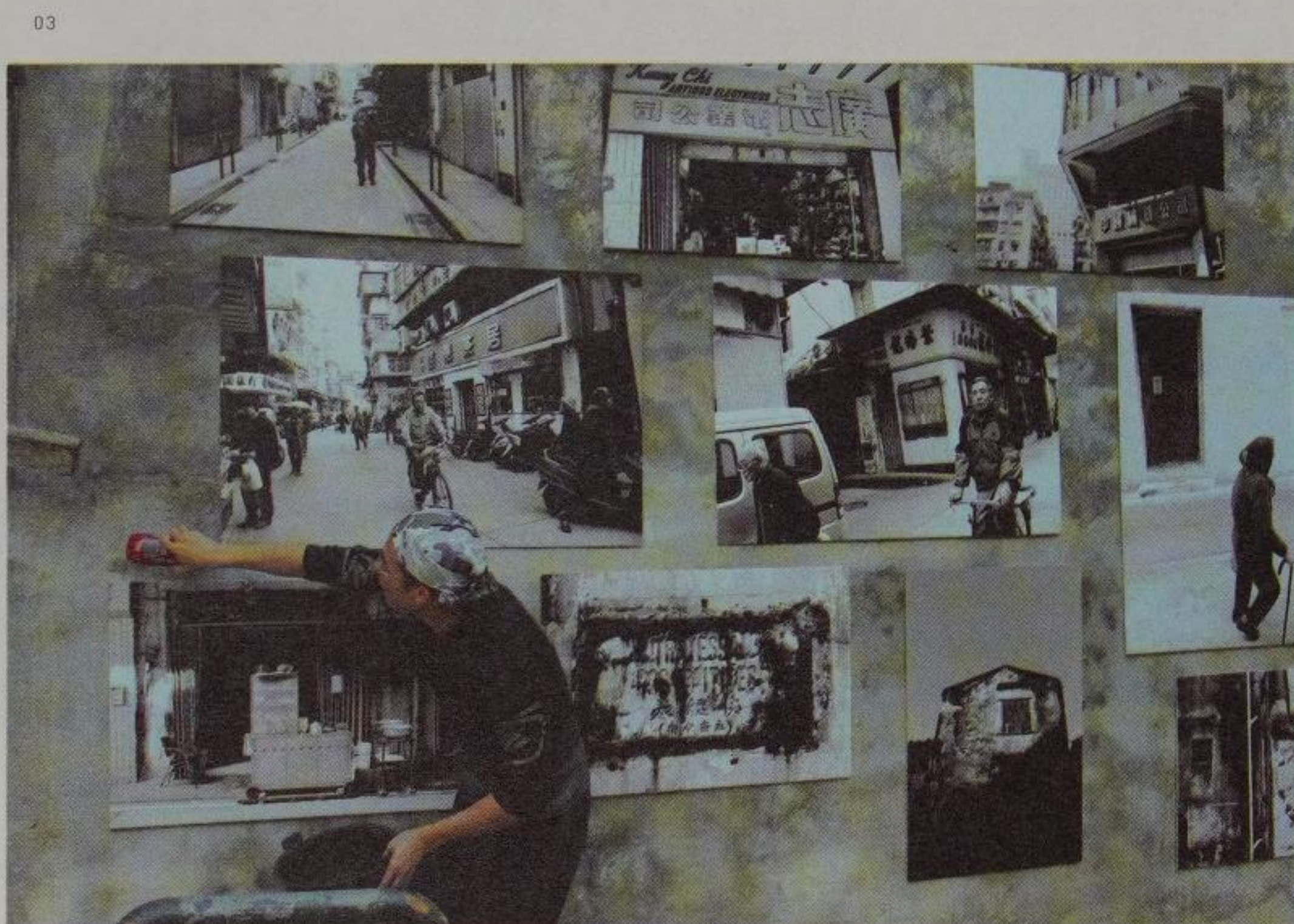
01

01 Kim Soonim, "Mind Space," 2011. Exhibition view at Ox Warehouse, Macau. Courtesy Ox Warehouse

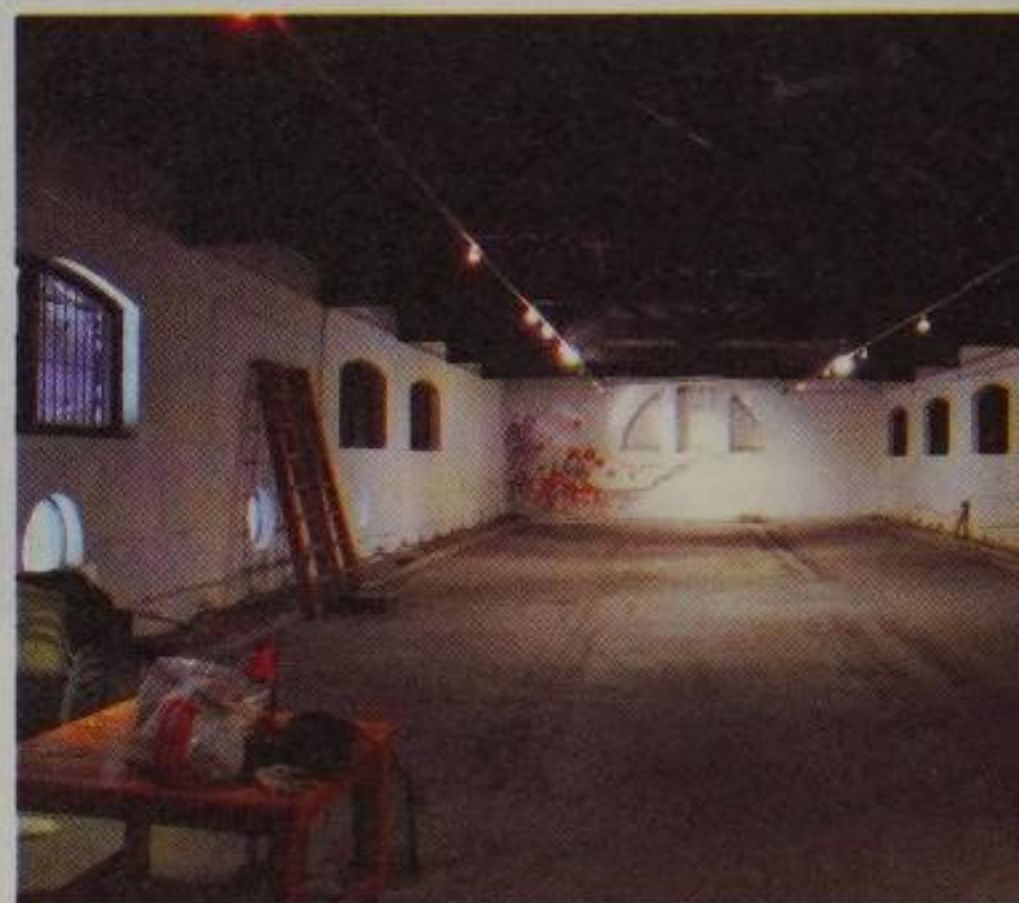
02 Interior view of Ox Warehouse, Macau. Courtesy Ox Warehouse

03 "In Search of Treasure on October 5th Street," 2010. Photo documentation of street project in Macau. Courtesy Ox Warehouse

04 "Explore Ilha Verde before It Disappears," 2009. Exhibition view at Ox Warehouse, Macau. Courtesy Ox Warehouse



03



02

### Community Projects

Recent community projects include: "In Search of Treasure on October 5th Street" (2010–11), "Explore Ilha Verde before It Disappears" (2009), "We are all Macao People: A multi-angle creative exhibition inspired by neglected groups" (2008) and "North District Art Project 2007: Capture Memories of Ilha Verde" (2007).

### Macau International Performance Art Festival (MIPAF)

Performance art uses the body as its main medium. Performance artists convey creative concepts throughout the experimental presentation process, communicating their own personalized moves to the viewers. The MIPAF has been held annually since 2006.

### Children's Summer Art Playground

Held annually since the inception of Ox Warehouse, this series includes an exhibition of artworks created by adults and children, two to three drama performances and workshops in a primary school.



04

# 1—063

## House of MATAHATI

houseofmatahati.blogspot.com  
houseofmatahati@gmail.com  
+ 601 2373 6004

### Address

6A, Jalan Cempaka 16, Taman Cempaka  
68000 Ampang, Selangor  
Malaysia

### Public Hours

Monday–Friday: 11 am–6 pm  
Saturday: 1–6 pm

### Office Hours

Monday–Friday: 11 am–6 pm  
Saturday: 1–6 pm

### Founding Year

2007

### Number of Staff

Paid: 3  
Unpaid (including interns/volunteers): 3 (2 artists-in-residence, 1 volunteer)

### Funding sources

Artwork/edition sales, Individuals

### Activities

Exhibitions, Residencies, Workshops

### MATAHATI Art Fund ("Artriangle" Exhibition)

"Artriangle" is an annual exhibition showcasing the latest artworks from Malaysia, Indonesia, the Philippines and Singapore, as well as a fund-raising event. Half of the benefits from the sales of the exhibition are channeled to the MATAHATI Art Fund (MAF).

### MATAHATI Art Residency Program

This program consists of three key residencies: HOM Residency—Local, a six-month program for emerging artists; SAGE Residency—Group, an exchange residency; and Open Residency, a one-month program for international artists.

### MATAHATI Art Award

This award honors the most talented young artists in Malaysia. The competition is designed for young, experimental artists to shine in the local and international art scene.

01 Cheng Yen Pheng, "Vibrant," 2010. Exhibition view at House of MATAHATI, Kuala Lumpur. Courtesy HOM

02 Bayu Utomo Radjikin, "Unnamed," 2010. Exhibition view at House of MATAHATI, Kuala Lumpur. Courtesy HOM

03 Cheng Yen Pheng, "Vibrant," 2010. Exhibition view at House of MATAHATI, Kuala Lumpur. Courtesy HOM

01



House of MATAHATI (HOM) is an independent art space comprising a gallery and studio facilities in Ampang, Kuala Lumpur. HOM seeks to provide a venue for events conducive to the development of local and regional art activities. One of its core objectives is to promote and nurture artists through its key programs, such as the MATAHATI Art Fund, the MATAHATI Art Residency program and the MATAHATI Art Award. HOM also facilitates networking between Malaysian artists and their Southeast Asian counterparts. Its annual "Artriangle" show features artists from Malaysia, Singapore, Indonesia and the Philippines.

HOM is funded and run by MATAHATI, Malaysia's most prominent art collective, which was founded in 1993 by Ahmad Fuad Osman, Ahmad Shukri Mohamed, Bayu Utomo Radjikin, Masnoor Ramli Mahmud and Hamir Soib Mohamed.

02



03

# 1-064

## New Zero Art Space



01

01 Children's art class at New Zero Art Space, Yangon, 2010. Courtesy New Zero Art Space

02 Group exhibition at New Zero Art Space, Yangon. Courtesy New Zero Art Space

03 Interior view of the library at New Zero Art Space, Yangon. Courtesy New Zero Art Space

www.newzeroartspace.com  
newzero.org@gmail.com  
+95 0 00802

### Address

No. 54 (1-E), Bo Yar Nyunt St. Dagon Tsp  
Yangon 11191  
Myanmar

### Public Hours

Tuesday-Sunday: 9:30 am-5 pm

### Office Hours

Tuesday-Sunday: 9:30 am-5 pm

### Founding Year

2008

### Number of Staff

Paid: 2  
Unpaid (including interns/volunteers): 15

### Funding Sources

Corporations, Membership

### Activities

Archives, Artist representation, Educational programs, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



02



03

1. ASEAN Contemporary Art Exchange Program 2009

2. Indo-Myanmar Exchange Program and Mekong Exchange Program 2009-10

3. International Artist Residency Program 2010

In March 2008, New Zero Art Group proudly opened the New Zero Art Space, which was established to help and upgrade Myanmar's contemporary art society, and to promote the work of the country's young generation of artists. New Zero Art Space Center was notably the first art space in Myanmar. Today, 32 artists participate in the space as members.

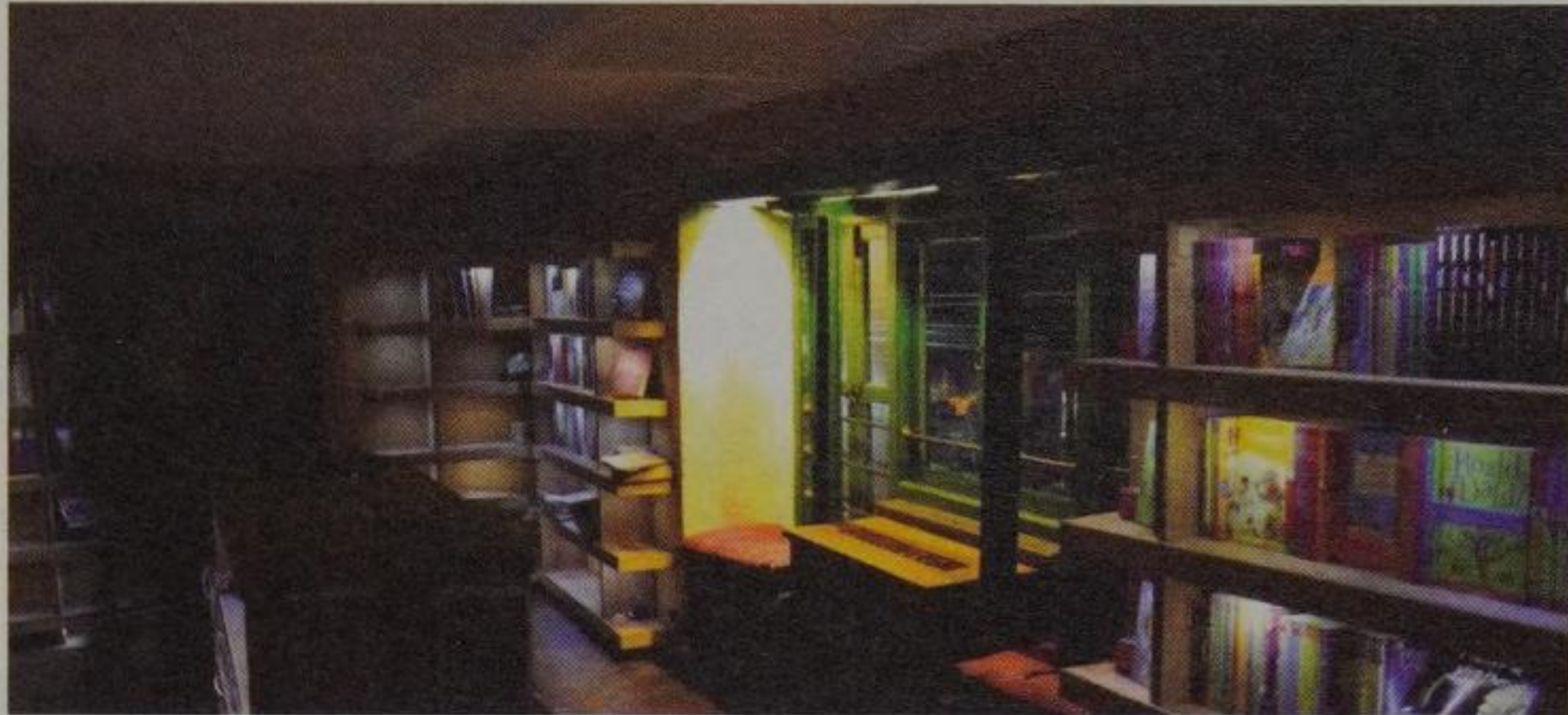
New Zero Art Space runs regular exhibitions and free art classes for children and adults, and has started a contemporary art library that houses art books, DVDs, movies and documentaries of exhibitions and art movements of Myanmar. Since the Nargis cyclone, which hit Myanmar in April 2008, New Zero Art Group has been helping victims through weekly visits to those who live in the affected areas. The group also presents monthly exhibitions, workshops (including courses on documentaries and short films) and seminars. Artists from other countries hold exhibitions and seminars at the space as well.

### Urgent Request for Humanitarian Aid

The living situation has not yet settled for victims of the Nargis cyclone, and it will perhaps take three or four more years. We are taking the responsibility to make that happen, and have already assisted in this effort using the resources we have. We continue to collect donations to build shelters and to provide food and all basic needs to the victims. Please visit our website for more information.

# 1—065

## Quixote's Cove/ Patron of the Arts



01

www.qcbookshop.com  
info@qcbookshop.com  
+977 1 553 6974

### Address

QC Bookshop  
Jawalakhel, Lalitpur  
Nepal

### Public Hours

Monday–Friday: 11 am–7 pm  
Saturday–Sunday: 11 am–6 pm

### Founding Year

2009

### Funding Sources

Artwork sales, Corporations, Individuals,  
Membership

### Activities

Artist representation, Exhibitions, Partnerships  
with other institutions, Public programs (lec-  
tures, performances, screenings, etc.)

Quixote's Cove is an independent bookstore located in the town of Jawal-  
akhel, in the Lalitpur District of Nepal. It serves as both a bookstore and  
reading library, actively engaging with the community in order to promote  
art and literature while simultaneously promoting reading and writing.

In 2009, Quixote's Cove launched Patron of the Arts, an initiative to estab-  
lish a network of people who understand the social, cultural and economic  
value of art. The group contributes toward the promotion of contemporary  
Nepali art and Nepali art history.

The primary objectives of Quixote's Cove/Patron of the Arts is to: create a  
network of like-minded individuals who are interested in promoting the  
arts; organize art events and exhibitions showcasing Nepali contemporary  
art and Nepal's art history; organize art exhibitions and events that go  
beyond the standard gallery format; and establish Quixote's Cove/Patron  
of the Arts as a foundation for the arts, which will actively lobby for  
changes in tax laws to encourage private investment in art.

### Separating Myth from Reality: Status of Women 2009

In collaboration with Siddhartha Art Gallery,  
Kathmandu, Quixote's Cove/Patron of the Arts  
organized a lecture series for *Separating Myth  
from Reality: Status of Women*, an international  
art festival held in Kathmandu, Nepal.

### "Rhythm of Solitude" 2009

Quixote's Cove/Patron of the Arts supported this  
solo exhibition of Nepali installation artist Binod  
Shrestha, at the Yala Maya Kendra in Patan,  
Nepal. Shrestha's first exhibition in Nepal since  
2000 consisted of two works: *Wall*, 2009, dis-  
played outside of the gallery, and *Rhythm of  
Solitude*, 2009, displayed inside the gallery.



02



03

01 Interior view of Quixote's Cove, Lalitpur,  
Nepal. Courtesy Quixote's Cove

02 Binod Shrestha, "Rhythm of Solitude," 2009.  
Exhibition view at Yala Maya Kendra, Patan.  
Courtesy the artist

03 Exterior view of Quixote's Cove, Lalitpur,  
Nepal. Courtesy Quixote's Cove

# 1-066

## Artspace NZ

Artspace NZ is the leading platform for contemporary art in New Zealand (Aotearoa), and it is dedicated to commissioning and presenting new ideas in art and culture. We are artist centered and aim to facilitate and resource artistic inquiry within a creative, critical and noncommercial environment. In addition to our commitment to artists, we aim to operate as a cultural hub, fueling active engagement at a national and international level for a diverse range of communities.

The central goal of Artspace is to develop and nurture artistic research: our primary means is through the presentation of an innovative exhibition program that allows for discursive, intelligent and risk-taking practices. The focus of Artspace is to support contemporary artists whose work makes important contributions to shaping, interpreting and reflecting the ideas of our time.

www.artspace.org.nz  
artspace@artspace.org.nz  
+64 9 303 4965

### Address

Level 1, 300 Karangahape Road  
Newton, Auckland 1145  
New Zealand

### Mailing Address

P.O. Box 68418  
Newton, Auckland 1145  
New Zealand

### Public Hours

Tuesday-Friday: 10 am-6 pm  
Saturday: 11 am-4 pm

### Office Hours

Monday-Friday: 10 am-6 pm  
Saturday: 11 am-4 pm

### Founding Year

1987

### Number of Staff

Paid: 4  
Unpaid (including interns/volunteers): 20

### Funding Sources

Artwork/Edition sales, Government, Foundations, Individuals, Membership, Other: Publication sales

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Other: Public reading room.

01



Noteworthy recent projects have included: a reenactment of Jim Allen's seminal 1974 performance *Contact*—a work that marked a distinct step in the development of performance art in New Zealand; a collaborative project between Romanian artist Daniel Knorr and prisoners within the New Zealand Corrections system that sought to question the traditional framing of "prison art"; and jointly presenting the 4th Auckland Triennial, with "Last Ride in a Hot Air Balloon," an exhibition exploring the possibilities of risk and adventure in art, particularly in the context of the global recession and the ongoing interrogation of colonialism and capitalism.

01 Jim Allen, *Parangole Capes*, 1974/2011. Performance from the exhibition "Contact" at Artspace, Auckland, 2011. Photo: Daniel Strang

02 Exterior view of Artspace, Auckland, 2010. Courtesy Artspace NZ

03 Daniel Knorr, "Block," 2009. Exhibition view at Artspace, Auckland. Photo: Sam Hartnett

04 The public reading room at Artspace, Auckland, 2010. Courtesy Artspace



02



03



04



# 1—067

## RM

www.rm103.org  
info@rm103.org  
+64 2 177 9634

### Address

295 Karangahape Road, Ground Floor  
Newton, Auckland 1010  
New Zealand

### Public Hours

Thursday–Friday: 1–6 pm  
Saturday: 12–4 pm

### Office Hours

Thursday–Friday: 1–6 pm  
Saturday: 12–4 pm

### Founding Year

1997

### Number of Staff

Paid: 1  
Unpaid (including interns/volunteers): 3

### Funding Sources

Government

### Activities

Archives, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops

### "RM Flag Project"

Flags designed by a selection of artists, designers and collectives—from New Zealand, Korea and Europe—were flown for a month on vacant flagpoles of nine buildings throughout the city, encouraging people to look up and notice the wealth of cultural and architectural histories throughout the city.

### "Fashion Fianchettoes"

This workshop by Otto von Busch mixed live draping, algebraic topology and hypermodern chess to experiment with new ways to disseminate fashion. Can fashion be a set of mathematical functions, a minimal code of new draping, sent between fashionistas as secret codes? What would be the contemporary draping tactic behind a move such as Nf3 or Qh5, the Réti Opening, an Elie Saab dress or a Balenciaga cape?

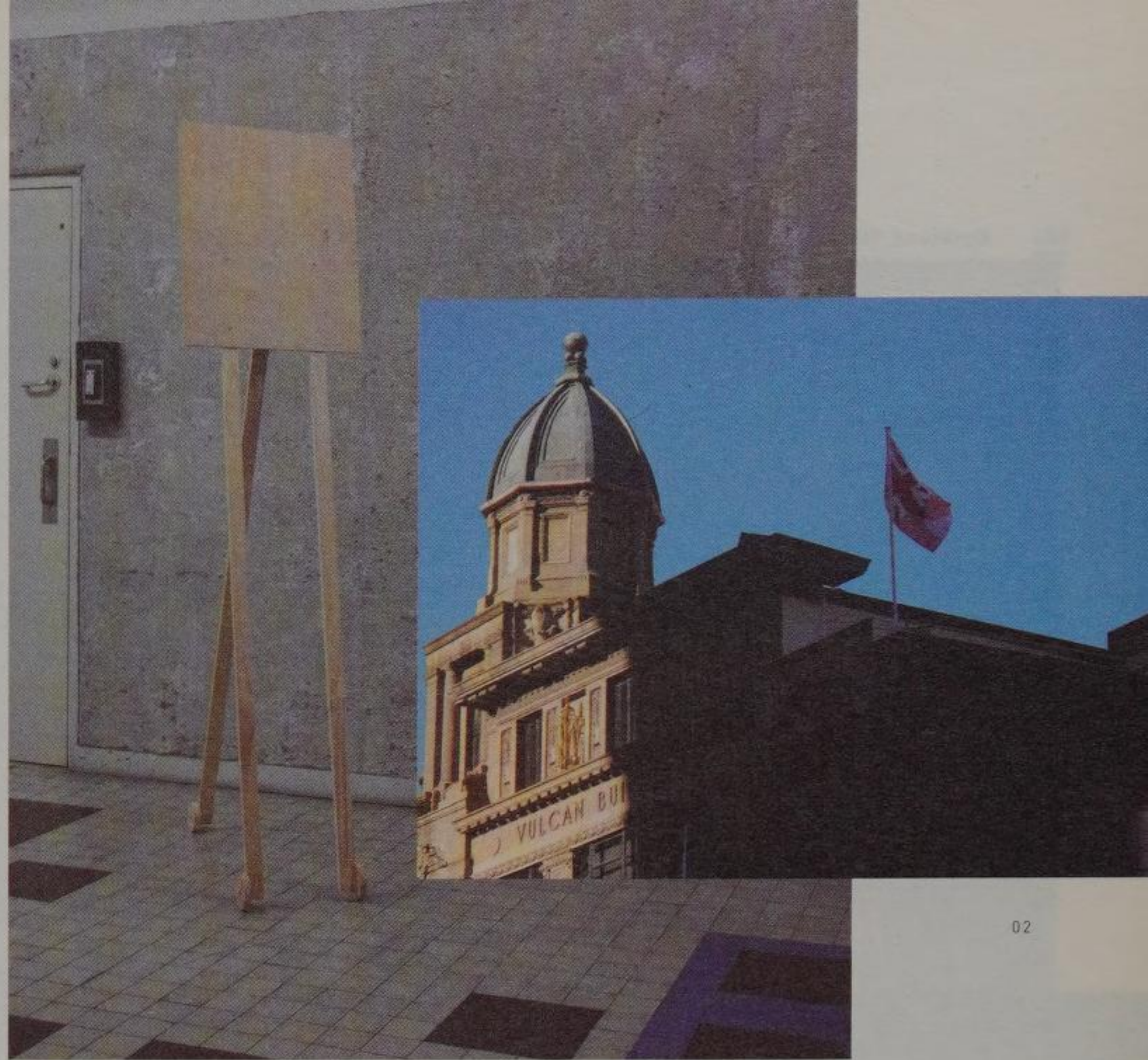
### "Late Lunch: Models for an Artist in Residence Program"

RM hosted a discussion examining models for artist-in-residence programs. Bringing together artists who recently completed residencies, the discussion looked at the type of structures, initiatives and philosophies driving these residencies, and reflected on how the residencies shaped the artists' experiences. The participants included Steve Carr, Liyen Chong, Matt Ellwood, William Hsu, Dane Mitchell, Nick Spratt and Lauren Winstone.

01 Lance Pearce, *Untitled*, 2010. Installation view from "I Know Very Well... But All the Same," at RM, Auckland, 2010. Photo: Nick Spratt. Courtesy the artist and RM

02 Åbåke, *Untitled*, 2010. Flag installation from the "RM Flag Project," 2010. Photo: Nick Spratt. Courtesy Åbåke and RM

03 View of the RM gallery archive. Photo: Nick Spratt. Courtesy RM



02

RM is an artist-run space, project office and archive. Auckland's longest-running artist-run gallery, it is dedicated to exhibiting and developing projects by critically engaged artists, designers and researchers. Using the gallery as a center for activity and production, RM holds events, workshops and shared dinners alongside an ongoing program of exhibitions and projects.



03

# 1—068

## split/fountain

[www.splitfountain.org](http://www.splitfountain.org)  
[layla@splitfountain.org](mailto:layla@splitfountain.org)

### Address

452 Karangahape Road  
Auckland, 1145  
New Zealand

### Mailing Address

P.O. Box 68388 Newton  
Auckland, 1145  
New Zealand

### Public Hours

Saturday: 12–5 pm

### Office Hours

Monday–Friday: 9 am–5 pm

### Founding Year

2008

### Number of Staff

Unpaid (including interns/volunteers): 3

### Funding Sources

Artwork/edition sales, Government,  
Individuals, Merchandise

### Activities

Exhibitions, Publications, Public programs  
(lectures, performances, screenings, etc.)



02

### "My Fellow Citizens" 2009

In Fiona Jack's 2009 poster exhibition, "My Fellow Citizens," the first sentence of Barack Obama's inauguration speech was letter-pressed onto fluorescent- and split fountain-colored grounds. The posters were printed as overlays, by the renowned Colby Poster Printing Co. in Los Angeles, onto discarded posters from the company's trash pile.

### Young-Hae Chang Heavy Industries 2010

In a project by the Seoul-based art team Young-Hae Chang Heavy Industries (YHCHI), the text of an email to S/F director—including "Hey Layla, what's a split/fountain?"—was projected across the irregular end walls of the narrow shop-cum-studio. YHCHI also produced business cards, in two different sizes, for their Auckland Calling project, which incorporated a French poet's lines about being lost in the city, set in YHCHI's signature Monaco typeface.

### "Mixtures" 2011

Xin Cheng's 2011 exhibition "Mixtures" populated the front window of S/F with a mélange of found, adapted and adroitly fashioned objects and textures. Cheng's ensemble demonstrated a practice spun out of an intriguing blend of locavolist and material precarity.

Located on Karangahape Road in Auckland, New Zealand, split/fountain (S/F) shares a street-frontage with a laundromat, a promotional outpost of a downtown gallery, a café and sex shops. As its name's reference to blended ink technology suggests, S/F merges at least three forms of production and dissemination—art, design and print—through its operation as a shop, design studio, project space, exhibition venue, niche publishing house and pocket-scaled laboratory for urban aesthetics and collaborative thinking. The project's title also alludes to Marcel Duchamp's infamous fountain.

01 Interior view of split/fountain, Auckland, 2011. Photo: Asumi Mizuo. Courtesy split/fountain

02 Xin Cheng, "Mixtures," 2011. Exhibition view at split/fountain, Auckland. Photo: Asumi Mizuo. Courtesy the artist and split/fountain

03 Fiona Jack, "My Fellow Citizens," 2009. Exhibition view at split/fountain, Auckland. Photo: Fiona Jack. Courtesy the artist and split/fountain

04 Exterior view of split/fountain, Auckland, 2011. Photo: Asumi Mizuo. Courtesy split/fountain



03



04



# 1-069

## The Blue Oyster Art Project Space



www.blueoyster.org.nz  
blueoyster@blueoyster.org.nz

### Address

24b Moray Place, Dunedin  
New Zealand

### Mailing Address

P.O. Box 5903  
Dunedin 9058  
New Zealand

### Public Hours

Tuesday-Friday: 11 am-5 pm  
Saturday: 12-3 pm

### Office Hours

Monday-Friday: 9 am-6 pm  
Saturday: 11 am-3:30 pm

### Founding Year

1999

### Number of Staff

Paid: 3  
Unpaid (including interns/volunteers): 20

### Funding sources

Corporations, Foundations, Government,  
Individuals

### Activities

Archives, Educational programs,  
Exhibitions, Publications, Public programs  
(lectures, performances, screenings, etc.),  
Workshops

The Blue Oyster Arts Trust (BOAT) was founded in Dunedin in 1999 as the governing body of the Blue Oyster Art Project Space, which provides a high-quality, dynamic program of experimental and innovative contemporary art practice. BOAT is a nonprofit and non-commercial organization that is made up of practicing artists, curators and other creative professionals. The Art Project Space allows a diverse range of artists to work experimentally and freely from commercial restraints, irrespective of the stage of their career. The organization aims to broaden the interest and understanding of contemporary arts by providing a forum for discussion and debate regarding contemporary art issues.

01 Ben Pearce, "Nervous System," 2011. Exhibition view at Blue Oyster Art Project Space, Dunedin, 2011. Photo: Emily Hlavac Green

02 Exterior view of Blue Oyster Art Project Space, Dunedin, 2009. Courtesy Blue Oyster Art Project Space

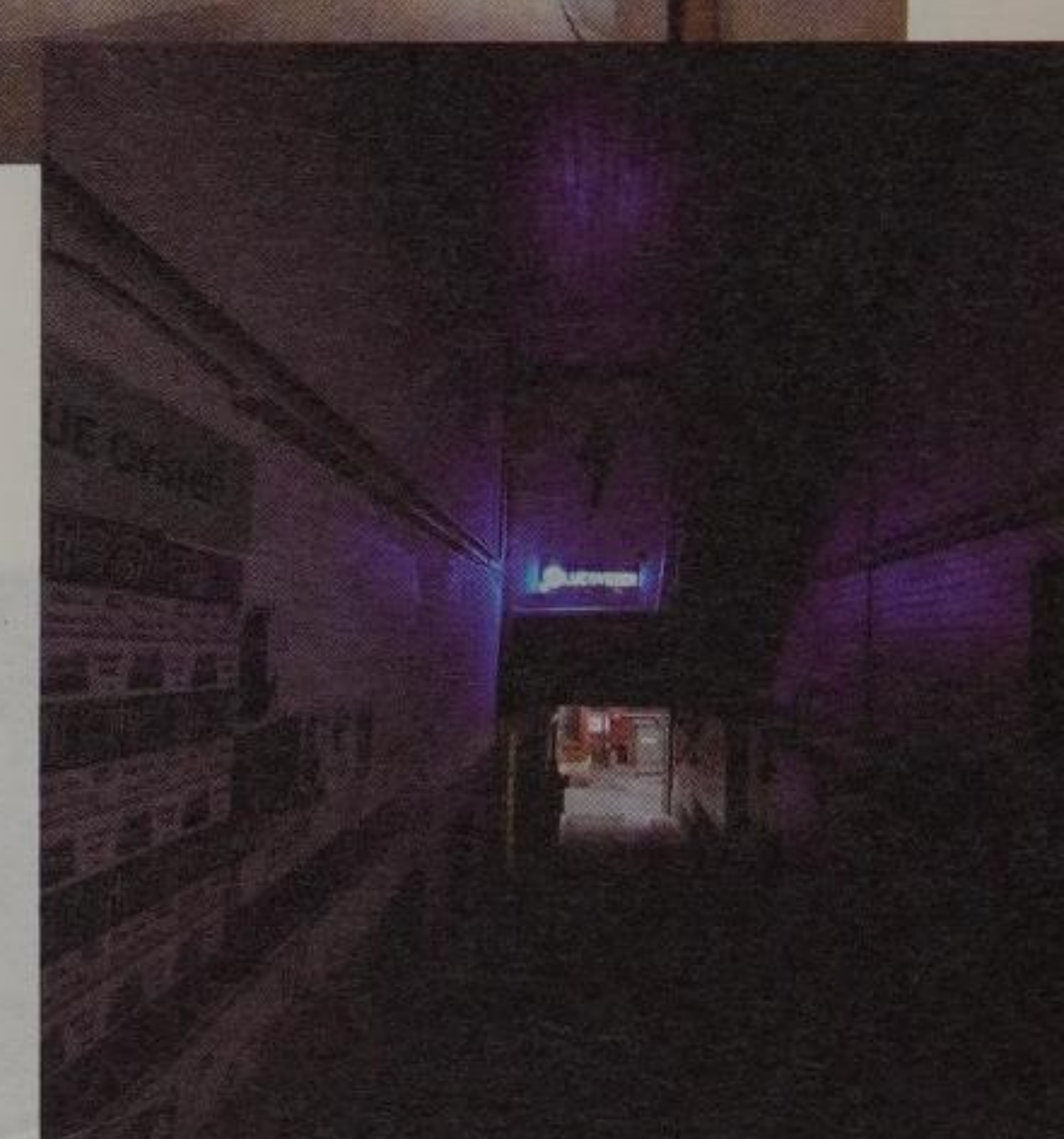
03 "Indigo Blues," 2011. Exhibition view at Blue Oyster Art Project Space, Dunedin. Photo: Emily Hlavac Green

### The Tenth Anniversary of the Blue Oyster 2009

Curated by Ali Bramwell, "Unstable Institutional Memory: 10 Years at the Blue Oyster" involved a group of iconic works from throughout the Blue Oyster's ten-year history. Bramwell asked artists, including Hannah Beehre, Steve Carr and Julian Dashper, to reprise their original works in some negotiated way. The exhibition compelled the artists to consider the sensation of incomplete memory and the distance between now and the moment that their specific work was first made.

### The Blue Oyster Performance Series 2010

Encompassing everything from sound and body art to video and installation, definitions of what performance means and what it can be are constantly shifting. The Blue Oyster Performance Series is a biennial program of performances, discussions, filmic documentation and presentation of historic work. In 2010, Blue Oyster aimed to showcase a diversity of Australasian practitioners, including Aerolineas, Full Fucking Moon and Alex Bennett.



02

03



# 1-070

## None

[www.none.org.nz](http://www.none.org.nz)  
+64 3 470 1966

Address  
24 Stafford Street  
Dunedin 9016  
New Zealand

Public Hours  
Variable

Office Hours  
None

Founding Year  
2003

Number of Staff  
Paid: beside the point  
Unpaid (including interns/volunteers): see above

Funding Sources  
None

Activities  
Exhibitions, Partnerships with other institutions,  
Public programs (lectures, performances,  
screenings, etc), Residencies, Workshops



01

Occupant-run and self-funded, None is comprised of artist studios and project/performance spaces. Since 2003, None has had an ever changing occupation of the 10+ studio spaces, and has enjoyed a routinely chaotic approach to management along the way. This is important, as None occupies the role of a place where projects can be allowed to happen unmediated and at any time, and has never had any obligations as a gallery that must be open certain days. Simply, None is first and foremost a studio collective and, after that, a platform for projects and events of the sporadic and the experimental—the things that simply do not happen if there is nowhere to do them.

"Predilection" 2011  
A sound performance by Pete Gorman / Variant.

"El Abuerme NZ" 2011  
Drawings exhibition and performance by Argentinian artist Anla Courtis.

"Glean" 2011  
A local group show of wearable debris and detritus, and installation works plus sound performance.

01 Anla Courtis, "El Abuerme NZ," 2011. Exhibition view at None, Dunedin. Photo: Edwina Stevens

02 Matt Middleton, "grezzo," 2010. Exhibition view at None, Dunedin. Photo: Edwina Stevens

03 Exterior view of None in Dunedin, New Zealand. Photo: Edwina Stevens

04 Alex MacKinnon and Rory MacMurdo, 2010 performance at None, Dunedin. Photo: Edwina Stevens



02



03



04

# 1—071

## Enjoy Public Art Gallery



www.enjoy.org.nz  
enjoy@enjoy.org.nz

### Address

Level 1 / 147 Cuba Street  
Wellington 6011, Aotearoa  
New Zealand

### Public Hours

Wednesday–Friday: 11 am–6 pm  
Saturday: 11 am–4 pm

### Office Hours

Tuesday–Friday: 11 am–6 pm

### Founding Year

2000

### Number of Staff

Paid: 2  
Unpaid (including interns/volunteers): 20

### Funding Sources

Government

### Activities

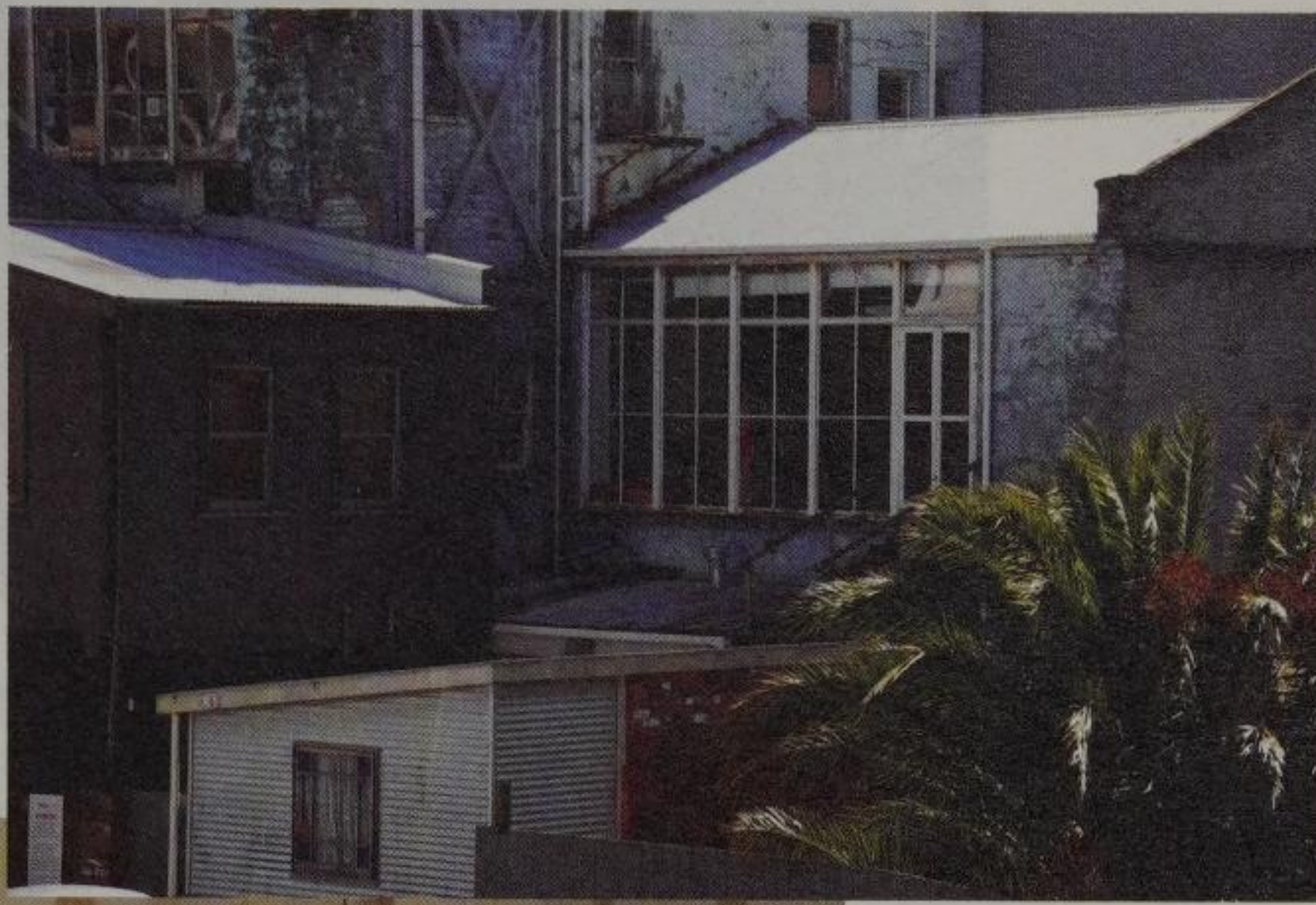
Archives, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

Enjoy Public Art Gallery is a noncommercial, artist-run initiative based in Wellington. Liberated from commercial restraints, it provides a platform that supports and allows both emerging and established artists as well as creative practitioners to develop contemporary art in all its forms. Enjoy has the resources that allow critical support and audience development to maintain and generate dialogue, with contemporary practice at both a national and international levels.

Enjoy also offers an annual summer residency, a means by which artists critically engage the Wellington arts community in innovative ways. Its public program allows the gallery to deliver a broad approach to enliven the arts community by continually seeking out new forms of dialogue and engagement on an experimental level.

The gallery also maintains a critically engaging print and online publications program, which produces catalogs and micrographs to accompany exhibitions, as well as the occasional journal. The online publishing component currently consists of a PDF archive, whereby essays and written responses are commissioned as a way to engage emerging writers.

01



02

### "Enjoy Recipes Illustrated" 2010

Curated by the Enjoy Trust, this project celebrates Enjoy's social, inclusive and community-focused spirit. Members of the community were invited to partake in the construction of an art/recipe book through an open call for artistic responses to recipes, which were posted on the Enjoy Blog. The gallery space functioned as a "Cookbook in Progress"—an experimental and playful project resulting in a cookbook publication.

### "Bedwyr Williams: Le 'Welsh' Man's 24 Hour—One Day Sculpture" 2009

As part of his contribution to the "One Day Sculpture" series, Welsh artist Bedwyr Williams began his quick-witted project with an invitation to join his marathon dash around Wellington, in an attempt to complete 24 paintings in 24 hours. An accompanying publication documented, by the hour, Williams's encounters with life on the city's streets.

### Raewyn Martyn: Enjoy Summer Residency 2011

For the duration of Raewyn Martyn's residency, the gallery took on the form of a working studio set up to research and investigate how abstract, paint-based interventions and wall-works operate both on-site and outside of a public gallery setting, and the ways these works can engage the lived experience of spaces. The wall-works will, at a later date, be realized in Glover Park, an off-site public space.

01 Exterior of Enjoy Public Art Gallery, Wellington. Courtesy Enjoy Public Art Gallery

02 Raewyn Martyn, Enjoy summer residency program, "Transparencies: Work in Progress," 2011. Exhibition view at Enjoy Public Art Gallery, Wellington. Courtesy Enjoy Public Art Gallery

03 "Enjoy Recipes Illustrated," 2010. Exhibition view at Enjoy Public Art Gallery, Wellington. Courtesy Enjoy Public Art Gallery

03



# 1-072

## IVS Gallery, Indus Valley School of Art and Architecture

[www.indusvalley.edu.pk/ivsgallery.html](http://www.indusvalley.edu.pk/ivsgallery.html)  
+92 21 111 111 487

### Address

St-33, Block-2  
Scheme-5  
Clifton, Karachi  
Pakistan

### Public Hours

Monday-Saturday: 10:30 am-7 pm

### Office Hours

Monday-Saturday: 9:30 am-5 pm

### Founding Year

2006

### Number of Staff

Paid: 2  
Unpaid (including interns/volunteers): 3

### Funding Sources

Artwork/edition sales

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions, Permanent  
collection, Publications, Public programs (lec-  
tures, performances, screenings, etc.),  
Workshops, Other: Community projects



01

01 "Faculty Show 4," 2009. Exhibition view at IVS Gallery, Karachi. Courtesy IVS Gallery

02 "Aboriginal Dreams," 2010. Exhibition view at IVS Gallery, Karachi. Courtesy IVS Gallery

03 Exterior view of IVS Gallery, Karachi, 2011. Courtesy IVS Gallery

### "Salahuddin Mian, Retrospective" 2008

Salahuddin Mian (1941-1999) was a pioneering artist from Pakistan. He was known for his approach to painting, sculpture, design and architecture, as well as his time as a teacher at the NCA (National College of Arts) in Lahore. The Indus Valley School of Art and Architecture, in conjunction with the NCA, presented a retrospective exhibition of his work at the IVS Gallery in Karachi. The show was curated by Ussman Ghauri and Noorjehan Bilgrami.

### "Shahid Sajjad, Retrospective" 2010

"Shahid Sajjad, Retrospective" was held at the IVS Gallery and showcased his works from 1963 to 2009, which were a distillation of the artist's lifetime experience, thought and practice. Born in 1936, Shahid Sajjad was one of the founding members of the Indus Valley School of Art and Architecture, and is now the most prominent sculptor of Pakistan. In fact, he is the pioneer of this particular genre of art in Pakistan and has given it much needed credibility.

### "Box Print Portfolio" Project and "Out of the Box" Exhibition 2010

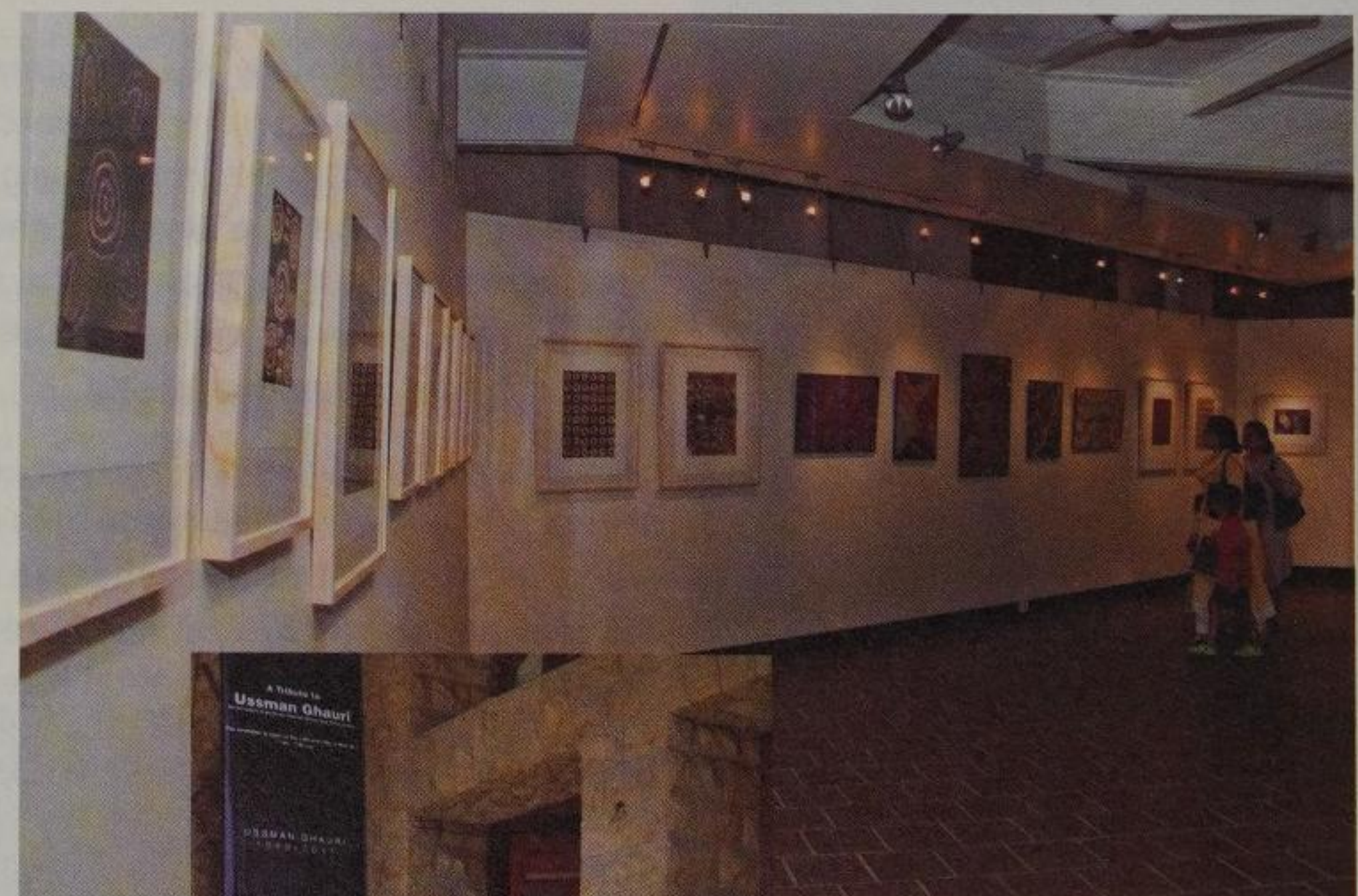
The "Box Print Portfolio" project was designed to provide a platform for professional interaction between artists, faculty members and students from the Indus Valley School of Art and Architecture (IVS) and other educational institutions of Karachi. It was a fund-raiser for the IVS's Fine Art Department to buy a large-scale intaglio press for the development of its print-making facilities, which are generously shared with other art institutions. The hope was also to establish an ongoing international exchange program, strengthen bonds and develop a working relationship with other national and international art institutions and artists.

Located in the East Wing of the historic Nusserwanjee building—which was relocated brick by brick from downtown Karachi to form two impressive blocks of the Indus Valley School of Art and Architecture campus, and dedicated to the late celebrated artist Zahoor-ul-Akhlaq—the IVS Gallery was established to promote art and art education. The gallery features solo and group shows of local, national and international artists, from emerging talents to veteran professionals, as well as collaborative exhibitions of art, and presents lectures and seminars by participating artists and scholars. It also arranges book launches and academic discussions whenever it comes across a good project.

IVS Gallery serves as a learning resource for students of the Indus Valley School of Art and Architecture, who are the direct beneficiaries, and for other institutions in the city. A series of exhibitions by new and old artists has been showcased in the gallery, resulting in the generation of discussions and energy throughout the art community.

The gallery also has a comprehensive display of catalogs, IVS publications and art magazines, which serve as resource material for art students, research scholars, writers and art historians.

The revitalization of the gallery is one of the objectives of the Indus Valley School of Art and Architecture: to promote art and art education, and to provide the artist community with a platform to project its ideas and concerns through art.



02



03

# 1—073

## Vasl Artists' Collective

Vasl Artists' Collective is a registered nonprofit space. An international platform for Pakistani artists and contemporary art in Pakistan, Vasl (Urdu for "meeting point") is committed to creating a liberal space for experimentation and exchange. Part of the Triangle Arts Network, over the past ten years, its ongoing activities have included international workshops, local and international residencies, outreach programs, talks and events. Though largely based in an apartment in Karachi—in which residencies and small events are hosted—Vasl's activities include collaborations with individuals and organizations across Pakistan.

Vasl's objectives are to actively assist, develop and promote new, investigative and experimental art practices in all media. Its activities promote discussion, understanding and appreciation of contemporary arts and provide a forum for critical debate and the development of new and informed audiences within Pakistan. Through residencies and workshops, and by supporting the production, exhibition and dissemination of contemporary art, Vasl encourages the exchange of ideas by Indian, South Asian and international artists. The space also actively facilitates an informal network of contemporary artists, both within the region and global South, by supporting emerging artists as well as artists from smaller cities and marginal areas. Vasl publishes a quarterly newsletter and its website holds the largest worldwide database for contemporary art in Pakistan.

www.vasart.org  
vaslartistscollective@gmail.com  
+92 21 588 9110

### Address

10-A, West Street, Phase I, D.H.A.  
Karachi, 75500  
Pakistan

### Public Hours

Monday–Thursday and Saturday: 10 am–4 pm

### Office Hours

Monday–Thursday and Saturday: 10 am–4 pm

### Founding Year

2001

### Number of Staff

Paid: 6  
Unpaid (including interns/volunteers): 4

### Funding Sources

Foundations, Individuals

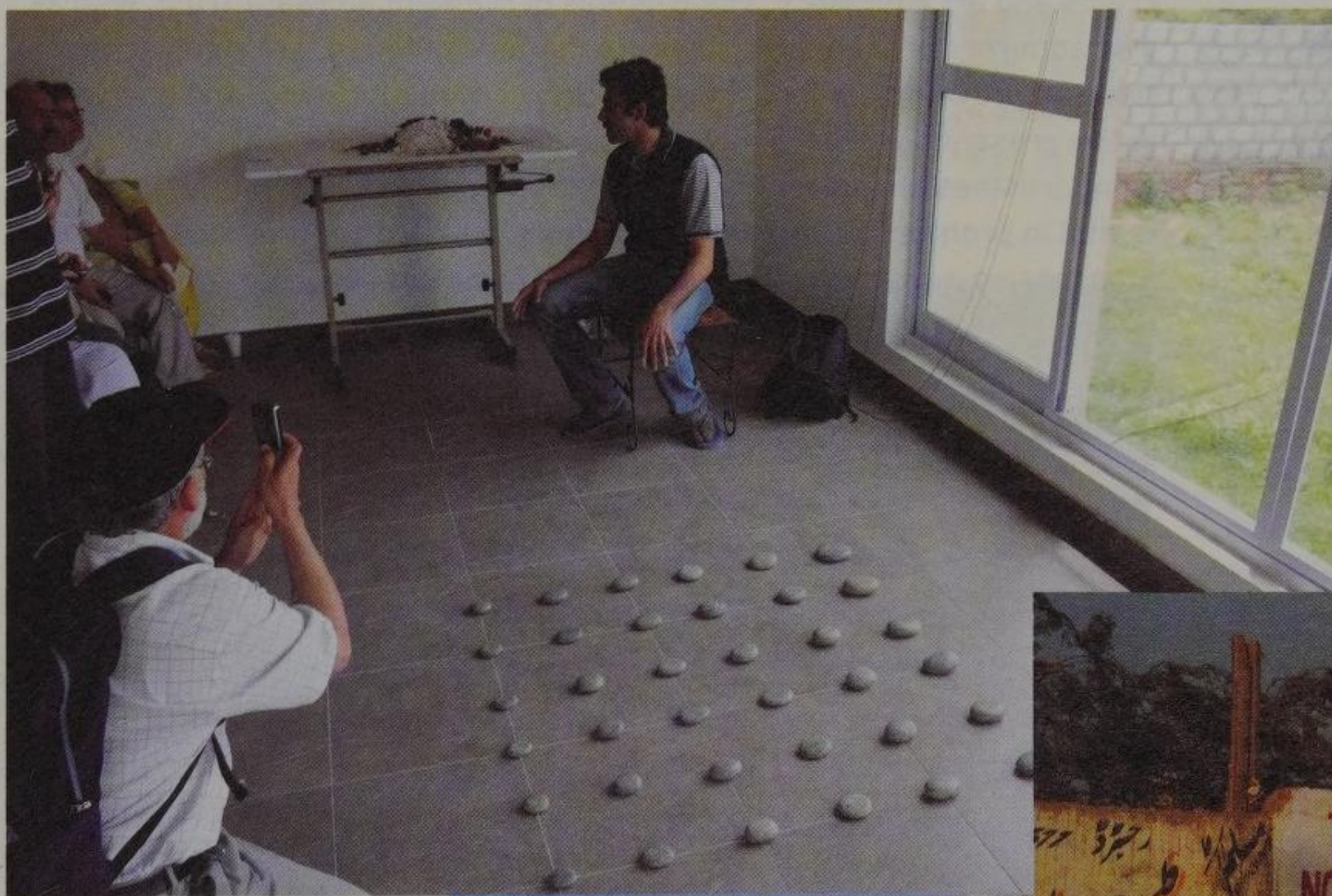
### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

01 Syed Hassan Mujtaba at Vasl/Rohtas International Artists' Residency in Islamabad, 2011. Courtesy Vasl

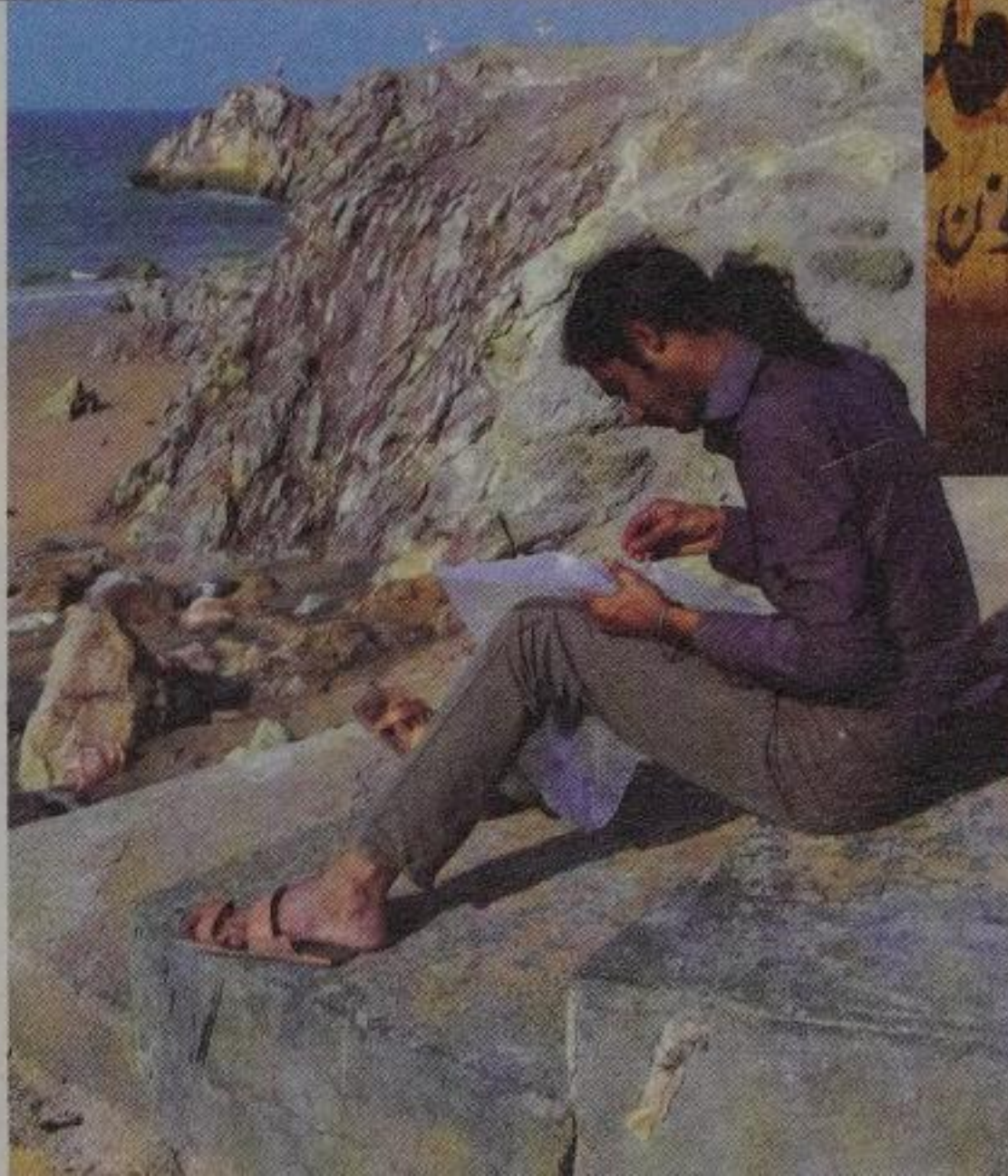
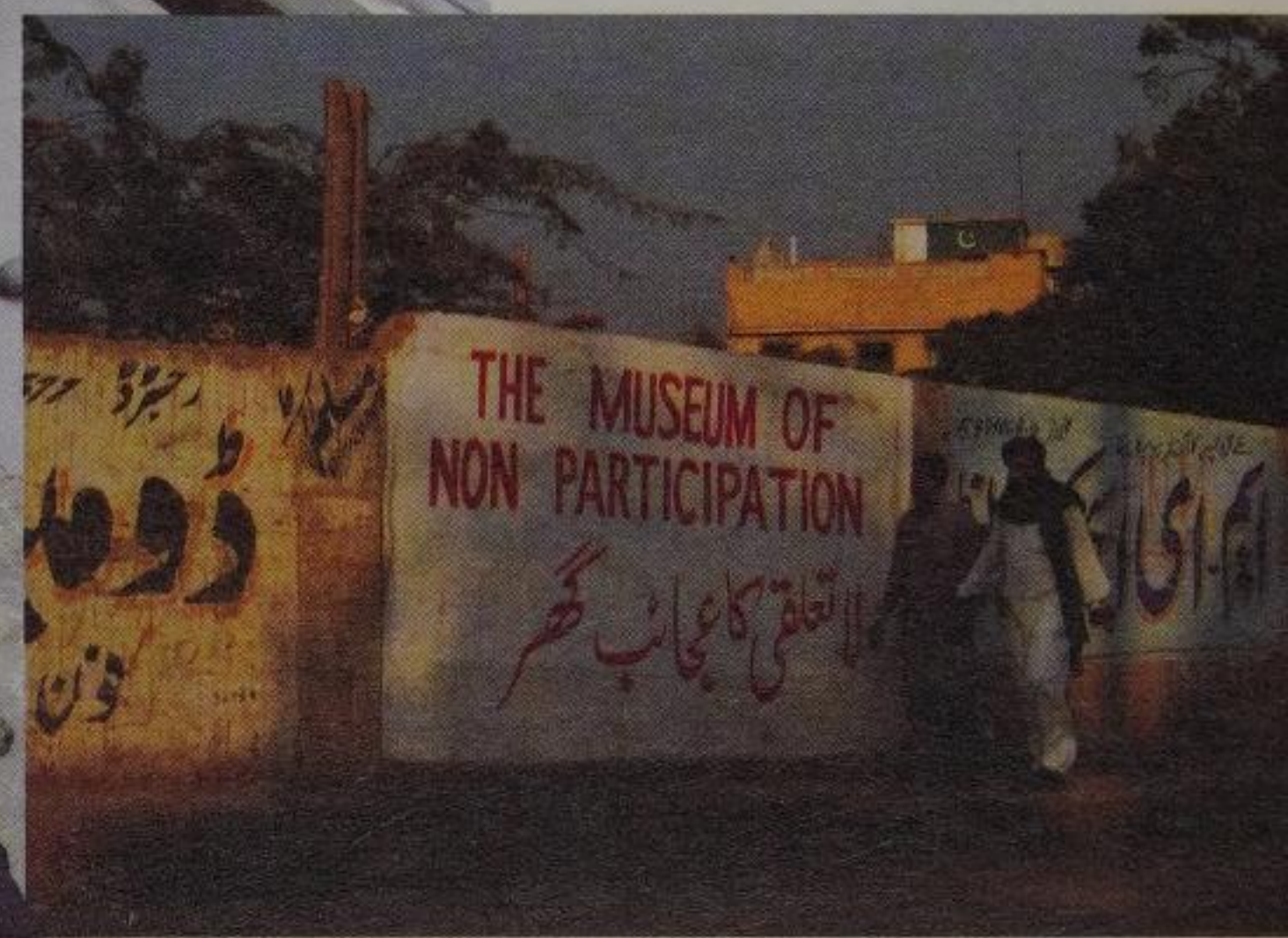
02 Karen Mirza and Brad Butler, "The Museum of Non Participation." Wall interventions in various locations on the streets of Karachi, 2008. Photo: Karen Mirza. Courtesy Vasl

03 Muhammad Zeeshan at Vasl International Artists' Workshop at Gadani Beach, 2006. Courtesy Vasl



01

02



03

# 1-074

## VM Art Gallery



www.vmartgallery.org  
 vmart.galley@gmail.com  
 92 21 3494 8088

### Address

ZVMG Rangoonwala Community Centre  
 Plot # 4 - 5/4, KDA Scheme-7  
 Dhoraji Society, Karachi  
 Pakistan

### Public Hours

Daily: 10:30 am-7:30 pm

### Office Hours

Weekdays: 10:30 am-7:30 pm

### Founding Year

1987

### Number of Staff

Paid: 5  
 Unpaid (including interns/volunteers): Interns and volunteers are engaged during certain exhibitions

### Funding Sources

Foundations

### Activities

Artist representation, Educational programs  
 Exhibitions, Partnerships with other institutions  
 Publications, Public programs (lectures, performances, screenings, etc.), Residencies,  
 Workshops

VM Art Gallery is a nonprofit art gallery with a vibrant and intimate space that has visions beyond a normal commercial art gallery. The gallery is supported and overseen by a visual arts committee comprising artists, art critics and art educators. The trustees of the Rangoonwala Trust, who as avid admirers of art, especially from the Subcontinent, are ready to facilitate and provide their input in enhancing community living, and encourage art by presenting a rich array of cultural diversity to the gallery. As managing trustees and governing body of the visual arts committee, their role is vital in promoting the artist community, reliance and avenues into progression and establishing a strict criteria to ensure merit-based opportunities that are available for both established mainstream artists and emerging talent alike. Through a high level of standards, the gallery and its governing body make sure that the artists are compelled to bring forth such a level in their body of works.

The initial years of VM Art Gallery saw the emergence of Pakistani art in a new light within the gallery walls. The gallery's ultimate mission has been to promote a younger breed of artists who are talented yet have neither the means nor access to break into the art community. Mostly fresh graduates of art school, they are given the opportunity to showcase their creativity in the gallery. VM follows an "open door policy," through which young, unknown artists have gained tremendously, where they would not have otherwise done so.

VM Art Gallery explores significant aspects of current and historical art within a local, national and international context. Since its inception, a kaleidoscope of artwork through collaborated efforts has evolved VM into one of the leading art galleries of Pakistan. Artists regard VM as a gallery of repute and prestige, and consider it a leading alternative space for showcasing contemporary art. It is well committed to the international scene and galleries within the city.



03

01



02

### "Identical Views" 2004

This solo exhibition of Rashid Rana was curated by Riffat Alvi.

### Ali Kazim 2007

This solo exhibition of Ali Kazim, organized by VM Art Gallery in collaboration with Green Cardamom Gallery, London, was curated by Hammad Nasar and Riffat Alvi.

### "Lines of Control" 2011

"Lines of Control" was organized by VM Art Gallery in collaboration with Green Cardamom Gallery, London.

01 Sigmar Polke, "Music From an Unknown Source," 2009. Exhibition view at VM Art Gallery in collaboration with Goethe-Institut Pakistan. Courtesy VM Art Gallery

02 Exterior view of the ZVMG Rangoonwala Trust building, Karachi. Courtesy VM Art Gallery

03 Khalil Chishtee, "Toys Are Us," 2008. Exhibition view at VM Art Gallery, Karachi. Courtesy VM Art Gallery



# 1-075

## Green Papaya Art Projects

Green Papaya Art Projects is an independent initiative that supports and organizes actions and propositions that explore tactical approaches to the production, dissemination, research and presentation of contemporary art practice in varied artistic and scholarly fields. It endeavors to provide a platform for intellectual exchange, sharing of information, critical dialogue and creative and practical collaboration among the arts community. Founded in 2000, Green Papaya is the longest-running, independently run, creative multidisciplinary platform in the Philippines.

The initiative's immediate community is composed mainly of artists working outside the mainstream arts and culture infrastructure in Manila. Filipino artists seeking to present their work according to their own agenda have always sought to explore parallel independent centers and initiatives responsive to their practice. The emergence of artist-run spaces has become an important factor in keeping an alternative art economy dynamic and relevant. Thriving alternative spaces have sustained, thus far, a creative and critical environment for experimentation, research and representation despite, or perhaps because of the dismal government, corporate and private support for contemporary arts. More importantly, these alternative spaces have set a precedent from which artists can mobilize and organize themselves and take active roles in cultural production.

[www.greenpapayaartprojects.org](http://www.greenpapayaartprojects.org)  
[greenpapayaartprojects@gmail.com](mailto:greenpapayaartprojects@gmail.com)

**Address**  
41B T. Gener Street, Kamuning  
Quezon City, 1103  
Philippines

**Public Hours**  
Wednesday, Friday and Saturday: 6 pm-12 am

**Office Hours**  
By appointment only

**Founding Year**  
2000

**Number of Staff**  
Paid: 2  
Unpaid (including interns/volunteers): 2-3

**Funding Sources**  
Artwork/edition sales, Café, Foundations,  
Graphic design service, Individuals,  
Merchandise

**Activities**  
Artist representation, Exhibitions, Partnerships  
with other institutions, Publications, Public  
programs (lectures, performances, screenings,  
etc.), Residencies



01

### "[No]Bleeding Hearts Club"

This multidisciplinary platform and creative laboratory were designed for a one-night-only critical exchange via screenings, readings, conversations, performances, exhibitions and other non-media based maneuvers. It exemplified Green Papaya's strategic approach toward the production and presentation of contemporary art by providing a non-media-specific platform.

### Wednesdays Open Platform Residency 2007-08

The Wednesdays Open Platform residency arose from the exigencies of a structured, sustainable artistic program, creating a much-needed environment to discuss strategies that can bridge the gap between managing independent initiatives and promoting artistic agendas.

### Fuck the Border

A platform for international networking and residency, this program provides the necessary stimulus to participate in international festivals, conferences and other tactical collaborations with independent initiatives abroad. Green Papaya participated in the "No Soul for Sale" festival at Tate Modern (2010) and the "Night Festival: New World" (2010) festival in Singapore via this networking facility.



02

01 Bea Camacho, "Efface," 2008. Exhibition view at Green Papaya Art Projects. Photo: MM Yu

02 Exterior view of Green Papaya Art Projects, Quezon City. Photo: Brendan Goco

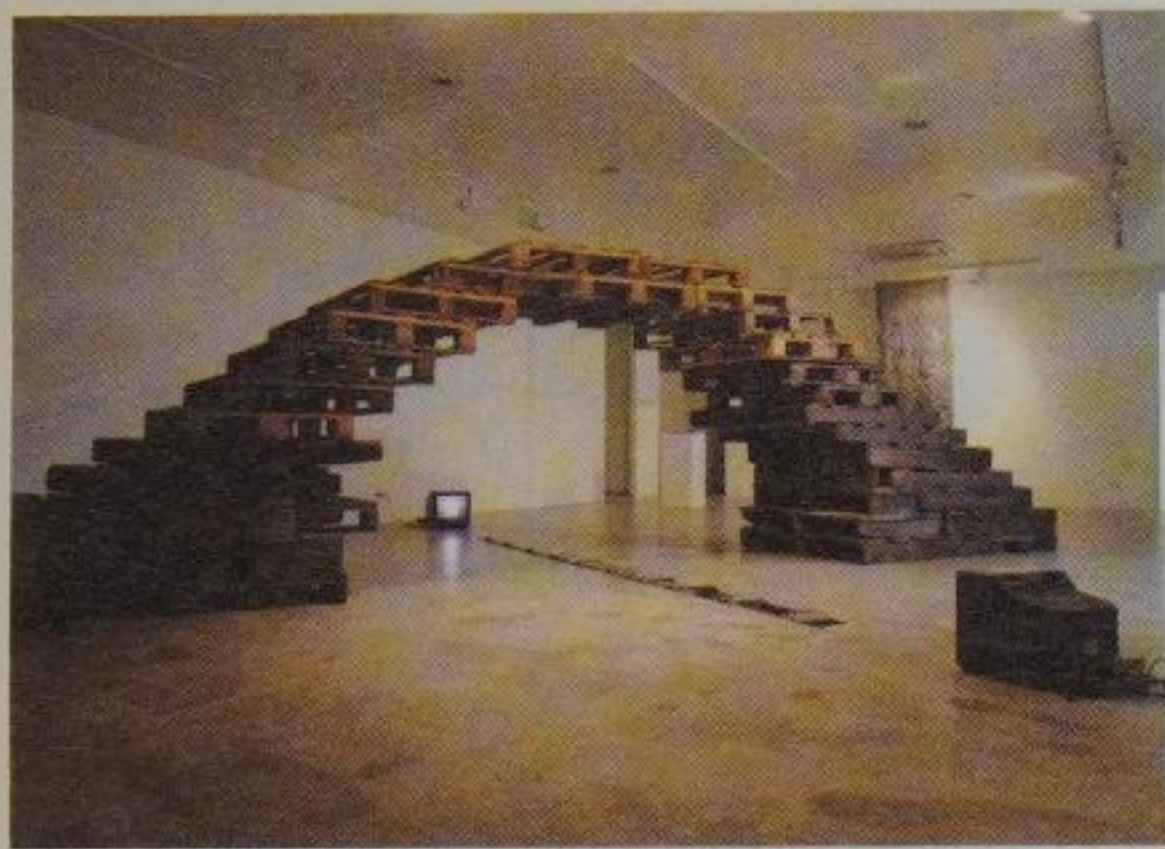
03 Martha Aienza, Man in Suit (detail), 2009. Installation with single-channel video. Exhibition view at Green Papaya Art Projects, Quezon City. Photo: MM Yu. Courtesy Green Papaya Art Projects



03

# 1—076

## MO\_Space



www.mo-space.net  
exhibitions@mo-space.net

02

### Address

3rd Floor, Mos Design, B2 Bonifacio High Street  
Bonifacio Global City, Taguig, Metro Manila  
Philippines

### Mailing Address

C/o Megamax Concepts  
Unit 109 Central Business Park  
Amang Rodriguez Ave.  
Manggahan Pasig City 1611, Metro Manila  
Philippines

### Public Hours

Daily: 11 am–8 pm

### Office Hours

Monday–Friday: 9 am–6 pm

### Founding Year

2007

### Number of Staff

Paid: 2  
Unpaid (including interns/volunteers): 4

### Funding Sources

Artwork/edition sales, Corporations

### Activities

Exhibitions, Publications, Public programs  
(lectures, performances, screenings, etc.)

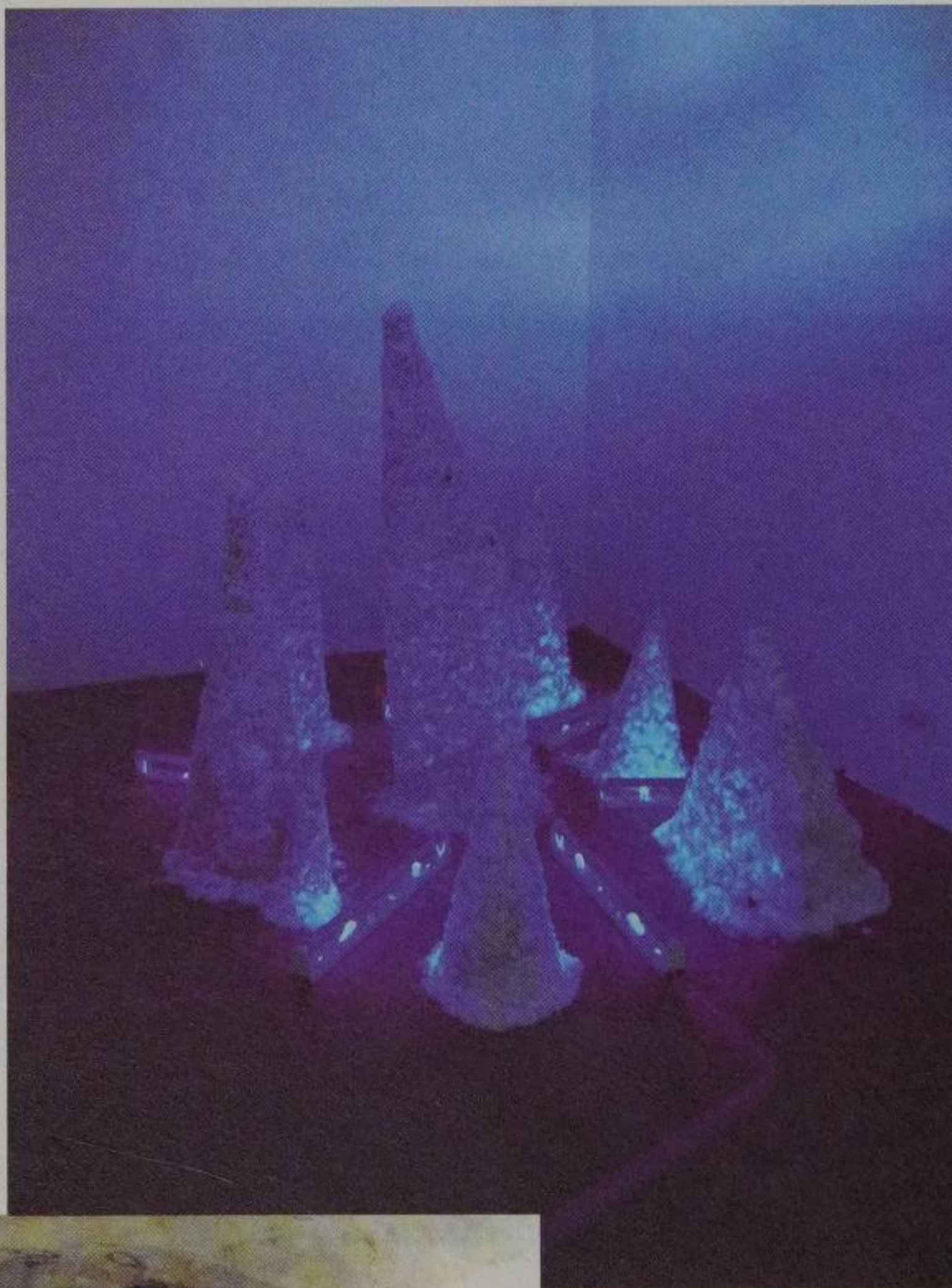
01



Established in response to the shifting climate of alternative art spaces in Manila, MO\_Space is nonprofit and artist-run. It intended for an extended life span and higher visibility of the young conceptual practices of artists, which was then difficult to position in a market-driven climate. Caught in a time when art gallery spots were obviously decalcifying and artist-run spaces evaporating, MO\_Space managed to introduce a sustainable structure that endured the unstable circumstances between the two prominent facets of the Filipino art community then. It originally comprised one exhibition space spanning 220 square meters; in late 2010, however, a project room was added to accommodate individual proposals that need to be undertaken on a more limited and intimate scale.

MO\_Space sees the role of artist-as-curator as a person who looks at an exhibition space as a specific site and draws out problems and directions of contemporary Filipino art installation, painting, photography and video. It strongly encourages the reach, depth and range of contemporary expression that traverse broad spectra of visual dialogue and critical correspondence, nagging instincts, introspective musings and forceful assertions. MO\_Space has exhibited—and continues to provide—an open platform for established and emerging artists practicing within a distinctly conceptual framework and through collaboration.

03



04

### "No Title (Other Drawings)" 2008

The show examined a crucial yet overlooked process in artists' repertoires. It presented drawing as an idea, product and practice, as well as the medium in which these acts are pursued. Through eviscerated floor works, video projections and collections of drawing exercises as curious artifacts, the exhibition likewise carried sculptural dimensions, virtual landscapes and tiny gestures in desk objects.

### "Stick with the Enemy" 2009

Through a call for contributions—with the requirement for "anything that adheres to any flat surface or anything that has evolved from R. Stanton Avery's invention of self-adhering labels"—this exhibition gathered submissions from more than 150 participants. With MO\_Space acting as a freedom wall or, in this sense, freedom space, "Stick with the Enemy" bombed the whiteout of the walls and floor in the best anarchistic way. This exhibition aimed to inject good humor into the direction of which "street art" has been fully accepted with its auspicious marketing potential.

### "Gaston Damag: Ah-hud and Goetz Arndt: AM/PM" 2010

Divergent to some degree, Ah-hud and AM/PM was more a collaboration between France-based Gaston Damag and German sculptor Goetz Arndt. Coinciding with the artists' project with the University of the Philippines's Vargas Museum, this event at MO\_Space saw them converge in fashioning a site-specific work that encases language in a body despite their distinct allusions in their respective mediums.

01 Goetz Arndt, AM/PM, 2010, steel bars, fluorescents; Gaston Damag, Ah-hud, 2010, mango wood. Courtesy MO\_Space

02 Ringo Bunoan, Little Deaths; Bridges, 2008. Wooden pallets. Courtesy MO\_Space

03 Lena Cobangbang, Velvet Landing, 2010. Paraffin wax, petroleum jelly, moth, cardboard, VV lights. Courtesy MO\_Space

04 Nilo Ilarde, What Do Objects Want? The Lives and Loves of Objects; The Complete Book, 2001–08. Cast graphite powder and resin. Courtesy MO\_Space

# 1-077

## LOSTprojects

projectslost.wordpress.com  
lostprojectsinfo@gmail.com  
+632 506 0975

### Address

18A Major Dizon St.  
1802 Industrial Valley Marikina  
Philippines

### Public Hours

By appointment only

### Office Hours

Monday-Saturday: 1-5 pm

### Founding Year

2010

### Number of Staff

Paid: 1  
Unpaid (including interns/volunteers): 2

### Funding Sources

Artwork/edition sales, Individuals

### Activities

Archives, Exhibitions, Partnerships with other institutions, Residencies, Other: Hosting visiting curators and supporting an artist networking program



01



02

LOSTprojects is an alternative art space dedicated to building a more engaged community between local and international artists, curators and fellow alternative art spaces. Situated in Industrial Valley Marikina, off the track from cultural strips and commercial districts in Metro Manila, it is an expanded platform of exchange primarily among artists in Manila and Australia. Likewise, it exists to promote artists who are involved in its projects, within and beyond these two regions.

Founded by Australian artist David Griggs, who has been based in Manila since early 2009, LOSTprojects was officially established through its successful participation in VOLTA6 (Basel, Switzerland) in June 2010. It was inaugurated on July 1, 2010, with its first resident artist Pow Martinez. Since then, it has held exhibitions by Martinez, Ben Quilty and Sam Kiyoumars. Today, it is run by Griggs and curator Siddharta Perez.

The space has provided a program for interaction with the local contemporary arts sector, with visiting curators such as Deborah Smith (London), Susan Gibb (Sydney), Russell Storer (Brisbane), Timo Roter (Hamburg) and Kevin Power (Madrid), as well as artists such as Ben Quilty (Sydney) and Claus Carstensen (Copenhagen). Artists from the Philippines have been exhibited in Australia at venues such as Y3K gallery and Center for Contemporary Photography.

### VOLTA6

LOSTprojects was invited by Francesco Stocchi to participate in VOLTA6. The project space brought three Filipino artists from its stable: Sam Kiyoumars, Robert Langenegger and Pow Martinez. The two painters from this group presented the spectrum of practices among the emerging generation of painters in Manila—the grit in narrative and the primal mode of “abusing and exhausting images.”

### “March of the Pigs”

“March of the Pigs” was the culmination of Pow Martinez’s two-month-long studio work, which was also LOSTprojects’s first residency. The series—with its references to Metal music and how it draws attention to the incompatible visual realism with the actual mash and moshing of the genre—likewise recognizes the artist’s re-direction toward painting and departure from his sound art and music practice.

### “Salvation in a Nest of Vipers”: LOSTprojects Manila in Y3K

“Salvation in a Nest of Vipers” was LOSTprojects’s collaboration with the artist space Y3K Gallery in Melbourne. It intended to show the other side of Manila, which is completely opposed to the photorealist trend and rising of picturesque inclinations.

01 Exterior view of LOSTprojects, Marikina, 2010. Courtesy LOSTprojects

02 Interior view of Pow Martinez’s open studio at LOSTprojects, Marikina, 2010. Photo: Sam Kiyoumars

03 Pow Martinez, “March of the Pigs,” 2010. Exhibition view at LOSTprojects, Marikina. Courtesy LOSTprojects

04 Interior view of LOSTprojects, Marikina, 2010. Photo: Sam Kiyoumars



03



04

1—078

Institute of Contemporary Arts Singapore

[www.lasalle.edu.sg/index.php/galleries](http://www.lasalle.edu.sg/index.php/galleries)  
[icas@lasalle.edu.sg](mailto:icas@lasalle.edu.sg)  
 +65 6496 5070

Address

LASALLE College of the Arts  
 1 McNally Street  
 Singapore 187940

Public Hours

Tuesday–Friday: 10 am–6 pm

Office Hours

Monday–Friday: 9 am–6 pm

Founding Year

2004

Number of Staff

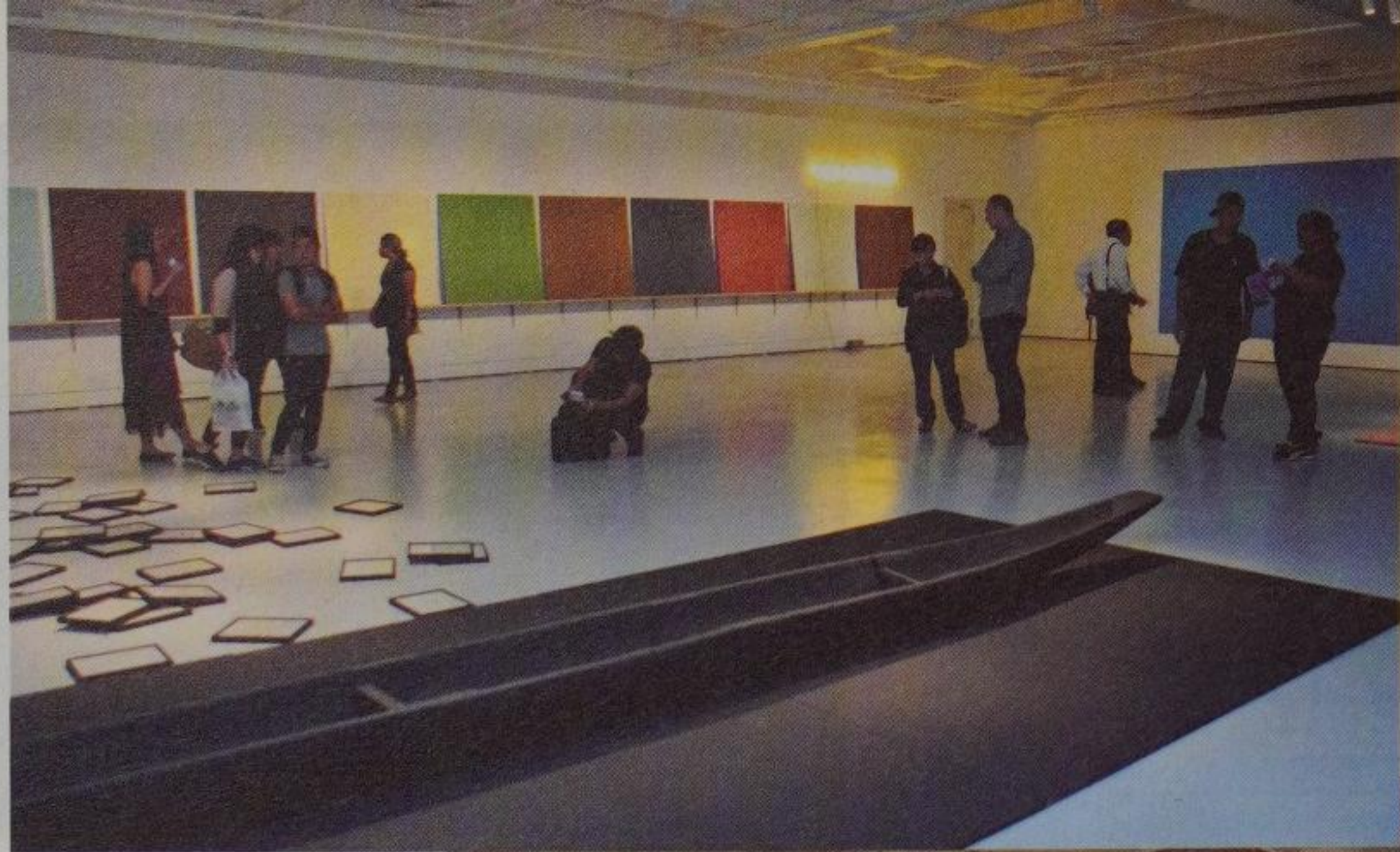
Paid: 5  
 Unpaid (including interns/volunteers): 1

Funding Sources

Government

Activities

Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops



"To Be Continued" 2011

The first major exhibition outside of the Philippines of influential conceptual Filipino artist Roberto Chabet, "To Be Continued" displayed together for the first time his significant works, including the seminal 1980s trilogy: "Russian Paintings," "House Paintings" and "Cargo and Decoy." Highlighting the process and provisional aspects of the material, the exhibition was reflective of Chabet's practice, which gives precedence to the fugitive and contingent nature of art.

"Chihiro Kabata: Fear/flight/fleeting" 2011

This exhibition was the first significant survey of major Japanese artist Chihiro Kabata, whose drawings and sculptures accumulate delicate ink lines into powerful visions. Kabata's medium of choice—ballpoint pen on paper—is deceptively humble, making the final results all the more unanticipated. Her works bring together the visual idioms of old Japan and the metaphysics of contemporary art.

"The Land Archive (TLA)" 2011

This exhibition featured the Institute of Critical Zoologists, a project by Singaporean artist/photographer Renhui Zhao. "TLA" housed the collective memory of our landscape. It managed an extensive archive of documents ranging from private memoirs, historical maps and photographs to oral history interviews and audiovisual materials, some of which date back to the early 19th century.

01 Roberto Chabet, "To Be Continued," 2011. Exhibition view at ICAS Gallery, Institute of Contemporary Arts Singapore (ICAS). Courtesy ICAS

02 Li Cassidy-Peet, "Pleasure Spectrum," 2010. Exhibition view at Earl Lu Gallery, Institute of Contemporary Arts Singapore (ICAS). Courtesy ICAS

03 Roberto Chabet, "To Be Continued," 2011. Exhibition view at ICAS Gallery, Institute of Contemporary Arts Singapore (ICAS). Courtesy ICAS



The Institute of Contemporary Arts Singapore (ICAS) is the curatorial division of LASALLE College of the Arts. It runs seven galleries, comprising some 1,500 square meters of space dedicated to exploring new and experimental art, design and media practices. Its program focuses on showcasing international, Asian, Southeast Asian and local contemporary art with the aim of contributing to the cultural well-being of students, artists and the Singaporean public. Committed to the experimental and the new, ICAS seeks to support practices that challenge orthodoxies and the establishment. These practices not only serve as important educational tools for students, but offer artists an alternative opportunity to explore and venture into unknown, unrecognized spaces otherwise unavailable in Singapore today.

ICAS's outreach program includes regular publications, seminars, symposia, visiting artist talks and events of contemporary performance, installation and music/sound practices.



1—079

## Sculpture Square Limited

Sculpture Square Limited, a nonprofit, independent arts organization, is Singapore's first and only art space dedicated to the promotion, development and regional exchange of contemporary three-dimensional art. Since 1999, it has been a key player in the local visual arts scene, especially in recognizing and nurturing young talent. Individual and collaborative exhibitions, regional artist exchanges, artist residencies and symposiums—such stimulating programs afford opportunities for both new and established artists to grow in the field of three-dimensional art. As a regional hub for sculpture and contemporary three-dimensional art, Sculpture Square's role, however, extends beyond showcasing works by local and international artists—it aims to bring the world of three-dimensional art to the community and to bridge the gap between the public and these artists.

Throughout the year, Sculpture Square runs lively community programs, including talks, informal meet-and-greets with artists, an annual children's sculpture carnival and the "Children's Sculpture Exhibition," featuring year-round sculpture workshops for children. It also provides comprehensive arts consultancy services, which are backed by curatorial expertise and a rapidly growing resource center.

Nestled within Singapore's civic and cultural district, at the corner of Waterloo Street and Middle Road, Sculpture Square promises to be a refreshing sanctuary amid the city's hustle and bustle. This treasured landmark of rich historical and cultural significance is a ten-minute stroll from the Bugis MRT train station. As part of the Waterloo Arts District, Sculpture Square is privileged to have neighbors such as the Action Theatre, Singapore Calligraphy Centre, Singapore Dance Ensemble, Young Musicians Society, the Singapore Art Museum, Stamford Arts Centre and the Nanyang Academy of Fine Arts.

[www.sculpturesq.com.sg](http://www.sculpturesq.com.sg)  
[arts@sculptures.com.sg](mailto:arts@sculptures.com.sg)  
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### Address

155 Middle Road  
Singapore 188977

### Public Hours

Monday–Saturday: 11 am–6 pm

### Office Hours

Weekdays: 10 am–6 pm

### Founding Year

1999

### Number of Staff

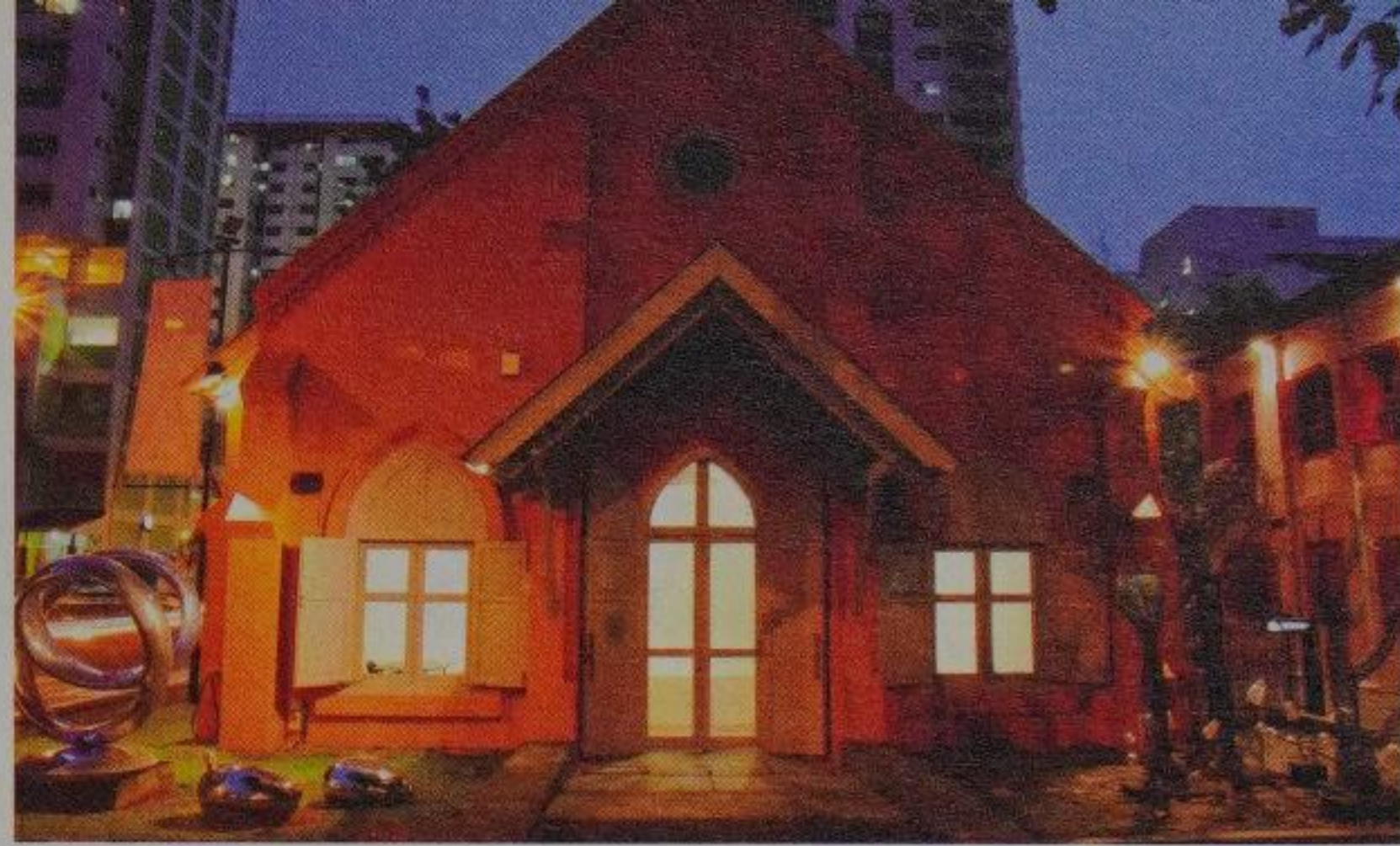
Paid: 5

### Funding Sources

Arts consultancy, Artwork/edition sales, Cafe, Corporations, Foundations, Government, Individuals, Merchandise

### Activities

Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



01

### "Singapore Artist: Han Sai Por" 2004

This exhibition featured the series of works entitled "Oasis."

### Sculpture Square's fourth Artist-in-Residency

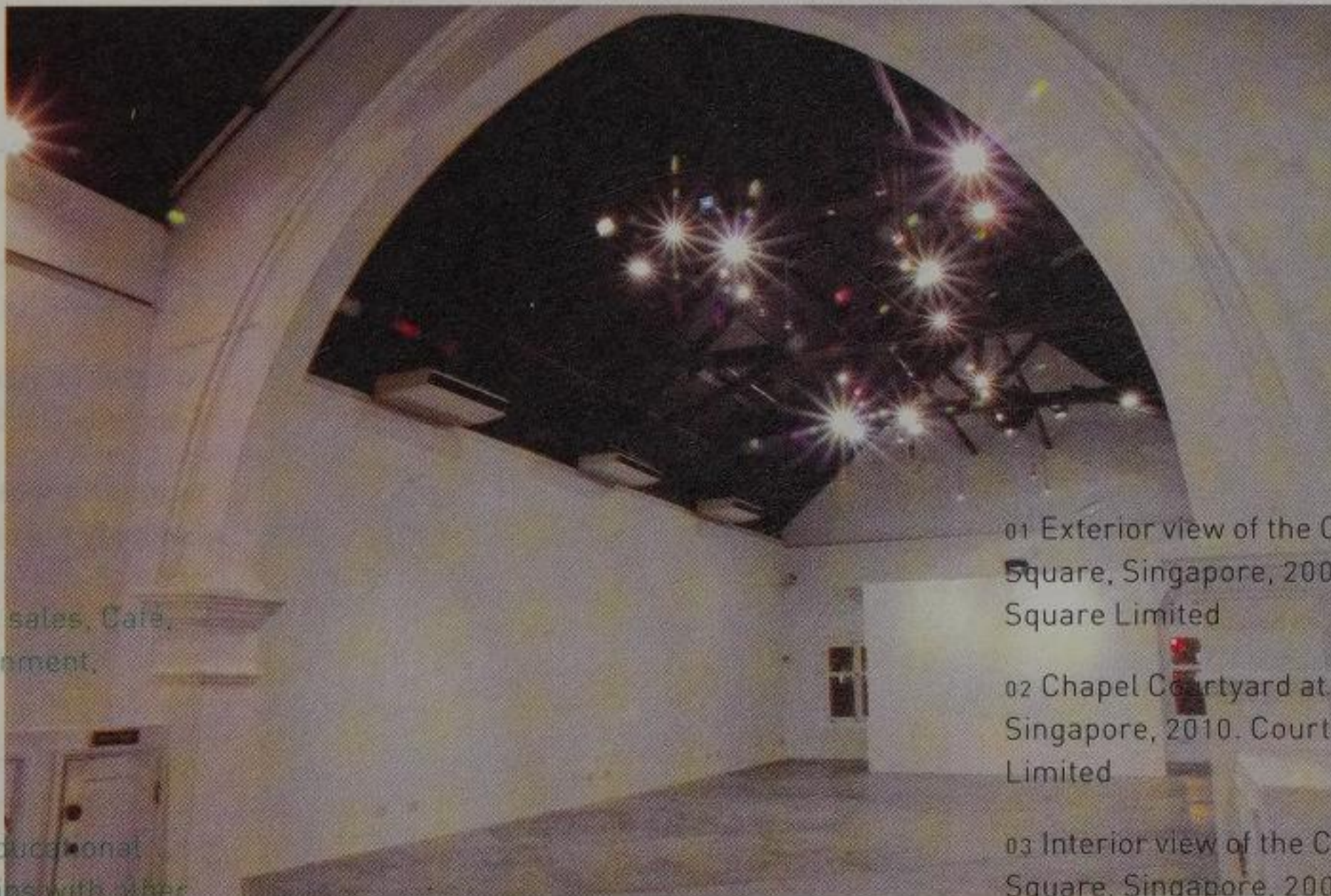
Exhibition "Kim Bum-Su" 2004

### "TRANSITIONS: The Sacred | The Pragmatic |

The Artistic" 2009

A partner program of the Singapore Art Show, this exhibition was organized to celebrate the tenth anniversary of Sculpture Square.

02



03

01 Exterior view of the Chapel at Sculpture Square, Singapore, 2009. Courtesy Sculpture Square Limited

02 Chapel Courtyard at Sculpture Square, Singapore, 2010. Courtesy Sculpture Square Limited

03 Interior view of the Chapel at Sculpture Square, Singapore, 2009. Courtesy Sculpture Square Limited

# 1-080

## The Substation Ltd.

www.substation.org  
admin@substation.org  
+65 6337 7535

Address  
45 Armenian Street  
Singapore 179936

Public Hours  
Monday-Sunday: 12-9 pm

Office Hours  
Monday-Friday: 9 am-6 pm

Founding Year  
1990

Number of Staff  
Paid: 14  
Unpaid (including interns/volunteers): 1

Funding Sources  
Admissions/ticket sales, Artwork/edition sales, Café, Corporations, Foundations, Government, Individuals, Merchandise

Activities  
Educational programs, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops



01



02



03

Founded in 1990 by the late Kuo Pao Kun, The Substation Ltd. is Singapore's first independent contemporary arts center. We are centrally located in the city's Civic District, and our venues include a black box theater, gallery, dance studio, the Random Room and two multifunction classrooms.

We present and co-present a wide range of artists and programs, from traditionally trained dancers, local rock bands, established visual artists and young poets, to publications, international short film festivals, experimental theater and seminal conferences on Singapore arts and culture.

Singapore Arts Festival 2011

We participated in the Singapore Arts Festival 2011 by contributing a production by the local theater company, Thespis.

Singapore Indie Doc Fest 2011

This was Singapore's first-ever international documentary film festival, featuring compelling works that portrayed real people and exciting personas, and reflected the trials and tribulations of our time.

"Face Without Name" 2011

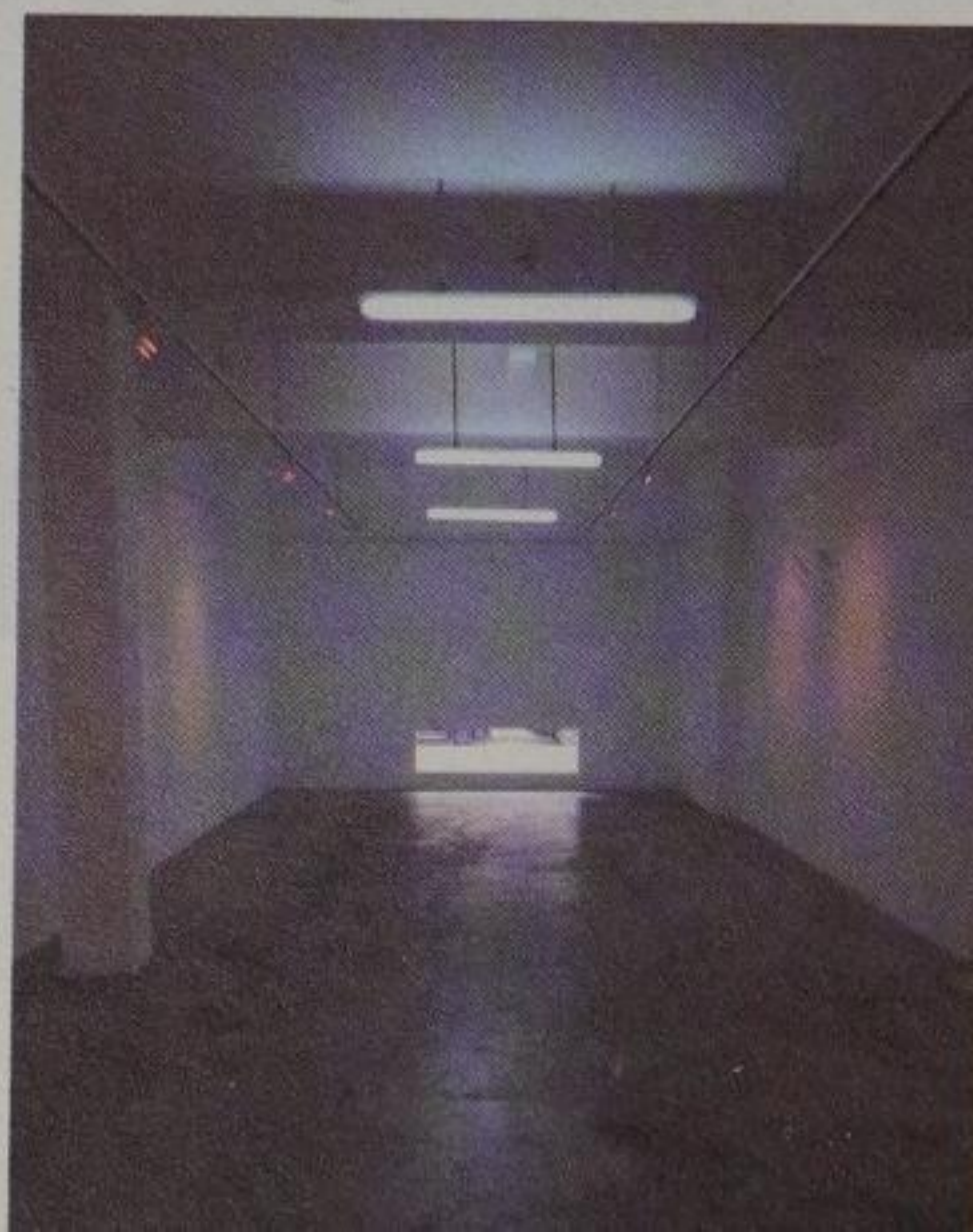
This exhibition by Bayu Utomo Radjikin—his seventh solo show—featured paintings and large-scale charcoal works on canvas. The figurative series manipulated both medium and composition, while investigating the male psyche and the subject's gaze.

01 Interior view of the theater at The Substation, Singapore. Courtesy The Substation

02 Interior view of the dance studio at The Substation, Singapore. Courtesy The Substation

03 Exterior view of The Substation, Singapore. Courtesy The Substation

04 Interior view of the gallery at The Substation, Singapore. Courtesy The Substation



04

# 1-081

## (AAIPS) Art at the Asan Institute for Policy Studies

www.asaninst.org/art  
art@asaninst.org  
+82 3701 7323

Address  
AAIPS  
The Asan Institute for Policy Studies, Floor 1  
1-176 Shinmunro 2-Ga  
Jongro-Gu, Seoul  
South Korea

Public Hours  
Daily: 10:30 am-6:30 pm

Office Hours  
Monday-Friday: 10:30 am-6:30 pm

Founding Year  
2010

Number of Staff  
Paid: 3

Funding Sources  
Foundations

Activities  
Educational programs, Exhibitions, Public programs (lectures, performances, screenings, etc.)



02

Art at the Asan Institute for Policy Studies (AAIPS) is committed both to drawing people together through their passion for contemporary art and to providing a noncommercial space for creative and innovative expression.

Exhibitions at AAIPS are presented in an elegant, 290-square-meter ground floor gallery space of the Asan Institute building. It is set in a historic neighborhood by the Gyeonghui Palace, in the heart of downtown Seoul. The building was designed by Kerl Yoo, founding partner of iARC, and is noted for its free-form atrium and minimal glass facade, complementing the traditional architecture of the Gyeonghui Palace.



03



01

"Welcome to My World" 2011

"Welcome to My World" was a site-specific collaboration by Park Kiwon and Lee Mikyung. It consisted of two installations: Fence (2011) by Park and Carpet (2011) by Lee. Park's work is an undulating fence embracing the gallery walls, while each carpet is carefully placed to enhance the viewer's experience.

"Folding Space" 2011

"Folding Space" was the first solo exhibition by the artist collective Eye Glass Shop. For this installation, the collective applied the concept of "Folding Space" to the distinct architectural characteristics of the AAIPS space, in order to articulate what exists but cannot be seen and to show that the resulting reality may be different from what we believe.

"Heryun Kim: 1992-2011" 2011-12

This exhibition of nine paintings and three works on paper was the first comprehensive show of Heryun Kim's works from the past 20 years. Many works in the exhibition had never before been presented publicly in Korea.

01 "Welcome to My World," 2011. Exhibition view at Asan Institute for Policy Studies (AAIPS), Seoul. Courtesy AAIPS

02 View of the gallery at Art at the Asan Institute for Policy Studies (AAIPS), Seoul, 2011. Photo: Park Hong Soon. Courtesy AAIPS

03 Eye Glass Shop, "Folding Space," 2011. Exhibition view at Asan Institute for Policy Studies (AAIPS), Seoul. Courtesy AAIPS

# 1-082

## Alternative Space LOOP

Established in 1999 in Sang-Su Dong, followed by a move to a basement space in Seokyo-dong, Alternative Space LOOP is about to enter a new chapter of its history. It plans to expand size-wise; however, its initial commitment to introducing alternative methods and projects to the Korean art scene remains the same. LOOP will stick to its foremost responsibility of defining alternative Asian art and culture by confronting Western-oriented globalization. In addition, it plans to set up a new platform for the Asian contemporary art industry, and to promote an art market that is dynamic yet upright. LOOP objects to ideas that are alternative for the sake of being alternative. With a clear vision and mission, it will become a truly alternative space that challenges mainstream art institutions. In order to encourage artists to produce more and better-quality works, and to define identities for Asian contemporary art, LOOP will continue the following activities: searching for young emerging artists, promoting connections between the visual arts and other genres, establishing international networks of alternative spaces and supporting creative activities and better environments for exhibition.

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 +82 2 3141 1377

Address  
 335-11 Seokyo-dong  
 Mapo-gu, Seoul  
 South Korea

Public Hours  
 Daily: 11 am-8 pm

Office Hours  
 Daily: 10 am-7 pm

Founding Year  
 1999

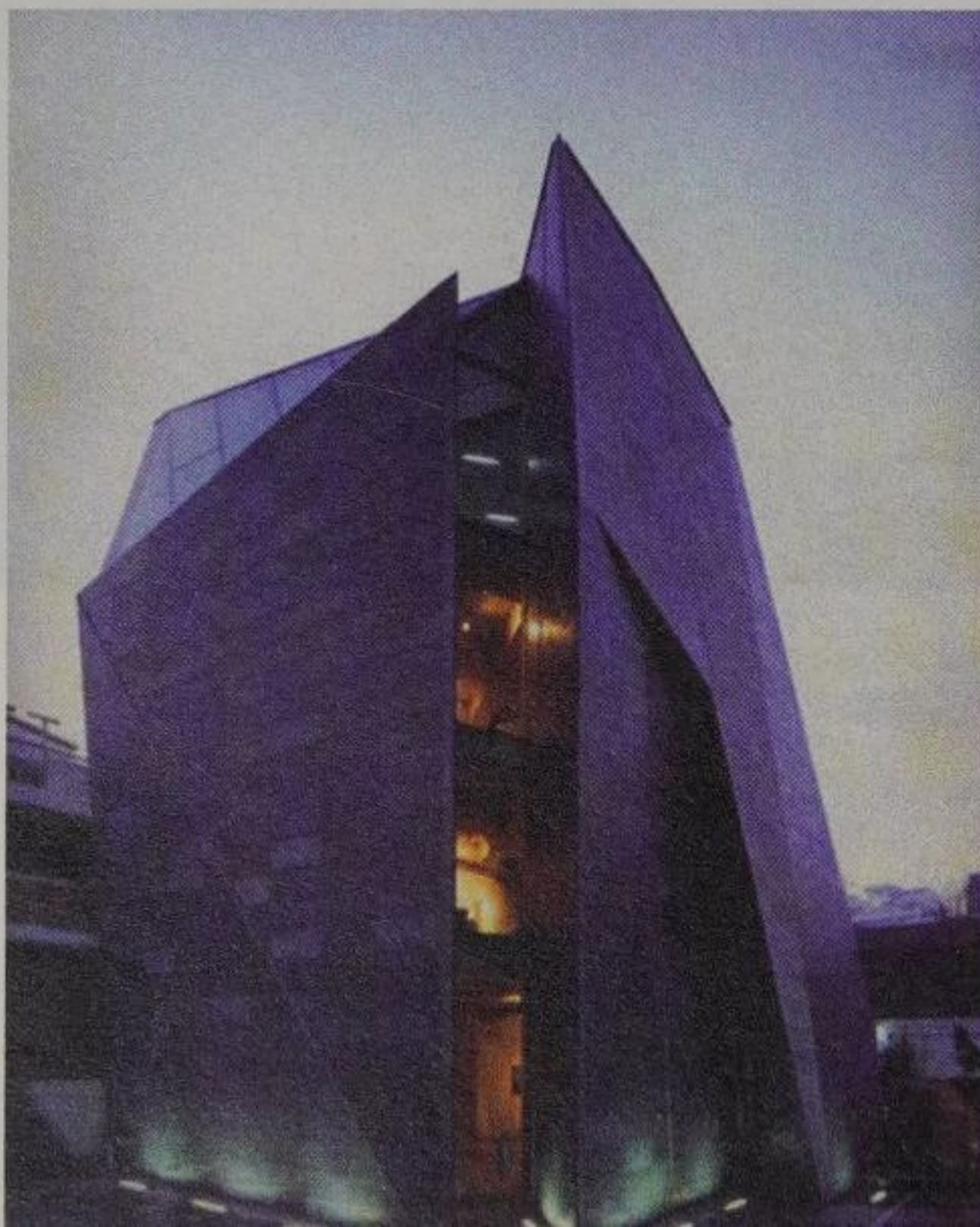
Number of Staff  
 Paid: 5

Funding Sources  
 Café, Corporations, Foundations, Individuals, Membership

Activities  
 Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops

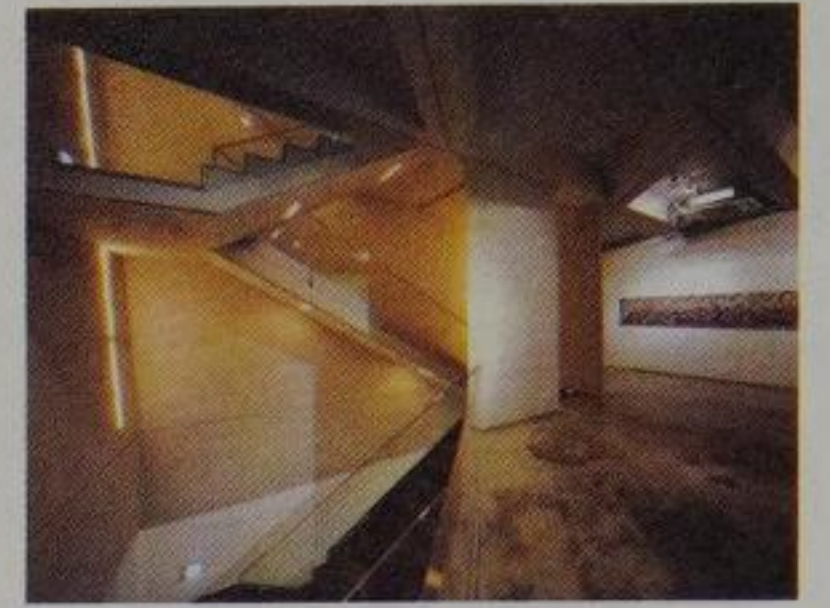


02



03

01



01 Interior view of Alternative Space LOOP, Seoul. Courtesy Alternative Space LOOP

02 "A Different Similarity," 2010. Exhibition view at Alternative Space LOOP, Seoul. Courtesy Alternative Space LOOP

03 Exterior view of Alternative Space LOOP, Seoul. Courtesy Alternative Space LOOP

### A Different Similarity 2010

For the past century, Korea has undergone transformations on a historically unprecedented scale across many areas, including politics, economy and culture. As a result, it has come to display social characteristics rarely found in other cultures. Such changes innately involves dynamism, a word nowadays used frequently for denoting Korea's national identity (as in "Dynamic Korea"). Cultural entropy triggered by continual changes and confusion has had a substantial impact on the nation's visual culture and led to some interesting phenomena.

### "Move on Asia" 2010-

Organized annually by the Asia Curators Network, "Move on Asia" features 20 curators and 40 video artists from Asian nations, and focuses on the present and future of 21st-century video art. Composed of exhibitions, seminars and publications, the event generates discourses surrounding a different theme each year. The annual exhibition, which has shown in several countries, transcends regional limitations. "Move on Asia" differs from other forms of international happenings in terms of form and content, and can be considered a new type of media exhibition presenting an alternative vision.

### Asia Art Award 2010

This award was designed to discover and cultivate the talents of young Asian artists and to provide them with a system that will support the international promotion and circulation of their art. The competition aims to reestablish the status of Asian contemporary art and to build the foundation for positioning Asian art professionals as art leaders of the future. Utilizing mass media, online resources and publications, multifaceted efforts are made to promote better, more active communication with the general public.



1—083

## Arko Art Center



Arko Art Center was established in May 1979, in the former location of Seoul National University, as an institution to support exhibitions under the Korean Culture and Arts Foundation (KCAF). The museum's red brick building, designed by renowned Korean architect KIM Swoo Geun, has become a symbolic structure in the Daehangno neighborhood of Seoul.

When Arko Art Center was built, there was a vast shortage of exhibition spaces across the nation, and the museum was utilized as both a rental exhibition space and an internally curated exhibition space to support and promote various art organizations and solo exhibitions. With the increase of both public and private museums in the late 1980s, the museum gradually moved toward organizing all of its own exhibitions.

Arko Art Center currently functions as a place where contemporary Korean art and its related discourses are formed through experimental exhibitions that embody interdisciplinary ideas between different genres or media, which are then communicated to the general public through a wide range of educational programs. Additionally, it operates Insa Art Space, a separate alternative space that supports experimental emerging artists and curators, along with the Archive, Seminar Room and Project Café, which generate a variety of art discourse and functions as a place of communication.

01 Performance by Nine Dragon Heads at the exhibition opening of "Nomadic Party" at Arko Art Center, Seoul, 2010. Courtesy Nine Dragon Heads

02 Exterior view of Arko Art Center, Seoul. Courtesy Arko Art Center

03 John Bock, PARA-SCHIZO, Ensnarled, 2008. Installation view at Insa Art Space, Seoul. Courtesy the artist

www.arkoartcenter.or.kr  
artcenter@arko.or.kr  
+82 2 760 4850 3

## Address

100 Daehangno  
Jongno-gu  
Seoul, 110-766  
South Korea

## Founding Year

1979

## Funding Sources

Foundations, Government

## Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops

## PARA-SCHIZO, Ensnarled 2008

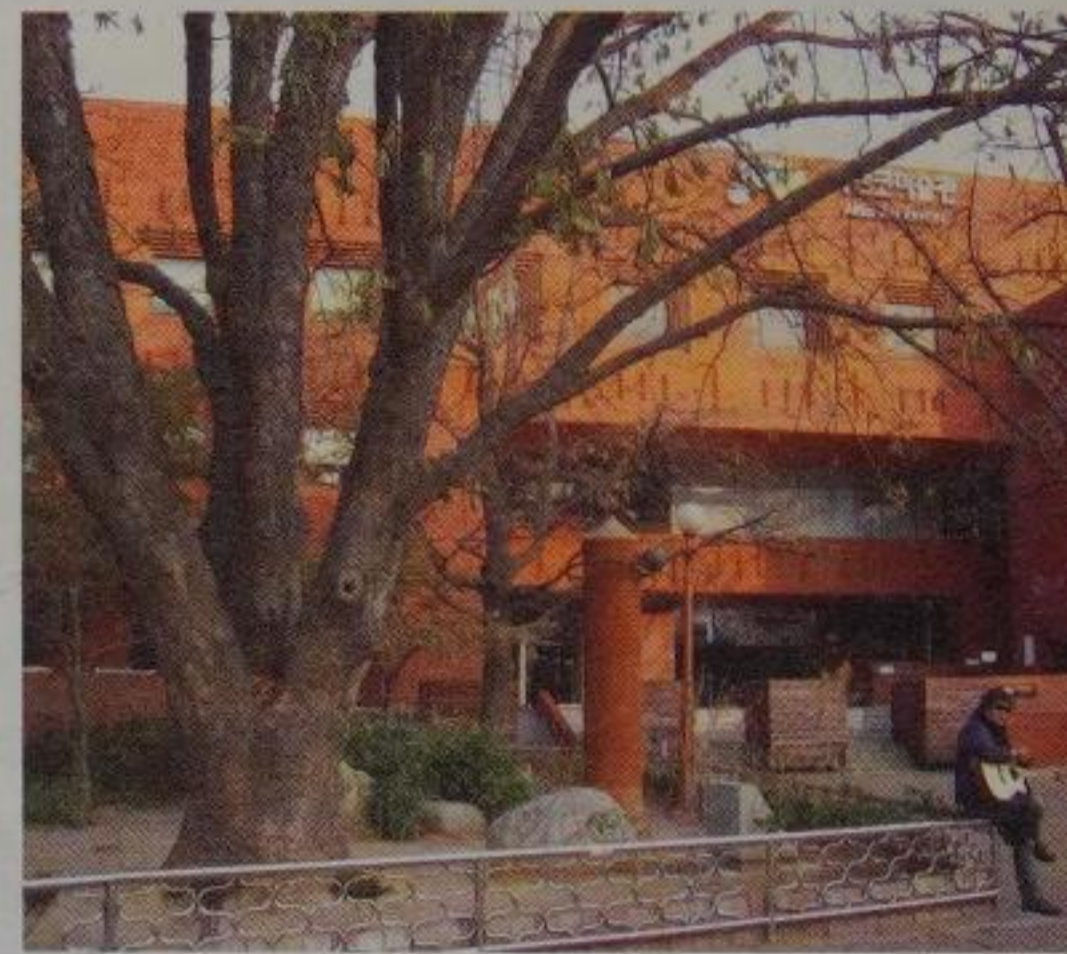
This film project was initiated through Arko's new film commission, inspiring an intense, organic, yearlong collaboration between Arko Art Center (AAC) and Insa Art Space (IAS), which performed as a production collaborator working with the artist John Bock on the actual production site. AAC acted as the communicating and distributing agent of the production, and framed the process of collaborative production through artwork presentation, artist archive composition, public talks and screening programs.

## "Yi's Emergence" 2010

This special exhibition celebrated the 100-year anniversary of the birth of Yi Sang (1910–1937), a key figure in contemporary Korean literature, by examining Korean Modernity in the 1930s through his works. Participating artists included Byron Kim, Yeondoo Jung, Jeong Young-hoon and Cha Ji-ryang.

## "Artist-Centered Network: Decentered" 2009–

2009 was the first iteration of this biannual program, which aims to promote networking among different local communities by discovering and introducing new artists around the nation through close collaborations with local art museums.



02



# 1-084

## Art Lounge Dibang

www.dibang.org  
info@dibang.org  
+82 2 379 3085

**Address**  
435 Pyungchang-dong  
Jongro-gu, Seoul, 110-848  
South Korea

**Public Hours**  
Tuesday-Sunday: 11 am-6 pm

**Office Hours**  
Tuesday-Friday: 10 am-6pm

**Founding Year**  
2010

**Number of Staff**  
Paid: 3

**Funding Sources**  
Foundations

**Activities**  
Educational programs, Exhibitions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.)

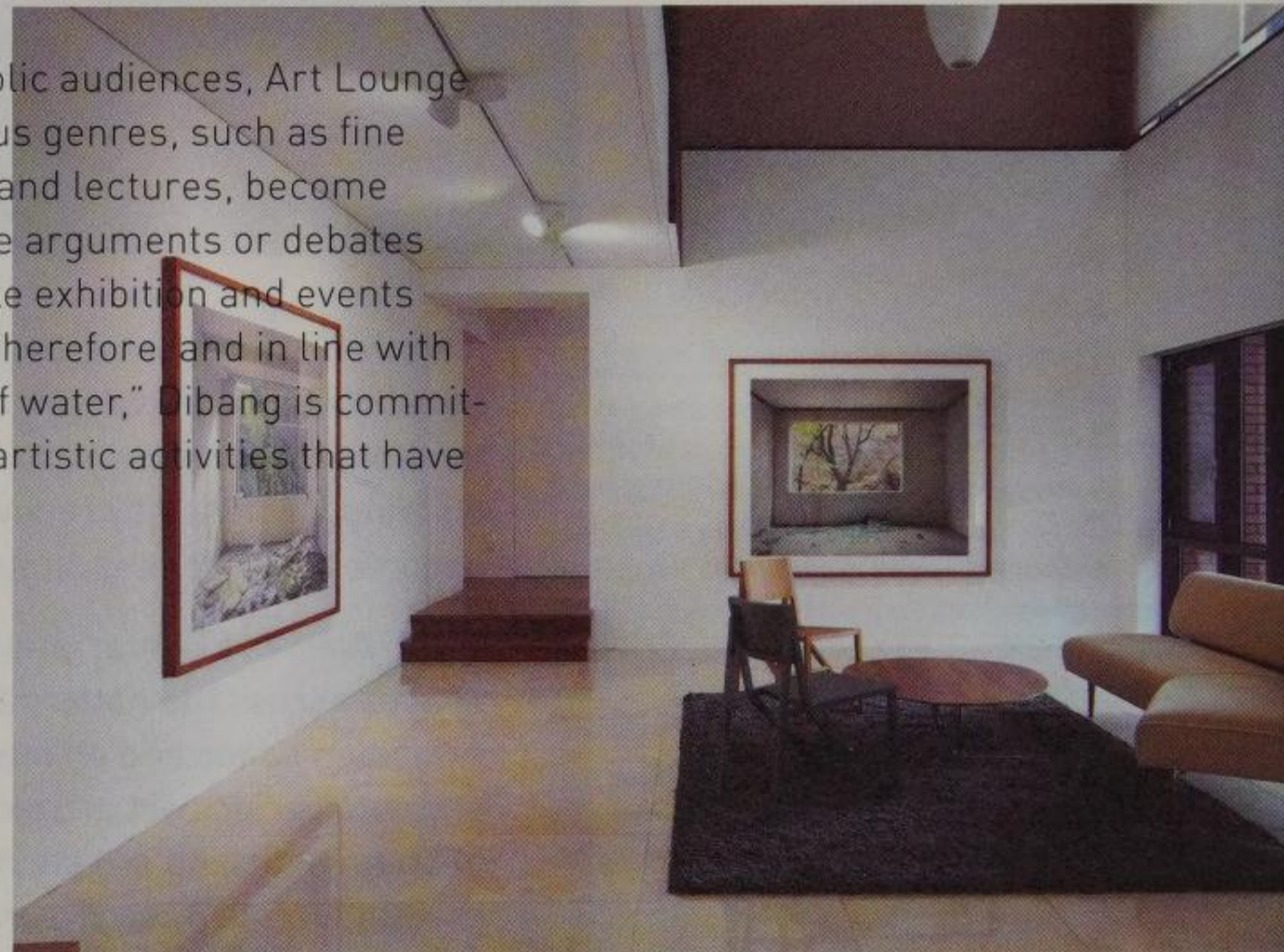


01

Art Lounge Dibang is a nonprofit cultural space sponsored by the Majoong Mool Foundation.

Dibang is the archaic Korean word for "threshold," a region where time and space intersect. Even in ancient times, if the space a threshold occupied was insignificant, as either a point of intersection or passage of time and space, it was still considered a sacred space where sitting and standing were strongly prohibited.

Dedicated to making art more accessible to public audiences, Art Lounge Dibang seeks to act as a threshold where various genres, such as fine arts, film, music, public art, design, handicraft and lectures, become interchangeable. Instead of persisting with huge arguments or debates about identity, our mission is to provide a flexible exhibition and events space for a variety of generations and genres. Therefore and in line with the Majoong Mool Foundation's motto "a bowl of water," Dibang is committed to fostering small but significant ideas and artistic activities that have a unique story to tell.



02



03

Since its inaugural exhibition "Threshold" in 2010, Art Lounge Dibang has held six exhibitions. The space specially designed a periodic open-call program, entitled "Chulsapyo" (meaning "Throw your hat into the ring" in Korean), which provided an opportunity for anyone to propose an art exhibition. The series of "Chulsapyo" exhibitions have launched the careers of artists and curators such as Cho Hae-Young, Kim Hoe Chul, Oh Jaewoo and Jung Kihoon.

Moreover, Art Lounge Dibang has hosted various cultural events including a color meditation program. This event, which was held in the second half of 2010, attempted to commingle characteristics of various colors with meditation. It was a huge success and was well received by the public.

"Dibang New Music" is a regular performing event designed to promote young, free jazz musicians whose opportunities are often limited.

01 Cho Hae-Young, Stadium 1, 7 & 9, 2010. Installation view of "Divisible" at Art Lounge Dibang, Seoul, 2011. Courtesy the artist and Art Lounge Dibang

02 Jang Minseung, 4-301 and 6-305, from the series "In Between Times," 2010. Installation view of "In Between Times" at Art Lounge Dibang, Seoul, 2010. Courtesy the artist and Art Lounge Dibang

03 Exterior view of Art Lounge Dibang, Seoul, 2010. Courtesy Art Lounge Dibang

04 Kim Kimoon, Flea Market, 2010. Installation view of "Nanugi Agency" at Art Lounge Dibang, Seoul, 2010. Courtesy the artist and Art Lounge Dibang



04

# 1-085

## Art Space Pool

www.altpool.org  
altpool@altpool.org

**Address**  
Gugi-dong 56-13, Jongno-gu  
Seoul, 110-803  
South Korea

**Mailing Address**  
Gugi-dong 56-13, Jongno-gu  
Seoul, 110-803  
South Korea

**Public Hours**  
Tuesday-Sunday: 10 am-6 pm

**Office Hours**  
During exhibition periods:  
Tuesday-Sunday: 10 am-6 pm  
During non-exhibition periods:  
Monday-Friday: 10am-6 pm

**Founding Year**  
1999

**Number of Staff**  
3 full-time, 4 part-time  
Unpaid (including interns/volunteers): 2

**Funding Sources**  
Artwork/edition sales, Corporations,  
Foundations, Individuals, Membership

**Activities**  
Archives, Educational programs,  
Exhibitions, Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops, Other:  
Outreach, programs and curating exhibitions

### "Local Research on Art" 2007

This series of seminars, workshops and exhibitions curated by Koh Seung Wook (former director of Alternative Space Pool), explored local issues divided into three parts: Part 1: "The Reason for Re-visioning of Dongducheon" (February 2-17), Part 2: "Maseok Furniture Factory Complex" (September 1-16) and Part 3: "Security Tour" (November 7-19). Exhibiting artists included Sangdon Kim and Lee Jia (Part 1), A & C Samgeori (Part 2) and Yang Sungyoon (Part 3).

### "Voice of East Asia" 2007

This discursive series of seminars, workshops, exhibition and publication was divided into three overlapping thematic approaches on "Development and Resistance," "Border and Drift" and "East Asia and Women." This project was curated by Koh Seung Wook, and among the 15 participating artists was PS (Kim Jinjoo).

### "Day of Confidence" 2010

The 2010 season-opening exhibition with newly appointed director Heejin Kim introduced Pool's redesigned space and programs, and announced a new partnership with a cultural and art space Ccuull Honey (representative Choi Jeong Hwal). The show reflected Pool's historical enterprise over more than a decade. Pool began its new chapter by questioning if there is any confidence of creation left for artists and cultural producers in the realm of institutionalized cultural capital and the market-led economy. Artists included HAHAAA, Project (Kwon Yong-joo, Sangdon Kim, Kim Sang-jin, Lee Soo-sung, Choi Jung-hwal), Andeath, Lee Jia and PS.

01 Exterior view of Art Space Pool, Seoul, 2010. Photo: Sangdon Kim. Courtesy Art Space Pool

02 "Day of Confidence," 2010. Exhibition view at Art Space Pool, Seoul. Photo: Hong Cheolki. Courtesy Art Space Pool

03 "Voice of East Asia," 2007. Exhibition view at Art Space Pool, Seoul. Courtesy Art Space Pool



Art Space Pool ("Pool") is a nonprofit art organization based in Seoul, Korea, devoted to initiating contemporary art productions and fostering cultural discourses and ideas. Co-founded by 20 local artist-curators, art critics and interdisciplinary writers and thinkers in 1999, Pool has represented an institutional model of an artist-run space, an agenda-sharing community, an alternative-knowledge production site and a collaborative collective of grassroots cultural producers.

Marking its tenth anniversary in 2010, Pool appointed its first curator-director and has newly launched a three-year plan under the vision of "Integrity and Openness," which innovates the organization at a comprehensive level—from its space, programs and organizational and financial structure to the surrounding artist community, public, institutional agenda and network. Pool has since reconfigured its space into a gallery, archive, lounge, office and outdoor spaces, and has a newly launched a bilingual website. It began reaching a multigenerational public with its opening of an annex pilot space, "Ccuull (Honey) & Ccuull Pool (Honey Grass)," in 2010, for experimentations by cultural producers who propose to integrate cultural projects, self-initiated research and a counter-market economy. Pool expanded its programming strands to include production, archiving and schooling, interactive projects with the public and patrons, publications and networking, and produces an average of 40 programs per year. In its organizational structure, Pool mixes international and national board members. Most recently, Pool took over the first historical alternative art journal initiative Forum A and re-launched it as a publishing agency of Pool.



# 1-086

## The Book Society

The Book Society opened in 2011 as a bookshop and project space by the Seoul-based independent publisher Mediabus. It started as a temporary project in 2010 for the independent art book event "The Book Society: Creating a New Culture of Publishing." A year later, The Book Society turned into a space for the distribution and exhibition of small books, zines, artists' books, project books and indie magazines.

The Book Society aims to support artists and designers in the creation of their publications, while Mediabus produces artists' books or monographs in collaboration with artists. An open and inviting space for artists, The Book Society has already hosted more than 40 artist talks. With a varied program of book launches, exhibitions, seminars and performances, it often serves as a meeting place and resource hub for local creators and improvisational musicians.

www.thebooksociety.org  
mediabus@gmail.com  
+82 10 4409 9448

### Address

#3, 331-8, Sangsu-dong  
Mapo-gu, Seoul, 121-829  
South Korea

### Public Hours

Tuesday-Saturday: 1-8 pm

### Office Hours

Tuesday-Saturday: 1-8 pm

### Founding Year

2010

### Number of Staff

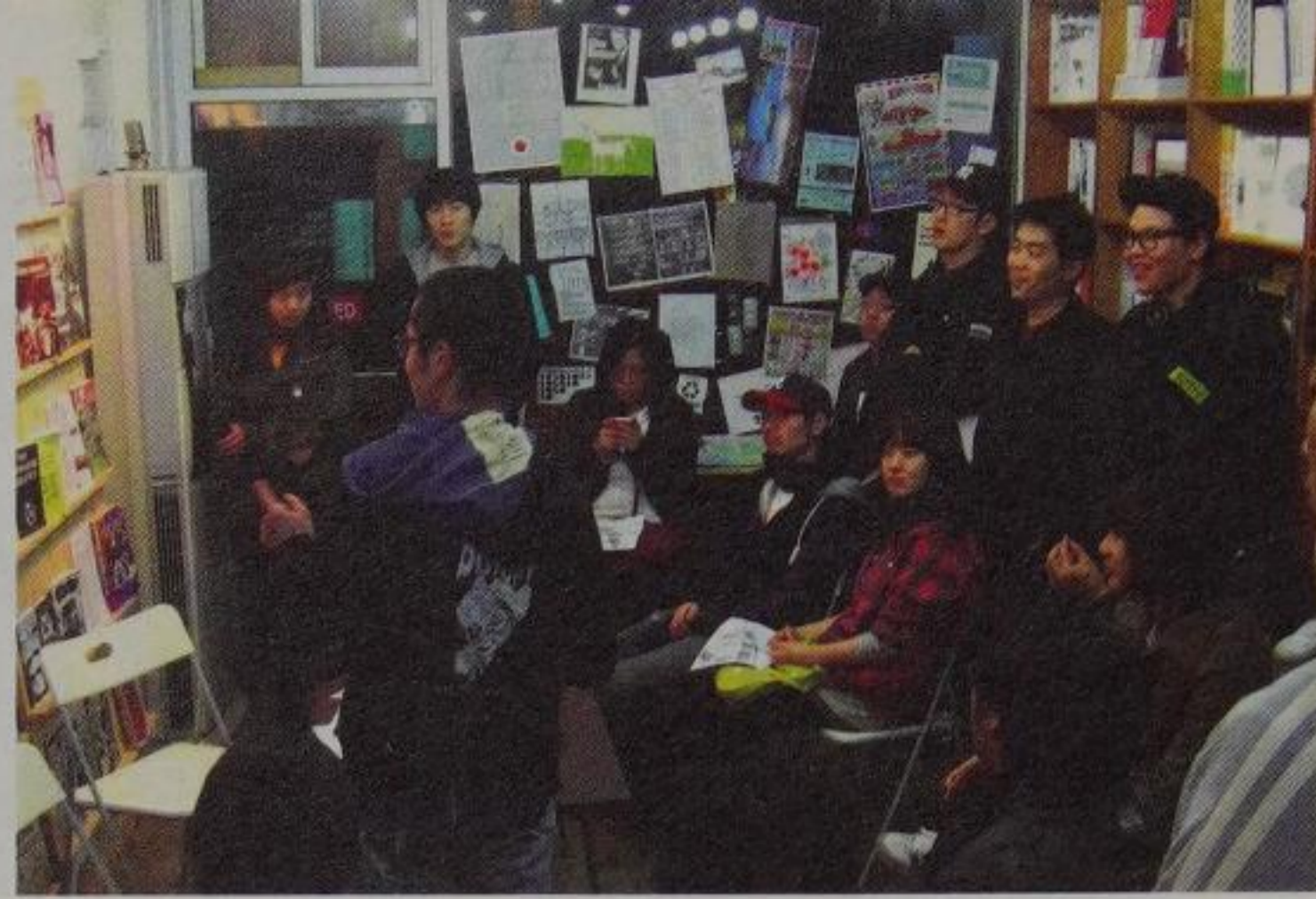
Paid: 1  
Unpaid (including interns/volunteers): 3

### Funding Sources

Individuals, Merchandise

### Activities

Artist representation, Educational programs, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops



01



02



03

### "Listening to the Extreme" 2010

"Listening to the Extreme" was a public program at The Book Society on improvisational music, which was held in collaboration with Hong Culki. Every session had a different program: a DJ set called "History of Degradation," where the audience listened to noise and avant-garde/experimental/improvisational music; a forum on free improvisation, noise and image, and improvisational music and collectivity, and a solo performance entitled "Break. Believe" by Choi Joonyong.

### "Reading Room" 2011

Curated by The Book Society, "Reading Room" was a seminar program on contemporary art issues. The seminars, which were open to the public, focused on reading texts related to aesthetics, art theory, architecture, politics theory and situationism. Additional programs such as a film screening and an artist presentation accompanied the seminars.

### "Unseen Power of The Book Society" 2011

"Unseen Power of The Book Society" featured sound installations at The Book Society by Hankil Ryu. Copying The Book Society's spatial structure, Ryu built a replica made of paper boxes at Mullae Art Factory. An artist talk and performance were also included.

01 Artist talk by Suckzoo Han, on the occasion of the exhibition "Jammed and Stuck" at The Book Society, Seoul. Courtesy The Book Society

02 Exterior view of The Book Society, Seoul. Courtesy The Book Society

03 Interior view of The Book Society, Seoul. Courtesy The Book Society

# 1-087

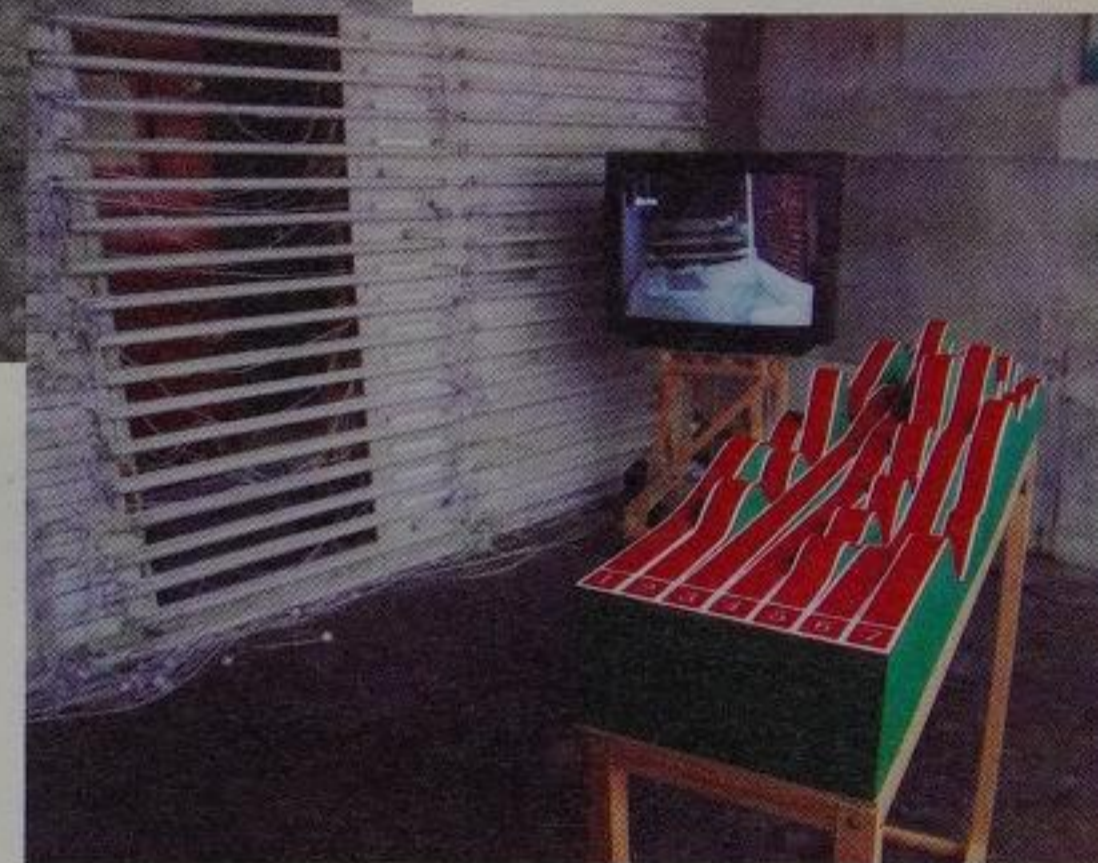
## Ccuull & Ccuull Pool



02



01



03

[www.altpool.org](http://www.altpool.org)  
[altpool@altpool.org](mailto:altpool@altpool.org)

**Address**  
683-31 Hannam-dong  
Yongsan-gu, Seoul, 110-803  
South Korea

**Public Hours**  
Tuesday-Sunday: 12:30-11 pm

**Office Hours**  
Tuesday-Sunday: 10 am-6 pm

**Founding Year**  
2010

**Number of Staff**  
Paid: 2  
Unpaid (including interns/volunteers): 1

**Funding Sources**  
Artwork/edition sales, Café, Individuals

**Activities**  
Educational programs, Exhibitions,  
Partnerships with other institutions, Public  
programs (lectures, performances, screenings,  
etc.), Residencies, Workshops

Ccuull & Ccuull Pool is an experimental site in Itaewon, Seoul, realized from a partnership between artist Choi Jeong-hwa and the Art Space Pool, a nonprofit alternative art space also in Seoul. The partnership is made possible thanks to a private patron who is allowing cultural producers to "squat" his own building for four years as a counter-gesture to the urban gentrification plan of the city. With the given limited timeframe, the two partners agreed to propose the space as a free site of autonomous experiments by as many self-initiated individual creative workers as possible. The particular character of the building itself is ideal for multifaceted, parallel ventures that are to be integrated in the course of irresistible, interpersonal interfaces and public interrelations. Ccuull & Ccuull Pool consists of one lounge section on the ground floor, six semi-underground rooms, one window storefront, one greenhouse and one temporary, illegal house strewn over a three-story rooftop, all of which autonomously grow by the locals' survival instincts, within one chunk of a mazelike building.

Ccuull & Ccuull Pool (ccuull is Korean for "honey") runs by organic algorithm and situational encounters of independent experiments, and their serial actions, public interfaces and collaborations. The two partners, Choi and Art Space Pool, not only supervise the operational framework, but also provide free support space, water, internet and electricity from six to nine months per project. Ccuull & Ccuull Pool is open to year-round proposals by any creative workers who should manage their own project economy and be open to public discussions, collaboration and sharing open sources.

01 Yeodaham, "Domestic Dust Ground Control," 2011. Exhibition view at Ccuull & Ccuull Pool, Seoul. Courtesy Ccuull & Ccuull Pool

02 "Ccuull Pool Calling," 2010 a summer concert by four heavy-metal bands locked behind a glass storefront. Directed by Oh Doham and Park Juncheol for "Art of Intervention I: Acupuncture" at Ccuull & Ccuull Pool, Seoul. Courtesy Ccuull & Ccuull Pool

03 "Art of Intervention I: Acupuncture," 2010. Exhibition view at Ccuull & Ccuull Pool, Seoul. Courtesy Ccuull & Ccuull Pool

04 Yoon Ji-won and Lee Soo-sung, Everything's Gonna Be Alright, 2010. Light installation for the project "Day of Confidence," held at Ccuull & Ccuull Pool, Seoul, 2010. Courtesy Ccuull & Ccuull Pool



04

# 1-088

## Gallery FACTORY

www.factory483.org  
galleryfactory@gmail.com  
+82 2 733 4883

**Address**  
127-3, Changsung-dong  
Jongno-gu, Seoul, 110-034  
South Korea

**Public Hours**  
Tuesday-Sunday: 11 am-6 pm

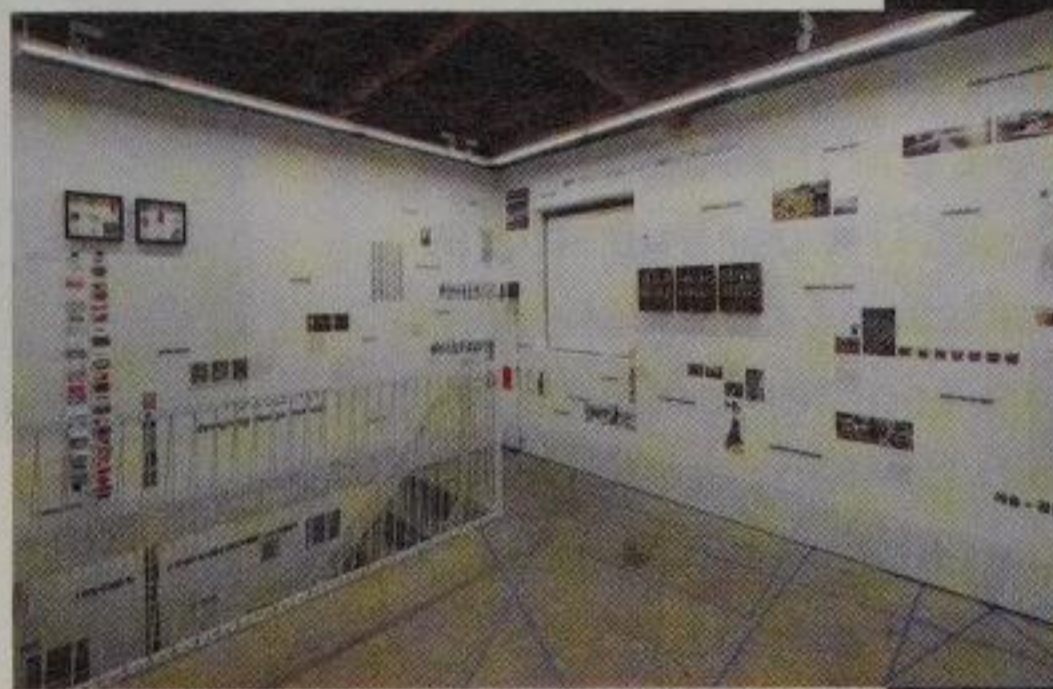
**Office Hours**  
Tuesday-Sunday: 11 am-7 pm

**Founding Year**  
2002

**Number of Staff**  
Paid: 3

**Funding Sources**  
Artwork/edition sales, Corporations,  
Foundations, Government, Individuals

**Activities**  
Archives, Artist representation, Educational  
programs, Exhibitions, Partnerships with other  
institutions, Publications, Public programs  
(lectures, performances, screenings, etc.),  
Workshops



03



02



01

01 Zinu Park and Ji-il Jeon, "Furniture + Musician," 2011. Performance documentation. Exhibition view at Gallery FACTORY, Seoul. Photo: Hyejung Noh. Courtesy the artist and Gallery FACTORY

02 Randi and Katrine, "House in Your Head," 2009. Facade project on the exterior of Gallery FACTORY, Seoul. Photo: Lee Jongmyung. Courtesy the artists and Gallery FACTORY

03 "X-Field Seoul + Neighboring Effect," 2011. Exhibition view at Gallery FACTORY, Seoul. Photo: Choi Sunghun. Courtesy the artist and Gallery FACTORY

04 "X-Field Seoul + Neighboring Effect," 2011. Exhibition view at Gallery FACTORY, Seoul. Photo: Choi Sunghun. Courtesy the artist and Gallery FACTORY

**Versus**  
Versus is a non-periodical independent magazine. Versus vol.4, "Versus Is a Platform," was released in August 2011.

**"X-Field Seoul + Neighboring Effect" 2011**  
This exhibition was organized by Gallery FACTORY, Seoul, and X-Field, Melbourne. It was guest curated by architect Cho Jaewon. Venues included Gallery FACTORY and neighboring café MK2, and design studio workroom and used bookstore Gagarin. Exhibiting artists were X-Field, October Sky, Randomwalks, Famersparty, Hyungjin Kim.

**"House in Your Head" 2009**  
"House in Your Head" is an ongoing facade project by Danish artists Randi and Katrine. Gallery FACTORY published the artist book House in Your Head along with the exhibition.

Gallery FACTORY is an art space and art consulting office. Founded in 2002 as FACTORY Arts & Crafts, it was primarily dedicated to introducing different genres in fine arts, design and performing arts, and developing original design products conceived by different artists.

In 2005, FACTORY moved from Samchung-dong to Hyoja-dong, which is in the same neighborhood as the Blue House and Gyeongbok Palace. It also changed its direction more toward presentation and interpretation of the work of young and upcoming artists, in all media, and the development of audience participation through workshop programs and gallery talks.

Today, FACTORY seeks to be a vital cultural resource for the city of Seoul, and to serve constituencies beyond the city with its educational programs, project-based public art projects, publications and international exchange programs.



04



01

# 1-089

## Project Space SARUBIA

Project Space SARUBIA is a nonprofit gallery devoted to supporting experimental art in various areas of fine art, architecture, music, dance and film. It selects creative and experimental artists regardless of their age, background and artistic tendencies, and provides them with an environment to produce and exhibit their work. Established in 1999 in Insa-dong, Seoul, at the former site of SARUBIA Coffee Shop, famous for its important role in the cultural scene of Seoul, Project Space SARUBIA became a pioneer of alternative spaces in Korea. Today, the gallery continues its service to alternative contemporary art in Korea and helps guide its development.

### "The Moving Image Translation Service Agency"

2011

"The Moving Image Translation Service Agency" was an art project/exhibition/open studio by Hyun Jin Cho, which offered ten participating artists free Korean-to-English language translations of their artist statement, as well as a gallery installation of both the Korean and English text alongside the artist's work. The "Agency" aimed to explore the current relationship between art practice, writing and theory, and its communication to a viewer. Its primary focus was on how this set of relationships may be impacted when the language in which it is conducted is translated into another.

### "SARUBIA Dabang ('SARUBIA Coffee Shop')"

2003

Chang-Kyum Kim created "SARUBIA Coffee Shop," which is reminiscent of coffee shops of the '70s and '80s. Stirring memories, nostalgia, history and stories of coffee shops, Kim renewed a discourse around the coffee shops and public squares that once existed.

[www.sarubia.org](http://www.sarubia.org)  
[curator@sarubia.org](mailto:curator@sarubia.org)  
+82 2 733 0440

#### Address

158-2 Changseong-dong, Jongno-gu  
Seoul, 110-034  
South Korea

#### Mailing Address

138-12 Hwa-dong, Jongno-gu  
Seoul, 110-210  
South Korea

#### Public Hours

Monday-Sunday: 11 am-7 pm

#### Founding Year

1999

#### Funding Sources

Corporations, Foundations, Individuals

#### Activities

Exhibitions, Publications

01 Exterior view of Project Space SARUBIA, Seoul. Courtesy Project Space SARUBIA

02 Soonjoo Yi, "Hm," 2004. Exhibition view at Project Space SARUBIA, Seoul. Courtesy the artist

03 Soyoung Chung, "Zero Construction," 2008. Exhibition view at Project Space SARUBIA, Seoul. Courtesy the artist

04 Joohyun Kim, "Piling," 2001. Exhibition view at Project Space SARUBIA, Seoul. Courtesy the artist

02



03

04



# 1—090

## Saskia Fernando Gallery

Saskia Fernando Gallery is the first gallery to professionally represent Sri Lankan contemporary artists. The gallery was launched by Saskia Fernando in 2009, with the objective of promoting artists locally and internationally. Today, it presents exhibitions on a bimonthly basis and displays a collection of various artists throughout the years.

[www.saskiafernandogallery.com](http://www.saskiafernandogallery.com)  
[info@saskiafernandogallery.com](mailto:info@saskiafernandogallery.com)  
+947 7774 6922

### Address

61 Dharmapala Mawatha  
Colombo 7, 00700  
Sri Lanka

### Public Hours

Tuesday–Sunday: 10 am–7 pm

### Office Hours

Monday–Friday: 10 am–7 pm

### Founding Year

2009

### Number of Staff

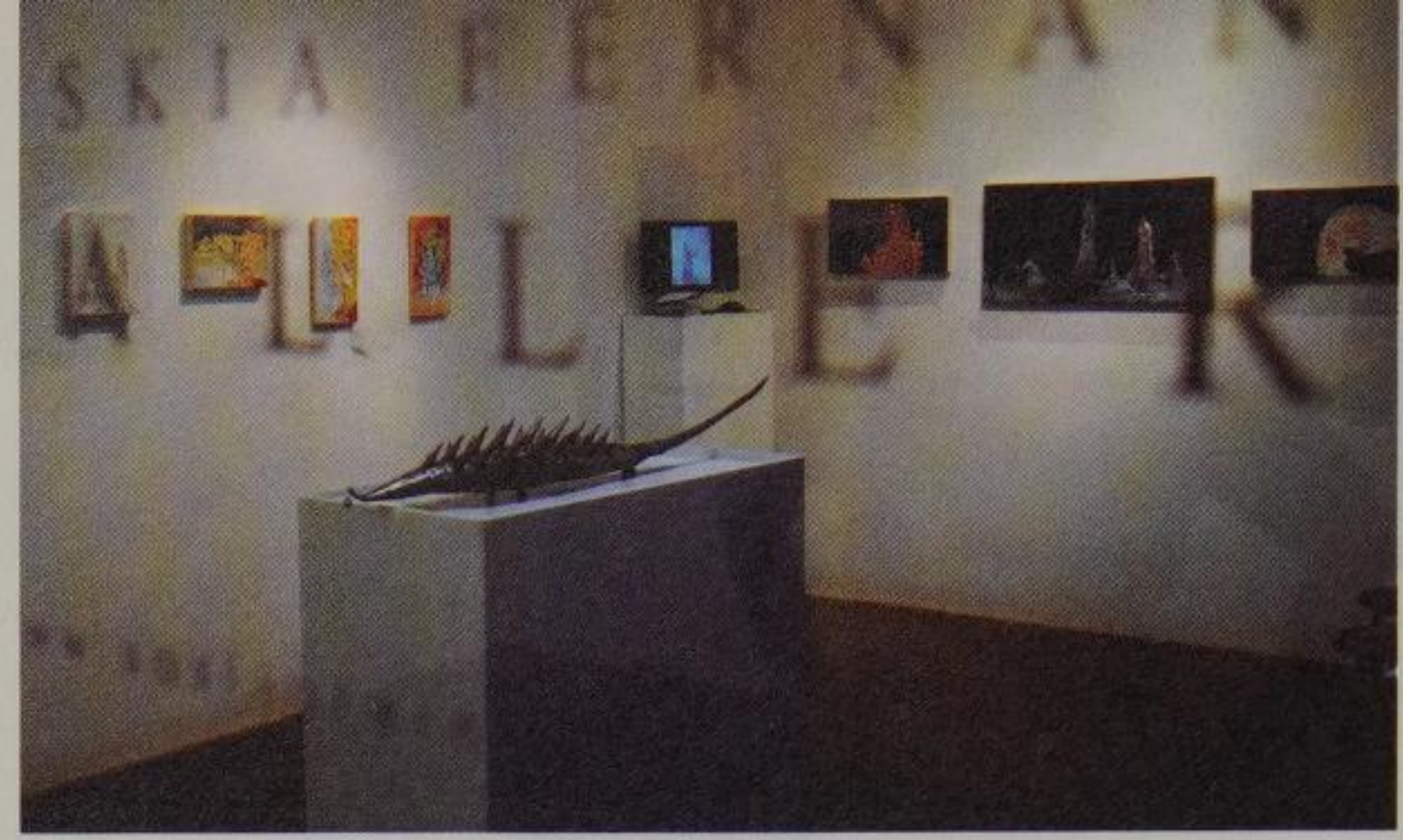
Paid: 3  
Unpaid (including interns/volunteers): 1

### Funding Sources

Artwork/edition sales, Individuals

### Activities

Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops



01



02



03

### "Contemporary Art from Sri Lanka" 2011

This was the first exhibition of contemporary Sri Lankan art to be staged in London since the end of the civil war. The show at Asia House in London included 15 of the island's foremost contemporary artists.

### Saskia Fernando Gallery Pavilion, Colombo Art Biennale 2009

In addition to fund-raising and sitting on the artistic committee for the first Colombo Art Biennale, Saskia Fernando curated a pavilion during the Colombo Art Biennale, in which five artists represented by the gallery presented their work.

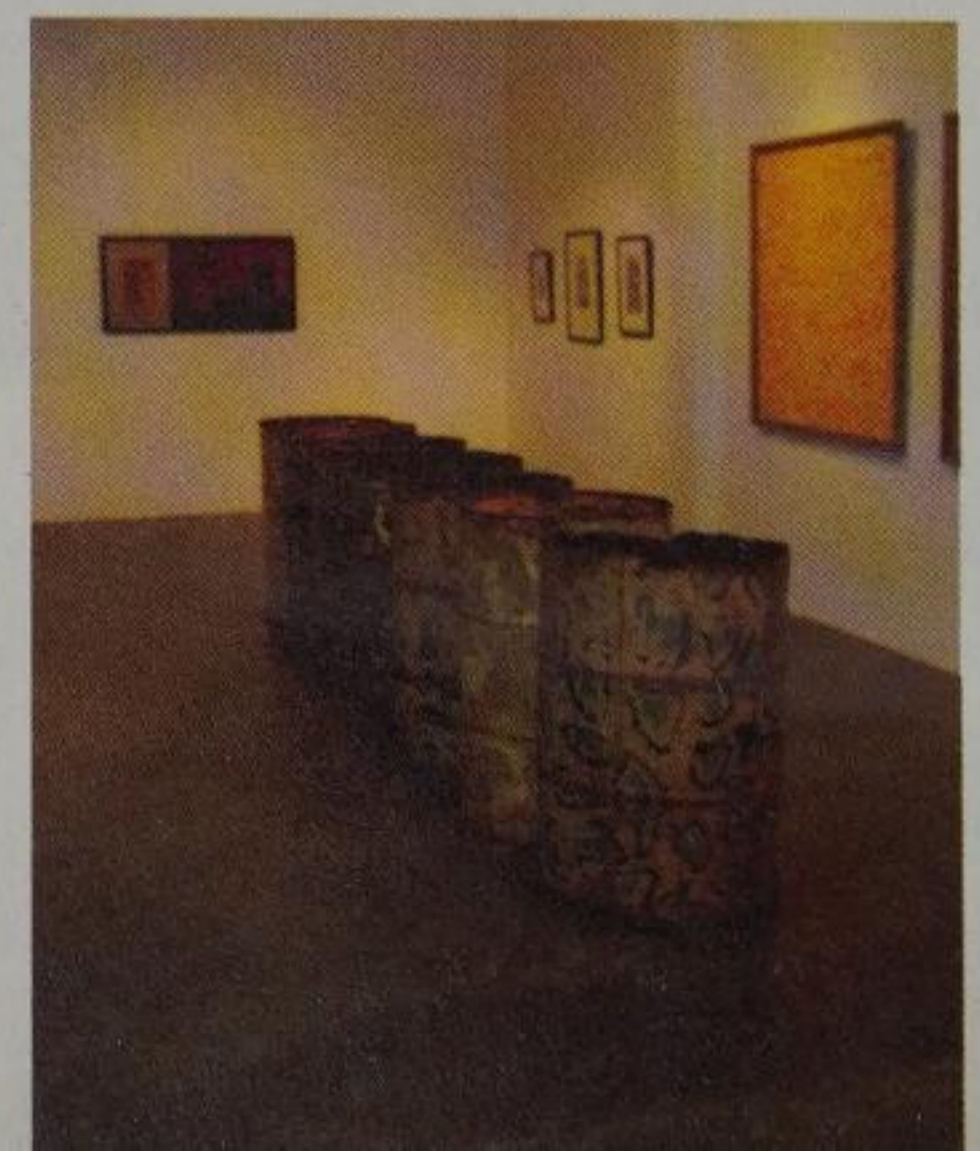
01 Pala Pothupitiye, "Katugaha & Mythical Landscapes," 2011. Exhibition view at Saskia Fernando Gallery, Colombo. Courtesy Saskia Fernando Gallery

02 Exterior view of Saskia Fernando Gallery, Colombo, 2009. Courtesy Saskia Fernando Gallery

03 Pala Pothupitiye, "Katugaha & Mythical Landscapes," 2011. Exhibition view at Saskia Fernando Gallery, Colombo. Courtesy Saskia Fernando Gallery

04 Chandraguptha Thenuwara, "Chandraguptha Thenuwara: A Retrospective," 2009. Exhibition view at Saskia Fernando Gallery, Colombo. Courtesy Saskia Fernando Gallery

04





# 1-091

## TheCube Project Space



01

### "Traversing the Fantasy" 2010

An exhibition that includes the work of French artist Julien Prévieux, the art team of Allora and Calzadilla from the US and Cuba, Danish art collective Superflex, and Taiwanese artists Tsui Goang-yu, Wu Chang-jung and photographer Liu Ho-jang. The show's theme focused on various visible and invisible living systems, and the ways in which they condition and influence the individual.

### "Forum: Sounds of the Times" 2010-

An ongoing series of talks and discussions given by musicians, artists and critics, to explore the sound culture of Taiwan and its sociopolitical relationships with the times. Past participants include artist Lin Chi-wei, DJ Fish and Chen Po-wei from Black Hand Nakasi, a workers' band.

### Project 35 2011

TheCube hosted Project 35, a screening program organized by New York's Independent Curators International (ICI), in Taipei. The collaboration aimed to open up new possibilities in linking up the international curatorial networking.

www.thecubespace.com  
info@thecube.tw  
+886 2 2368 9418

### Address

2F, No.13, Aly.1  
Lane 136, Sec. 4  
Roosevelt Rd.  
Taipei  
Taiwan

### Public Hours

Wednesday-Sunday, 2-8 pm

### Office Hours

Monday-Friday, 2-8 pm

### Founding Year

2010

### Number of Staff

Paid: 2  
Unpaid (including interns/volunteers): 1

### Funding Sources

Individuals, Foundations, Government

### Activities

Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops

TheCube Project Space is an independent art space devoted to the research, production and presentation of contemporary art. Located in a 40-year-old apartment building on a bustling alley next to a traditional market in south Taipei, TheCube has held programs since its opening in August 2010, including curatorial art projects, development of individual and collective works, public forums, screenings and publications.

Founded by independent curator Amy Cheng and music critic Jeph Lo, TheCube aims to explore local culture in depth, connect people from diverse backgrounds, establish long-term relationships with artists and participants, and promote cultural exchanges between Taiwan and the international community. This has also led to an evolving and ongoing series of talks and workshops given by musicians, artists, cultural activists and critics.

02



01 "Traversing the Fantasy I," 2010. Exhibition view at TheCube Project Space, Taipei. Courtesy TheCube Project Space

02 "Traversing the Fantasy II," 2010. Exhibition view at TheCube Project Space, Taipei. Courtesy TheCube Project Space

03 Speakers Lin Chi-Wei and Dino at the CubeTalk series "Sounds of the Time IV," at TheCube Project Space, Taipei, 2011. Courtesy TheCube Project Space

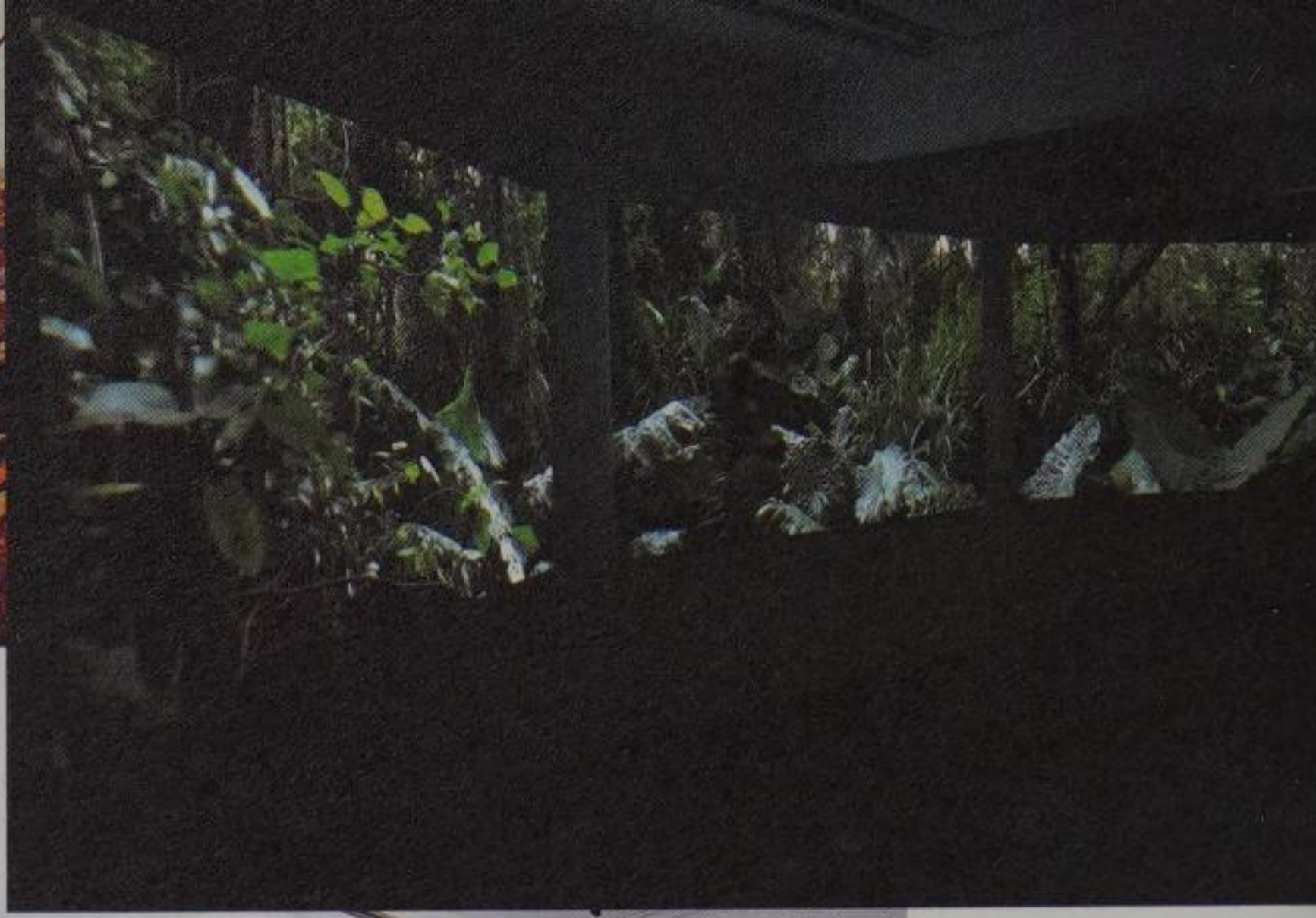


03

# 1-092



01



02

## IT Park Gallery

www.itpark.com.tw  
info@itpark.com.tw  
+886 2 2507 7243

### Address

41, 2fl YiTong Street  
Taipei  
Taiwan

### Public Hours

Daily: 1-10 pm

### Office Hours

Weekdays: 1-10 pm

### Founding Year

1988

### Number of Staff

Paid: 1  
Unpaid (including interns/volunteers): 2

### Funding Sources

Artwork/edition sales, Government, Individuals

### Activities

Archives, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.)



03

### SWEETIES: Celebrating 20 Years of IT Park

This exhibition brought together works by almost all of the artists who have been associated with the gallery in the past 20 years.

### Glenfiddich Distillery Artist-in-Residence Program 2009-11

### "Every Chalice is a Dwelling Place—Thirteenth Taipei Culture Award" 2010

IT Park received the 13th Taipei Culture Award and had a special exhibition in the lobby of the Taipei City Hall.

01 Peng Hung-Chih, "Beware Of God," 2006. Exhibition view at IT Park Gallery, Taipei. Courtesy IT Park Gallery

02 Yuan Goang-Ming, "Disappearing Landscape," 2007. Exhibition view at IT Park Gallery, Taipei. Courtesy IT Park Gallery

03 Chen Shiau-Peng, "Transition/Mapping," 2010. Exhibition view at IT Park Gallery Exhibition Area 1, Taipei. Courtesy IT Park Gallery

IT Park Gallery is an artist-run art space founded to preserve a "pure land" for the creative autonomy of artists who refuse to cater to the tastes of the commercial art market. For more than two decades, this personal endeavor has succeeded in nourishing and fostering numerous artistic talents by regularly showing creative and experimental artworks and organizing inspiring art forums.

In the early years, the art shown at IT Park ran completely counter to the taste of the local art market; later, mainstream art museums began to value contemporary art and international exchanges. Today, IT Park is an important springboard for outstanding artists. Many who have shown their work at the space are now both domestically and internationally acclaimed.

IT Park has contributed enormously to the development of contemporary art in Taiwan. The rich list of artists who have exhibited here is available in a database which has become an important source for international professionals in search of local talents. The digitalization of this information was a voluntary effort by Chen Hui-chiao, one of the cofounding artists and the longtime guardian angel of IT Park as its daily administrator.

# 1-093

## Taipei Contemporary Art Center

Opened in February 2010, the Taipei Contemporary Art Center (TCAC) is an independent initiative founded by a group of artists, curators, scholars and cultural activists. TCAC is a platform for the art community to express itself and interact and exchange with international art worlds. It is a discursive space where the art community can discuss, research and address its concerns on sociopolitical issues, cultural policies and aesthetic positions, and ultimately become a shared channel where critical opinions on social and cultural changes are voiced.

www.tcac.tw  
office@tcac.tw  
+886 2 2311 2626

Address  
160-6, Yanping S. Road  
10042 Taipei  
Taiwan

Public Hours  
Thursday-Sunday: 1-7 pm

Office Hours  
Thursday-Saturday: 11 am-7 pm

Founding Year  
2010

Number of Staff  
Paid: 1  
Unpaid (including interns/volunteers): 108  
(63 members and 45 interns/volunteers)

Funding Sources  
Artwork/edition sales, Corporations, Foundations, Government, Individuals, Merchandise

Activities  
Archives, Artist representation, Educational programs, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



01

"Friday Bar" 2010-11

Held every Friday at TCAC, this event featured lectures, presentations and performances.

Forum Biennial of Taiwanese Contemporary Art 2010

The inaugural edition of the Forum Biennial featured 25 artists and art groups in its exhibition, emphasizing works that were topical or whose production condition was distinct and unique. The biennial also included a symposium, and was accompanied by a publication.

Taipei Contemporary Art Center Residency Program 2011

This residency included an exhibition, symposium, publication and a workshop.



02

01 "Who Is Afraid of Ai Weiwei? Ai Weiwei's Artistic Practice and Social Resistance," 2011. Panel discussion and screening of Ai Weiwei's documentary films at Taipei Contemporary Art Center (TCAC), Taipei. Courtesy TCAC

02 Forum Biennial of Taiwanese Contemporary Art, 2010. Exhibition view at Taipei Contemporary Art Center (TCAC), Taipei. Courtesy TCAC

03 Exterior view of Taipei Contemporary Art Center (TCAC), Taipei. Courtesy TCAC

04 Yao Lee-Chun & Body Phase Studio, Urban Ark on the Roof, 2011. Installation view of the 4th Taipei-Frank-Festival at Taipei Contemporary Art Center (TCAC), Taipei. Courtesy TCAC



03



04

1—094

## Bactria Cultural Centre

Bactria Cultural Centre is an educational and cultural center founded by the international NGO ACTED in Dushanbe, Tajikistan, in 2001. Bactria aims to aid the development of culture by offering access to information through seminars and workshops, vocational language and computer training, and organizing art events such as exhibitions and concerts. The center also strives to develop contemporary arts as well as to preserve cultural heritage and acts as one of the focal points for the development of Central Asian culture. At present, Bactria has several regional projects that involve artists in Tajikistan, Kyrgyzstan, Uzbekistan and Kazakhstan.

In addition, the center is involved in the building of local partners and artists by involving them in the realization of some projects and as direct target groups of others.

[www.bactria.net](http://www.bactria.net)  
[bactria@acted.org](mailto:bactria@acted.org)

### Address

Ak. Rajabovich 15 str.  
Dushanbe 734000  
Tajikistan

### Public Hours

Monday–Friday: 9 am–6 pm

### Office Hours

Monday–Friday: 9 am–6 pm

### Founding Year

2001

### Number of Staff

Paid: 25  
Unpaid (including interns/volunteers): 5

### Funding Sources

Artwork/edition sales, Foundations

### Activities

Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

### "Artist and/in Community" 2010–12

With the objectives of introducing new cultural strategies, increasing awareness of social involvement in the arts and decreasing the gap between artists and society, this project aimed to promote the role of artists (visual artists, musicians, etc.) as catalysts or stewards of social development, where communities can take control of their own future. The project involved artist residencies that took place in Tajikistan and Kyrgyzstan.

### "Platform for Catalyzing Creativity and Innovative Cultural Practices in Central Asia" 2009–11

This project contributed to the revitalization of the Central Asian cultural sphere by: (a) providing opportunities for vocational training and exchange among artists and art stakeholders, and (b) promoting arts and culture to the general Central Asian public. The project's activities were coordinated through the Bactria Cultural Centre and its network of partners in Central Asia.

### Dushanbe Jazz Festival 2009–11

This international jazz festival brought together participants from Tajikistan, Uzbekistan, Kazakhstan, Kyrgyzstan, Azerbaijan, Turkmenistan, Russia, the United States, Iran and Afghanistan, for the purpose of sharing knowledge and music experience, educating music students and conducting performances over the course of three days in different venues throughout Dushanbe. The festival also encouraged musicians to create jazz based on the traditional music of participating accompanists.



01 Jamshed Kholokov, "Water," 2010. Exhibition view at Bactria Cultural Centre, Dushanbe. Courtesy Bactria Cultural Centre

02 Aleksey Rumyantsev, "Modalities," 2010. Exhibition view at Bactria Cultural Centre, Dushanbe. Courtesy Bactria Cultural Centre

03 Interior view of the library at Bactria Cultural Centre, Dushanbe, 2011. Courtesy Bactria Cultural Centre



1-095

# The Art Center at Chulalongkorn University

[www.car.chula.ac.th/art/en](http://www.car.chula.ac.th/art/en)  
[info.artcenterchula@gmail.com](mailto:info.artcenterchula@gmail.com)  
+66 2 2218 2965

### Address

The Art Center, 7th Floor, Center of Academic Resources  
Chulalongkorn University  
Phayathai Road, Pathumwan  
Bangkok 10330  
Thailand

### Public Hours

Monday-Friday: 9 am-7 pm  
Saturday: 9 am-4 pm

### Office Hours

Monday-Friday: 9 am-5 pm

### Founding Year

1995

### Number of Staff

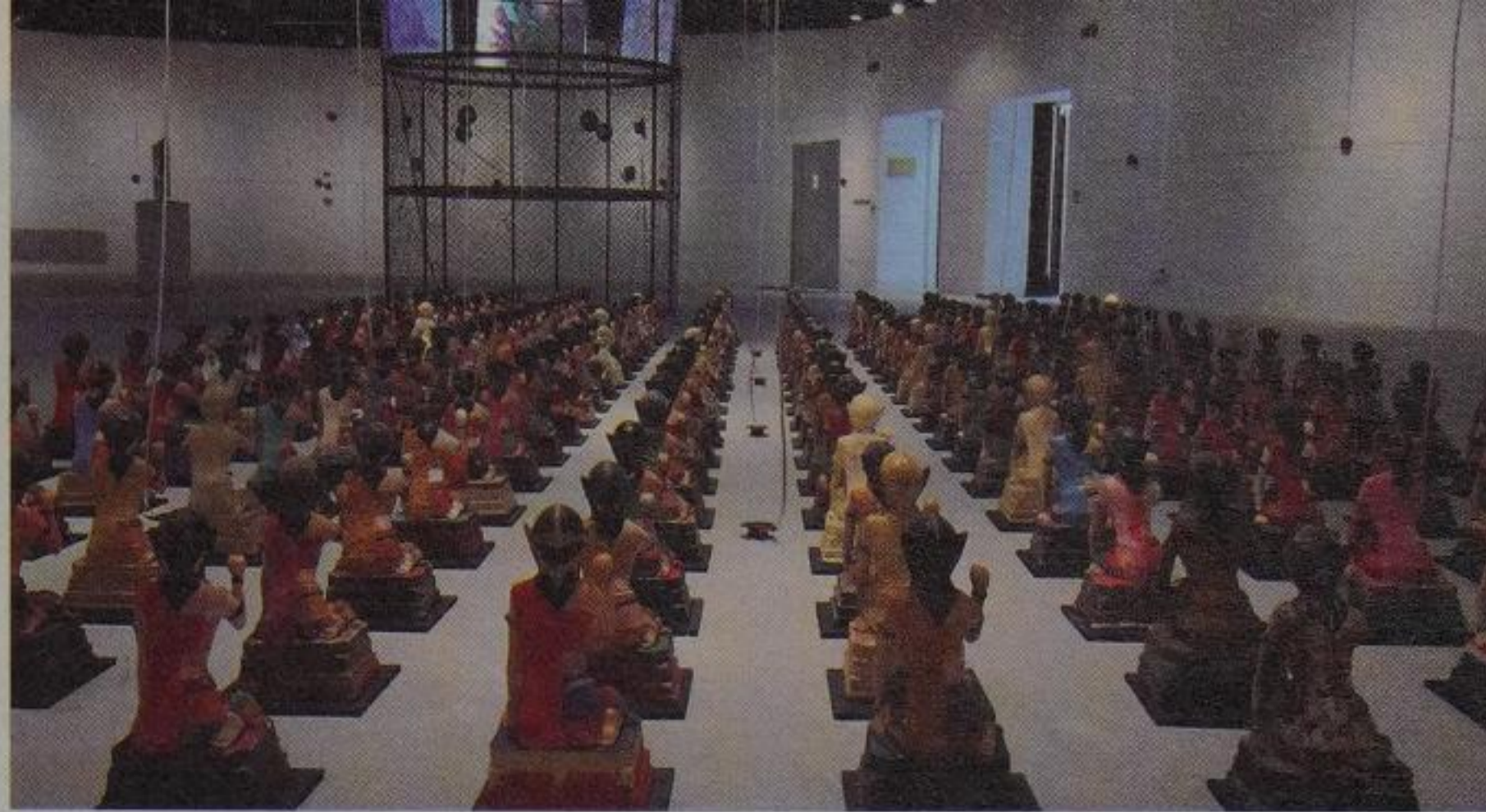
Paid: 5

### Funding Sources

Government

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops



01

The Art Center at Chulalongkorn University, Thailand's oldest university, was among the first purpose-built contemporary art spaces in Bangkok. The Art Center curates, facilitates and collaborates on producing art exhibitions with local and international artists and art workers. Past exhibitions have featured leading Thai artists as well as internationally celebrated artists such as Joan Miró, Marina Abramović and Nobuyoshi Araki.

While similar to other laboratories within the university, The Art Center is a venue for contemporary artists to experiment, innovate and challenge previous theories in order to define new ideas. In conjunction with exhibiting well-established, traditional fine art disciplines such as painting, printmaking, sculpture and photography, The Art Center also strives to be a platform where visual art can extend beyond its tradition and into multi-disciplinary areas. For example, scientists may be invited to collaborate with visual artists on a technology-related project, or historians may work with artists to explore new intellectual boundaries.



02

01 "Return to Intimacy," 2011. Exhibition view at The Art Center, Chulalongkorn University, Bangkok. Courtesy The Art Center at Chulalongkorn University

02 Exterior view of The Art Center, Chulalongkorn University, Bangkok. Courtesy The Art Center at Chulalongkorn University

03 Sakarin Krue-on and Michael Shaowanasi, "Nang Kwak: Equal Opportunity?," 2006. Exhibition view at The Art Center, Chulalongkorn University, Bangkok. Courtesy The Art Center at Chulalongkorn University



03

# 1-096

## Gallery VER

01



01 Arin Rungjang, Raussamee Rungjang, 2009. Room installation, dimensions variable. Courtesy Gallery VER

02 Sathit Sattarasart, Absence/Recurrence, 2010. Mixed-media installation, dimensions variable. Courtesy Gallery VER

03 Sathit Sattarasart, Society Must be Cemented (After Foucault), 2010. Cement blocks, 19 x 19 x 19 cm each. Courtesy Gallery VER

02



www.galleryver.com  
info@galleryver.com  
+662 622 0117

### Address

194, Tanao Road, Bononnivet  
Pranakorn, Bangkok 10200  
Thailand

### Public Hours

Tuesday-Saturday: 1 pm-7 pm

### Office Hours

Tuesday-Saturday: 1 pm-7 pm

### Founding Year

As VER studio publishing in 2001,  
and as a gallery in 2006

### Number of Staff

Paid: 1  
Unpaid (including interns/volunteers): 2

### Funding Sources

Artwork/edition sales, Government, Individuals,  
Merchandise

### Activities

Artist representation, Exhibitions, Publications,  
Public programs (lectures, performances,  
screenings, etc.), Workshops

Gallery VER was established in 2006 as an artist-led initiative, with the intention to bring forth a collective stream of ideas and dynamism in how contemporary art and culture are defined and viewed. Through exhibitions, projects, one-off activities, events and institutional exchanges, it seeks to initiate strands of programming under the best possible processes. The gallery space provides and supports a discursive platform that invests in both artists and curators to realize innovative exhibits and projects relevant to artistic and conceptual practices.

The initiative aims to forge close ties with artists through professional representation, as well as mutual relationships between the artists and institutions it represents. Gallery VER strives to market and promote the works and practices of its artists on the basis of various agendas and disciplines interconnected in their work. More significantly, the gallery has a continuing commitment as an active agent to complement the formations of conceptualism in contemporary art as a legitimate and vital art form. Whether it's singling out new relationships between art and the public, or developing strategies based on contemporary art production and dissemination, there is a willingness to explore uncharted territories when selecting artists, themes and frameworks for its works.

### "Raussamee Rungjang" 2009

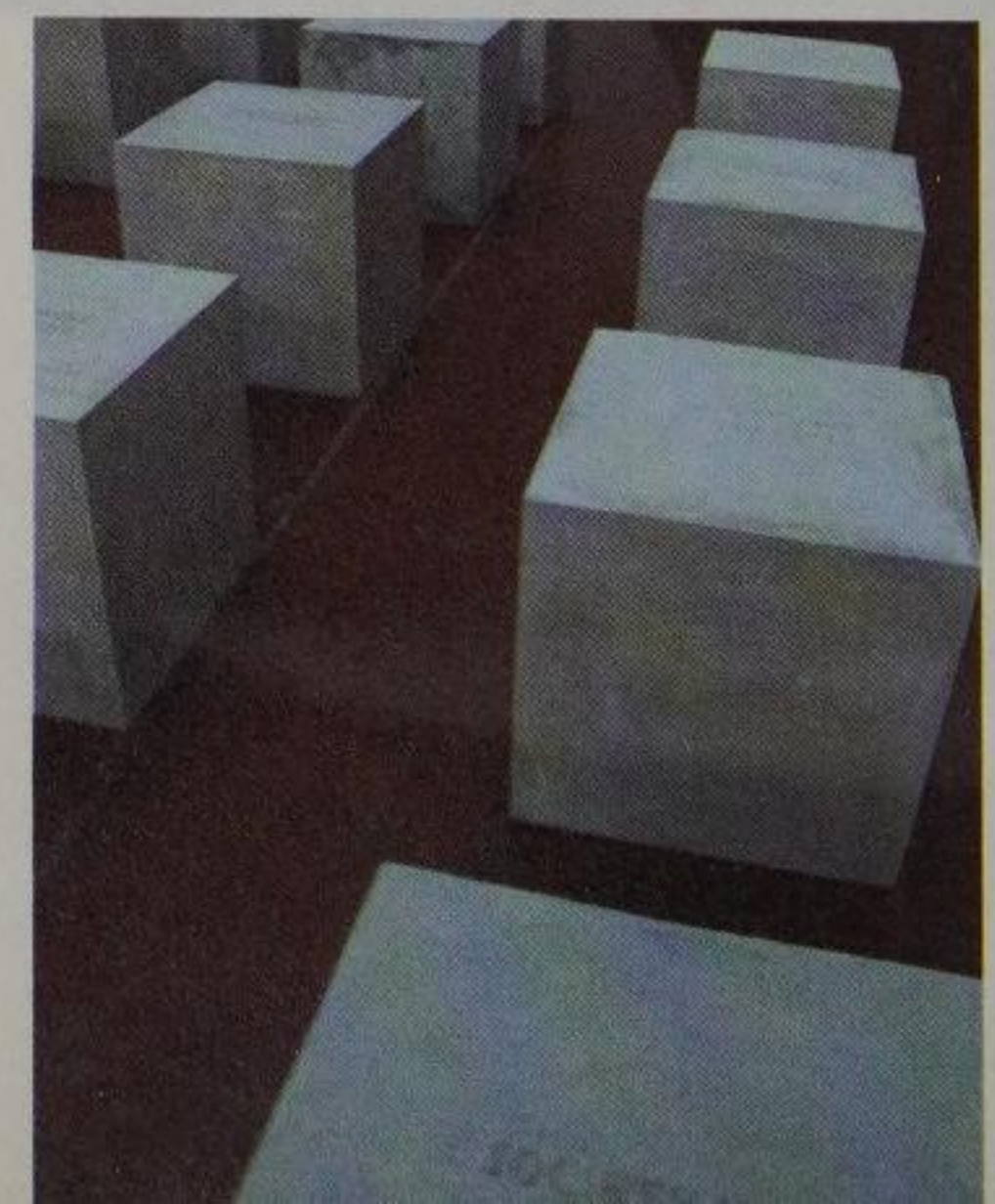
Arin Rungjang is a Bangkok-based artist whose artistic trajectories often interrogate and interpret the condition of space and place within everyday life. His works trigger the dissolution of conventional barriers between the private and public space. Arin Rungjang always incorporates household objects into his process. In "Raussamee Rungjang," he transposed his inner truth that had been suppressed under his consciousness. His inner truth was transformed and exposed into partitioned space shaped as a circular, curtained wall.

### "erasing 22'09" (unfinished), 24.05.2010" 2010

This exhibition depicted an encounter that initially stemmed from a day spent between artists Nico Dockx and Rirkrit Tiravanija. Tracing each other's practices, the two set upon an ongoing experience in addressing the interchanging mechanisms of authorship, media historicization and questioning art presentation as a static and unalterable configuration.

### "Absence/Recurrence" 2010

This exhibition by Sathit Sattarasart was an investigation of knowledge formulation distributed within Thai social institutions. It questioned the process of recurrence of absent knowledge and the possibility of the absence of recurrent knowledge, or repeated history. This project aimed to make a temporal disappearance to stimulate and nurture our seeds of ideas to instead grow toward and into the blank space.



# 1-097

## The Jim Thompson Art Center

Located in the heart of Bangkok, the Jim Thompson Art Center is situated in the same compound as the unique and famous Jim Thompson House Museum. Serving as a haven for Bangkok's local and international arts and cultural communities, the center is increasingly gaining a reputation as a place for artists to mingle, interact and exchange dialogue. In conjunction with its exhibitions, the center's activities include parties, events, seminars, lectures and workshops.

The Art Center is operated under the James HW Thompson Foundation, named for the American businessman who assembled a Thai and Southeast Asian art collection in his traditional teak home. The center's mission is to nurture artistic activities and create public awareness of both contemporary and traditional arts within today's context.

[www.thejimthompsonartcenter.org](http://www.thejimthompsonartcenter.org)  
[artcenter@jimthompsonhouse.com](mailto:artcenter@jimthompsonhouse.com)

### Address

6 Soi Kasemsan 2, Rama 1 Rd.  
Wangmai, Pathumwan  
Bangkok 10330  
Thailand

### Public Hours

Daily: 9 am-5 pm

### Office Hours

Weekdays: 11 am-8 pm

### Founding Year

2003

### Number of Staff

Paid: 7  
Unpaid (including interns/volunteers): Variable

### Funding Sources

Foundations, Merchandise

### Activities

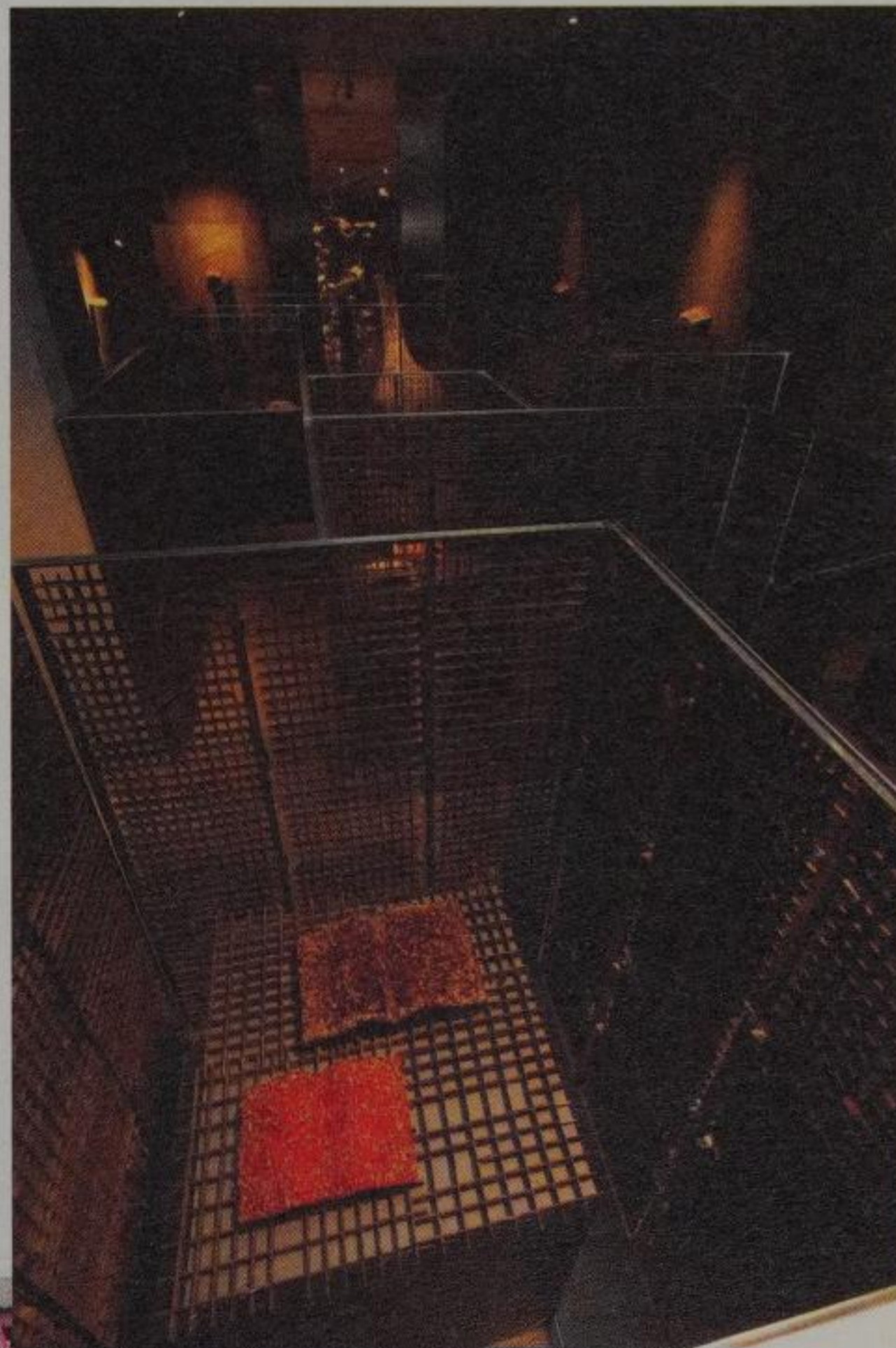
Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops

01



Among its many activities, the Art Center organizes exhibitions, conducts educational and outreach programs, produces publications, creates networks and collaborates with local and international cultural institutions. Past exhibitions include: "Pinaree Sanpitak" (2004), "Arahmaiani" (2006), "Christian Lacroix" (2005), "Interweaving Cultures" (2005), "Metissages: A Crossbreeding of Contemporary Art and Textiles" (2007), "Tomyam Pladib" (2008), "FUTUROTEXTILES: Surprising Textiles, Design & Art" (2009), "The Tropics: Views from the Middle of the Globe" (2010) and "Re-Reading Khun Chang Khun Phaen" (2011). Traditional exhibitions have focused on Southeast Asian textiles including ikats, costumes and maps painted on cloth.

02



01 "Weaving Paradise," 2007. Exhibition view at the Jim Thompson Center, Bangkok. Courtesy the Jim Thompson Art Center

02 Montri Toemsombat, "Breaking Out of the Cocoon, Growing Out of Rice," 2010. Exhibition view at the Jim Thompson Art Center, Bangkok. Courtesy the Jim Thompson Art Center

03 Exterior view of the Jim Thompson Art Center, Bangkok. Courtesy the Jim Thompson Art Center



03

# 1-098



01

## The Land Foundation

[www.thelandfoundation.org](http://www.thelandfoundation.org)  
[theland@thelandfoundation.org](mailto:theland@thelandfoundation.org)

Address  
25 Soi 13, Srimangkalajarn Rd.  
Suthep, Muang District, Chiang Mai 50200  
Thailand

Public Hours  
10 am-5 pm

Office Hours  
10 am-5 pm

Founding Year  
2004

Number of Staff  
Paid: 2  
Unpaid (including interns/volunteers): 23

Funding Sources  
Foundations, Government, Individuals

Activities  
Artist representation, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

### One Year Project #1 2004-05

This project was an "experimental community" established to support new cultural activists who are interested in art, natural farming and exploring their minds through Vipassana techniques. Participants lived together for a period of one year and were encouraged to learn to depend on the natural environment. 12 people, including Thais and foreigners, showed interest and took part in this project.

### One Year Project #2 2007-08

For the 2007-08 cycle of the One Year Project, 16 people participated in the program.

### "Whose Land? Whose Art?" 2010

This exhibition of works by Chinese artist Lin Yilin was presented at The Land Foundation.

02

The Land Foundation provides a venue for organization. It is free of charge for artists and people who are interested in using its space to organize activities such as seminars, art exhibitions and artist-in-residence programs (for Thai and international artists).

The foundation aims to promote and support artistic and cultural activities, natural farming and self-knowledge through the Vipassana meditation techniques.

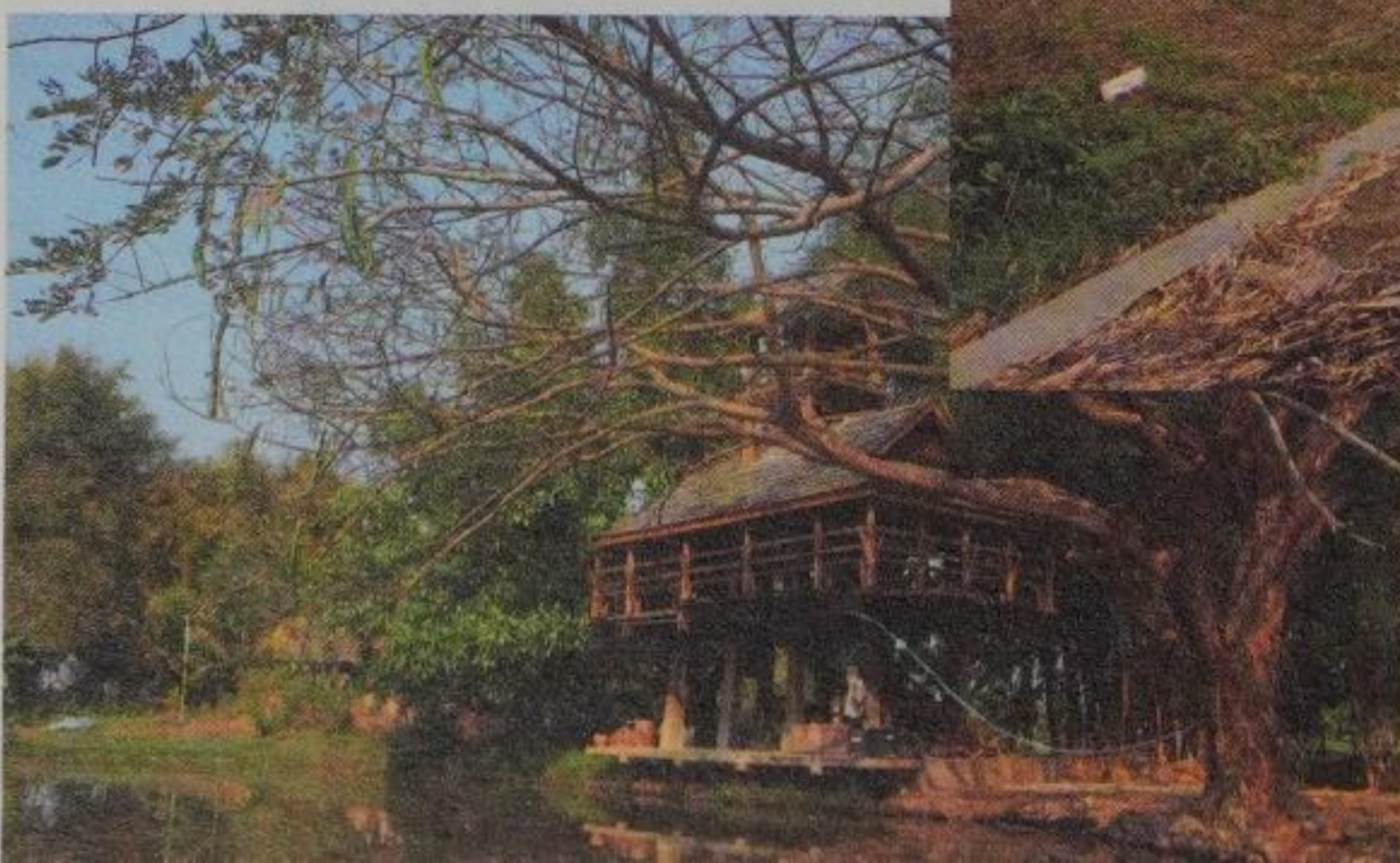
01 A rice-planting project held by The Land Foundation, Chiang Mai, January 2011. Courtesy The Land Foundation

02 Eight weeks after the rice-planting project, this image was emailed to participants to notify them of the progress of "their work," as well as to invite them to join the rice harvest in the following weeks, March 2011. Courtesy The Land Foundation

03 The kitchen at The Land Foundation, Chiang Mai, 2011. Developed in two parts, the kitchen was created from collaborative discussions between artists Kamin Lertchaiprasert, Rirkrit Tiravanija, the Danish team Superflex and Tobias Rehberger. Courtesy The Land Foundation



03





# 1—099

## The Tashkent House of Photography

www.uzthp.com  
fotouz@inbox.ru  
+998 71 233 51 68

Address  
4 Istikbol Street  
Tashkent, 100047  
Uzbekistan

Public Hours  
Daily: 10 am–5 pm

Founding Year  
2001

Funding Sources  
Government

Activities  
Archives, Educational programs, Exhibitions



01 Interior view of The Tashkent House of Photography, Tashkent, 2010. Photo: Natalya Revina

02 Exterior view of The Tashkent House of Photography, Tashkent, 2010. Photo: Inna Tsay

03 Interior view of The Tashkent House of Photography, Tashkent, 2010. Photo: Natalya Revina

A part of the Academy of Arts Uzbekistan, The Tashkent House of Photography is charged with the development and promotion of photographic art in Uzbekistan. Located in the center of Tashkent in a monumental building with a facade executed in the style of Medieval Eastern architecture and decorated with a tile portal. Within this building is a spacious exhibition hall exceeding 1500 square meters, office facilities, darkrooms, and classrooms. In addition to master classes, exhibitions and seminars, The Tashkent House of Photography is also responsible for organizing competitions and festivals, and is currently compiling a computer archive and video collection that documents the history and theory of photography.

### "My Dear Old Folks" 2002

The Tashkent House of Photography's first international competition, "My Dear Old Folks" called for photographs that addressed the theme of respect for senior citizens. More than 1,000 works were submitted from 16 countries, including France, China, Ukraine, Japan and Moldova.

### "TashkentAle-2010" 2010

The fifth iteration of the Tashkent International Biennial Photo Exhibition took place in 2010, drawing more than 100 photographers from 22 countries. The Tashkent International Biennial is organized jointly with the Forum of Culture and Arts of Uzbekistan Foundation, the Academy of Arts of Uzbekistan, and the Tashkent City Khokim's Office.

### Studio School of Photographic Arts 2006-

Established in 2006, the Studio School of Photographic Arts offers a three-month course of lectures on artistic theory, specificity of composition, and work with light. Coursework gives students the opportunity to familiarize themselves with reportage, studio and staged photography. Classes at the studio school are supplemented with trips to the country and urban spaces, with photo sessions of theatre and artistic shooting in the studio.

# 1—100



01

## Nha San Studio

[www.nhasanstudio.org](http://www.nhasanstudio.org)  
[nhasanduc@gmail.com](mailto:nhasanduc@gmail.com)

Address  
To cum 5 Vinh Phuc  
Ba Dinh, Hanoi  
Vietnam



02

### Public Hours

Variable; typically, three full days of public visiting hours for each exhibition

### Office Hours

Come upstairs and drink some tea

### Founding Year

1998

### Number of Staff

Unpaid (including interns/volunteers):  
Approximately 20 volunteers, with a rotation of about seven main organizers

### Funding Sources

Foundations, Individuals

### Activities

Archives, Educational programs, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

01 Nguyen Huy An, *Untitled*, 2008. Water, fabric, wood, and ink. Installation view at "10+," Nha San Studio's 10-year anniversary exhibition. Photo: Nguyen Manh Hun

02 Truong Tan, *Wedding Dress*, 2003. Solo installation and performance, Nha San Studio, Hanoi. Metal chains, wires, fabric, dimensions variable. Photo: Nguyen Manh Duc

03 Kana Fukushima, *Untitled*, 2010. Performance at IN:ACT—International Performance Art Festival, Hanoi. Photo: Dino Trung

### Emerging Artist Program 2010

This program consisted of six exhibitions, primarily solo, by young and/or emerging artists based in Hanoi.

### "IN:ACT" 2010

IN:ACT is a yearly performance art event that invites international artists to collaborate and exchange with artists from Vietnam over the course of five days. IN:ACT's mission is twofold: to create a venue for an emerging generation of Vietnamese performance artists to showcase their work and to develop a platform of exchange between local and international contemporaries.

### "10+" 2008

This group exhibition celebrated Nha San's ten-year anniversary.

Nha San Studio's mission is to build a stable structure for contemporary art to grow in Vietnam. Founded in 1998, it is the longest-running experimental art space in the country. The studio has nurtured several generations of Vietnam's most imaginative and courageous contemporary artists.

Since its inception, Nha San has become a nexus for international art exchange, hosting lectures and workshops, and exhibiting sound, video, installation and performance art. It connects local artists with opportunities for exchange abroad, and also hosts international projects in Vietnam.

The studio, a Muong ethnic minority house on stilts, was transplanted from the mountains to the outskirts of Hanoi. Nha San opens intermittently out of a family home that doubles as the showroom for an antiques business. Distinct from the loaded pedagogy of the Hanoi Fine Arts University, and a refuge from the pressures of a swelling and collapsing commercial market that relies mainly on tourist dollars, Nha San operates below the radar of strict government censorship and cultural expectations of public exhibitions. In this in-between space, Nha San makes room for new forms of expression to thrive in Vietnam, and for a small but powerful band of artists to exist.



03

# 1—101

## Sàn Art



02  
www.san-art.org  
art@san-art.org  
+84 8 3840 0898

Address  
3 Me Linh, District Binh Thanh  
Ho Chi Minh City  
Vietnam

Public Hours  
Monday–Saturday: 9:30 am–5:30 pm

Office Hours  
Monday–Friday: 9:30 am–5:30 pm

Founding Year  
2007

Number of Staff  
Paid: 6  
Unpaid (including interns/volunteers): 5

Funding Sources  
Artwork/edition sales, Foundations, Individuals

Activities  
Educational programs, Exhibitions,  
Partnerships with other institutions, Public  
programs (lectures, performances, screenings,  
etc.), Workshops



Sàn Art is the most active, independent, artist-initiated, contemporary art space and reading room in Vietnam. Based in Ho Chi Minh City and sponsored in part by the Vietnam Foundation for the Arts, Sàn Art (sàn meaning “platform”) is dedicated to the exchange and cultivation of contemporary art in Vietnam.

Supporting the country’s thriving artist community, Sàn Art provides exhibition space and educational programs, facilitating a meeting place for local and international creative engagement and exchange. Despite political restrictions on cultural practice in Vietnam, and relying on foreign foundations and generous individuals for financial support, Sàn Art, to date, has worked with more than 100 artists from Vietnam and abroad, hosting exhibitions, lectures and workshops. In addition, it continues to facilitate visiting curatorial professionals and collectors in their endeavor to learn and assist in the international development of contemporary Vietnamese art.



01 “Porcelain: Superflex in Collaboration with the Propeller Group” 2010

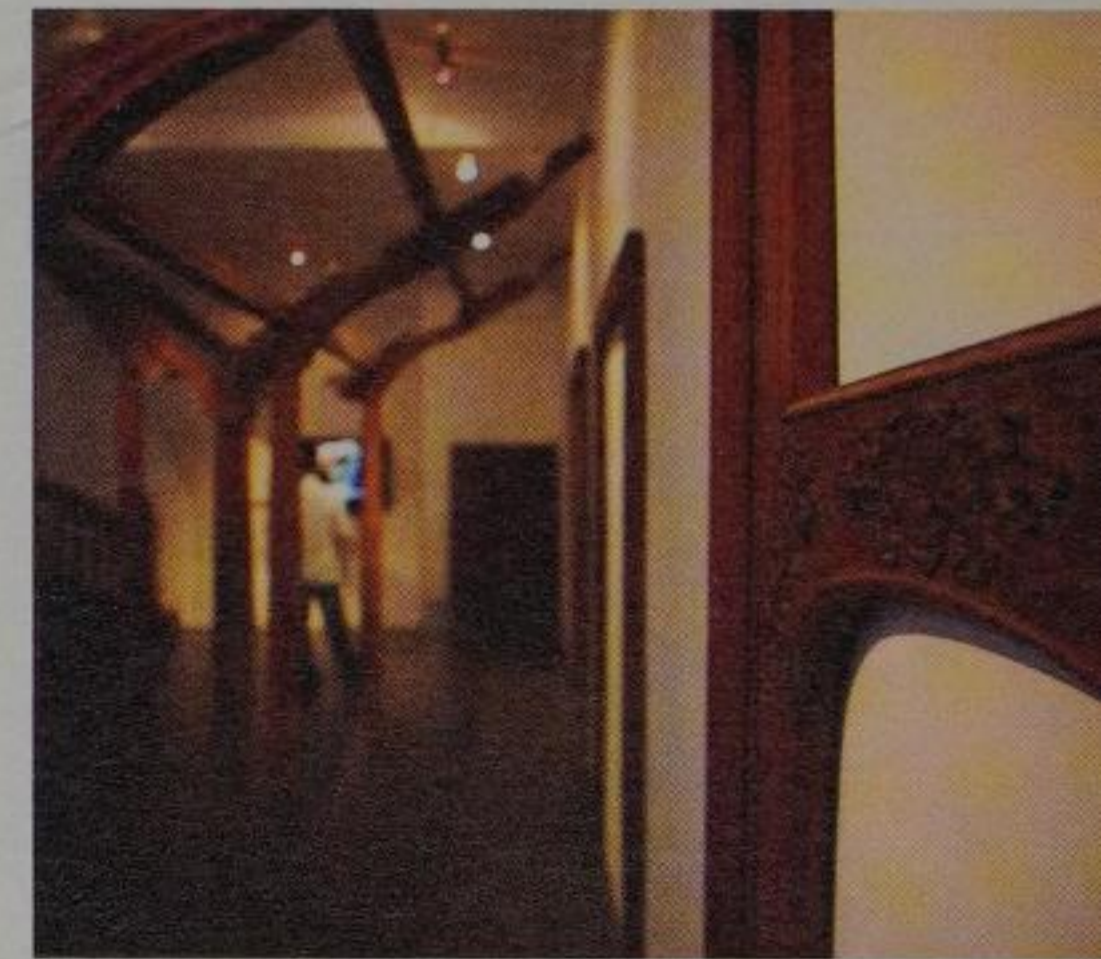
“Porcelain” comprised a video and sculpture installation that shared the surprising yet revealing outcome of a prohibitive shipment of artwork from the Zeeuws Museum in Holland into Vietnam.

03 “No Soul for Sale: A Festival for Independents” 2010

Hosted by Tate Modern in London, and co-organized by Cecilia Alemani, Maurizio Cattelan and Massimiliano Gioni, this was Sàn Art’s first international showcase of its aims and programs. Participating as one of 87 nonprofit art spaces from around the world, Sàn Art’s booth showed the work of eight Vietnamese artists.

04 “Syntax and Diction” 2010

Curated by Christopher Myers and Zoe Butt, this exhibition drew Sàn Art’s largest audience to date. Inspired by the transformation of everyday objects into new tools of function and purpose on the streets of Saigon, seven local artists were asked to create work drawing on the idea of the “readymade” in Vietnam.



01 “Syntax and Diction,” 2010. Exhibition view at Sàn Art, Ho Chi Minh City. Courtesy Sàn Art

02 A reading by renowned writer and poet Le Thi Diem Thuy at Sàn Art, Ho Chi Minh City, 2010. Courtesy Sàn Art

03 “Collection Show,” 2009. Exhibition view at Sàn Art, Ho Chi Minh City. Courtesy Sàn Art

04 “Porcelain: Superflex in Collaboration with the Propeller Group,” 2010. Exhibition view at Sàn Art, Ho Chi Minh City. Courtesy Sàn Art



# 2—001

## La Ene—Nuevo Museo Energía de Arte Contemporáneo

[www.laene.org](http://www.laene.org)  
[info@laene.org](mailto:info@laene.org)

Address

Santa Fe Avenue 2729, 1st Floor, Local #34  
Buenos Aires  
Argentina

Public Hours

Tuesday–Thursday: 3–7 pm, and by appointment

Office Hours

By appointment only

Founding Year

2010

Number of Staff

Unpaid (including interns/volunteers): 10

Funding Sources

Artwork/edition sales, Individuals, Membership

Activities

Educational programs, Exhibitions, Partnerships with other institutions, Permanent collection, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

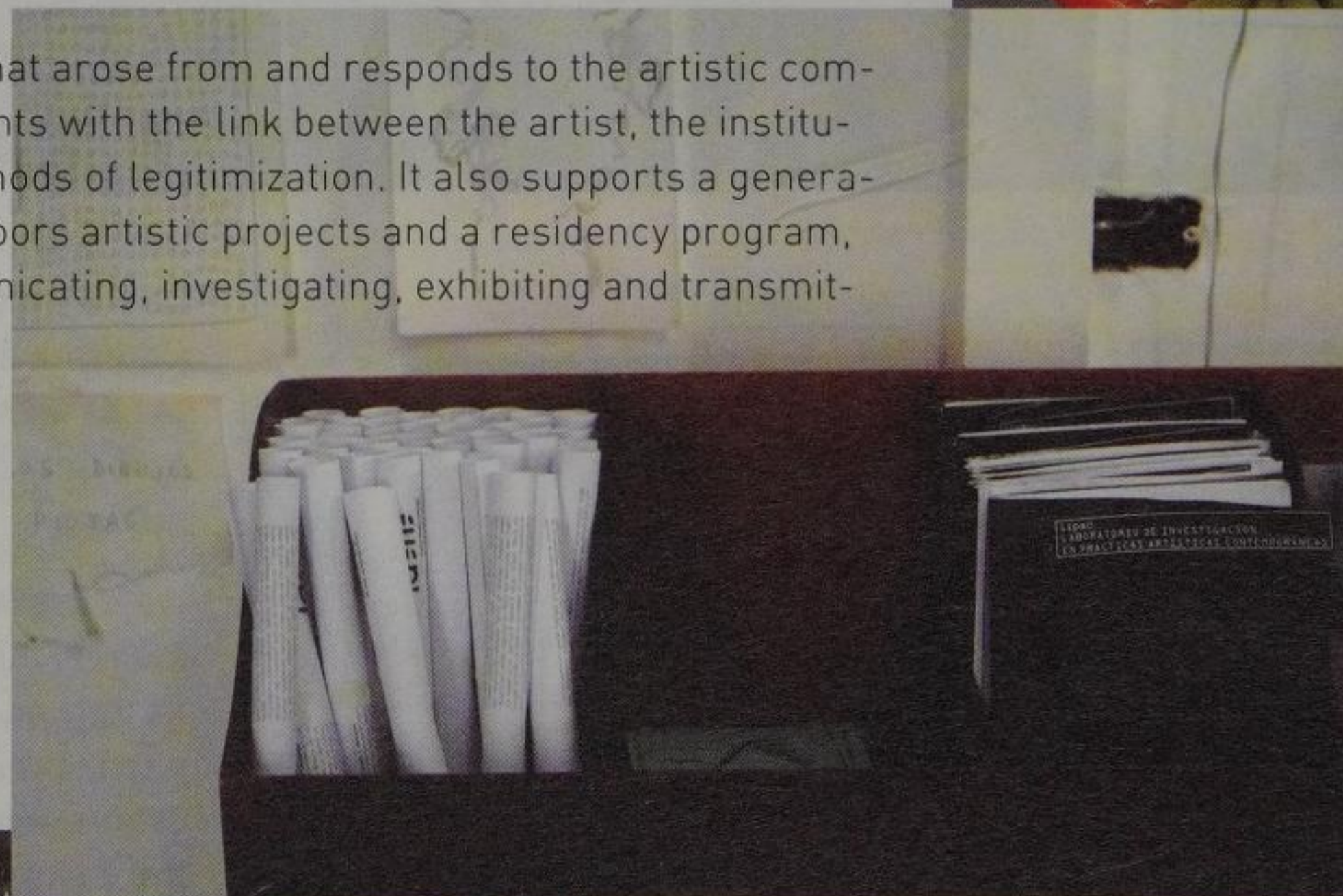
01



La Ene—Nuevo Museo Energía de Arte Contemporáneo started in August 2010, as a form of constructive criticism to the art system in Buenos Aires. Since then, it has undertaken the task of uniting people and funds to create the only museum of contemporary art in the city.

Some consider “museums” to be old fashioned, but La Ene decided to adopt the title because museums have interesting theoretical and social histories. Calling oneself a “museum” is also evidence of the existing institutional vacuum.

An independent project that arose from and responds to the artistic community, La Ene experiments with the link between the artist, the institution and the existing methods of legitimization. It also supports a generation of new work and harbors artistic projects and a residency program, concentrating on communicating, investigating, exhibiting and transmitting current art.



02



02



04

La Ene works on various fronts: organizing exhibitions, supporting residencies, holding workshops and developing projects with guest artists. One of the museum’s main objectives is to provide a home, work and exhibition space for resident artists. So far, it has received artists from Taiwan, Brazil, Chile, Peru and Argentina. La Ene also formed a partnership with Fundación Tres Pinos to host a visiting artist in an apartment owned by the foundation with Centro de Investigaciones Artísticas, so that artists can give and take workshops and lectures. The Laboratorio de Pensamiento Local is a set of mostly art historians and collaborators who contribute ideas, analysis and text, and organize activities for the museum. La Ene’s exhibition and project program is the main attraction for museumgoers, offering the chance to see projects developed especially for—and in collaboration with—La Ene.

01 Felipe Salem, “67 es la Mayor Cantidad de Papas Chips Que Pude Apilar,” 2011. Exhibition view at La Ene, Buenos Aires. Courtesy La Ene

02 Fuente Tropical de Radamés “Juni” Figueroa, “Fuente Tropical,” 2011. Exhibition view at La Ene, Buenos Aires. Courtesy La Ene

03 La Ene publications, 2011. Courtesy La Ene

04 Exterior view of La Ene, Buenos Aires, 2011. Courtesy La Ene

# 2—002

## La Herrmana Favorita

[www.laherrmanafavorita.com.ar](http://www.laherrmanafavorita.com.ar)  
[laherrmanafavorita@gmail.com](mailto:laherrmanafavorita@gmail.com)

### Address

We don't have our own physical place; we become "parasites" on other spaces.

### Mailing Address

Salta 2131 7th FL  
Santa Fe  
Argentina



02

### Public Hours

Please call to make an appointment

### Office Hours

Monday–Friday: 9 am–8 pm

### Founding Year

2008

### Number of Staff

Paid: We are independent and self-managed  
Unpaid (including interns/volunteers): We have a lot of friends and volunteers who collaborate on our projects

### Funding Sources

Artwork/edition sales, Foundations, Government, Individuals

### Activities

Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops

### "SPA / Colonia"

We used to organize an annual "Seminar for Artist Professionalism (SPA)." We gave 15 scholarships to emerging artists and provided them with the goal of thinking horizontally, and as a group, about artwork—no matter the material, how it will be shown, legitimate circuits, insertion into the market, the proposal's discourse, its crossings or historical references. The seminar developed in two intermittent instances throughout the year, with group clinics and meetings with special guests. The workshops took place every two weeks over the course of six months. We always ended up with a lot of new friends, which made us very happy and also fueled us.

### La Antesala

Since 2008, La Herrmana Favorita has been coordinating monthly exhibitions with La Antesala, an art space located in a traditional local theater called Centro Cultural José M. Lavardén. It is an honorable place that is considered to be an architectonic patrimony of the city. Our priority has been to show the work of new young artists, most of whom are art students from the National University of Rosario. They are invited to make site-specific installations. The activities start in March and finish in December. To date, we have held more than 22 exhibitions.



01

01 View of the educational program "Colonial" at La Herrmana Favorita, Santa Fe, 2011. Photo: Marisol Castino Villa. Courtesy La Herrmana Favorita

02 Institutional view of La Herrmana Favorita, Santa Fe. Photo: Pablo Resoalbe. Courtesy la Herrmana Favorita

03 Performance by Spa Group at La Herrmana Favorita, Santa Fe. Photo: Noel Carpenito. Courtesy La Herrmana Favorita

La Herrmana Favorita is a trio of artists (Ángeles Ascúa, Florencia Caterina and Matías Pepe) from Rosario, Argentina. Our project thinks of art as a possibility to make passions of the mind collide: anger, stress, joy, hate and, especially, love. We also investigate certain statutes of our local culture.

We can't understand archetypical disciplines—they seem boring to us. We identify our work as a crossroad between management and curatorship, as well as visual and intellectual production. Our project is fueled by the need to think about the limits of exhibition spaces and educational programs, even what is considered to be alternative or marginal in relation to the current local socio-cultural conditions. From this perspective, La Herrmana Favorita adopts a parasitic modality. It lacks a physical space but appropriates that of other institutions so as to create a new one.



03

# 2—003

## A Gentil Carioca

### "Gentil Wall" Project 2005-

The "Gentil Wall" project provides an artist the opportunity to create a large-scale work on the exterior facade of A Gentil Carioca. A collector is invited to support each project, in order to enhance the importance of "collectionism" and transform an art collection into something public. Three projects are presented each year. Past participating artists include Julia Csekö, Dane Mitchell, Guga Ferraz and Carlos Garaicoa.

### "Abre Alas" 2004-

The exhibition "Abre Alas" was born at the end of A Gentil Carioca's first year, when Marcio Botnia, Laura Lima and Ernesto Neto realized the treasure they had received during that year: more than 200 portfolios from artists. The directors decided to take advantage of this material in an annual exhibition that takes place alongside Carnival. The show originally aimed to create a space for young Brazilian artists, but as A Gentil Carioca's exposure has expanded, the project has grown to also address international emerging artists.

www.agentilcarioca.com.br  
correio@agentilcarioca.com.br  
+55 21 2222 1651

### Address

Rua Gonçalves Ledo 17 sobrado, Centro  
Rio de Janeiro, RJ, 20060-020  
Brazil

### Public Hours

Tuesday-Friday: 12-7 pm  
Saturday: 12-5 pm

### Founding Year

2003

### Funding Sources

Artwork/edition sales, Corporations,  
Foundations, Government, Individuals

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions, Public  
programs [lectures, performances, screenings,  
etc.]

A Gentil Carioca is an art space located in the historical center of Rio de Janeiro, and more specifically in the region of Saara, which is regarded as the largest open market in Latin America, founded by Arab and Jewish immigrants. All sorts of trinkets and spices surround A Gentil Carioca, which attracts both artists and the curious.

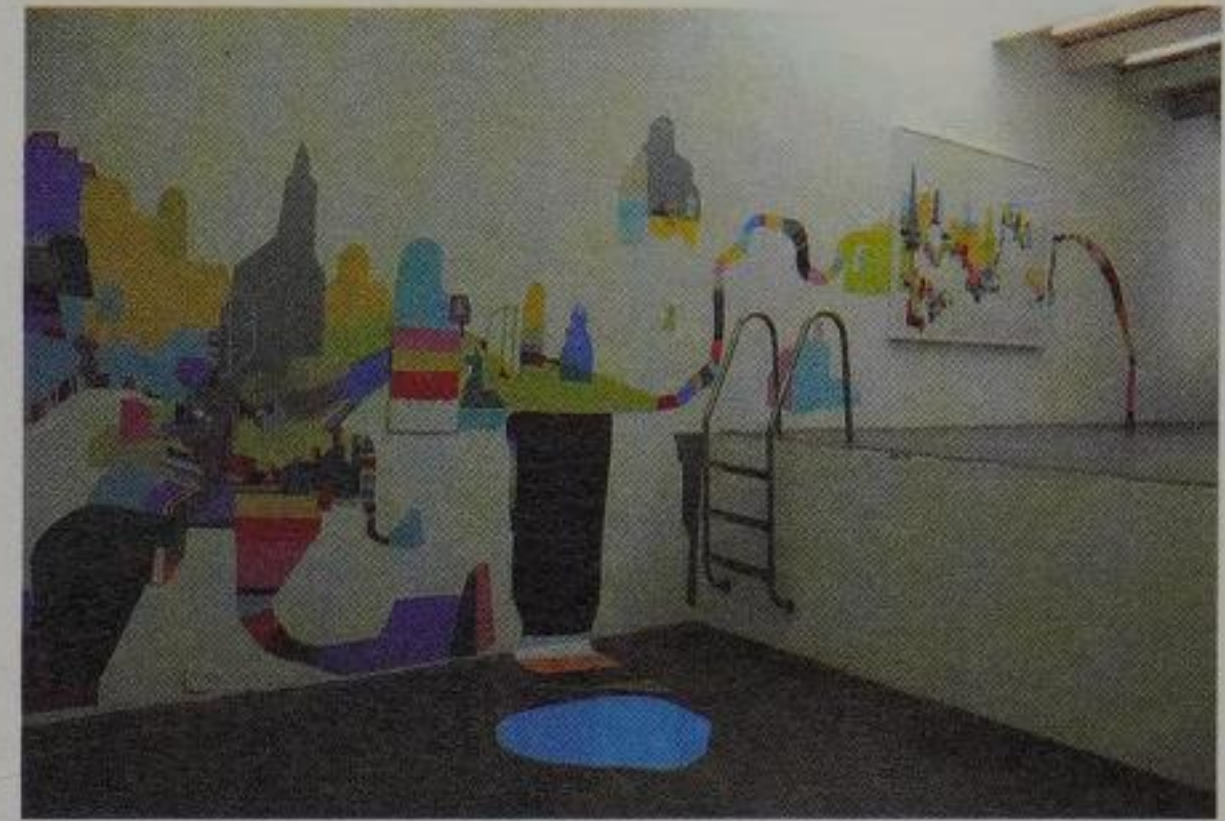
Led by artists Laura Lima, Ernesto Neto and Marcio Botnia, A Gentil Carioca was born to capture and disseminate the diversity of art in Brazil to an international audience. Believing that every work of art is a cultural melting pot with the power to radiate culture and education, A Gentil Carioca exists to support thinking, doing, documenting and changing history. It is a place to revitalize contexts, whether artistic or political.

01 "Pedro Varela," 2009. Exhibition view at A Gentil Carioca, Rio de Janeiro. Photo: Pedro Varela. Courtesy the artist and A Gentil Carioca

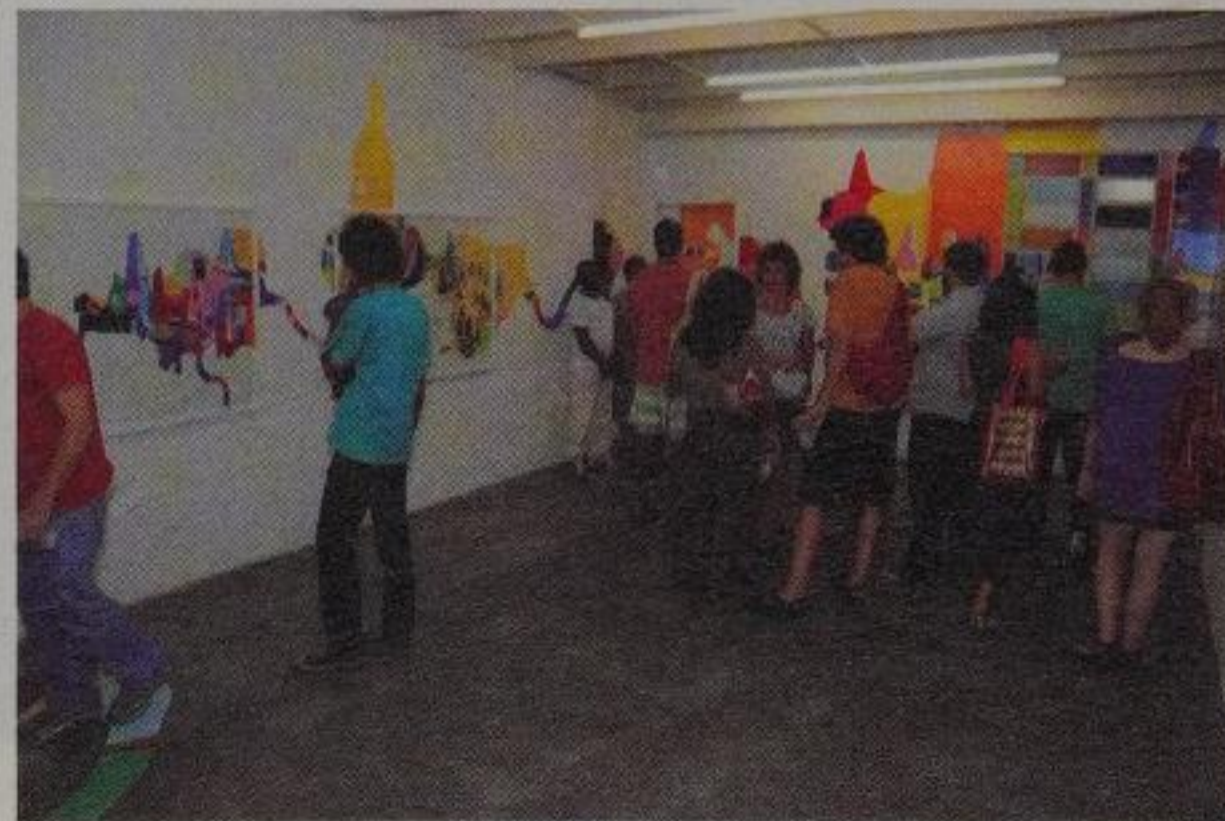
02 "Pedro Varela" 2009. Exhibition view at A Gentil Carioca, Rio de Janeiro. Photo: Pedro Varela. Courtesy the artist and A Gentil Carioca

03 Carlos Garaicoa, Abstrações (Aconteceu em Outro Lugar) ("Abstractions [It Happened Elsewhere]"), 2008. Installation view at A Gentil Carioca, Rio de Janeiro. Commissioned as a part of the project "Gentil Wall." Courtesy A Gentil Carioca

01



02



03



# 2-004

## Capacete

Inaugurated in 1998, Capacete instigates and supports various projects as well as research conducted by artists, curators, critics and guests through two structures. The first is dedicated to the Research Residency Program, which hosts up to six residents at a time: three in Rio de Janeiro and three in São Paulo, totaling around 15 to 20 professionals per year in three- to six-month periods. The second structure, which opened in 2000, is based in Rio de Janeiro and functions as a guesthouse for different professionals related to contemporary thinking, who can come for different periods of time on their own accord. Here, we host around 400 people a year.

Capacete works and is financed by a network of international institutions and foundations that have made possible a continuous program of residencies with professionals coming from different countries. Its activities also include the production of new work by artists and residents, as well as lectures, publications, workshops and exhibitions.

www.capacete.net  
residencia@capacete.net  
+55 21 2285 2824

Founding Year  
1998

Funding Sources  
Foundations, Government, Individuals

Activities  
Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



01 Capacete, A Banca No. 2, 2002. Installation view at São Paulo Biennial, 2002. Courtesy Capacete

02 Exterior view of Capacete's Residency Hotel, Rio de Janeiro. Courtesy Capacete

03 Interior view of Capacete's Residency Hotel, Rio de Janeiro. Courtesy Capacete

Information compiled by Christopher Green

### 29th São Paulo Biennial 2010

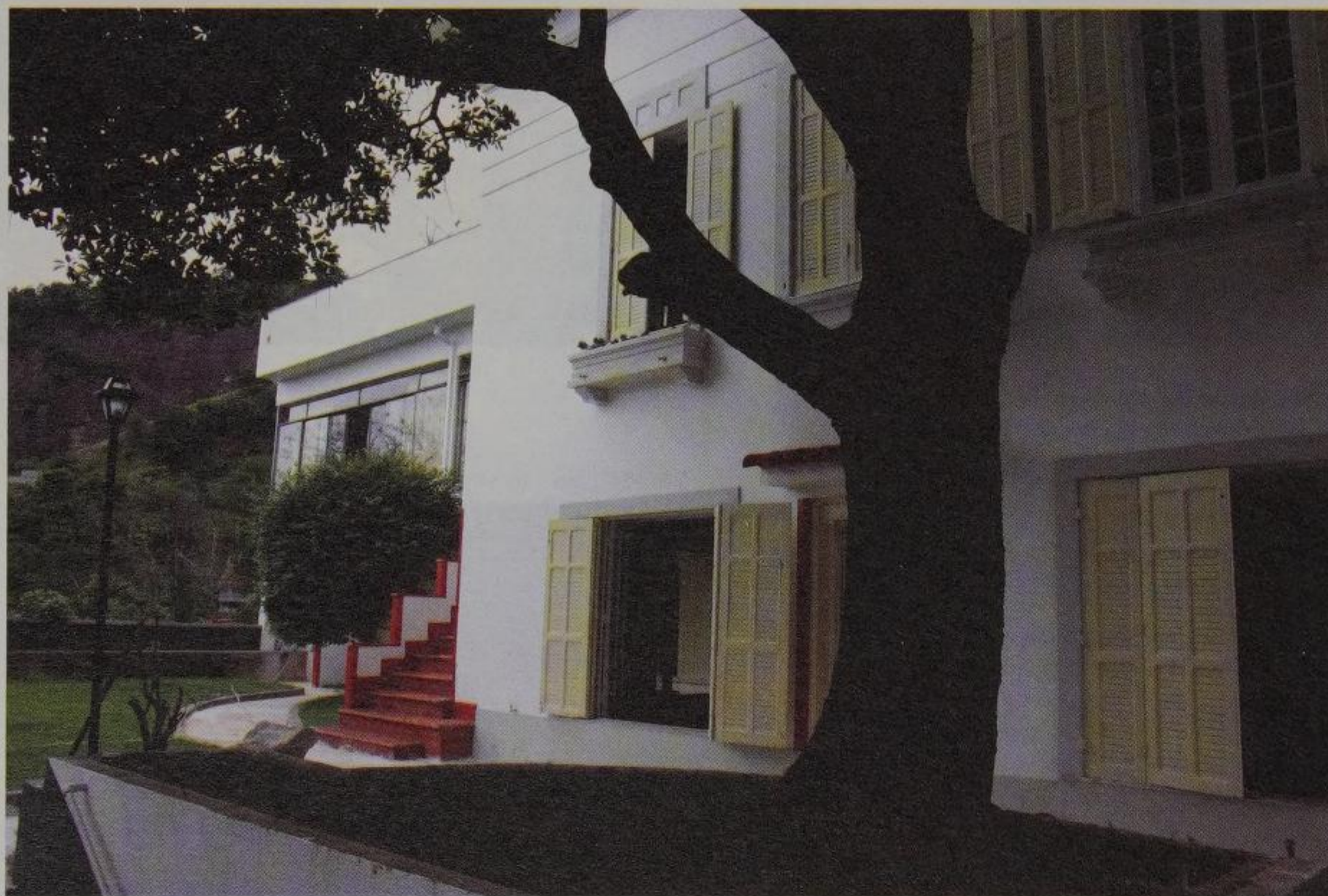
As part of the group of actions and events that embodied the 29th Biennial de São Paulo, Capacete proposed to be, during March 2010, a "space time" for multidisciplinary convergence, in the format of a "lounge conversation." In the 19th century, this format allowed different personalities and upper bourgeoisie professionals to exchange information from their various trips, research and activities. In the era of travel, however, John Cage brought the "hall" of the dining room to the kitchen. And today the "hall" happens in the virtual world of the net.

### Projeto Jornal 2001-04

This journal was an essential tool for developing a critical discourse, allowing the public greater access to information. The quarterly newsletter and free PLANET CAPACETE intended to fill a gap in Brazilian publishing in relation to contemporary thought, especially on contemporary art, architecture and Brazilian behavior. The aim was to document PLANET CAPACETE, promote and support proposals of similar contemporary art and foster alternatives to speeding production and circulation of contemporary art in the city of Rio de Janeiro, as well as other states in Brazil and abroad.

### Projeto WEB

Projeto WEB is a virtual network that allows guest artists to perform a work that makes sense within, and can be transmitted through, the "www." The first work available for download was Paulo Vivacqua's Animação Sonora.



02



03



## 2—005

## Ateliê397



01

www.atelie397.com  
contato@atelie397.com  
+55 3034 2132

Address

Rua Wisard, 397, Vila Madalena  
CEP 05434-080, São Paulo-SP  
Brazil

Public Hours

Tuesday–Friday: 2–6 pm

Office Hours

Tuesday–Friday: 1–7 pm

Founding Year

2003

Number of Staff

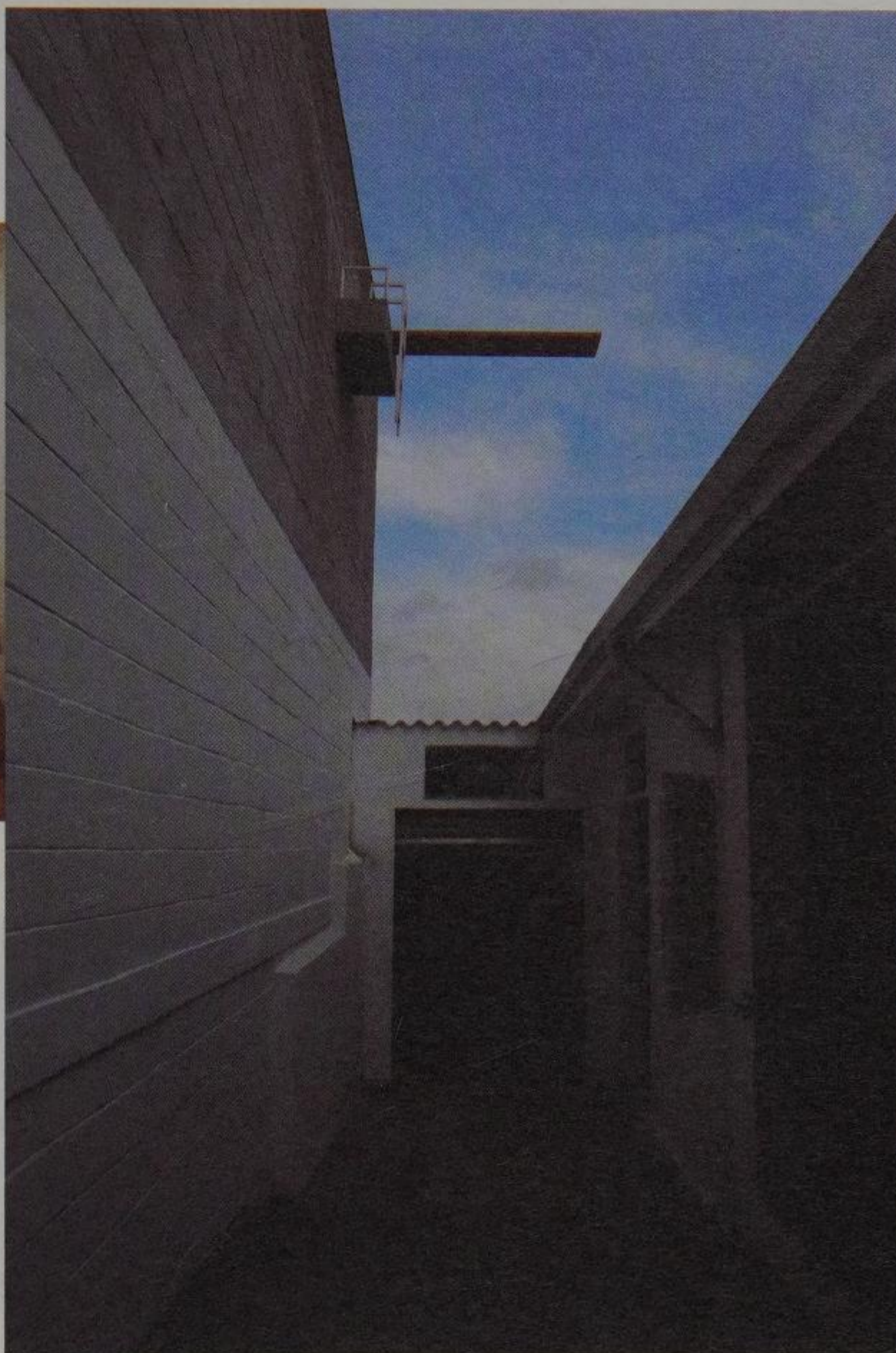
Paid: 2  
Unpaid (including interns/volunteers): 4

Funding Source

Artwork/edition sales, Government, Individuals,  
Merchandise

Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formance, screenings, etc.)



02

"Circulação da Arte Brasileira"

Intended to present works that are out of the São Paulo mainstream, this annual group exhibition features artists from various regions of Brazil. "REC<GRU ida e volta" (2010) included works by 16 artists from Recife, Pernambuco, and "A 4 graus do equador" (2011) showed works by 15 artists from Fortaleza, Ceará.

Edições 397

Edited and published by Ateliê397, this series of books addresses important contemporary art issues. *Espaços Independentes* (2010), for example, shows, documents and investigates the cultural production of five alternative venues in Brazil. Another editorial line is dedicated to artist books such as *Nino Cais: Poemas e Canções* (2011) and *Leticia Ramos: caderno de bitácora* (2011).

"Surprise! ('Happening')" 2010

Works by partner artists were displayed in the Ateliê397 exhibition hall with no identification of the creators. All of them were for sale at a price of USD 40 (BRL 100). Through a random drawing, the audience chose what to buy without knowing the credits of the works, which were only revealed after the purchase.



01 "Surprise!" 2010. Exhibition view at Ateliê397, São Paulo. Photo: Isabella Rjeille. Courtesy Ateliê397

02 Waléria Américo, *Ilusão ou, minutos antes*, 2008. Installation view of "A 4 graus do Equador," at Ateliê397, São Paulo, 2011. Photo: Waléria Américo. Courtesy Ateliê397

03 Debate on *Espaços Independentes*, a book on Brazilian independent spaces, at Ateliê397, São Paulo, 2010. Photo: Carolina Soares. Courtesy Ateliê397

Ateliê397 is dedicated to the circulation, production and exhibition of contemporary art in Brazil. Located in Vila Madalena—a neighborhood well known for its intense cultural life in São Paulo—Ateliê397 opened its doors in 2003 and has gone through some changes in its organizational form since its inception. Currently, its main activities are editing and publishing books on artists and holding art exhibitions and interdisciplinary events, including video art sessions, performance shows, happenings and concerts. Ateliê397's actions are not solely based on market interests—it has a more dynamic and daring approach than that of major museum institutions. Its overriding purpose is to create an experimental agenda in line with the production of artists, critics and curators with innovative proposals.

Coordinated by a team of curators, producers and artists—Carolina Soares, Mariana Trevas, Marcelo Amorim and Thais Rivitti—Ateliê397 plays an important role in encouraging discussions and creating opportunities for exhibition and reflection on artists' current productions.

To date, Ateliê397 has held 40 exhibitions and eight video-art shows, and published four books. Numerous other events occur on a regular basis and attract an audience made up mostly of professionals from the cultural area and university students.

03

# 2—006

## Casa Tomada

Casa Tomada is an inter-media project that consists in a space for practice, research and reflections of artistic nature. The project emerged from the desire to build a space for the convergence of art's various areas. Instead of focusing exclusively on the final product, Casa Tomada, which is concerned with the entire production process, aims to encourage debates and foster the development of work motivated by the experiences and ideas shared within its space. It also intends to fuel the discussion about the diversity of mediums in contemporary art.



01

01 "Ateliê Aberto #3," 2010. Isadora Ferrez, "Jardim do Minotauro" performance at Casa Tomada, São Paulo, 2010. Courtesy Casa Tomada

02 Residency view from the program "Ateliê Aberto #3," at Casa Tomada, São Paulo, 2010. Courtesy Casa Tomada

03 Exterior view of Casa Tomada, São Paulo. Courtesy Casa Tomada

www.casatomada.com.br  
 info@casatomada.com.br  
 +5511 2532-7455

Address  
 Rua Brás Cubas, 335  
 Aclimação, CEP: 04109-040  
 São Paulo, SP  
 Brazil

Open Studio 2009, 2010  
 A semester-long program for young artists and researchers in art criticism, curatorship and art history. The program proposes interchange between artists and art thinkers who are encouraged to simulate each other's art production.

The House Hosts 2010  
 A program that enlivens exchange between independent art spaces and promotes the broadcasting of artistic publications. Its objective is to promote the relationship networks of these artistic centers with independent ones.

Portfolio's Cycle 2011  
 An annual program in which 12 young artists currently performing in São Paulo are invited to present their portfolios and take advantage of the informal infrastructure of Casa Tomada to have open discussions about their works.

Collection of Publications  
 A collection that gathers publications by artists, independent art centers and small publishers as well as other publishing initiatives that explore publication as a way of artistic experimentation. The collection aims to give visibility to these types of publications, which is hardly ever accessible to researchers in São Paulo.

Public Hours  
 Monday–Friday: 11 am–9 pm

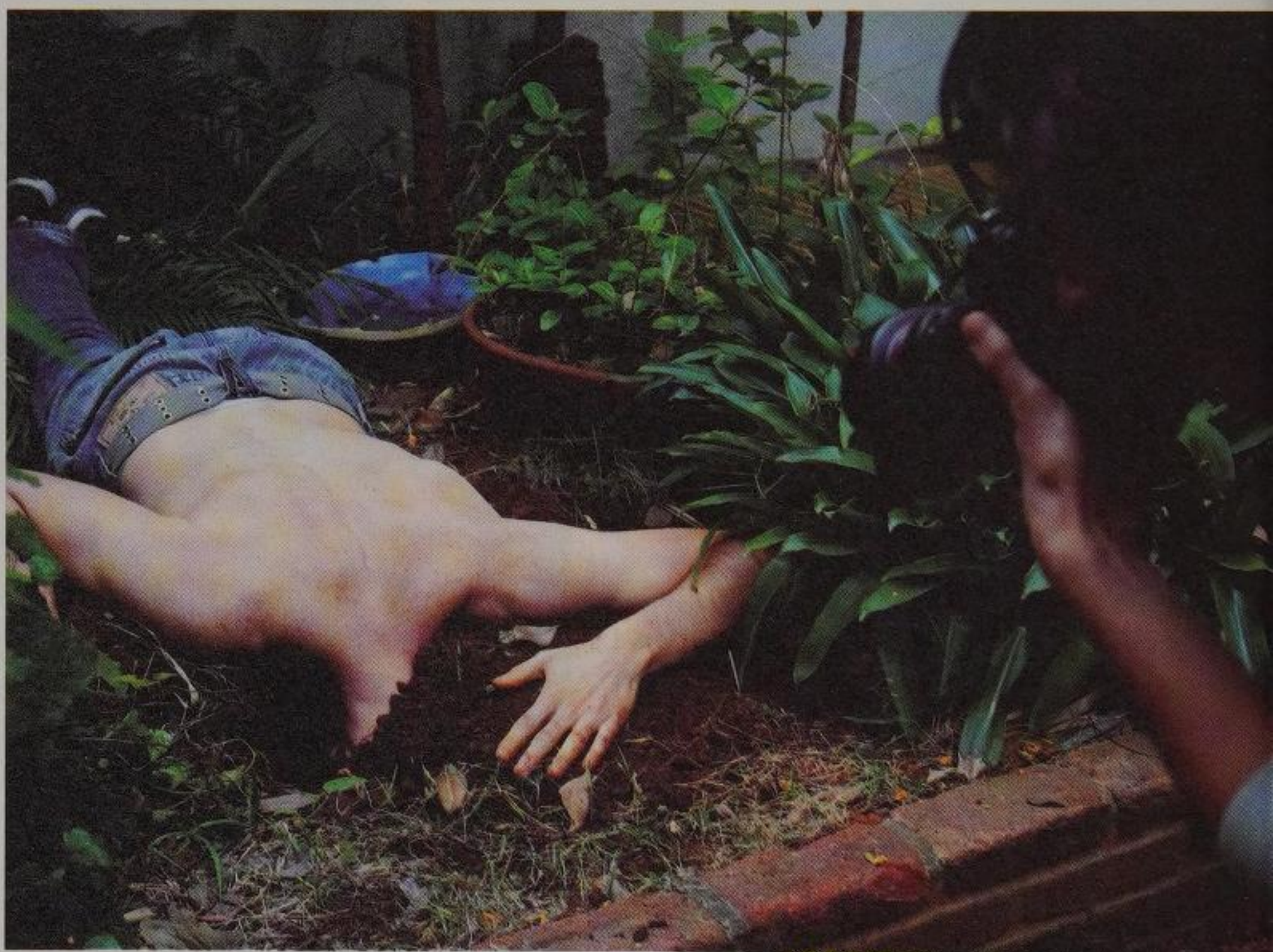
Office Hours  
 Monday–Friday: 11 am–9 pm

Founding Year  
 2009

Number of Staff  
 Paid: 6  
 Unpaid (including interns/volunteers): 1

Funding Sources  
 Admissions/ticket sales (some paid workshops, not all), Artwork/edition sales, Individuals, Membership

Activities  
 Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



02



03

# 2-007

## Article



02

Article is an open-access, artist-run center dedicated to the presentation of a broad range of contemporary practices. Through our various programming channels, we strive for artistic excellence, interdisciplinarity and social engagement. While we give special consideration to emerging artists, we also respect those who have already established important precedents, who continue to test the limits of aesthetic gesture and who are committed to the ideals of experimentation and risk-taking. Article supports discursive and alternative activities that promote dialogue and build networks with local, national and international artists, as well as collectives and organizations. Our open structure encourages the direct participation of an active and diverse membership on both programming and organizational levels.

The center has four programming channels: a long-term program of challenging and thought-provoking gallery exhibitions; shorter-term special programs supporting independent projects and alternative practices; window projects presented during summer and winter holidays, and a series of events that includes members' initiatives, outreach and fundraising projects; and discursive activities such as screenings, artist talks and conferences. Through its prolific programming, Article continues to grow as a dynamic impulse for artistic ideas and manifestations, exchanges and reflection. More than just an exhibition gallery, the center is an open, shifting space.

www.articule.org  
info@articule.org  
+1 514 842 9686

### Address

262 Fairmount Ouest,  
Montreal, QC, H2V 2G3  
Canada

### Public Hours

Wednesday–Thursday: 1–6 pm  
Friday: 12–9 pm  
Saturday–Sunday: 12–5 pm

### Office Hours

Tuesday–Friday: 12–5 pm

### Founding Year

1979

### Number of Staff

Paid: 3 regular and 3 contract base  
Unpaid (including interns/volunteers): 55

### Funding Sources

Government, Individuals, Merchandise

### Activities

Exhibitions, Public programs (lectures, performances, screenings, etc.), Workshops



### "Greyscale Rainbow" 2009

In 2009, Article presented Canadian artists Matt Shane and Jim Holyoak's project "Greyscale Rainbow," in which both artists inhabited the gallery space for a month, drawing on the walls and inviting visitors to join in the process, providing them with inks and pens. Collectively, artists and visitors gradually transformed the gallery into a vast, immersive black-and-white drawing.

### "PME-ART, HOSPITALITY 2: Gradually This Overview" 2010

In 2010, Canadian collective PME-ART (Jacob Wren, Claudia Fancello and Caroline Dubois) presented "PME-ART, HOSPITALITY 2: Gradually This Overview," in which visitors were invited to reflect, through a series of questions and personal interviews, on the concepts of power, social bounding and community. This performative project took place at Article over a three-week period.

### VIVA! Art Action

Since 2006, Article, in collaboration with five other artist-run centers, has been organizing VIVA! Art Action, Montreal's international performance event. The event is held every two years for six to ten days and welcomes emerging and established artists from Canada and abroad.

01 Panayiotis Delilabros, "When You Go Back, Nothing Is Real," 2009. Exhibition view at Article, Montreal. Photo by Guy L'Heureux

02 Matt Shane and Jim Holyoak, "Greyscale Rainbow," 2009. Exhibition view at Article, Montreal. Photo by Guy L'Heureux

03 Vida Simon and Tedi Tafel, "Approaching Stillness," 2010. Exhibition view at Article, Montreal. Photo by Guy L'Heureux



# 2-008



01

01 Sylvain Baumann, "[AIR PLAIN 2]," 2009. Exhibition view at Skol, Montreal. Photo: Guy L'Heureux

02 Dustin Wilson, "Reversion to the Original Point," 2011. Exhibition view at Skol, Montreal. Photo: Guy L'Heureux

03 Manuelle Gauthier, "Foulard au cou," 2007. Exhibition view at Skol, Montreal. Photo: Guy L'Heureux

04 Exterior view of Skol, Montreal, 2010. Photo: Benoit Pontbriand



02

## Centre des arts actuels Skol

### "Faire comme si tout allait bien" 2006-08

The "Faire comme si tout allait bien/As If All Were Well" programming of 2006/2007 was followed by the publication of *Faire comme si tout allait bien*, in partnership with Rhinocéros (Strasbourg) and coordinated by co-curators Anne Bertrand, Hervé Roelants and Stephen Wright.

### SKOOL 2008-

2008 saw the emergence of SKOOL, a summer internship program for young artists that aims to afford young cultural producers with the time, space and resources to experiment within a professional setting. Under the center's supervision and mentorship, participants acquire a set of experiences and skills that are invaluable for the further development of their professional careers and ambitions.

### Archives processing room

2011 saw the inception of the Archives processing room. Skol is the first artist-run center in Quebec to employ the services of a professional archivist who brings archival standards to bear in processing its historical archives, preserving them on the premises while making them available to the public and a community of researchers.

www.skol.ca  
skol@skol.ca  
+1 514 398 9322

**Address**  
372, rue Ste-Catherine Ouest, suite 314  
Montreal, QC, H3B 1A2  
Canada

**Public Hours**  
Tuesday-Friday: 12-5:30 pm  
Saturday: 12-5 pm

**Office Hours**  
Tuesday-Friday: 10 am-5:30 pm  
Saturday: 12-5 pm

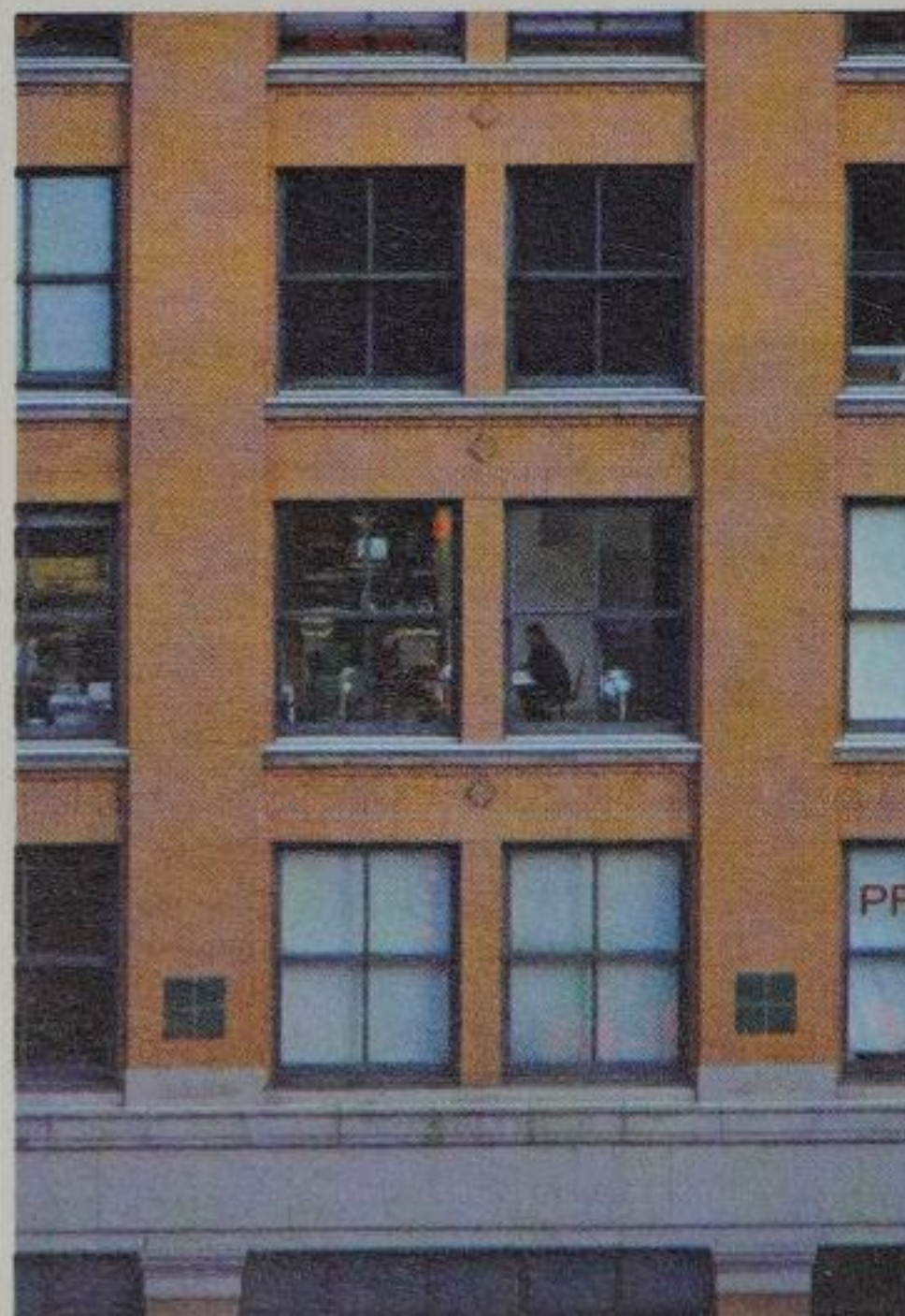
**Founding Year**  
1986

**Number of Staff**  
Paid: 3

**Funding Sources**  
Government, Individuals, Membership

**Activities**  
Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.)

04



03

Founded in 1986, Centre des arts actuels Skol is a nonprofit, artist-run center that presents new work by emerging artists, with a focus on those whose research and experimentation generate method and critical thought. Occasionally, the center invites more experienced artists whose exploratory or experimental approaches contribute to the development of theoretical discourse and artistic practice. A place of potential, exchange and learning, Skol is open to the participation of art professionals. It fosters and encourages trust, autonomy, experimentation and risk-taking.

Skol serves as a resource for both emerging artists and more established ones seeking to connect through regular meetings of Skollège, an organizational-wide thinking body. Much energy is dedicated to applying outreach strategies that promote visits to our exhibitions by college and university students as well as community groups.

Our programming is based mainly on projects received through calls for submissions, although it is also open to the initiatives of its active members; i.e. those who regularly take part in Skol's various committees throughout the year. We also support offsite initiatives and special events.

# 2—009

## Centre de production et d'exposition Eastern Bloc

www.easternbloc.ca  
info@easternbloc.ca  
+1 514 284 2106

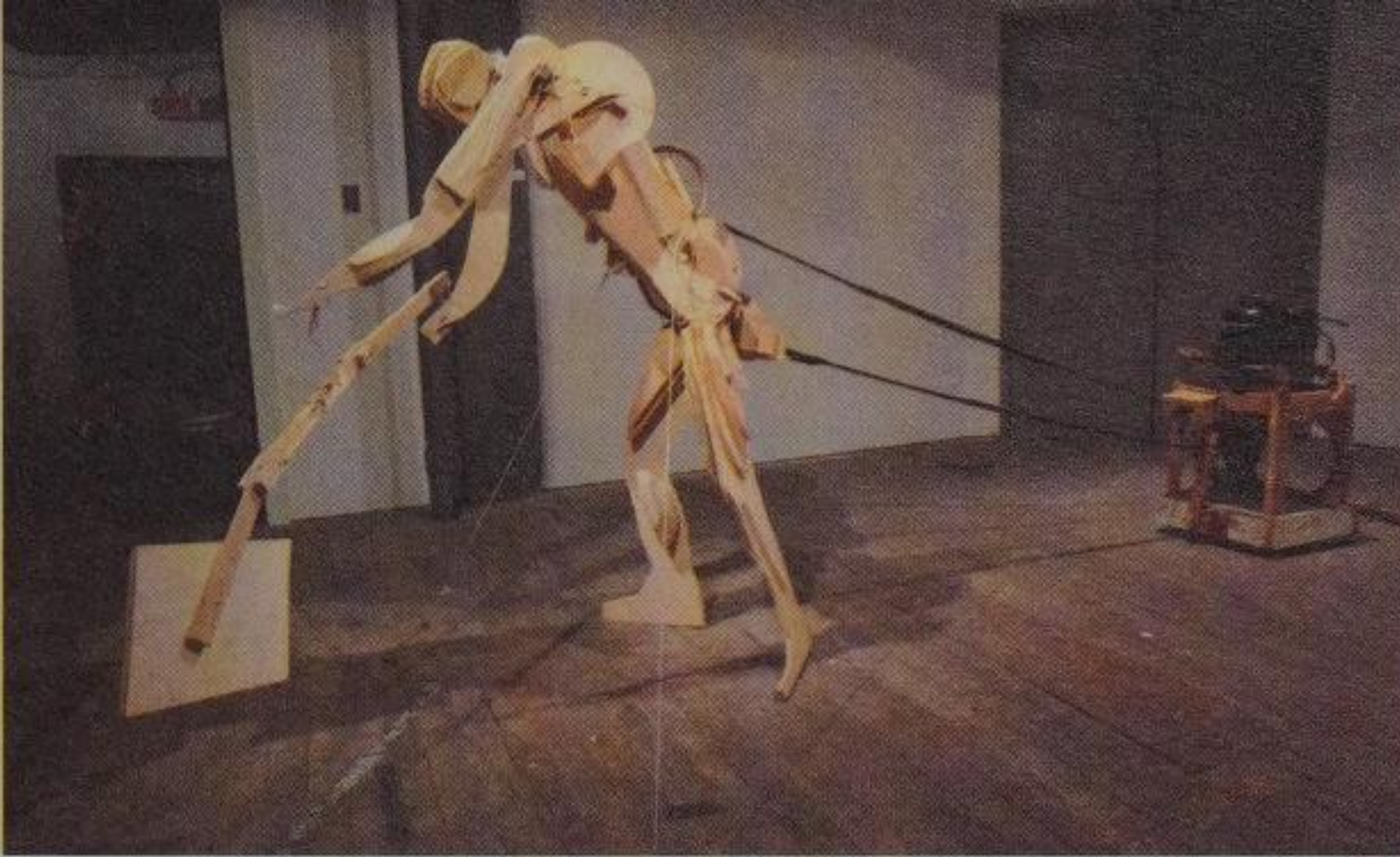
Address  
7240 Clark, Montreal  
Quebec, H2R 2Y3  
Canada

Public Hours  
Tuesday–Saturday: 12–5 pm

Office Hours  
Tuesday–Friday: 10 am–5 pm

Founding Year  
2007

Number of Staff  
Paid: 1 full-time, 3 part-time, 5 occasional  
Unpaid (including interns/volunteers): 2



01

Eastern Bloc is an exhibition and arts production center dedicated to new media and interdisciplinary art. The vision at Eastern Bloc is to explore and push the creative boundaries in digital and electronic arts, audio and video installation, multimedia performance and other emerging practices.

The organization's mandate is to support the work of emerging artists by providing them with an exchange platform with more-established artists. This allows young artists to gain access to a larger body of spectators, and to a network of established art organizations and professionals in the milieu.

Founded by Eliane Ellbogen and Sandor Poloskei, the organization's artistic and technical directors, Eastern Bloc fills a void in the professional art environment in Montreal, as there are currently no other artist-run centers or art spaces that cater specifically to young artists, or post-graduates in the first five years of their professional career, working in new media and related disciplines.

### Sight & Sound Festival 2011-

This annual festival showcases the efforts of sound and video artists, as well as other digital modes of production, with a focus on live audio/video (A/V) performance, sound and video design, A/V installation and interactive art practices.

### "Salon: Data Series" 2010-11

"Salon: Data Series" provided emerging artists the opportunity to present their work in an informal setting, for free. Artists gained access to the organization's gallery space, its technical resources and a wide range of documentation services and marketing tools in order to present a work in progress.

### "Department of Public Nuisances" 2011

Featuring the works of Kelly Andres, Caleb Beaulac, Emily Gan, Darsha Hewitt, James Partaik, and Anita Schoepp and Joshua Schwebel, "The Department of Public Nuisances," was an experiment in collaborative art making, public intervention politics and avant-garde documentation practices. At its core, the event strove to demonstrate the versatility of electronic arts in triggering actions and reactions between objects and ideas, creators and users.



02



01 Philippe Cool, "The Least Effort," 2011. Exhibition view at Eastern Bloc, Montreal, 2011. Courtesy Eastern Bloc

02 "Salon: Data Series" with Patryk Stasieczek, at Eastern Bloc, Montreal, 2011. Photo: Emily Gan

03 Panel discussion at Sight & Sound Festival, with Alexandre Castonguay, Darsha Hewitt and Emmanuel Madan (The User), at Eastern Bloc, Montreal, 2011. Photo: Emily Gan

04 "Salon: Data Series" with Erin Sexton, at Eastern Bloc, Montreal, 2011. Photo: Emily Gan



04

03

# 2-010

## Les Territoires

Les Territoires is a nonprofit gallery dedicated to presenting the work of emerging artists as well as research practices that expand on theoretical approaches to contemporary art. Its mandate is to support artists in their emerging professional careers and to help develop their public profile in national and international art communities.

Les Territoires facilitates artists' integration into the art market and gives continual support to their art production through solo and group exhibition opportunities. It is accessible to emerging artists through its Calls for Submissions Program. The gallery accomplishes its mission through three programs: an exhibition program based on an open call and juried by art professionals, an international exchange program and the exhibitions program "Réflexion Critique" ("Critical Reflection").

[www.lesterritoires.org](http://www.lesterritoires.org)  
[info@lesterritoires.org](mailto:info@lesterritoires.org)  
+1 514 789 0545

### Address

372, Sainte-Catherine Street, Suite 527  
Montreal, Quebec, H3B 1A2  
Canada

### Public Hours

Tuesday-Saturday: 12-5 pm

### Office Hours

Tuesday-Saturday: 12-5 pm

### Founding Year

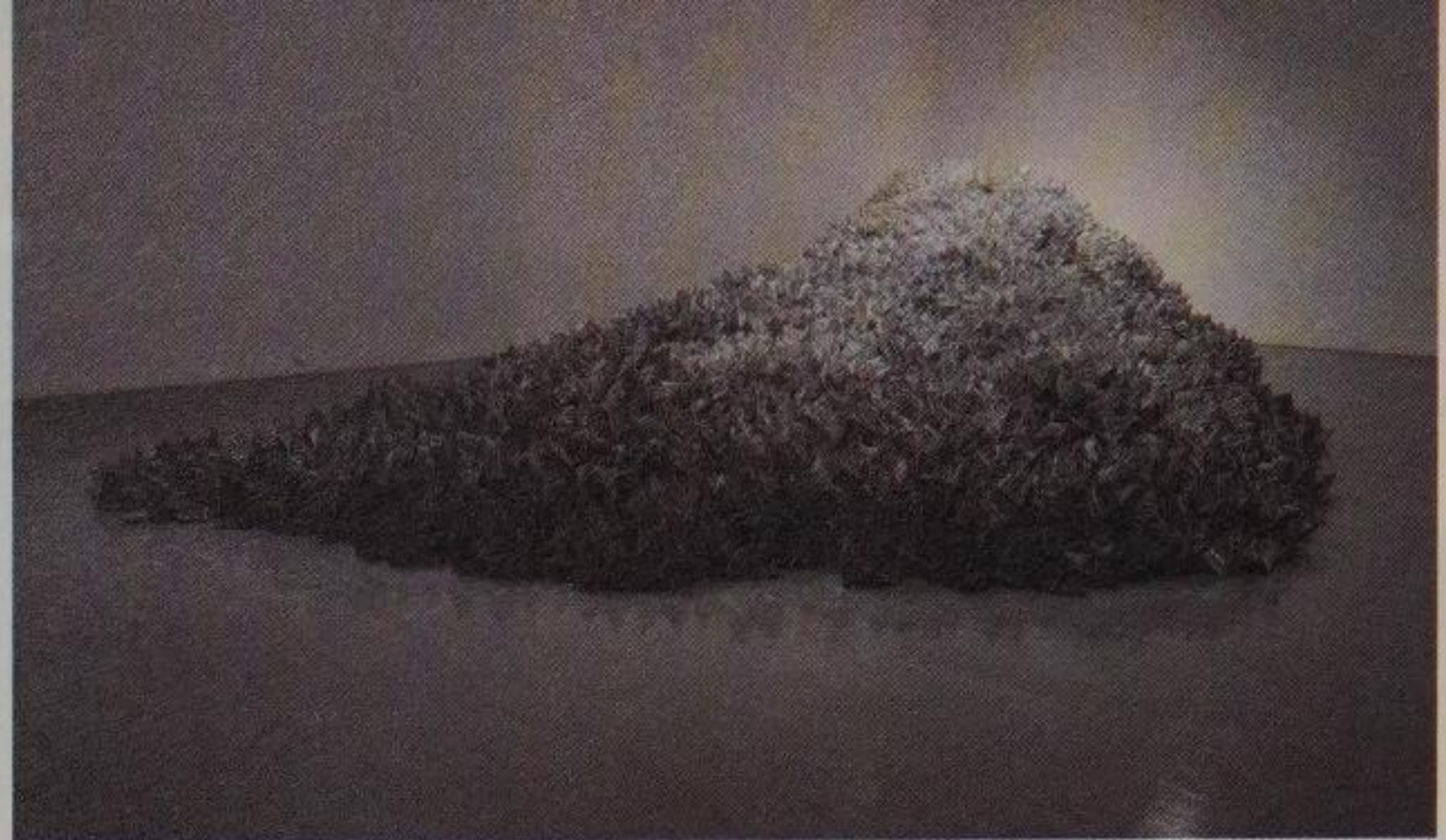
2008 (registered in 2009)

### Number of Staff

Paid: 2  
Unpaid (including interns/volunteers): 1

### Funding Sources

Government



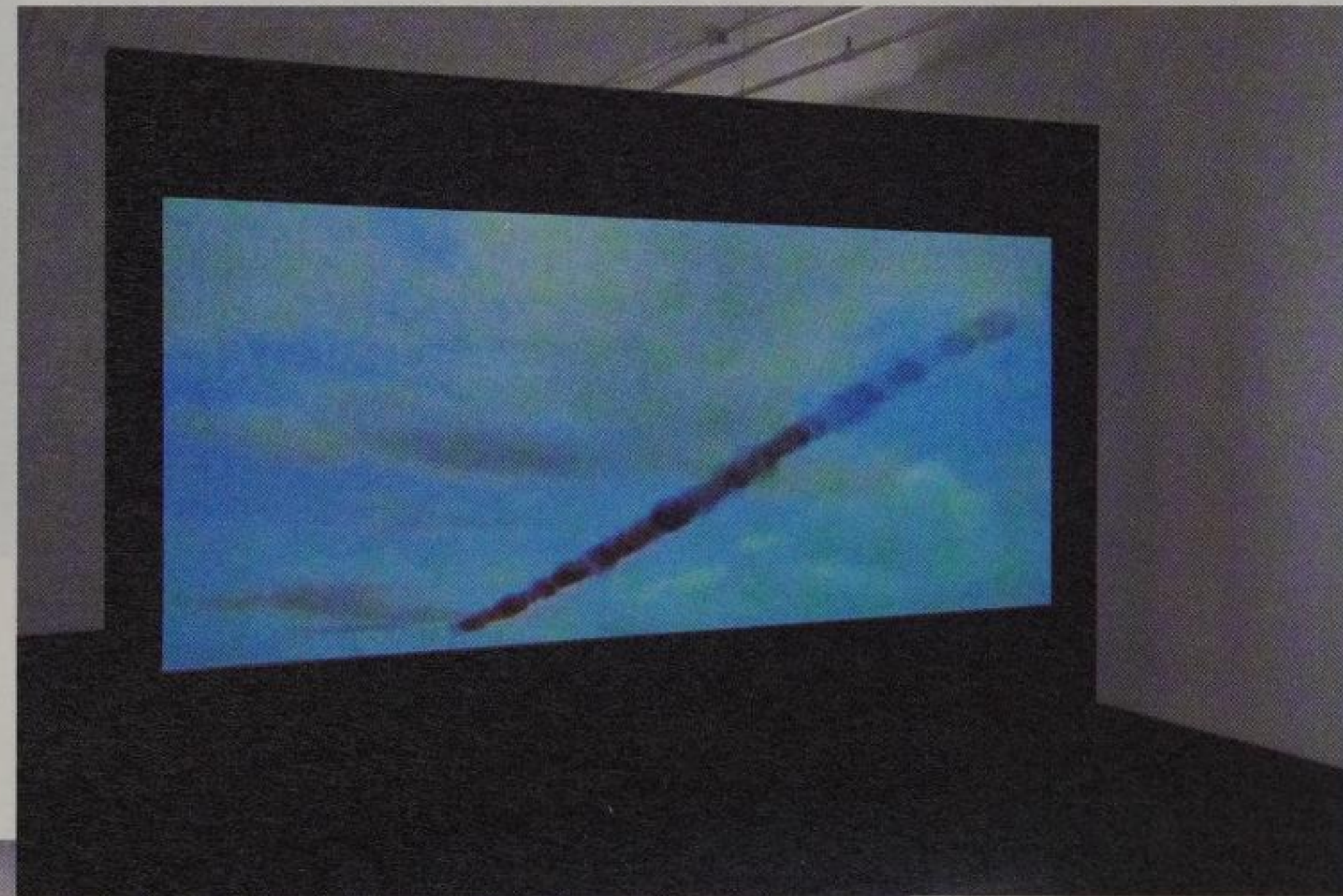
01

01 Andrée-Anne Dupuis Bourret, *La Debacle*, 2010. Mixed-material installation, 500 x 450 x 100 cm. Photo: Shadoe Huard. Courtesy the artist

02 Baden Pailthorpe, *Rockets* (after Roman Signer), 2011. Video, 6 min 13 sec. Photo: Sadie Wiarda. Courtesy the artist

03 Flavia Majlis, "Love Me/Love Me Not," 2011. Series of videos and photographs. Installation view of "Departure" at Les Territoires, Montreal. Photo: Flavia Majlis. Courtesy the artist

04 Entrance of Les Territoires, Montreal. Courtesy Les Territoires



02

### Portfolio Review for Contemporary Photography 2010

Les Territoires invited emerging contemporary photographers to submit their portfolios for a weekend of sharing between talented artists and art professionals. The gallery hosted some of the area's most dedicated curators, gallery owners and critics for scheduled, 20-minute one-on-one critiques of photo-based works. The portfolio review helped young emerging artists with their project development and career opportunities. In May 2012, Les Territoires will organize a second edition of the Portfolio Review.

### Launch of Les Territoires Publishing House 2011

After three years of regular exhibition programming, the gallery decided to further promote the artistic practices of emerging artists by supporting the release of their first artists' books. Les Territoires Publishing House was launched along with two exhibitions, "Unmarked Sites" by Jessica Auer and "Con Todo Mi Afecto" by José Pedneault.

### "Monobandes II" 2011

A completely original presentation, "Monobandes II" featured 22 young international artists who revealed a panorama of contemporary video art practices. This video event, organized by Les Territoires, showcased 25 single-channel videos, each below ten minutes in duration.



03



04

# 2—011

## Sporobole

www.sporobole.org  
info@sporobole.org  
+1 819 821 2326

### Address

74 rue Albert  
Sherbrooke (QC), J1H 1M9  
Canada

### Public Hours

Wednesday–Friday: 12–5 pm  
Saturday–Sunday: 1–5 pm

### Office Hours

Monday–Friday: 9 am–5 pm

### Founding Year

1983

### Number of Staff

Paid: 2  
Unpaid (including interns/volunteers): 5

### Funding Sources

Government, Membership

### Activities

Archives, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

01



### "Experimental Geography" at Independent Curators International 2011

Curated by Nato Thompson, this exhibition was organized in partnership with Foreman Art Gallery of Bishop's University in Quebec. The manifestations of "Experimental Geography" (a term coined by geographer Trevor Paglen in 2002) ran the gamut of today's contemporary art practice. The show presented a panoptic view of this new practice through a wide range of mediums (sound, video, installations and experimental cartography).

### "How do we know what we know?" 2011

Emanuel Licha's videos and photographs address urban and architectural issues by looking at objects in the landscape as social, historical and political signs. His recent projects inquire into the means used to observe and report on violent and traumatic events.

### "Espace [IM] Media"

Produced by Sporobole and taking place in downtown Sherbrooke, "Espace [im] Media" is a biannual event dedicated to new media art. With the help of a number of local partners, the diversity and quality of the programming make the biennial a major event.

01 Lorna Bauer, "What Is Not But Could Be if, What Could Appear in the Morning Mist," 2011. Exhibition view at Sporobole, Sherbrooke, Quebec. Photo: Lorna Bauer

02 Exterior view of Sporobole, Sherbrooke, Quebec. Photo: Jocelyn Riendeau

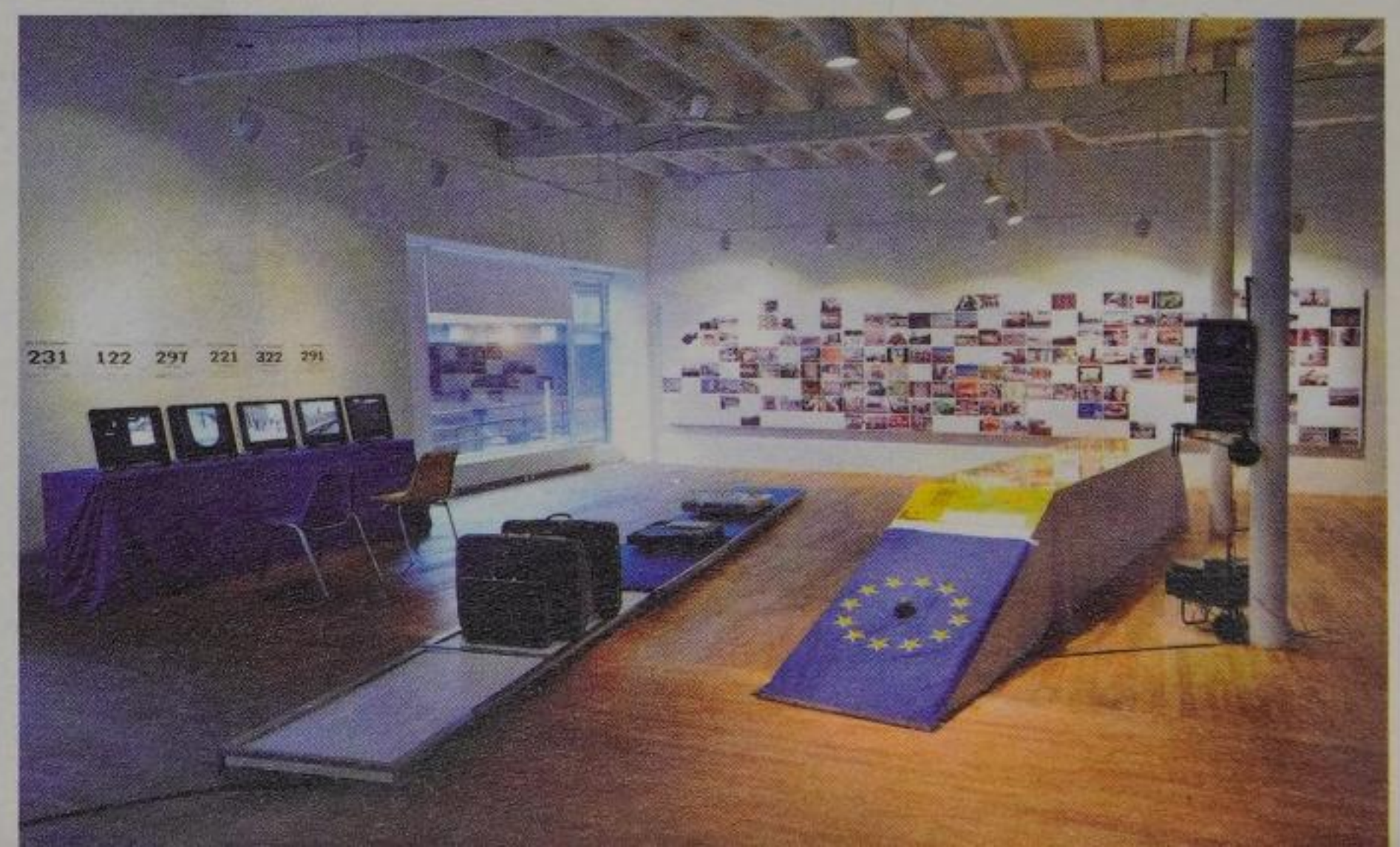
03 Jean-Maxime Dufresne, "Euroland," 2010. Exhibition view at Sporobole, Sherbrooke, Quebec. Photo: Jocelyn Riendeau



02

Sporobole is a contemporary art center that uses an experience-based approach to present the results of artistic explorations. Through this approach it has created a unique reception context for diverse audiences, including artists and researchers working in related fields. The center also endeavors to provide new ways of reading the projects that are presented there, by encouraging multifaceted analytical methods and openness to the free discussion of ideas. It thus sees itself as a place where new forms of knowledge are created. By means of this presentation context, Sporobole reaffirms the role of artists and their work in our social ecology. Committed to representing work in every artistic discipline and created by both emerging and mid-career artists, Sporobole is a full member of the Regroupement des centres d'artistes autogeres du Quebec (RCAAQ).

03



# 2-012

## Art Metropole

www.artmetropole.com  
info@artmetropole  
+1 416 703 4400

### Address

788 King Street West  
Toronto, ON M5V 1N6  
Canada

### Public Hours

Wednesday-Saturday: 11 am-6 pm

### Founding Year

1974

### Number of Staff

Paid: 5

### Funding Sources

Bookwork sales (primarily conceptual, non-unique artist bookworks and other artist-driven publications), Artwork/edition sales, Foundations, Government, Individuals, Membership

### Activities

Archives, Distribution, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

Art Metropole is a nonprofit, collaboratively artist-run center located in Toronto, Canada. It fosters a variety of existing and yet-to-be-invented forms of publication, dissemination and exchange in the field of conceptual artists' bookworks and other artist-driven publication projects, such as audio, editions, new media and video. Its activities include publishing, distributing, exhibiting and running a public shop, as well as organizing lectures, performances and discussions that initiate a reflection of and discourse on these practices within their contemporary contexts and the world.



01



02



03

### Publication Series

Video by Artists, 1976 (edited by Peggy Gale)

Books by Artists, 1981 (edited by Germano Celant and Tim Guest)

Museums by Artists, 1983 (edited by AA Bronson and Peggy Gale)

Sound by Artists, 1990 (edited by Dan Lander and Micah Lexier)

Commerce by Artists, 2011 (edited by Luis Jacob and Jordan Sonenberg)

01 Exterior view of Art Metropole, Toronto, 2009. Courtesy Art Metropole

02 Interior view of Art Metropole, Toronto, 2008. Courtesy Art Metropole

03 Interior view of Art Metropole, Toronto, 2008. Courtesy Art Metropole



# 2—013

## Mercer Union, A Centre for Contemporary Art

Mercer Union, A Centre for Contemporary Art, is an artist-run center dedicated to the existence of contemporary art. Mercer Union provides a forum for the production and exhibition of Canadian and international, conceptually and aesthetically engaging art and related cultural practices. Primary concerns are pursued through critical activities that include exhibitions, lectures, screenings, performances, publications, events and special projects.

Established and incorporated in 1979, Mercer Union began as an artist-run center through the collective efforts of artists who believed in alternative art production and presentation. Throughout its 30-year history, Mercer Union has maintained ambitious programming, exhibiting national and international artists, and presenting cultural professionals in both formative and established stages of their careers.

[www.mercerunion.org](http://www.mercerunion.org)  
[info@mercunion.org](mailto:info@mercunion.org)  
+1 416 536 1519

### Address

1286 Bloor Street West  
Toronto, Ontario, M6H 1N9  
Canada

### Public Hours

Tuesday–Saturday: 11 am–6 pm

### Founding Year

1979

### Number of Staff

Paid: 5

### Funding Sources

Artwork/edition sales, Corporations,  
Government, Individuals, Membership

### Activities

Exhibitions, Publications, Public programs  
(lectures, performances, screenings, etc.)

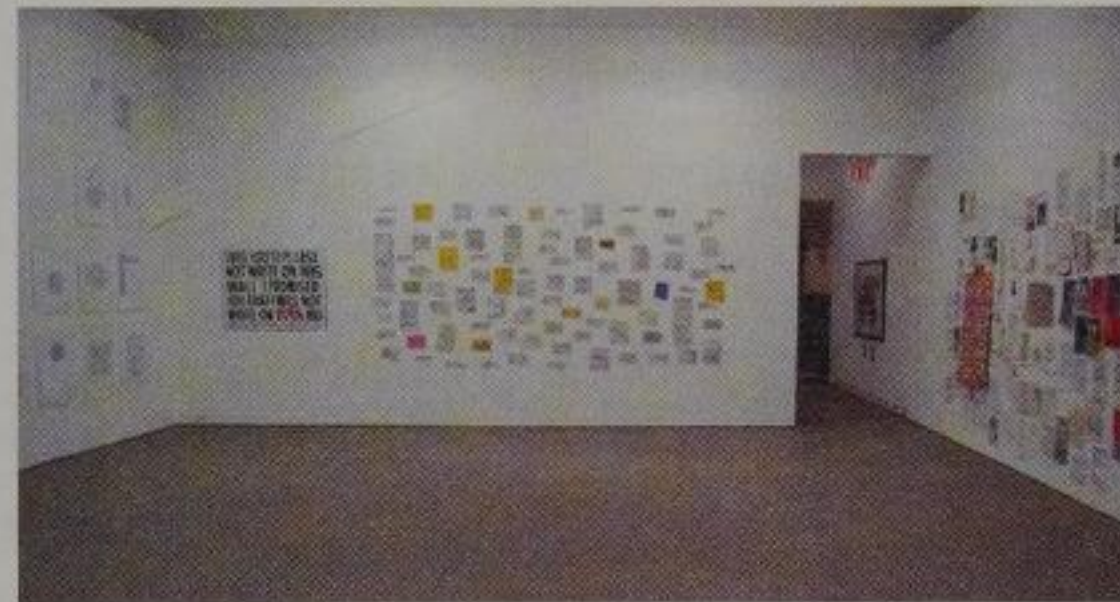
01



01 Exterior view of Mercer Union, Toronto.  
Courtesy Mercer Union

02 "Street Poets and Visionaries: Selections from the Ubuweb Collection," 2009. Exhibition view at Mercer Union, Toronto. Courtesy Mercer Union

03 Exterior view of Mercer Union, Toronto.  
Courtesy Mercer Union



02

### "Changing Stakes: Contemporary Art Dialogues with Dubai" 2011

This exhibition presented artworks by eight noted international artists in order to consider the present-day position of Dubai as a nexus of culture, capital and migration in the Gulf region and in the Middle East. Dubai has gained heightened visibility due to its rapid economic growth, development and cultural promotion worldwide. "Changing Stakes" was the first exhibition in Toronto to focus on art practices addressing the dramatic rise of the city. Featured artists included: Amir Berbic, Haig Aivazian, Abbas Akhavan, Lamyra Gargash, George Katodrytis, Nikolaj Skyum Bendix Larsen, Armin Linke and Hajra Waheed.

### "Natural Revision" 2011

Robert Hengeveld's ambitious installation project "Natural Revision" combined manufactured landscaping products—synthetic rocks, trees and grass—with wildlife decoys and proto-natural sounds to create a visual and acoustic environment, suggestive of Algonquin Park but more plastic in form. The resulting installation set a playing field in which our relationship to the natural landscape could be explored against our growing comfort with the synthetic.

### "Cinema" 2011

Swiss artist Roman Signer has devoted several decades to the development, execution and documentation of experiments involving everyday objects in extraordinary circumstances. "Cinema" contained aspects of both his ephemeral outdoor works and his kinetic sculptures. These abandoned projects are an impressive record of Signer's wit and invention, as his set-ups create relatively obvious examples of cause and effect, with aesthetically powerful and often very funny results.

03



# 2-014

## The Power Plant

www.thepowerplant.org  
 info@thepowerplant.org  
 +1.416.973.4949

### Address

231 Queen's Quay West  
 Toronto, ON, M5J 2G8  
 Canada

### Public Hours

Tuesday-Sunday: 12-6 pm  
 Wednesday: 12-8 pm

### Office Hours

Monday-Friday: 9 am-5 pm

### Founding Year

1987

### Number of Staff

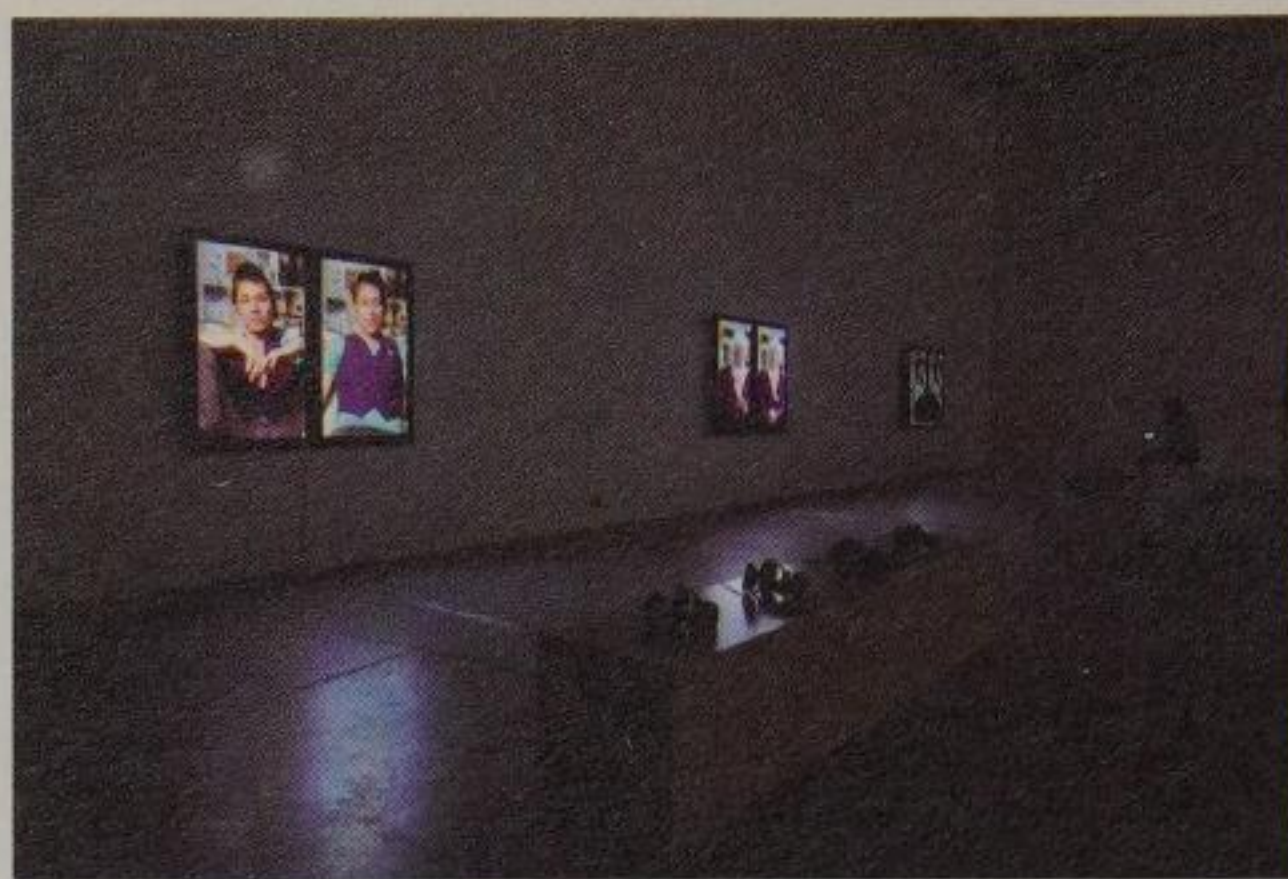
Paid: 23  
 Unpaid (including interns/volunteers): 20

### Funding Sources

Admissions/ticket sales, Artwork/edition sales, Corporations, Government, Foundations, Individuals, Membership, Merchandise

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops



01

### "Adaptation: Between Species" 2010

Responding to the contemporary desire to go "back to nature," The Power Plant's 2010 summer group exhibition "Adaptation: Between Species" highlighted interspecies encounters. "Adaptation" presented the work of leading international artists alongside that of newer figures whose work has gained international attention. Ranging in tone from reverent to decidedly iconoclastic and created with media including photography, film, video, sculpture and painting, the works in the exhibition examined the lure of primeval states and primitive behaviors, and the urge to understand oneself as wild at heart.

### "Cuttings (Supplement)" 2008

"Cuttings (Supplement)" was Simon Starling's largest exhibition since winning the Turner Prize in 2005 and followed his exhibition "Cuttings" at Museum für Gegenwartkunst, Basel, in the summer of that year.

### "Ryan Trecartin: Any Ever" 2010

"Ryan Trecartin: Any Ever" marked the first Canadian solo exhibition of the rising American artist, which featured a sprawling seven-piece video suite amalgamating his ambitious new four-part series, Re'Search Wait'S, as well as his acclaimed video triptych Trill-ogy Comp (2009).

The Power Plant is Canada's leading public gallery devoted exclusively to contemporary visual art. It is a vital forum for the advanced artistic culture of our time, and it offers an exceptional facility and professional support to diverse living artists while engaging equally diverse audiences in their work. The Power Plant pursues its activities through exhibitions, publications and public programming. It fulfills its mandate by generating exhibitions that represent the range of advanced practice in visual arts; publications that increase knowledge of contemporary art; lectures and symposia that encourage debate and further understanding; interpretative tools that invite visitors to question, explore and reflect upon their experiences; and programming that incorporates other areas of culture when they intersect with visual art.

Throughout its history, the program has included ambitious thematic exhibitions and major solo shows by Canadian artists such as Colin Campbell, Janet Cardiff, Peter Doig, Stan Douglas, Geoffrey Farmer, Rodney Graham, Annie Pootoogook, Stephen Shearer and Michael Snow. Solo exhibitions by international artists have included Fiona Banner, Liam Gillick, Douglas Gordon, Thomas Hirschhorn, Mike Kelley, Glenn Ligon, Adrian Piper, Ryan Trecartin, Francesco Vezzoli and Carey Young. In 2006 The Power Plant inaugurated an annual commissioning program, which featured the presentation of new works by Candice Breitz, Rafael Lozano-Hemmer, Scott Lyall, Simon Starling, Ian Wallace, Lawrence Weiner and Pae White. Over the last 25 years, The Power Plant has produced more than 40 influential and award-winning publications, as well as a wide array of public programming, such as the acclaimed International Lecture Series.

01 Candice Breitz, "Same Same," 2009. Exhibition view at The Power Plant, Toronto. Photo: Steve Payne

02 Entrance to The Power Plant, Toronto, 2011. Photo: Tom Arban Photography Inc.

03 Thomas Hirschhorn, "Das Auge," 2011. Exhibition view at The Power Plant. Photo: Steve Payne



03



02

# 2—015

## Artspeak

www.artspeak.ca  
info@artspeak.ca  
+1 604 688 0051

Address  
233 Carrall Street  
Vancouver, BC, V6B 2J2  
Canada

Public Hours  
Tuesday–Saturday: 12–5 pm

Office Hours  
Monday–Saturday: 10 am–5 pm

Founding Year  
1986

Number of Staff  
Paid: 2  
Unpaid (including interns/volunteers): 1

Funding Sources  
Artwork/edition sales, Foundations,  
Government, Individuals, Membership,  
Merchandise

Activities  
Exhibitions, Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.)

Artspeak is a nonprofit artist-run center established in 1986 in Toronto. An early association with Kootenay School of Writing served to situate Artspeak within a unique interdisciplinary community of writers, poets, critics and visual artists. The gallery's mandate is to exhibit contemporary art and to encourage a dialogue between visual art and writing. Of particular interest is work that crosses the boundaries between the two disciplines, exploring their common areas of praxis—a distinct aspect of the history of cultural practice in the local region.

01



01 "Motto Storefront," 2010. Installation view at Artspeak, Vancouver. Photo: Blaine Campbell. Courtesy Artspeak

02 Exterior view of Artspeak, Vancouver. Photo: Peter Gazendam. Courtesy Artspeak

03 Paul McDevitt (with Gabriel Saloman), The Cant, 2009. Documentation of performance at Artspeak, Vancouver. Photo: Blaine Campbell. Courtesy Artspeak

In 2009 and 2010, Artspeak undertook a wide variety of exhibitions, performances, publications and event-based projects within the two-year OFFSITE/ONSITE program. OFFSITE/ONSITE took artists' projects outside the gallery to the streets and other public sites, while our gallery was devoted to text-based installations, reading rooms and activities. One of these projects was "Underground Man," curated by Renske Janssen (Rotterdam). This project included the work of seven international artists and incorporated performances, film screenings, panel discussion and a publication that took method acting as a starting place.

Artspeak launched Judgment and Contemporary Art Criticism, co-published with The Phillip Review, in 2010. Extending from the 2009 forum of the same name, the publication includes revised papers that address the state of art writing today by six forum presenters.

02

03



# 2—016

## grunt gallery



01



02

www.grunt.ca  
info@grunt.ca  
+1 604 875 9516

### Address

#116-350 East 2nd Avenue  
Vancouver, BC, V5T 4R8  
Canada

### Public Hours

Tuesday-Saturday: 12-5 pm

### Office Hours

Weekdays: 11 am-5 pm

### Founding Year

1984

### Number of Staff

Paid: 10  
Unpaid (including interns/volunteers): 30

### Funding Sources

Foundations, Government, Individuals,  
Membership, Merchandise

### Activities

Archives, Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies

01 Alexandre David, "Some Room," 2009.  
Exhibition view at grunt gallery, Vancouver.  
Photo: Henri Robideau. Courtesy grunt gallery

02 Dmitry Strakovsky, "... as if a forest," 2009.  
Exhibition view at grunt gallery, Vancouver.  
Photo: Henri Robideau. Courtesy grunt gallery

03 Interior view of the Media Lab at grunt gallery,  
Vancouver, 2011. Photo: Henri Robideau.  
Courtesy grunt gallery



03

grunt gallery is an artist-run center founded in Vancouver, British Columbia. Our mandate is to inspire public dialogue by creating an environment conducive to the emergence of innovative, collaborative and provocative Canadian and international contemporary art.

We offer exhibitions, performances, artist talks, publications, websites and special projects. We also contribute to the cultural life of the city by providing artists who might otherwise be overlooked—who work in a range of styles and mediums—with the opportunity to present their work in a professional manner by supplying a venue for exhibition. We focus primarily on presenting Aboriginal contemporary art communities.

### "Activating the Archive" ONGOING

This multiyear project involves bringing the archive of grunt's three decades of production into the digital realm through the development of an online, interactive, database-driven website. grunt gallery's on-site Media Lab provides facilities for the initial digitization of records and capturing of video.

### Media Lab

grunt gallery's former kitchen space has been transformed into a lab for the development and presentation of new media artworks, educational support and adjunct programming for our exhibitions and performance programs. The Media Lab will facilitate the streaming of live content, allowing us to develop more international impact for the artists we support. It will also become a site for a curated program of contemporary artists to develop and present new media and performance-based work in response to materials found in grunt gallery's archive.



# 2-017

## UNIT/PITT Projects

UNIT/PITT Projects (formerly the Helen Pitt Gallery) is a nonprofit, artist-run center dedicated to the promotion of experimental contemporary art that addresses social, political, cultural and critical issues. We promote and facilitate public dialogue concerning critical awareness, social consciousness, contemporary art practices and community.

Although we are based in visual art practice, our programming goes beyond the presentation of exhibitions and into media, telecommunications, public actions, publishing, music and performance. We support and assist in the development of artists' curatorial projects, concentrating on a limited set of projects each year.

UNIT/PITT is an active and proud member of the Pacific Association of Artist Run Centres.

www.unitpitt.ca  
info@helenpittgallery.org  
+1 604 681 6740

### Address

15 East Pender Street  
Vancouver, BC, V6A 1S9  
Canada

### Public Hours

Wednesday-Saturday: 12-5 pm

### Office Hours

Variable

### Founding Year

1975

### Number of Staff

Paid: 2  
Unpaid (including interns/volunteers): 3

### Funding Sources

Artwork/edition sales, Foundations, Government, Individuals, Membership, Merchandise

### Activities

Archives, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Other: Radio



01



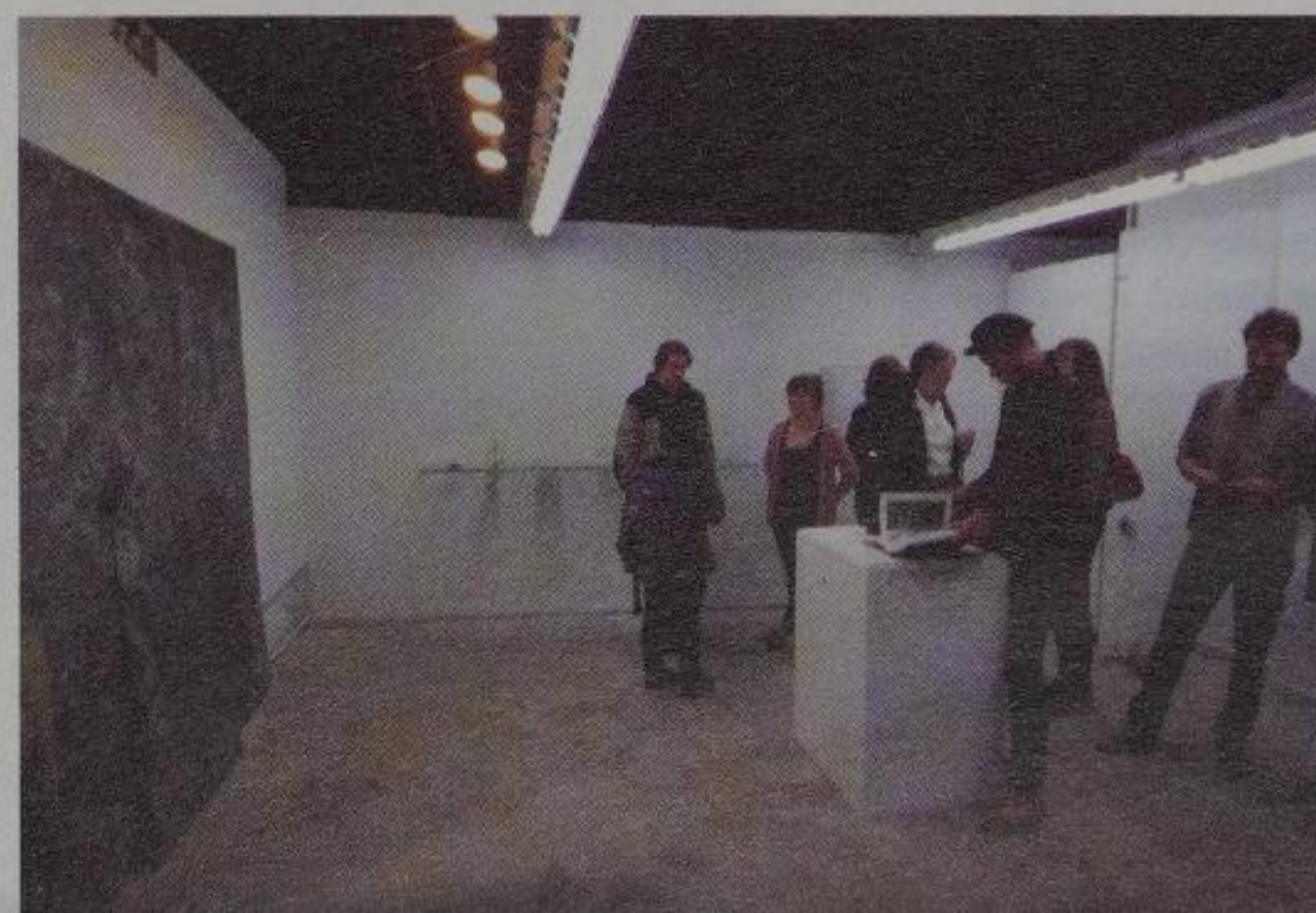
02

01 Exterior view of UNIT/PITT Projects, Vancouver, 2011. Photo: Keith Higgins. Courtesy UNIT/PITT Projects

02 Michael Turner, "The Rolling Stones Trilogy," 2011. Exhibition view at UNIT/PITT Projects, Vancouver. Photo: Keith Higgins. Courtesy UNIT/PITT Projects

03 "Unstable Ground," 2011. Exhibition view at UNIT/PITT Projects, Vancouver. Photo: Keith Higgins. Courtesy UNIT/PITT Projects

03



# 2-018

## The Western Front Society

The Western Front Society is a contemporary arts center in Vancouver, Canada. Initiated by a group of eight artists in 1973, the Western Front has become recognized as an important site of cultural production, encouraging new and emerging artistic activity.

The center is mandated to "facilitate the creation of art which stimulates ideas and public discourse in the broader cultural ecology." By working closely with artists at critical points in their careers, the Western Front assists in developing their individual practices and situates these practices within regional and international contexts.

Currently, the Western Front is home to a public gallery, live music program and a research and production residency. Annually, the gallery produces five unique exhibitions and one public realm work; it also hosts talks, lectures, performances and screenings. The music program generates concerts, new compositions with artists, and public workshops. Each year, the Western Front supports at least three residents, as they develop research and produce new works. With an extensive audio and video archive, the Western Front is actively preserving and digitizing this historic resource, which contains early works by artists such as Robert Filliou, General Idea, Mona Hatoum and Janet Cardiff.

www.front.bc.ca  
+1 604-876-9343

Address  
303 East 8th Avenue  
Vancouver, BC, V5T 1S1  
Canada

Public Hours  
Tuesday-Saturday: 12-5 pm

Office Hours  
Monday-Friday: 10 am-6 pm

Founding Year  
1973

Number of Staff  
Paid: 11  
Unpaid (including interns/volunteers): 35

Funding Sources  
Individuals, Foundations, Government, Membership

Activities  
Archives, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



01

01 Exterior view of the Western Front Society, Vancouver, with Reece Terris's *The Western Front Front—Another False Front*, 2010. Courtesy the Western Front Society

02 Jimmie Durham, *Anti-Brancusi*, 2005. Installation view of "Knew Urk" at the Western Front Society, Vancouver. Courtesy the Western Front Society

03 Eli Bornowsky "Walking, Square, Cylinder, Plane," 2010. Exhibition view at the Western Front Society, Vancouver. Courtesy the Western Front Society



02



03

"Jimmie Durham: Knew Urk" 2006

This touring solo exhibition considered Jimmie Durham's recent artistic practice, and highlighted the agency of everyday objects through sculptural rearrangement. "Knew Urk" was Durham's first solo exhibition in North America in more than a decade.

"Everything Should Be Made as Simple as Possible but Not Simpler" 2008

This group exhibition was guest-curated by Juan A. Gaitán and featured six Vancouver artists: Abbas Akhavan, Arabella Campbell, Ron Tran, Antonia Hirsch, Paul Kajander and Sara Mameni. The show considered the legacy of minimalism and conceptual art within contemporary practices. This was most exemplary in the work *Apartment # 201* (2008) by Ron Tran, which is a gesture and sculpture that consisted of the removal of the artist's apartment door, so that it could be placed in the gallery for the run of the exhibition.

"The Western Front Front—Another False Front" 2010

For this public realm project, which was commissioned by the Western Front for the 2010 Winter Olympics cultural program, Reece Terris constructed an exaggerated false front for the exterior of the Western Front's building. It associated Vancouver's current economic cycle, rapid growth and optimistic spirit with the artificial display of wealth and boomtown architecture of the gold rush era.

# 2-019

## TALLER BLOC



01



02

[www.tallerbloc.cl](http://www.tallerbloc.cl)  
[info@tallerbloc.cl](mailto:info@tallerbloc.cl) / [tallerbloc@gmail.com](mailto:tallerbloc@gmail.com)

### Address

José Manuel Infante 1428  
 Providencia, Santiago  
 Chile

### Public Hours

Tuesday-Thursday: 6-10 pm

### Office Hours

Monday-Friday: 10 am-6 pm

### Founding Year

2010

### Number of Staff

Paid: 6  
 Unpaid (including interns/volunteers): 3

### Funding Sources

Admissions/ticket sales, Artwork/edition sales, Corporations, Foundations, Government, Individuals

### Activities

Educational programs, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

TALLER BLOC is a studio oriented toward the production, training and overall exhibition of visual arts. It was founded as the result of a series of conversations among a group of friends that touched on the analysis of their own artistic work, which led to the discussion of different themes regarding the relationship between the arts and education, politics, the economy and other topics.

During late 2009, with the purpose of founding BLOC, a group of artists, including Catalina Bauer, Rodrigo Canala, Rodrigo Galecio, Gerardo Pulido and Tomás Rivas, started a studio on the premises of an old bakery (which today is called Bakery Studio) located in Providencia, Santiago. The establishment of the studio allowed artists to produce their own work, while guiding the production of work of fellow students. Sharing a common space, in which each founding member could develop and produce his or her own artistic work, was an ideal that they had dreamed about for a long time. Today, in an effort to maintain the idea of a common space for artistic production, BLOC is open to anybody with an interest in the artistic creative process.

In December 2010, an exhibition titled "EXPO BLOC" opened; it included selected works of BLOC's founding artists. During the first months of 2011, Die Ecke Art Gallery in Santiago held the exhibition "302 Pasos al Norte," which featured works by the first group of young artists that worked at BLOC. "Taller Abierto" and "EXPO BLOC" were exhibitions held at our studio at the end of the 2010 summer program as a way to exhibit the works of its participating artists.

Chilean artist Eugenio Dittborn delivered closing remarks at the 2010 year-end event, and in January 2011, Colombian artist Felipe Arturo gave a lecture for the artists who were participating in the subsequent year's summer program. During our 2010 guest speakers program, we held lectures by Italian curator Ilaria Bonacossa of Fondazione Sandretto, as well as reputed Chilean artists Magdalena Atria, Ignacio Gumucio, Félix Lazo and Francisca Sánchez.



03

01 Tutorial work led by artist Rodrigo Canala at TALLER BLOC, Santiago, 2010. Courtesy TALLER BLOC

02 Tutorial meeting place at TALLER BLOC, Santiago, 2011. Courtesy TALLER BLOC

03 Tutors' working space at TALLER BLOC, Santiago, 2010. Courtesy TALLER BLOC

# 2—020

## CRAC Valparaíso



[www.cracvalparaiso.org](http://www.cracvalparaiso.org)  
[contacto@cracvalparaiso.org](mailto:contacto@cracvalparaiso.org)  
 +56 32 221 4034

Address

Av Prat 799  
 Oficina 574, Valparaíso  
 Chile

Public Hours

Monday–Friday: 10 am–4 pm

Office Hours

10 am–5 pm

Founding Year

2007

Number of Staff

Paid: 2  
 Unpaid (including interns/volunteers): 4

Funding Sources

Foundations, Government

Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

"Valparaíso Aula Permanente" ("Valparaíso Permanent Classroom")

This project was initiated in collaboration with the collective Sitesize ([www.sitesize.net](http://www.sitesize.net)). It is open-format research that aims to create a learning community that focuses on the metropolis of Valparaíso and its contemporary condition. It began with a workshop and continues in the form of multiple projects, such as the "Citizen's Valparaíso Atlas," and various initiatives in contemporary art, pedagogy and the city.

"Archivo Contenedor" ("Archive Container")

This is a community project that CRAC Valparaíso started with the goal of activating the materials that we have been compiling and receiving in recent years. Our collection has been constituted by donations of individuals and institutions, and also by our travels through different cities.

Cuadernos CRAC (CRAC Notebooks)

CRAC Notebooks is an initiative started by CRAC Valparaíso to socialize and distribute content on contemporary art and thought. Through this independent publishing project, we want to express our interest in generating critical dialogue on theoretical and visual materials that have been developing at CRAC Valparaíso.

CRAC Valparaíso is a nonprofit, collaborative platform for the different socio-artistic productions within the city of Valparaíso, Chile. We are a residential center for artists and researchers who make several meetings in the form of talks, workshops and seminars.

CRAC Valparaíso is a content-distribution platform in a public-archive format, as well as a print and digital publisher. Our idea is based on the transdisciplinary nature of art, public sphere, city and territory that work as a network of connections and partnerships on social and urban experiences. We want to rethink what public art means, especially in the context of a Latin American city, in connection with the production of other cities.

CRAC Valparaíso is an independent project that has been sustained since 2007 through a management model that is flexible and autonomous. We have worked with a number of platforms, groups, artists and researchers by encouraging collaborative, de-centered networks.



01 View of the archive in the office of CRAC Valparaíso, 2011. Courtesy CRAC Valparaíso

02 "Contemporary Art, Pedagogy and City," 2011. Exhibition view at CRAC Valparaíso. Courtesy CRAC Valparaíso

03 Public presentation of independent publications at CRAC Valparaíso, 2011. Courtesy CRAC Valparaíso

04 Fabricio Lopez's residency at CRAC Valparaíso, 2009. Courtesy CRAC Valparaíso





# 2—021

## La Central

www.lacentral.com.co  
info@lacentral.com.co  
+57 1 757 4410

### Address

12th Cr 77th No-72  
Bogotá  
Colombia

### Public Hours

Daily: 10 am–5 pm

### Office Hours

Weekdays: 9 am–6 pm

### Founding Year

2008

### Number of Staff

Paid: 7  
Unpaid (including interns/volunteers): 2

### Funding Sources

Artwork/edition sales, Individuals

### Activities

Archives, Artist representation, Exhibitions,  
Partnerships with other institutions,  
Publications, Residencies, Workshops



La Central is working with different spaces in Latin America to create a network that aids, confronts, feeds, organizes and works as a platform for contemporary creation. Under this model it has hosted many exhibitions, including: "Dirt: Neoconceptualismo Tropical" (2010) in Panama City, featuring the works of Federico Herrero, Julián Lede, Artemio, Carolina Caycedo and Miltos Manetas; "Restos" (2011) by Carlos Bonil, and "Constructivismo Espontáneo" (2010) by Felipe Arturo in Mexico City; and "Mañana" (2010) in Guatemala, with works by Pia Camil Manuela Viera Gallo and Silverio, among others.

02

An independent and mobile art space based in Bogotá, La Central's work focuses on the production and diffusion of projects. It is especially interested in projects that are political, poetic and socially committed.

La Central approaches contemporary cultural processes by means of a multidisciplinary and mutating model, proposing a new manner of adapting to circumstances and connecting to different meanings and relations in art. Its fundamental aim is to support cultural production in a context where tradition in contemporary art is being invented every day, thus developing a generation of original attitudes toward circumstances and characteristics of the contemporary.

01 Carlos Bonil and Alberto Lezaca, "Informe General de Correcciones Físicas," 2011. Exhibition view at La Central, Bogotá. Photo: Jose Aramburo

02 Carlos Bonil and Alberto Lezaca, "Informe General de Correcciones Físicas," 2011. Exhibition view at La Central, Bogotá. Photo: Jose Aramburo

03 Exterior view of La Central, Bogotá, 2011. Photo: Carlos Andres Vallejo



03

# 2—022

## La Peluquería

www.lapeluqueriabogota.com  
lapeluqueriabogota@gmail.com  
+57 1 352 2585

Address  
Cra 3 No. 12d - 83 La Candelaria  
Centro Histórico, Bogotá  
Colombia

Public Hours  
Monday–Saturday: 9 am–8 pm (extended during special events)

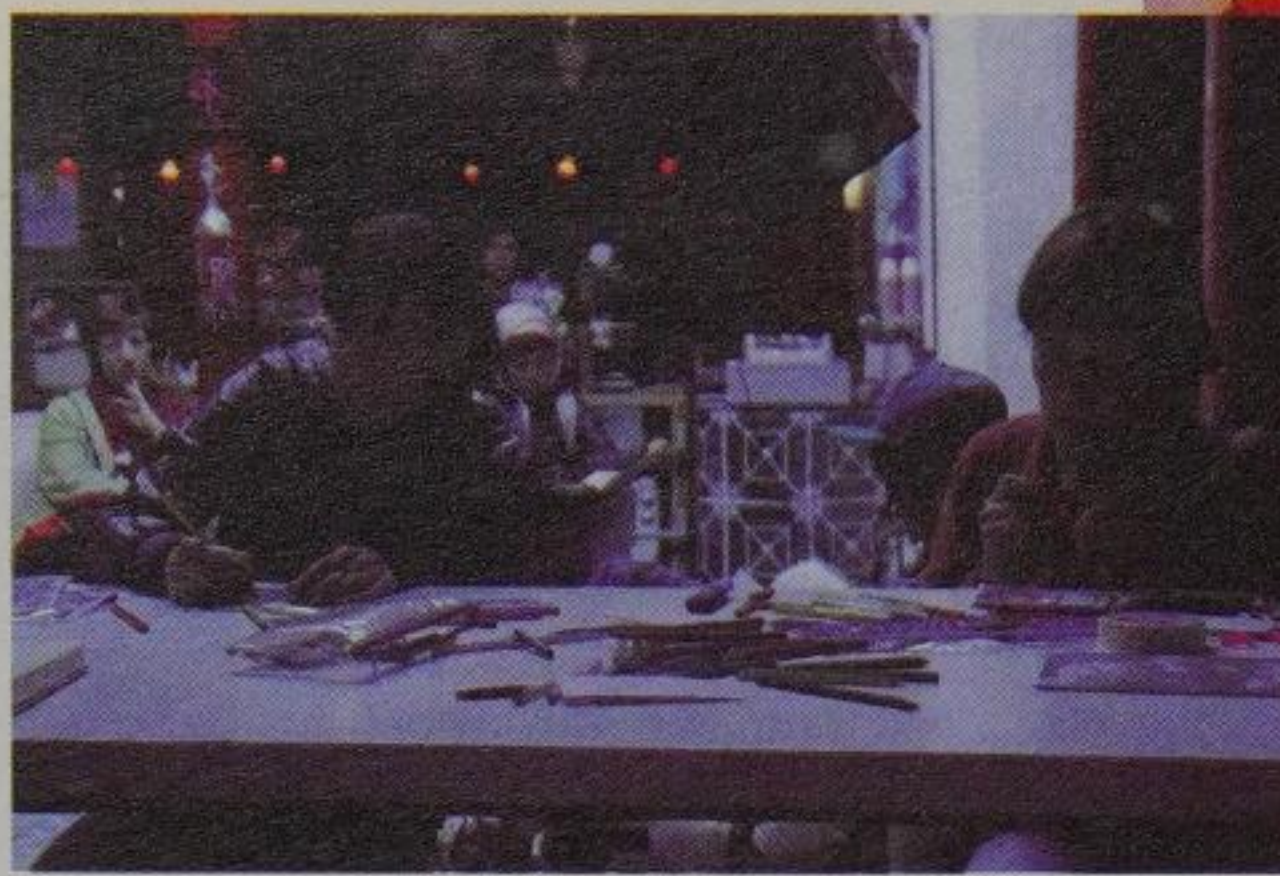
Office Hours  
Monday–Saturday: 9 am–6 pm

Founding Year  
2008

Number of Staff  
Paid: 8

Funding Sources  
Admissions/ticket sales, Artwork/edition sales (haircuts), Café, Government

Activities  
Educational programs (hairdressing laboratories), Exhibitions, Public programs (lectures, performances, screenings, etc.)



01



02

“Motilo”  
Through our six-year exploration of experimental hairdressing, we have developed a new interactive practice called “Motilo” that has allowed us to explore new avenues in the art of hair. This practice considers the diversity of the spaces, social events and streets of Bogotá to create a form of dress that manages to alter reality for a moment, changing individual images for a while and creating stories to tell forever.

La Publicatoria  
La Publicatoria meets regularly to examine projects that make use of paper as a form of discourse to reflect upon the social and cultural movements of our time. Key considerations include editorial production, the culture of independent reading, the use of paper in a digital age, the distribution of publications and the persistence of print.

La Exhibicionista  
This annual three-week festival is held in December. It brings together new and daring independent designers whose creations are ready to become the most amazing Christmas gifts. Each year, the festival opens with a huge party, with live bands, DJs and beer.

01 Interior view of La Peluquería, Bogotá. Courtesy La Peluquería

02 Interior view of La Peluquería, Bogotá. Courtesy La Peluquería

03 Interior view of La Peluquería, Bogotá. Courtesy La Peluquería

La Peluquería is a contemporary cultural art center that focuses on promoting, commercializing and spreading the word about products in the artistic environment, such as cultural events, art exhibitions, new musical proposals and cultural management.

At the same time, it offers hair design services (as an artistic practice), a meeting place, product promotion, press conferences, artistic talks and cooperative services (lending the venue) for other similar organizations.

La Peluquería aims to generate new artistic experiences for new audiences, using the simplest but most creative language: bringing art to new audiences and generating reflections of day-to-day life (as happens at a typical hairdresser’s salon).

La Peluquería generates new social events with cultural activities, encourages emerging artists and integrates both disciplines.

### Manifiesto:

La Peluquería is not really a hairdresser. Nor is it a cultural center, museum, gallery or café. It’s simply a place that allows the growth of not only hair but also creativity.

La Peluquería is a project-place for contemporary art, open to everyone: a living room for our people, a delivery room for art; a place to meet, chat, exhibit and support new artistic proposals; a place where secrets are told, where the hidden is exposed, where the artists commit sins and those sins are forgiven.

It is where there is love for the simple and the complex: where work created but not shown or understood is just a creativity myth; where scissors don’t have rounded tips (punta roma) because we have our very own Bogotanian tips (punta bogotana); where shampoo smells like colors and the colors run down your neck; where getting your head shaved is free; where you can always get a haircut.

It is the official shearing shop for those who want their heads to roll.



03

# 2—023

## Laagencia



01

02

www.laagencia.net  
 info@laagencia.net  
 +57 1 217 1619

### Address

Calle 64 # 8-34  
 Chapinero, Bogotá  
 Colombia

### Public Hours

Usually, Thursday–Saturday: 3–7 pm

### Office Hours

Monday–Friday: 8:30 am–7 pm

### Founding Year

2010

### Number of Staff

Unpaid (including interns/volunteers): 4

### Funding Sources

Artwork sales, Café/bar, Foundations,  
 Individuals

### Activities

Archives, Artist representation, Exhibitions (solo shows only), Partnerships with other institutions, Permanent collection, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops, Other: Services such as exhibition coproduction and staging, photo registration imaging, and web design

Run by four artists, Laagencia is an art project that features an independent cultural production space in the heart of a very diverse neighborhood in Bogotá, Chapinero. The space is located on the first floor of a building where artists, architects and designers have their studios, which has generated synergic relationships and interdisciplinary exchanges among the tenants. Since artist-run spaces such as ours have recently emerged in Bogotá, we are trying to generate projects and new directions that involve all of us, aiming to establish better communication between young, contemporary art practitioners and the cultural offerings that are available in the city.

We aim to promote experimental and interdisciplinary practices inside our 40-square-meter showcase space. We also endeavor to expand these practices to other places, and to think of our job as being coproducers of specific projects, side by side with the artists and people who come here to develop their work.

One of our rules for art exhibitions is that we only take solo projects; in a way, this challenges curatorial formats that have become a “safe place” to talk about things without really getting into an interesting or risky discussion. In order to relate with open and innovative formats, we like to proceed in an informal way, with a horizontal approach to dialogues. We also have an art residency program that has been growing since we joined the Iberoamerican network of residencies (residenciasenred.org). In this sense, we are very interested in producing itinerant projects that involve exchange and exploring collective ways to share knowledge. We truly believe in these projects as powerful tools for the formation of interesting and innovative ways to make art.

### “Nosotros—Curadurías Abiertas”

[“Us—Open Curating”] 2011

This lecture was organized in collaboration with the Cultural Council of the Spanish Embassy in Colombia. It featured Spanish curator Luisa Fuentes Guaza, author of the book *Ustedes Nosotros: Jovenes Artistas Iberoamericanos*, who was in residency for a week at Laagencia, during the launch of her book in Bogotá.

### “Antes de Que Todo se Acabe // Dibujos de Paola Gaviria”

[“Before Everything Ends // Drawings by Paola Gaviria”] 2011

This was not an exhibition about tragic or apocalyptic drawings, but of ephemeral drawings—some of which were executed directly onto the walls—that refer to a possible end of things. The works on view were also about the nature of drawing and the format in which they were conceived.

### “Pasaje—Prácticas Contemporáneas”

[“Passage—Contemporary Practices”] 2011

For this project, we occupied a different venue, a huge warehouse where we could get together ten different collective projects from Bogotá, and give them space both to present their projects and to interact with those who stopped by. Visitors had the chance to participate in different workshops, sit and drink a cup of coffee and have a good conversation with the members of the collectives about their works in progress.

01 Lecture entitled “Nosotros—Curadurías Abiertas” (“Us—Open Curating”) at Laagencia, Bogotá, 2011. Photo: Santiago Pinyol

02 Paola Gaviria, “Antes de Que Todo se Acabe” (“Before Everything Ends”), 2011. Exhibition view at Laagencia, Bogotá. Photo: Santiago Pinyol

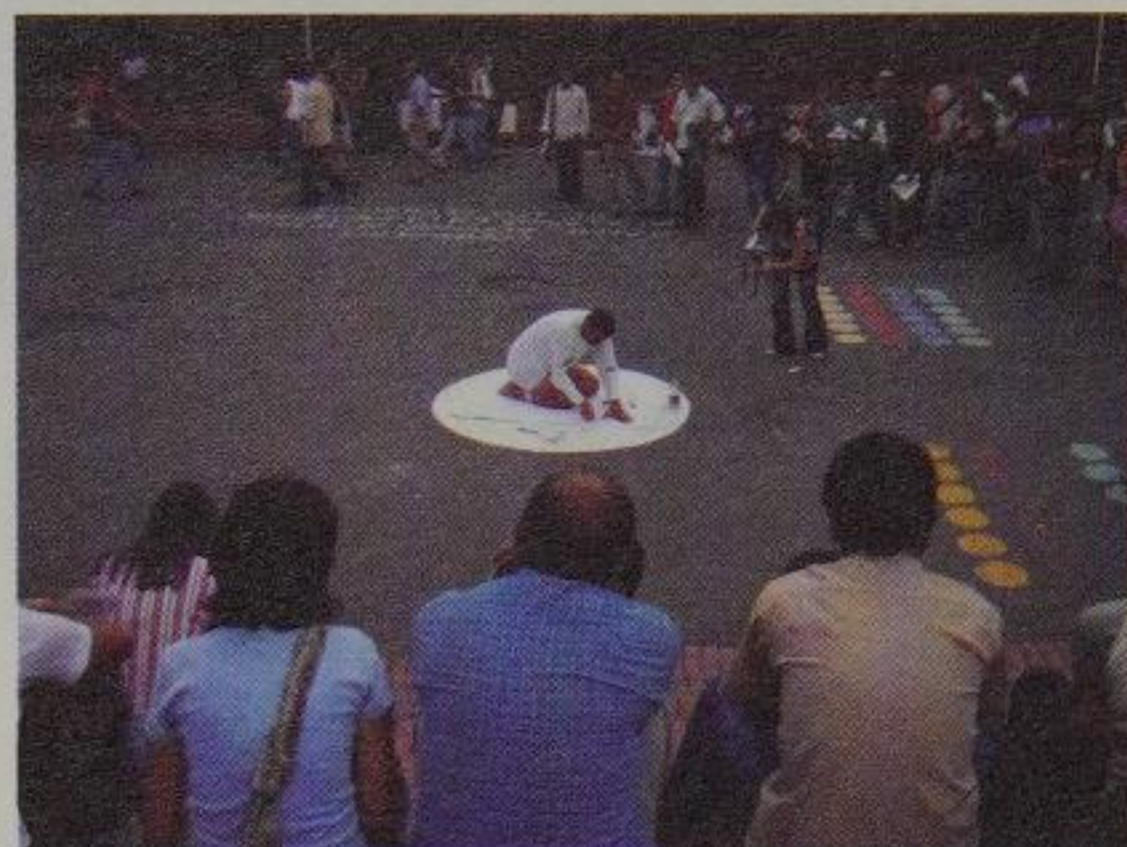
03 Exterior view of Laagencia, Bogotá, 2011. Photo: Santiago Pinyol



02

# 2-024

## Galería LaMutante



01

01 Jorge Torres González, Ojalá, 2007. Performance at La Compañía, Festival de Performance, Bucaramanga, 2007. Courtesy Galería LaMutante archive

02 Installation from the GLM07 Artist Residency Program at Galería LaMutante, Bucaramanga, 2007. Courtesy Galería LaMutante archive. Autoart Collection

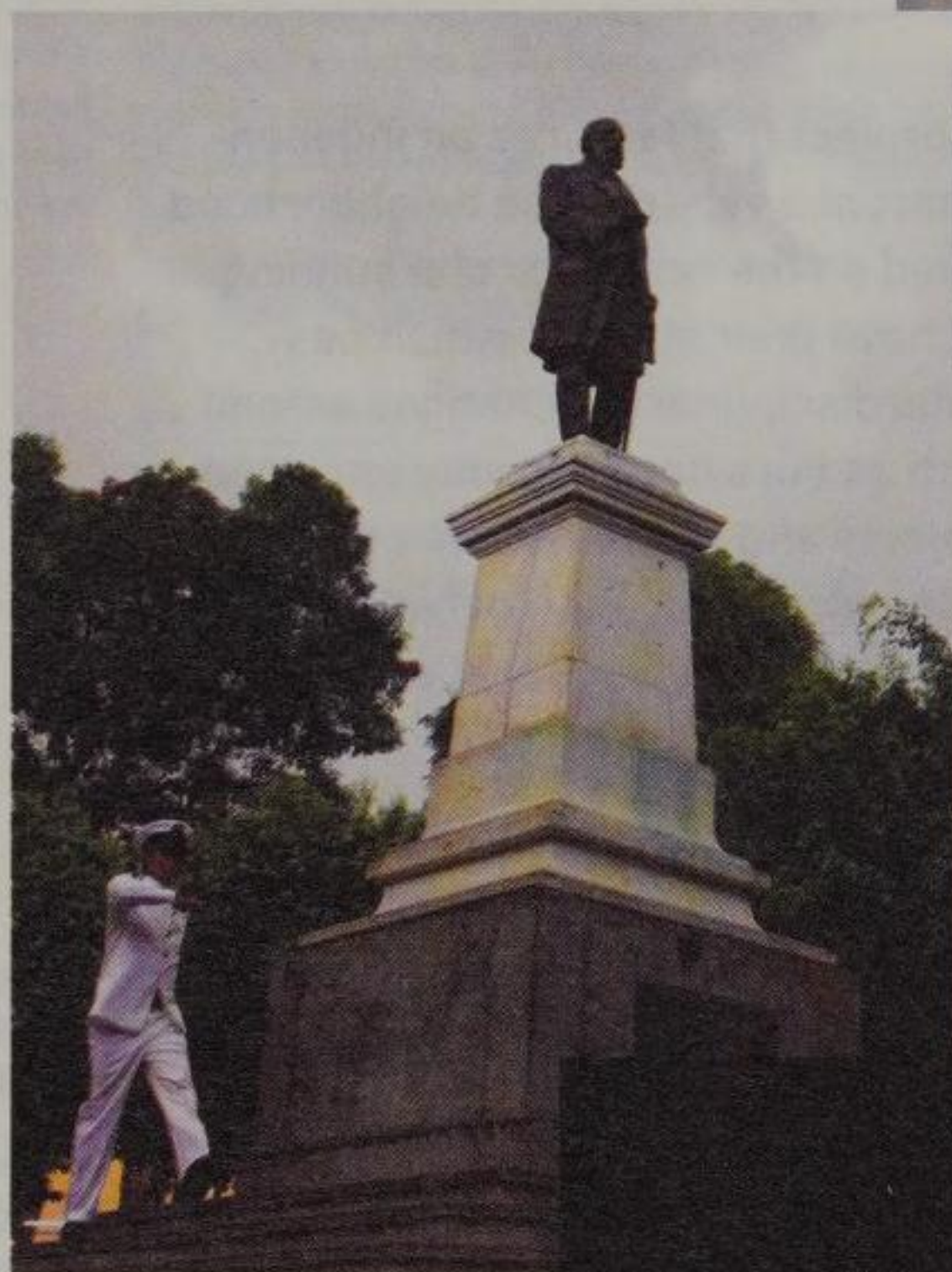
02



03 Luís Mosquera, Detournement, 2008. Performance at La Compañía, II Festival de Performance, Bucaramanga, 2008. Courtesy Galería LaMutante archive

04 Juan Melo at the ElectroDomestico Media/Lab workshop, in "Ciclón Teórico II" at Galería LaMutante, Bucaramanga, 2010. Courtesy Galería LaMutante archive

03



[www.galeriamutante.org](http://www.galeriamutante.org)  
[info@galeriamutante.org](mailto:info@galeriamutante.org)  
+57 316 327 0148

### Address

Carrera 21 N° 158-80  
Alamos Parque C 88, Bucaramanga  
Colombia

### Public Hours

Daily: 2-7 pm

### Office Hours

Weekdays: 8 am-12 pm and 2-6 pm

### Founding Year

2006

### Number of Staff

Paid: 3  
Unpaid (including interns/volunteers): 3

### Funding Sources

Foundations, Government, Individuals

### Activities

Educational programs, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

04



### "Apuntes al Margen" ("Notes on the Sidelines")

"Apuntes al Margen" was divided into three different projects, which in turn were interconnected: "We don't need your education" (exhibition), Prólogo Ultraliviano (residencies), Defensa su Talento (public interventions) and Hágala Fácil (video workshops).

### "La Oficina" ("The Office") 2007

This project served as a meeting place to present ideas and exchange views, to map the artistic community and activities in Tunja (Colombia) and to attempt to generate an artistic exchange within Bucaramanga.

### La Compañía, Festival de Performance ("The Company, Performance Festival") 2007, 2008

La Compañía, Festival de Performance, was developed in different public spaces in the city, looking to create an intense experience for the public. Both versions offered a reflection on a different topic.

Galería LaMutante is a space run by two visual artists and a graphic designer who, since 2006, have geared their efforts toward the revitalization and strengthening of the arts in Bucaramanga, Colombia, through a wide range of projects such as exhibitions, virtual publications, conferences, residencies and workshops.

Its status as an autonomous and self-managed space enables it to maintain total control over decisions related to its projects, which address, in a sarcastic and critical way, issues concerning cultural policies in Colombia.

# 2-025

## Helena Producciones

Helena Producciones is a nonprofit, interdisciplinary collective dedicated to researching matters related to artistic and cultural production in accordance with the economic and political conditions of the specific place where they decide to work. The collective carries out curatorial activities that facilitate dialogue between local activity and the international panorama. Helena doesn't have a space; rather, it works by activating places that have cultural, political and historical significance.



01

### Festival de Performance de Cali

Since 1997, Festival de Performance de Cali has been an important event in Colombia, and especially in Cali, where there are precarious structures for artistic production. The festival is an event of public interventions, talks and screenings, culminating in a final day of performances. Helena Producciones has worked for the festival with emerging and established artists from Colombia and abroad, such as Santiago Sierra, Federico Guzman and Pierre Pinoncelli, among others.

### "Escuela Movil de Saberes y Practica Social"

As a way of generating sthjaructures external to the formal systems of artistic and traditional education, this project encourages collective knowledge and artistic action by working with specific communities. Helena has worked with the Puerto Tejada school of fencing with machetes, a sport introduced by Spanish colonizers and later appropriated by local slaves.

### Workshops in Juanchaco, Ladrilleros y La Barra 2010

Helena became associated with the residence network Triangle Network in order to develop, for the first time in a rural context, a meeting point for research and artistic production. The network met for 15 days on the beaches of Juanchaco, Ladrilleros y La Barra, and by the bay of Buenaventura.

[www.helenaproducciones.org](http://www.helenaproducciones.org)  
[helenaproducciones@yahoo.com](mailto:helenaproducciones@yahoo.com)

### Address

Calle 2c No 68-30  
Cali  
Colombia



02

01 Exterior view of Helena Producciones, Cali, Colombia. Courtesy Helena Producciones

02 "Escuela Móvil de Saberes y Práctica Social" workshop in Cali, organized by Helena Producciones with Escuela de Esgrima con Machete de Puerto Tejada, 2006. Courtesy Helena Producciones

03 View of the seventh Festival de Performance de Cali, 2009. Courtesy Helena Producciones

### Founding Year

1998

### Number of Staff

Paid: 5

### Funding Sources

Foundations, Government

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops

03



2—026

Lugar a Dudas

www.lugaradudas.org  
lugaradudas@lugaradudas.org  
+57 2 668 2335

Address  
Calle 15N N° 8N-41  
Barrio Granada  
Cali, 760045  
Colombia

Public Hours  
Tuesday: 11 am–9 pm  
Wednesday–Friday: 11 am–8 pm  
Saturday: 3–9 pm

Office Hours  
Monday: 9 am–6 pm, Saturday: 9 am–1 pm

Founding Year  
2004

Number of Staff  
Paid: 11  
Unpaid (including interns/volunteers): 2

Funding Sources  
Café, Foundations, Government, Individuals, Merchandise

Activities  
Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



02

Lugar a Dudas (“Room for Doubts”) is an independent, nonprofit space that was founded because of the problematic status of artistic activity in Cali, a city located in a valley between the western and central mountain ranges in southwest Colombia. With a population close to 250,000, it is the largest city of the department of Valle del Cauca.

As its name suggests, Lugar a Dudas was created as a “laboratory.” It works in three articulated action/spaces/areas that have been shaped over the years according to the needs and uses of the space, and the way it operates. Consequently, its programs and series of activities are directed all toward research, critical thinking and production of meaning within the field of contemporary artistic practice. Lugar a Dudas’s events, talks, exhibitions and workshops aim to make visible the problems and discrepancies of the context in which we live. The space aspires to stimulate discussion and support experiences that accompany transformations of the cultural sectors of Cali and the surrounding region, and to provide the community with a constant, active and reflexive approach to contemporary artistic practice.



01

Fotocopioteca

This publication and distribution system of texts and translations is focused on artistic practices and contemporary thinking. Each text is selected and submitted by an artist, curator or investigator invited by Lugar a Dudas. Each edition of Fotocopioteca is made up of a collection of eight small notebooks printed in black and white, exhibited using physical supports, such as plastic racks used to display newspapers at the kiosks.

BLOC

BLOC is an open call to local artists, proposed by three cultural institutions of Cali: Proartes, La Alianza Francesa and Lugar a Dudas. Its objective is to support the artistic creative process through a grant, and also to strengthen the relationship between the different agents involved in the project.

La Vitrina [“The Shop-Window”]

This exhibition space is dedicated to bringing contemporary artistic production to pedestrians, residents of the surrounding neighborhoods and local citizens, through a dynamic and uninterrupted program.

01 José Horacio Martínez at an art talk before the opening of “Libretas: 1988–1992,” at Lugar a Dudas, Cali, 2010. Photo: Luisa González. Courtesy Lugar a Dudas

02 Gabril Orozco, “Ventilator,” 2010. Exhibition view at Lugar a Dudas, Cali. Photo: Luisa González. Courtesy Lugar a Dudas

03 Paola Gaviria, “En Vitrina,” 2010. Performance at La Vitrina, Cali. Courtesy Lugar a Dudas

# 2—027

## Albo Program

[www.fundacionepm.org.co](http://www.fundacionepm.org.co)  
[www.elmamm.org](http://www.elmamm.org)  
[info@elmamm.org](mailto:info@elmamm.org)  
+574 444 2622

### Address

Calle 71 N° 52-30 Music House  
Medellín  
Colombia

### Mailing Address

Carrera 44 N° 19A-100  
Medellín  
Colombia

### Public Hours

Tuesday–Sunday: 10 am–6 pm

### Office Hours

Monday–Friday: 8 am–6 pm

### Founding Year

2010

### Number of Staff

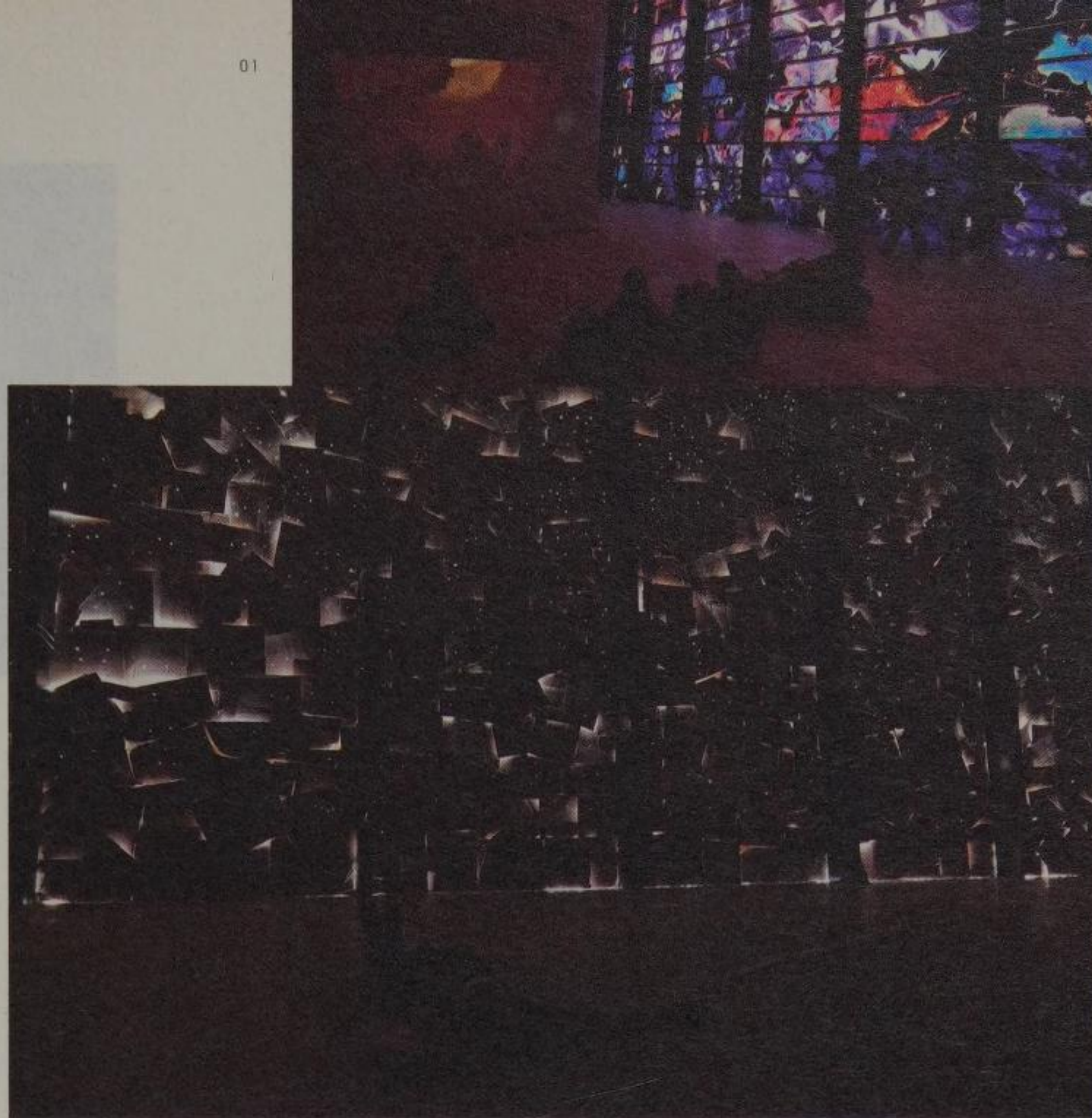
Paid: 12

### Funding Sources

Corporations, Foundations, Government

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops



02

### "Momentum: Origin of an Instant in Time"

Albo Program was inaugurated in 2010 with an exhibition entitled "Momentum: Origin of an Instant in Time," in which Bogotá-based artist Venuz White delved into the sensorial world and formal experimentation as a clue to the passing of time and movement. For this exhibition, the walls of the space were adapted to project high-resolution videos. A partially translucent adhesive, printed in large format, was installed at the big entrance window.

### Ícaro Zorbar

Bogotá-based artist Ícaro Zorbar was the guest artist invited to participate with a proposal for the second exhibition of the Albo Program in 2011. Always concerned with the concept of fragility, his work is the result of the tension generated by the passing of time, by finitude. The use of machines, the recurrence of sound and the projections in circumstances that evoke human relationships—such as bonding and alienation—mark a special point of interest in Zorbar's work. His "attended installations" stress the participatory role of both the viewer and the piece, and their temporal-particular quality: the need for both the viewer and the piece for the proposal to function.

### Edgar Guzmanruiz

Edgar Guzmanruiz was invited as the guest artist for Albo Program's November 2011 exhibition.



03

01 Venuz White, "Momentum: Origen de un instante en el tiempo ['Momentum: Origin of an Instant in Time']," 2010. Exhibition view at Albo Program, Medellín. Photo: Julián Roldán

02 Ícaro Zorbar, "Ensayos con levantar la mirada, una sombra y su ventana, un recuerdo, y la posibilidad de caer ['Trial with raising the look, a shadow and its window, a memory and the possibility of fall']," 2011. Exhibition view at Albo Program, Medellín. Photo: Julián Roldán

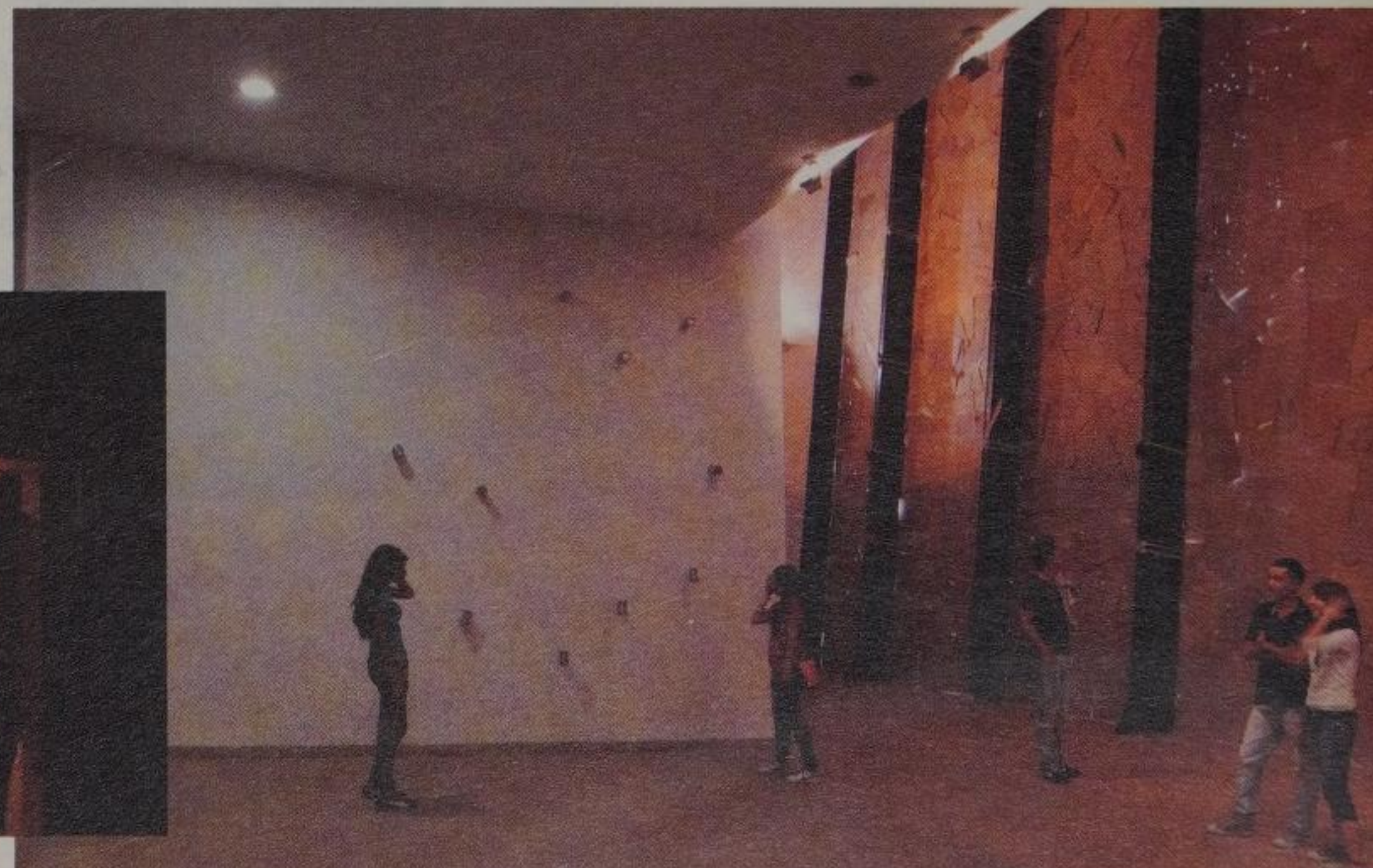
03 Ícaro Zorbar, "Ensayos con levantar la mirada, una sombra y su ventana, un recuerdo, y la posibilidad de caer ['Trial with raising the look, a shadow and its window, a memory and the possibility of fall']," 2011. Exhibition view at Albo Program, Medellín. Photo: Julián Roldán

04 Ícaro Zorbar, "Ensayos con levantar la mirada, una sombra y su ventana, un recuerdo, y la posibilidad de caer ['Trial with raising the look, a shadow and its window, a memory and the possibility of fall']," 2011. Exhibition view at Albo Program, Medellín. Photo: Julián Roldán

Created in 2010 by the Fundación EPM in collaboration with the Museo de Arte Moderno in Medellín—with the goal of promoting a cultural intermediation platform that operates from current aesthetic practices—the Albo Program represents the sole space in Colombia that encourages creation as well as the development of young artists working on site-specific contemporary art projects.

Under the curatorship of Óscar Roldán-Alzate, every year two or three proposals are selected to make effective use of the exhibition space—with its abundant natural light and considerable height—as the work is developed according to it. This is the manner in which artists can propose their interpretations, interventions or appropriations of the space. The exhibitions can be monographic—one or several in situ pieces developed by a single artist or collective—or one or several in situ pieces developed by several artists or collectives (groups of artists with shared proposals). The goal is to create a space that: welcomes conversation, speculation and debate; understands art as an open process that allows the intersection of different kinds of knowledge and disciplines; and addresses the meaning of ethic and aesthetic manifestations, an unavoidable exploration of a geographic context and, most importantly, of a human reality.

04



# 2-028

## Casa Tres Patios

[www.casatrespacios.org](http://www.casatrespacios.org)  
[info@casatrespacios.org](mailto:info@casatrespacios.org)

Address  
Carrera 50A #63-31  
Prado, Medellín  
Colombia

Public Hours  
Monday-Friday: 8:30 am-5:30 pm (Closing hour varies, depending on programming)  
Saturday: 10 am-2 pm

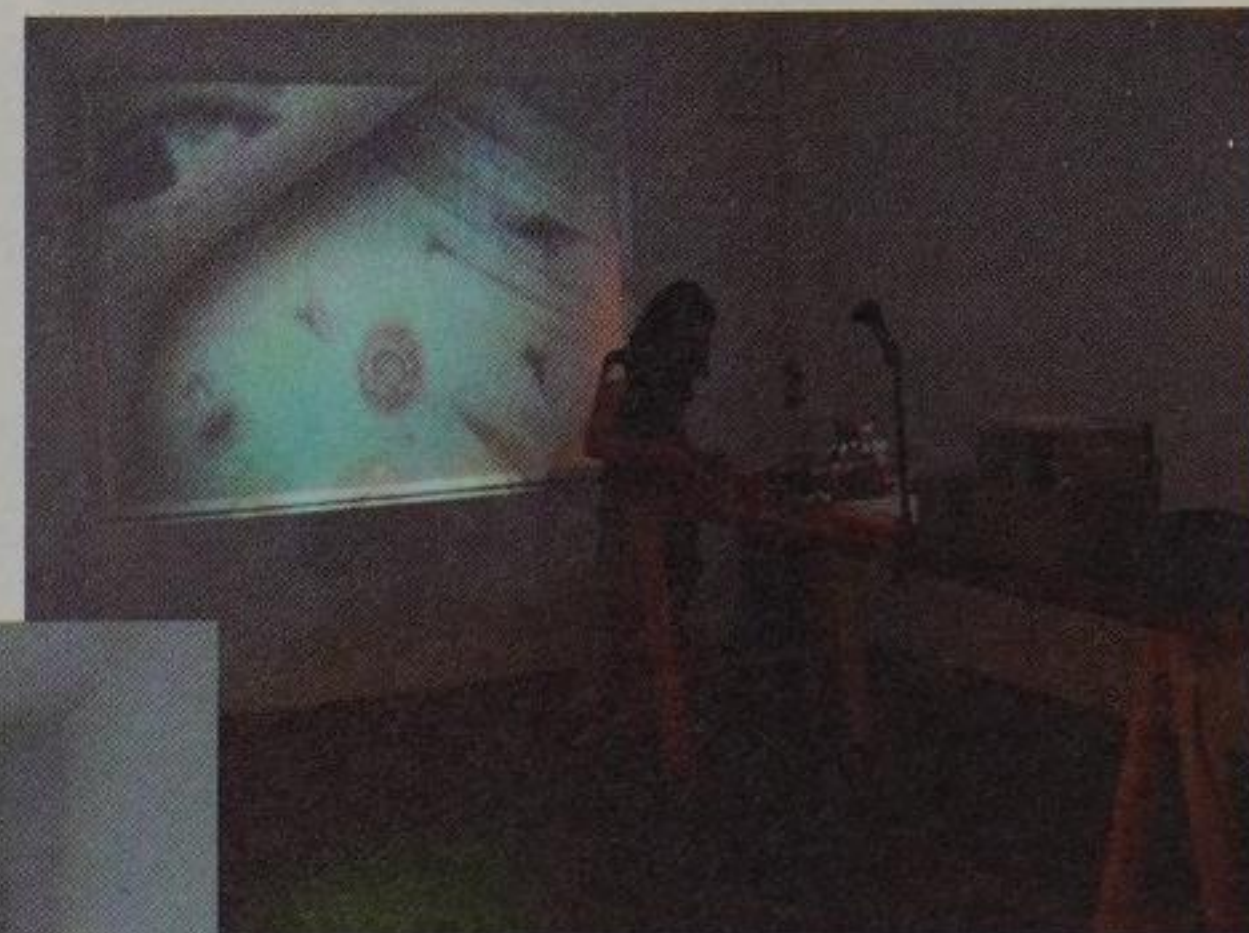
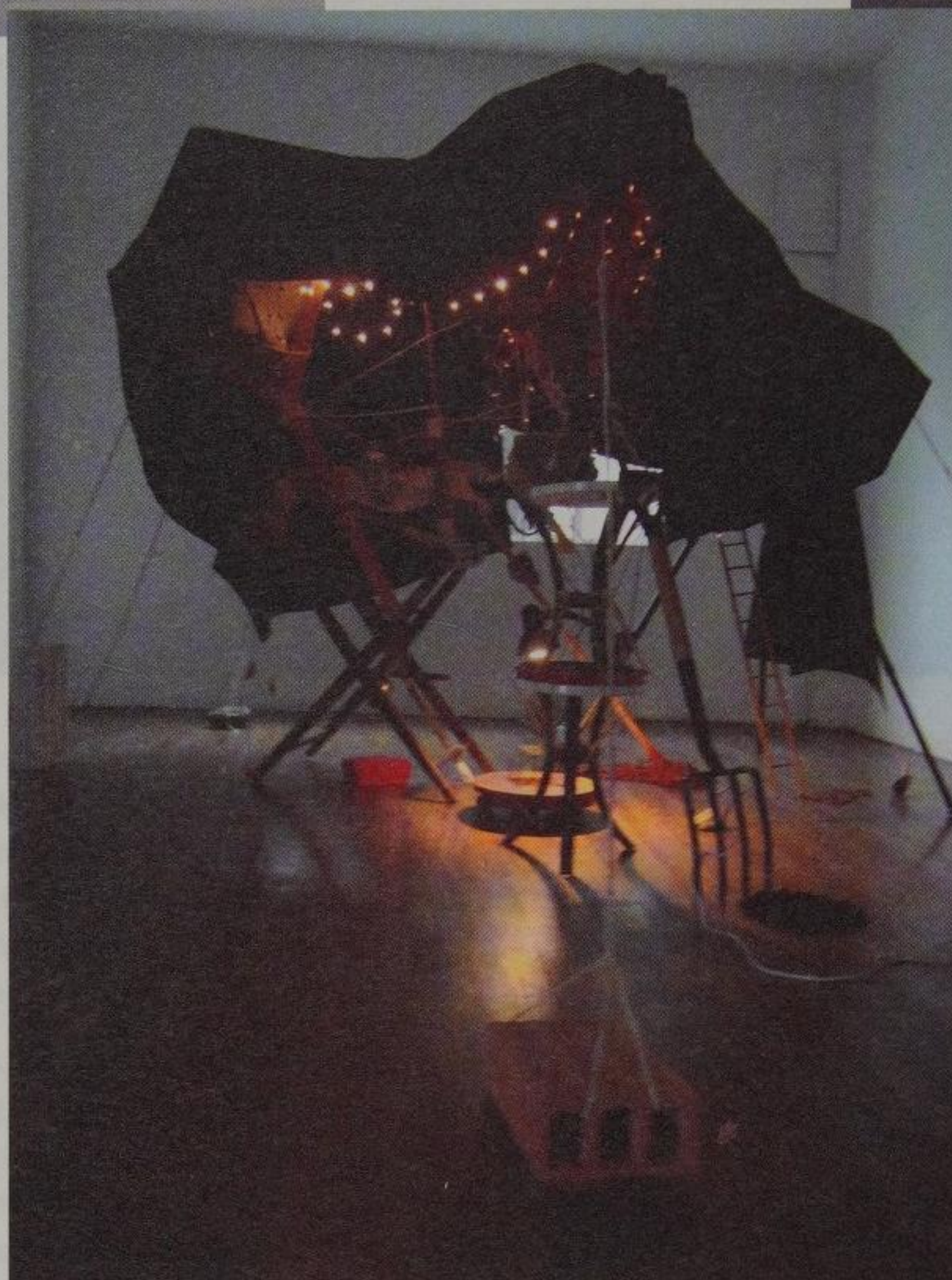
Office Hours  
Monday-Friday: 8:30 am-5:30 pm  
Saturday: 10 am-2 pm

Founding Year  
2006

Number of Staff  
Unpaid (including interns/volunteers): 7

Funding Sources  
Foundations, Individuals

Activities  
Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etcetera), Residencies, Workshops



Casa Tres Patios (C3P) is an independent, artist-run nonprofit foundation based in Medellín, Colombia. Our mission is to promote contemporary art and to serve as a meeting place or intersection for artists of various disciplines and cultures.

Through a continuing program of activities coordinated by local, national and international artists and arts organizations, we aim to promote exhibitions, residencies, competitions, conferences, lectures and workshops that focus on artistic, intellectual and cultural exchange and development.

Founded in 2006 in order to provide a flexible exhibition space and residency program for experimental and non-commercial art projects, C3P is intended to be a place where artists of various disciplines and cultures can gather to develop projects and to expand the dialogue regarding their different artistic and cultural experiences. Since its inception, C3P has sponsored more than 200 events, including exhibitions, lectures, performances and residencies. These events have included the work of more than 300 artists from Colombia, Latin America, Europe and the United States.

### "No Soul For Sale: A Festival of Independents"

2010  
C3P was one of three independent art spaces from Latin America that participated in "No Soul For Sale: A Festival of Independents" at Tate Modern, London, in 2010. We invited eight artists to participate in the event, and the works presented included performance, video and mixed-media installations.

### "Image/Event" 2010

In 2010, C3P was invited to participate in "Image / Event" at Centre d'Art Contemporain, Geneva. This three-day event sought to raise important questions about the moving image and its effect on our experience and definition of reality.

### Photography project

Casa Tres Patios and FOTODOK, a Dutch organization that focuses on documentary photography, are working together on a project that will explore the concept of documentary photography and the comparison between photographic practices in Colombia and the Netherlands. We propose to investigate comparative and contrasting issues that exist in these practices in these two countries, both formally and in regard to content.

01 Exterior view of Casa Tres Patios, Medellín, 2009. Photo: Tony Evanko

02 "Un Poquito Complicado" ("A Little Complicated"), 2007. Exhibition view at Casa Tres Patios, Medellín. Photo: Tony Evanko

03 "Fragmentos de lo Mismo" ("Fragments of the Same"), 2009. Exhibition view at Casa Tres Patios, Medellín. Photo: Tony Evanko

04 Carlos Uribe and Ana Maria Macmaster at Venice Biennale, 2008. Photo: Tony Evanko





# 2—029

## Taller 7

www.tallersiete.com  
taller7@gmail.com  
+57 4 239 5508

### Address

Carrera 41 # 46 - 67  
(Villa con Bomboná)  
Medellín  
Colombia

### Public Hours

Exhibitions last only for the opening night

### Founding Year

2003

### Funding Sources

Individuals

### Activities

Exhibitions, Publications, Public programs  
(lectures, performances, screenings, etc.),  
Residencies, Workshops

01



### Drawing Sessions

Taller 7 opened new meeting spaces for those interested in a particular subject, such as a study group. One of the spaces is Drawing Sessions, which has taken place every Friday since 2004. These meetings have made possible systematic exploration and experimentation through rigorous work. Drawing Sessions has been characterized by its open nature, allowing new people to join the base group and establishing a flexible structure where a permanent flow of experiences enrich the object of study.

### "Oficios (milquinientos días en el siete)" 2007

The city, which demarcates space, affects and determines its inhabitants. This project engages in a direct dialogue between these urban processes and specific works, in important art historical moments and situations that show nearby, suggesting in turn simultaneous temporalities and tensions after conclusion, which face different levels of reality in the exhibition space (the house), where the works are only a remnant, and is confronted with the inhabitants of the city themselves, enabling us to re-look at reality. Participants of the project included Carlos Carmona, Mauricio Carmona Rivera, Paola Gaviria, Adriana María Pineda and Julián Urrego.

### "Perros (Dogs)" 2007

"Perros" was an intervention project that took place in public spaces in Pereira, Manizales, Cali, Medellín and Bogotá, through a series of subtle images that were imperceptible and in a mimetic relationship with the urban environment. Using dogs and pedestrians—the invisible nomads of the city—we posed a poetic construction that incorporated new pedestrian signs and symbols, yet to be unveiled. This project included works by Carlos Carmona, Mauricio Carmona Rivera, Paola Gaviria, Albany Henao, Adriana María Pineda, Julián Urrego and Milton Valencia.

Taller 7 is an independent project that began in 2003 as an initiative of a group of visual artists concerned with the lack of spaces open to the creation, discussion and promotion of artistic practices outside the established institutional circuit. The project has tried to generate new ways of promotion and exchange by implementing alternative platforms that allow new points of contact through self-management and collective work.

Taller 7 functions in an old house in downtown Medellín. It is a meeting point where events and activities, open to the public, stimulate dialogue by offering multiple views that nurture existing processes and encourage new mechanisms of interaction.

Since its start, Taller 7 has been a laboratory for creation and experimentation, and an exhibition space that shows the works of people from different contexts, hence becoming a place for the discussion of various artistic practices. By articulating the processes of emerging and established artists, the generational gap is confronted and new bonds, which enrich and expand the current reflection on the arts, are created.

02



01 "Dibujos," 2009. Exhibition view at Taller 7, Medellín. Courtesy Taller 7

02 Exterior view of Taller 7, Medellín. Courtesy Taller 7

03 Exterior view of the back of Taller 7, Medellín. Courtesy Taller 7

Information compiled by Christopher Green

03



# 2—030

## TEOR/éTica

www.teoretica.org  
comunicacion@teoretica.org  
+506 2233 8775 / 2221 6971

### Address

300 Norte Kiosco Morazán  
Calle 7 Avenida 9 y 11 #953 Barrio Amón  
San José  
Costa Rica

### Public Hours

Tuesday–Friday: 10 am–6 pm  
Saturday: 11 am–6 pm

### Founding Year

1999

### Funding Sources

Café, Foundations, Individuals

### Activities

Archives, Educational programs, Exhibitions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops

### "Estrecho Dudoso (Doubtful Strait)" 2006

"Estrecho Dudoso (Doubtful Strait)" was a visual arts event organized by TEOR/éTica that had several venues in institutions and public spaces in San José, as well as other locations in Costa Rica. TEOR/éTica presented this large-scale event with the participation of more than 70 artists, and the support of several local and international collaborators and institutions.

### "INTRODUCCIONES TEOR/éTica 2010" 2010

"INTRODUCCIONES TEOR/éTica 2010" was a group of recent work, produced by ten artists, national and foreign, which has exposed the country over the past two years. The mission of this annual exhibition is to show our audience the contribution of the new generation and the cultural fabric of the country. The 2010 exhibition included intaglio, watercolor-on-cardboard constructions, black-and-white photography, drawing, collage, sculpture, painting and a micro-installation.

### "El Ojo en La Casa" ("Eye in the House") 2009

"El Ojo en La Casa" ("Eye in the House"), a photo exhibition by the Nomad Collective, conveyed the sensation experienced by photographers at the time of capture, offering a range of everyday moments and giving the viewer the opportunity to enter into a suggestive and revealing alternate space. The young nomad's camera expanded our view of the building that houses TEOR/éTica and promoted the contemplative act on it. Featured artists included Jan Adamski, Adrián Arias, Néstor Baltodano, Mariana D. Sáenz, Leonardo Goyenaga and Priscilla Mora.



01

TEOR/éTica is an independent project and a private, nonprofit art space located in San José, Costa Rica, focused on research and dissemination of contemporary artistic practices.

In its years of existence, TEOR/éTica has been emerging as one of the most dynamic art spaces in Costa Rica, with regional and international projection, and a growing reputation as a center of thought generation, production of stock documents and the production of regional and international samples.

Our activities include exhibitions and curatorial projects, seminars, theoretical events and a publications program, and our site houses a library and documentation center.

01 Ángel Poyón, "Sn Título," 2011. Exhibition view at TEOR/éTica, San José. Courtesy TEOR/éTica

02 Edgar Leon, "PROTOSCOLOS," 2011. Exhibition view at TEOR/éTica, San José. Courtesy TEOR/éTica

03 Exterior view of TEOR/éTica, San José. Courtesy TEOR/éTica

Information compiled by Christopher Green



02



03

# 2—031

## El Espacio Aglutinador

www.espacioaglutinador.com  
espacioaglutinador@gmail.com  
+537 302 147

### Address

Calle 6 No. 602 e/ 25 y 27  
Vedado, Ciudad Habana, 10400  
Cuba

### Public Hours

Daily: 1–8 pm

### Founding Year

1994

### Funding Sources

Individuals

### Activities

Exhibitions, Public programs (lectures, performances, screenings, etc.), Residencies

El Espacio Aglutinador is the oldest, ongoing independent art space in Cuba. It was created in 1994 by artists Sandra Ceballos and Ezequiel Suarez in their own home, with the objective of disseminating a different point of view about fine arts in Cuba. It is above all a curatorial space that responds to the ideas of those who organize events in it. In the first years of the gallery, the curating was done by Cuban writer and critic Orlando Hernandez, who has also written various texts for catalogs, some of which have been for exhibitions that were presented at the space by artists such as Manuel Vidal, Chago Armanda, Glexis Novoa, Alberto Casado, Bernardo Sarria, Maite Diaz, Pedro Alvarez and Benito Ortiz. El Espacio Aglutinador has published texts by other Cuban critics, including Gerardo Mosquera, Juan Antonio Molina and Ivan de la Nuez, Osvaldo Sanchez, Lazara Castellanos and Eugenio Valdes and has also collaborated and curated with Sandra Ceballos on exhibitions such as "Matrix" by Cuban artist Ana Mendieta. In addition, the space has hosted literary events at which several Cuban writers have read their stories and poetry. At present, Sandra Ceballos is director and curator of El Espacio Aglutinador, and Rene Quintana is curator and designer.

El Espacio Aglutinador welcomes proposals from foreign artists who are interested in presenting their work in Havana. Please note that the gallery does not have direct web access, but can receive images and texts via email. It also welcomes proposals from artists who would like to help the gallery to expand its presence on the web.

01



02



### "DEARLY LOVED WOLFLI/ADORADO WOLFLI" 2000

"For hours I transcribed the speeches of F.C. that have been published in the Cuban press. These texts form a geometric structure that destroys their coherence, transforming a possible interpretive reading into pure aesthetic pleasure. An opposition is created between reasoning and visual pleasure, referring to the classical paradoxical binary between concept and form. The concept is the result of a supposed obsession and the form is based on the drawings of Adolf Wölfli, a Swiss autodidact artist who, while insane and submerged in delirium, created one of the most important works of world culture." —Sandra Ceballos

### Gabinete Ordoamoris 2002

For this event, El Espacio Aglutinador was the target of a "robbery" audaciously carried out by the members of Gabinete Ordoamoris: Diango and Francis. On the day of their long-term intervention, the artists dedicated themselves to gathering evidence and traces, and to analyzing possible suspects. For this event, public access was limited to the places that had been marked with plastic tape used by the National Revolutionary Police for similar cases.

### "Close Up" 2001

Kunsthallen Brandts, Odense, Denmark.

"The image of the Cuban leader was projected on a large wall. We used two slides of the same image, placing one inversely in relation to the other in the projector. We sat in front of the projection, just about 30 cm from it. We sat there for two hours without moving.

Our idea was to create a metaphor with this minimal piece: anyone can sit in front of someone, whether that person is a political leader, an artist, a friend or a lover. There is always a mind that can absorb us up to the point that we lose a sense of time and space." —Sandra Ceballos and René Quintana

01 Exterior view of El Espacio Aglutinador, Havana. Courtesy El Espacio Aglutinador

02 Maite Díaz González, Contenedores (Containers), 1996. Courtesy El Espacio Aglutinador, Havana

Information compiled by Christopher Green

# 2—032



01

## Proyectos Ultravioleta

uvuvuv.com  
proyectosultravioleta@gmail.com

Address  
11 calle 5-36B zona1  
Ciudad de Guatemala, 01001  
Guatemala



02

Public Hours  
By event and appointment only

Office Hours  
24/7

Founding Year  
2009

Number of Staff  
Unpaid (including interns/volunteers): 5

Funding Sources  
Admissions/ticket sales (specific events),  
Artwork/edition sales, Individuals

Activities  
Artist representation, Educational programs,  
Exhibitions, Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops, Other: Concerts, Bike tours, Poetry  
slams, Public interventions, Portfolio reviews

### "Of Father, and Mother, and Distance, and Speed"

This exhibition explored the influence of the internet on the interpersonal relationships of today through a selection of new media works by a wide range of international emerging artists. It was organized in collaboration with Gerardo Contreras, for the eighth edition of Foto30, Guatemala's premier contemporary photo festival.

01 "Of Father, and Mother, and Distance, and Speed," 2010. Exhibition view at Proyectos Ultravioleta, Guatemala City. Photo: Byron Mármol. Courtesy Proyectos Ultravioleta

### "Talleres de Arte Contemporáneo" ["Contemporary Art Workshops"]

This free, 18-week-long contemporary art education program consisted of a series of practical modules created by local artists, as well as workshops and critique sessions with artists and curators. The program, implemented in collaboration with the Nicaraguan arts education institution Espira / La Espora, was aimed toward young artists and students and concluded with a pin-up session.

02 Musical performance by singer Silverio at Proyectos Ultravioleta, Guatemala City, 2011. Photo: Byron Mármol. Courtesy Proyectos Ultravioleta

03 View of "Nosotros, los Otros," a public discussion on young contemporary art from Latin America and the Iberian Peninsula, with Luisa Fuentes Guaza, Stefan Benchoam, Emiliano Valdés and Yasmin Hage, at Proyectos Ultravioleta, Guatemala City, 2011. Photo: Byron Mármol. Courtesy Proyectos Ultravioleta

### "Bienal en Pedales"

This project was a series of guided tours on bicycles through the seven venues of the 17th Bienal de Arte Paiz, a local art festival in Guatemala

Founded in 2009, Proyectos Ultravioleta is a multifaceted platform for experimentation in contemporary art. Based in Guatemala City, it is an initiative dedicated to the production of art exhibitions, multidisciplinary projects, discussion forums, loud concerts and happenings and public interventions, as well as an intermediary between other local and foreign projects.



03

# 2—033

## Oficina para Proyectos de Arte



02

www.opa.com.mx  
info@opa.com.mx  
+52 33 3613 68 12

### Address

Av. 16 de Septiembre 730, Interior 2300  
Colonia Mexicaltzingo, 44180 Guadalajara,  
Jalisco  
Mexico

### Public Hours

Monday–Friday: 11 am–2 pm and 4–8 pm, or by  
appointment

### Founding Year

2002

### Number of Staff

Paid: 12

### Funding Sources

Artwork/edition sales, Corporations,  
Foundations, Government, Individuals

### Activities

Educational programs, Exhibitions, Public pro-  
grams (lectures, performances, screenings,  
etc.), Workshops



01

### "Vertical Horizontal" 2011

Since the beginning of her professional career, Brazilian artist Fernanda Gomes has worked with rudimentary and recycled material taken from nature or the urban environment—pieces of paper, fragments of wood, stones and forgotten tools appear in the exhibition space, visually configuring her thoughts. In her work, Gomes plays with the entropic function of the objects, showing deterioration and erosion, both provoked by time and represented by the actual condition of the simple material, as much as in terms of memory and history.

### "Hollywood Deals" 2011

Through the exhibition's deliberately misspelled title, Mike Bouchet questioned precisely this expression: it referred to the English word "wod," which alludes, when phonetically spoken, to a piece of wrinkled paper ready to be thrown away, as well as to the expression of the masculine climax in a sexual act. Six different structural elements that articulate the project were presented in the exposition hall and created a homogenous sentence over the values coming from the Hollywood film industry.

03

### "Espacio Mental" ("Mental Space") 2010

This project was specifically conceived for OPA's space. Using the architecture of the exhibition hall as a starting point, artist Carlos Bunga created a labyrinth made of cardboard that represents the complexity of thought during the work process. Observers strengthened the experience by watching a video that documented the route inside the labyrinth, suggesting the act of thinking—the coming and going of ideas, sometimes with a clear objective and sometimes with an uncertain one.



Oficina para Proyectos de Arte (OPA) is an independent, nonprofit art space in Guadalajara, Mexico, founded by artists Jose Dávila, Gonzalo Lebrija and Fernando Palomar. Located in the city center, on the 23rd floor of a 1963 office building known as Condominio Guadalajara, it comprises almost 600 square meters of exhibition space, including a workshop and a terrace with an amazing view of the city.

The goal of OPA is to have a flexible and open space where the local community can experience, debate and confront the ideas circulating in the international contemporary art scene. Its annual program includes four to five exhibitions, as well as lectures, conferences, workshops and video screenings.

Since its start, OPA has invited international and Mexican artists to conceive works of art specifically for its unique space. OPA seeks to offer artists a special experience with the possibility of working and producing in a city with a long history of artisan work and small workshops that facilitate the translation and production of any idea.

01 Manfred Pernice, "cub.-bird, alex+mix11," 2010. Exhibition view at Oficina para Proyectos de Arte (OPA), Guadalajara. Courtesy OPA

02 Christian Jankowski, "When I Was Christian Jankowski," 2009. Video still. Courtesy OPA

03 View from the terrace of Oficina para Proyectos de Arte (OPA), Guadalajara. Courtesy OPA

04 Pedro Cabrita Reis, "The City Within," 2007. Exhibition view at Oficina para Proyectos de Arte (OPA), Guadalajara. Courtesy OPA

Information compiled by Christopher Green



04

# 2—034

## Casa del Lago Juan José Arreola

www.casadellago.unam.mx  
relpubcl@servidor.unam.mx  
+52 55 5286 6457

### Address

Antiguo Bosque de Chapultepec s/n  
1ª sección, Col. San Miguel Chapultepec  
Mexico City CP 11850  
Mexico

### Public Hours

Wednesday–Sunday: 11 am–5 pm

### Office Hours

Monday–Friday: 10 am–8 pm

### Founding Year

1959

### Number of Staff

Paid: 4  
Unpaid (including interns/volunteers): 6

### Funding Sources

Foundations, Government

### Activities

Educational programs, Exhibitions,  
Publications, Public programs  
(lectures, performances, screenings, etc.),  
Workshops



02

Part of Universidad Nacional Autónoma de México, Casa del Lago Juan José Arreola is a public institution that focuses on the Mexican and international emerging art scene, as well as local and international curatorial projects developed by promising young professionals. Its main goal is to explore art as research in relation to exhibition experimentation, within the context of the gallery typology. In order to emphasize its interest in new methodologies of art production and exhibition display, Casa del Lago's program consists of three platforms: the Annex, the Cabinet and the Branch, all of which refer to flexible, non-central structures.

### "Now. Transformation Spaces" 2009

Curated by Sr. Tata, this group exhibition and site-specific project reflected two concepts: transformation and surrounding. Participating artists included Aggetlek, Felipe Arturo, Catalina Lozano vs. José Arnaud, Jerónimo Hagerman, Miguel Rael, Marco Rountree and Jessica Wozny.

### Sofía Táboas, Five Floating Gardens for Five Stones 2009

This site-specific sculpture, developed by Mexico-based artist Sofía Táboas, was a garden in the lake of Chapultepec Park, one of the most emblematic spaces in Mexico City. The garden was distributed on five circular, floating platforms that functioned as a base for numerous varieties of plants. All of them came from the park's botanical garden.

### "Signos Salvajes/Savage Signs" 2011

This research-based project focused on the city as a site for the articulation of gestures that are not subsumed under capitalist instrumentality. The project, led by Sandra Calvo and Pedro Ortiz-Antoranz, adopted a work-in-progress methodology, and used the studio/workshop as a strategy to display anthropological and aesthetic research.



01



03

01 "Sueño de Casa Propia" ("The Dream of a House of One's Own"), 2008. Exhibition view at Casa del Lago Juan José Arreola, Mexico City. Photo: Pablo León de la Barra. Courtesy Aldo Chaparro Winder and Casa del Lago Juan José Arreola

02 Exterior view of Casa del Lago Juan José Arreola, Mexico City, 2011. Photo: Fabiola Iza. Courtesy Universidad Nacional Autónoma de México and Casa del Lago Juan José Arreola

03 Catalina Lozano and José Arnaud, Untitled, 2009. Installation view of "Now: Transformation Spaces" at Casa del Lago Juan José Arreola, Mexico City, 2009. Photo: Adrián Villalobos. Courtesy the artists and Casa del Lago Juan José Arreola

04 Pablo Rasgado and Leo Marz, History as a Negative Space, 2011. Installation view of "Just in Case This Is the End" at Casa Del Lago Juan José Arreola, Mexico City, 2011. Photo: Adrián Villalobos. Courtesy the artists and Casa del Lago Juan José Arreola



04

# 2—035

## Casa Vecina



01

01 Interior view of Casa Vecina, Mexico City, 2011. Photo: Mario Castillo. Courtesy Casa Vecina

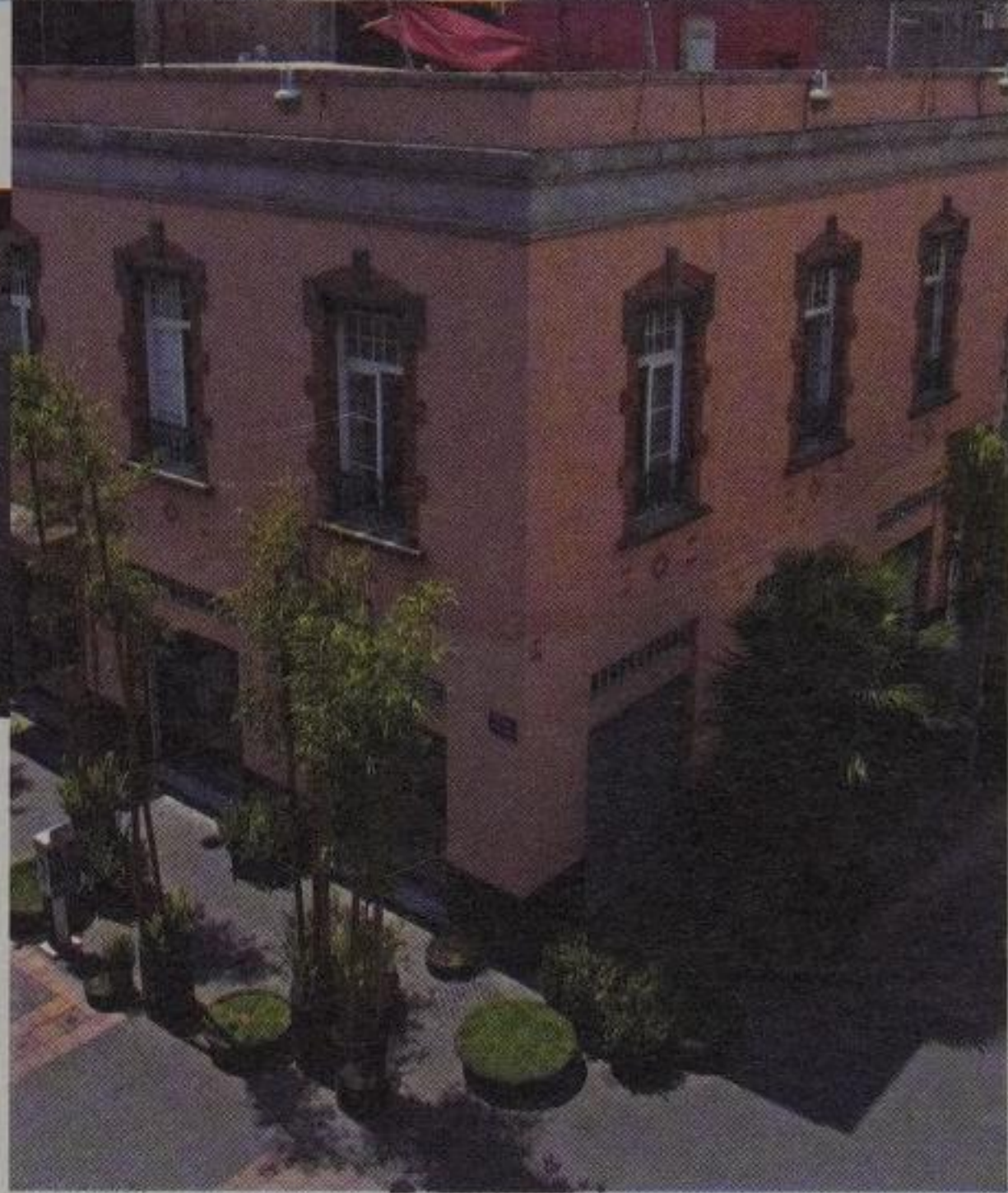
02 Erick Beltrán and Jorge Satorre, "Modelando Estándar," 2011. Exhibition view at Casa Vecina, Mexico City, 2011. Photo: Mario Castillo. Courtesy Casa Vecina

03 Exterior view of Casa Vecina, Mexico City, 2011. Photo: Mario Castillo. Courtesy Casa Vecina

04 Interior view of Casa Vecina, Mexico City, 2011. Photo: Mario Castillo. Courtesy Casa Vecina



02



03

www.casavecina.com  
proyectosartisticos@fch.org.mx

### Address

1er. Callejón de Mesones 7, Esq. Regina  
Mexico City, DF, Centro Histórico, 06080  
Mexico

### Public Hours

Tuesday: 10:30 am–5 pm  
Wednesday–Saturday: 10:30 am–7 pm

### Office Hours

Monday–Thursday: 10 am–7 pm  
Friday: 10 am–4:30 pm

### Founding Year

2005

### Number of Staff

Paid: 9  
Unpaid (including interns/volunteers): 3

### Funding Sources

Artwork/edition sales, Foundations,  
Membership

### Activities

Archives, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

Casa Vecina is a cultural institution that is part of the Mexico City Historical Center Foundation (Fundación del Centro Histórico de la Ciudad de México, AC). It specializes in the production, display and research of contemporary art. In addition to the conventional exhibition spaces, it works from a "studio" concept: the purpose of its projects is not to exhibit finished art objects, but to show the process that leads the artist to a final product. Exhibitions, installations and displays are understood as a continuous process of experimentation. Casa Vecina supports resident artists with the funding and infrastructure necessary to develop their research.

All of the projects that are supported by Casa Vecina are being registered and documented. Information about them is available to the public through our Documentation Center, which also offers specialized bibliographies and journals. In addition, Casa Vecina organizes workshops, theoretical seminars and artistic projects that invite the local community in the Historical Center and other interested public audiences to be involved in the activities.

### Estudio Extendido ["Extended Studio"]

Resident artists are offered not only a space for exhibition, but also opportunities for research and experimentation with the artistic process. Artists adapt Casa Vecina's spaces to their specific needs in order to develop a research project, create display solutions and show their work to the public for a period of three to six months. Each project concludes with the publication of a book.

### Bolso Negro ["Black Bag"]

The objective of Bolso Negro is to open up new circuits for art circulation, distribution and acquisition by offering high-quality art objects that are produced on a limited scale (in multiples). Through a yearly membership, collectors receive five pieces of art by contemporary artists, which are selected by an invited curator.

### Public Workshop

This program reaches out to the communities in Casa Vecina's local neighborhood, as well as to other groups (students, artists, academics and people interested in contemporary art) through public lectures and discussions, workshops, courses and other recreational and learning activities.



04

# 2—036

## Centro Cultural Border



01

### "Beca Adidas Border"

"Beca Adidas Border" is an artistic production sponsor program offering 15 scholarships of USD 3,000 each for three years, through an open call for entries to new and emerging artists. The "Beca Adidas Border" scholarship is funded by Adidas and managed by CCBorder.

### "Mexico City: New Post Graffiti Aesthetics"

This exhibition of Mexican graffiti artists Dhear, Saner and NeuzzCollective was held at the specialized graffiti gallery Montana in Barcelona. Curated and managed by the CCBorder, the show questioned the accuracy of the so-called "graffiti movement," proposing a redefinition in terms. These graffiti artists developed concrete links with other artists, institutions and curators in Spain.

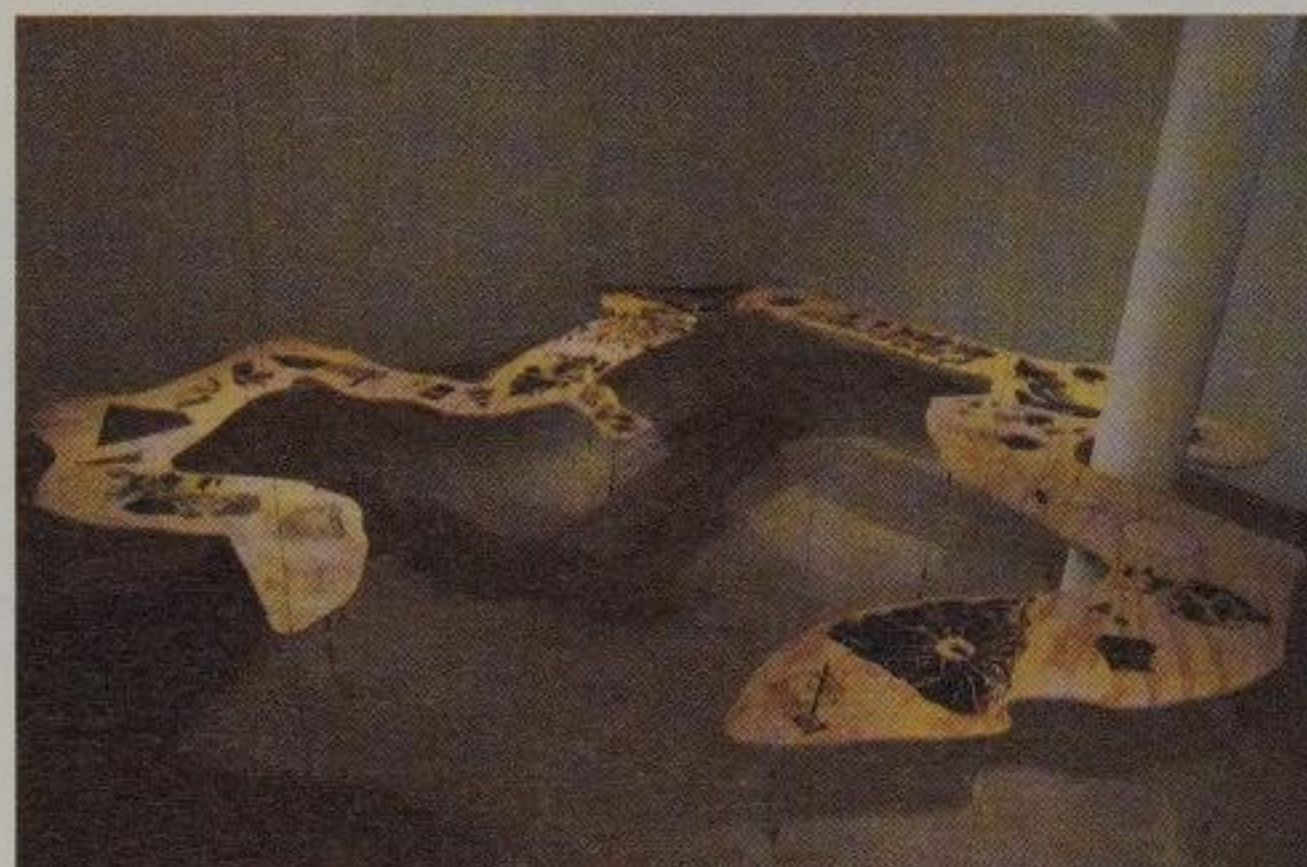
### "180 Minutes of Life"

This was the first solo exhibition of graffiti artist Saner in Mexico. The show was presented in conjunction with Mexico's most important art fair, FEMACO, in 2009. 14 pieces of painting and drawing were literally connected to each other with a firework circuit. After 180 minutes of exhibition, Saner lit a fire to the circuit and burned the works of art in front of the audience.

www.border.com.mx  
eugenio@border.com.mx  
+52 55 5584 7557

### Address

Zacatecas 43, Colonia Roma  
Delegación Cuauhtémoc  
Mexico City, DF, 06750  
Mexico



02

01 Exterior view of Centro Cultural Border, Mexico City, 2009. Courtesy Luis Aguilar

02 Rita Ponce de Leon, "He Decidido Bifurcarme," 2011. Exhibition view at Centro Cultural Border, Mexico City. Courtesy the artist, Juan Navarrete and Centro Cultural Border

03 Saner, "180 Minutes of Life," 2010. Opening of the exhibition at Centro Cultural Border, Mexico City. Courtesy the artist and Centro Cultural Border

### Public Hours

Monday–Friday: 11 am–8 pm  
Saturday: 11 am–3 pm

### Office Hours

Monday–Friday: 11 am–8 pm  
Saturday: 11 am–3 pm

### Founding Year

2005

### Number of Staff

Paid: 3

### Funding Sources

Artwork/edition sales, Café, Corporations, Foundations, Government, Individuals

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.), Workshops, Other: Promotion of nonprofit artists

Centro Cultural Border (CCBorder) is an independent, self-sustained space dedicated to emerging contemporary art based on three programs—Production, Education and Linkage—and focused on visual arts, multimedia and graffiti.

The Production Program's main objective is to promote the processes of reflection and experimentation among emerging young artists aiming to develop their own aesthetic and discursive identity. Through the Linkage Program, CCBorder is involved in the artists' legitimization process. The Education Program offers practical tools to the students involved in the artistic media covered by CCBorder.

We defend CCBorder's economic and administrative auto-sustainability as a principle, in order to achieve curatorial freedom. By working independently from the art market, we focus our efforts on art experimentation and development so the artists become the main beneficiaries by attaining creative and active freedom.

We work on knowledge-free circulation by means of artistic production and cultural projects, as well as creating horizontally connected communities. Thus, we express our interest to redefine the triad of artist, cultural space and the public, through an open, inclusive and nonspeculative dialogue.



03



# 2—037

## La Galería de Comercio

[www.lagaleriadecomercio.org](http://www.lagaleriadecomercio.org)  
[lagaleriadecomercio@gmail.com](mailto:lagaleriadecomercio@gmail.com)

### Address

José Martí and Comercio Streets (corner)  
Escandón, Mexico DF  
Mexico

### Public Hours

Based on events and exhibitions; see our website for details

### Office Hours

Anytime

### Founding Year

2010

### Number of Staff

Paid: 0  
Unpaid (including interns/volunteers): 5

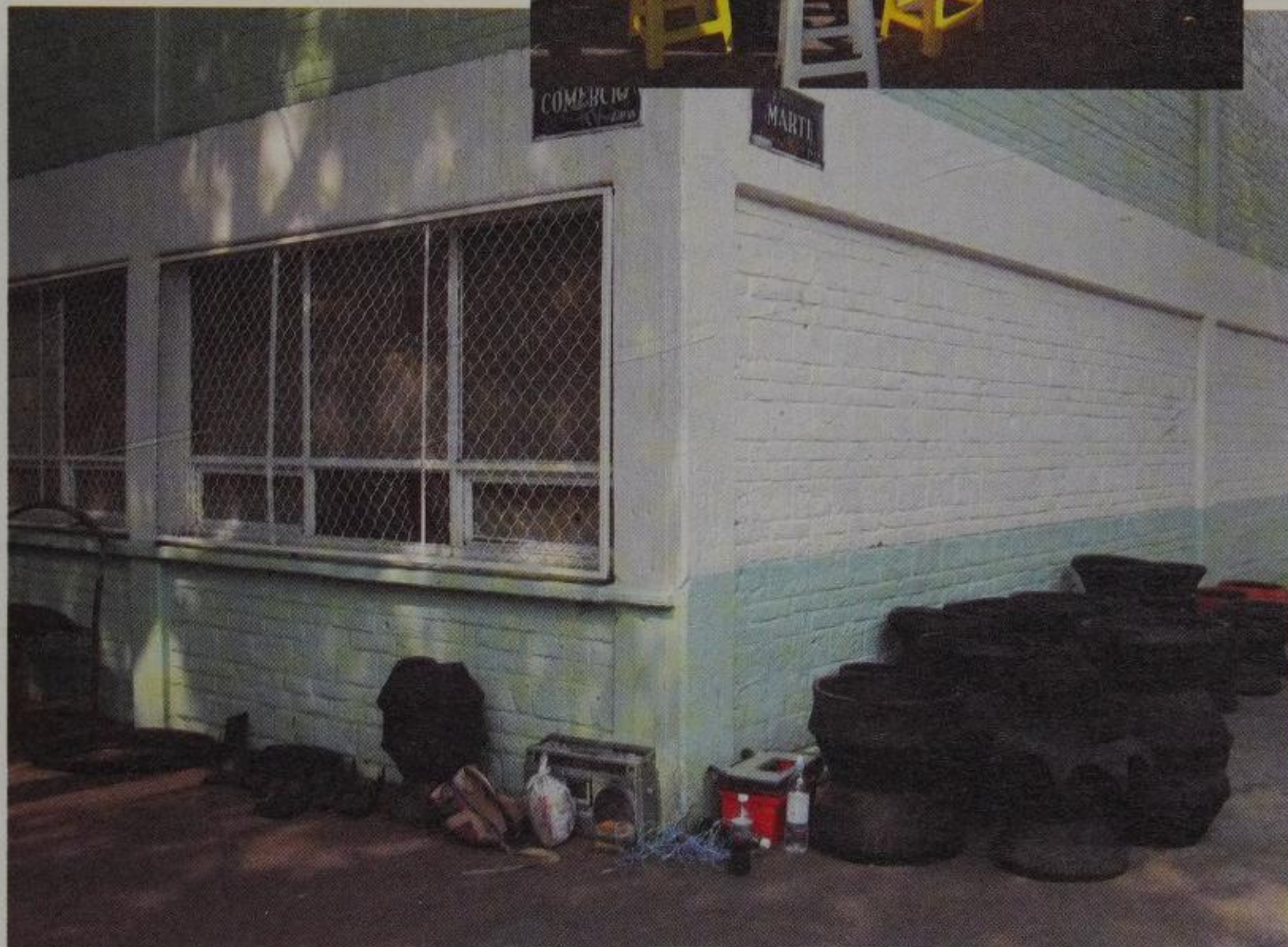
### Funding Sources

None

### Activities

Public programs (lectures, performances, screenings, etc.)

02



03

La Galería de Comercio presents projects conceived according to its gallery space as well as to its physical, urban, economic and political space. It exists only momentarily and produces no leftover residues. Once every month, it presents autonomous and low- or no-budget projects, and then broadcasts, documents and follows up on each one. The gallery does not keep, store, commercialize or contest the works, their authenticity certificates, nor the property rights, copyrights or percentages from possible moral or economic profit generated by any event presented.

A free entity, La Galería de Comercio is not ruled in a democratic way, nor is it a government agency. It reserves the right to change its address at its own discretion and will do so, if necessary. Its potential ubiquity is proportional to the specific needs of the possible projects.



01

01 Astrovandalistas, "Sin Título 1," 2011. Event at La Galería de Comercio, Mexico City. Courtesy La Galería de Comercio.

02 Fred Alvarado (Sticker Club), "Stick Em Up," 2010. Event at La Galería de Comercio, Mexico City. Courtesy La Galería de Comercio.

03 "Macetas Genaro," 2010. Event at La Galería de Comercio, Mexico City. Courtesy La Galería de Comercio.

04 Grupo De, "Dia de Muertos ('Day of the Dead')," 2010. Event at La Galería de Comercio, Mexico City. Courtesy La Galería de Comercio.

### "Dia de Muertos" ("Day of the Dead") 2010

This was an initiative of Grupo De, a collective of young Mexican artists that switched the Day of the Dead to September 15, 2010, the commemorative day on which the state celebrated the 200th anniversary of Mexico's War of Independence (1810–1821) and the 100th anniversary of the Mexican Revolution (1910–1920). The official celebration on September 15 contrasted in an evident way with Mexico's real situation—crippled by a drug war that has created around 28,000 casualties.

### "Stick Em Up"

With his Sticker Club, Fred Alvarado created a free, interactive space in the public sphere. People of all ages were encouraged to make three stickers: the first to keep, the second to trade with someone else and the third for the Sticker Club. This public art program fostered participation by everyday people and brought their art to the masses.

### "Wallrideismyway"

This project, produced by Martin Nuñez in partnership with DROPIN and Ludicaskate, called for the participation of the general public, especially skaters interested in suggesting and reinterpreting public spaces. It involved the act of climbing onto a wall with a skateboard, to conceive a collective, accidental and energetic drawing.

04

# 2—038

## La Miscelánea

La Miscelánea ("The Grocery Store") began with the partnership of four artists from different countries and art disciplines, including cinema, photography, music and electronic arts. From the beginning, we wanted to build a multidisciplinary space for contemporary culture where emerging young artists could develop their projects, as well as meet established artists, with the purpose of starting a friendly and interesting dialogue with the community. We now host exhibitions, video calls, lectures, residency programs, and book presentations; in 2010, we opened a small café with all kinds of books, catalogs and art magazines.

Located in an historical Art Nouveau neighborhood in Mexico City called Colonia Roma, where the main art galleries are no more than four blocks from each other, La Miscelánea is an independent space, which allows us the freedom to make every possible project with no political or economic issues. The word miscelánea also means "a mixed assortment of items"—our starting point for generating plural contemporary art situations.

www.lamiscelanea.net  
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Address  
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Mailing Address  
Chihuahua 93-12 Roma Norte 06700  
Mexico City, Mexico

Public Hours  
Monday–Friday: 11 am–8 pm  
Saturday: 12–6 pm

Office Hours  
Monday–Friday: 11 am–8 pm

Founding Year  
2008

Number of Staff  
Paid: 3  
Unpaid (including interns/volunteers): 2

Funding Sources  
Artwork/edition sales, Café

Activities  
Artist representation, Educational programs, Exhibitions, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



01



02

### Señales de Vida ("Life Signs")

For Fotoseptiembre Image Network, the most important photography festival in Mexico, we made an open call for photographs that show signs of living with someone else, a public image essay of intimacy. We received lots of images from all over the world—Argentina, Colombia, France, Italy, Spain, the United States and Vietnam—and we put together a big exhibition with all of the materials. Now we are in the process of organizing the next edition and publishing a catalog of the images. The material is available on our website.

### Mundos Binarios ("Binary Worlds")

Once a year, we organize this video festival, which includes experimental video (both fictional and documentary work) as well as video installation. To date, we have presented the works of 30 artists from around the world. The material is available on our website.

### Nosotros Ciudadanos ("We the Citizens")

This project involves political conversations in collaboration with the Citamblers Collective. We unite professionals from different fields, including artists, ecologist activists, media personnel, anthropologists, sociologists and curators to discuss issues such as drug violence, art and global warming.

01 Javier Hinojosa, "Lunas del Desierto," 2010. Exhibition view at La Miscelánea, Mexico City. Courtesy La Miscelánea

02 Exterior view of La Miscelánea, Mexico City. Courtesy La Miscelánea

03 Art intervention by Laura Valencia. Installation view at La Miscelánea, Mexico City. Courtesy La Miscelánea



03

2—039

## Laboratorio Arte Alameda



01

01 Rejane Cantoni and Leonardo Crescenti, Solar, 2010. Installation view of "Dynamic (In) Position" at Laboratorio Arte Alameda, Mexico City, 2010. Courtesy Laboratorio Arte Alameda

02 Sébastien Roux, Wallpaper Music, 2009. Installation view of "InsideOut" at Laboratorio Arte Alameda, Mexico City, 2009. Photo: Alejandra Vega. Courtesy Laboratorio Arte Alameda

03 Ariel Guzik, TV del más allá, 2008. Installation view of "Sinergia" at Laboratorio Arte Alameda, Mexico City, 2008. Photo: Alejandra Vega. Courtesy Laboratorio Arte Alameda



02

www.artelameda.bellasartes.gob.mx  
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### Address

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Cauhtémoc 06050, Mexico City  
Mexico

### Mailing Address

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Cauhtémoc 06050, Mexico City  
Mexico

### Public Hours

Tuesday–Sunday: 9 am–5 pm

### Office Hours

Monday–Friday: 10 am–5 pm

### Founding Year

2000

### Number of Staff

Paid: 25  
Unpaid (including interns/volunteers): 5

### Funding Sources

Admissions/ticket sales, Foundations,  
Government

### Activities

Archives, Educational programs, Exhibitions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops

### "Dynamic (In) Position"

Produced in collaboration with Ars Electronica and Fmx Festival de Mexico, this electronic arts exhibition featured works by Phillip Beesley (Canada), Kurt Hentschläger (Austria), Rejane Cantoni and Leonardo Crescenti (Brazil), DNA doubleNégatives Architecture (Japan, Czech Republic, Hungary), Iván Abreu (Cuba/Mexico), Mariano Sardón (Argentina), Christa Sommerer and Laurent Mignonneau (Austria and France) and Pablo Valbuena (Spain).

### [Ready] Media

A specialized documentation center, [Ready] Media attempts to articulate memory(ies) of electronic arts in Mexico through a compilation of contemporary aesthetic production, video interviews of artists and curatorial readings of LAA's archive. The project team includes David Wood, Jesse Lerner, Gabriela Méndez and Juan Pablo Anaya, Grace Quintanilla, Erandy Vergara, Liliana Quintero, Manuel Rocha Iturbide and Israel Martínez. The accompanying publication (a six-DVD set and book) is organized into four sections: background, critical readings, testimonies and spaces.

### Soni(c)Loud

Part of Radar Festival, this sound art exhibition featured works by Mexican and international artists, and was curated by Bárbara Perea and Guillermo Santamarina.

Founded in Mexico City by National Council for Culture and Arts (CONACULTA), through the National Arts Institute (INBA), Laboratorio Arte Alameda (LAA) is a space dedicated to the exhibition, documentation, production and research of artistic practices that relate in some way to technology. Its main interest is to promote a dialogue between different audiences and current artistic practices. Activities include exhibitions, video projections, experimental cinema, concerts, workshops, seminars, guided visits, multidisciplinary projects and publications. LAA occupies a 16th-century building in Mexico City's historical district.

03



# 2—040

## Museo Experimental El Eco

Museo Experimental El Eco presents temporary contemporary art projects by Mexican and international artists. It forms part of a group of museums run by the National Autonomous University of Mexico (UNAM). The mission of El Eco is to create a meeting place for the arts. The museum seeks to offer various contexts for new artistic practices and the development of cultural knowledge. Emphasizing experiment, emotion and interdisciplinary thinking, the space continually takes inspiration from its unique architecture and the diverse conceptual interests of its founder, Mathias Goeritz (1915–1990). Inspired by Cabaret Voltaire and the writings of Hugo Ball, Goeritz sought to create both an international interdisciplinary art space—that would mix visual arts with dance, music, poetry and theater—and a true Gesamtkunstwerk, or total work of art.

The museum's contemporary program presents commissioned art projects in its two galleries and bar area. An annual architectural competition, Pavillon Eco, provides younger architects with the opportunity to design an intervention in the museum's central patio. Additional programs include residencies for artists and curators, from both Mexico and abroad. The museum also commissions dance, performance, music and poetry projects throughout the year, and sponsors film series and conferences. Through its *archivo vivo*, El Eco continues to research the legacy of both Mathias Goeritz and the building, expanding their contemporary relevance.

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eleco@gmail.com  
+55 355 186, +55 354 351

Address  
Sullivan 43 Colonia San Rafael  
Delegación Cuauhtémoc  
Mexico City, CP 06470  
Mexico

Public Hours  
Tuesday–Sunday: 11 am–6 pm

Founding Year  
2005

Funding Sources  
Corporations, Foundations, Individuals

Activities  
Archives, Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



01

### "Carteles de Poesía Concreta" ["Concrete Poetry Posters"] 2010

In the 1950s and '60s, Mathias Goeritz made significant contributions to the international movement of Concrete Poetry. These "poems" experimented with the limits between abstract forms and language. Inspired by this tradition, El Eco commissioned two contemporary concrete poetry projects by artists Adriana Lara [Mexico City, b. 1978] and José León Cerillo [San Luis Potosí, b. 1976]. Each artist produced a poster project that was reproduced and pasted in the street. This distribution created an unusual and mysterious dialogue with the visual information in the streets of the city.

### "Ouroboros," Performance by El Resplandor 2010

El Resplandor is a family (composed of Pia Camil and Esteban and Ana Jose Aldrete), a clan, with a primitive tongue of its own. Liberated from any preconceived idea of a band, they reduce their elements to the very basic. More than songs, they make rock-actions with the same obsession of a religious fanatic, with the purpose of deconstructing complete genres: blues, gospel, punk and even metal.



02

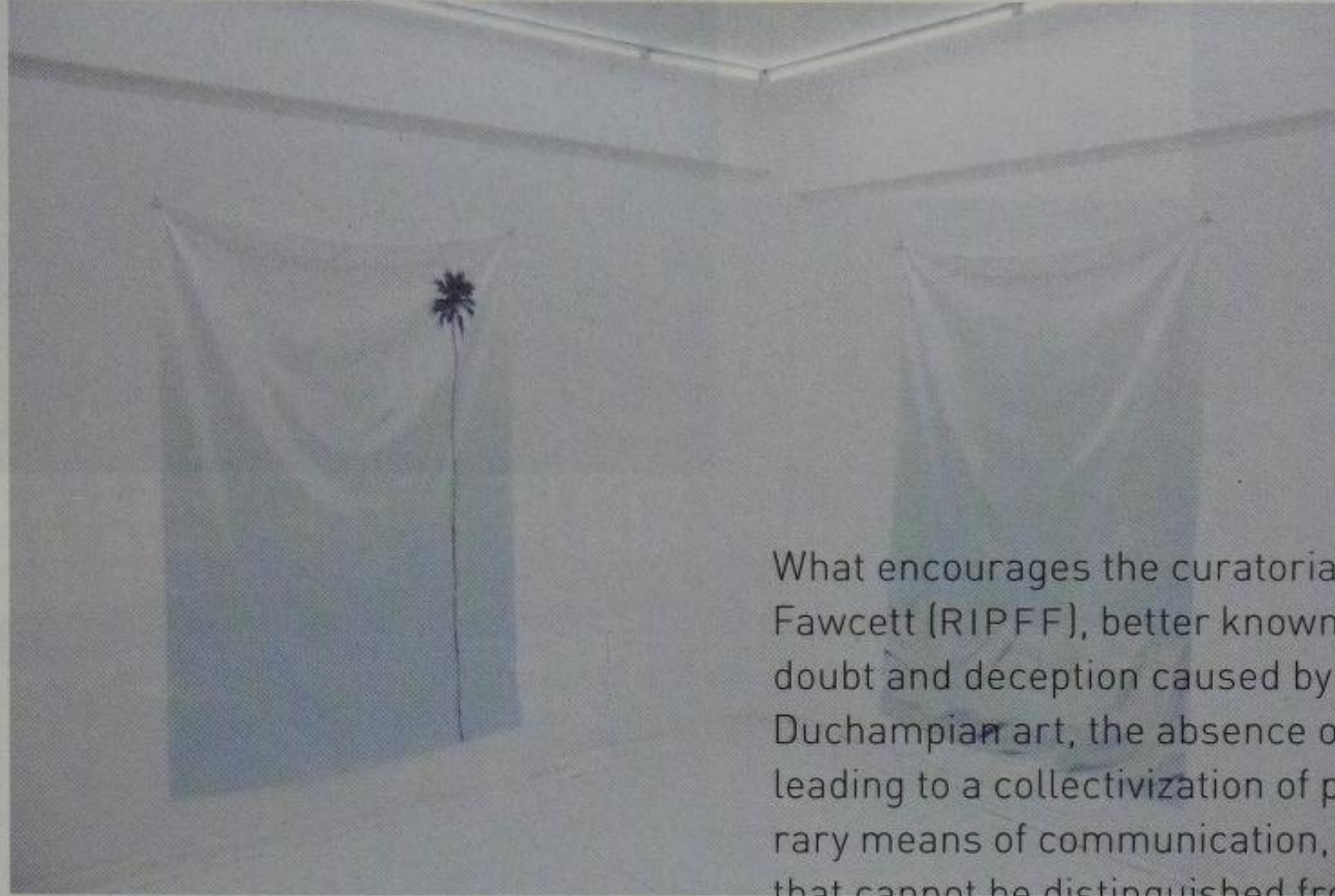
01 Thomas Glassford, "Afterglow," 2010. Exhibition view at Museo Experimental El Eco, Mexico City. Courtesy Museo Experimental El Eco

02 Exterior view of Museo Experimental El Eco, Mexico City, 2009. Courtesy Museo Experimental El Eco

03 Interior view of Museo Experimental El Eco, Mexico City, 2009. Courtesy Museo Experimental El Eco

03

## 2—041

Preteen Gallery

01 Petra Cortright, "So Wet," 2011. Exhibition view at Preteen Gallery, Mexico City. Photo: Gerardo Contreras. Courtesy Preteen Gallery

02 "A 21st-Century Idea of Unhappiness," 2011. Exhibition view at Preteen Gallery, Mexico City. Photo: Gerardo Contreras. Courtesy Preteen Gallery

03 Exterior view of Preteen Gallery, Mexico City, 2011. Photo: Gerardo Contreras. Courtesy Preteen Gallery

preteengallery.net  
info@preteengallery.net

Address

Joaquín Velázquez de León 58-5  
Col. San Rafael, Mexico City  
Mexico

Mailing Address

Jesus Gerardo Contreras, Suite 201  
Río Lerma 57-B esq. Río Rhin  
Cuauhtémoc, Mexico City, 06500  
Mexico

Public Hours

Saturday: 11 am–5 pm and by appointment

Office Hours

Saturday: 11 am–5 pm

Founding Year

2008

Number of Staff

Paid: 1  
Unpaid (including interns/volunteers): 2

Funding Sources

Artwork/edition sales, Individuals

Activities

Exhibitions, Publications

What encourages the curatorial practices of the duo Rest in Peace Farrah Fawcett (RIPFF), better known as Preteen Gallery, is the contemporary doubt and deception caused by the fail of the Modernist Project, post-Duchampian art, the absence of utopias, utopias and a revolution on art leading to a collectivization of private intellectual property, a contemporary means of communication, social networks, and the internet practices that cannot be distinguished from any post-conceptual artwork. All this is captivated by the libido of contemporary sexual hybridizations, subjectivity and post-Gay aesthetics. A wider explanation or statement can be read in the Ratpiss Manifesto.

Since November 2008, we have shown works by Alice Lancaster, Marlon Rabenreither, Felix Lee, Bea Fremderman, Brandi Strickland, Hazel Hill, Grant Willing, Cornrow Rider, Mike Paré, Lucas Soi, Jeffrey Joyal, Carlos Laszlo, Die Tödliche Doris, Luke Barber-Smith, Tania Leshkina, AIDS-3D, Peter Sutherland, Animal Charm, Abdul Vas, Brad Tinmouth, Kari Altmann, Radamés "Juni" Figueroa, Anne de Vries, Chemi Rosado, Daniel Hipólito, Dylan Reece, Jostin Bochek, Hope Epoh, Iain Ball, Michelle Ceja, Adam Jacono, Emily Jones and Petra Cortright. The Preteen Gallery project has moved from Hermosillo (in northern Mexico) to Mexico City. Preteen also publishes Muchachita, a magazine on contemporary thought.

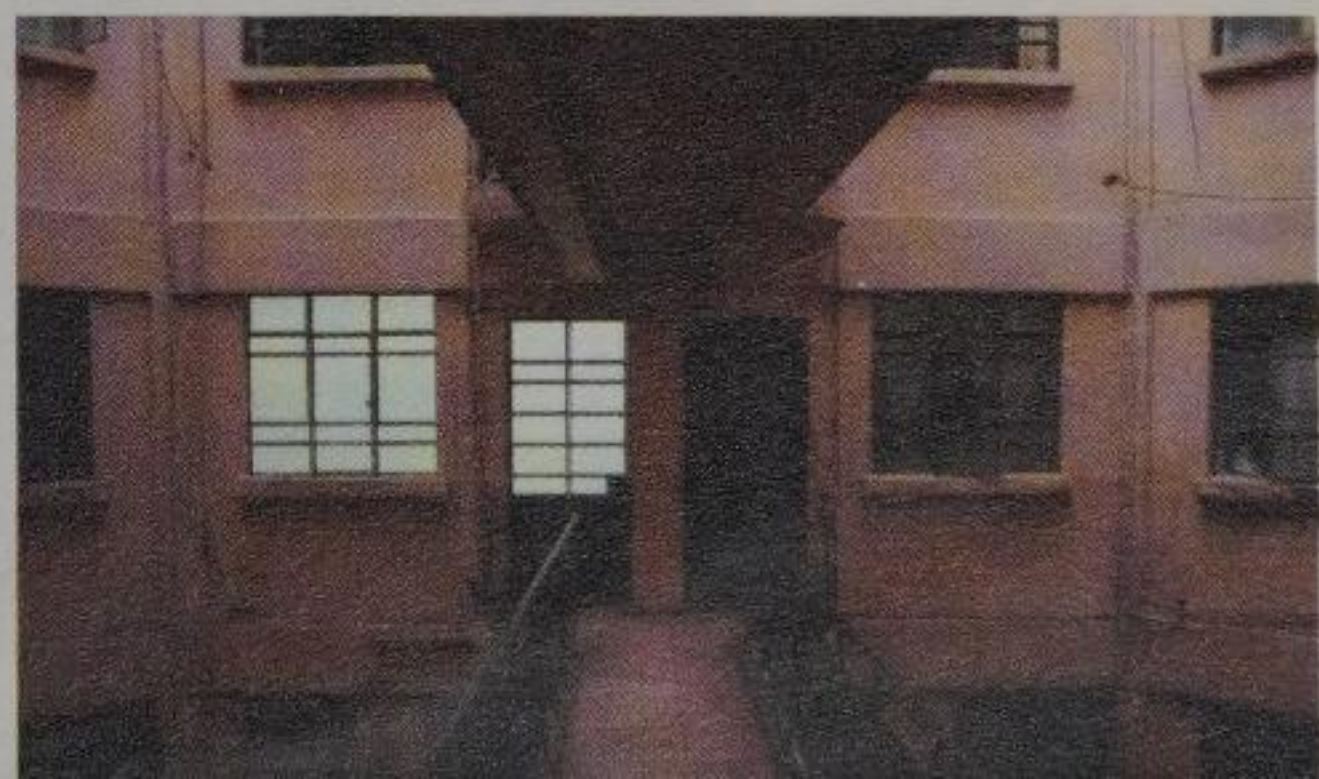
"So Wet" 2011

Santa Barbara's onshore breeze, warm winters and cool summers, post-Duchampian, post-Fordist, post-conceptualist and post-internet artistic practices, Surrealism, Abstract Expressionism and wet dreams shape "Night Heat," the new series of digital landscapes by artist Petra Cortright.

Unlike her previous online works, which are mostly webcam videos, the artist explored offline territories, taking time to do something out of context—a characteristic that is lacking in her generation. "Night Heat" also confirms a contemporary thinking beat first introduced by artist Parker Ito's *The Hand is Dead*.

"A 21st-Century Idea of Unhappiness" 2011

"A 21st-Century Idea of Unhappiness" showed works by Iain Ball, Michelle Ceja, Hope, Adam Jacono and Emily Jones. Contemporary cultural wishes for object criticism, alienation, human faith in machines and multinational corporations, and Google as an oracle, as well as the revitalization of ancient spiritual art iconography through software intervention, make up the idea of unhappiness of the 21st-century—a young, vulnerable, misinformed century in crisis born on 9/11.



# 2—042

## Sala de Arte Público Siqueiros

Recently renovated, Sala de Arte Público Siqueiros is a nonprofit arts institution located in Mexico City, dedicated to exhibiting contemporary art. Its exhibitions establish a dialogue with the ideological and aesthetic discourse of Mexican muralist David Alfaro Siqueiros. He was the original owner of the institution's building, which served as his home until 1969, when he decided to open it to the public.

Sala de Arte Público Siqueiros presents works and exhibitions by emerging and established national and international artists. With the architectural intervention of Hector Esrawe and Arquitectura 911sc (Jose Castillo and Saidee Springall), the museum reopened its doors in 2009 with proposals by artists such as Pipilotti Rist, Tercerunquinto and Fabian Marcaccio, and the exhibition "Los de Arriba y los de Abajo," curated by Javier Téllez. The space also initiated "Proyecto Fachada," a project where artists are invited to produce works on the building's facade.

www.saps-latallera.org  
difusionsaps2@gmail.com

### Address

Tres Picos 29 Colonia Polanco  
Del. Miguel Hidalgo  
Mexico City, Mexico DF 11560  
Mexico

### Public Hours

Tuesday–Sunday: 10 am–5:30 pm

### Office Hours

Monday–Friday: 9 am–5:30 pm

### Founding Year

1969

### Number of Staff

Paid: 19  
Unpaid (including interns/volunteers): 5

### Funding Sources

Admissions/ticket sales, Artwork/edition sales, Corporations, Foundations, Government, Individuals

### Activities

Archives, Educational programs, Exhibitions, Permanent collection, Publications, Public programs (lectures, performances, screenings, etc.), Workshops



01 Pipilotti Rist, "Estructuras de lo Aparente" ("Structures of Appearance"), 2010. Exhibition view at Sala de Arte Público Siqueiros, Mexico City. Courtesy Sala de Arte Público Siqueiros

02 Roman Signer, "Acht Stühle [Eight Chairs]," 2011. Exhibition view at Sala de Arte Público Siqueiros, Mexico City. Photo: Michael Bodenmann. Courtesy Sala de Arte Público Siqueiros

03 Exterior view of Sala de Arte Público Siqueiros, Mexico City. Courtesy Sala de Arte Público Siqueiros



02

### "Los de Arriba y los de Abajo" 2009–10

"Los de Arriba y los de Abajo" was an exhibition curated by Javier Téllez, in which different artists approached the space to make a political statement in relation to the hierarchies of power. The exhibition included the work of artists such as Michael Rakowitz, Lawrence Weiner, Artur Zmijewski and Adrian Paci, among others.

### "Tercerunquinto" 2010–11

This project was based on an adaptation of a series of actions—such as restoring a "contemporary political mural" in the town of Puebla, Mexico, in December 2010—which the collective Tercerunquinto (Julio Castro, Gabriel Cázares and Rolando Flores) carried out at Sala de Arte Público Siqueiros, in relation to the current state of the political mural in Mexico. On the walls of the Sala de Arte Público Siqueiros, a significant portion of Tercerunquinto's photographic archive, of political banners in numerous streets of the country, were reproduced faithfully and mechanically. The collective painted over and over again the visual imagery (logos and phrases) of different political parties.

### "Acht Stühle [Eight Chairs]" 2011–12

"Acht Stühle [Eight Chairs]" was the first solo show of the Swiss artist Roman Signer in Latin America. Signer's more representative works, including "action sculptures," videos and a kayak were shown in this exhibition.



03

2-043

SOMA

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Address

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Col. San Pedro de los Pinos  
Mexico City, DF 03800  
Mexico

Public Hours

Monday-Thursday: 11 am-7 pm  
Wednesday: 11:00 am-11 pm  
Friday: 10 am-6 pm

Office Hours

Monday-Thursday: 11 am-7 pm  
Friday: 10 am-6 pm

Founding Year

2009

Number of Staff

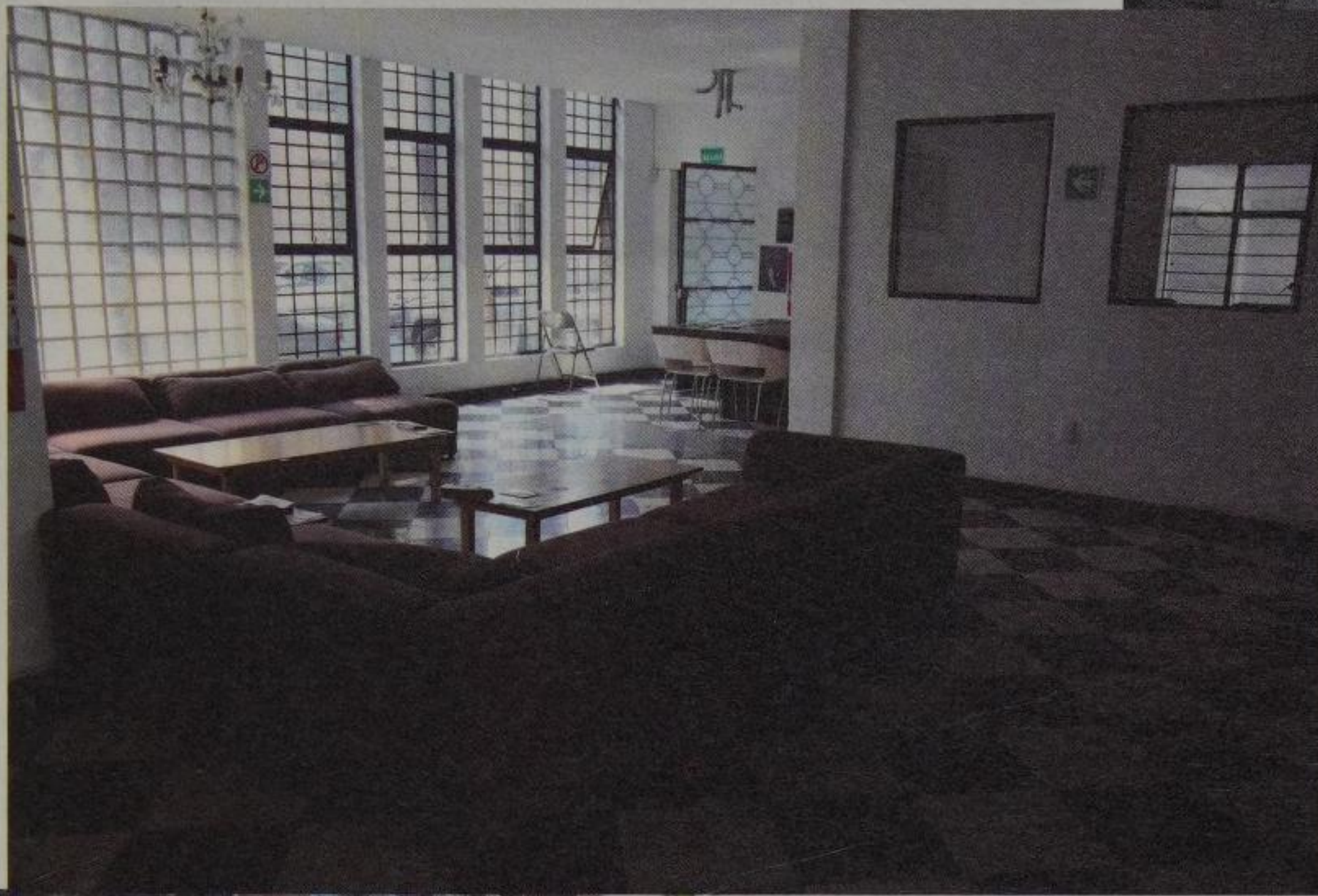
Paid: 5  
Unpaid: 8

Funding Sources

Individuals, Foundations

Activities

Educational programs, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.), Residencies



02 SOMA Summer 2010, 2011

SOMA Summer program, which consists of workshops and seminars, introduces participants to Mexico City's very dynamic art scene. Activities are designed to promote intense creative work and artistic dialogue.

02



03

SOMA is a space for contemporary art that aims to establish itself as a dynamic counterpoint to the existing schools, museums and galleries in Mexico. It is the initiative of a group of Mexican artists who, building on the experiences of earlier art spaces, such as La Panadería and Temistocles 44, have joined forces to create a unique platform within the cultural scene.

SOMA consists of three parts: 1) Education: a two-year program for the professionalization of artists, as well as a summer program for foreign artists; 2) Forum: lectures, discussions and performances for our weekly events (entitled Miércoles de SOMA); and 3) Residencies: for national and international artists, critics and curators.

01 Performance by artist collective El Resplandor at SOMA, Mexico City, 2011. Courtesy SOMA

02 View of the lobby at SOMA, Mexico City, 2011. Courtesy SOMA

03 Exterior view of SOMA, Mexico City, 2011. Courtesy SOMA

04 View of the auditorium at SOMA, Mexico City, 2011. courtesy SOMA



04

2-044

## DiabloRosso

www.diablorosso.com  
www.flickr.com/diablorosso  
info@diablorosso.com  
+507 228 4833

Address  
Casco Antiguo, Ave A con Cll 7ma.  
Panama  
Republic of Panama

Mailing Address  
PTY7753 7801 NW, 37 Avenue  
Doral, FL  
USA

Public Hours  
Tuesday: 11 am–10:30 pm  
Wednesday–Saturday: 11 am–8:30 pm

Office Hours  
Tuesday–Saturday: 11 am–8:30 pm

Founding Year  
2006

Number of Staff  
Paid: 4  
Unpaid (including interns/volunteers): 5

Funding Sources  
Artwork/edition sales, Café, Individuals,  
Merchandise

Activities  
Artist representation, Exhibitions, Partnerships  
with other institutions, Public programs (lec-  
tures, performances, screenings, etc.),  
Workshops



01

DiabloRosso is a creative think tank and art space based in Panama. It is a community that supports and promotes young artistic talent in its most broad and multidisciplinary definition.

Seeking to fill the void that existed for emerging art spaces in the region, it has established itself as a place that aims to empower and stimulate young minds to break molds and think independently, to educate and advance public appreciation of contemporary art and culture and to generate social commentary and impact.

Hosting a yearly program of art exhibitions from Panamanian and international artists, and focusing primarily (but not entirely) on emerging talent, DiabloRosso believes art can be experienced in many ways. This is reflected in its agenda, which includes continuous exhibitions, screenings, artist lectures, dance performances and music experimentation.

DiabloRosso has become involved in numerous community art-based projects and, recently—in partnership with Fundación Calicanto—with ENLACES, a program to promote the development of at-risk children through contemporary dance.

More than a physical space, DiabloRosso is a platform of experimentation, dialogue and collaboration in a country severely lacking public and private support for emerging artists.

### "La Realidad No es Suficiente" ("Reality Is Not Enough")

In an effort to positively impact the lives of the residents of Panamá's Historic Quarter, DiabloRosso selected artists to participate in a public art project. It involved site-specific interventions, giving particular attention to the way in which each artist generated "illuminating" experiences in this community—an area of permanent conflict due to ongoing gentrification.

### CenaCine

Seeking to educate the public and create awareness for the appreciation of independent cinema, DiabloRosso hosts free weekly screenings of local and international independent films. Since 2006, it has screened more than 200 films that never reached Panamá's commercial cinemas.

### "Mi Casa es Tu Casa"

DiabloRosso believes in the creation of networks: a region is more relevant if its geographical boundaries are diminished and stronger artistic ties are established. Under this project, a third-party gallery intervenes DiabloRosso's space as if it were its own. Collaborators have included LaCentral (Bogotá), Proyecto UltraVioleta (Guatemala) and Revolver (Peru).



02

01 Tove Sahlin and Dag Andersson, *Roses and Beans*, 2010. Performance in collaboration with Estudio Nuboso, Ponderosa Tanzland and Dans i Värmland, at DiabloRosso, Panamá. Courtesy DiabloRosso

02 Fabrizio Arrieta, "El Placer de lo Inesperado," 2010. Exhibition view at DiabloRosso, Panamá. Courtesy Jaime Justiniani

03 Exterior view of DiabloRosso, Panamá, 2009. Courtesy Jaime Justiniani



03



# 2-045

## La Ex-Culpable

[www.facebook.com/public/La-Ex-Culpable](http://www.facebook.com/public/La-Ex-Culpable)

Address

Sucre 101  
Barranco, Lima  
Peru

Public Hours

Varies by exhibition

Founding Year

2010

Funding Sources

Individuals

Activities

Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.)

"Yo No Conozco Manchester" 2010

This solo exhibition by the Peruvian artist Hemilio Vargas presented a series of choices about the creative process facing a creator from a city like Lima. Showing the model of a fictional future Lima, which has become capital of the art world, the work explores art history, cosmopolitan social development, and the derivation of power.

"Pura herida" 2011

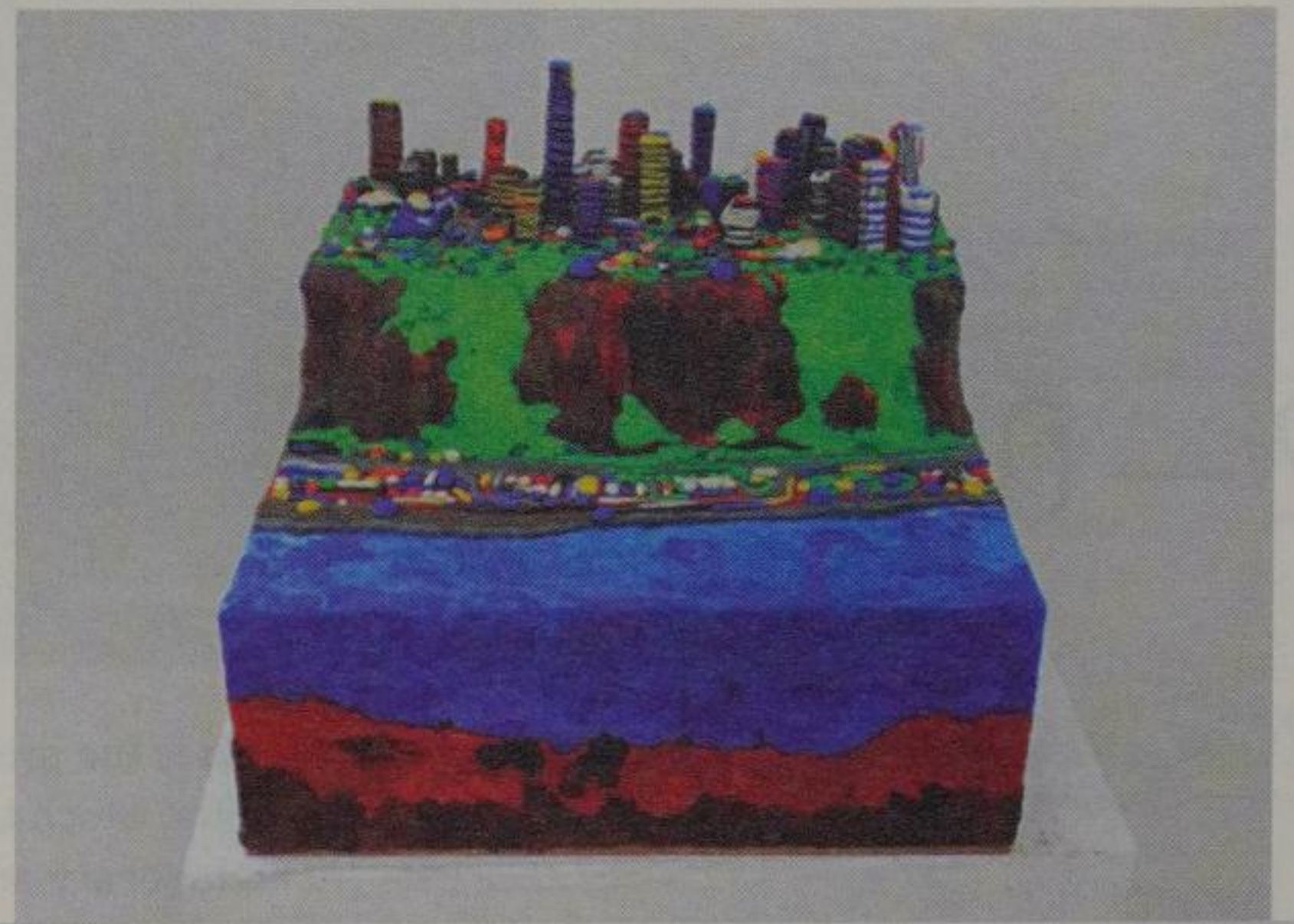
Co-curated by La Ex-Culpable and the Argentinean artist Jimena Brescia, this exhibition presented three artists based in Peru and four artists based in Buenos Aires. The participating artists investigated points in common between their respective conditions and regions, collectively resolving the difference through a patchwork of images.

PARA-ISO book launch 2011

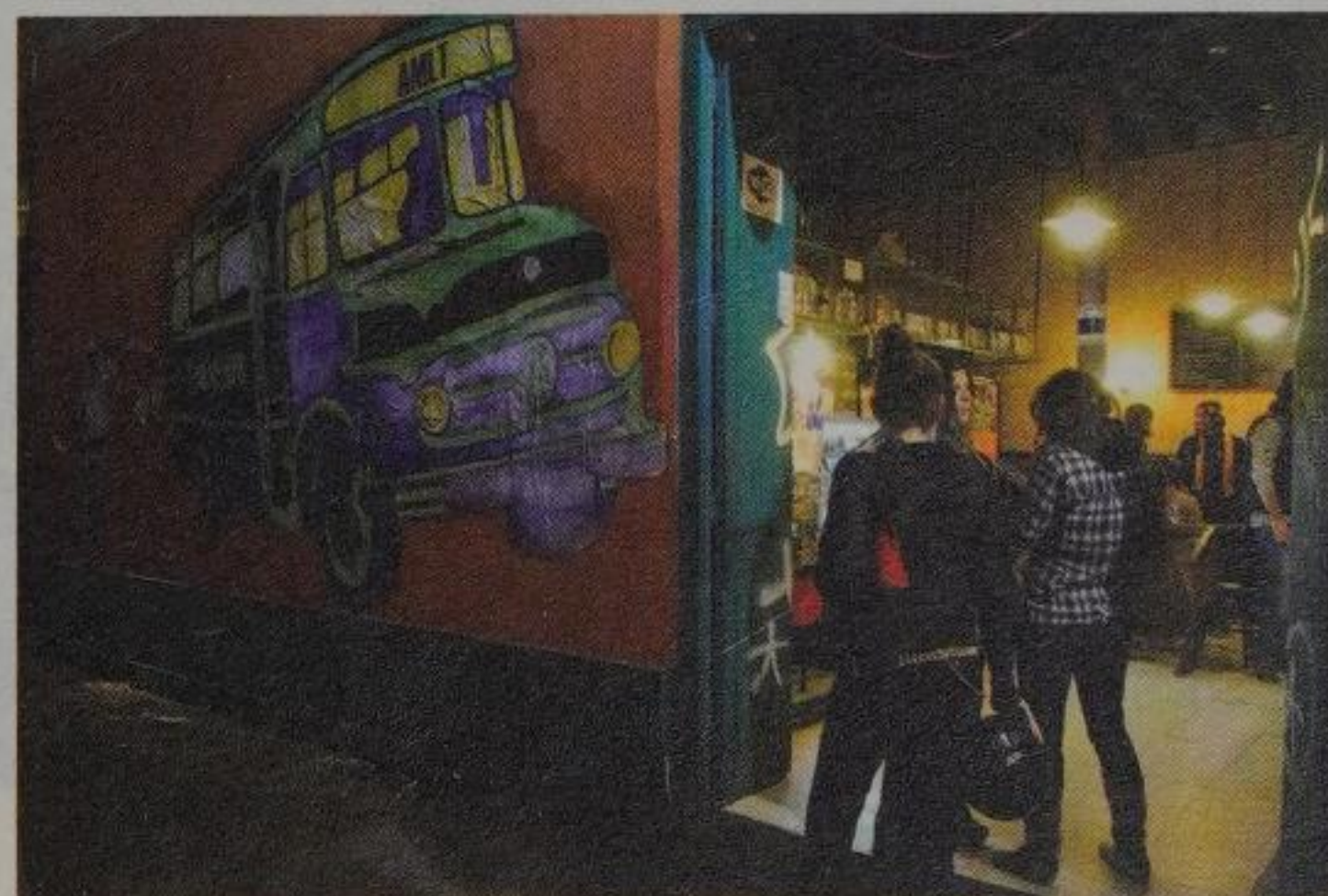
Described by the artist as "an inventory of works and ideas," PARA-ISO is the first monograph for the Peruvian artist Janine Soenens. This one-day event celebrated the book's release.

La Culpable ("The Guilty One") was a venue for exhibitions, workshops and concerts, local and international artists' presentations, public radio sessions, and publishing projects that existed from 2002-2008. In 2010, La Ex-Culpable was established by former members of La Culpable to present exhibitions and events.

01



02



03

01 Hemilio Vargas Vera, "Yo No Conozco Manchester," 2010. Exhibition view at La Ex-Culpable, Lima, 2010. Courtesy the artist

02 "Pura Contaminación," 2010. Exhibition view at La Ex-Culpable, Lima, 2010. Courtesy La Ex-Culpable

03 Exterior view of La Ex-Culpable, Lima, 2010. Courtesy the AMLT Project.

# 2-046

## Revolver Galería

Revolver Galería is the project of musician Renzo Gianella and artist Giancarlo Scaglia, which began in 2008 to boost the representation of the Peruvian contemporary art scene. Gianella and Scaglia set up Revolver on the first floor of a friend's café in Lima, and since then they have been showing the most exciting new generation of artists in Peru and from around Latin America. Revolver's program is enhanced by a project of international residencies that aim to create a dialogue between local artists and those of other latitudes, in order to break the isolation of Lima's art scene.



01

01 Jose Vera "To Live Is to Die," 2010. Exhibition view at Revolver Galería, Lima. Courtesy Revolver Galería

02 Exterior view of Revolver Galería, Lima. Courtesy Revolver Galería

03 José Carlos Martínat, "Ejercicios de Adición y Sustracción para Distracción," 2010. Exhibition view at Revolver Galería, Lima. Courtesy Revolver Galería

04 Miguel Andrade Valdez, "Abstracciones Inciertas," 2011. Exhibition view at Revolver Galería, Lima. Courtesy Revolver Galería

02

[www.revolvergaleria.com](http://www.revolvergaleria.com)  
[gscaglia@revolvergaleria.com](mailto:gscaglia@revolvergaleria.com)

Address

Calle General Recavarren 298  
Miraflores, Lima  
Peru

The Armory Show 2011

Revolver Galería participated in the "Armory Focus: Latin America" section of The Armory Show 2011 in the Latin America section.

Frieze Art Fair 2011

Revolver Galería was invited to the Frieze Art Fair in October 2011, with a solo project by Ximena Garrido-Lecca.

ArtBo, ArteBA and ChACo

For three consecutive years, the gallery has been invited to these three Latin American fairs, representing young, contemporary Peruvian artists.



Public Hours

Tuesday-Friday: 3-8 pm  
Saturday: 4-8 pm (please write if you would like to visit us during off-hours)

Office Hours

Monday-Saturday: 10 am-8 pm

Founding Year

2008

Number of Staff

Paid: 3

Funding Sources

Artwork/edition sales, Individuals, Merchandise

Activities

Artist representation, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies



03



04

# 2-047

## Beta-Local



02

www.betalocal.org  
info.betalocal@gmail.com  
+1 787 409 5278

### Address

Calle Luna 208, esquina San Justo Viejo, San Juan, Puerto Rico

### Mailing Address

P.O. Box 9023697  
San Juan, 00902-3697  
Puerto Rico

### Public Hours

Tuesday-Friday: 10:30 am-6:30 pm, as well as for events and activities

### Office Hours

Tuesday-Friday: 10:30 am-6:30 pm

### Founding Year

2009

### Number of Staff

Paid: 3  
Unpaid (including interns/volunteers): 2

### Funding Sources

Corporations, Foundations, Individuals

### Activities

Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops, Other: Beta-Local also has a consultancy through which it generates additional income



01



03

01 Rosalín Suero, Almacén/Habitación, 2011. Mixed-media installation, dimensions variable. Installation view at Parque Industrial Angora, Caguas, 2011. Courtesy Beta-Local, San Juan

02 "Mecánica de Bicicleta," a workshop on the history and mechanics of bicycles, by Pablo del Hierro, Valiente and Nacho López at La Ivan Illich, San Juan, 2010. Courtesy Beta-Local, San Juan

03 "Situationism and the City," 2010. Four conferences by Javier Arbona, at La Ivan Illich, San Juan. Courtesy Beta-Local, San Juan

### The Harbor Residency

Notes on the Emptying of a City (2010), a performance by Ashley Hunt, was presented as part of the artist's residency at the Harbor. The performance, which was produced in collaboration with Colegio de Arquitectos de Puerto Rico, acts as a dismantled film, where a narrator pieces together the sounds, images and storytelling of a documentary about Hurricane Katrina before a live audience.

### La Práctica Participant 2010-11

Almacén/Habitación was a project by Rosalín Suero, participant of La Práctica 2010-11, curated by Alia Farid, a resident of The Harbor. Artist Rosalín Suero worked on a series of interventions inside a 17,000-square-foot warehouse filled with unsold prefabricated house parts. Using the material already there, she assembled a range of dwellinglike compositions. Her own delineations speak of a new programming for the space. More than just compositions, her lines are accentuations of the models she has built for seizing territory and harnessing industry. The elements of performance emphasize how the human body is summoned to activate each one of the models laid out in the warehouse.

### Workshop Proposed through La Ivan Illich:

"Participatory Design of a Cognitive Tool Box for Rapid Recuperation in Praxis" 2011

A nine-day workshop, with María de Mater O'Neill and Andres Mignucci, to design an application that displays strategies to address problems quickly in a tough, elastic, flexible manner, with resilience and the ability to adapt to its local context.

Beta-Local's mission is to promote and support the production of artistic and aesthetic inquiry through education, exhibition and production programs, and to promote aesthetic thought and practice in all aspects of life. We understand that a diverse audience and the engagement of multiple disciplines create active dialogue that is important for the local context. Our activities are generated through three main programs: La Práctica, the Harbor and La Ivan Illich.

La Práctica is a one-year program focusing on the study, production and critical discussion of art, in which individuals from a variety of creative disciplines take a complex creative project from concept to production, through individual and collaborative processes.

The Harbor is an artist-residency program for international visiting artists, cultural producers and thinkers in support of La Práctica. Artists and other creative producers reside at Beta-Local from a few days up to two months. The residencies may entail producing or presenting a project, advising La Práctica or leading public lectures and workshops. Artistic and intellectual exchange with local artists and the wider public is an important element toward a vital, healthy artistic culture.

La Ivan Illich is an open-school platform through which anyone can propose a class that he or she wants to take or can teach. It is part of the Puerto Rico public school network and a collaborative project with the Telic Arts Exchange.

# 2—048

## Pitzer Art Galleries

Pitzer Art Galleries exists to provide visually arresting and memorable exhibitions for diverse audiences, students and artists who promote the value and understanding of contemporary art within a local, national and international context. The galleries are comprised of two sites, the Nichols Gallery—committed to solo and group exhibitions by national and international artists, both emerging and established—and the Lenzner Family Art Gallery, a space for risk and experimentation dedicated to emerging artists working in all media. Through curatorial creativity and visionary programming, Pitzer Art Galleries seeks to provide context, support and a critical framework for artists and curators working today, and by doing so ignite meaningful dialogue that fascinates, inspires and invigorates.

Pitzer College is a nationally top-ranked undergraduate college of the liberal arts and sciences. A member of the Claremont Colleges, Pitzer offers a distinctive approach to a liberal education by linking intellectual inquiry with interdisciplinary studies, cultural immersion, social responsibility and community involvement.

[www.pitzer.edu/galleries](http://www.pitzer.edu/galleries)  
[pitzer\\_galleries@pitzer.edu](mailto:pitzer_galleries@pitzer.edu)  
 +1 909 607 3143

Address  
 1050 N Mills Avenue  
 Claremont, CA 91711  
 USA

Public Hours  
 Tuesday–Friday: 12–5 pm or by appointment

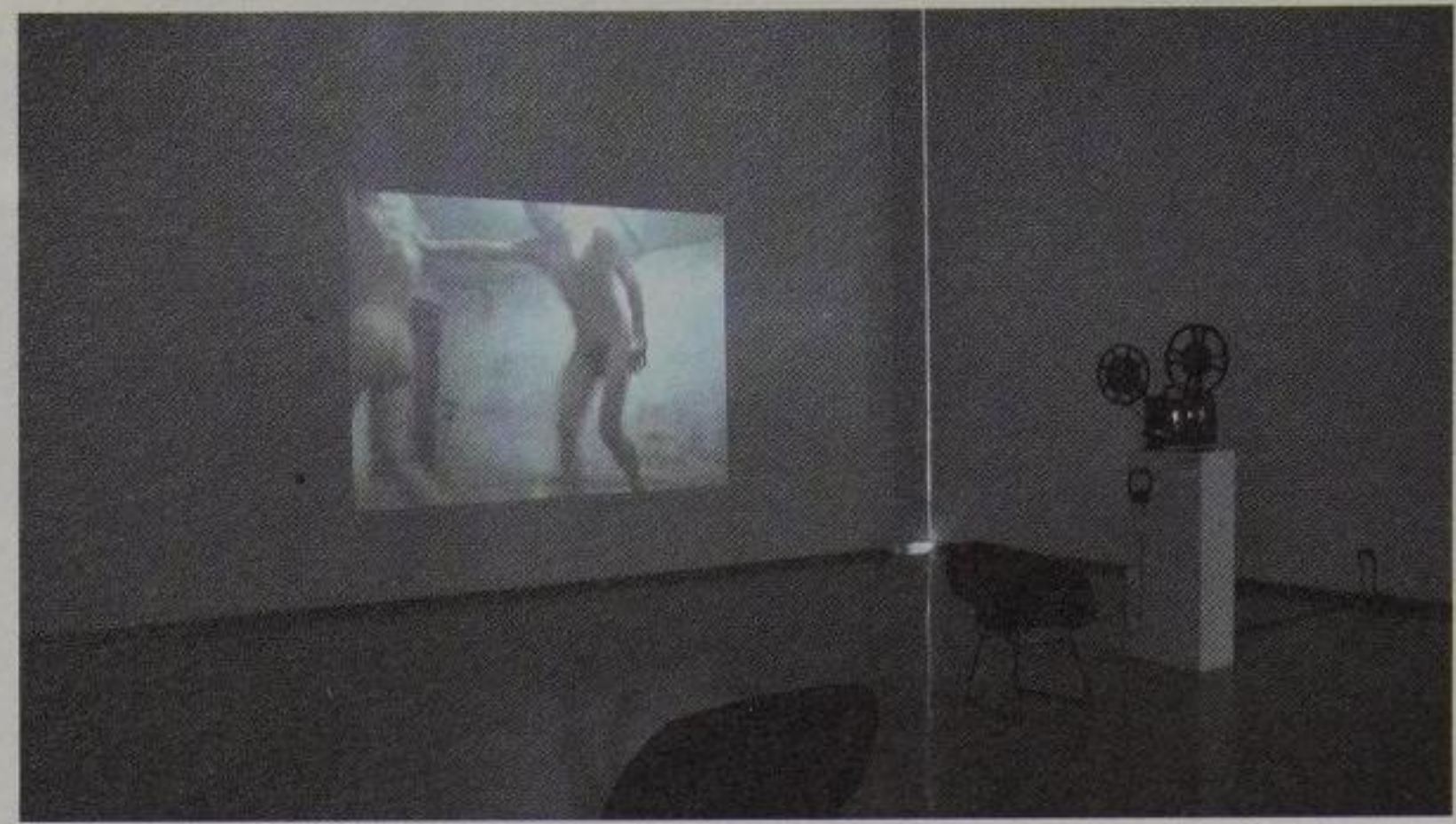
Office Hours  
 Monday–Friday: 9 am–5 pm

Founding Year  
 2008

Number of Staff  
 Paid: 3  
 Unpaid (including interns/volunteers): 2

Funding Sources  
 Foundations, Individuals

Activities  
 Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops



01

01 "Narrowcast: Reframing Global Video 1986/2008," 2008. Exhibition view at Nichols Gallery and Lenzner Family Art Gallery, Pitzer Art Galleries, Claremont. Courtesy Pitzer College

02 "Veronica," 2009. Exhibition view at Pitzer Art Galleries, Claremont. Courtesy Pitzer College

03 "Writ Large," 2010. A luncheon for the exhibition at Pitzer Art Galleries, Claremont. Courtesy Pitzer College

04 "Capitalism In Question (Because It Is)," 2010. Exhibition view at Pitzer Art Galleries, Claremont. Courtesy Pitzer College



03

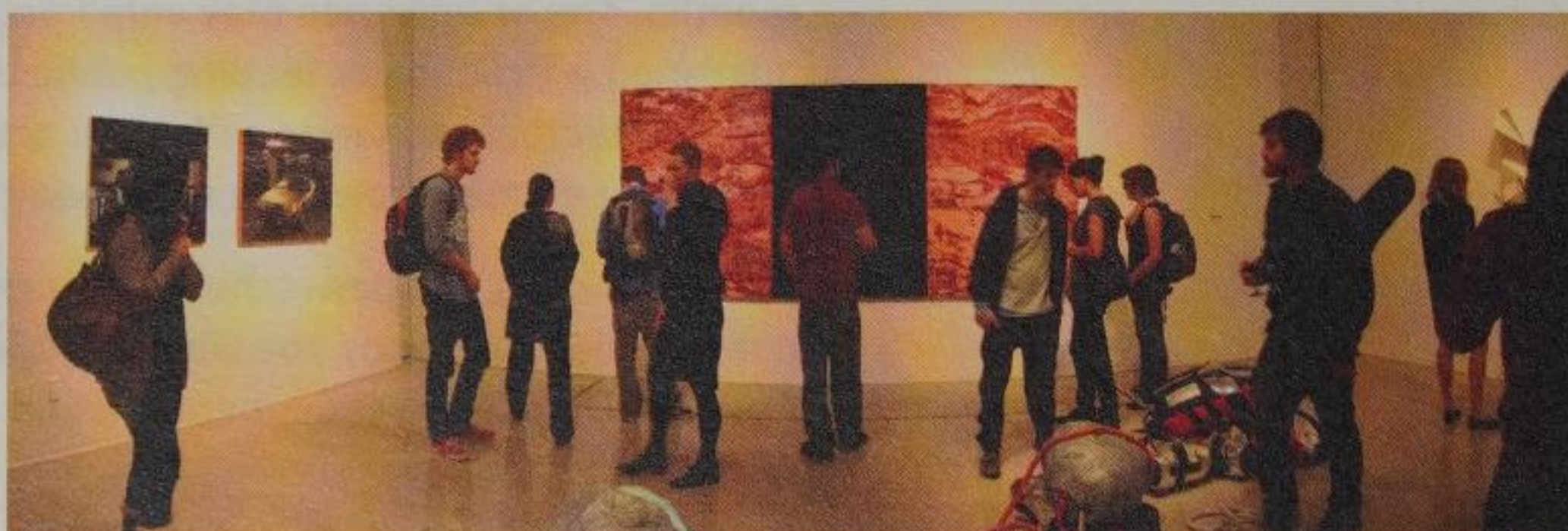


"Capitalism In Question (Because It Is)" 2010  
 This exhibition explored our economic predicament and range of alternative scenarios.

"Veronica" 2009  
 This show drew together an all-woman cast of artists from the United States, Germany and the Netherlands, whose works involve an examination of their cultural guideposts. These artists created courageous pieces that tackle gender, politics, religion and identity issues while freely indulging in the familiar tropes and rituals of ancient myth and magic.

"Narrowcast: Reframing Global Video 1986/2008" 2008 at Nichols Gallery and Lenzner Family Art Gallery; 2008–2009 at Los Angeles Contemporary Exhibitions (LACE)

"Narrowcast" re-presented selected works from LACE's seminal 1986 video exhibition "Resolution: A Critique of Video Art" and paired them in compelling and unexpected ways with contemporary works, thus framing the medium's brief history both formally and thematically.



04

# 2—049

## Concord

www.concordspace.com  
concord1010@gmail.com  
+1 818 649 0189

Address  
1010 N. San Fernando Road  
Los Angeles, CA 90065  
USA

### Public Hours

Variable

### Office Hours

Variable

### Founding Year

2011

### Number of Staff

Unpaid (including interns/volunteers): 6

### Funding Sources

Admissions/ticket sales, Café, Individuals

### Activities

Artist representation, Educational programs, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops, Other: Community outreach

01



02

03



01 "Do We Surf the Wake?" 2011. Exhibition view at Concord, Los Angeles. Photo: Andy Robert

02 "Do We Surf the Wake?" 2011. Exhibition view at Concord, Los Angeles. Photo: Andy Robert

03 Exterior view of Concord, Los Angeles. Courtesy Concord

Concord is an open-space, 3,000-square-foot warehouse in Los Angeles, constantly inviting formation and re-formation. It is a laboratory for exhibition testing, an arm for community outreach and a platform for the development of hybrid creative practices.

Concord is an agreement, a concurrence in attitudes, harmony and a utopian fantasy. At the same time, it is reminiscent of "Concorde," the now-defunct transatlantic aircraft regarded as an engineering marvel. But today there are no supersonic passenger jets, so it marks a dream in decline and the foreclosure of collective belief in technological utopia.

In music, a "concord" occurs when multiple tones resonate in harmony. This warehouse is our home, but beyond that, we see so much potential—just as music uncovers a potential in silence. This building is a silence waiting to be something more.

Concord locates and re-locates itself in activity, experimentation, poetry, community and society. It is an agreement to plurality and of experience and ideas.

# 2—050

## Elephant



02

[www.elephantartspace.blogspot.com](http://www.elephantartspace.blogspot.com)  
[elephantartspace@gmail.com](mailto:elephantartspace@gmail.com)

### Address

3325 Division Street  
Los Angeles, CA 90065  
USA

### Public Hours

Sunday: 12–5 pm

### Office Hours

Sunday: 12–5 pm

### Founding Year

2010

### Number of Staff

Unpaid (including interns/volunteers): 6 working artists are members/studio artists

### Funding Sources

Individuals

### Activities

Exhibitions, Public programs (lectures, performances, screenings, etc.)

Elephant is an artist-run space in Glassell Park, Los Angeles, that houses six working studios, a central exhibition space and an outdoor event area. Studio artists collaborate to provide guest curators and artists a physical location for exhibitions, events and gatherings.

We have an open submissions cycle through our website and welcome proposals that involve Elephant's interior gallery as well as other parts of our art space, such as the outdoor area, kitchen, bathroom and parking lot.

In 2011, we hosted regular, monthly exhibitions with international artists from Northern Ireland, Poland and Argentina, and national artists from Minnesota, New York, Texas and Los Angeles.



01

01 David Weldzius, "Photographs (1915–2011)," 2011. Exhibition view at Elephant, Los Angeles. Photo: Bianca D'amico

02 Leila Tschopp and Konrad Smolenski, "River," 2011. Exhibition view at Elephant, Los Angeles. Photo: Bianca D'amico

03 Exterior view of Elephant, Los Angeles, 2010. Photo: Wendy Gilmartin

04 John P. Hogan, "James Jean Is Famous (Not a James Jean Show) / A John P. Hogan Drawing Show," 2011. Exhibition view at Elephant, Los Angeles. Photo: Bianca D'amico

### "Fluff Wars: Prologue" 2011

A collaboration by Zach Moser and Betsy Hunt, "Fluff Wars: Prologue" was a multimedia, narrative installation using video, puppets, drawings and sound. Moser, an animator and prep cook, lives in Cedar Falls, Iowa, while Hunt lives in Duluth, Minnesota, and teaches digital art at the University of Minnesota, Duluth.

### "River" 2011

"River" was a two-person exhibition by artists Leila Tschopp and Konrad Smolenski, and organized by Vincent Ramos. Both artists were from the International Artists in Residence program at 18th Street Art Center in Santa Monica. After seeing presentations by the artists, Ramos proposed the show to Elephant, to extend their dialogue to an additional group of peers and art enthusiasts in the city.

### "Collective Show Los Angeles" 2011

Elephant participated in the Collective Show Los Angeles, an artist-organized exhibition of contemporary art groups recently established in the city. For our contribution to this exhibition, we presented a "curation of our curators," featuring the work of recent and upcoming curators who have organized shows at Elephant.



03



04

# 2-051

## LA><ART

[www.laxart.org](http://www.laxart.org)  
[office@laxart.org](mailto:office@laxart.org)

**Address**  
2640 South La Cienega Boulevard  
Los Angeles, CA 90034  
USA

**Public Hours**  
Tuesday-Saturday: 11 am-6 pm

**Office Hours**  
Tuesday-Saturday: 11 am-6 pm

**Founding Year**  
2005

**Number of Staff**

**Paid:** 7  
**Unpaid (including interns/volunteers):** 5

**Activities**  
Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops



01



02

### "Passages" 2009

From March 21 to May 2, 2009, LA><ART presented Walead Beshty's exhibition "Passages." Beshty's project was an extensive exhibition that included a dynamic, site-specific architectural intervention, a suite of photographs, cinematic work and a public billboard on La Cienega Boulevard. Widely known as one of the most prominent artists in the region, Beshty's show helped us to develop a strong and important relationship with our community. It was also one of the most well-attended exhibitions in our history.

### "Warp Engines" 2009

Having investigated narrative structure through installation, theater, sound and painting since the early 1970s, Los Angeles-based artist William Leavitt organized domesticated sculptural forms in "Warp Engines" around a recent musical composition. The exhibition offered a tableau emphasizing the aesthetic and theatrical experience, which deconstructs the tropes and viewing relationships particular to traditional theater, thus creating a viewing scenario that bears the signs of a narrative arc while lacking the entertainment value of drama.

### "Milton Torres Sees a Ghost" 2011

LA><ART's Galleries 1 and 2 featured one of three recent works by Kerry Tribe that was commissioned in the UK. In conversation with one of the other two works, both on view at the Hammer Museum, Milton Torres Sees a Ghost (2010) also revolved around a man in flight. In this case, the man is American fighter pilot Milton Torres, who encountered an unidentified flying object while in British air space in 1957.

LA><ART is an independent, nonprofit art space in Los Angeles that presents experimental exhibitions and public art initiatives, offering the public access to a new generation of artists and curators. Responding to LA's cultural climate, LA><ART questions the given context for the exhibition of contemporary art, architecture and design, inciting conversation about contemporary art practices in LA. It offers a space for provocation, dialogue and confrontation, enhancing the cultural landscape of LA by supporting challenging work and reflecting the diversity of the city. With a renewed vision for the potential of independent art spaces, LA><ART provides a center for interdisciplinary discussion and interaction for the production and exhibition of new, exploratory work. It is a hub for artists based on flexibility, transition, spontaneity and change. The space responds to an urgency and obligation to provide an accessible exhibition space for contemporary artists, architects and designers, animating dynamic relationships between art, artists and audiences.



02



04

01 Marcos Ramirez ERRE, "How Many Revolutions?" 2011. Exhibition view at LA><ART, Los Angeles. Courtesy LA><ART

02 Walead Beshty, "Passages," 2009. Exhibition view at LA><ART, Los Angeles. Courtesy LA><ART

03 Marcos Ramirez ERRE, "How Many Revolutions?" 2011. Exhibition view at LA><ART, Los Angeles. Courtesy LA><ART

04 Walead Beshty, "Passages," 2009. Exhibition view at LA><ART, Los Angeles. Courtesy LA><ART

# 2-052

## Monte Vista



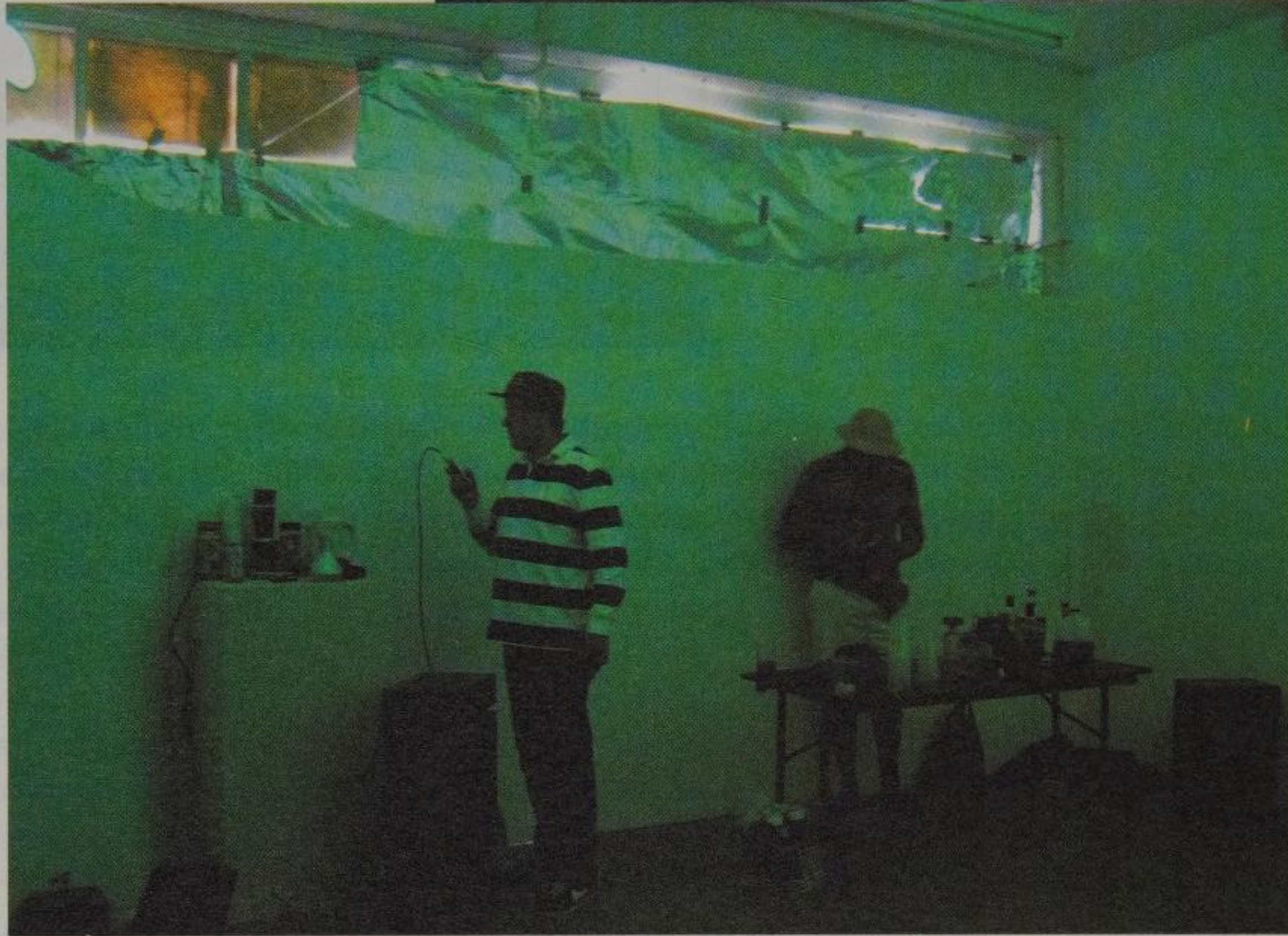
01

01 Jade Thaker, *Sew (a) Piece: A Collaborative Flag Rearrangement*, 2008. Event performed at Monte Vista, Los Angeles. Courtesy Monte Vista

02 Pentii Monkonnen and Colin Roberts in *Daytime Nightclub at the Coffeehole* at Monte Vista, Los Angeles, 2008. Courtesy Monte Vista

03 "First Kiss," 2007. Exhibition view at Monte Vista, Los Angeles. Photo: Gene Okami. Courtesy Monte Vista

04 Katie Lewis, "Drawing Room," 2009. Exhibition view at Monte Vista, Los Angeles. Photo: Michael Underwood. Courtesy Monte Vista



02

### "Free Fall Perspective, On Line and Perception"

2008

Featuring work by three artists from Mexico City, this was the first international exhibition presented at Monte Vista.

### "The Coffeehole" 2008

This exhibition transformed the gallery into a coffee shop for a month, complete with its own calendar of events. Highlights included a folk music performance night, a daytime nightclub dance party and a night of backgammon.

[www.montevistaprojects.com](http://www.montevistaprojects.com)  
[info@montevistaprojects.com](mailto:info@montevistaprojects.com)

#### Address

5442 Monte Vista Street  
Los Angeles, CA 90042  
USA

#### Public Hours

Saturday-Sunday: 12-5 pm (during exhibitions)

#### Office Hours

Saturday-Sunday: 12-5 pm (during exhibitions)

#### Founding Year

2007

#### Number of Staff

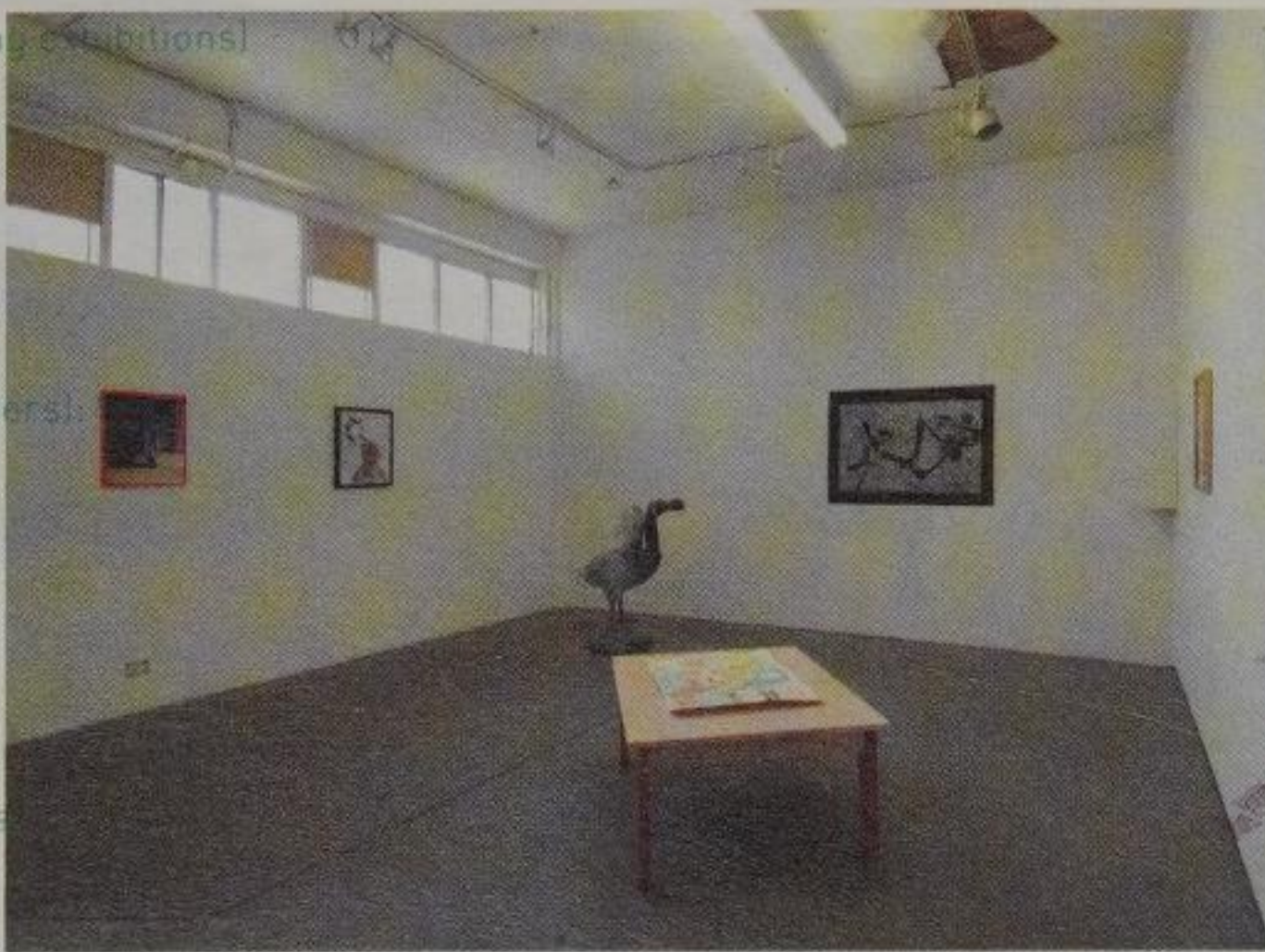
Unpaid (including interns/volunteers)

#### Funding Sources

Artwork/edition sales, Individuals

#### Activities

Exhibitions, Partnerships with other institutions  
Public programs (lectures, performances, screenings, etc.)



03

04



Located in Highland Park, Los Angeles, Monte Vista is an artist-run space that hosts exhibitions, lectures, events and performances. The space is self-determining—there is no "manifesto"—but its general aims are to provide a platform for art and conversation in Los Angeles. Monte Vista's programming sidesteps the influence of the commercial market, instead emphasizing experimentation and artworks that contribute to nontraditional dialogues.



# 2—053

## REDCAT

[www.redcat.org](http://www.redcat.org)  
[info.REDCAT@calarts.edu](mailto:info.REDCAT@calarts.edu)

Address

631 West 2nd Street  
Los Angeles, CA 90012  
USA

Public Hours

Tuesday–Sunday: 12–6 pm

Office Hours

Monday–Friday: 10 am–6 pm

Founding Year

2003

Number of Staff

Paid: 13  
Unpaid (including interns/volunteers): 1

Funding Sources

Admissions/ticket sales, Café, Corporations, Foundations, Government, Individuals, Membership, Merchandise

Activities

Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies



02

Opened by CalArts in 2003, the Roy and Edna Disney/CalArts Theater (REDCAT) introduces diverse audiences, students and artists to the most influential developments in the arts from around the world, and gives local artists the creative support they need to achieve national and international stature. REDCAT is a center for experimentation, discovery and lively civic discourse.

Gallery at REDCAT aims to support, present, commission and nurture new creative insights through dynamic projects and challenging ideas. The gallery presents five exhibitions every year, often of newly commissioned work that represents the artist's first major presentation in the United States or Los Angeles. It also maintains an active publishing program, producing as many as two major monographs per year. Proceeding from the geographic and cultural specificities of Los Angeles, its program emphasizes artistic production of the Pacific Rim—namely, Mexico, Central and South America, and Asia—as a region that is of vital significance to California. The gallery aims to facilitate dialogue between local and international artists contributing to a greater understanding of the social, political and cultural contexts that inform contemporary artistic practice.



03



01

"Nothing Is Neutral: Andrea Bowers" 2006

This exhibition featured the Los Angeles premiere of *Letters to the Army of Three Displayed*, a video centered on the Army of Three—three activist women who crusaded for legal abortions and women's health rights in the United States from 1964 to 1973.

"Small Case Study House" 2009

Tokyo-based architecture studio Atelier Bow-Wow's first solo exhibition in the United States, this show represented the culmination of an extended residency period in Los Angeles, wherein the group researched contemporary housing models in L.A.

"Scratching on Things I Could Disavow" 2009

This project marked a critical juncture in Walid Raad's practice, at once a departure from the Atlas Group—a monumental study that examined the social, political, psychological and aesthetic conditions of the Lebanese wars—and an extension of its historical and theoretical framework.

01 Atelier Bow-Wow, "Small Case Study House (BBQ House)," 2009. Exhibition view at REDCAT, Los Angeles. Photo: Steve Gunther

02 Andrea Bowers, "Nothing Is Neutral," 2006. Exhibition view at REDCAT, Los Angeles. Photo: Scott Groller

03 Exterior view of REDCAT, Los Angeles. Photo: Scott Groller

04 Olga Koumoundouros, "Demand Management," 2009. Exhibition view at REDCAT, Los Angeles. Photo: Scott Groller



04

2-054

CCA Wattis  
Institute  
for Contemporary  
Arts



02

www.wattis.org  
mmeng@cca.edu  
+1 415 703 9521

Address  
1111 8th Street  
San Francisco, CA 94107  
USA

The CCA Wattis Institute for Contemporary Arts is a nonprofit institution established at the San Francisco at California College of the Arts. It serves as a forum for the presentation and discussion of international contemporary art and curatorial practice.

Through groundbreaking exhibitions, the Capp Street Project residency program, lectures, symposia and publications, the Wattis Institute has become one of the leading art institutions in the United States and provides an active site for contemporary culture in the San Francisco Bay Area.

Public Hours  
Tuesday-Friday: 12-8 pm  
Saturday: 10 am-6 pm  
Office Hours  
Monday-Friday: 9 am-5 pm  
Founding Year  
1998

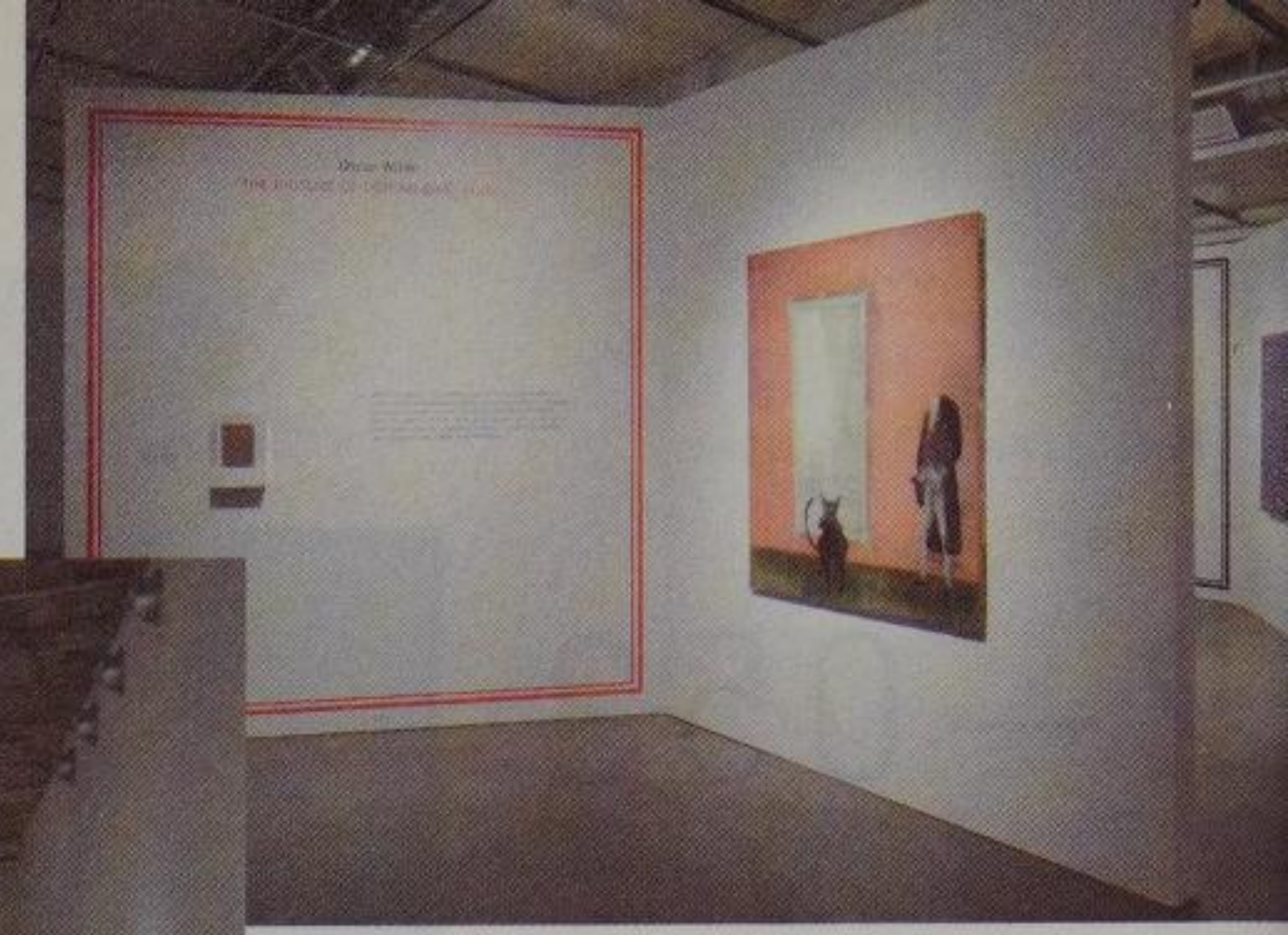


03

Funding Sources  
Artwork/edition sales, Corporations,  
Foundations, Government, Individuals,  
Merchandise

Activities  
Archives, Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops

01



"More American Photographs"

As the United States slowly emerges from its most significant economic downturn since the Great Depression, the Wattis Institute reexamined the well-known photography program of the Farm Security Administration (1935-44) and commissioned 12 contemporary photographers to travel the United States, documenting its land and people.

"Painting Between the Lines"

The CCA Wattis Institute continued its investigation into the relationship between literature and art by commissioning 14 contemporary artists to create paintings based on descriptions of paintings in historical and contemporary novels.

"Huckleberry Finn"

Through the lens of Adventures of Huckleberry Finn, this exhibition addressed issues of racism, the violent history of slavery, and struggles for equality. Historical artifacts, artworks and contemporary commissions generated a portrait of the American South and African-American life under slavery. The resulting narrative provided viewers with a sense of the book's history, a portrait of the time it was written and contemporary reflections on the controversial work.

01 "Painting Between the Lines," 2011. Exhibition view at CCA Wattis Institute for Contemporary Arts, San Francisco. Photo: Johnna Arnold. Courtesy CCA Wattis Institute for Contemporary Arts

02 "More American Photographs," 2011. Exhibition view at CCA Wattis Institute for Contemporary Arts, San Francisco. Photo: Johnna Arnold. Courtesy CCA Wattis Institute for Contemporary Arts

03 "More American Photographs," 2011. Exhibition view at CCA Wattis Institute for Contemporary Arts, San Francisco. Photo: Johnna Arnold. Courtesy CCA Wattis Institute for Contemporary Arts

04 Exterior view of CCA Wattis Institute for Contemporary Arts, San Francisco. Courtesy CCA Wattis Institute for Contemporary Arts



04

## 2—055

## The Luggage Store

[www.luggagestoregallery.org](http://www.luggagestoregallery.org)  
[laurie@luggagestoregallery.org](mailto:laurie@luggagestoregallery.org)  
 +1 415 255 5971

### Address

1007 Market Street  
 San Francisco, CA 94103  
 USA

### Public Hours

Wednesday–Saturday: 12–5 pm and by appointment

### Founding Year

1987

### Funding Sources

Artwork/edition sales, Corporations, Foundations, Government, Individuals, Merchandise

### Activities

Artist representation, Educational programs, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies



02

### Tenderloin National Forest 2009

Since 1989, Luggage Store co-artistic directors and artists Darryl Smith and Laurie Lazer have been working to transform Cohen Alley from a crime- and trash-ridden alley to a community commons where people of all ages can gather for public art, performances, experimental art projects, and classes and activities related to this inner city garden. In May 2009, the alley was reclaimed as "The Tenderloin National Forest." Murals were painted on all sides of the alley, a garden was planted and small green structures were raised. The Tenderloin National Forest is now dynamic, and is one of the most peaceful, quiet and inspirational areas in the neighborhood.

### "Overdose" 2011

"Overdose" was a series of projections of, or relating to, Spain and Latin America, which took place at The Luggage Store. It drew from the parallels between these two regions, interweaving three different perspectives from artists residing in Spain or Los Angeles. It examined how the media interpret the effects of the narco trade on women in true Univision style, taking us on a journey into the thick forests of Columbia overlaying a roadhouse, through the roads to Medellin, and brought awareness to medical research of abandoned animals in Spain. Featured artists included Carolyn Castaño, Gary Daughin, Arnulfo Carreño and Alvaro Perdicés.

### "BULLET TRAIN LA/SF Round Tripp" 2011

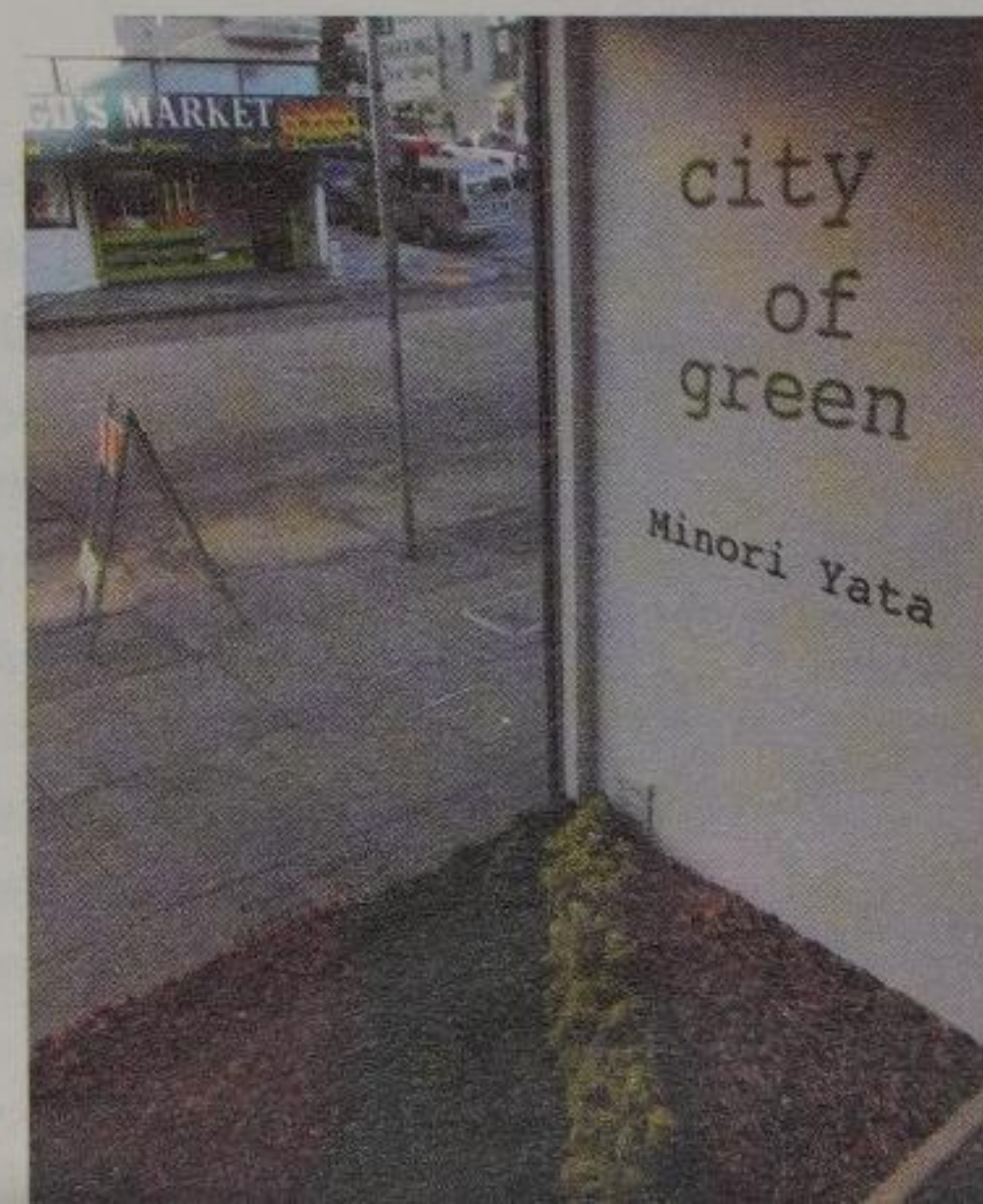
This exhibition, curated by Ruby Neri and Julia Leonard, evoked a dialogue between artists from two distinctly different locales—locales traditionally thought to be polar opposites: San Francisco and Los Angeles. Each city is representative of California's identity, and yet one is known for promoting social awareness and civic responsibility, while the other, an advertisement for self-indulgence and consumerism. This show aims to bind the two cities through setting, and a mutual interest in environment.

The Luggage Store, also known as the 509 Cultural Center, is a nonprofit, artist-run multidisciplinary arts organization founded in 1987. We obtained our 501C3 nonprofit status in November 1989. We began as an all-volunteer collective (with 17 members), predominantly of residents from the former Aarti Cooperative Hotel at Ellis and Leavenworth, in 1987. We remained a collective until about 1989, right around the time of the Loma Prieta Earthquake.

Our mission is to build community by organizing multidisciplinary arts programming that is accessible to and reflective of the Bay Area's residents. Our programs are designed to broaden social and aesthetic networks, and to encourage the flow of images and ideas between the diverse cultural communities that cross paths in our exceptionally dynamic downtown San Francisco neighborhood. To implement our mission, we organize exhibitions, performing arts events and arts education and public art programs designed to amplify the voices of the region's diverse artists and residents, promote inclusion and respect, reduce inter-group tensions and work toward dispelling the stereotypes and fears that continue to separate us.



03



04

01 "T.W.Five," 2010. Exhibition view at The Luggage Store, San Francisco. Courtesy The Luggage Store

02 The Tenderloin National Forest. Courtesy The Luggage Store

03 Deborah Remington, Mojo, 1961. Exhibition view of "Rehistoricizing Abstract Expression in the San Francisco Bay Area, 1950s–1960s" at The Luggage Store, San Francisco. Courtesy The Luggage Store

04 Minori Yata, City of Green, 2011. Installation view at The Luggage Store, San Francisco. Courtesy The Luggage Store

Information compiled by Christopher Green

# 2—056

## San Francisco Art Institute/ Walter and McBean Galleries

www.waltermcbean.com  
exhibitions@artists.sfai.edu

### Address

800 Chestnut Street  
San Francisco, CA 94133  
USA

### Public Hours

Tuesday–Saturday: 11 am–6 pm

### Office Hours

Monday–Friday: 9 am–5 pm

### Founding Year

1871

### Number of Staff

Paid: 70

### Funding Sources

Foundations, Corporations, Café, Foundations,  
Government, Individuals

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops



03



02

01 Entrance to the Walter and McBean Galleries at the San Francisco Art Institute. Courtesy San Francisco Art Institute

02 "Geography of Transterritories," 2010. Exhibition view at the Walter and McBean Galleries at the San Francisco Art Institute. Courtesy Société Réaliste and Ursula Biemann

03 "Geography of Transterritories," 2010. Exhibition view at the Walter and McBean Galleries at the San Francisco Art Institute. Courtesy Société Réaliste and Carlos Motta

04 "Geography of Transterritories," 2010. Exhibition view at the Walter and McBean Galleries at the San Francisco Art Institute. Courtesy Société Réaliste and Ursula Biemann



04

The Walter and McBean Galleries at the San Francisco Art Institute (SFAI) are part of the Exhibitions and Public Programs Department directed by Hou Hanru. The department is made up of five parallel sections that form a dynamic and complex structure, which includes "Global Figures," "New Models of Culture and Art Production," "Pacific Perspectives," and "New Voices and Acting Out in the City (from Prototype to Realization)." This structure emphasizes the institution as a site of production rather than simple representation—looking beyond the traditional histories and narratives of exhibition practice, while providing access to artists for SFAI students in the shape of residencies, studio visits, workshops and off-campus community projects that examine the notions of public and private domains.

### "The exploding company man and other abstractions" 2011

For this exhibition, Shahzia Sikander premiered her most recent digital animation *The Last Post* (2010), and included a performance she collaborated on with musician and composer Du Yun. In addition to this new animation, a selection of recent video works and drawings brought Sikander's latest practice to the West Coast.

### "Disponible: A Kind of Mexican Show" 2010

This group exhibition was organized as part of the celebration for the bicentennial of Mexico's independence, and the centennial of its republican revolution. The project, resulting from a long-term dialogue between co-curators Hou Hanru and Guillermo Santamarina, represented a deepened collaboration and exchange between the art communities on both sides of the border, which are at the core of SFAI's exhibition program in the contexts of "New Models of Production," "Pacific Perspectives" and "Acting Out in the City."

### "Conflict Resolution" 2008

This exhibition came out of years of deliberation between Teddy Cruz and Pedro Reyes on the relationship between design strategy and social transformation in the age of globalization. The artists came together for this show to repurpose their micropolicies for transfiguring the socio-urban topography as resolution procedures, in particular, for the variously imbricated, ground-level conflicts existing in post-invasion Iraq.

# 2—057

## Southern Exposure



www.soex.org  
development@soex.org  
+1 415 863 2141

### Address

3030 20th Street  
San Francisco, CA 94110  
USA

### Public Hours

Tuesday–Saturday: 12–6 pm

### Office Hours

Monday–Friday: 10 am–6 pm

### Founding Year

1974

### Number of Staff

Paid: 5  
Unpaid (including interns/volunteers): 6 interns,  
hundreds of volunteers

### Funding Sources

Artwork/edition sales, Foundations,  
Government, Individuals, Membership

### Activities

Archives, Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops

Southern Exposure (SoEx) is a nonprofit visual arts organization that supports emerging artists and youth in a dynamic environment, in which they can develop and present new work and ideas. An active presence in the San Francisco Bay Area for 37 years, the organization evolves in response to the needs of artists and the community, engaging the public in the artists' work.

SoEx reaches out to diverse audiences and serves as a forum and resource center to provide extraordinary support to the Bay Area's arts and education communities. Activities include: arts education programs; exhibitions of local, regional and international visual artists; public art projects; grants; lectures; workshops; panel discussions; and performances. SoEx is dedicated to giving artists and youth—whether they are teaching, exhibiting, curating or learning—an opportunity to realize ideas for projects that may not otherwise find support.

### SoEx Offsite

SoEx Offsite commissions new works that intervene and interact in the social and political spheres beyond the space of the gallery. SoEx supports and encourages these practices as few venues support artists working in the public. The artists selected through the program make a proposal and develop their work in relation to the San Francisco Bay Area.

### "The Cries of San Francisco"

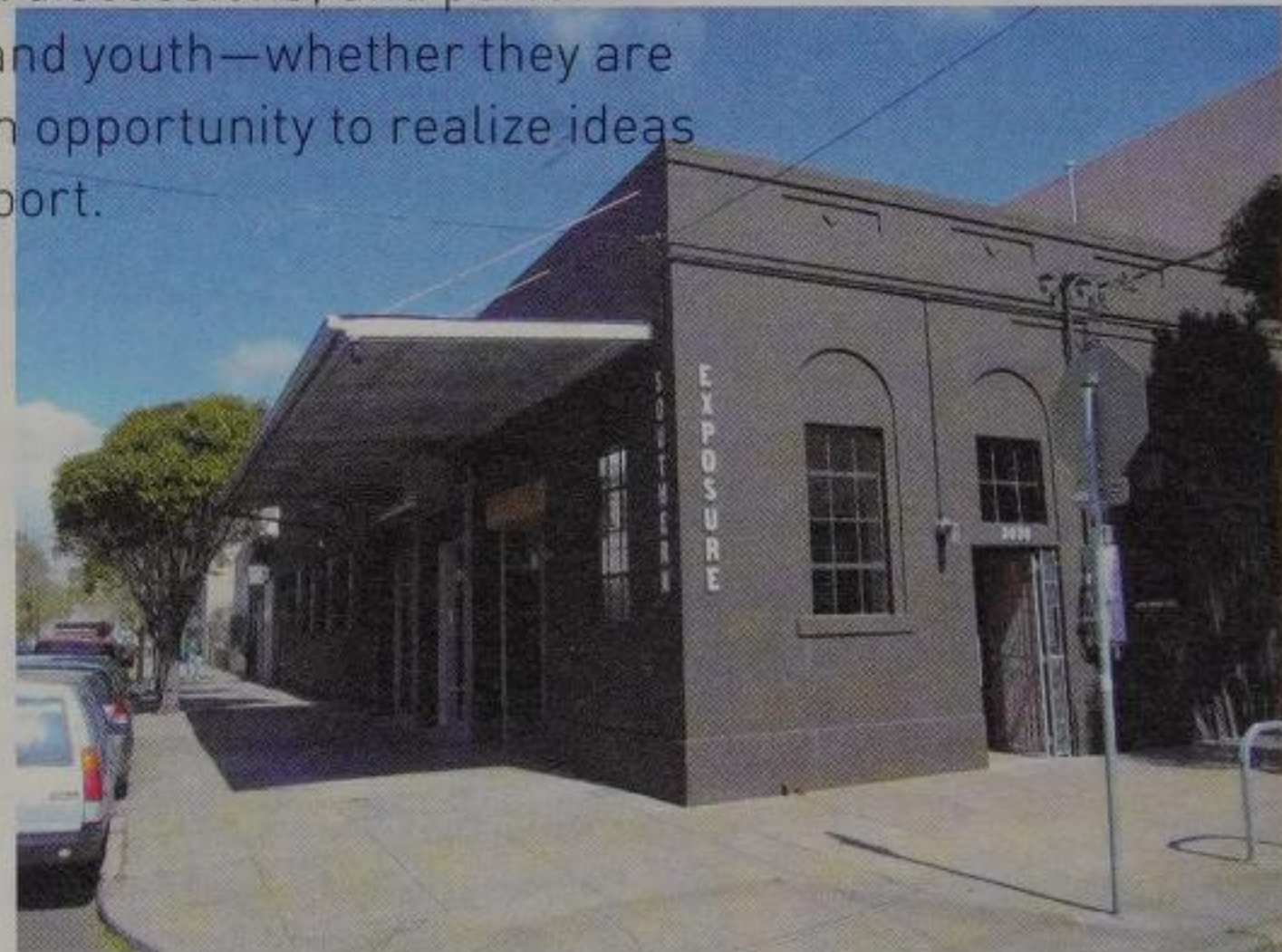
"The Cries of San Francisco" was a project by Allison Smith, in collaboration with Southern Exposure, that invoked the historic tradition of street peddlers hawking their wares with melodic songs and calls. Involving 70 Bay Area artists, the project took the form of a public art event centered in Mint Plaza, as well as a sculptural installation and a series of events at SoEx.

### Alternative Exposure

With major support from the Andy Warhol Foundation for the Visual Arts, Alternative Exposure offers direct support to Bay Area-based unincorporated groups, burgeoning art and gathering spaces, publications, websites, collectives, events and projects that fall outside the traditional frameworks of support. In four years, Alternative Exposure has awarded USD 220,000 in direct funds to 69 Bay Area projects.



01

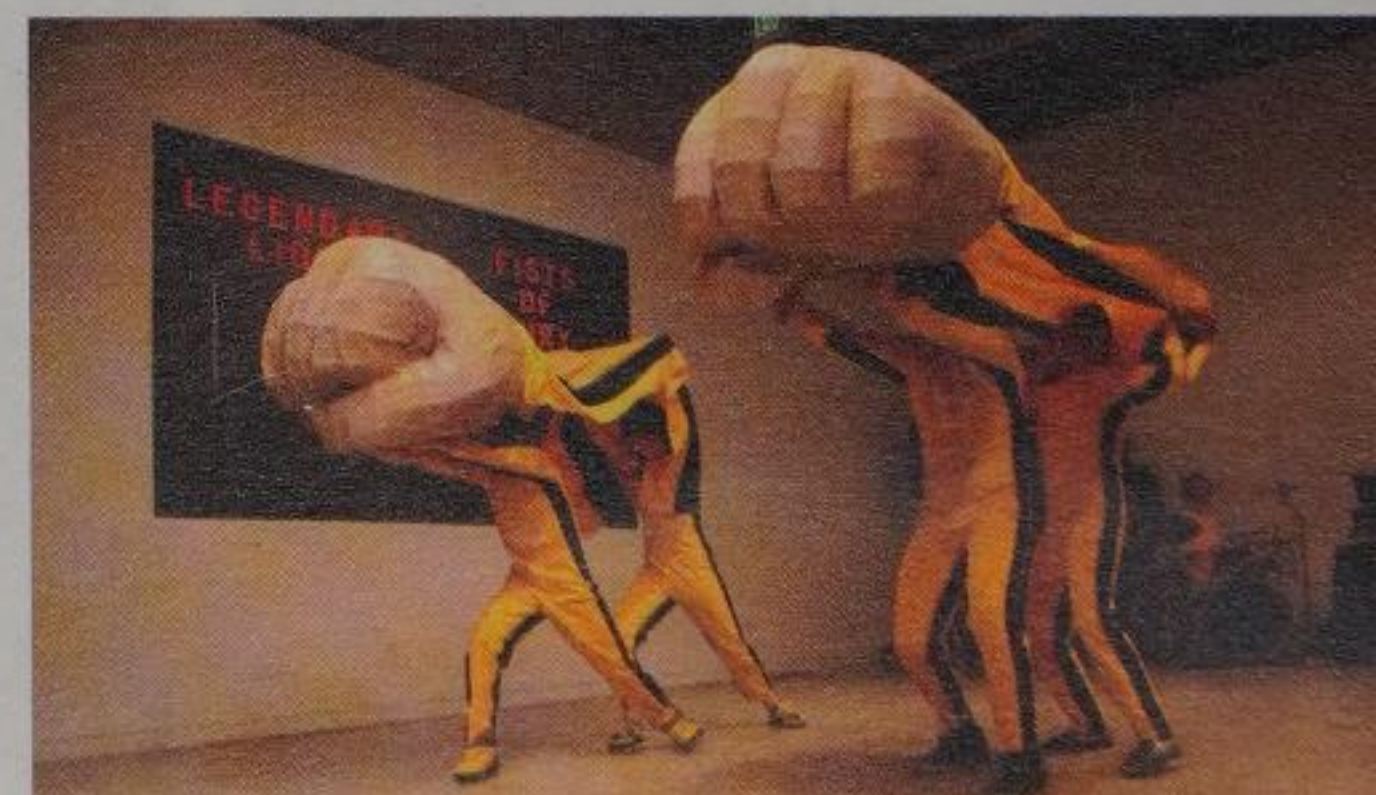


02

01 Installation view of three solo shows—Jaime Cortez's "Universal Remote," Kenneth Lo's "Every Stone Tethered to Sleep/Every Presence Wedded to Stone" and Ginger Wolfe-Suarez's "Both Are True"—at Southern Exposure, San Francisco, 2010. Courtesy the artists and Southern Exposure

02 Exterior view of Southern Exposure, San Francisco, 2011. Courtesy Southern Exposure

03 Mike Lai, "The Legendary Lions and the Fists of Fury," 2010. Exhibition view at Southern Exposure, San Francisco. Courtesy the artist and Southern Exposure



03

# 2—058

## Philip J. Steele Gallery (Rocky Mountain College of Art + Design)

[www.rmcd.edu/exhibitions](http://www.rmcd.edu/exhibitions)  
[cstell@rmcd.edu](mailto:cstell@rmcd.edu)  
+1 720 244 0467

### Address

1600 Pierce Street  
Denver, CO 80204  
USA

### Public Hours

Monday–Saturday: 11 am–4 pm

### Office Hours

Monday–Friday: 9 am–5 pm

### Founding Year

1975

### Number of Staff

Paid: 2  
Unpaid (including interns/volunteers): 4

### Funding Sources

College funded

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops



01 Exterior view of the Philip J. Steele Gallery at the Rocky Mountain College of Art + Design, Denver. Photo: Corwin Lacert. Courtesy Philip J. Steele Gallery at the Rocky Mountain College of Art + Design

02 Jimmy Joe Roche, *Old Growth*, 2010. Photo: Cortney Stell. Courtesy Philip J. Steele Gallery at the Rocky Mountain College of Art + Design

03 Ethan Jackson, *Untitled*, 2011. Photo: Lauren Welbourn. Courtesy Philip J. Steele Gallery at the Rocky Mountain College of Art + Design

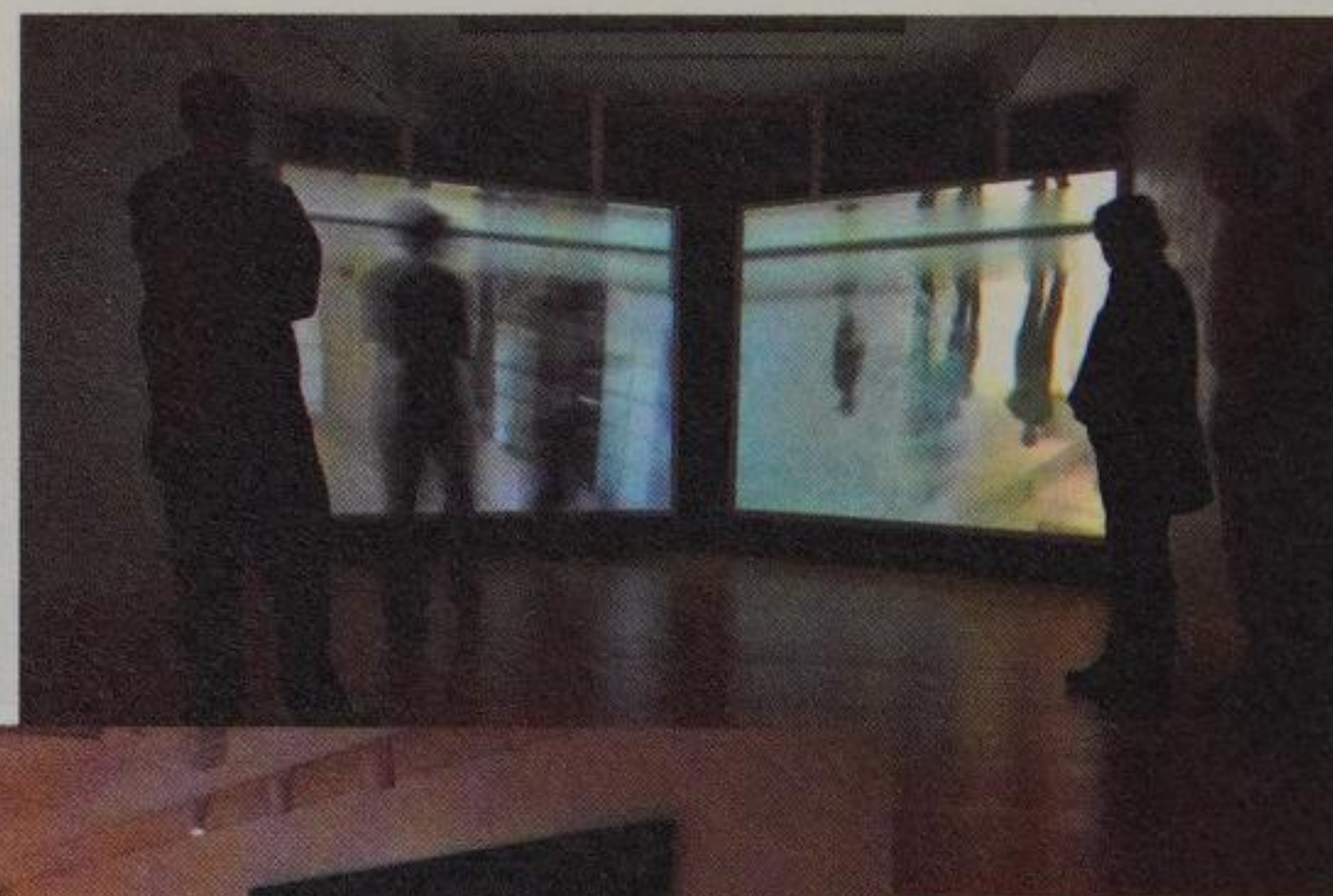
04 Zach Reini, *Dark Waters*, 2010. Photo: Zach Reini. Courtesy Philip J. Steele Gallery at the Rocky Mountain College of Art + Design

The Philip J. Steele Gallery is on the campus of the Rocky Mountain College of Art + Design in Denver, Colorado. The mission of its exhibitions program is to encourage appreciation for and dialogue about contemporary art and its role in society through direct engagement with original works of art.

Annually, the gallery shows nine to 12 exhibitions that explore the capacity of art to impact and illuminate the lives of the college community as well as the public. The gallery also stimulates active learning by offering space for controversy, questioning and critical engagement. At the crux of its mission for these exhibitions is the recognition that artists play a crucial role in all aspects of human experience.



02



03



04

# 2—059

## Transformer



02



01

[www.transformergallery.org](http://www.transformergallery.org)  
[info@transformergallery.org](mailto:info@transformergallery.org)

### Address

1404 P Street NW  
Washington, D.C. 20005  
USA

### Public Hours

Wednesday–Saturday: 1–7 pm

### Office Hours

Monday–Tuesday: 10 am–6 pm  
Wednesday–Saturday: 1–7 pm

### Founding Year

2002

### Number of Staff

Paid: 4  
Unpaid (including interns/volunteers): 2

### Funding Sources

Artwork/edition sales, Corporations,  
Foundations, Government, Individuals

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops

### "ALPTRAUM!" 2010–11

Transformer's first international touring exhibition "ALPTRAUM!" ("NIGHTMARE!") featured works on paper by more than 100 international artists, including those from its FlatFile program. Launched at Transformer in December 2010, "ALPTRAUM!" was presented at Cell Project Space, London; Deutscher Kuenstlerbund, Berlin; The Company, Los Angeles; and Blank Projects, Cape Town.

### "Sustainability Lab & Cornfield" 2010

An investigatory "think tank" developed in collaboration with Minneapolis-based cultural worker Jeff Hnilicka, "Sustainability Lab & Cornfield" explored the community impact and sustainability of emerging models of cultural production through workshops, skill shares, potluck dinners and artistic actions. The "lab" also introduced Cornfield, a life-size cornfield installation and performance by D.C.-based artist Nancy Bannon, examining uses and preservation of natural resources.

### "ID-ENTITY" and "Give & Take/Da y Toma" 2008, 2009

Exploring cross-cultural collaboration between artists and organizations in two "federal cities," "ID-ENTITY" featured site-specific installations by ten Mexico City artists, which were shown at Transformer and the Mexican Cultural Institute in D.C. "Give & Take/Da y Toma" presented site-specific installations by five D.C. artists at Garash Galerie in Mexico City.

Transformer is a Washington, D.C.-based nonprofit, artist-centered organization that connects and promotes emerging artists locally, nationally and internationally through exhibitions, panels, peer mentorship and other educational programs. Partnering with artists, curators and a wide variety of cultural and educational institutions, Transformer serves as a catalyst and advocate for emergent expression in the visual arts. Its programs are designed to help artists grow their audience and patronage while educating them about opportunities for sustainability.

Transformer's Exhibition Series, consisting of seven exhibitions per season, encourages artists to experiment with the development and presentation of their ideas and work. Our unique storefront project space lends itself to site-responsive installation, producing thoughtful exploration of ideas and engaging presentation of work. Exhibitions run five to six weeks and are organized by Transformer staff in conjunction with participating artists and guest curators.

Seeking to connect emerging artists with the larger cultural milieu, Transformer provides exhibiting artists with increased exposure to peer artists, curators, gallerists, critics and audiences. They are encouraged to meet collectors at exhibition previews, speak with the press about their work and participate in organized artist talks and other public programming. Transformer is committed to providing artists honorariums and material costs.

01 Julia Mandle, Fabrication of Blindness / Fabricating Rain, 2009. Community-created installation. Photo: Paul Vinet. Courtesy Transformer

02 Transformer's storefront in Washington, D.C. Photo: Marissa Long. Courtesy Transformer

03 View of "Summer Camp," a four-week series of creative events, in which "campers" gather around a table for conversation and a communal meal of soup, at Transformer, Washington D.C., 2009. Photo: Marissa Long. Courtesy Transformer

04 Geoffrey Aldridge, Pendulum, 2009. Installation view of "Hole in the Wall" at Transformer, Washington D.C., 2009. Photo: Marissa Long. Courtesy Transformer



03



04

# 2—060

## 621 Gallery, Inc.



www.621gallery.org  
621galleryinc@gmail.com  
+1 850 224 6163

Address  
621 Industrial Drive  
Tallahassee, FL 32310  
USA

Public Hours  
Thursday–Sunday: 1–5 pm  
First Fridays: 6–10 pm  
Third Saturdays: 3–8 pm

Office Hours  
Thursday–Friday: 9:30 am–5:30 pm  
Saturday–Sunday: 1–5 pm

Founding Year  
1981

Number of Staff  
Paid: 1. Unpaid (including interns/volunteers):  
3–5 college interns per semester  
Preparators: 1  
Board of Directors: 12  
Various community volunteers, artists

Funding Sources  
Artwork/edition sales, Corporations,  
Foundations, Government, Individuals,  
Membership

Activities  
Educational programs, Exhibitions,  
Partnerships with other institutions, Public  
programs (lectures, performances, screenings,  
etc.), Residencies, Workshops

First Friday Gallery Hop  
In 2006, 621 Gallery established the First Friday gallery hop as a monthly opening event for exhibitions. The idea quickly spread throughout Railroad Square Art Park and the City of Tallahassee. Today, more than 100 venues participate, bringing out 2,500 to 7,500 people each month to engage with art.

621 Gallery Sculpture Garden  
Situated on almost two acres of property within Railroad Square Art Park, 621 Gallery Sculpture Garden was conceived and brought to fruition between 2008 and 2009. It is a partnership project with Railroad Square Art Park, Florida State University, the City of Tallahassee and various local businesses.

621 Salon  
621 Salon, a monthly reading series at the gallery, was established in February 2011 as a partnership between the gallery and two local literary magazines—The Apalachee Review and Anhinga Press. Editorial boards at each press select writers from the thriving local literary community for this program, which takes place on the third Sunday of each month, September through June.

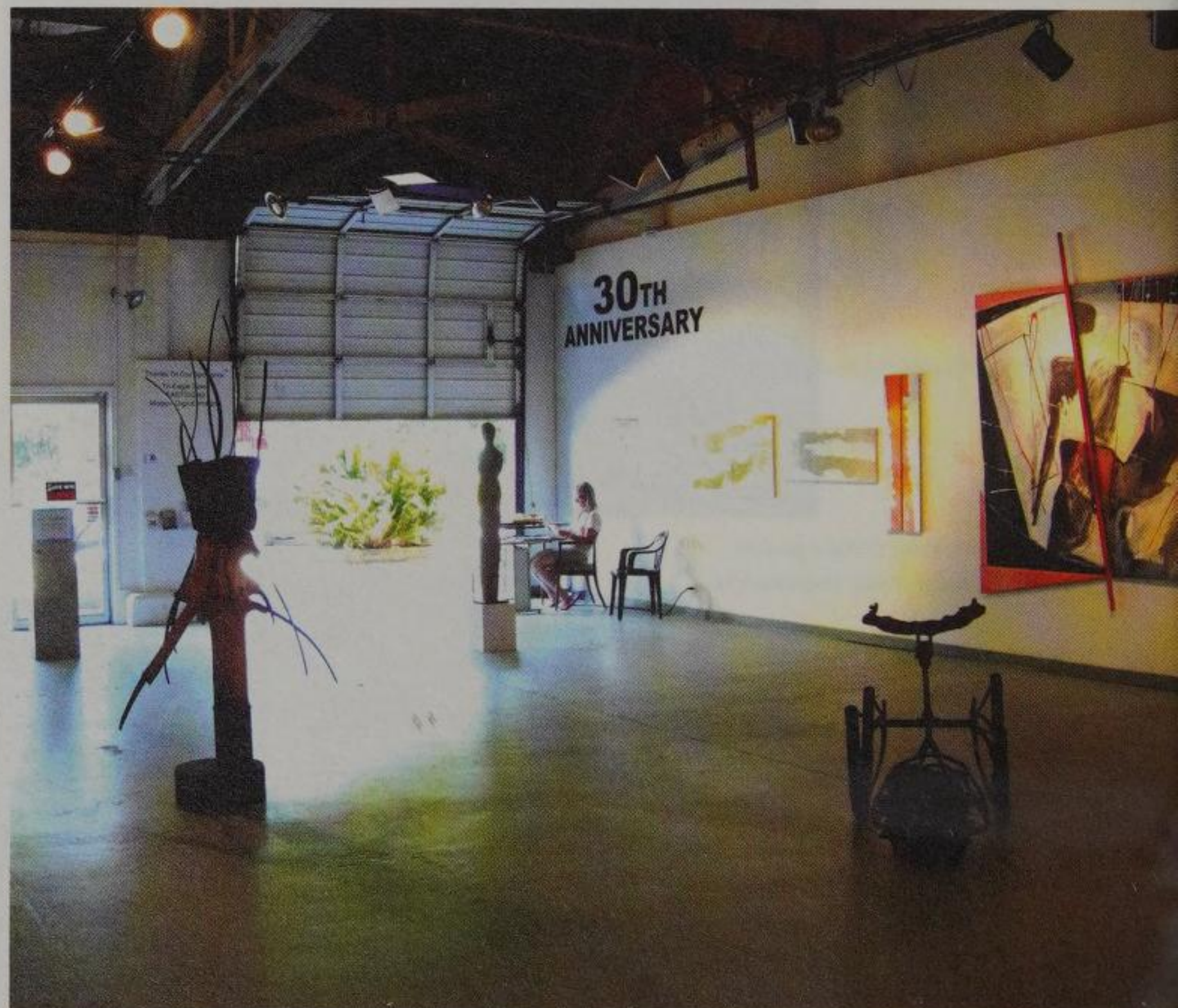
01 Glitter Chariot, "Ribbon of Darkness," 2010. Performance at 621 Gallery, Tallahassee. Photo: Cindy Miller

02 621 Sculpture Garden at Railroad Square Art Park, Tallahassee, 2011. Photo: Cynthia Hollis

03 Interior view of 621 Gallery, Tallahassee. Photo: Cynthia Hollis

621 Gallery is a 4500-square-foot nonprofit gallery specializing in contemporary art, including new media, installation and performance works. The gallery was established in 1981 and incorporated as a 501(c)(3) nonprofit organization in 1989. For more than 15 years, it has maintained a competitive resident artist program for local and regional artists. The governing force behind 621 Gallery is the Board of Directors.

Committed to bringing contemporary art, artists, programs and ideas to the Tallahassee area and the North Florida/South Georgia region, the gallery operates as the creative hub of Railroad Square Art Park in Tallahassee, which has more than 80 studios, galleries and small shops. Over the past 30 years, community support has been key to the gallery, as we rely heavily on volunteers from our Board of Directors and members, as well as the vibrant local art community.





# 2-061



01



02

## Gallery 400

A nonprofit arts exhibition space at the University of Illinois at Chicago (UIC), Gallery 400 was founded to support contemporary art, design and architecture through exhibitions, lectures, publications and programs that prioritize interpretative reflection and critical inquiry. Over its three-decade history, Gallery 400 has grown into a nationally recognized gallery presenting consistently acclaimed programs. Hallmarks of its exhibitions and programs, which to date have included more than 1,000 artists, are accessible scholarly frameworks and experimental models for multidisciplinary and culturally diverse exhibitions.

Gallery 400's exhibitions regularly premiere new works by local and national artists. Over the years, the gallery has commissioned groundbreaking, large-scale projects and presented works not readily accessible in the Chicago area. From 2002 to 2008, it presented an annual exhibition series of commissioned works from local artists, "At the Edge: Innovative Art in Chicago." Commissioning new work is now folded into the gallery's regular exhibition program. Operating within a public educational institution, Gallery 400 is uniquely poised to offer innovative programming that serves a range of audiences across the urban fabric of Chicago and UIC's community.

www.gallery400.aa.uic.edu  
gallery400@uic.edu  
+1 312 996 6114

### Address

College of Architecture and the Arts  
University of Illinois at Chicago  
400 S. Peoria Street  
Chicago, IL 60607  
USA

### Public Hours

Tuesday-Friday: 10 am-6 pm  
Saturday: 12-6 pm

### Office Hours

Monday: By appointment only  
Tuesday-Friday: 10 am-6 pm  
Saturday: 12-6 pm

### Founding Year

1983

### Number of Staff

Paid: 6  
Unpaid (including interns/volunteers): 6-9

### Funding Sources

Foundations, Government, Individuals, Merchandise

### Activities

Archives, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.)



03

### Propeller Fund 2010-

In May 2010, Gallery 400 and local nonprofit art space Threewalls launched Propeller Fund, which annually grants ten USD 2,000 and five USD 6,000 awards to Chicago-area artists groups for collaborative and independently presented programs. 15 artists were awarded USD 50,000 in the fund's inaugural year.

### "The Alchemy of Comedy . . . Stupid" 2006

This exhibition of multi-channel video and drawings by Edgar Arceneaux examined the nuances and structures of standup comedy, the rapture and pathos of jokes, comedy routines and the relationship between performer and audience. The show was identified in Frieze as one of the best solo projects of 2008, when it was exhibited in that year's Whitney Biennial.

### The Free Store 2010

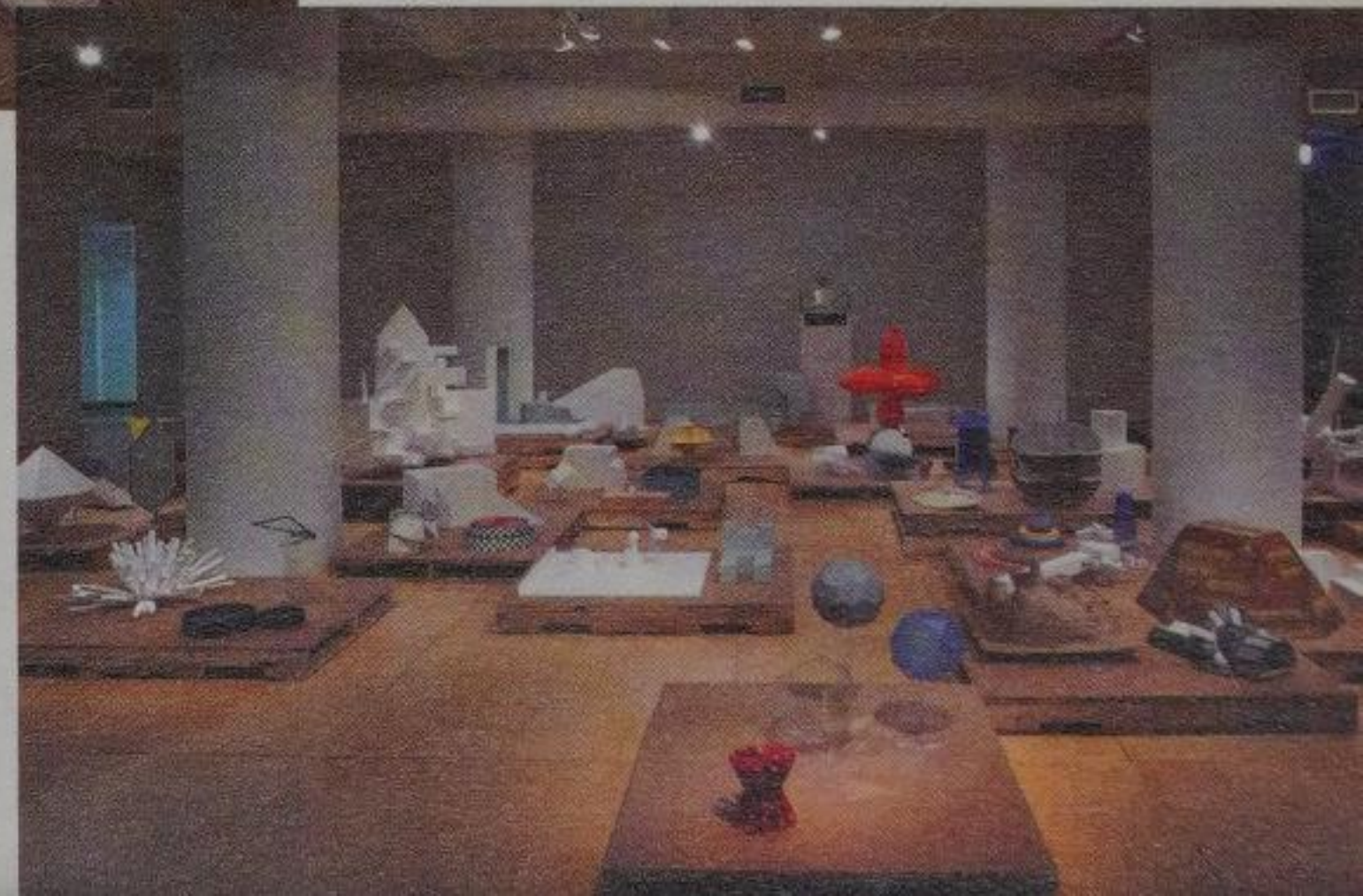
The Free Store—a nomadic, temporary, free store that irregularly visits a variety of Chicago-area neighborhoods—set up shop in Gallery 400, where thousands of items were exchanged. Open during gallery hours, The Free Store allowed anyone to come to the store, to bring items to donate and/or take home.

01 David Moré, Sonic Playground, 2010. Performance co-presented with the Chicago Park District. Photo: Chaz Evans. Courtesy Gallery 400

02 Bruce High Quality Foundation, "Teach 4 Amerika," 2011. Event presented by Creative Time and hosted by Gallery 400, Chicago. Photo: Chaz Evans. Courtesy Gallery 400

03 Eun Hyung Kim, "Designing Egos," 2010. Exhibition view at Gallery 400, Chicago. Photo: Tom Van Endye. Courtesy Gallery 400

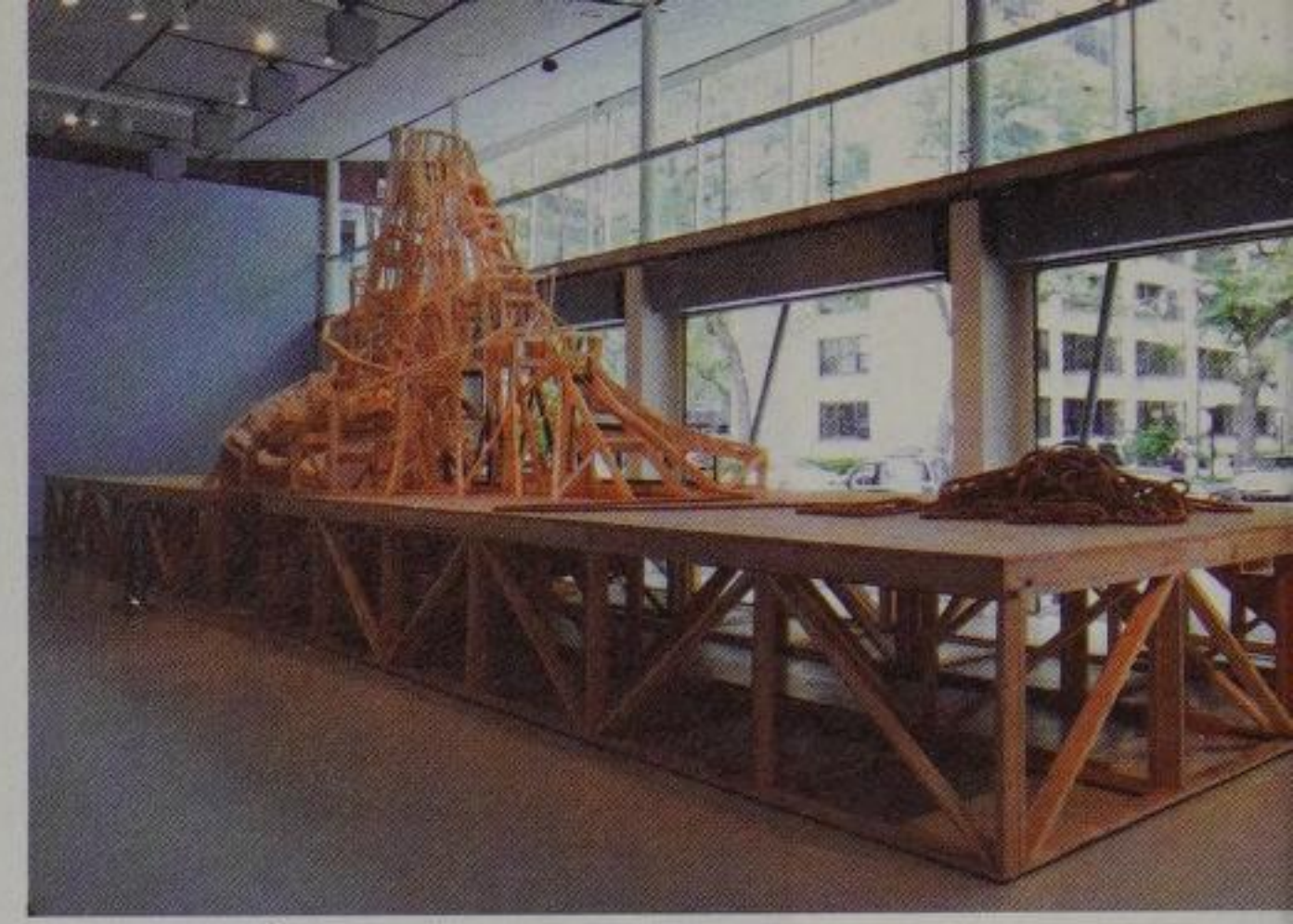
04 Stephanie Syjuco, "Particulate Matter (Things, Thingys, Thingies)," 2010. Exhibition view at Gallery 400, Chicago. Photo: Tom Van Endye. Courtesy Gallery 400



04

# 2—062

## Hyde Park Art Center



The Hyde Park Art Center is at once an exhibition space, learning lab, community resource and social hub for artists and the culturally curious alike. It presents innovative exhibitions of new work by primarily emerging artists, a residency program for artists who wish to try out new directions in their practice, education programs for children and adults—from novice to professional—and free public programming for a diverse and creative audience. Through these programs, the Art Center actively cultivates a vibrant, inclusive arts community and aims to foster a collective spirit among artists, teachers, students, children and families, as well as the general public. It also facilitates opportunities for artists to experiment and do things they wouldn't be able to do elsewhere, and encourages its visitors to get involved with the entire process of art and art making.

### "Plate Convergence" 2007

This first, large-scale solo exhibition by emerging artist Theaster Gates skillfully demonstrated the connection between locality and use-value. It showed not only how the meaning of an object changes within different spaces, but also how human interaction impelled by such objects becomes altered as well.

### "Artists Run Chicago" 2009

This exhibition showcased the energy and audacity of more than 40 notable artist-run spaces in the Chicagoland area over the past decade that have made great contributions to contemporary art produced in the US and abroad.

### General Economy, Exquisite Exchange 2011

The artist collaborative-in-residence, General Economy, Exquisite Exchange, created a post-retail museum shop and rooftop tomato garden at the Art Center, where neighborly value became the operative currency and creative bartering was the dominant mode of exchange. The interactive public project brought to life an alternative and sustainable currency system to practice the art of economy.

www.hydeparkart.org  
generalinfo@hydeparkart.org  
+1 773 324 5520

### Address

5020 S. Cornell Avenue  
Chicago, IL 60615  
USA

### Public Hours

Monday–Thursday: 10 am–8 pm  
Friday–Saturday: 10 am–5 pm  
Sunday: 12 pm–5 pm

### Office Hours

Monday–Friday: 9 am–5 pm

### Founding Year

1939

### Number of Staff

Paid: 10  
Unpaid (including interns/volunteers): 200

### Funding Sources

Foundations, Government, Individuals, Membership

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



03

01 Andrew Schoultz, Inevitable Reclamation, 2009. Acrylic and spray-paint on wall, 168 x 996 in. Courtesy the artist and Roberts and Tilton, CA. Photo: Tom Van Eynde

02 Kelly Kaczynski, Olympus Manger, Scene II, 2007. Mixed media, dimensions variable. Installation view at Hyde Park Art Center, Chicago. Photo: Tom Van Eynde

03 Iñigo Manglano-Ovalle with Mark Hereld and Rick Gribenas, Random Sky, 2006. Continuous real-time digital output, single channel 10-projection screens, weather transmitter with temperature, barometric, wind speed and direction instrumentation, and 7.1 surround sound. Photo: Tom Van Eynde

04 "Messin' With Texas," 2011. Exhibition view at Hyde Park Art Center, Chicago. Photo: Tom Van Eynde



04

# 2—063

## The Renaissance Society at the University of Chicago

www.renaissancesociety.org  
info@renaissancesociety.org  
+1 773 702-8670

### Address

5811 S. Ellis Avenue  
Bergman Gallery, Cobb Hall 418  
Chicago, IL 60637  
USA

### Public Hours

Tuesday–Friday: 10 am–5 pm  
Saturday–Sunday: 12–5 pm

### Founding Year

1915

### Funding Sources

Artwork/edition sales, Foundations,  
Membership

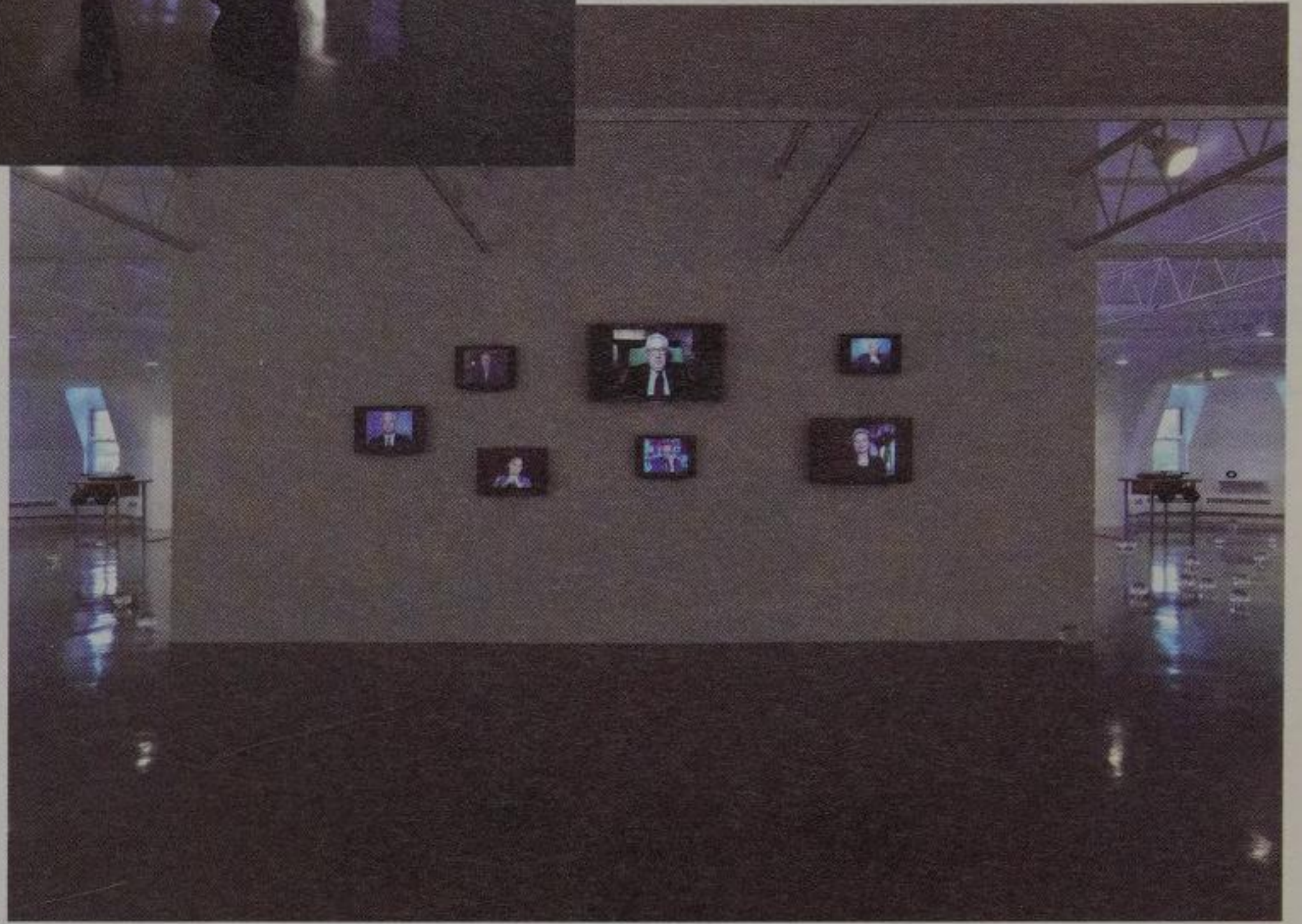
### Activities

Educational programs, Exhibitions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.)

01



02



### "Minimalism Now" 2011

Organized on the occasion of Gerard Byrne's exhibition "A thing is a hole in a thing it is not" (2011), this panel discussion brought together sculptor Rachel Harrison, curator and professor Miwon Kwon, author and professor James Meyer, and author and professor David Raskin to examine Minimalism's morphology.

### "The Age of Aquarius" 2011

This exhibition addressed the lingering cultural fallout of the 1960s, in particular its effect on a generation of younger artists and their engagement with the period as it becomes more somberly remote. "The Age of Aquarius" included video and installation works by Carol Bove, Amy Grappell, and David Noonan.

### "Rebecca Warren" 2010

Rebecca Warren's first solo exhibition in an American museum was presented in collaboration with The Art Institute of Chicago, where three new site-specific bronzes were installed on the Bluhm Family Terrace. Placed in the open air against the Chicago skyline, Warren's sculptures morphed and abstracted the human form, providing an organic counterpoint to the linearity of the cityscape.

01 Marc Unternaehrer, "Tuba," 2010. Performance at The Renaissance Society, Chicago. Courtesy The Renaissance Society

02 "Several Silences," 2009. Exhibition view at The Renaissance Society, Chicago. Courtesy The Renaissance Society

03 "The Age of Aquarius," 2011. Exhibition view at The Renaissance Society, Chicago. Photo: Aviram Cohen

Focusing on the forefront of the visual arts, The Renaissance Society maintains an international reputation as one of the finest resources for contemporary art: a place to experience the art history of generations to come.

Founded in 1915 at The University of Chicago to encourage a greater understanding of culture—in the broad sense of the term "renaissance"—The Renaissance Society set out to include Chicago in the cultural liberty and controversy of Europe. Throughout the 1920s and '30s, The Renaissance Society first presented works by Picasso, Brancusi, Mondrian, Noguchi, Miro, Moholy-Nagy and Arp—often taken straight from the artist's studios. The Renaissance Society's 1934 exhibition of Alexander Calder's mobiles and its 1936 survey of paintings and drawings by Ferdinand Leger were the first solo exhibitions of these artists in this country. Exhibitions and events in the years that followed included Ludwig Mies van der Rohe, Marc Chagall, Sergei Prokofieff and Gertrude Stein. Such bold and early commitments to this country's most challenging and provocative art continues to be the mission of The Renaissance Society.

Exhibitions in recent decades have delved into the young and exciting studios of America and Europe. The '70s introduced Chicago to the work of Bruce Nauman, Joseph Kosuth and Julian Schnabel; the '80s featured the first Ed Paschke retrospective (1981); "Art and the Media," a concept-based exhibition including the work of Jenny Holzer, Cindy Sherman and Jeff Koons (1982); and the first Midwest exhibition of German neo-expressionists Georg Baselitz, Anselm Kiefer and A. R. Penck (1984). Solo exhibitions have featured Louise Bourgeois (1981), Phyllis Bramson (1986) and Mike Kelley (1988).



03

# 2—064

## The Suburban



Throughout its history, The Suburban has hosted projects by established artists such as Jakob Kolding, David Reed, Katharine Grosse, Gavin Turk, Tony Fober, Paula Hayes, David Robbins and Olivier Mosset. Yet it has also organized exhibitions by young artists: Keil Borrman, Elijah Burgher, Mari Eastman, Nicholas Frank, Alicia Frankovich, Drew Heitzler, Olga Koumoundouros, Shana Lutker, Lesley Vance, Philip Vanderhyden, Pedro Velez, Michael Velliquette and Lars Wolter, among many others. The 1,000-page tome, *CAN I COME OVER TO YOUR HOUSE: The First Ten Years of The Suburban*, with an essay by Michael Newman and designed by Jason Pickleman (Poor House Press, 2010), celebrates the many artists who have participated in this small space in Chicago's suburb.



02

[www.thesuburban.org](http://www.thesuburban.org)  
[bkmgcar@comcast.net](mailto:bkmgcar@comcast.net)

Address  
 125 N. Harvey Avenue  
 Oak Park, IL 60302  
 USA

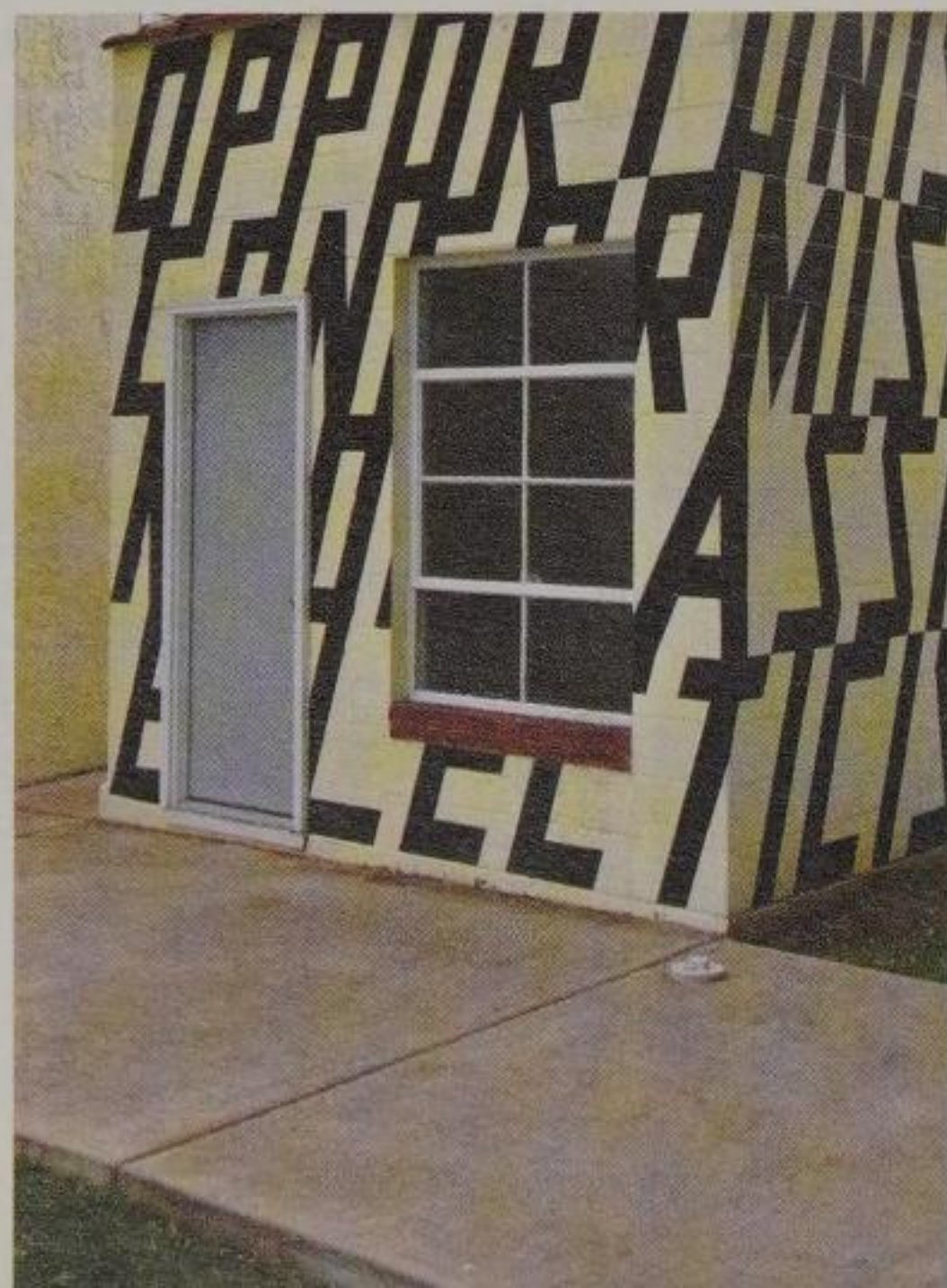
Public Hours  
 By appointment only

Founding Year  
 1999

Funding Sources  
 Co-founders Grabner and Killam's household budget

Activities  
 Exhibitions, Public programs (lectures, performances, screenings, etc.)

The Suburban is an independent artist exhibition space in Oak Park, Illinois. We give complete control to the artists in regard to what they choose to produce and exhibit. The space is not driven by commercial interests; rather, it is funded within the economy of a suburban household. Its success is not grounded in sales, press or the conventional measures set forth by the international art apparatus, but by the individual criteria set forth by the artists and their exhibitions. The Suburban is therefore more closely aligned with the idea of studio practice than that of the site of distribution.



03

01 David Robbins, 2007. Exhibition view at The Suburban, Oak Park. Courtesy The Suburban

02 Olivier Mosset and Amy Granat, 2009. Exhibition view at The Suburban, Oak Park. Courtesy The Suburban

03 Exterior of The Suburban, Oak Park, 2010. Courtesy The Suburban

# 2-065

## threewalls

threewalls was founded in 2003 to provide greater support and visibility to the visual arts community in Chicago. The founders wanted 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. In an effort to provide meaningful support to emerging artists, curators and writers, threewalls has worked to form a sustainable organization that provides exhibition space, residency opportunities and artist fees to visiting artists, through the residency fellowship, and to regional artists, through the SOLO program. Today, threewalls operates a year-round, self-directed research residency for artists and other art workers, and supports four SOLO exhibitions of work by local and regional artists. threewalls programs a salon series and symposium program, to generate open dialogue, presentation of new ideas and the publication of new writing, and provides grants to artists working in artist-run organization and facilitation through The Propeller Fund. It also partners with other organizations on publication and education, in an effort to broaden and contribute to the contemporary visual arts.

Community-Supported Art Chicago is an art subscription service of locally produced art. Borrowing the model of Community-Supported Agriculture, threewalls asks shareholders to invest directly in the arts community and get limited edition contemporary artist projects in return. CSA Chicago addresses the needs of artists' economic livelihood, creates accessible means to buy quality art, and supports the efforts of an artist-led nonprofit directly. Phonebook is a national directory of artist-run and artist-led spaces, programming and projects, and a collection of critical essays written by the people who run them, as well as historical documents marking their past. It was released at the Hand in Glove conference at threewalls in October 20-23, 2011, a national gathering for independent visual arts facilitators working at the crossroads of creative administration and studio practice. The conference featured respondents from artist-run culture around the nation, discussing local art ecosystems, unconventional residency programs, the archiving of artist-run history and fundraising strategies for small-budget projects.

www.three-walls.org  
info@three-walls.org  
+1 312 432 3972

### Address

119 N. Peoria St. #2C  
Chicago, IL 60607  
USA

### Public Hours

Tuesday-Saturday: 11 am-5 pm

### Office Hours

Same

### Founding Year

2003

### Number of Staff

Paid: 4  
Unpaid (including interns/volunteers): 9

### Funding Sources

Artwork/edition sales, Foundations,  
Government, Individuals, Merchandise

### Activities

Exhibitions, Partnerships with other institutions,  
Publications, Public programs (lectures, performances, screenings, etc), Residencies,  
Workshops, Other: Regranting



01 Irena Knezevic, "Gesture Guild," 2010. Performance at the exhibition's opening at threewalls, Chicago. Photo: Jenny Ramos

02 "Things To Be Next To, 2010. Exhibition view at threewalls, Chicago. Photo: Claire Britt

03 Kelly Kaczynski, "The Stagehand's Unseen," 2010. Exhibition view at threewalls, Chicago. Photo: Claire Britt

02



03

2—066



01

## Salina Art Center



02

[www.salinaartcenter.org](http://www.salinaartcenter.org)  
[info@salinaartcenter.org](mailto:info@salinaartcenter.org)

### Address

242 S. Santa Fe  
 Salina, KS 67401  
 USA

### Mailing Address

P.O. Box 743  
 Salina, KS 67401  
 USA

### Public Hours

Galleries | Wednesday–Saturday: 12–5 pm;  
 Sunday: 1–5 pm  
 Cinema screenings | Monday–Thursday: 5:30  
 pm; Friday: 5:30 and 7:30 pm; Saturday–Sunday:  
 2, 5 and 7 pm

### Office Hours

Monday–Friday: 9 am–5 pm

### Founding Year

1978

### Number of Staff

Paid: 10  
 Unpaid (including interns/volunteers): More  
 than 20

### Funding Sources

Admissions/ticket sales (for cinema screenings),  
 Corporations, Government, Foundations,  
 Individuals, Membership

### Activities

Educational programs, Exhibitions,  
 Partnerships with other institutions,  
 Publications, Public programs (lectures, per-  
 formances, screenings, etc.), Residencies,  
 Workshops

Salina Art Center is a private, nonprofit organization committed to art, artists and audiences in Salina and across the local region. The center has been recognized for its innovative exhibitions and programs, including the ARTery, a permanent interactive area for children of all ages. We are known for our dedication to presenting visual arts experiences, ranging from important and groundbreaking international exhibitions and prestigious national shows to exhibitions featuring local and regional artists.

Art Center Cinema presents film as a visual art form—a wide range of comedy, drama and documentary films that are original, imaginative, exciting, thought provoking and memorable. The Artist-in-Residence program provides a flexible, 4,000-square-foot studio space and a 520-square-foot, one-bedroom apartment with all amenities for artists as a work and living space. Organic and malleable by design, the residency program offers a platform for visual and interdisciplinary practitioners to take risks, make discoveries and challenge traditional systems of thought, production and being. In an effort to provide a new model of exchange, the Art Center's program encourages artists and audiences to pervade the context of Salina—to probe, interpret and contribute to the dialogue surrounding the important issues of the town today.

01 Ryan Humphrey, *Domestic Bliss*, 2011. Installation view at Salina Art Center, Salina, 2011. Photo: Megan Mantia. Courtesy Salina Art Center

02 Robbinschilds (Layla Childs and Sonya Robbins), *Instruction Construction: Salina*, 2011. Performance with community members in a handball court, at the Smoky Hill River Festival, Salina, 2011. Courtesy Salina Art Center

03 Artist-in-resident Max Carlos at the Salina Art Center Warehouse, Salina, 2008. Courtesy Salina Art Center

### *Domestic Bliss* 2011

For his site-specific installation *Domestic Bliss*, commissioned by the Salina Art Center, Ryan Humphrey created an unorthodox domestic environment that serves as a performance arena, as well as a site for reflection on the history of modernist art. Public programs included a monthly bike ride through the galleries, a bike polo match in the Art Center Warehouse and a series of demonstrations by professional skateboarders.

### "Streams of Consciousness: Histories, Mythologies and Ecologies of Water" 2011–12

In preparation for the exhibition "Streams of Consciousness: Histories, Mythologies and Ecologies of Water" (2011–12), the Salina Art Center hosted a series of public forums and film screenings to establish a critical, community-wide discourse about the topic of water. Free and open to all, these focused conversations were facilitated by area water specialists and visiting artists researching water issues in Kansas. The series of pre-programs provided Salina's community with a framework to begin thinking about the future exhibition.



03

# 2-067

## The Front

[www.nolafront.org](http://www.nolafront.org)  
[nolafront@gmail.com](mailto:nolafront@gmail.com)

**Address**  
4100 St. Claude Avenue  
New Orleans, LA 70117  
USA

**Public Hours**  
Saturday-Sunday: 12-5 pm

**Office Hours**  
Saturday-Sunday: 12-5 pm

**Founding Year**  
2008

**Number of Staff**  
Unpaid (including interns/volunteers): 14

**Funding Sources**  
Foundations, Government, Individuals,  
Membership, Merchandise

**Activities**  
Educational programs, Exhibitions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.)



01

### Exhibitions

Every month, The Front hosts new shows in its four galleries. Opening receptions, held every second Saturday in conjunction with neighboring upper Ninth Ward galleries, regularly attract an audience of approximately 500 visitors.

### Lecture Series

The Front regularly hosts free lectures, panel discussions, screenings and performances with museum curators, art critics, artist educators and visiting artists on a wide range of current issues and topics, ranging from artists' responses to the BP oil spill to experimental new video and performance art to the role of the modern museum.

### The Front: Our First 15 Months 2010

With funding from the Joan Mitchell Foundation, The Front produced an 80-page catalog documenting the gallery's first year and a half of programming, featuring an introductory essay by artist Paul Chan, who has been a great supporter of our mission.



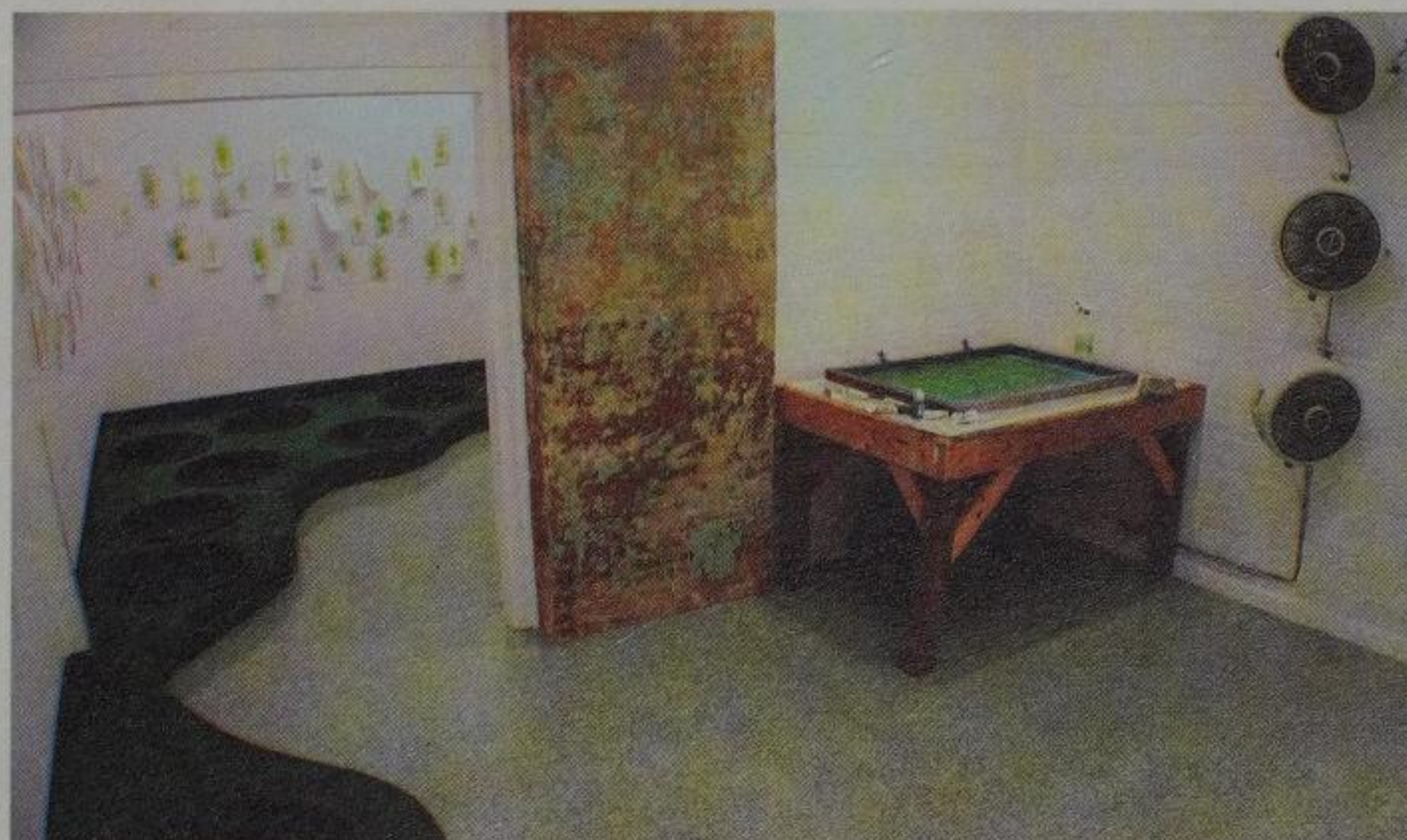
02

The Front, an artist-run collective and nonprofit gallery, fosters the development of contemporary art in the city of New Orleans through innovative exhibitions, lectures, screenings, performances and other arts programming—all of which are free and open to the public. Founded by artists in 2008, amid the post-Katrina resurgence of New Orleans, and committed to a spirit of grassroots DIY determinism, The Front cultivates new and experimental work, in particular from emerging artists, but also from nationally and internationally known artists.

01 Exterior view of The Front, New Orleans, 2009. Photo: Claire Rau

02 "Americana," 2009. Exhibition view at The Front, New Orleans. Photo: Jonathan Traviesa

03 Kyle Bravo and Jenny LeBlanc, "Open Peril," 2008. Exhibition view at The Front, New Orleans. Photo: Jenny LeBlanc



03

# 2-068

## Good Children Gallery

Good Children Gallery is an artist-run space that aims to enhance the cultural landscape of New Orleans by showing a wide range of works from local, national and international artists.



01

01 Exterior view of Good Children Gallery, New Orleans, 2011. Courtesy Good Children Gallery

02 Aaron McNamee, Complete Year 1977 Gourmet Magazine, 2011. Courtesy Good Children Gallery

03 Stephen Collier, "Situational Targets," 2008. Exhibition view at Good Children Gallery, New Orleans. Photo: Jonathan Traviesa

04 "Grant vs. Lee," 2011. Exhibition view at Good Children Gallery, New Orleans. Photo: Jeffery Johnson

[www.goodchildrengallery.com](http://www.goodchildrengallery.com)  
[info@goodchildrengallery.com](mailto:info@goodchildrengallery.com)

### Address

4037 St. Claude Avenue  
New Orleans, LA 70115  
USA



02

### "United Artists" 2008-09

Curated by Simeon Hunter, "United Artists" was a group exhibition as well as a catalog of gallery members.

### "Lockdown" 2009

"Lockdown" was a performance and exhibition by Good Children Gallery members who locked themselves in the gallery for 48 hours in order to achieve a collaborative utopia or dystopia. The exhibit was documented through security cameras, artworks and interviews.

### "Grant vs. Lee" 2011

"Grant vs. Lee" was a collection of contemporary works that engaged the still-vibrant memory of the two major military leaders of the American Civil War, and the war itself in today's American landscape.

### Public Hours

Saturday-Sunday: 12-5 pm

### Office Hours

Monday-Friday: 9 am-5 pm

### Founding Year

2008

### Number of Staff

Unpaid (including interns/volunteers): 13

### Funding Sources

Artwork/edition sales, Individuals, Membership, Merchandise

### Activities

Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.)



03



04



# 2-069

## L9 Center for the Arts

www.l9centerforthearts.org  
l9arts@gmail.com  
+1 832 368 1679

Address  
539 Caffin Avenue  
New Orleans, LA 70117  
USA

Public Hours  
By appointment only

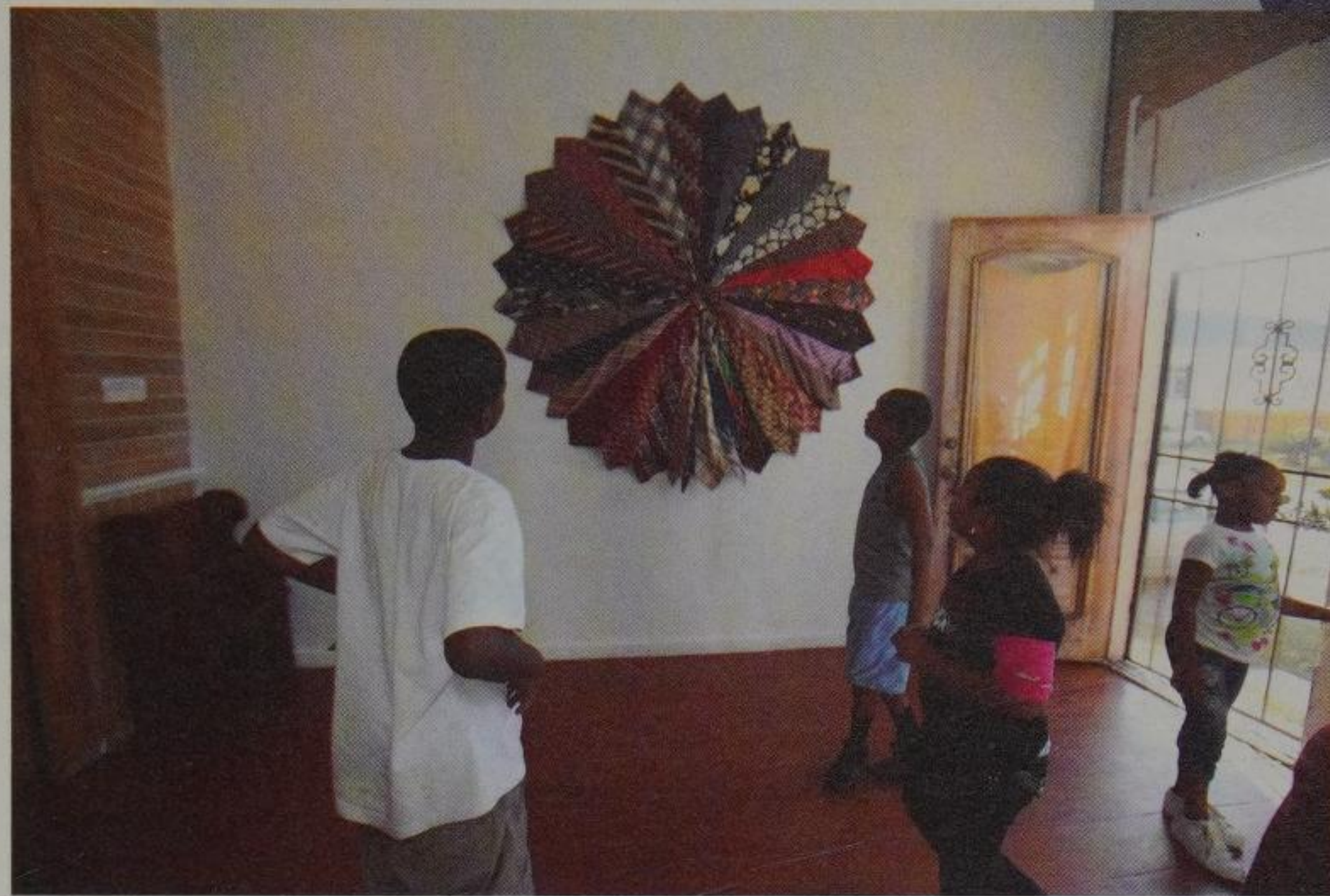
Office Hours  
By appointment only

Founding Year  
2007

Number of Staff  
Paid: 1  
Unpaid (including interns/volunteers): 10 regular and rotating volunteers

Funding Sources  
Artwork/edition sales, Foundations, Individuals

Activities  
Educational programs, Exhibitions, Partnerships with other institutions, Permanent Collection, Publications, Public programs (lectures, performances, screenings, etc), Residencies, Workshops



02

The L9 Center for the Arts' mission is to promote art, culture and community through an ongoing program of art exhibitions and educational initiatives. Founded in 2007 after Hurricane Katrina, by documentary photographers/filmmakers and visual anthropologists Keith Calhoun and Chandra McCormick, the L9 Center for the Arts serves the Lower Ninth Ward community of New Orleans and the larger Gulf Coast area with a gallery space for art exhibitions, performances and other events, as well as a studio for artists-in-residence.



02

01 Participants in the New Orleans Art Tour at the L9 Center for the Arts, New Orleans, 2011. Courtesy L9 Center for the Arts

02 Interior view of the L9 Center for the Arts, New Orleans, 2011. Courtesy L9 Center for the Arts

03 A student group from the Patrick Taylor Science Technology Academy, New Orleans, at the L9 Center for the Arts, New Orleans, 2011. Courtesy L9 Center for the Arts

04 Student volunteers from the University of Central Florida, Orlando, outside the L9 Center for the Arts, New Orleans, 2011. Courtesy L9 Center for the Arts



04



01

"Right to Return" is a four-part photographic exhibition featuring a multimedia collection of imagery spanning the past six years within the various New Orleans communities, particularly the Lower Ninth Ward. The works document local people, churches, and the unique ceremonial celebrations for our many cultural organizations, while also addressing the diaspora of the black people of New Orleans in the aftermath of Hurricane Katrina.

Sponsored by the Ford Foundation, the Restoration Project entailed the reconditioning of a 30-year photographic archive of transparencies and negatives documenting life in New Orleans that had been salvaged and frozen for the four years following Hurricane Katrina.

"Heroes of the Storm" celebrated ten local heroes from the community who risked their own lives to save several thousand residents of the Lower Ninth Ward during Hurricane Katrina. Curated by Dr. Deborah Willis, chair of the Department Photography & Imaging at the Tisch School of the Arts, New York University, these stories were told in a series of 40 portraits and 20 documentary-style oral histories.

# 2-070

## Press Street's Antenna Gallery

[www.press-street.com](http://www.press-street.com)  
[antenna@press-street.com](mailto:antenna@press-street.com)

Address  
3161 Burgundy Street  
New Orleans, LA 70117  
USA

Public Hours  
Saturday-Sunday: 12-5 pm

Office Hours  
Saturday-Sunday: 12-5 pm

Founding Year  
2005

Number of Staff  
Paid: 1  
Unpaid (including interns/volunteers): 12

Funding Sources  
Admissions/ticket sales, Artwork/edition sales, Café, Corporations, Foundations, Government, Individuals, Membership, Merchandise

Activities  
Archives, Artist representation, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

01 "California Dreaming," 2009. Exhibition view at Press Street's Antenna Gallery, New Orleans. Courtesy Press Street

02 Exterior view of Press Street's Antenna Gallery, New Orleans, 2010. Courtesy Press Street

03 "What Can We Do," 2011. Exhibition view at Press Street's Antenna Gallery, New Orleans. Courtesy Press Street

Draw-A-Thon  
Press Street's annual, 24-hour Draw-A-Thon is an art experience in which visitors are active participants and not spectators, and local artists lead workshops. Intended to be for all-ages, free and open to the public, and with art materials provided, Draw-A-Thon stretches the definition of "drawing" in unexpected directions.

"Room 220: New Orleans Book and Literary News"  
Press Street's "Room 220: New Orleans Book and Literary News" hosts salons and readings that highlight publications and writers from New Orleans and beyond, for conversations with the public about the role of writing in the community. "Room 220" salons have included The Lens and Pelican Bomb, as well as readings by authors Michael Kimball, Blake Butler, Travis Nichols, Paul Killebrew and Hannah Miet, among others.

"Machines on Paper"  
In the 2010 exhibition "Machines on Paper," Antenna collective member James Goedert turned a car and other mechanical objects into introspective drawing machines. His pieces are humorous attempts to put an awareness of nature into machines, so that they generate what they had previously destroyed.



01



02



03



"Bars of Color within Squares [MIT]" 2007

Sol LeWitt was commissioned to create Bars of Color within Squares [MIT] (2007), through the Percent-for-Art Program, for MIT's Green Center for Physics. The work is a 5,550-square-foot terrazzo floor consisting of 15 18-foot squares of brightly colored geometric patterns.

"This could become a gimmick [sic] or an honest articulation of the workings of the mind" 2010

The first US museum survey of the work of Los Angeles artist and writer Frances Stark, This could become a gimmick [sic] or an honest articulation of the workings of the mind (2010) presented two decades of the artist's work. The exhibition featured drawings, collages, videos, and sculptures, including several new works.

"Stan VanDerBeek: The Culture Intercom" 2010

The MIT List Visual Arts Center and the Contemporary Arts Museum, Houston, presented the first museum survey of the work of media art pioneer Stan VanDerBeek. Stan VanDerBeek: The Culture Intercom (2011) featured the artist's remarkable body of work in collage, experimental film, performance, participatory and computer-generated art over several decades.



02

Just as MIT pushes at the frontiers of scientific inquiry, the List Visual Arts Center, located on the campus of MIT, explores challenging, intellectually inquisitive, contemporary art making in all media. The Center is highly respected as one of the most significant university art galleries in the country for its innovative, provocative and scholarly exhibitions and publications.

In addition to its exhibitions and public programming, the Center maintains and develops a permanent collection that includes dozens of publicly-sited sculptures by such artists as Sarah Sze, Anish Kapoor, Pablo Picasso, and Alexander Calder, and hundreds of paintings, prints, and photographs located throughout campus. Each year over 500 works of art, primarily prints and photographs, are borrowed by students through the Student Loan Art Program.

MIT's Percent-for-Art program also enriches the Public Art Collection. Recent commissions include Sol LeWitt's polychrome terrazzo floor in the new Physics Building, and Cai Guo Qiang's Ring Stone, a 14-ton granite sculpture in the oval courtyard of the new MIT Sloan School of Management.

Residencies through MIT's Visiting Artist Program bring contemporary artists to campus to work with MIT researchers and students.

01 Hans Haacke, "Hans Haacke 1967," 2011. Exhibition view at MIT List Visual Arts Center, Cambridge. Courtesy MIT List Visual Arts Center

02 I.M. Pei & Partners, Wiesner Building, 1985. Interior view of MIT List Visual Arts Center, Cambridge, 1985. Photo: Steve Rosenthal

03 Otto Piene, "Otto Piene: Lichtballett," 2011. Exhibition view at MIT List Visual Arts Center, Cambridge. Photo: Günter Thorn



03

# 2-071

## MIT List Visual Arts Center

listart.mit.edu  
+1 617 253 4680

Address

Wiesner Building E15  
20 Ames Street  
Cambridge, MA 02139  
USA

Public Hours

Tuesday-Wednesday: 12-6 pm  
Thursday: 12-8 pm  
Friday-Sunday: 12-6 pm

Office Hours

Monday-Friday: 9 am-5 pm

Founding Year

1985

Number of Staff

Paid: 14  
Unpaid (including interns/volunteers): 12

Funding Sources

Admissions/ticket Sales, Corporations, Foundations, Government, Individuals

Activities

Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc), Residencies

# 2-072

## Bureau for Open Culture

[www.bureauforopenculture.org](http://www.bureauforopenculture.org)  
[bureau@bureauforopenculture.org](mailto:bureau@bureauforopenculture.org)

### Address

243 Union Street, #405  
North Adams, MA 01247  
USA

### Public Hours

Variable (by project)

### Office Hours

Monday-Friday: 10 am-5 pm

### Founding Year

2007

### Number of Staff

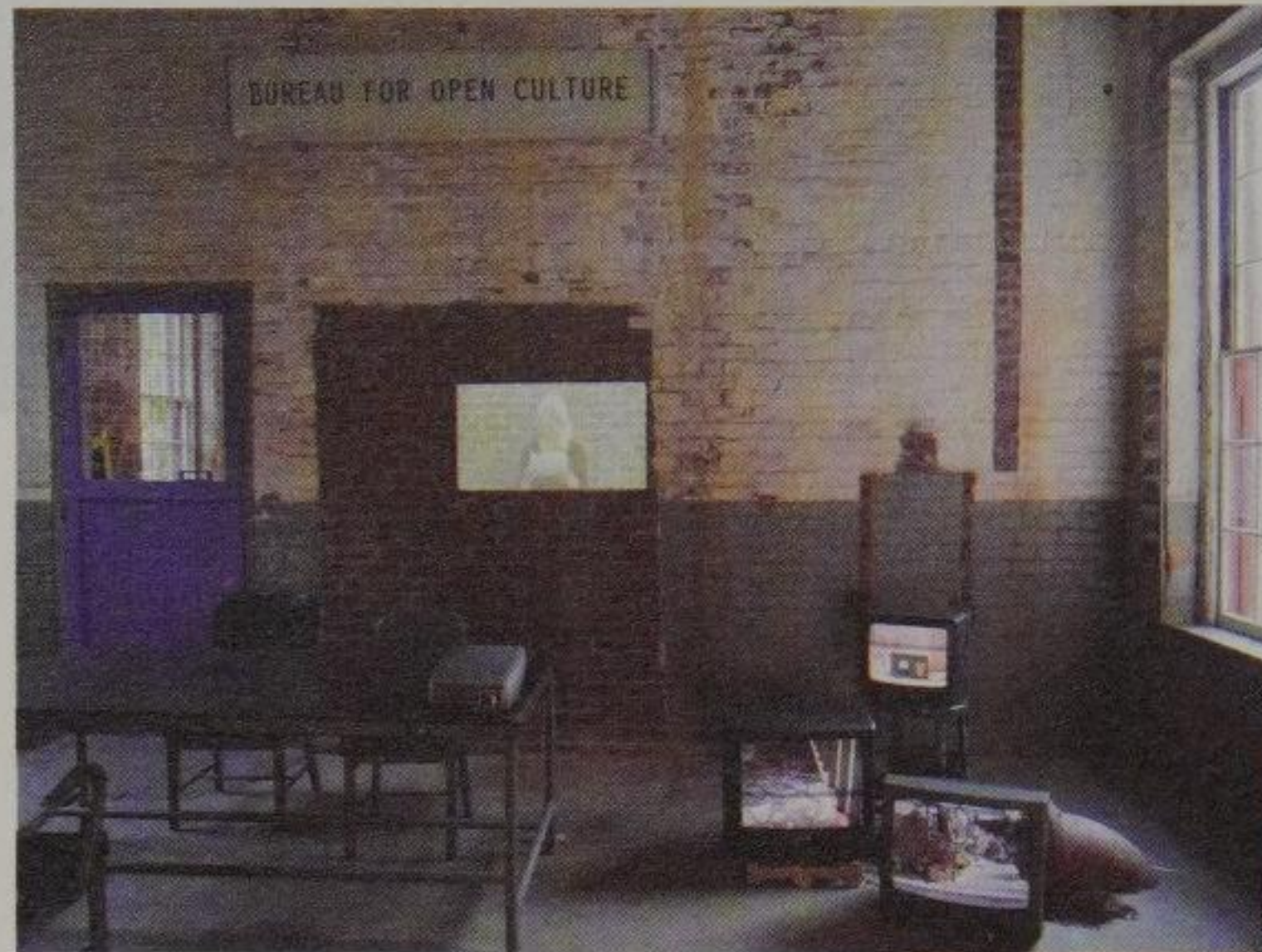
Paid: 3  
Unpaid (including interns/volunteers): 2

### Funding Sources

Foundations, Government, Individuals,  
Merchandise

### Activities

Archives, Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops



02

### "On Symptoms of Cultural Industry" 2011

"On Symptoms of Cultural Industry" was a work produced by Bureau for Open Culture. It investigated the role of artistic and cultural production in relation to the economic and social life of North Adams, Massachusetts. It was comprehensive, including performance, video, installation, publication and photography. The content of the work was procured from original archival research and interviews with individuals who worked in the Sprague Electric Company, now the site of MASS MoCA.

### "I Am Searching for Field Character" 2011

Set within a reclaimed industrial building on the grounds of MASS MoCA in North Adams, Bureau for Open Culture presented "I Am Searching for Field Character." This series of public conversations, performances, installations, workshops and a beer garden took place over the course of four months.

"I Am Searching for Field Character" explored the economic and social character of the cultural laborers—from artists and writers to beekeepers and distillers—who collectively contribute to the lifestyle of a region.

### "Seventh Dream of Teenage Heaven" 2011

Taking its title from the 1984 album of the same name by the British pop band Love and Rockets, "Seventh Dream of Teenage Heaven" sought to generate ideas about contemporary life in the wake of postmodernism and the remaining detritus of modernist dreams.

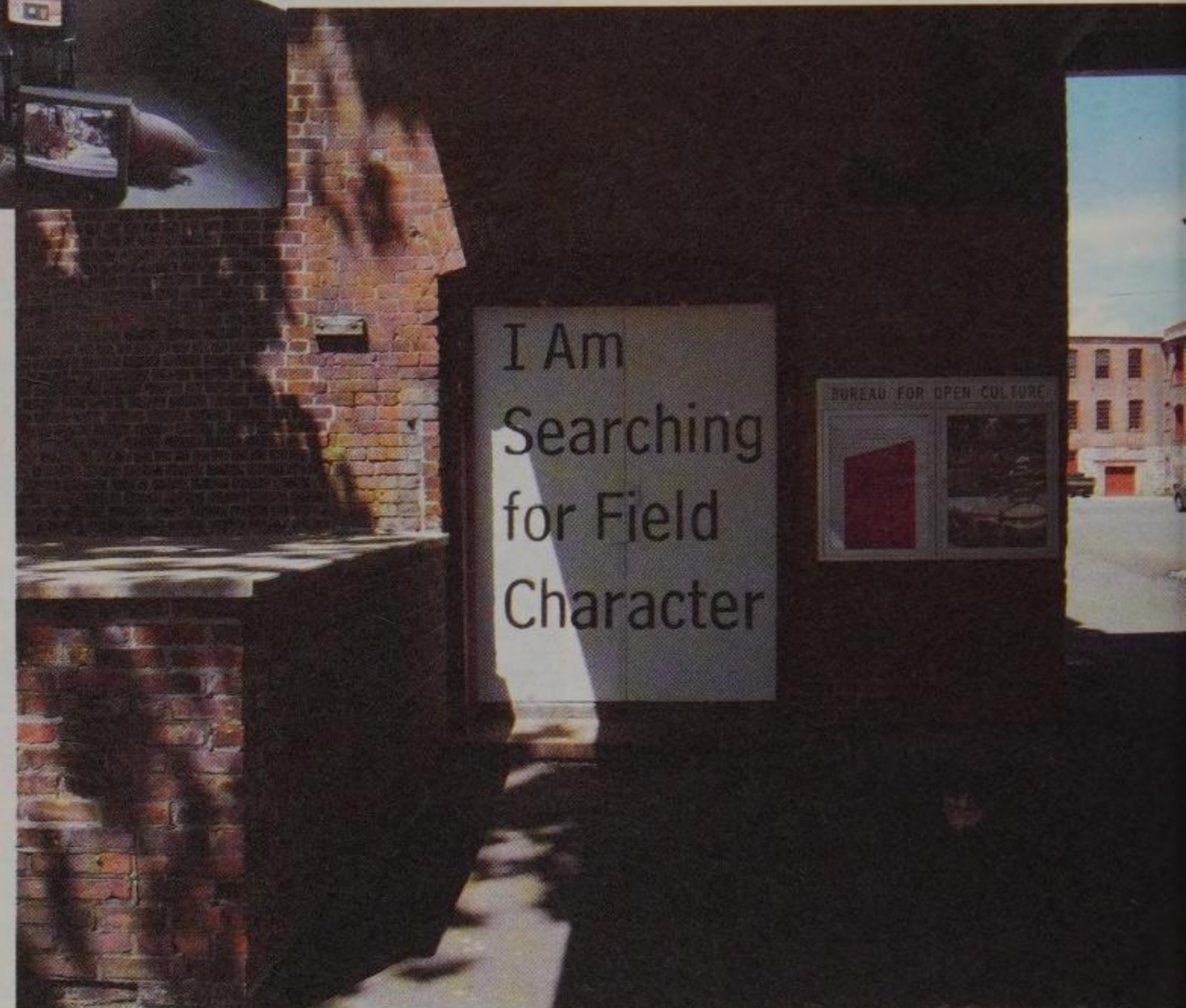


04

01



03



Bureau for Open Culture is a nonprofit contemporary arts organization that takes the form of an institution to challenge and expand the way art is produced, exhibited and experienced. Its practice approaches the exhibition model as if it is a problem to be solved, and a formal and historical structure to be interrogated. Bureau for Open Culture utilizes exhibition, design and critical writing in connection with institutional, public and commercial spaces to realize its work, which is made possible through collaborations with individuals, museums, academies and businesses, from the visual and performing arts to the built environment, design, urbanism and publishing.

01 A Manual for the Immaterial Worker, 2011. Publication by Bureau for Open Culture, North Adams. Courtesy Bureau for Open Culture

02 "On Symptoms of Cultural Industry," 2011. Exhibition view at Mass MoCA, North Adams. Courtesy Bureau for Open Culture

03 Exterior view of Bureau for Open Culture at MASS MoCA, North Adams, 2011. Bureau for Open Culture

04 Installation view of Bureau for Open Culture's booth at the New York Book Fair, 2011. Courtesy Bureau for Open Culture

# 2-073

## Institute of Contemporary Art at Maine College of Art

www.meca.edu/meca-life/ica  
dfuller@meca.edu  
+1 207 699 5029

Address  
522 Congress Street  
Portland, ME 04101  
USA

Public Hours  
Wednesday-Sunday: 11 am-5 pm  
Thursday: 11 am-7 pm

Office Hours  
Monday-Friday: 9 am-5 pm

Founding Year  
1998

Number of Staff  
Paid: 4

Funding Sources  
Foundations, Government, Individuals

Activities  
Educational programs, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

01



"FOREST" 2011

This event transformed the ICA at MECA into a hive of activity. Visual and performing artists developed hands-on programs and activities to engage students and the public in unconventional and imaginative ways. The week included film screenings, workshops (at the Fairy House Building), permaculture classes and a lecture by the first Buddhist Abess.

"Fracturing the Burning Glass: Between Mirror and Meaning" 2011

From classical antiquity to cutting-edge science, mirrors have enhanced our understanding of physical phenomena, inspired stories and superstitions, and provided a space in which to view our own image. This exhibition examined perception through the manipulation of reflectivity, both metaphoric and corporeal.

Video Screenings 2010-11

The ICA at MECA collaborated with the Portland Pirates to present a series of video screenings on the Cumberland County Civic Center JumboTron during the Portland Pirates' hockey games.



02

The Institute of Contemporary Art at Maine College of Art (ICA at MECA) features innovative exhibitions and public programs that showcase new perspectives and trends in contemporary art. Located in stunning galleries in the landmark Porteous Building, the ICA at MECA presents cutting-edge work by local, national and international artists. A lively schedule of public programming includes lectures, workshops and performances.

The ICA at MECA provides a unique resource to the MECA community, offering insight into the practices of the professional art field and first-hand experiences with renowned visiting artists. Internships are also available, providing hands-on museum experiences, ranging from the research and development of exhibitions to the teaching of museum management.

01 Interior View of the ICA at MECA, looking out onto Congress Street, Portland, 2009. Photo: Luc Demers

02 Graeme Patterson, Ten Point Game, With Darryl Sittler Narrating, 2008. Stop-motion animation, 2 min. Screened on the Cumberland County Civic Center JumboTron as part of the ICA at MECA's collaboration with the Portland Pirates, Portland, 2011. Photo: Daniel Fuller

03 A one-night lecture and collaborative software performance by Jeremy Bailey at the ICA at MECA, Portland, 2011. Photo: Daniel Fuller



03

# 2-074

## Midway Contemporary Art

Committed to expanding public dialogue about contemporary art, Midway presents works that challenge the boundaries of what art is and can be. It seeks to redefine the borders of the art world and works with artists to realize projects that represent new thinking in their work and that ultimately expand the field as a whole. Midway also produces exhibitions, houses a noncirculating contemporary art research library, hosts educational programs, including artist talks and film screenings, and produces catalogs. All of its activities are free and open to the public.

Having established itself as an organization that provides unique and critical career support to emerging and underrepresented artists, Midway's exhibitions are as much about creating an environment that facilitates the production of new work as they are about the final product. Since inception, it has provided exhibiting artists with the financial support they need to take risks and pursue ambitious projects they would otherwise be unable to create.

Midway has presented early exhibitions from a number of well-known contemporary artists, including Nate Lowman, Omer Fast, Gedi Sibony, Lisa Lapinski, Carey Young, Matias Faldbakken and the first Guyton/Walker collaboration.

[www.midwayart.org](http://www.midwayart.org)  
[info@midwayart.org](mailto:info@midwayart.org)  
+1 612 605 4504

### Address

527 Second Avenue SE  
Minneapolis, MN 55414  
USA

### Public Hours

Tuesday-Saturday: 11 am-5 pm

### Office Hours

Tuesday-Saturday: 9 am-5 pm

### Founding Year

2001

### Number of Staff

Paid: 2  
Unpaid (including interns/volunteers): 7

### Funding Sources

Artwork/edition sales, Corporations, Foundations, Government, Individuals

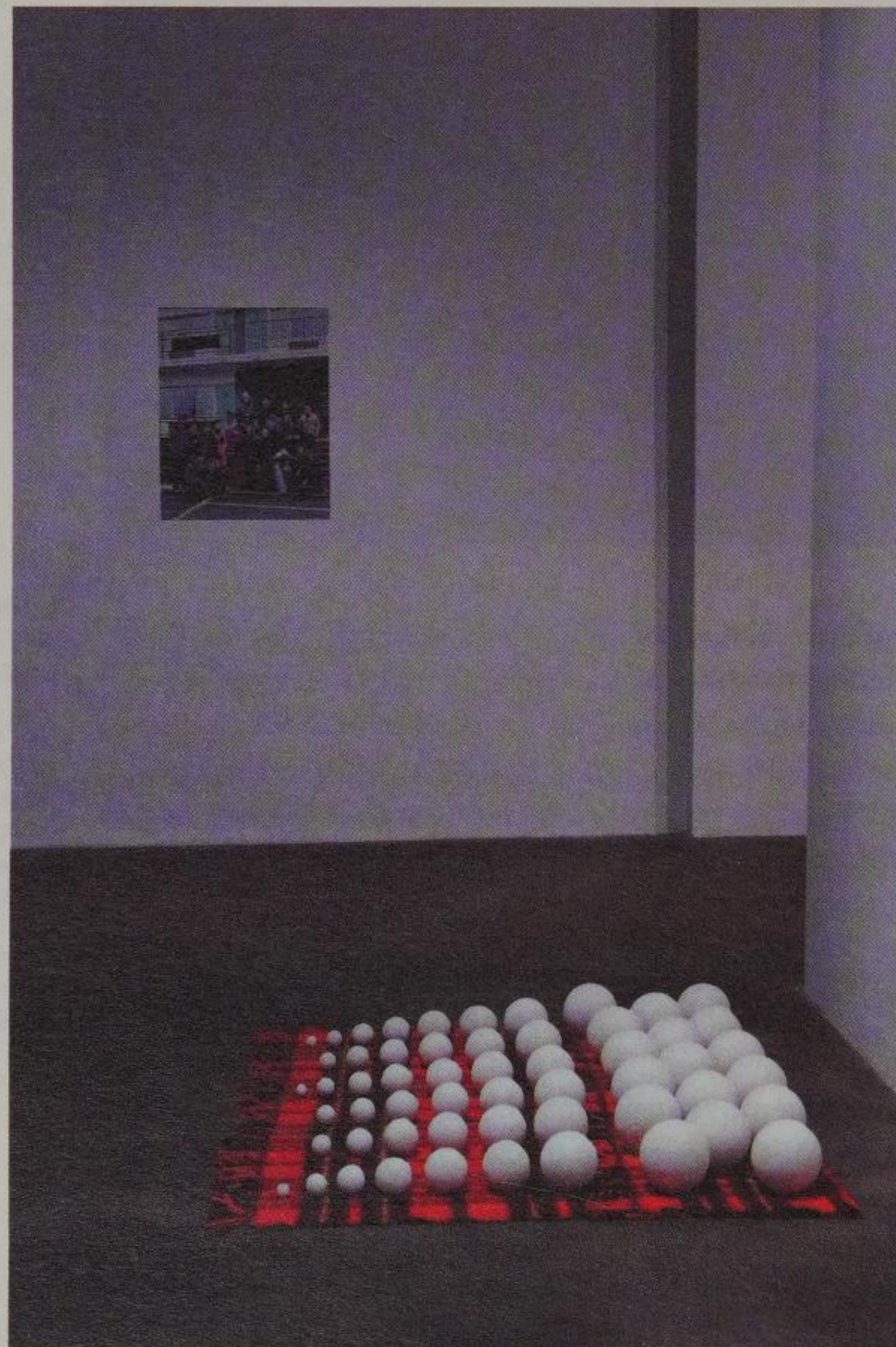
### Activities

Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Other: Contemporary art research library

01 "The Way It Wasn't (Celebrating Ten Years of Castillo/Corrales, Paris)," 2010. Exhibition view at Midway Contemporary Art, Minneapolis. Courtesy Midway Contemporary Art

02 David Zink Yi, "Horror Vacui," 2011. Exhibition view at Midway Contemporary Art, Minneapolis. Courtesy Midway Contemporary Art

03 View of the Midway contemporary art library, Minneapolis. Courtesy Midway Contemporary Art



01

### "Maha Saab: Ozy" 2010

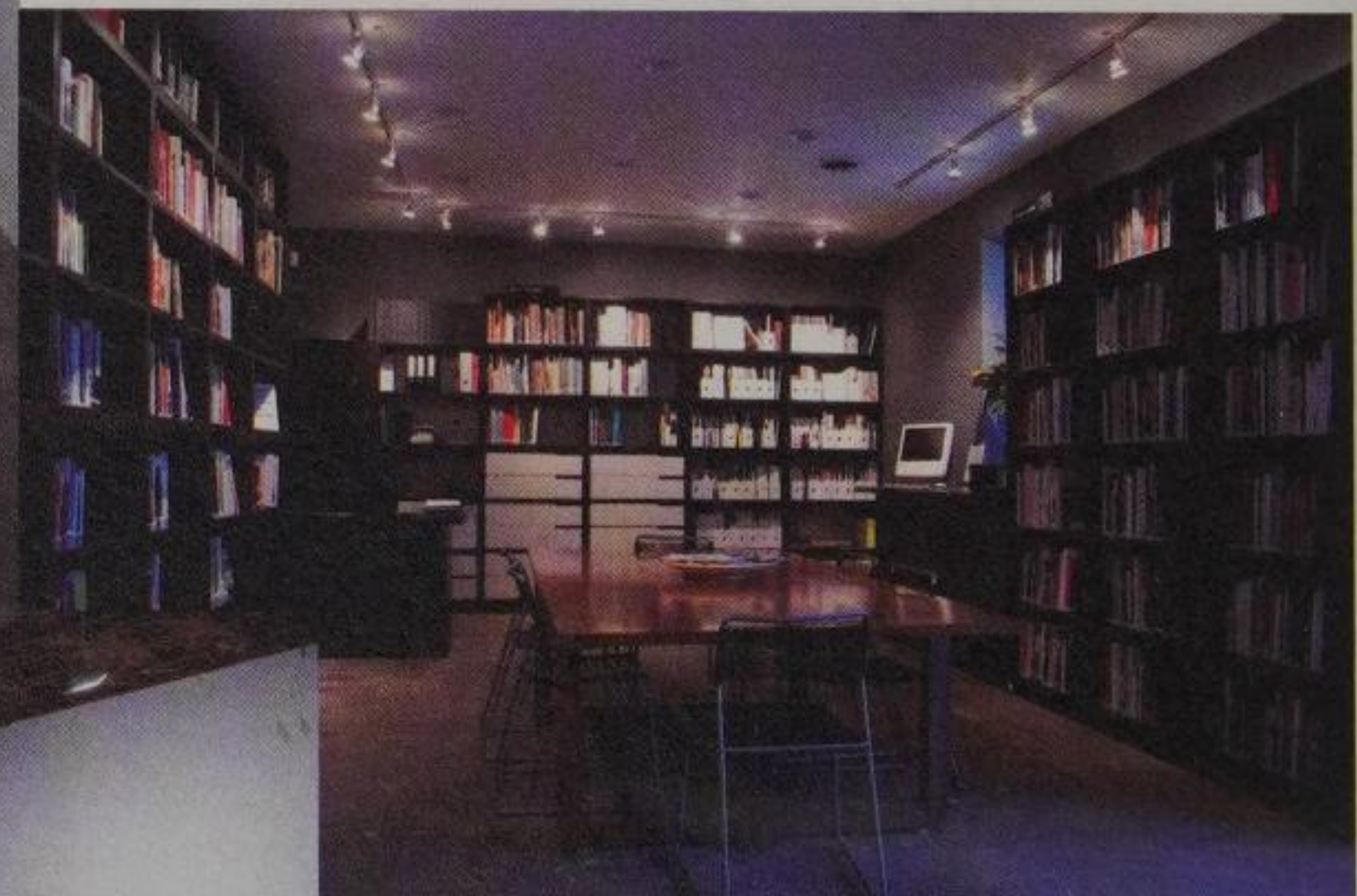
The first solo exhibition by Los Angeles-based artist Maha Saab, this show presented a selection of photography, drawing and sculpture that idiosyncratically probed the contours of still life, conceptual photography and post-minimalist sculpture.

### "Karthik Pandian: Before the Sun" 2010

Addressing the relationship between architecture, archaeology and the Midwestern solar unconscious, this film installation included a 20-ton, rammed-earth plaza that was constructed in the gallery. This was artist Karthik Pandian's first solo project in a noncommercial art space.

### "David Zink Yi: Horror Vacui" 2011

This exhibition marked the U.S. premiere of Berlin-based artist David Zink Yi. The show included a two-channel video installation, large-scale photographs and a 17-foot ceramic sculpture of a giant squid.



03

02



2—075

# The Soap Factory



01

"Artery 24" 2008-10

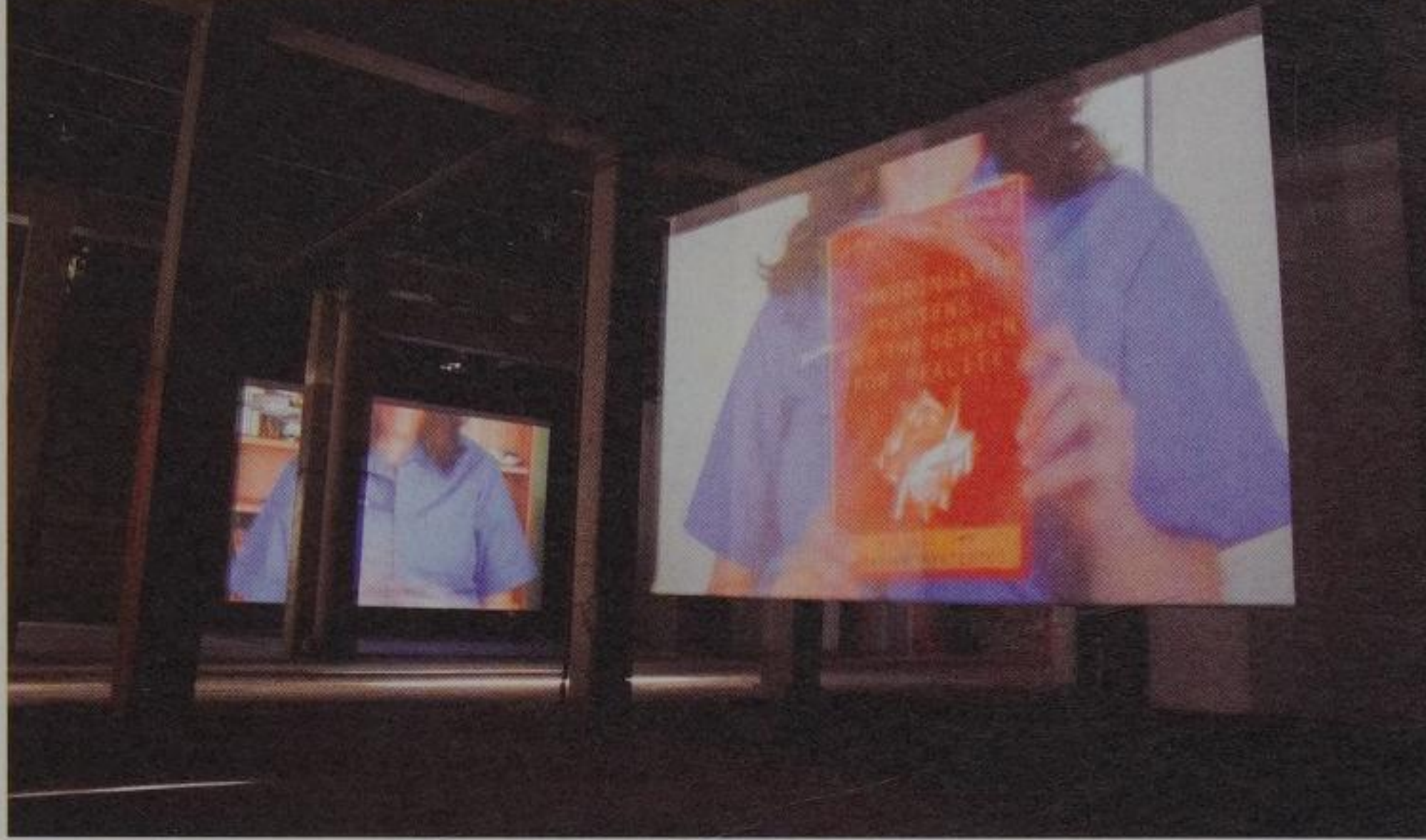
"Artery 24" consisted of three 24-hour performance festivals that drew on new work from Minneapolis and across the nation, utilizing The Soap Factory's spaces to present interlocking, site-specific performance from emerging performance practitioners.

Almost Nothing 2009

Three 4,000-foot inflatable kinetic sculptures made from black garbage bags were commissioned from New York sculptor Clive Murphy. They were an expansion of an installation produced as part of the "8x8x8" exhibition, held at The Soap Factory in 2006.

"This Mango Is Now an iPod" 2007

This was the second in a now-ongoing series of group exhibitions drawn from The Soap Factory's annual submission process. These exhibitions give artists a taste of the potential within The Soap Factory's unique spaces, and provide an open door to propose further projects. The next submissions exhibition will take place in summer 2012.



02

www.soapfactory.org  
info@soapfactory.org  
+1 612 623 9176

Address  
514 2nd Street SE  
Minneapolis, MN 55413  
USA



03

Public Hours  
Thursday-Friday: 2-8 pm  
Saturday-Sunday 12-5 pm

Office Hours  
Monday-Friday: 8:30 am-5:30 pm

Founding Year  
1989 (2003)

Number of Staff  
Paid: 5  
Unpaid (including interns/volunteers): 100

Funding Sources  
Admissions/ticket sales, Artwork/edition sales, Corporations, Foundations, Government, Individuals

Activities  
Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.)

01 Tim Carroll, "Tim Carroll," 2011. Exhibition view at The Soap Factory, Minneapolis. Photo: Sarah Nienaber

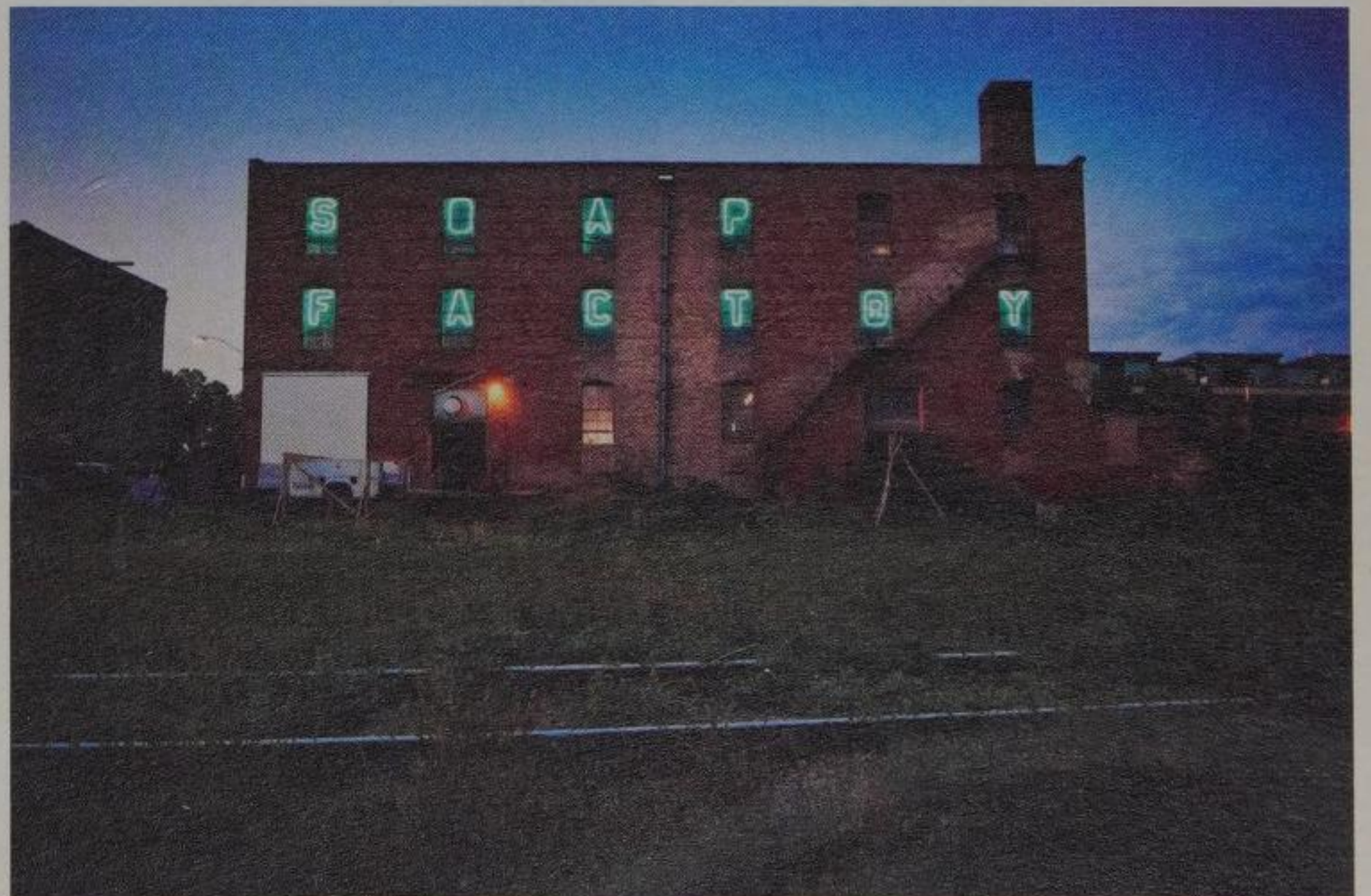
02 Rosemary Williams, "Belongings," 2011. Exhibition view at The Soap Factory, Minneapolis. Photo: Sarah Nienaber

03 Jennifer Arave, Hero, 2010. Performance as part of "Artery Twentyten," at The Soap Factory, Minneapolis, 2010. Photo: Sarah Nienaber

04 Exterior view of The Soap Factory, Minneapolis, 2009. Photo: Greg Benz

Located in the former National Purity Soap Company building—a historic, 48,000-square-foot warehouse built in 1884 on the riverfront, near the birthplace of Minneapolis—The Soap Factory is one of the largest art spaces devoted to emergent practice in the United States. Founded as No Name Gallery in 1989, we acquired the building in 1995, becoming The Soap Factory in 2005.

We are a laboratory, studio and gallery space, committed to experimentation and risk taking, and we provide local, national and international artists with a unique showcase for sculpture, installation, painting, performance, photography, film and video. Our unique raw and textured galleries are a safe space for artistic endeavor, away from the dictates of the market. With no permanent curatorial staff, we program through an open submission process for both artists and curators. In turn, we offer audiences a real and immediate experience of the arts, encouraging a wider understanding of and appreciation for artists and their work. While we primarily program on our 12,000-square-foot first floor, we have aimed to fully rehabilitate the entire building as gallery, studio and residency space over four floors. The Soap Factory is a 501(c)(3) nonprofit.



04

# 2—076

## Grand Arts

www.grandarts.com  
gallery@grandarts.com  
+1 816 421 6887

Address  
1819 Grand Boulevard  
Kansas City, MO 64108  
USA

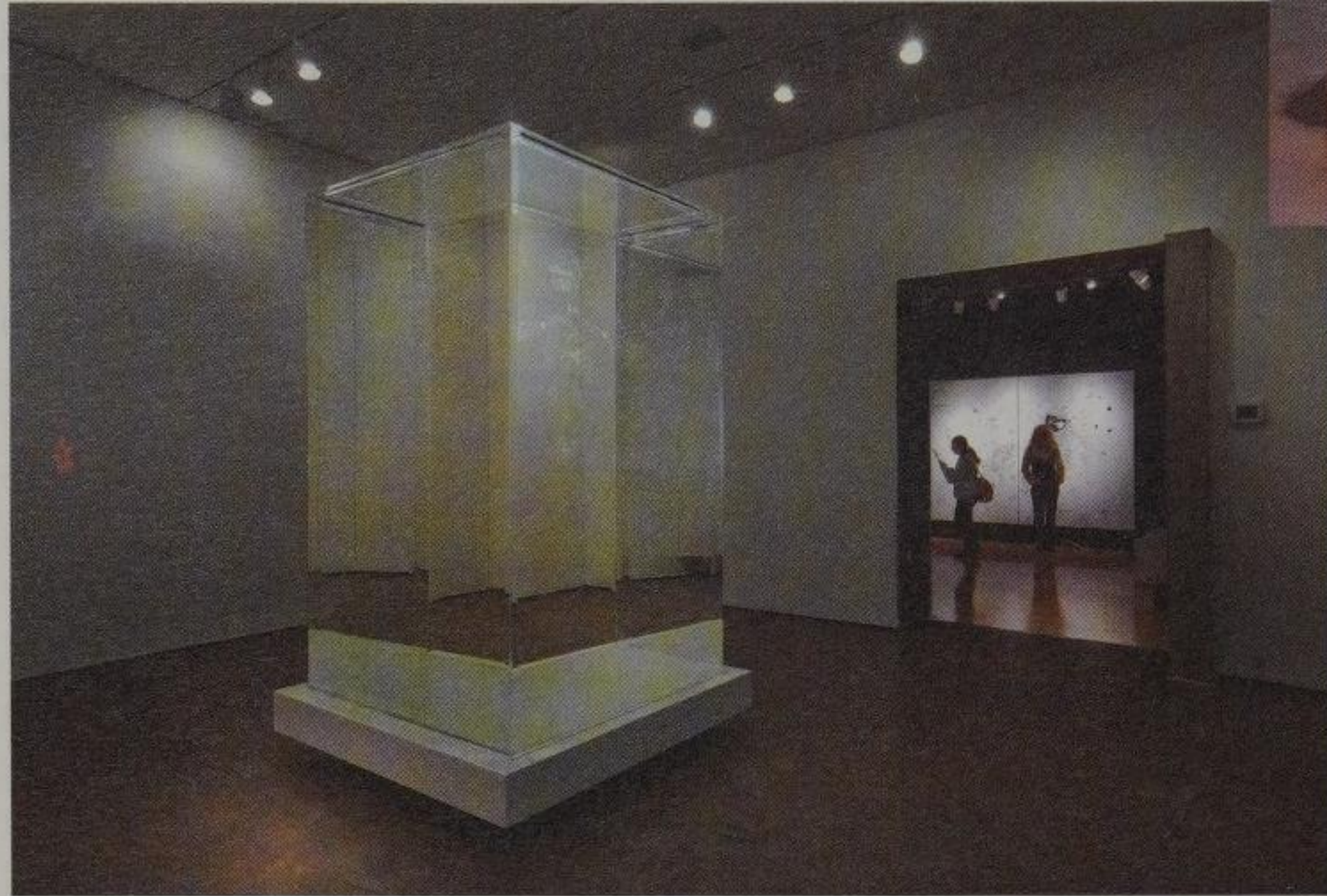
Public Hours  
Thursday–Saturday: 11 am–5 pm

Founding Year  
1995

Number of Staff  
6

Funding Sources  
Foundations

Activities  
Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



02

"Orthostatic Tolerance" 2010-  
Tavares Strachan's project with Grand Arts involved research and training at the Yuri Gagarin Cosmonaut Training Center in Star City, Russia. Orthostatic Tolerance is an ongoing and multi-phased project. Its Grand Arts iteration featured work based on Strachan's cosmonaut training and a life-size invisible diver made of blown glass, submerged in a tank of mineral oil.

Stay the Same Never Change 2009  
This film by Laurel Nakadate was shot in Kansas City with a cast of amateur actors. Bathed in the blinding light and sticky heat of Kansas City's summer, local landmarks set the stage for the unsettling coming-of-age story.

BOY 2009  
Mastermind behind the band SSION, Cody Critcheloë made his feature-length directorial debut at Grand Arts in 2009. His film BOY combined music videos, interviews and live tour footage to create a semiautobiographical, queer-utopian musical narrative, which Critcheloë has described as "a gay-punk Forrest Gump."



01

01 Sanford Biggers, "Blossom," 2008. Installation view at Grand Arts, Kansas City. Photo: EG Schempf

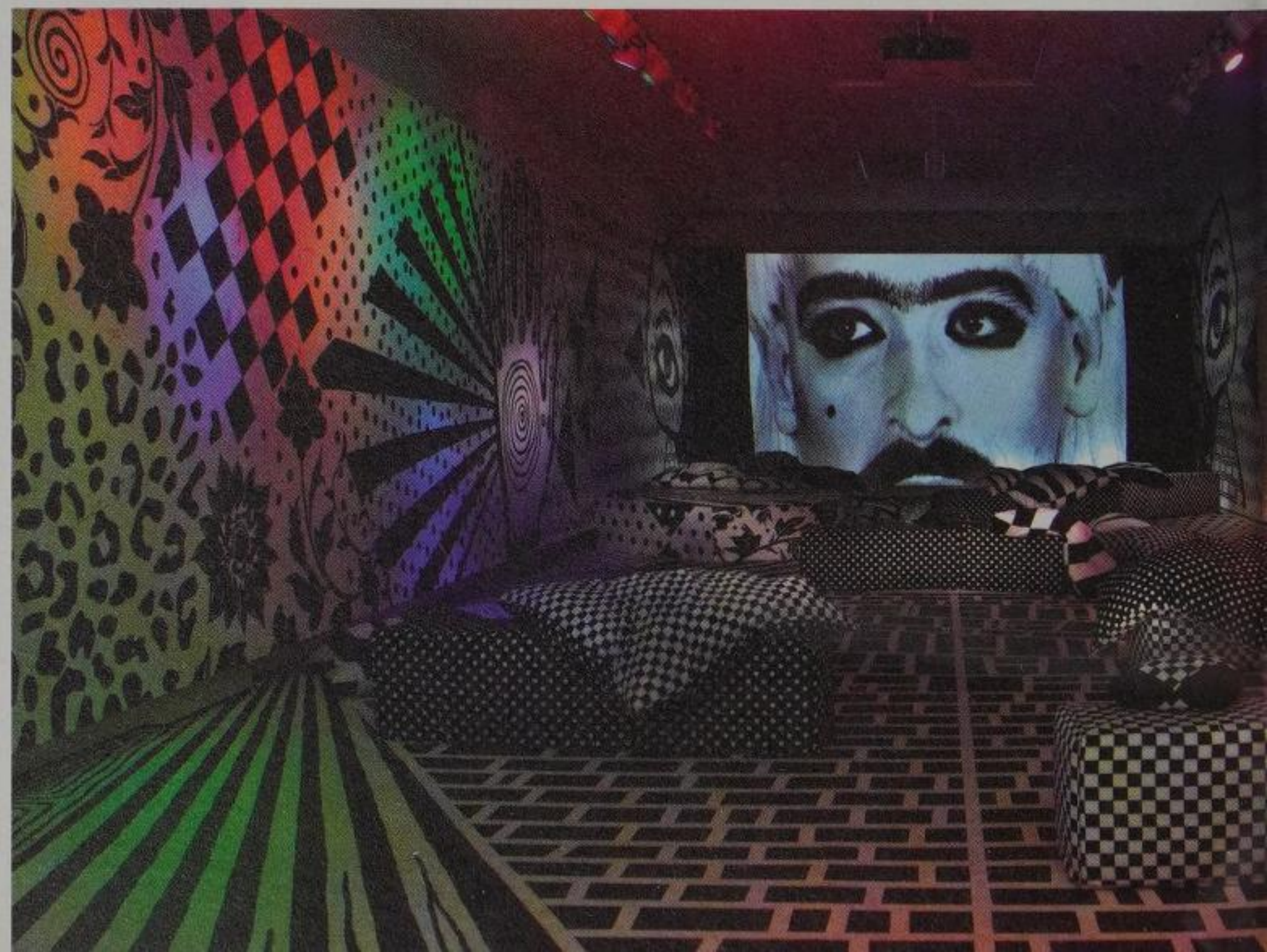
02 Tavares Strachan, "Orthostatic Tolerance," 2010. Exhibition view at Grand Arts, Kansas City. Photo: EG Schempf

03 Cody Critcheloë, BOY, 2009. Film, 60 min. Photo: EG Schempf

Grand Arts is a nonprofit art project space in downtown Kansas City. We commission and assist artists in the production and realization of ambitious contemporary art projects. In our first 16 years, we have produced and exhibited more than 75 projects by artists including Isaac Julien, Sanford Biggers, Rosemarie Fiore, Laurel Nakadate, William Pope.L, Emily Roysdon and Sissel Tolaas.

Our mission is to provide financial, technical and logistical support to artists while encouraging conceptual risk-taking and experimentation at all stages of the creative process. We function as a laboratory rather than a residency program. The public is invited to meet artists and observe them at work during the project and at culminating events and opening receptions.

At Grand Arts, artists can rely on the support of our expert staff and fully equipped facilities. By providing the best possible conditions in which to work, we have earned a reputation for being experimental, flexible, proficient and dynamic. Artists who are ready to explore, engage and produce will find here a rigorous collaborative environment with resources tailored to meet the needs of each project.



03



# 2-077

## White Flag Projects

[www.whiteflagprojects.org](http://www.whiteflagprojects.org)  
[info@whiteflagprojects.org](mailto:info@whiteflagprojects.org)

Address  
4568 Manchester Avenue  
Saint Louis, MO 63110  
USA

Public Hours  
Wednesday-Saturday: 12-5 pm

Office Hours  
Tuesday-Saturday: 12-5 pm

Founding Year  
2006

Number of Staff:  
Paid: 3  
Unpaid (including interns/  
volunteers): 6

Funding Sources  
Corporations, Foundations, Individuals  
Memberships

Activities  
Archives, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.)

01

PRIVATE CALLER  
Hey happy new year. Do u know anyone I can buy vicodin from?  
Options Reply Back



02

White Flag Projects serves as a multidisciplinary platform for advanced visual arts practices. It does not champion any single range of ideas or aesthetics, but rather attempts to respond to the most significant ideas in the current discourse. White Flag Projects utilizes its purposefully anti-didactic approach to assign full interpretive agency to the viewer, in the belief that contemporary art is best understood through close observation and interaction, without overt institutional filters.

### "Impossible Vacation" 2011

This group exhibition attempted to assert the primacy of the artist, discarding any organizing construct, foregrounding discrete artworks and declining to contextualize the included works beyond the terms defined by the artists themselves.

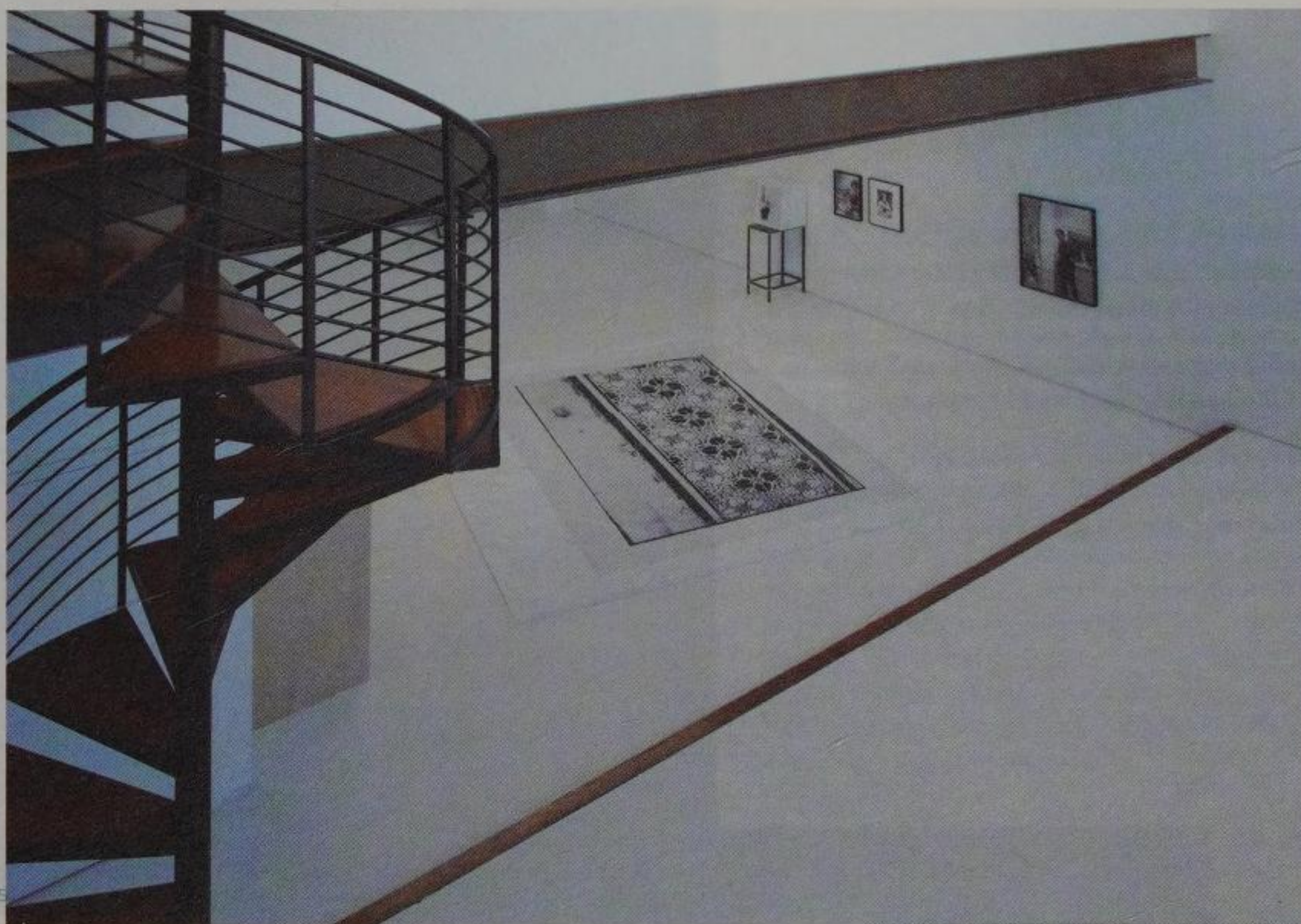
### "Karthik Pandian: Elements of Style" 2011

The exhibition's primary element was a site-specific sculpture, Cahokia ByMbu ("Broken Screen") (2011), which drew on Karthik Pandian's two-year investigation into the Cahokia Mounds State Historic Site in Illinois.

### "Ernest Trova (1927-2009)" 2010

White Flag Projects organized the first posthumous survey of artwork by Ernest Trova, focusing on the artist's serial use of abbreviated human forms. The exhibition spanned the entirety of Trova's largely neglected 60-year career, including major works from his notable "Falling Man" series, as well as many artworks that had gone unseen for more than 40 years.

03



01 Exterior view of White Flag Projects, St. Louis, 2011. Photo: Matthew Strauss/White Flag Projects

02 Garth Weiser, Wall Painting for White Flag Projects 125" x 686", 2010. Acrylic, tempera and acrylic latex on wall, 125 x 686 in. Installation view of "Garth Weiser" at White Flag Projects, St. Louis, 2010. Photo: Matthew Strauss/White Flag Projects

03 "Which Witch Is Which? And/or Summertime," 2010. Exhibition view at White Flag Projects, St. Louis. Photo: Matthew Strauss/White Flag Projects

04 Stefan Tcherepnin and Richard Aldrich's performance from "Cinema Zero: Bendover/Hangover" at White Flag Projects, St. Louis, 2008. Photo: Joao Simoes/White Flag Projects

04



# 2-078

## Southeastern Center for Contemporary Art

www.secca.org  
info@secca.org  
+1 336 725 1904

Address  
750 Marguerite Drive  
Winston-Salem, NC 27106-5861  
USA

Public Hours  
Tuesday-Saturday: 10 am-5 pm  
Thursday: 10 am-8 pm;  
Sunday: 1-5 pm

Office Hours  
Monday-Friday: 8 am-5 pm

Founding Year  
1956

Number of Staff  
Paid: 12  
Unpaid (including interns/volunteers): 1-3

Funding Sources  
Corporations, Foundations, Government,  
Individuals, Merchandise, Membership

Activities  
Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops

Southeastern Center for Contemporary Art (SECCA) opened in 1956 as a nonprofit, non-collecting organization dedicated exclusively to contemporary art. It was formed in response to the national exclusion of marginalized regional artists seeking to provide a platform for the periphery to be recognized. In the words of former board chairman Gordon McCray, "The very notion that an institution committed to contemporary art could emerge, thrive and persist in a relatively small southern conservative city in the so-called 'Bible Belt' seemed to defy logic." Yet by the late 1960s, the program had grown to include all 11 states in the southeastern United States.

In 1972, SECCA relocated to the 32-acre estate of the late industrialist James G. Hanes. By 1990, his historic mansion had been twice renovated to provide 10,000 square feet of gallery space and a 300-seat auditorium, surrounded by forested grounds and a pond. With the completion of these spaces, SECCA's vision was expanded to international work while preserving a commitment to the southeast. During this period, SECCA initiated numerous artist support programs including fellowships like the Awards in the Visual Arts (AVA), which provided funding for artists such as Ann Hamilton, Adrian Piper and Andres Serrano (the latter would thrust the organization into the culture wars).

Artist fellowships (AVA and Southeast Seven) have been a cornerstone in SECCA's ambitions to connect regional artists with national counterparts in a more holistic dialogue. This philosophy served as a catalyst for the residency and public art series "Artist in the Community," which expanded in two phases, from the early 1990s to 2009. Aiming to (re)animate local people and places through site-specific projects, this program has included work by Fred Wilson, Eleanor Antin, Inigo Manglano-Ovalle, Tim Rollins & K.O.S., Lee Walton and Kianga Ford. In more recent years, SECCA organized the HOME House project—a multiyear national design initiative addressing issues of design, affordability and sustainability in housing. Upon the center's reopening in 2010, the exhibition "Look Again" examined contemporary manifestations of the befallen trompe l'oeil tradition as a vehicle to probe the simulacrum. Shinique Smith's 2011 exhibition "Every Brick" provided an opportunity to reflect on important past exhibitions wrestling with civil rights in the South, including "Civil Rights Now" (1995) and "Next Generation: Southern Black Aesthetic" (1990).



01 Shinique Smith, "Every Brick," 2011. Exhibition view at SECCA, Winston-Salem. Courtesy the artist and SECCA

02 Exterior view of SECCA, Winston-Salem, 2010. Courtesy Jim Sink Photography

03 Freya Bjorg Olafson, Avatar, 2010. Performance at SECCA, Winston-Salem, 2010. Courtesy the artist and SECCA



# 2-079

## Bemis Center for Contemporary Arts

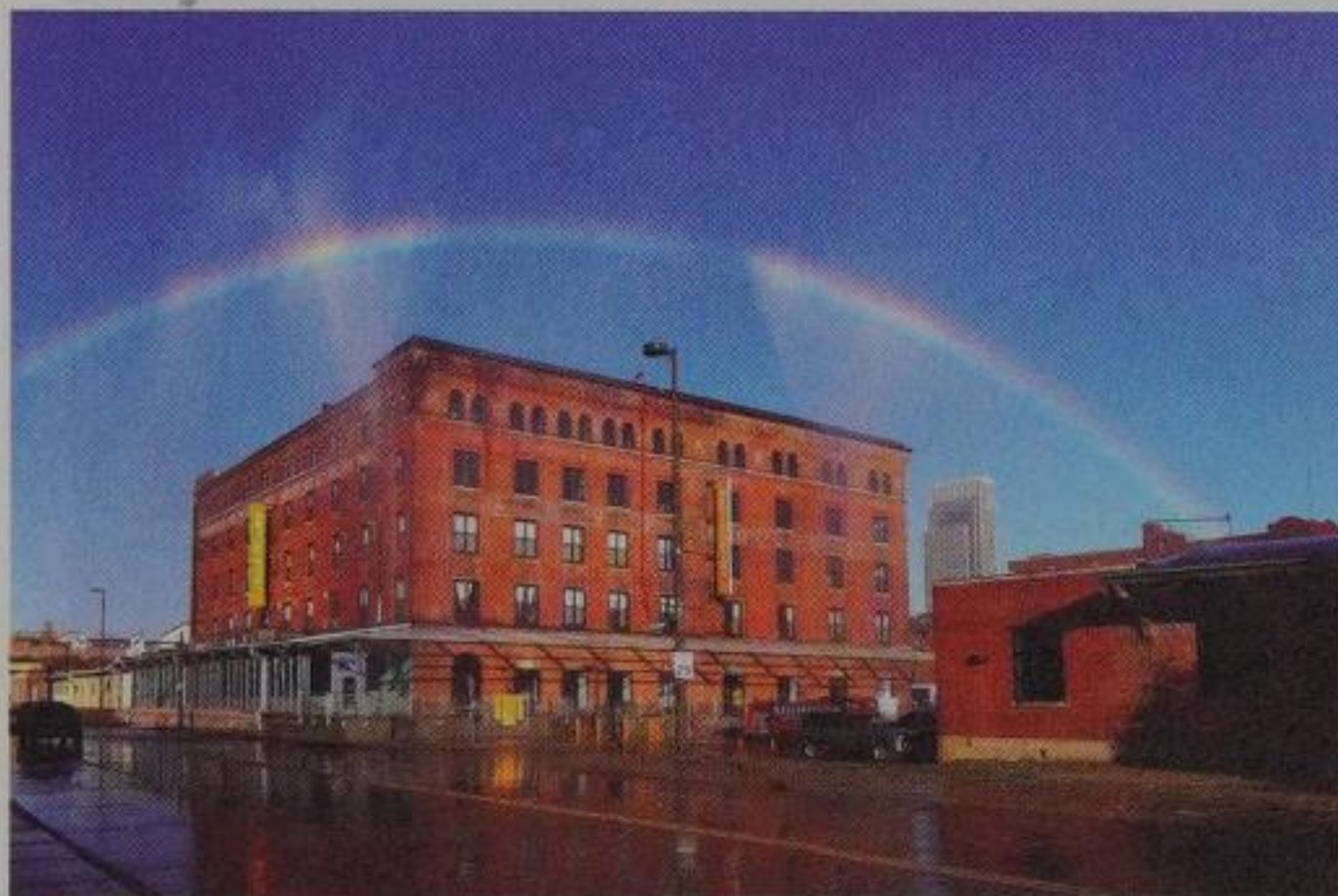


02

www.bemiscenter.org  
 info@bemiscenter.org  
 +1 402 341 7130

### Address

24 South 12th Street  
 Omaha, NE 68102  
 USA



03

### Public Hours

Tuesday-Saturday: 11 am-5 pm

### Office Hours

Monday-Friday: 9 am-5 pm

### Founding Year

1981

### Number of Staff

Paid Staff: 17  
 Part-time Interns: 6-10

### Funding Sources

Artwork/edition sales, Corporations,  
 Foundations, Government, Individuals,  
 Membership, Merchandise

### Activities

Archives, Educational programs, Exhibitions,  
 Partnerships with other institutions,  
 Publications, Public programs (lectures, per-  
 formances, screenings, etc.), Residencies,  
 Workshops, Other: Community arts, Tours, Art  
 sales, Collection management

The Bemis Center for Contemporary Arts was founded in 1981 by artists for artists. As an artist-centered organization, the Bemis Center's sole mission has been to support contemporary artists of exceptional talent. In this spirit, the Bemis Center provides artists with the gift of time, space and support. In addition to our international artist-in-residence program, the Bemis Center curates exhibitions and develops community arts projects. These programs directly fund and support the artistic process, catalyzing artists' work to engage and challenge the public.

### The Rainbow Project (working title)

This public artwork by Michael Jones McKean will create a temporary, yet spectacular visual event—rainbows in the sky. The work utilizes solely captured rainwater and will be visible twice per day, for 20 minutes each. The project will launch in the summer of 2012.

### Building | Bemis

Completed in 2011, this capital expansion added five more studios to the Bemis Center, expanding our residency program from 24 to 36 annual residencies. It also included a complete renovation of the Okada Sculpture Facility, a 10,000-square-foot workspace for the fabrication of large-scale sculpture.

### Omaha Mural Project: Fertile Ground

Completed in 2009, this project was a partnership between the Peter Kiewit Foundation, the Bemis Center and artist Meg Saligman. At 32,500 square feet, the mural is the largest public art project in the history of Omaha, and the largest singly funded mural in the nation.

01 Vera Mercer, "Still Lifes," 2011. Exhibition opening dinner at the Bemis Center for Contemporary Arts, Omaha. Courtesy the artist and Bemis Center for Contemporary Arts

02 Artist Michael Beitz at work in his studio at the Bemis Center for Contemporary Arts, Omaha, 2011. Courtesy Bemis Center for Contemporary Arts

03 Michael Jones McKean's The Rainbow Project undergoing testing in October 2011. Courtesy the artist and Bemis Center for Contemporary Arts, Omaha

# 2—080

## Big Orbit Gallery / Soundlab

[www.bigorbitgallery.org](http://www.bigorbitgallery.org)  
[sean@bigorbitgallery.org](mailto:sean@bigorbitgallery.org)  
+1 716 560 1968

### Address

30D Essex Street  
Buffalo, NY 14213  
USA

### Public Hours

Friday–Monday: 12–5 pm

### Founding Year

1991

### Funding Sources

Artwork/edition sales, Individuals, Foundations,  
Government, Membership

### Activities

Exhibitions, Publications, Public programs  
(lectures, performances, screenings, etc.),  
Residencies



Big Orbit Gallery is an artist-run arts center dedicated to transcultural, multidisciplinary explorations of contemporary art issues, with its primary focus being the promotion of the art and artists of western New York. Through programming that ranges from painting to performance art, architectural installations to live sound sculpture, Big Orbit extends the legacy of artistic innovation historically associated with Buffalo, thereby providing a basis for the creation of new boundary pushing work. The gallery encourages under-represented, emerging and established artists in the community, through solo exhibition opportunities, and curated group exhibits promoting social awareness. By embracing many artistic disciplines, including visual arts, performance arts and media arts, Big Orbit assists in establishing a creative dialogue between artists and the community while raising awareness of the arts developing in western New York.



02

01 Terror Pigeon Dance Revolt! Performance at Big Orbit Soundlab, Buffalo, 2010. Photo: Craig Reynolds

02 Interior view at Big Orbit Gallery, Buffalo, 2010. Photo: Nancy J. Parisi

03 Exterior view at Big Orbit Gallery, Buffalo, 2011. Photo: Mark Hogan

### Visual Arts Program

Big Orbit Gallery's Visual Arts Program fosters an environment of experimentation for established artists while providing emerging artists with opportunities to participate in comprehensive exhibitions and solo shows. Addressing the evolution of contemporary critical issues, the Visual Arts Program showcases local artistic production while pursuing current cultural discourse, rendering Big Orbit Gallery a locus for the diverse tendencies of visual expression in Western New York, and an invaluable resource to local audiences engaged in the global dialogue of contemporary culture.

### Soundlab Program

Big Orbit Gallery's Soundlab Program, which encompasses the fields of experimental theater, literary performance, new music and sound art (with a particular emphasis on medium-challenging and genre-elusive work), aspires toward launching a new era for local engagement with the global avant-garde. Divided between solo/group presentations, multi-media performance events and curated shows, featuring multiple artists (presented at SOUNDLAB, an off-site venue in the Dun Building in Downtown Buffalo), Big Orbit Gallery's Non-Visual Program exposes regional artists and audiences to emerging strains for experimentation not typically programmed in Western New York.



03

# 2—081

## Bronx River Art Center

02



www.bronxriverart.org  
info@bronxriverart.org

**Address**  
1087 East Tremont Avenue  
Bronx, NY 10460  
USA

**Mailing Address**  
P.O. Box 5002  
Bronx, NY, 10460  
USA

**Public Hours**  
Wednesday–Friday: 3–6:30 pm,  
Saturday: 12–5 pm

**Office Hours**  
Monday–Friday: 10 am–6:30 pm

**Founding Year**  
1987

**Number of Staff**  
Paid: 8  
Unpaid (including interns/volunteers): 5

**Funding Sources**  
Admissions/ticket sales, Artwork/edition sales,  
Corporations, Foundations, Government,  
Individuals

**Activities**  
Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings etc.), Workshops

Bronx River Art Center (BRAC) is a culturally diverse, nonprofit multi-arts organization that provides a forum for community, artists and youth to transform creativity into vision. Our education, exhibitions, artist studios and presenting programs cultivate leadership in an urban environment as well as stewardship of our natural resource—the Bronx River.

For more than 20 years, we've filled the West Farms community of the Bronx with art and environmental experiences. Our programs are designed to encourage our residents to engage in creative activism toward the revitalization and future of their neighborhood.

Our education program offers youth programs after school and on Saturdays. Professional artists teach the classes, which include painting, drawing, cartooning, ceramics and more. This program has become known for its deft curatorial vision and its ability to produce ambitious, energetic exhibitions with ingenuity and immediacy. The gallery exposes various paradigms of contemporary art to the litmus test of a local Bronx community and the cultural, economic and social landscape that defines it.

Through our performing arts productions, our local West Farms community is exposed to an eclectic mix of cutting-edge talent from the Bronx and beyond. This series of performances embraces popular, contemporary, experimental and classical music, dance, performance art and poetry.

01



### Capital Project

After six years of fund-raising, planning and designing, our 100-year-old, 16,000-square-foot building is poised to undergo an USD 8 million renovation. The new facility will be a model for sustainable design and will have a striking presence in the heart of the Bronx through its award-winning design.

### "Bartered States: Contemporary Art from El Salvador" 2009

"Bartered States: Contemporary Art from El Salvador" featured site-specific works in all mediums by leading Salvadoran artists who explored the sociopolitical landscape of El Salvador and its relationship to the US. The artists—Ronald Moran, Simon Vega, Walterio and Danny Zavaleta—traveled to the Bronx as part of a cultural exchange between BRAC and the El Salvador Museum of Art.

### "Shifting Communities" 2011–12

"Shifting Communities" offers services to the Bronx community by supporting advanced contemporary art by artists, collectives and community groups. The project operates multi-fold as: a roundtable series for artists and local residents; a platform for artist and community development through the arts; a curatorial/exhibition initiative; and a Bronx-centric social sculpture.

01 "Keys of Light," 2010. Exhibition view (before gallery renovation) at Bronx River Art Center (BRAC), Bronx. Courtesy BRAC

02 Diego Medina, Aurora, 2009. Courtesy BRAC

03 "The Working Title," 2011. Exhibition opening reception at Bronx River Art Center (BRAC), Bronx. Courtesy BRAC

03



2—082

# Black & White Gallery / Project Space

www.blackandwhiteprojectspace.org  
contact@blackandwhiteprojectspace.org  
+1 718 599 8775

Address  
483 Driggs Avenue  
Brooklyn, NY 11211  
USA

Public Hours  
Friday–Sunday: 12–6 pm and by appointment

Office Hours  
Monday–Sunday: 12–6 pm  
The Space is in use 365 days, half of the time as a private artist studio (Artist-in-Residency Program) and half of the time as a public exhibition space (Exhibition Program).

Founding Year  
2002 (nonprofit status obtained in 2008)

Number of Staff  
Paid: 1  
Unpaid (including interns/volunteers): 3+

Funding Sources  
Artwork/edition sales, Foundations, Individuals, Merchandise

Activities  
Artist representation, Exhibitions, Public programs (lectures, performances, screenings, etc.), Residencies

01



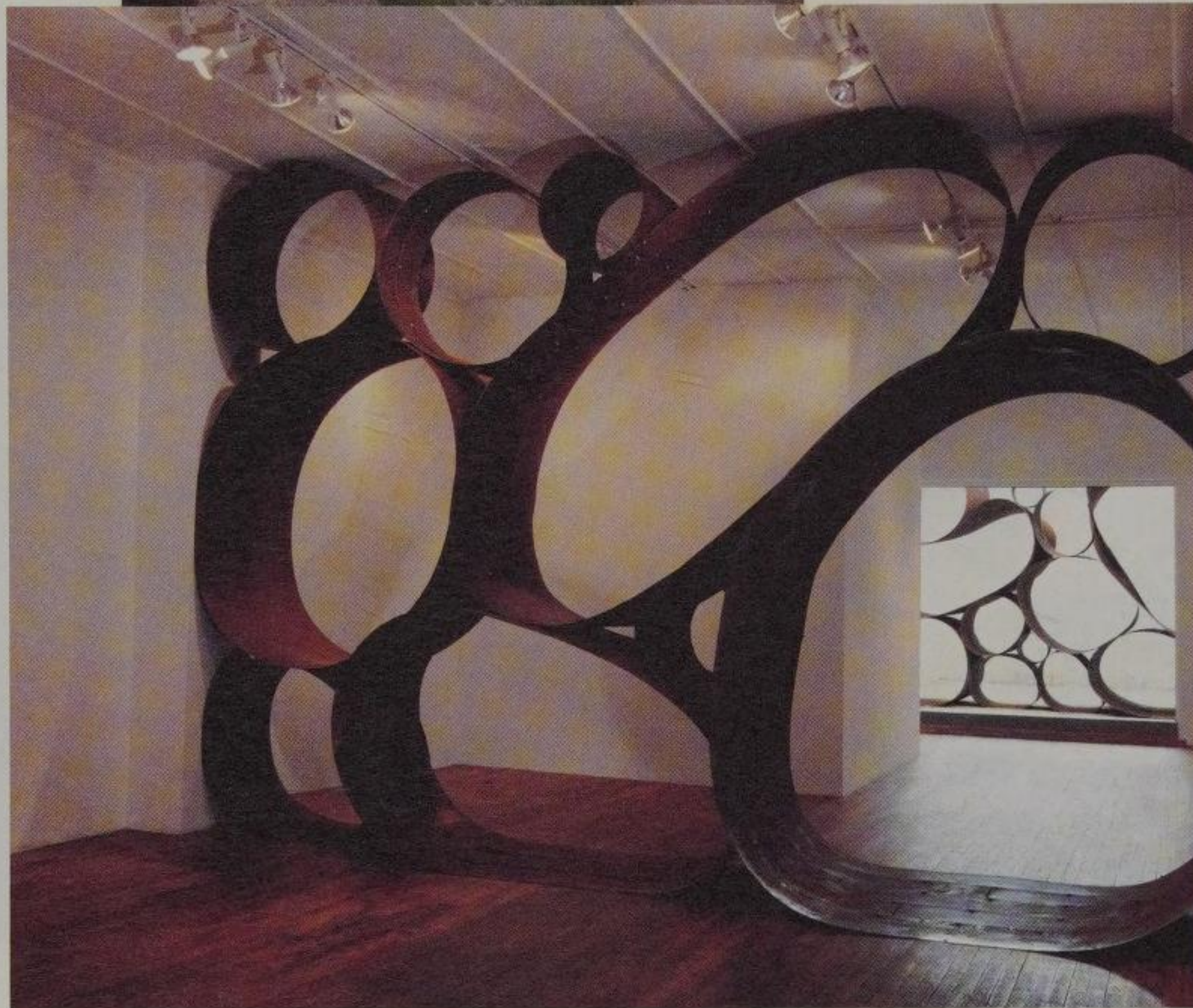
02

01 Alina and Jeff Bliumis, *American Dream/Be Happy!* 2009. Site-specific installation at Black & White Project Space, Brooklyn, 2009. Courtesy Black & White Gallery/Project Space

02 Entrance of Black & White Gallery/Project Space, Brooklyn. Courtesy Black & White Gallery/Project Space

03 Dewitt Godfrey, *Picker Sculpture*, 2004. Site-specific installation at Black & White Project Space, Brooklyn, 2005. Courtesy Black & White Gallery/Project Space

04 Blane De St. Croix, *Mountain Strip*, 2009. Site-specific installation at Black & White Project Space, Brooklyn, 2009. Courtesy Black & White Gallery/Project Space



03

### "BASIC INSTINCT" 2010-11

"BASIC INSTINCT," a group exhibition by five female artists, reflected on the trajectory of gender-specific issues from cross-generational and diverse social and cultural contexts.

### "MOUNTAIN STRIP" 2009

MOUNTAIN STRIP was a site-specific installation by Blane De St. Croix who quite literally built a mountain upside down. The work referred to the strip-mining process of mountaintop removal, in which land is flattened and stripped of all its resources and sustainability. The installation coincided with community events, such as the screening of *Deep Down*, a mountaintop removal documentary, and a panel discussion led by Larry Gibson, one of the leaders in the fight against mountaintop removal.

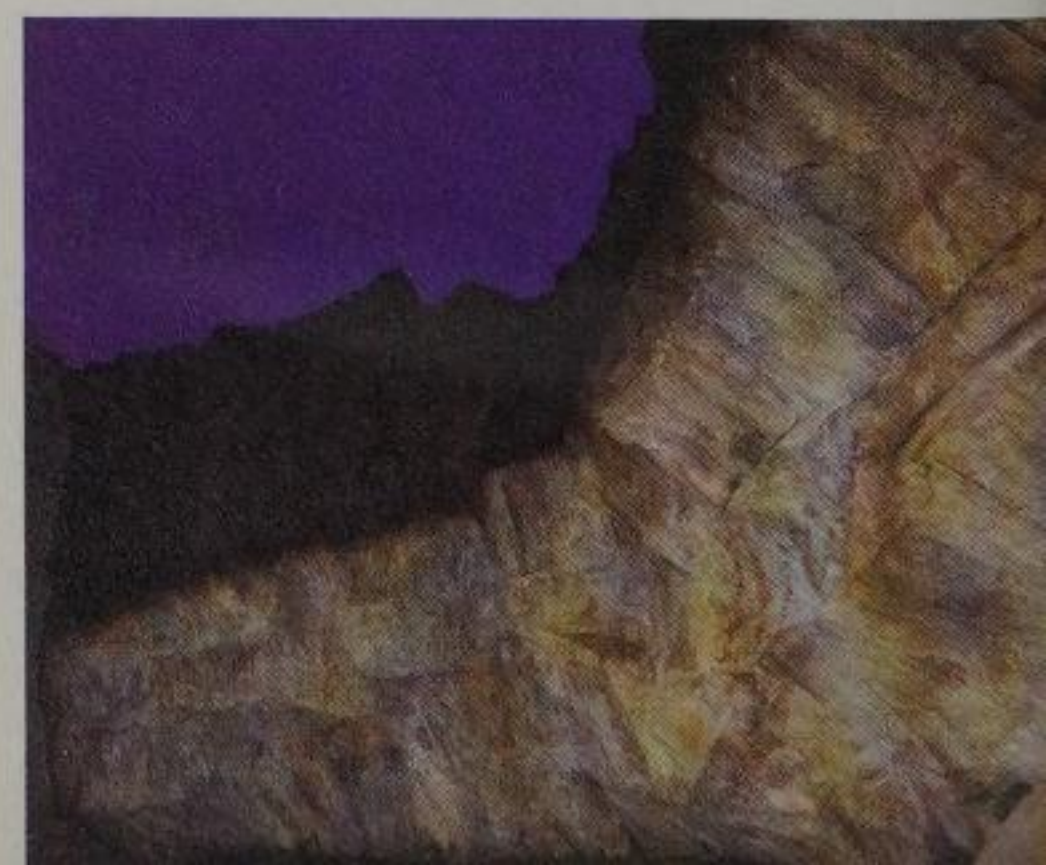
### "Casual Conversations in Brooklyn" 2009

"Casual Conversations in Brooklyn," by multidisciplinary artists Alina and Jeff Bliumis, represented an anthropological inquiry into Brooklyn's immigrant communities. The exhibition consisted of *American Dream / Be Happy!* a new project conceived for Black & White Project Space's unique outdoor space, the last installment of the ongoing *Casual Conversations in Brooklyn* project for the indoor space, and the *Let's Drink, Let's Talk Free* weekly performances. Members of the local community were invited to participate.

Located in the Williamsburg section of Brooklyn, New York, Black & White Project Space is a nonprofit art organization committed to the production, presentation and promotion of innovative and audience-engaging, site-specific installations otherwise in danger of under-representation.

As exhibition spaces and artists' studios disappear, due to the building boom that has replaced so much of the neighborhood's historic fabric, our mission is to preserve and further develop the creative environment by bringing socially conscious art to a wide audience, and offering substantial resources to artists shaping contemporary visual culture in the field of site-specific installations. Our progressive approach, alternating between exhibition and studio space beneath one roof, truly addresses the notion of "site- and community-specific" aspects of our organizational philosophy. We present two exhibitions per year, one in the fall and one in the spring. The resident artist has the use of the space as a studio during the winter and summer.

Black & White Gallery was founded in New York in 2002; the nonprofit Black & White Project Space was created in 2008 to expand the Gallery's public mission within the paradigm of a contemporary art space. From the outset, Black & White Gallery/Project Space has been committed to cultivating promising artists in the initial and advanced phases of their careers, exploring contemporary themes and concepts through multiple mediums.



# 2—083

## International Studio & Curatorial Program

www.iscp-nyc.org  
info@iscp-nyc.org  
+1 718 387 2900

**Address**  
1040 Metropolitan Avenue  
Brooklyn, NY 11211  
USA

**Public Hours**  
Wednesday–Saturday: 12–6 pm (exhibitions)  
Tuesday: 6:30–8 pm (programs)  
Friday–Sunday: 11 am–7 pm (open studios)

**Office Hours**  
Monday–Friday: 10 am–6 pm

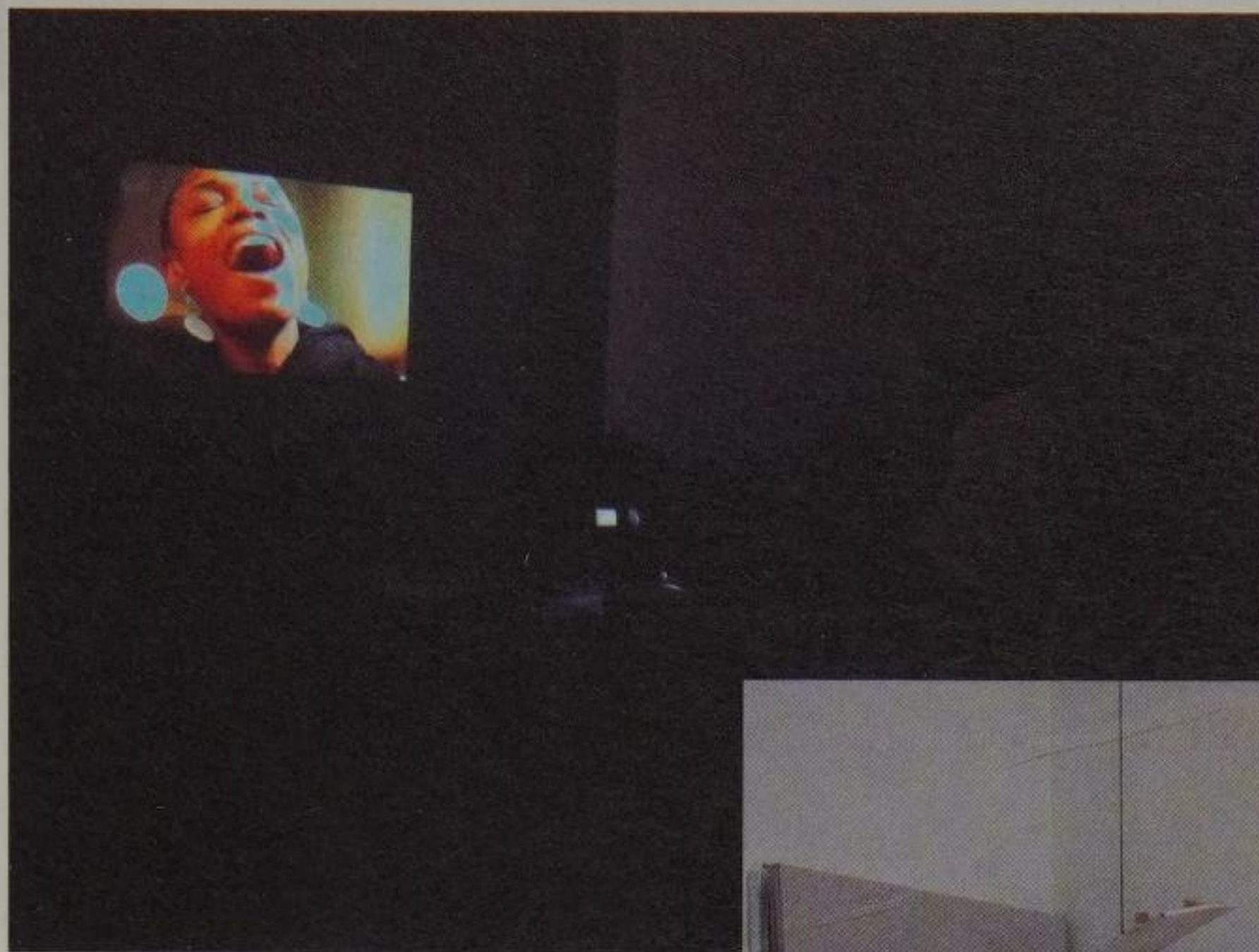
**Founding Year**  
1994

**Number of Staff**  
Paid: 4  
Unpaid (including interns/volunteers): 3

**Funding Sources**  
Corporations, Foundations, Government

**Activities**  
Exhibitions, Partnerships with other institutions  
Publications, Public programs (lectures, performances, screenings, Residencies)

01

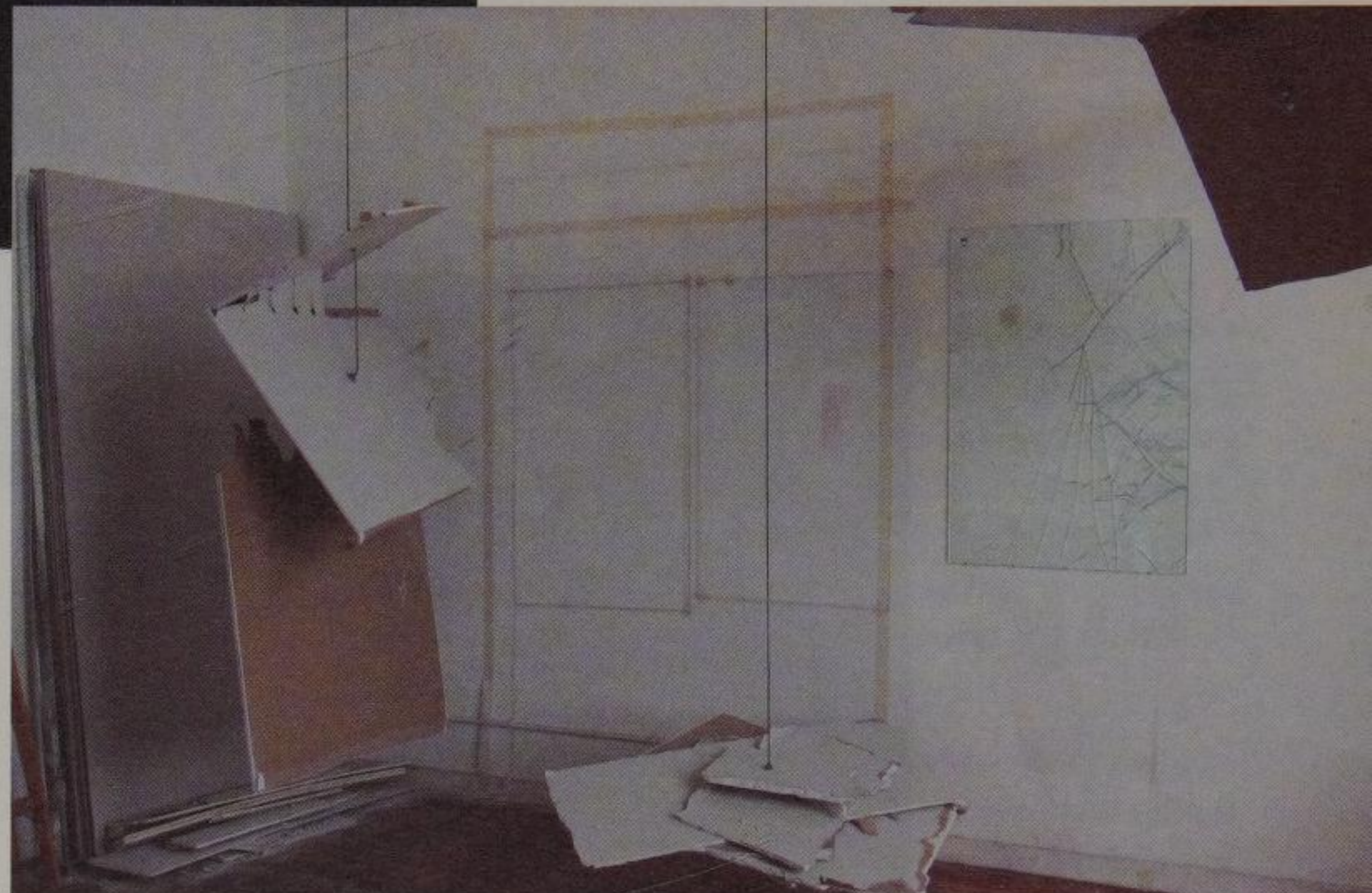


01 Theaster Gates's talk on forms and social practice at International Studio & Curatorial Program (ISCP), New York, 2010. Courtesy ISCP

02 Etienne Chambaud, "Open Studios." Installation view at International Studio & Curatorial Program (ISCP), New York, 2011. Courtesy ISCP

03 "The Power to Host," 2011. Exhibition view at International Studio & Curatorial Program (ISCP), New York. Courtesy ISCP

02



### "The Power to Host" 2011

Addressing the possibility for the international circulation of ideas in the art world, "The Power to Host," curated by Maja Ciric, navigated between two different but complementary interpretations of hospitality. Participating artists included Dušica Dražić & Deqa Abshir, Global Alien, Li Mu, Alexandra Navratil, Vladimir Nikolic, Marinella Senatore, and Slavs and Tatars + the hospitality shelf.

### "On Curatorial Residencies" 2011

Today there are numerous international artist residencies, each serving a distinct function within the contemporary art world. The development of curatorial residencies has not been as widespread, but has initiated a complex set of institutional models. This panel discussion—presented by the International Studio & Curatorial Program and MINI/Goethe-Institut Curatorial Residencies Ludlow 38—specifically considered different approaches to curatorial residencies.

### "Factory Makers" 2010

Curated by Kari Conte, "Factory Makers" initiated a four-part exhibition that took ISCP's site of production—a historic printing factory—as the starting point to reflect on the changing nature and idea of work in society, and how we define labor today. The show presented seven international artists who address the impact of the world's rapidly changing economies on new social and cultural realities.

The International Studio & Curatorial Program (ISCP) is a leading non-profit, residency-based contemporary art center for emerging to mid-career artists and curators from around the world. ISCP has hosted over 1,000 artists and curators from more than 50 countries, including the United States.

In 2008, ISCP moved from Manhattan to East Williamsburg, Brooklyn—to an 18,000-square-foot former factory building constructed in 1901. This move expanded ISCP's facilities to 35 studios, an exhibition gallery and a project space. The following year, to advance its core mission of supporting artists in producing and exhibiting a wide range of contemporary and often experimental artistic approaches, ISCP launched a series of innovative exhibitions and public programs both on- and off-site. Today, ISCP's programs engage audiences in meaningful ways while fostering the center's relationship with its community. Each year, more than 100 artists and curators are in residence at ISCP and approximately 10,000 individuals attend its public programs.

ISCP's mission is: to offer professional development for emerging to mid-career artists and curators from around the world by providing studio space and other opportunities through its comprehensive programs; to introduce New York audiences to exceptional, international artistic practices; and to engage communities in Brooklyn and the greater New York area through public programs.



03

2—084

NURTUREart  
Non-Profit Inc.

[www.nurtureart.org](http://www.nurtureart.org)  
[galleries@nurtureart.org](mailto:galleries@nurtureart.org)  
+1 718 782 7755

Address  
910 Grand Street  
Brooklyn, NY 11211  
USA

Public Hours  
Thursday–Monday: 12–6 pm

Office Hours  
Monday–Sunday: 12–6pm

Founding Year  
1998

Number of Staff  
Paid: 4  
Unpaid (including interns/volunteers): 4

Funding Sources  
Artwork/edition sales, Foundations,  
Government, Individuals

Activities  
Archives, Educational programs, Exhibitions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops



01



02



03



04

01 Scott Kiernan, "Once Around the Block, Twice," 2010. Exhibition view at NURTUREart, Brooklyn. Courtesy NURTUREart Non-Profit Inc.

02 Audrey Russel's installation on the roof of NURTUREart, Brooklyn, during the opening reception of the Bushwick Biennial, 2009. Courtesy NURTUREart Non-Profit Inc.

03 Students of the Juan Morel Campos High School working on the installation of the exhibition, "Idle Time, Busy Mind," at NURTUREart, Brooklyn, 2009. Courtesy NURTUREart Non-Profit Inc.

04 "Soft Power," 2011. Exhibition view at NURTUREart, Brooklyn. Courtesy NURTUREart Non-Profit Inc.

"WE ARE" 2011

In the summer of 2011, NURTUREart introduced an ambitious new yearly program. A statement of identification with the people that make our community, "WE ARE" was a series of ten weekly exhibitions and projects, ranging from public performances to exhibitions, screenings, talks and workshops. Titled after the name of the invited artist or curator ("WE ARE: Jack Smith," "WE ARE: Rachel Brown," and so on) the ten projects were accompanied by a special 48-page publication designed for the occasion.

Bushwick Biennial 2009

The Bushwick Biennial was a collaborative exhibition of Bushwick artists hosted by NURTUREart, Pocket Utopia, English Kills and Grace Exhibition Space. The directors of each space were invited to mount exhibitions of work celebrating the wide-ranging talent of the ever-growing arts community. Relying on the diversity of mandates and visions of each of the galleries—to ensure a wide representation of artistic practices—the biennial was presented as four exhibitions in one.

NURTUREart Non-Profit Inc. is dedicated to nurturing new contemporary art by providing exhibition opportunities and resources for both emerging artists and curators. Founded by George Robinson—to realize his vision of a nonprofit dedicated to supporting artists—NURTUREart is located in Bushwick, Brooklyn, the heart of emerging art in New York City.

Each year, emerging curators, artists and gallery staff organize exhibitions at the Bushwick gallery. To date, NURTUREart has created more than 50 exhibitions, as well as gallery talks, performances and readings, both at the gallery and outside venues.

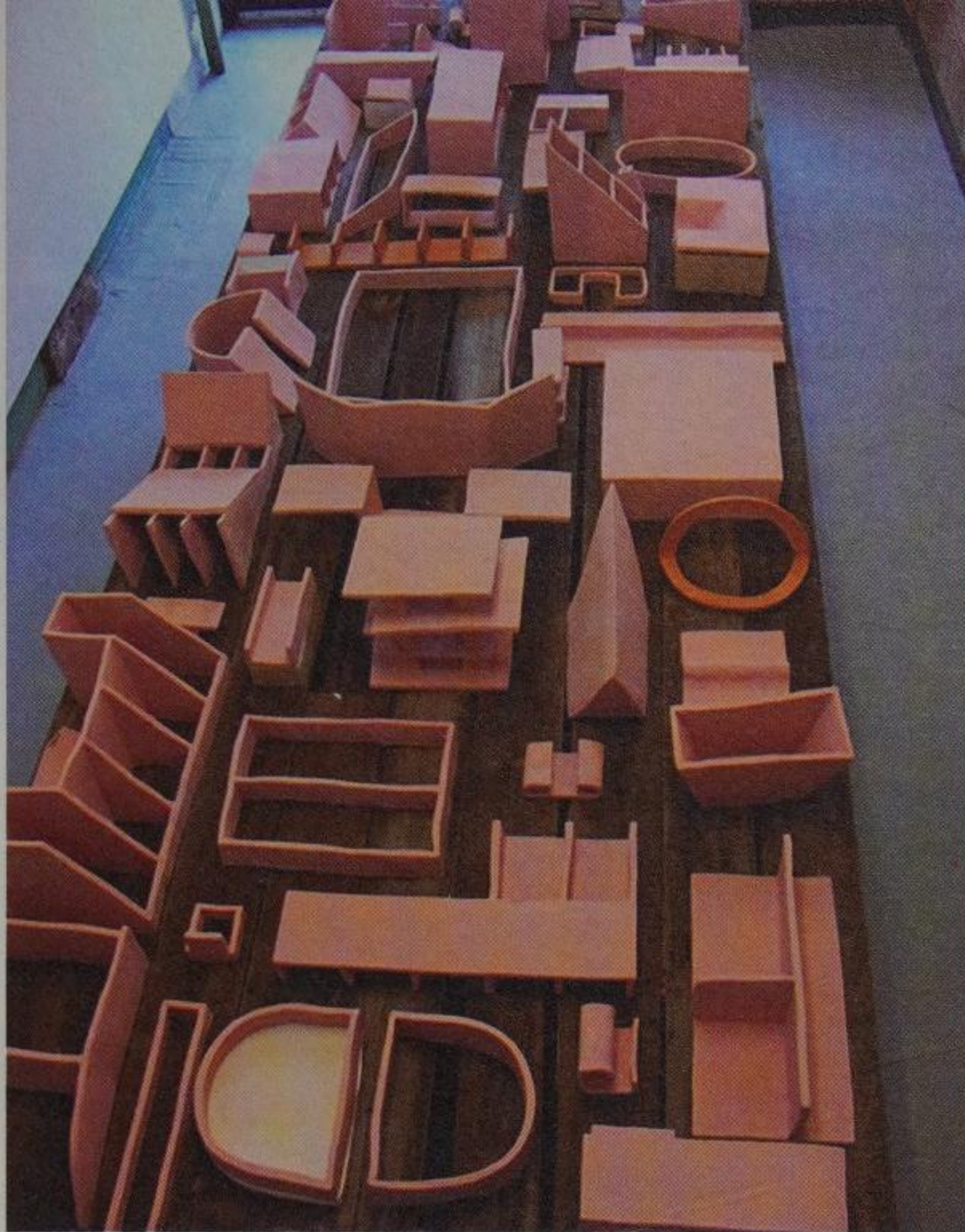
A variety of notable guest speakers from the forefront of the art world are featured at NURTUREart's monthly salon. These meetings provide a forum for the exchange of ideas and information, and offer professional education, networking and community-building opportunities.

NURTUREart is dedicated to nurturing and enriching the next generation with its unique arts programs that connect practicing professional artists and curators with teachers and students. Its Education Outreach Program provides life skills—such as complex communication, responsibility, cooperation and collaboration, confidence, vision and creative thinking—to underserved Brooklyn youth, while its special events bring a diverse public together to enrich understanding, challenge thinking, have fun and form a vibrant art community. NURTUREart is currently putting together an online registry of artists and curators.

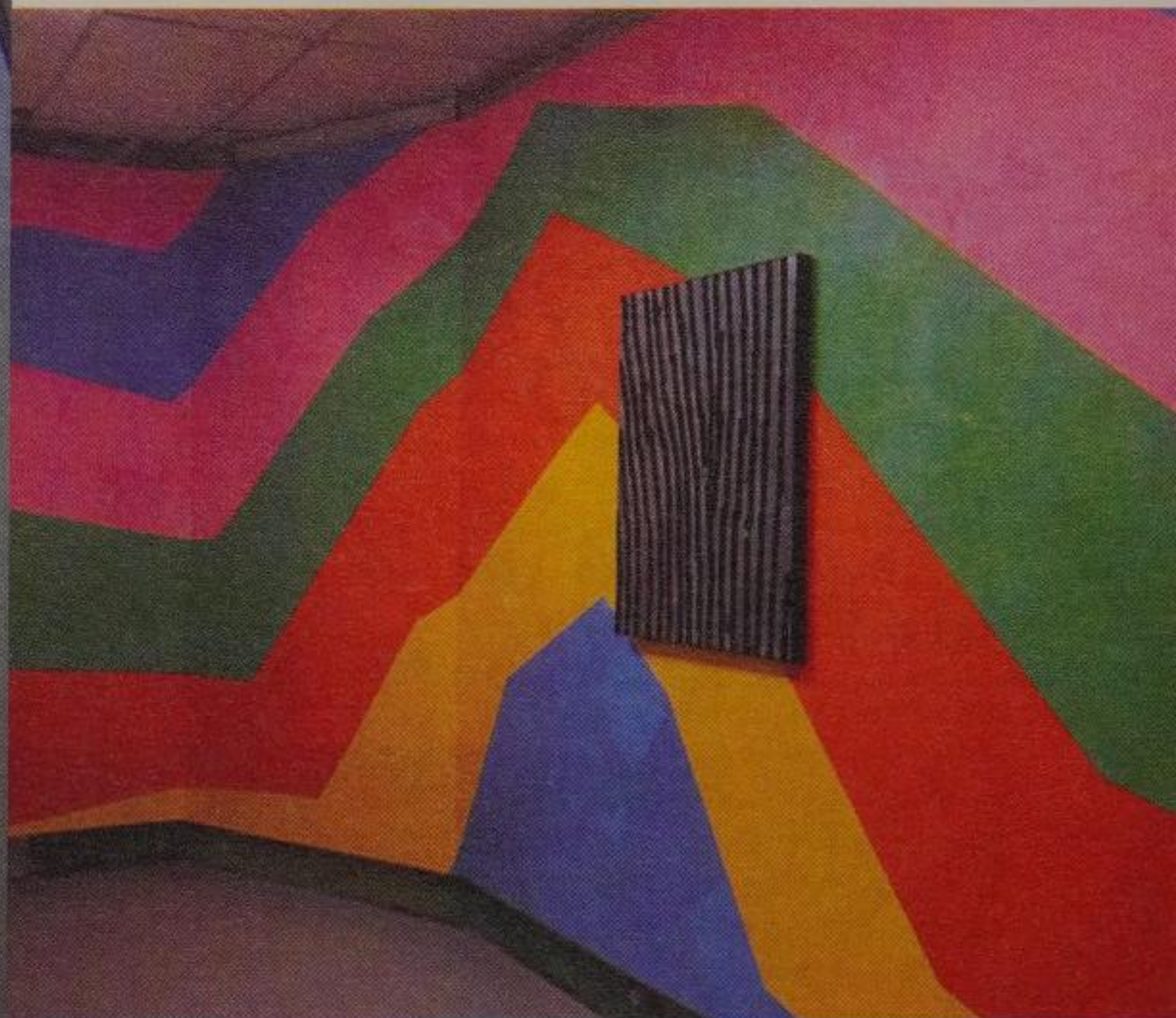


223 Brooklyn NY, USA

2—085

Soloway

01



[www.soloway.info](http://www.soloway.info)  
[contactsoloway@gmail.com](mailto:contactsoloway@gmail.com)

Address

348 South 4th Street  
 Brooklyn, NY 11211  
 USA

Public Hours

Saturday–Sunday: 12–5 pm

Office Hours

Monday–Friday: 10–6 pm

Founding Year

2010

Number of Staff

Unpaid (including interns/volunteers): 4

Funding Sources

Artwork/edition sales, Individuals

Activities

Exhibitions, Public programs (lectures, performances, screenings, etc.)

"Fawn Krieger: Ruin Value" 2010

For the first of several planned solo projects, Soloway invited artist Fawn Krieger to create an original installation in the partially renovated gallery space. Continuing her interest in American architecture and consumer culture, Krieger produced more than 100 pieces that were displayed on a platform of recycled wood and sold by weight.

"Best of 2011" 2011

In response to the many best-of and top-ten lists that appear in art magazines, as well as the end-of-the-year roundup exhibitions, Soloway organized "Best of 2011" in January 2011. This annual exhibition now brings together ten artists that Soloway curators determine will play an important role in contemporary art for the upcoming year.

"There's a Place for Us" and "You Must Change Your Life" 2011

The founding members of Soloway develop exhibitions in collaboration with other artists. For the first of these back-to-back projects, Soloway member Pat Palermo paired his comic book with the sculpture and video work of Michael Stickrod. In the second show, Munro Galloway invited Dushko Petrovich to participate in a show of drawings and paintings. Soloway also produced a collection of texts in the form of a reader, as a catalog or guide to the exhibition.

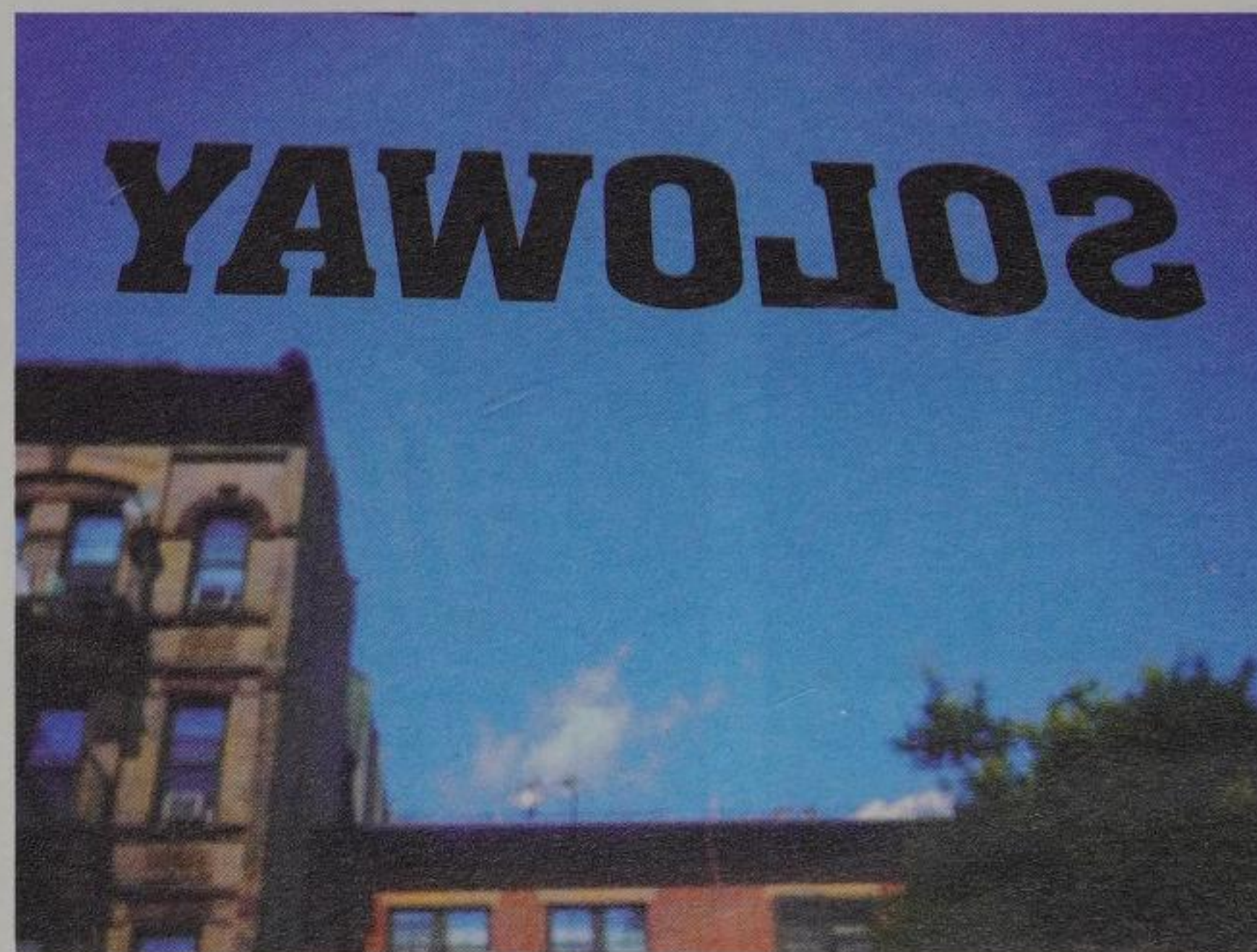
01 Fawn Krieger, "Ruin Value," 2010. Exhibition view at Soloway, Brooklyn. Photo: Fawn Krieger

02 Boris Achour and Ana Cardoso, "Clairvoyance," 2011. Exhibition view at Soloway, Brooklyn. Photo: Paul Branca

03 Gallery window of Soloway in Brooklyn, New York, 2010. Photo: Paul Branca

In the summer of 2010, artists Annette Wehrhahn, Munro Galloway, Pat Palermo and Paul Branca opened Soloway, an independent exhibition and performance space in a former plumbing supply store. Taking the name of the former business, Soloway's mission has been to support emerging and underrepresented artists, and to act as a hub for generative, cross-disciplinary dialogue. Soloway was conceived as a venue that would make a virtue of its limited size, privileging the human-scale over the monumental and the accessible over the hierarchical.

The gallery mounted eight exhibitions and dozens of screenings, readings and performances in its first year, weaving together emerging and established artists and nurturing curatorial practices that blur the boundaries of categories such as fine art, performance, literature and publishing. Soloway has featured the work of its founders as well as collaborations with a wide range of artists and art organizations, including Ana Cardoso, Rochelle Feinstein, Fawn Krieger, Pam Lins, Dani Leventhal, Dushko Petrovich, Halsey Rodman, Michael Stickrod, Light Industry, Paper Monument and the Dependent Art Fair. The gallery is in the process of developing several new exhibition projects for 2012, including Rebecca Watson Horn, Meyer Vaisman and Drawing Club.



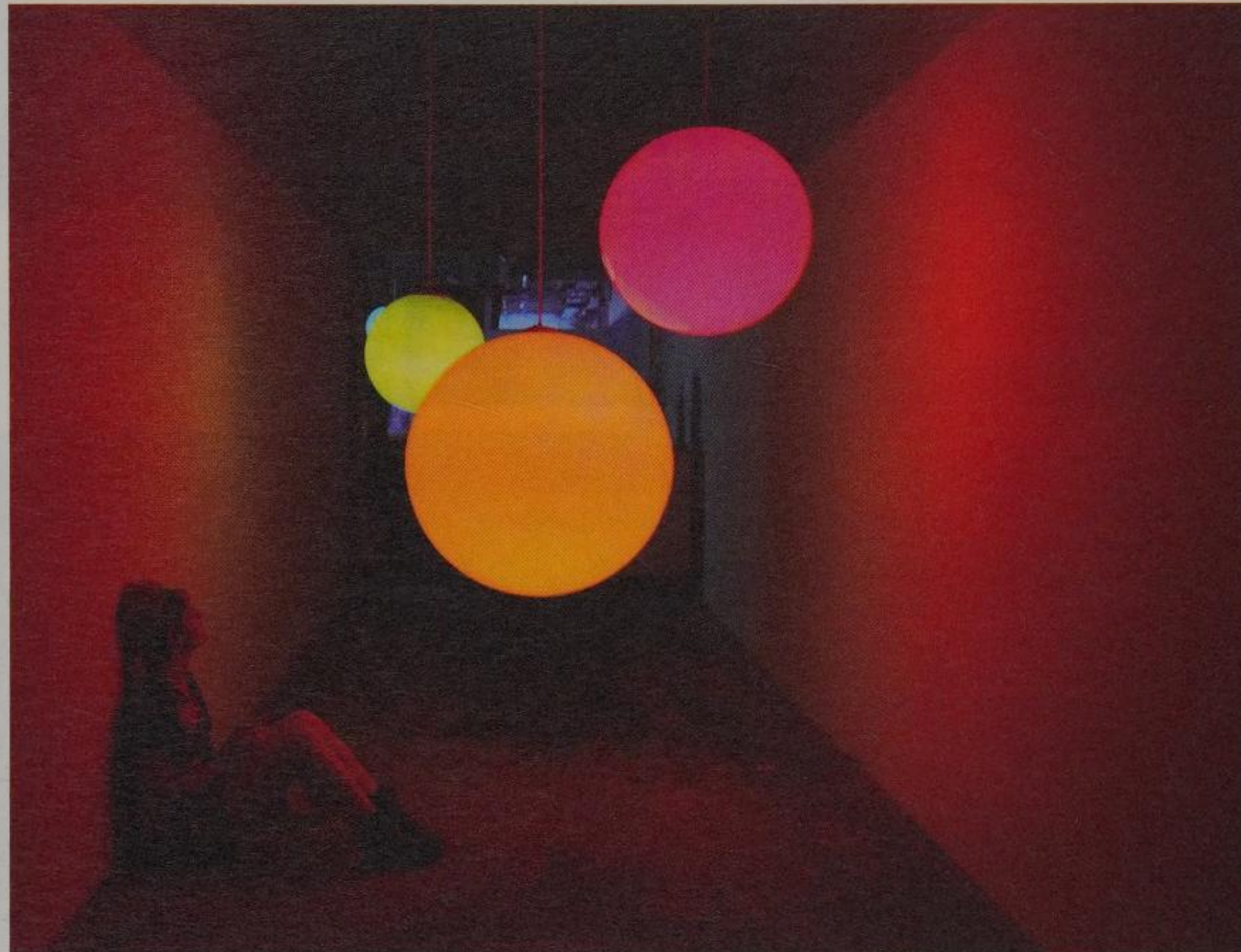
# 2-086

## Flux Factory

www.fluxfactory.org  
info@fluxfactory.org  
+1 718 707 3362

Address  
39-31 29th Street  
Long Island City, NY 11101  
USA

02



01 Live performance by My New Project (Shantell Martin and Anna Callner) at Flux Factory, Long Island City, 2011. Courtesy Flux Factory

02 Pete Edwards, Spectre Flux, 2011. Performance and installation with sound. Courtesy Flux Factory

03 "Science Fair," 2010. Exhibition view at Flux Factory, Long Island City. Courtesy Flux Factory

03 Exterior of Flux Factory, New York, 2009. Courtesy Flux Factory

03



### Public Hours

Saturday-Sunday: 12-6 pm

### Office Hours

Monday-Friday: 12-6 pm

### Founding Year

1994

### Number of Staff

Paid: 7  
Unpaid (including interns/volunteers): 25

### Funding Sources

Admissions/ticket sales, Artwork/edition sales, Foundations, Government, Individuals

### Activities

Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

### "Sea Worthy" 2011

This group exhibition included a series of public screenings, performances, lectures, workshops and artist-led excursions on the water.

### "Going Places [Doing Stuff]"

This project features artist-led tours that see adventures as performance art. The content of the tours is entirely up to the artist, and destinations are kept secret from the participants. Artists have carte blanche to lead a bus full of strangers on an odyssey around the greater New York area.

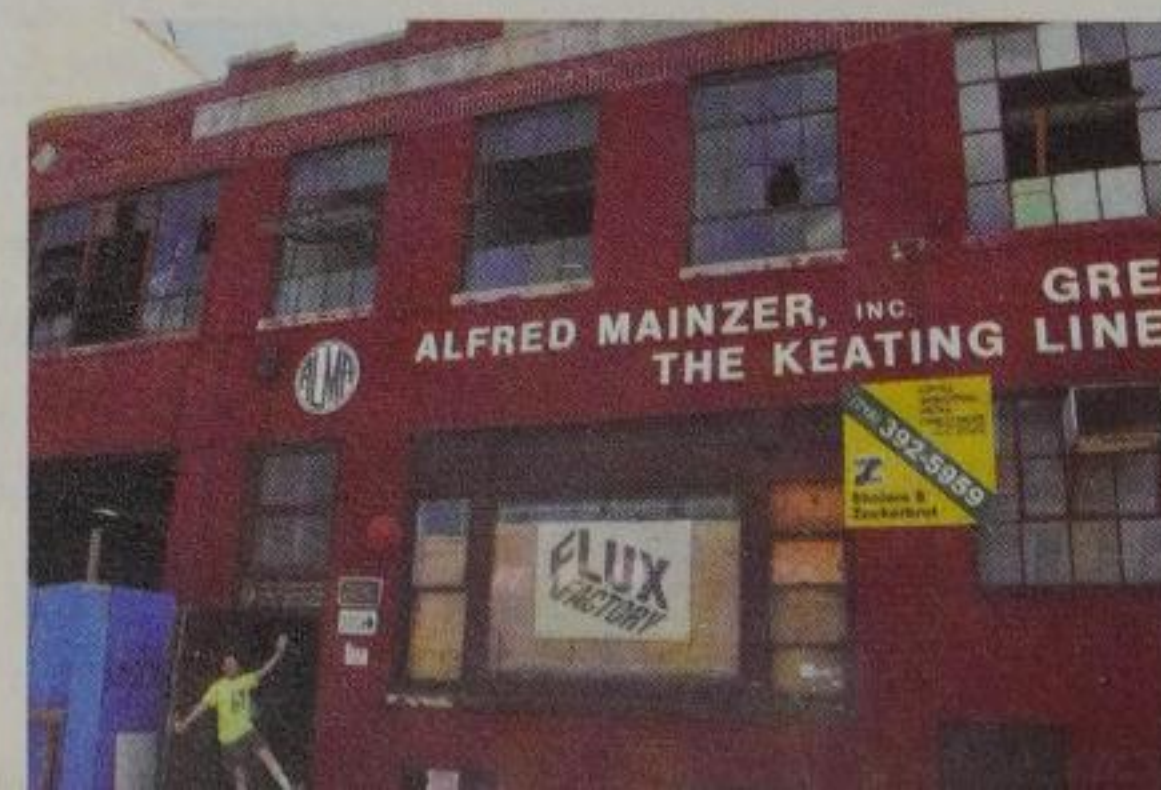
### "Flux Thursday"

"Flux Thursday" starts with a potluck dinner in Flux Factory's communal kitchen, followed by a program of slide presentations, staged performances, film screenings, short concerts and other forms of expression. It has become an important venue for artists and intellectuals to present recently finished pieces or works-in-progress to a receptive audience for feedback. The evening is an "open mike" type event for five to ten Flux artists-in-residence, non-Flux artists, neighbors and guest chefs to share their practice and unique talents.

Flux Factory is a nonprofit art organization that supports and promotes emerging artists through exhibitions, commissions, residencies and collaborative opportunities. It functions as an incubation and laboratory space for the production of artworks that are in dialogue with the physical, social and cultural spheres of New York (though collaborations may start in New York and stretch far beyond).

The central guiding concept of Flux Factory is that innovative new works are created out of a rigorous commitment to collaborative processes. It is thus a forum that encourages participants to work with new collaborators, unfamiliar media and within a stimulating and unique social environment.

An artist-run organization, Flux Factory is a distinguished cultural component of its Queens neighborhood and the greater New York art world. It produces four major and dozens of smaller exhibitions per year, runs a residency program and presents monthly events that serve the artistic communities and general public of New York.



2-087

255Canal

www.255canal.com  
255canal@gmail.com

Address  
255 Canal Street  
4th Floor, New York, NY 10013  
USA

Public Hours  
Wednesday (exhibition opening day): 6-9 pm  
Visiting hours vary according to exhibition and event, and are arranged by appointment

Founding Year  
2009

Number of Staff  
Unpaid (including interns/volunteers): 3

Funding Sources  
Artwork/edition sales, Individuals

Activities  
Exhibitions, Public programs (lectures, performances, screenings, etc.), Workshops



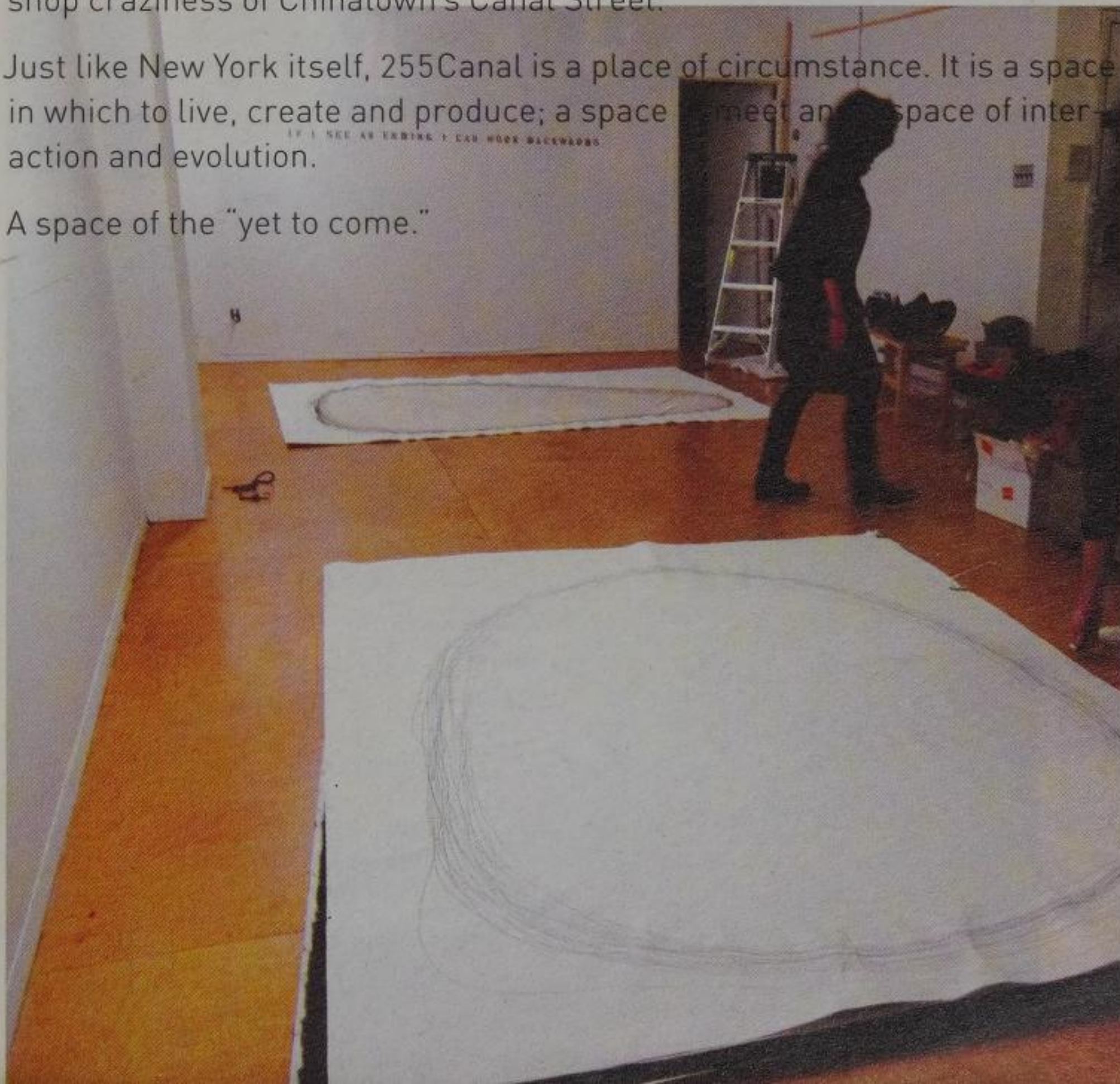
255Canal is a multifunction space located on Canal Street, New York. Founded in April 2009 by three European women—Amalia Rusconi Clerigi from Italy, Martina Grilec from Germany and Sandra Pires from Portugal—with the intent to initiate and support local, national and international projects, 255Canal gives emerging artists an opportunity to independently exhibit, present and discuss their work in one of the most influential art markets in the world.

The space has shown a range of styles and media, including fine art photography, illustrations, painting, photojournalism, sculptural installations, music and video art. It has also held design workshops, movie screenings and talks.

The name 255Canal derives from the address of the building, a common way to call galleries, restaurants and other venues in New York. The location, even though officially in SoHo, is truly in the middle of the gift-shop craziness of Chinatown's Canal Street.

Just like New York itself, 255Canal is a place of circumstance. It is a space in which to live, create and produce; a space to meet and a space of interaction and evolution.

A space of the "yet to come."



"Alternative Histories: A history of NYC alternative art spaces since the 1960s" at Exit Art 2010

This exhibition incorporated a broad definition of the term "alternative space," and included significant publications and artist collectives to cover a wide-ranging arc, bridging neighborhoods, decades and themes. Archives and personal collections from the histories of the spaces and projects were on view to construct a narrative about the alternative space movement in New York, and its continuing impact on the city's cultural and artistic landscape.

"Paper Castles Sculptures" 2009

Paper castles are ephemeral and fragile structures. When we think about them, we instantly recall the world of dreams, raising those wishes in our minds as if they were marvelous castles. However, since they are figments of our imagination, these "castles in the sky" have a short life—they vanish in one night, just as Tillo Buttinoni's sculptures, which were only on view until midnight.

"My American Uncle / Mi Tio de America, Video & Drawings" 2009

Dreams run high in New York. They are the primary fuel that attracts new people to the city every day. Their power and energy are comparable only to the sharp edge of a New York disappointment, whose taste is sour and bites deep into the soul. The marriage of dream and disappointment is unbreakable in a city that asks its citizens to endure that battle in order to survive. Antonio Ortuno's "My American Uncle" was a quest into the emotions and feelings that New Yorkers—and, by extension, the citizens of the 21st century—have to face.

01 Nanni Fontana, "Violence in Honduras," 2010. Exhibition view at 255Canal, New York. Courtesy Martina Grilec and 255Canal

02 Alex Hausler, "Inherent Bodies," 2010. Exhibition view at 255Canal, New York. Courtesy Amalia Rusconi and 255Canal

03 Ground floor entrance of 255Canal, New York, 2009. Courtesy Martina Grilec and 255Canal



# 2-088

## Art in General

Art in General was founded in 1981, by artists Martin Weinstein and Teresa Liszka, in the General Hardware building—hence the name “Art in General.” Weinstein and Liszka aimed to create a space where artists could exhibit unconventional work and exchange ideas with their peers. In its 28 years, the organization has emerged as one of New York City’s leading nonprofit arts organizations.

Today, Art in General fulfills its mission in a variety of ways, including the organization and presentation of exhibitions, hosting a national and international artist residency program, and through regular public programs and membership events. Since 2005, its exhibition program has focused on the commissioning of new work from artists.

Art in General has two main gallery spaces, one on the sixth floor and another in a street-level storefront known as the Storefront Space. Its exhibition program focuses primarily on presenting artists’ work created through the New Commissions and Artist Residency Programs. When the commissioned artworks and projects are event-based, ephemeral or non-objects, special formats or programming are designed for the public to experience the work. In the past, the gallery has presented exhibitions organized by staff, advisory panels and guest curators with artworks primarily drawn from, but not limited to, an open-call review process.

[www.artingeneral.org](http://www.artingeneral.org)  
[info@artingeneral.org](mailto:info@artingeneral.org)  
+1 212 219 0473

### Address

79 Walker Street  
New York, NY 10013  
USA

### Public Hours

Tuesday–Saturday: 12–6 pm

### Office Hours

Monday–Saturday: 10 am–6 pm

### Founding Year

1981

### Number of Staff

Paid: 5  
Unpaid (including interns/volunteers): 9

### Funding Sources

Artwork/edition sales, Corporations, Foundations, Government, Individuals, Membership

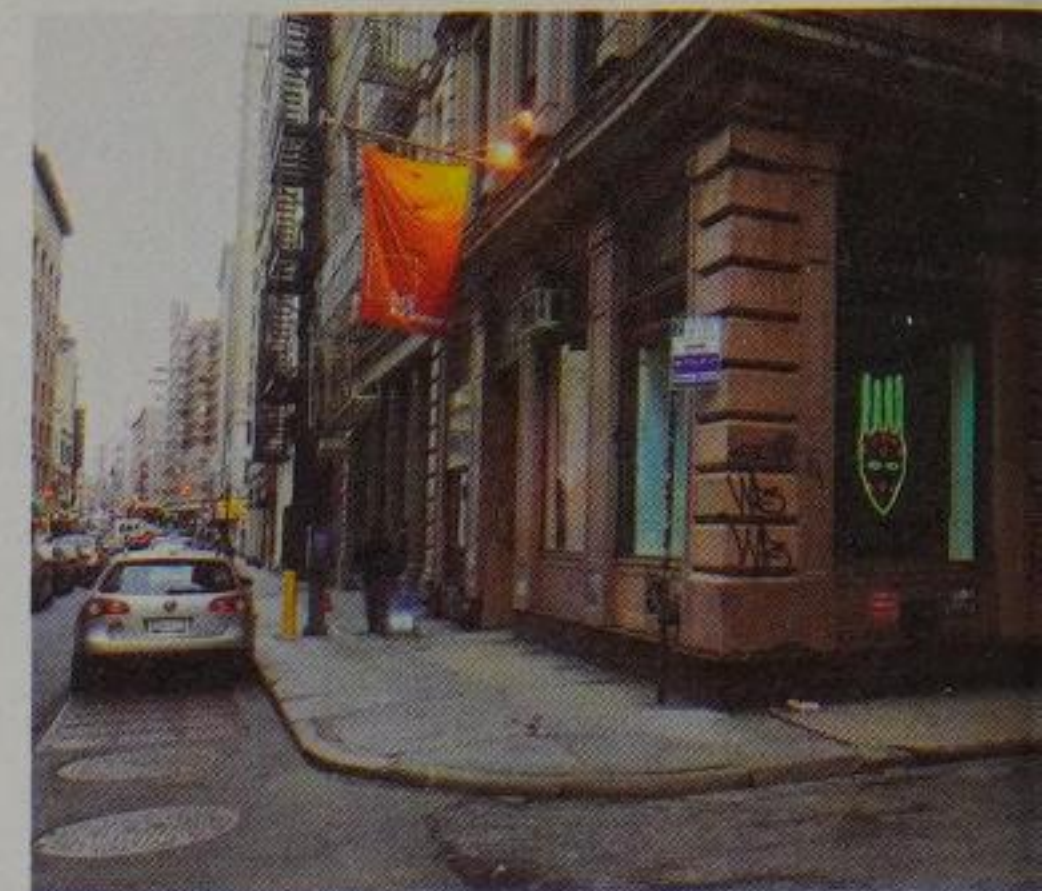
### Activities

Archives, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

02



01



01 Brendan Fernandes, “From Hiz Hands,” 2011. Exhibition view at Art in General, New York. Photo: Erika Neola & Brendan Beecy. Courtesy the artist and Art in General

02 Sharon Hayes, “In the Near Future,” 2005. Exhibition view at Art in General, New York. Photo: Anthony Marcellini. Courtesy the artist and Art in General

03 Emily Roysdon, “Positions,” 2011. Exhibition view at Art in General, New York. Photo: Steven Probert. Courtesy the artist and Art in General

### “Times Colliding” 2011

In March 2011 Art in General presented “Times Colliding,” a solo exhibition of new and recent works by Romanian artist Ioana Nemes. The exhibition and residency were part of Art in General’s Eastern European Residency Exchange (EERE). Nemes was the first Romanian artist to come to New York following Art in General’s newest EERE partnership with Pavilion Unicredit in Bucharest, Romania. The EERE program gives artists an opportunity to create new work in a new context, and to interact with art communities in Eastern Europe and New York.

### “Rehearsal Sculpture” 2011

For the duration of his exhibition “Rehearsal Sculpture,” Ohad Meromi used Art in General’s sixth-floor galleries as a combined theatrical stage, architectural installation and site for performance. This project was Meromi’s first opportunity to mix performance and sculpture in a work that had the capacity to evolve over a period of several months; essentially, Art in General became the primary space for his studio practice.

### “After Before” 2005

For the first installment of its New Commissions Program, Art in General presented After Before, a new video installation by Sharon Hayes, marking the initiation of the artist’s performance- and video-based project in the near future.

03

# 2-089

## Artists Space

02



[www.artistsspace.org](http://www.artistsspace.org)  
[info@artistsspace.org](mailto:info@artistsspace.org)  
+1 212 226 3970

### Address

38 Greene Street, 3rd Floor  
New York, NY 10013  
USA

### Public Hours

Wednesday–Sunday: 12–6 pm

### Office Hours

Monday–Friday: 10 am–6 pm

### Founding Year

1972

### Number of Staff

Paid: 9  
Unpaid (including interns/volunteers):  
2 curatorial interns

### Funding Sources

Admissions/ticket sales, Artwork/edition sales,  
Foundations, Government, Individuals,  
Membership, Merchandise

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Other: Online  
artists registry

Founded in 1972, Artists Space has successfully contributed to changing the institutional and economic landscape for contemporary art in New York—lending support to emerging ideas and emerging artists alike.

Today, Artists Space is a place for discussion and examination that proposes new modes of production, setting new relations into play and shifting its focus away from the presentation of works alone; ultimately, it is a center for new ideas in a radically changing world.

Artists Space organizes five exhibitions a year, ranging from solo presentations of local and international artists to thematically focused group projects. The organization also seeks to enter into intergenerational dialogue by regularly including relevant historical programming in its exhibition schedule.

Exhibitions are understood to be one element within a broader approach to engaging with artistic production. Artists Space's programming also includes talks, screenings, performances, seminars, publications and peer networks. These elements create parallel relationships that discuss the critical role the visual arts play in a world saturated with images.

Since 1972, Artists Space has run an artist registry called the Irving Sandler Artists File. The registry is now based online and has more than 10,000 users. Located at [www.local-artists.org](http://www.local-artists.org), the website has a global reach, providing opportunities for presentation and discussion between artists and curators from multiple communities.

01



### "Enough Tyranny Recalled 1972–2009" 2009

The first solo presentation of work by the French artist Marc Camille Chaimowicz in a US institution, this exhibition revisited a seminal "scatter" environment originally conceived by the artist in 1972, merging the realms of performance and installation art.

### "Group Material: Show and Tell" 2010

This day of lectures and talks focused on the artist collective Group Material. It included contributions from Richard Meyer, Ute Meta Bauer, Steve Kurtz, Doug Ashford, Julie Ault, Liliana Dones, Thomas Eggerer and Tim Rollins.

### "Sean Snyder" 2010

The first survey in North America of work by the US artist, this exhibition featured a body of work produced over a 12-year period. Including video and research-based material, the show highlighted an important practice that adopts an analytical approach to the global circulation of information and images.



03

01 Poetry recital and performance by John Giorno at Artists Space, New York, 2010. Courtesy Artists Space

02 Danh Vo, "Autoerotic Asphyxiation," 2010. Exhibition view at Artists Space, New York. Photo: Daniel Pérez

03 Sean Snyder, Dallas Southfork in Hermes Land, Slobozia, Romania, 2001. Photograph. Installation view from "Sean Snyder" at Artists Space, New York, 2010. Photo: Daniel Pérez

03 Eyal Weizman and Thomas Keenan in conversation at Artists Space, New York, on February 3, 2011. Courtesy Artists Space



# 2-090

## Exit Art



01

### "Autotopia: Cars for a Better Tomorrow" 2011

This exhibition focused on eco-friendly cars. A project of SEA (Social Environmental Aesthetics), it investigated the history and future of alternative transportation, in connection with political and environmental factors that have revolutionized the methods and technologies of transit.

### "Alternative Histories" 2010

"Alternative Histories" was a history of New York City's alternative art spaces and projects since the 1960s. Through audio interviews with founders and key staff, and a reading room of magazines and publications, documentation, ephemera and narrative descriptions, the exhibition told the story of pioneering spaces and documented a new generation of alternative projects.

### "Summer Mixtape Volume 1: The Get Smart Edition" 2008

Long after the cassette tape became an obsolete relic of a clumsier, analog era, the essence of the mixtape lives on through CDs and MP3 playlists. "Summer Mixtape Volume 1: The Get Smart Edition" paid tribute to this vital form of popular expression with a group show. The works in the exhibition covered a vast array of themes and mediums, mirroring the diverse mix of sights, sounds and cultures on the streets of New York.

01 Exterior view of Exit Art, New York. Courtesy Exit Art

02 "Graphic Radicals: 30 Years of World War 3 Illustrated," 2010. Exhibition view at Exit Art, New York. Photo: Scott Beale/Laughing Squid

03 "Graphic Radicals: 30 Years of World War 3 Illustrated" 2010. Exhibition view at Exit Art, New York. Photo: Scott Beale/Laughing Squid

Founded by Jeanette Ingberman and Papo Colo, Exit Art is an interdisciplinary cultural center that presents innovative exhibitions, films and performances that reflect a commitment to contemporary issues and ideas. We support emerging, under-recognized, mid-career and international artists, emphasizing new and experimental forms of expression. We are interested in art that explores environmental, political and cultural issues as a means of initiating or instigating social change. The diversity of Exit Art's programs reflects the multiplicity of our audience, which includes artists, activists, scholars, scientists, students, cultural critics, educators, collectors and the New York community at large.

During our first decade, Exit Art presented artists whose work challenged notions of race, ethnicity, gender, sexuality and equality. We mounted a series of mid-career retrospectives that helped to bring wider public attention and critical acclaim to artists who are now firmly established, including Jimmie Durham, Willie Birch, Krzysztof Wodiczko, Tehching Hsieh, Martin Wong, Adrian Piper, David Wojnarowicz and David Hammons.

In our second decade, we identified a new generation of young, emerging artists with diverse backgrounds, and organized a series of exhibitions, launching the careers of artists such as Shirin Neshat, Fred Tomaselli, Nicole Eisenman, Roxy Paine, Patty Chang, Julie Mehretu, Sue DeBeer, Rirkrit Tiravanija and Chakaia Booker.

Now, Exit Art is a leading voice in experimental art, producing exhibitions that illuminate the pressing issues of our time, while supporting artists whose works reflect the transformations of our culture.

www.exitart.org  
info@exitart.org  
+1 212 966 7745

**Address**  
475 Tenth Avenue  
New York, NY 10018  
USA

### Public Hours

Tuesday: 10 am-6 pm  
Wednesday: 10 am-7:30 pm  
Thursday-Friday: 10 am-6 pm  
Saturday: 12-6 pm

### Founding Year

1982

### Funding Sources

Artwork/edition sales, Corporations, Foundations, Individuals

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops



02



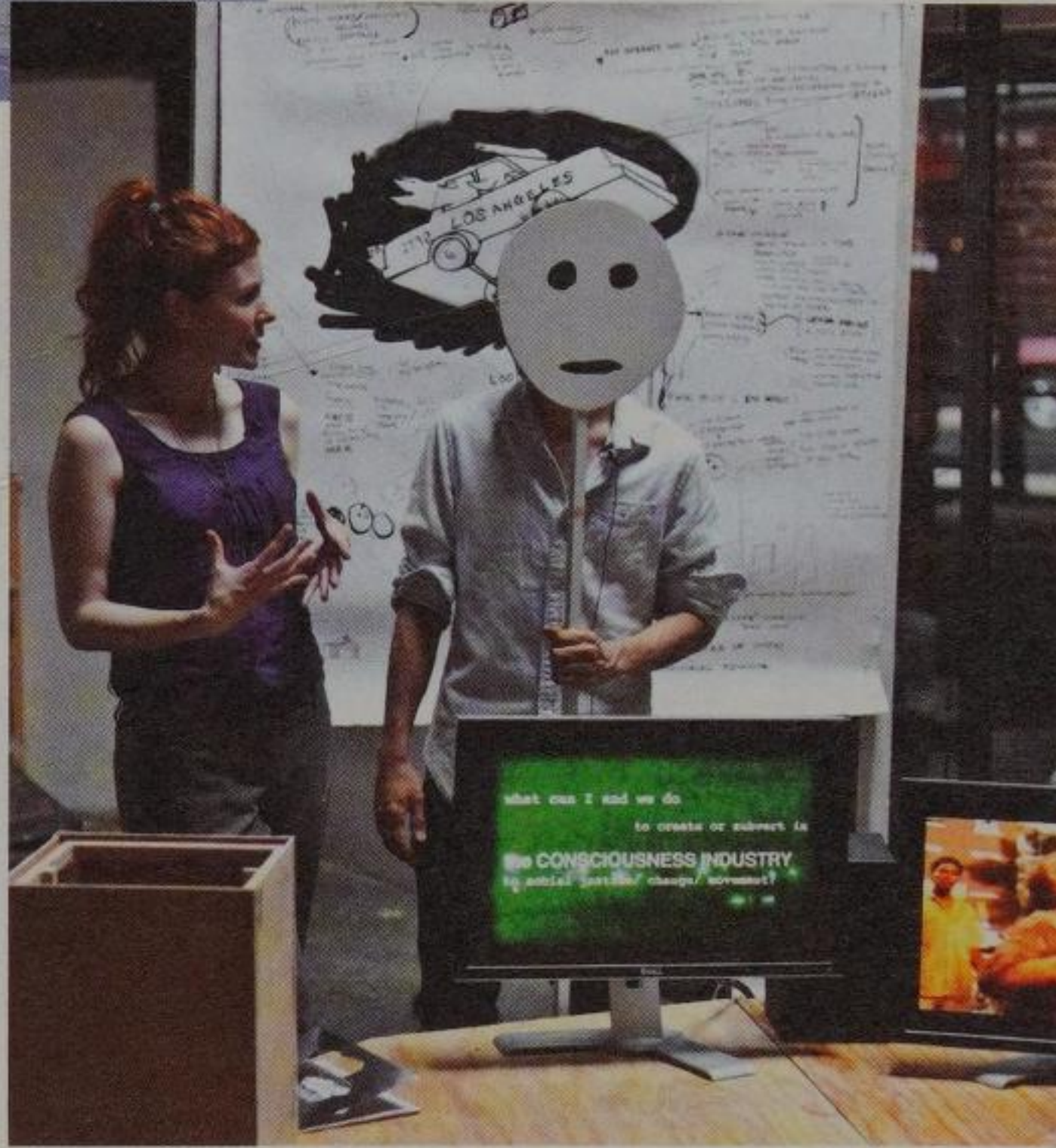
03

# 2—091

## Eyebeam



02



02



01

www.eyebeam.org  
info@eyebeam.org  
+1 212 937 6580

Address  
540 West 21st Street  
New York, NY 10011  
USA

Public Hours  
Tuesday–Saturday: 12–6 pm

Office Hours  
Monday–Friday: 10–6 pm

Founding Year  
1997

Number of Staff  
Paid: 8  
Unpaid (including interns/volunteers): 4

Funding Sources  
Corporations, Foundations, Government,  
Individuals, Merchandise

Activities  
Educational programs, Exhibitions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops

Eyebeam is an art and technology center that provides a fertile context and state-of-the-art tools for digital research and experimentation. It is a lively incubator of creativity and thought, where artists and technologists actively engage with culture, addressing the issues and concerns of our time. Eyebeam challenges convention, celebrates the hack, educates the next generation, encourages collaboration, freely offers its contributions to the community and invites the public to share in a spirit of openness: open source, open content and open distribution.

### Art Hack Weekend

This two-day open-source hackathon celebrated new artistic experiences through design, code and prototype projects that reimagine the way we create, consume, and interact with media. Projects were encouraged to take the form of web apps, mobile apps, installations, widgets, websites or any combination of the above

### "Superfund 365" 2007

Each day for a year, Eyebeam fellow Brooke Singer led a team that visited one toxic site in the Superfund program, which is run by the US Environmental Protection Agency (EPA). The team began its journey in New York City and worked its way across the country, ending in Hawaii. Today, the archive consists of 365 visualizations of some of the worst toxic sites in the US, roughly a quarter of the total number on Superfund's National Priorities List (NPL).

### Graffiti Markup Language

Part of the Graffiti Research Lab, Graffiti Markup Language (GML) aims to outfit graffiti artists and activists with open-source tools for urban communication. GML is a universal, XML-based, open-file format designed to store graffiti motion data in order to visualize the information with software.

01 Britta Reilly, "Window Farms," 2009. Installation view at Eyebeam, New York. Photo: Christine A. Butler

02 Exterior view of Eyebeam, New York. Courtesy Eyebeam

03 Taeyoon Choi, "Invisible\_\_\_\_\_", 2011. Open Studios at Eyebeam, New York. Photo: Shalin Scupham

04 Interior view of Eyebeam, New York. Courtesy Eyebeam



04

# 2-092

## The Kitchen

www.thekitchen.org  
info@thekitchen.org  
+1 212 255 5793

Address  
512 West 19th Street  
New York, NY 10011  
USA

Public Hours  
Tuesday-Friday: 12-6 pm  
Saturday: 11 am-6 pm (gallery hours)  
Performance hours variable

Office Hours  
Monday-Friday: 10 am-6 pm

Founding Year  
1971

Number of Staff  
Paid: 13  
Unpaid (including interns/volunteers): Variable

Funding Sources  
Admissions/ticket sales, Artwork/edition sales  
Corporations, Foundations, Government,  
Individual, Membership

Activities  
Archives, Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.)



01

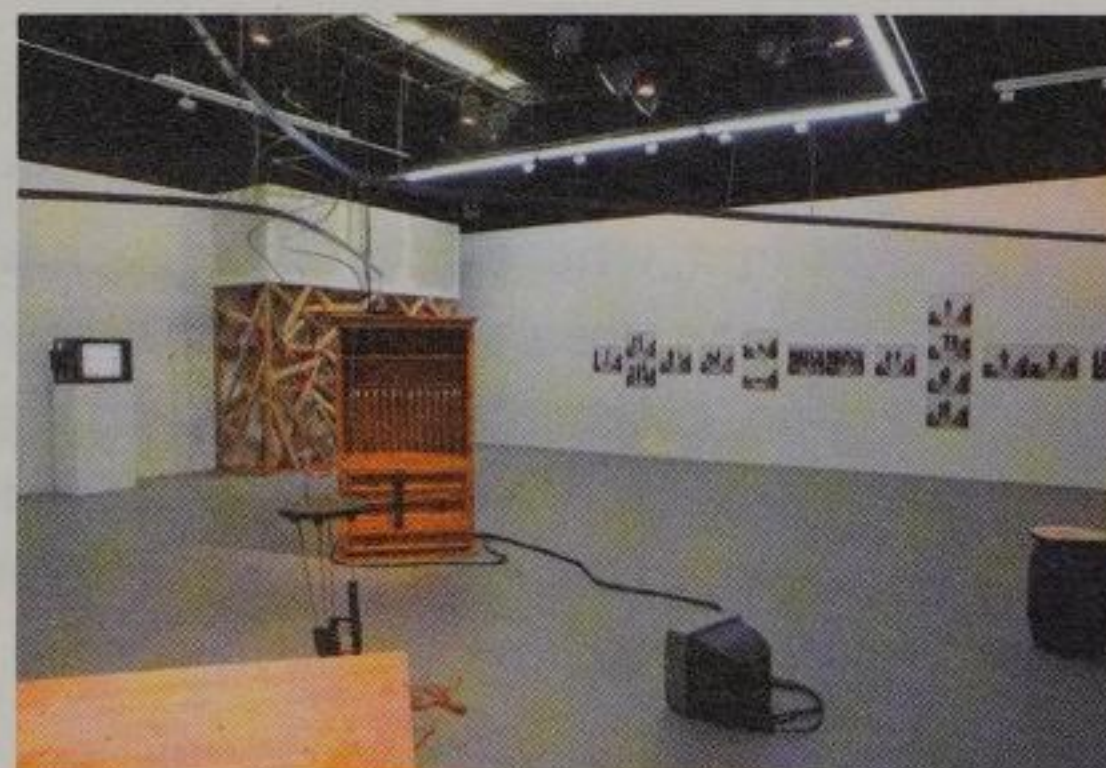
The Kitchen is an internationally acclaimed, nonprofit performance and visual arts space located in New York City's Chelsea arts district. It is dedicated to commissioning and presenting new work by innovative artists working within and across the fields of music, dance, theater, video, film and literature. The Kitchen is best known for its commitment to experimental, interdisciplinary work, providing instrumental support during the early years of artists' careers. Many figures who have performed at The Kitchen have continued on to worldwide prominence, such as Laurie Anderson, David Byrne, Philip Glass, Bill T. Jones, John Jasperse, Miranda July, Young Jean Lee, Christian Marclay, Sarah Michelson, Meredith Monk, Nico Muhly and Bill Viola.

Each year, The Kitchen presents more than 90 evenings of performance in its theater, and organizes six exhibitions in its gallery—both of which are accompanied by auxiliary education programs. Using its own extensive history as a resource, the organization identifies, supports and presents emerging and under-recognized artists who are making significant contributions to their respective fields, and serves as a safe space for more established artists to take unusual, creative risks.

01 Exterior view of The Kitchen, New York, 2011. Photo: Anton Brookes

02 "One Minute More," 2009. Exhibition view at The Kitchen, New York. Photo: Adam Reich

03 Interior view of The Kitchen's theater space, New York, 2011. Photo: Anton Brookes



02

Devotion 2011  
The Kitchen premiered *Devotion*, created by renowned choreographer Sarah Michelson in collaboration with experimental theater director and playwright Richard Maxwell, who wrote the narrative from which the dance was built.

Bellona, Destroyer of Cities 2010  
The Kitchen premiered *Bellona, Destroyer of Cities*, by Jay Scheib. The work was based on Samuel R. Delany's celebrated science-fiction novel *Dhalgren*, which combined passages from the novel with original material, movement sequences and live video, to trace several intertwining plotlines driven by a group of characters with shifting identities.

The Shipment 2009  
The Kitchen presented the New York premiere of *The Shipment*, by writer-director Young Jean Lee. This highly praised and challenging performance took audiences on a volatile roller-coaster ride through the absurdities and atrocities that arise when discussing aspects of the Black experience in America.



03



# 2—093

## MINI/ Goethe-Institut Curatorial Residencies Ludlow 38

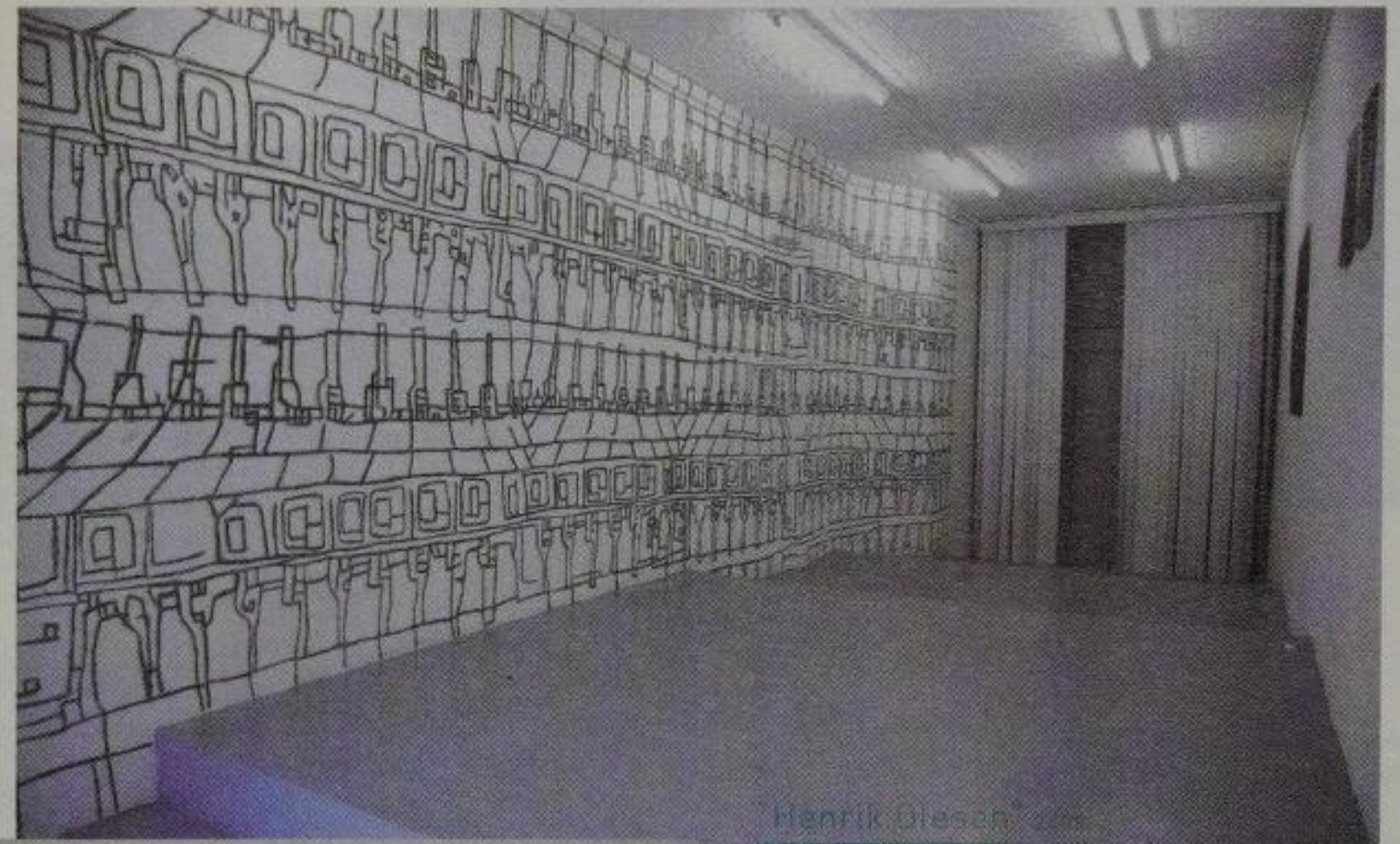
www.ludlow38.org  
info@ludlow38.org  
+1 212 228 6848

### Address

38 Ludlow Street  
New York, NY 10002  
USA



02



01

### Henrik Olesen 2009

In his first U.S. solo exhibition, curated by Kunstverein Munich—Danish artist Henrik Olesen developed past and future scenarios for 20th-century mathematician Alan Turing. The show reflected on Turing's contribution to computer science, as well as his persecution for being a gay man.

### "Lara Almarcegui" 2010

Curated by European Kunsthalle in Cologne, Lara Almarcegui's work focused on the realities underlying built environments, and excess and absence in urban design. For her first solo exhibition in the US, the Spanish artist documented the wastelands alongside the Flushing River in Queens, New York.

### "Józef Robakowski" 2011

Curated by MINI/Goethe-Institut Curatorial Resident Tobi Maier, in collaboration with Michal Jachula, the first solo exhibition of Polish avant-garde film and video art pioneer Józef Robakowski presented collaborative and relational work that emerged from his dialogue with other artists, and revealed the political dimension of his art.

### Public Hours

Thursday–Sunday: 1–6 pm

### Office Hours

Thursday–Sunday: 1–6 pm

### Founding Year

2008

### Number of Staff

Paid: 1  
Unpaid (including interns/volunteers): 1

### Funding Sources

Corporations, Government, Individuals

### Activities

Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies

01 Michaela Melián, "Michaela Melián," 2009. Exhibition view at MINI/Goethe-Institut Ludlow 38, New York. Photo: Peter Lueders / Goethe-Institut New York

02 Catalina Parra, "Catalina Parra," 2011. Exhibition view at MINI/Goethe-Institut Ludlow 38, New York. Photo: Mikolaj Szoska / Goethe-Institut New York

03 "Publish and Be Damned," 2008. Exhibition view at MINI/Goethe-Institut Ludlow 38, New York. Photo: Peter Lueders / Goethe-Institut New York. Courtesy Emily Pethick, Kit Hammonds and Sarah McCrory



03

Located on Manhattan's Lower East Side, Ludlow 38 is the contemporary art space of the Goethe-Institut New York. It was initiated by program director Stephan Wackwitz and curator Stefan Kalmár, as part of the German cultural institute's move from its traditional location on the Upper East Side to its new office and event spaces downtown.

Between 2008 and 2010, the space was managed in collaboration with Kunstverein Munich, the European Kunsthalle in Cologne and Künstlerhaus Stuttgart. During this period, emerging artists such as Henrik Olesen, Lara Almarcegui, Natascha Sadr Haghigian and Tobias Putrih showed their work here. The space was originally designed by Ethan Breckenridge and Liam Gillick, redesigned in 2011 by Martin Beck and Ken Saylor, and relaunched as MINI/Goethe-Institut Curatorial Residencies Ludlow 38. Through 2013, young curators from Germany will manage the art space for a year on a rotating basis, and develop their own exhibitions and events. In 2011, curatorial resident Tobi Maier organized exhibitions featuring work by Waldemar Cordeiro and Franz Mon, and Józef Robakowski and Catalina Parra, among others.

In 2012, Clara Meister will curate the space around the concept of artistic production as a translation process.

# 2-094

## PARTICIPANT INC



01 Michelle Handelman, "DORIAN," 2009. Exhibition view at PARTICIPANT INC, New York. Photo: Alan Wiener

02 Alice O'Malley, "Community of Elsewheres," 2008. Exhibition view at PARTICIPANT INC, New York. Photo: Alan Wiener

03 Charles Atlas, "Instant Fame!" 2003. Exhibition view at PARTICIPANT INC, New York. Photo: John Berens

02

[www.participantinc.org](http://www.participantinc.org)  
[participant@participantinc.org](mailto:participant@participantinc.org)  
 +1 212 254 4334

### Address

253 East Houston Street, Ground Floor  
 New York, NY 10002  
 USA

### Public Hours

Wednesday-Sunday: 12-7 pm

### Office Hours

Wednesday-Sunday: 12-7 pm

### Founding Year

2001

### Number of Staff

Paid: 2  
 Unpaid (including interns/volunteers): 4

### Funding Sources

Admissions/ticket sales, Artwork/edition sales, Café, Corporations, Foundations, Government, Individuals, Membership, Merchandise

### Activities

Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs [lectures, performances, screenings, etc.] Residencies, Workshops

PARTICIPANT INC's commitment to the neighborhood that instigated its founding is articulated by working with artists associated with the legacies of experimental film, performance and visual art, such as John Brattin, whose Super 8 film, *The Triumph of Night*, was shot in its entirety at the space. "Community of Elsewheres," an exhibition of photographs by Alice O'Malley, and curated by Antony Hegarty, was the outcome of their shared affiliations spanning over a decade. New York's Lower East Side has long been a place in which art functions as an integral part of urban life. O'Malley's portraits provide an intimate look at the people who give it this character.

Tabboo!'s exhibition "The Nightingale" transformed PARTICIPANT INC with a theatrical installation that debuted a series of new paintings, some doubling as research for props, costumes and character studies for performances, with themes ranging from poignant tributes to friends lost to AIDS to fairy tales fashioned into sophisticated treatises on gentrification. PARTICIPANT INC's group exhibitions are generally curated by artists, including "Indigestible Correctness" by Lizzi Bougatsos and Rita Ackermann, "Ridykeulous" by AL Steiner and Nicole Eisenman, "Blow Both of Us" by Shannon Ebner and Adam Putnam, and "Stuart Sherman: Nothing Up My Sleeve" by Jonathan Berger.

Founded as an educational corporation and nonprofit alternative space, PARTICIPANT INC seeks to provide a venue in which artists, curators and writers can develop, realize and present ambitious projects within a context that recognizes the social and cultural value of artistic experimentation. Its mission is to serve artists through in-depth consideration, presentation and the publishing of critical writing, and to introduce this work into public contexts through exhibitions, screenings, performances and educational programs. This mission builds upon alternative space methodologies, particularly a commitment to interdisciplinary, intergenerational exhibition-making and an insistence upon placing together, in one space, work from various mediums—encouraging the coexistence of visual and time-based art.

PARTICIPANT INC is committed to honoring the legacy of the alternative-space movement that shaped New York's cultural landscape, and to maintaining that tradition with new generations of artists. Throughout its history, PARTICIPANT INC has worked closely with an international, intergenerational range of artists whose work embodies alternative art practices, such as Charles Atlas, Lutz Bacher, Lovett/Codagnone, Kathe Burkhart, Michel Auder, Renée Green and Børre Sæthre, and has ensured that the work of emergent artists, such as Derrick Adams, Alice O'Malley, Diana Puntar, Robert Boyd and My Barbarian, are presented in New York for the first time.



03

# 2-095

## Recess Activities, Inc.

[www.recessactivities.org](http://www.recessactivities.org)  
[info@recessactivities.org](mailto:info@recessactivities.org)

Address  
41 Grand Street  
New York, NY 10013  
USA

Public Hours  
Wednesday, Friday and Saturday: 12-6 pm  
Thursday: 2-8 pm and by appointment

Office Hours  
Wednesday, Friday and Saturday: 12-6 pm  
Thursday: 2-8 pm

Founding Year  
2009

Number of Staff  
Paid: 2  
Unpaid (including interns/volunteers): 12

Funding Sources  
Corporations, Foundations, Individuals

Activities  
Archives, Educational programs, Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

02



03

Recess Activities, Inc.'s mission is to support the creative process of the contemporary artist by providing a space for productive activity and a platform for a partnership with the public. Recess offers flexible work and exhibition space to artists, who are given agency to determine the visibility of their work and the parameters of its presentation.

Free of charge and open to the public, Recess facilitates everyday interactions between artists and the community, in order to promote the generative space of the working artist as a site of valuable, visual and intellectual interactions. Our endeavors promote critical exposure for the artists we support, while fostering an inclusive environment in which artists and the public can engage in a meaningful exchange of art and ideas.

"Session," Recess's signature program, offers emerging, contemporary artists two-month public residencies. Generally, artist residencies sustain reclusive endeavors, with little to no interaction between the artists and viewers. Instead, "Session" grows from the concept that art making is most dynamic when it is presented as a dialogue, allowing artists to have meaningful interactions with their active audience throughout the creative process.

01



### The Brown Bear: Neither Particular Nor General 2010

During their "Session" program, AK Burns and Katherine Hubbard intentionally conflated the hair and art salon, creating a working installation and ongoing performance. The Brown Bear was a space to gather, exchange ideas and generate personal aesthetics. Visitors received free body-hair modifications and added to a dialogue surveying the paradigms of appearance. Audiences also explored an archive of body-hair related photographs, literature and ephemera, using an on-site Xerox machine to take away their favorite articles.

### "Be Black Baby: A House Party Presents"

This performance series, co-organized by artist Simone Leigh and Recess, focuses on tensions within African-American history in the context of contemporary cultural appropriation. For the inaugural installment on March 13, 2010, participants unpacked a scene from filmmaker Brian DePalma's *Hi Mom* (1970), in which black actors lead white audiences through experiences of "blackness."

01 AK Burns and Katherine Hubbard, *The Brown Bear: Neither Particular Nor General*, 2010. Performance at Recess Activities, New York. Photo: Nick Johnson. Courtesy Recess Activities, Inc.

02 Exterior view of Recess Activities, New York. Photo: Nick Johnson. Courtesy Recess Activities, Inc.

03 Corin Hewitt and Molly McFadden, "Double Room," 2009. Exhibition view at Recess Activities, New York. Courtesy Recess Activities, Inc.

04 Dean Daderko presenting for the performance series "Be Black Baby: A House Party Presents" at Recess Activities, New York, 2010. Courtesy Recess Activities, Inc.



04

# 2-096

## White Columns

www.whitecolumns.org  
info@whitecolumns.org  
+1 212 924 4212

Address  
320 West 13th Street  
New York, NY 10014  
USA

Public Hours  
Tuesday-Saturday: 12-6 pm

Office Hours  
Monday-Saturday: 10 am-6 pm

Founding Year  
1970

Number of Staff  
Paid: 4  
Unpaid (including interns/volunteers): 4

Funding Sources  
Artwork/edition sales, Corporations, Foundations, Government, Individuals, Merchandise

Activities  
Archives, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.)



Founded by Jeffrey Lew and Gordon Matta-Clark in 1970 as an experimental platform for artists, White Columns is New York's oldest alternative art space. Originally located in SoHo (and known as the 112 Workshop/112 Greene Street), the organization was renamed White Columns when it moved to Spring Street in 1979. In 1991, White Columns moved to Christopher Street in the West Village, and in 1998 the gallery relocated to its present address on the border of the West Village and Meat Packing District.

A nonprofit gallery, White Columns presents an ongoing program of exhibitions, projects, talks, screenings and events. It is open to the public, free of charge, 11 months per year.

Over the past 41 years, White Columns has provided early exposure and support to hundreds of artists, including Alice Aycock, William Wegman, David Wojnarowicz, Felix Gonzalez-Torres, Fred Wilson, Sturtevant, ACT-UP, Lorna Simpson, John Currin, Glenn Ligon and Sarah Sze, among many others.

Since 2005, we have presented the work of more than 500 artists of all generations, in more than 100 individual exhibitions and projects, including, Eileen Quinlan, John Stezaker, William Scott, Luke Fowler and Lars Laumann, among many others.

01 "Looking Back: The Inaugural White Columns Annual," 2006. Exhibition view at White Columns, New York. Courtesy White Columns

02 "From the Archives: 40 Years / 40 Projects" 2009. Exhibition view at White Columns, New York. Courtesy White Columns

03 "ACT UP NEW YORK: Activism, Art and the AIDS Crisis, 1987-1993," 2010. Exhibition view at White Columns, New York. Courtesy White Columns

04 "White Room: William Scott," 2006. Exhibition view at White Columns, New York. Courtesy White Columns

"ACT UP NEW YORK: Activism, Art and the AIDS Crisis, 1987-1993" 2010

Curated by Helen Molesworth and Claire Grace, this exhibition examined printed graphics and visual media created by artist collectives. The exhibition also premiered the "ACT UP Oral History Project," a suite of more than 100 video interviews with original members of ACT UP (AIDS Coalition to Unleash Power).

"From the Archives: 40 Years / 40 Projects" 2009

Arranged chronologically, this exhibition focused on one program that occurred at the gallery over each of its 40 years. Material from the gallery's archive was presented alongside that from artists' archives and original artworks.

"Male: Work from the Collection of Vince Aletti" 2008

"Male" was an exhibition of portraits from the collection of curator, writer and critic Vince Aletti. Eschewing hierarchical distinctions and featuring more than 100 photographs, drawings, sculptures and paintings, the exhibition included works by celebrated, emerging and anonymous artists.



# 2-097

## Regina Rex



01

02

### "Thing Spending" 2010

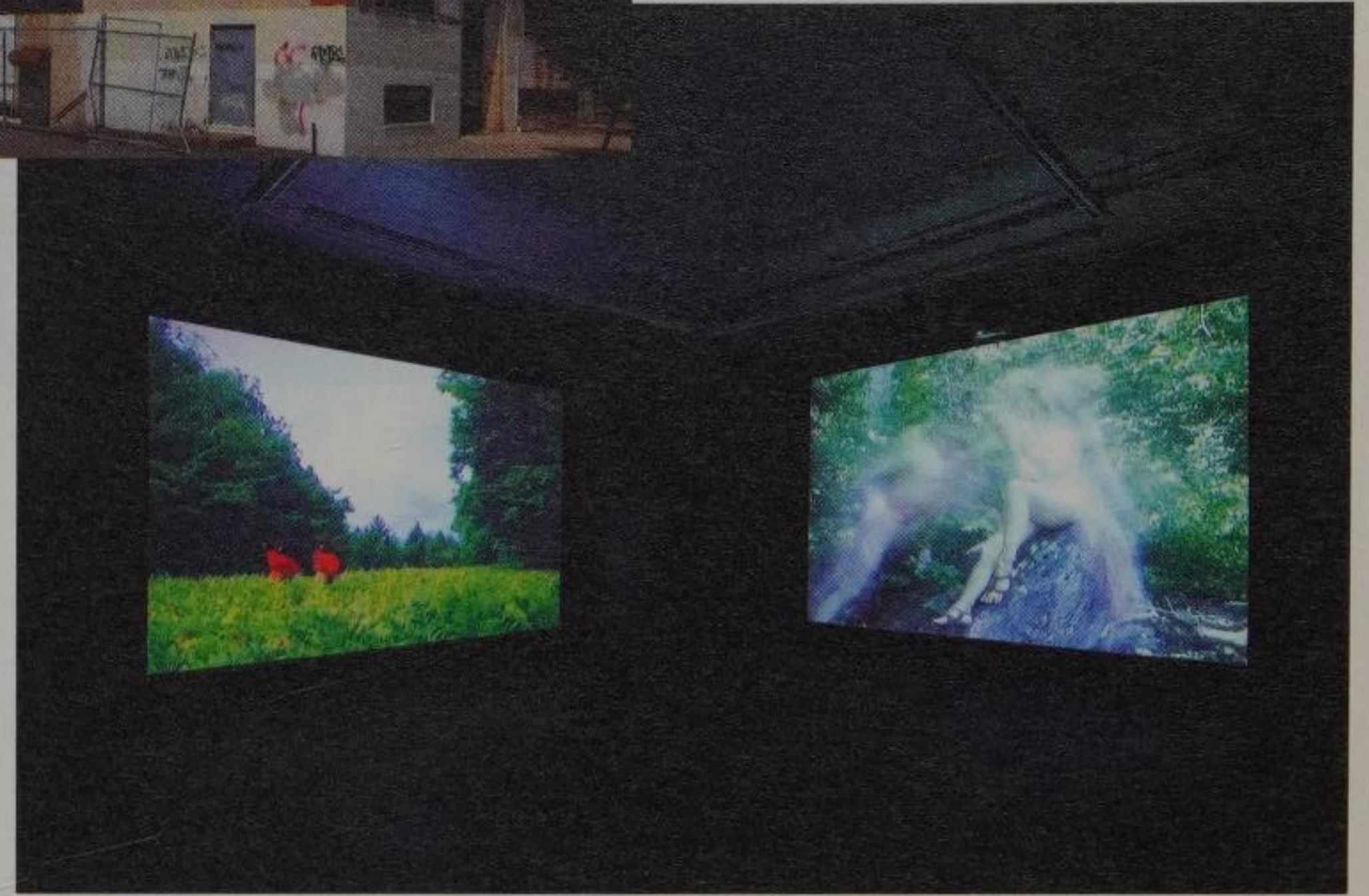
In conjunction with the inaugural exhibition at Fortress to Solitude, a formerly vacant three-story building in Bushwick, Regina Rex presented an off-site exhibition, featuring works by Corey Escoto, Jeff Frederick, Brian Kapernekas, Maximilian Schubert and SKOTE.

### SKOTE 2011

Collaborative duo SKOTE presented the mythopoetic, three-channel video installation *Nightbird*. For the opening event, SKOTE hosted a rock-and-roll soiree including an improvisational scoring of a video installation by musicians Chris Kittrell (Baby Alpaca), Amber Martin (Amber Alert) and Lori Scacco (STORMS).

### NADA Hudson 2011

A sculpture by Brian Wondergem and a performance by Ben Vida were presented at Basilica Hudson as part of NADA art fair's site-specific project in Hudson, New York.



www.reginarex.org  
info@reginarex.org  
+646 467 2232

Address  
17-17 Troutman #329  
Queens, NY 11385  
USA

Regina Rex is an artist-run exhibition space located on the border of Ridgewood, Queens, and Bushwick, Brooklyn. Through an inclusive collaborative structure, it aims to build an exhibition context that is rigorous, cogent and driven by our engagement and dialogue with other artists. There are currently 13 participating curators at Regina Rex.

Public Hours  
Saturday-Sunday: 12-6 pm

Office Hours  
Variable

Founding Year  
2010

Number of Staff  
Paid: 13

Funding Sources  
Individuals, Membership

Activities  
Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.)



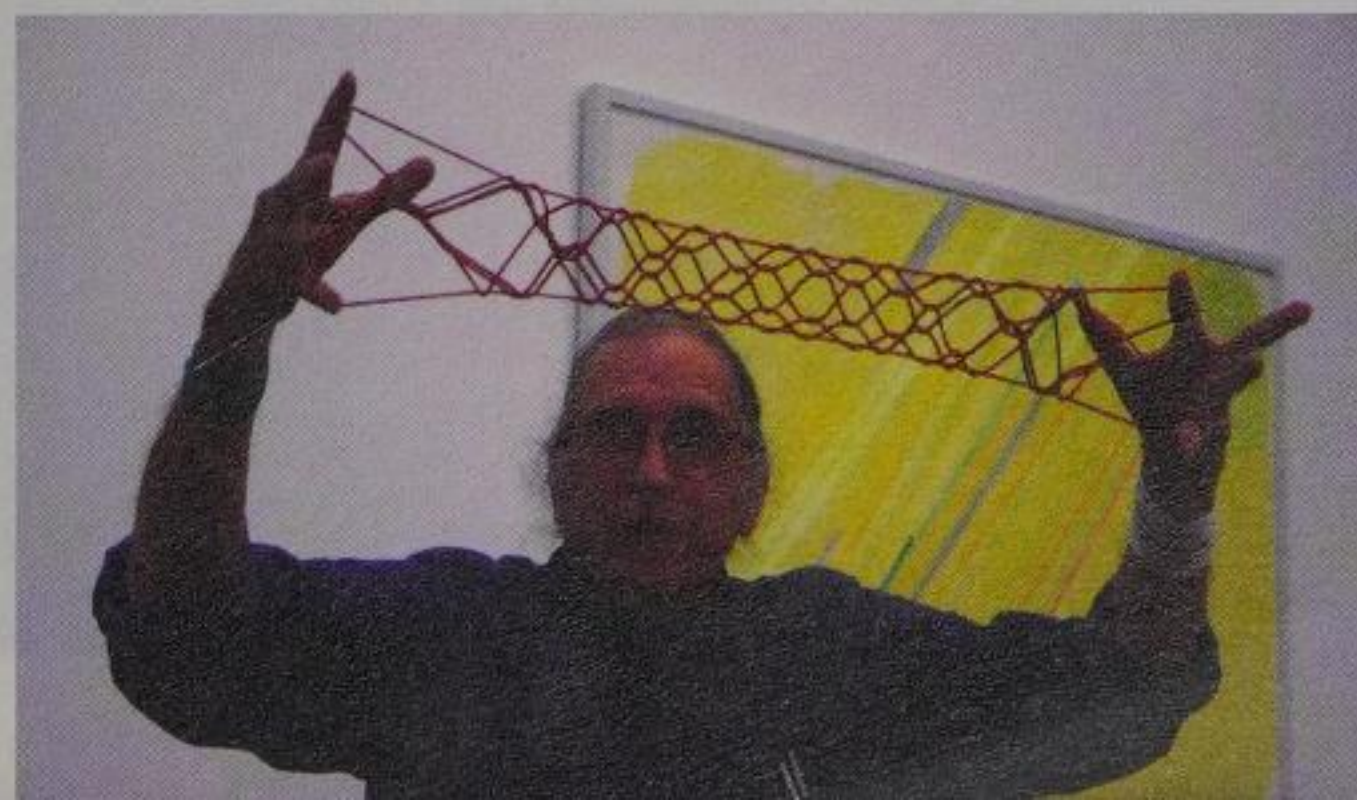
03

01 Exterior view of Regina Rex, New York, 2011. Courtesy Regina Rex

02 "MIN," 2010. Exhibition view at Regina Rex, New York. Courtesy Regina Rex

03 SKOTE (Jill Pangallo and Alex P. White), "Nightbird," 2011. Exhibition view at Regina Rex, New York. Courtesy Regina Rex

04 String figure workshop, in coordination with the exhibition "Hands Tide," with Inoli Murphy at Regina Rex, New York, 2010. Courtesy Paul Cox / BushwickBK



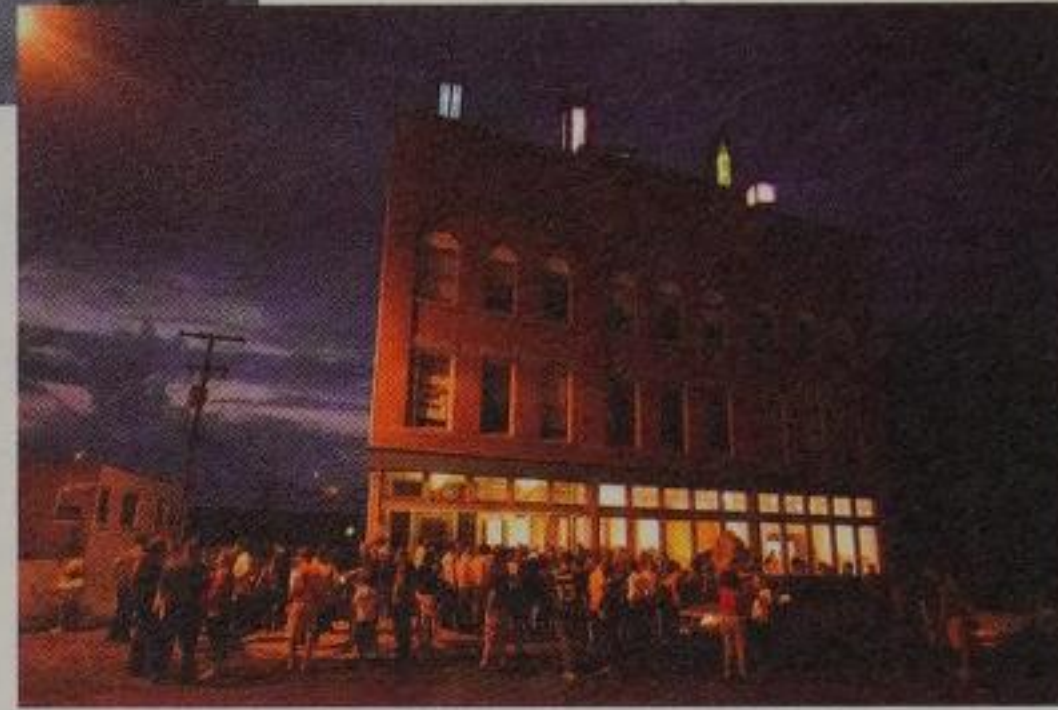
04

2-098

SPACES



01



02

[www.spacesgallery.org](http://www.spacesgallery.org)  
+1 216 621 2314

Address  
2220 Superior Viaduct  
Cleveland, OH 44113  
USA

01 Interior view of SPACES, Cleveland. Photo: Amy Youngs

02 Exterior view of SPACES, Cleveland. Courtesy SPACES

03 Interior view of SPACES, Cleveland. Photo: Brian Kuzma

Public Hours  
Tuesday-Wednesday: 12-5 pm  
Thursday: 12-8 pm  
Friday-Sunday: 12-5 pm

Founding Year  
1978

Founded in 1978, Spaces was conceived as an alternative to Cleveland's commercial galleries. It was intended to be a place where artists could exhibit experimental work that wasn't intended to be market-friendly.

Mission: SPACES is the resource and public forum for artists who explore and experiment.

Funding Sources  
Corporations, Individuals, Foundations, Government, Membership

Activities  
Educational programs, Exhibitions, Public programs (lectures, performances, screenings, etc), Residencies



03

"Portability & Network" 2011

German-born Cleveland artist Christian Wulffen, with assistant Heather Quesada, curated "Portability & Network," an exhibition featuring an international array of artists who work with the concept of formal reduction. This economy of form also contributes to a unique portability that these artworks share. This exhibition provided a panel of new links and levels of understanding about a very specific model of work and meaning of art.

SPACELab 2008-

SPACELab is a laboratory created to help Northeast Ohio solo artists or collectives push and pull a concept until it materializes. SPACELab not only acts as a platform for the display of process and projects, but also provides resources and instruction.

Mashed Thoughtatoes 2011-

This monthly public program invites three speakers to present on three disparate topics, all of which are mashed together with unexpected results. Each speaker is given 20 minutes to perform a brief presentation, and the evening is capped with a joint Q&A discussion to find commonalities in the disparate subjects. A recent example brought together Jeff Chiplus of the Carrot Museum, SPACELab artist Royden Watson and stunt man Richard Fike.

# 2-099

## Appendix Project Space

[www.appendixspace.com](http://www.appendixspace.com)  
[appendixspace@gmail.com](mailto:appendixspace@gmail.com)

### Address

4911 NE 27th Avenue  
Portland, OR 97211  
USA

### Public Hours

Last Thursday of each month: 6-10 pm  
Other days by appointment only

### Office Hours

Saturday-Sunday: 12-5 pm

### Founding Year

2008

### Number of Staff

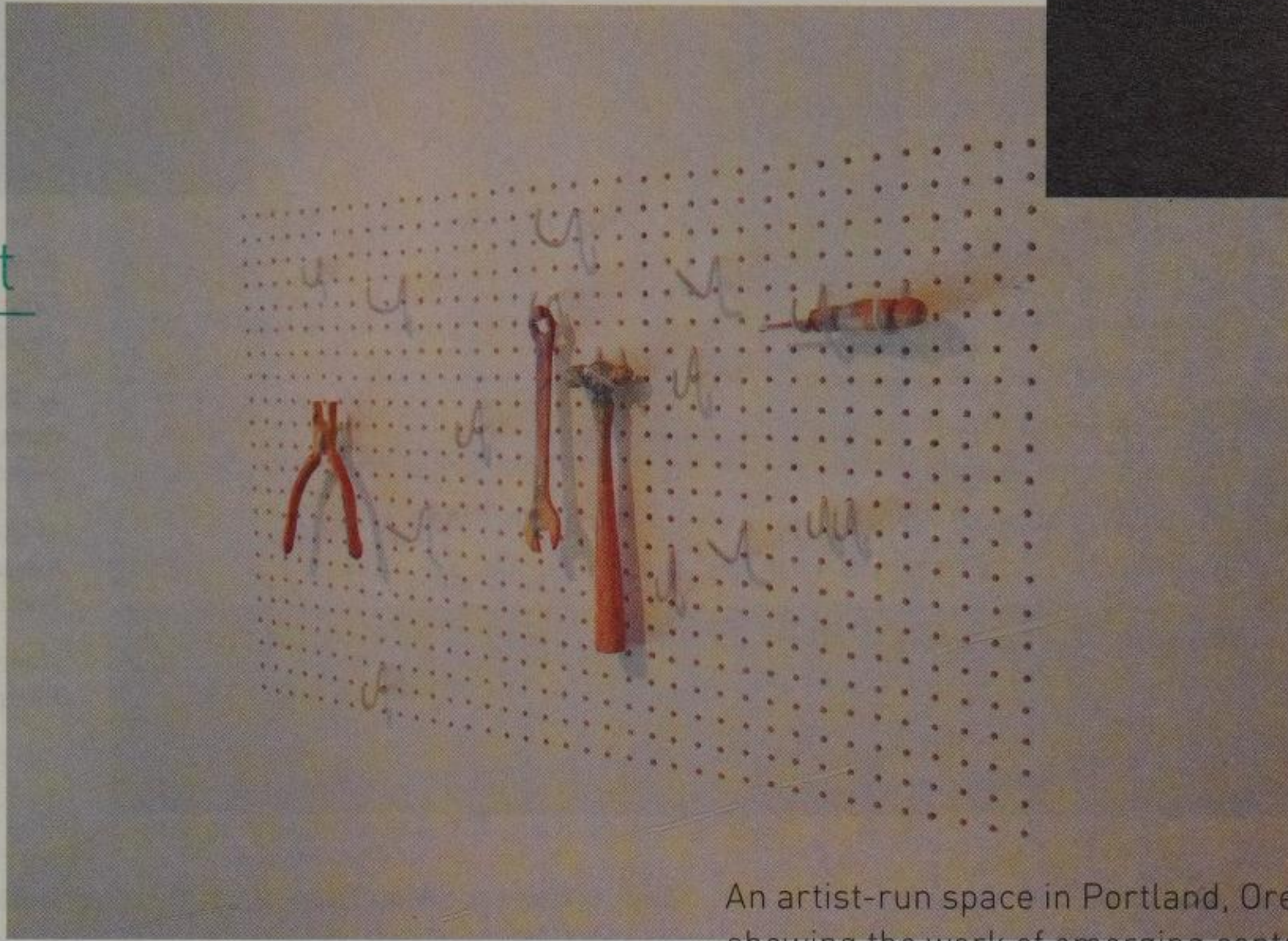
Unpaid (including interns/volunteers): 3

### Funding Sources

Individuals

### Activities

Exhibitions, Public programs (lectures, performances, screenings, etc.), Residencies



02

An artist-run space in Portland, Oregon, Appendix Project Space has been showing the work of emerging contemporary artists since 2008. With a constantly evolving curatorial program, it works to build lasting networks and connections between local and non-local artists through residencies, performances and new media communications.



01

Appendix exhibited Rhizome Commissions recipient Tabor Robak's first solo show, and recently hosted Andrew Norman Wilson's first solo show, which included his documentary exposé of Google's Worker Caste System, and a video made about his ongoing relationship with his outsourced assistant in India. In August 2011, Appendix hosted Slovenian artist Sanela Jahic, whose work has been exhibited in Slovenia, Russia, Germany and Japan. This was her first US show, which opened in conjunction with the release of a monograph of her work, published and produced by Publication Studio.



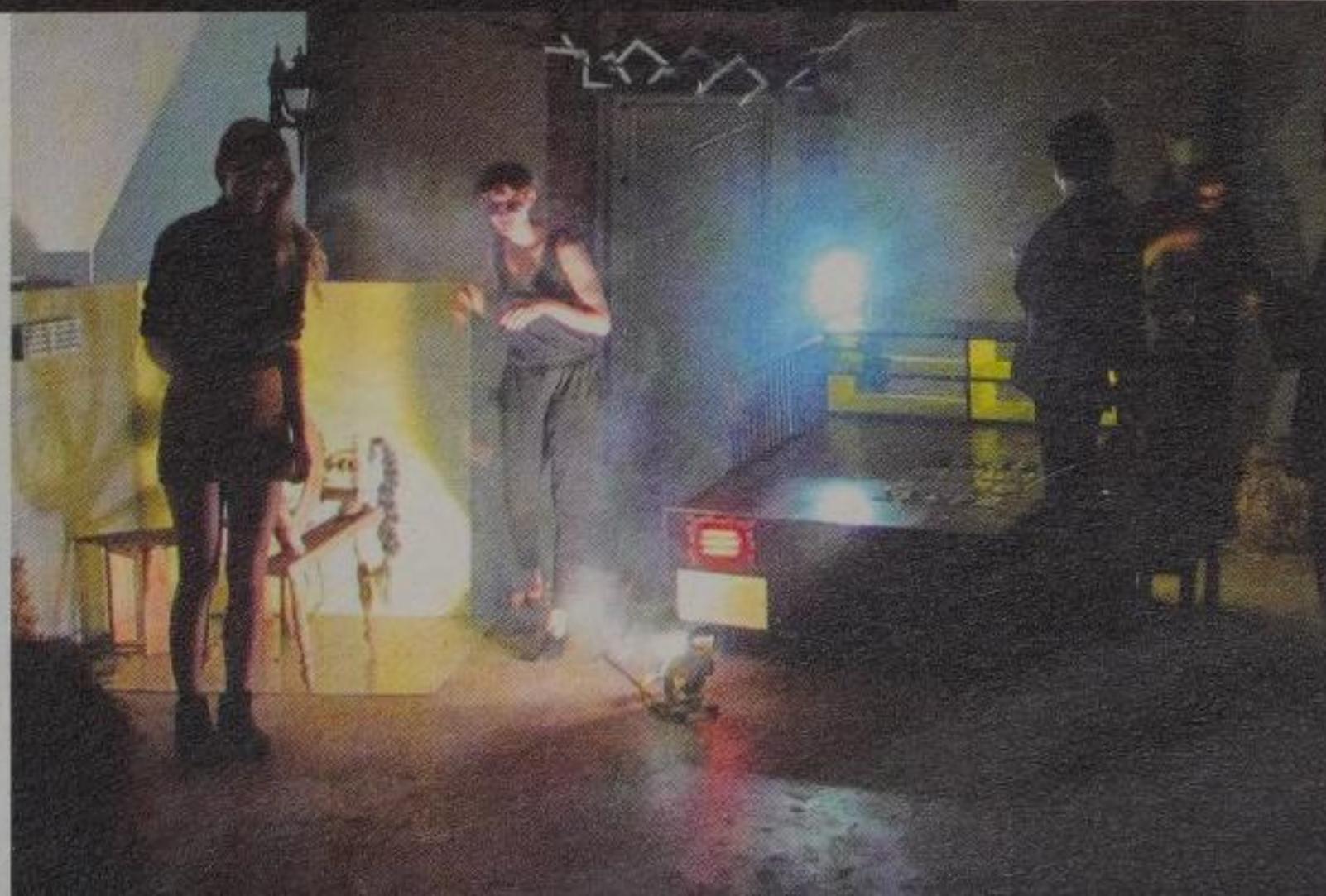
03

01 "Fan Death," 2011. Exhibition view at Appendix Project Space, Portland. Photo: Appendix Project Space

02 Oregon Painting Society, "Cruisn'," 2010. Exhibition view at Appendix Project Space, Portland. Photo: Appendix Project Space

03 Katie Shelly, "Paragon+," 2011. Exhibition view at Appendix Project Space, Portland. Photo: Appendix Project Space

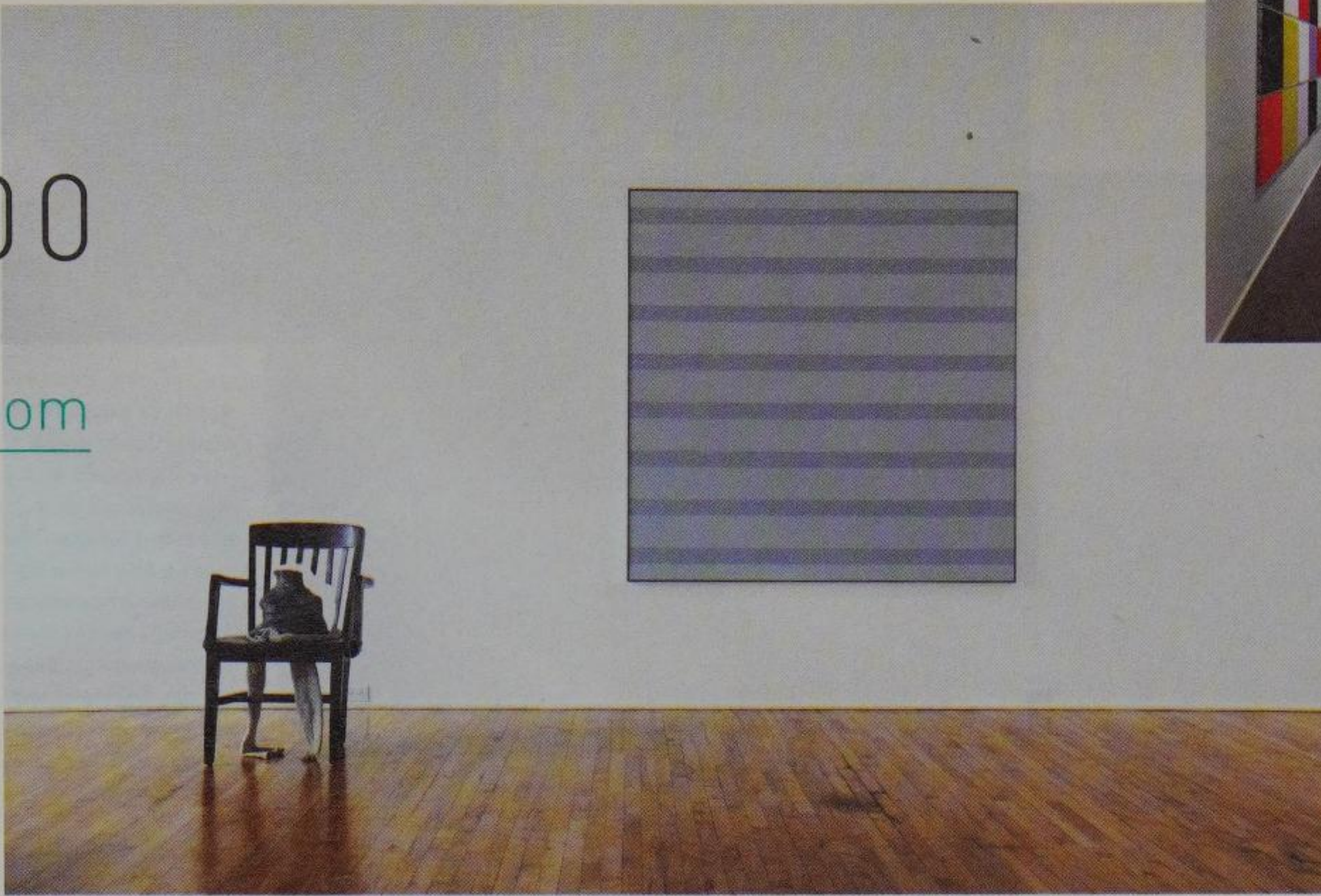
04 Nik Pence, "In," 2011. Exhibition view at Appendix Project Space, Portland. Photo: Appendix Project Space



04

# 2—100

## lumber room



02



01

01 "Reader on a Black Background," 2011. Exhibition view at lumber room, Portland. Photo: Jeremy Bitterman

02 "Reader on a Black Background," 2011. Exhibition view at lumber room, Portland. Photo: Jeremy Bitterman

03 "Reader on a Black Background," 2011. Exhibition view at lumber room, Portland. Photo: Jeremy Bitterman

04 Interior view of lumber room, Portland. Photo: Jeremy Bitterman

[www.lumberroom.com](http://www.lumberroom.com)  
[info@lumberroom.com](mailto:info@lumberroom.com)  
 +1 541 760 2453

Address  
 419 NW 7th  
 Portland, OR 97208  
 USA

Public Hours  
 Variable (by exhibition)

Office Hours  
 Please contact [info@lumberroom.com](mailto:info@lumberroom.com) for private and public viewings

Founding Year  
 2010

Number of Staff  
 Paid: 1  
 Unpaid (including interns/volunteers): 1

Funding Sources  
 Individuals

Activities  
 Archives, Educational programs, Exhibitions, Partnerships with other institutions, Permanent collection, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

Constellation 2010

For the inaugural artist-in-residence program in May 2010, San Francisco artist Léonie Guyer was commissioned to make a permanent installation. *Constellation* is comprised of seven drawings and paintings on the walls and one window of the lumber room. The works extend throughout the lumber room's various spaces: a two-story curving stairwell, the main gallery, the smaller gallery, a courtyard and a bedroom.

"My Heart Wants More" 2010

Within the context of a private art collection, Brooklyn-based artist Anissa Mack examined the magnetism and lingering appeal of objects and images. The artist was given full access to the lumber room's collection, and integrated her own work, both created on-site and brought from her Brooklyn studio, to present the exhibition "My Heart Wants More." For this show, the lumber room collaborated with the Portland Institute for Contemporary Art Time-Based Art Festival, 2010.

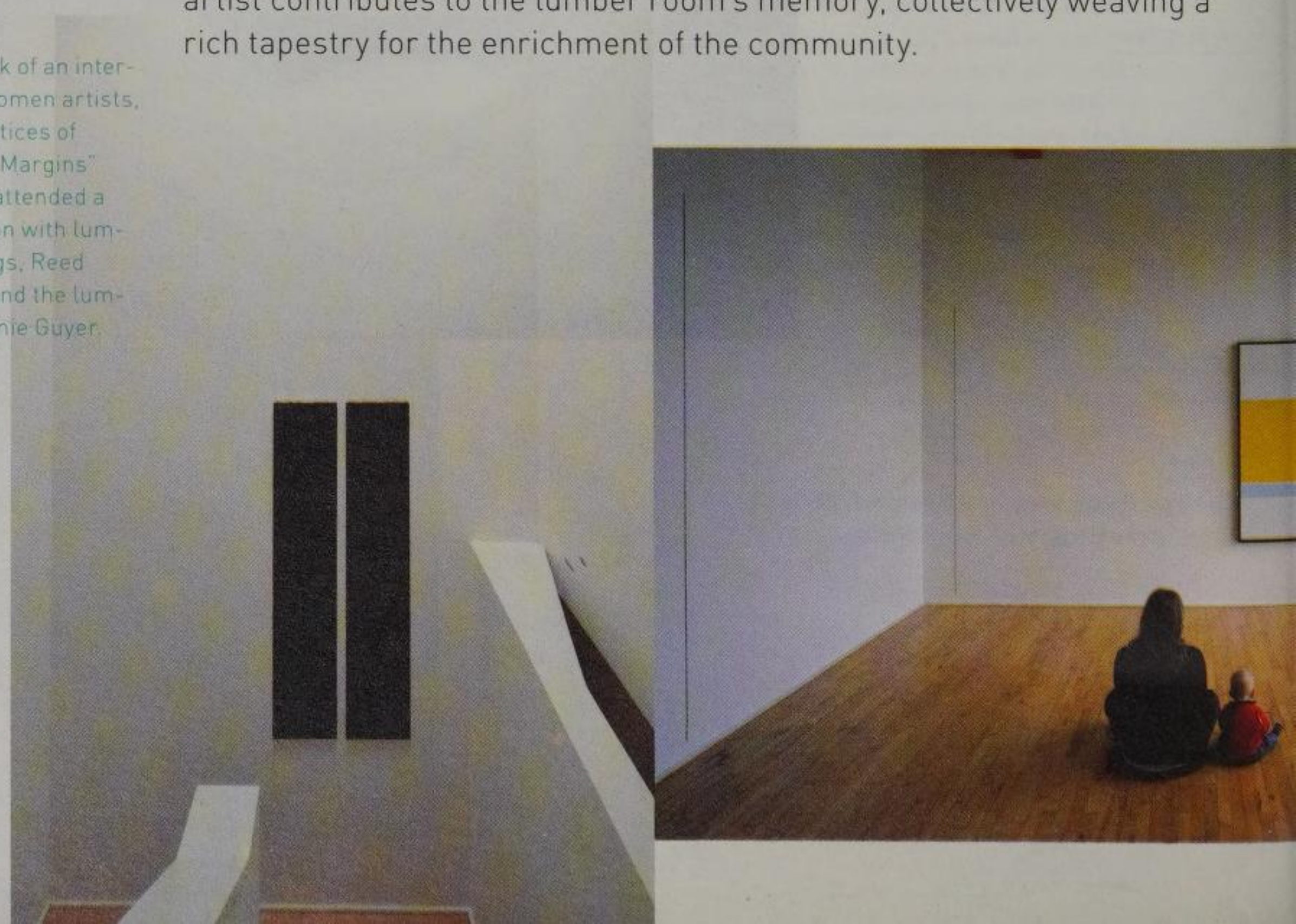
"Interior Margins" 2011-12

"Interior Margins" exhibited the work of an inter-generational group of Northwest women artists, transforming the legacies and practices of abstraction for a new era. "Interior Margins" was born in 2010, when the artists attended a dinner to converse about abstraction with lumber room founder Sarah Miller Meigs, Reed College curator Stephanie Snyder and the lumber room's first resident-artist Léonie Guyer.

The lumber room acts as a catalyst for ideas, objects, thoughts, stories, desires and actions. Formally established in spring 2010 with the first artist in residence, the lumber room has since welcomed artists as well as art students, curators, collectors, writers and architects.

In its most primary form, the artist in residence activates the lumber room. Each residency addresses a complex of open-ended questions, such as: "What is the reciprocal effect of creative act on a place or within a community?" Artists in residence collaborate with lumber room founder Sarah Miller Meigs to plan and create actions through art making, lectures, events, exhibitions and workshops. Over time, these actions will create a history, one continually re-effecting and being effected by place and community.

The lumber room partners with cultural entities and educational institutions in bringing artists and art-related events to the region. Every activity instigated by the lumber room is documented and absorbed by its physical archive, becoming part of its recorded history. Each event, lecture, workshop, gathering or exhibition leaves its trace in memory and object. Each artist contributes to the lumber room's memory, collectively weaving a rich tapestry for the enrichment of the community.



03



# 2—101

## The Vestibule

The Vestibule is a project space for contemporary art in Portland, Oregon, established in December 2009. We aim to contribute to the community's cultural dialogue and to promote progressive exchange by exhibiting innovative work by emerging talent. Our programming is focused on installations and collaborations that dynamically activate the gallery's unique architecture. We will be expanding our scope with upcoming performance events, publications, guest curators and web experiments.

An independently directed gallery housed within Disjecta Interdisciplinary Arts Center, The Vestibule is an institution that has been a vital resource and exhibition space in Portland for more than ten years. The wide variety of local, national and international arts programming and events that take place at Disjecta attract diverse audiences.

vestibule.disjecta.org  
tamar@disjecta.org  
+1 503 984 3189

### Address

8371 N. Interstate Avenue  
Portland, OR 97217  
USA

### Public Hours

Friday–Sunday: 12–5 pm

### Office Hours

Variable

### Founding Year

2009

### Number of Staff

Unpaid (including interns/volunteers): 2

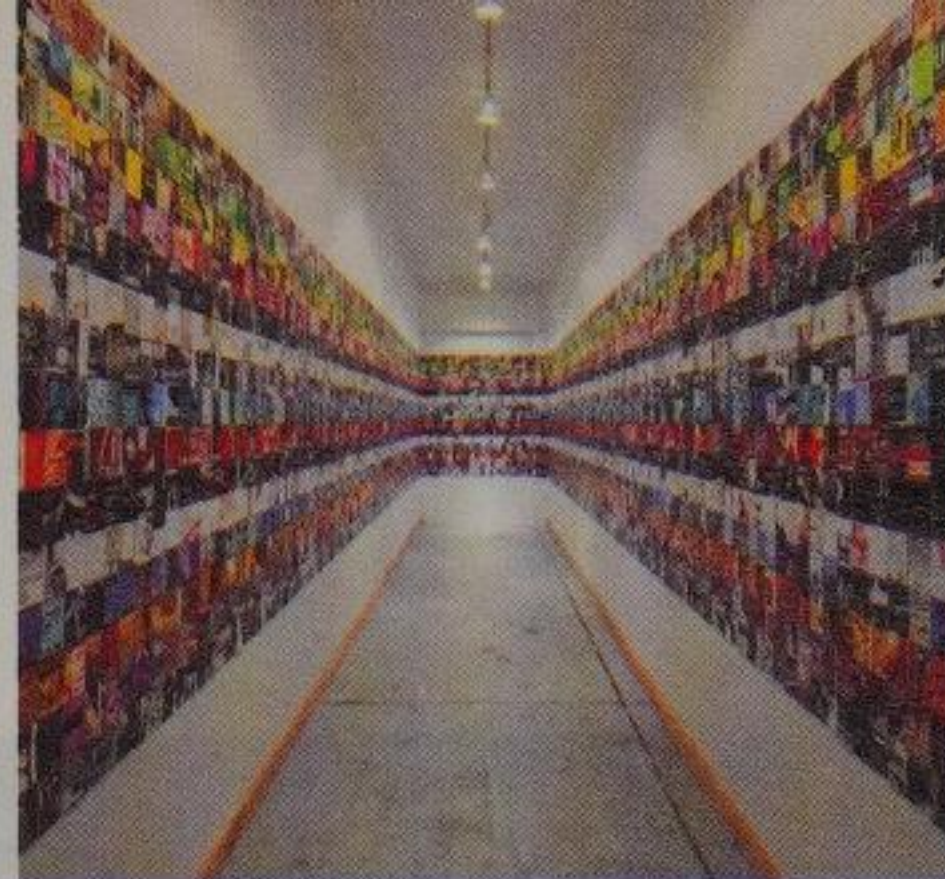
### Funding Sources

Foundations

### Activities

Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.)

01



02



03

### "Solitaire and the Unknown" 2011

Situated between sentimental and sublime, this installation of artist-in-residence Nickolaus Typaldos explored complexities layering experience in an enigmatic universe. Interplay of various media created an atmosphere contemplating how transience, perception and absurdity play into humankind's search for meaning.

### "Bleach Party" 2010

This installation of Kevin Abell and Alex Felton was inter-subjective evidence resulting from a situation generated by automatic collaborative effort in a southeast Portland alley, where bleach-filled balloons were popped on black canvases. It was a simultaneously deconstructive/constructive experiment into how ideas, actions, negations, communities and chance can generate things with life of their own.

### "Cured of Second Chances" 2010

This exhibit reflected the mental space we resign ourselves to when encountering difficulty responding to events in daily life. Evertt Beidler's work served as a vehicle for accepting certain realities beyond our control, and was designed to appear neither celebratory nor defeatist in nature.

01 Stacy Lynn Smith, "Accumulate," 2010. Exhibition view at The Vestibule, Portland. Courtesy The Vestibule

02 Nickolaus Typaldos, Untitled (for Bill), 2011. Installation view of "Solitaire and the Unknown" at The Vestibule, Portland. Courtesy The Vestibule

03 Kevin Abell and Alex Felton, "Bleach Party," 2010. Exhibition view at The Vestibule, Portland. Courtesy The Vestibule

# 2—102

## YU Contemporary

[www.yucontemporary.org](http://www.yucontemporary.org)  
[yu@yucontemporary.org](mailto:yu@yucontemporary.org)  
+1 503 236 7996

### Address

800 SE 10th Avenue  
Portland, OR 97214  
USA

### Public Hours

Thursday–Saturday: 12 pm–6 pm

### Office Hours

Monday–Friday: 9 am–6 pm

### Founding Year

2009

### Number of Staff

Paid: 5  
Unpaid (including interns/volunteers): 35–40

### Funding Sources

Admissions/ticket sales, Artwork/edition sales, Corporations, Foundations, Individuals, Membership

### Activities

Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.)

The center is planning a capital project to repurpose its 1908 Yale Union building—a 40,000 square-foot, former industrial laundry building, which is recognized as a historic landmark for its contribution to the American industrialization of the early 20th century, the women's labor movement and the rise of the middle class. YU aims to be a significant cutting-edge contemporary art institution in the Pacific Northwest, as well as to mark its place on the national and international landscape.

Its first project (which took place from April to July 2011) considered history, archive, documentation and publication. "Selections from the PCVA Archive" was the first-ever exhibition of archival documentation of key works by artists such as Michael Asher, Trisha Brown, John Cage, Leon Golub, Lynda Benglis, Sol LeWitt, Bruce Nauman, Joan Jonas and Daniel Buren, which were presented by the Portland Center for the Visual Arts (PCVA) during its nearly two decades at the center of contemporary art in Portland (from 1971 to 1987). Films and performances produced by PCVA were screened, including Richard Serra's *Railroad Turnbridge* (1976) and Allan Kaprow's *Routine* (1973).

In 2011, YU opened the first iteration of its library, became the new publisher of *Veneer Magazine* and launched its first publication, *Veneer 08/18*. *Veneer Magazine* risks classification between technical journal, printed PDF, artist project and paper-swatch book. *Veneer* is a publishing project of artist Aaron Flint Jamison; previous editions have included work by Adrian Piper, Sturtevant and George Kuchar.

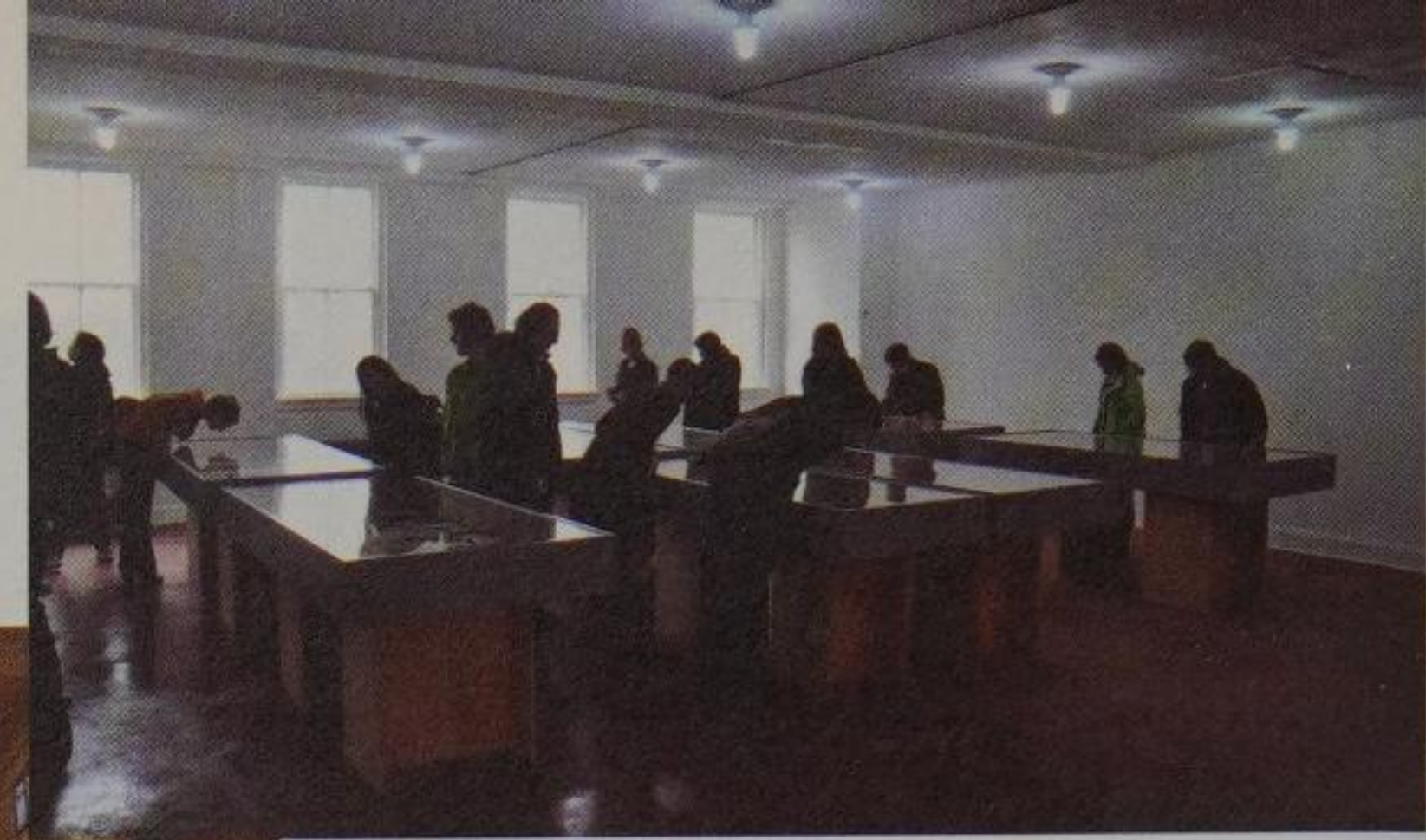
YU Contemporary is a contemporary art center located in the Yale Union Laundry building in the Central Eastside Industrial District of Portland, Oregon. Founded in September 2009, YU's mission is to bring about the most challenging national and international contemporary art—to empower the artistic imagination and cultural life of the Northwest. The center is artist-driven and was conceived to engage artists in experimental ways that raise questions and catalyze new dialogue. Its vision is to produce and present thought-provoking work, while simultaneously forming a community of ideas that contribute to the cultural, intellectual and artistic life of Portland. YU connects artists and ideas through the production and presentation of exhibitions, new work, public programs, publishing and residencies.

01 "Selections from the PCVA Archive," 2011. Exhibition view at YU Contemporary, Portland. Courtesy YU Contemporary

02 Interior view of YU Contemporary, Portland, 2009. Courtesy YU Contemporary

03 Program documentation of "Solstice Quest," a YU Contemporary-organized visit to Stone Alignments/Solstice Cairns (1979), Michelle Stuart's site-specific work at the East Columbia Gorge, Oregon, 2011. Courtesy YU Contemporary

04 Exterior view of YU Contemporary, Portland, 2009. Courtesy YU Contemporary



# 2—103

## Extra Extra

Extra Extra is an artist-run space dedicated to the exposure of artists who challenge the limits of the visual and performing arts. Our monthly events, co-curated by Derek Frech, Joe Lacina and Daniel Wallace, focus on new interpretations of sculpture, installation and performance, in whatever form they may take.



www.eexxttrraa.com  
mail@eexxttrraa.com  
+1 301 412 7547

Address  
1524 Frankford Avenue  
Philadelphia, PA 19125  
USA

Public Hours  
Saturday–Sunday: 12–4 pm

Office Hours  
Monday–Friday: 6–10 pm

Founding Year  
2009

Number of Staff  
Paid: 3  
Unpaid (including interns/volunteers): 1

Funding Sources  
Individuals

Activities  
Exhibitions, Partnerships with other institutions,  
Public programs (lectures, performances,  
screenings, etc.)



01

BNPJ.EXE 2011  
Our first web-based release, by Jon Rafman and Tabor Robak, manifested itself in the form of BNPJ.EXE—a first person downloadable video game.

"The Island Beautiful/Mortal Mirror" 2011  
A curatorial collaboration with Bodega, our sister space in Philadelphia, this project presented a linked, two-part exhibition by artist Alex da Corte.

"Virtual Assistance"  
This was the first exhibition after moving our physical space. In an attempt to reverse the normative outsourcing flow, Andrew Norman Wilson and Akhil C. presented a collaboration featuring a virtual personal assistant from Bangalore, India.

02

01 Exterior view of Extra Extra, Philadelphia, 2011. Photo: Derek Frech. Courtesy Extra Extra

02 Jon Rafman and Tabor Robak, BNPJ.EXE, 2011. Downloadable virtual game. Photo: Derek Frech. Courtesy the artist and Extra Extra

03 Zachary Davis, Shadow Event, 2011. Aquarium backing, plywood and sand. Installation view of "Lowbeam" at Extra Extra, Philadelphia, 2011. Photo: Bob Myaing. Courtesy the artist and Extra Extra

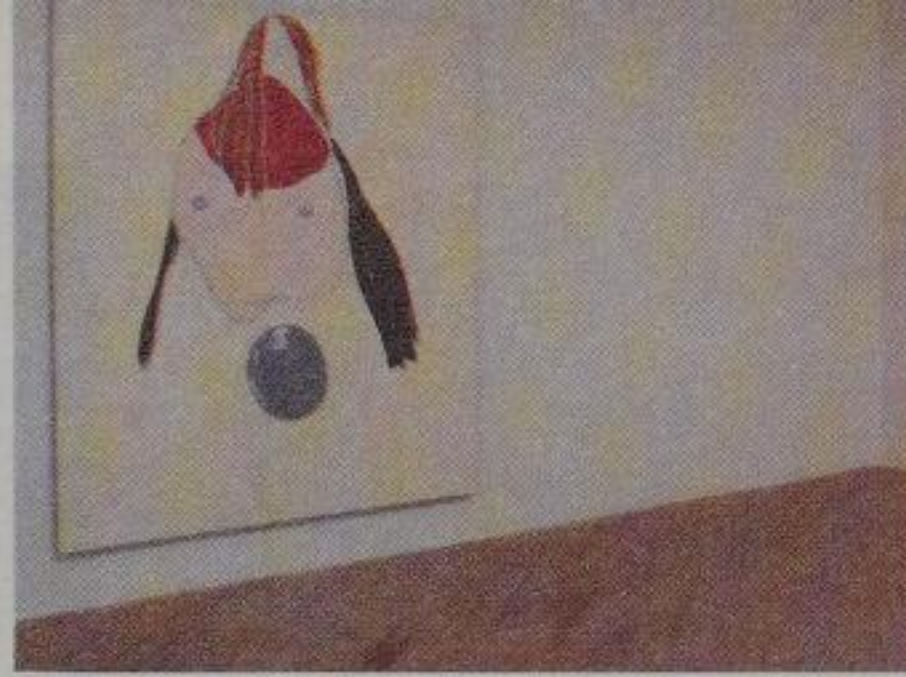
04 Alex da Corte, The Island Beautiful, 2010/2011. Mixed-media installation. Exhibition view of "The Island Beautiful/Mortal Mirror" at Extra Extra, Philadelphia. Photo: Extra Extra. Courtesy the artist and Extra Extra



04

# 2-104

## Vox Populi



[www.voxpopuligallery.org](http://www.voxpopuligallery.org)  
[director@voxpopuligallery.org](mailto:director@voxpopuligallery.org)

### Address

319 N 11th Street, Third Floor  
Philadelphia, PA, 19107  
USA

### Public Hours

Wednesday-Sunday: 12-6 pm

### Office Hours

Monday-Friday: 10-6 pm

### Founding Year

1988

### Number of Staff

Paid: 2  
Unpaid (including interns/volunteers): 2 interns,  
23 artist-members

### Funding Sources

Admissions/ticket sales, Corporations,  
Foundations, Government, Individuals,  
Merchandise, Membership

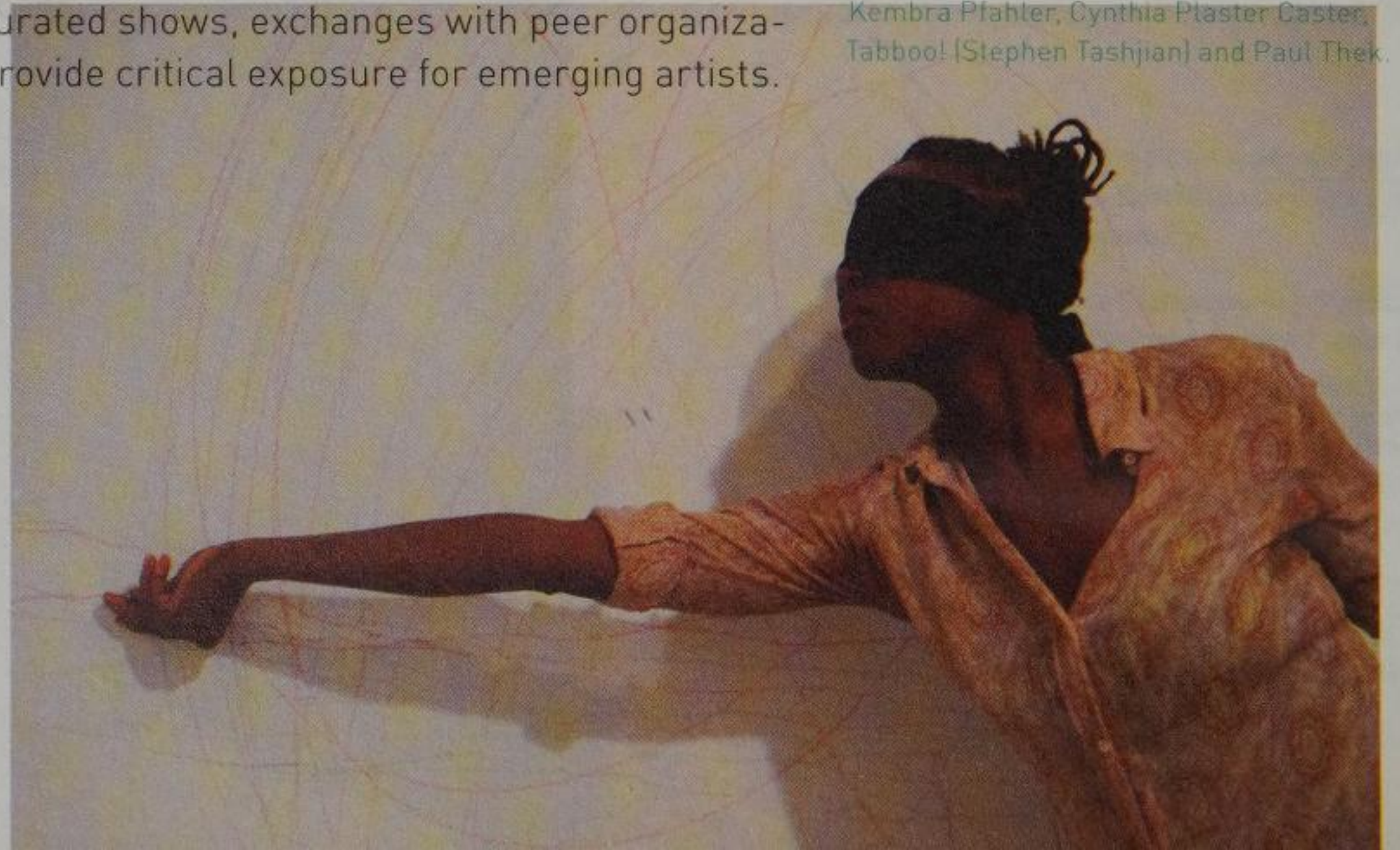
### Activities

Artist representation, Educational programs,  
Exhibitions, Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops



Vox Populi is an artist collective working to support challenging and experimental artists and ideas with monthly exhibitions, gallery talks, performances, lectures and related programming. For more than 20 years, Vox has played a unique role in the cultural life of Philadelphia by presenting a diverse range of programming, serving as a forum for contemporary artistic discourse and providing a supportive environment in which artists can take risks and gain valuable professional experience.

Vox maintains a rotating membership and relies on a commitment to working collectively. Its comprehensive exhibition program includes solo shows of both member and guest artists, a curated film and video space (called Fourth Wall), guest-curated shows, exchanges with peer organizations and group shows that provide critical exposure for emerging artists.



02

01 "Kick in the Eye," 2011. Exhibition view at Vox Populi, Philadelphia. Photo: Andrew Suggs. Courtesy Vox Populi

02 Exterior view of Vox Populi, Philadelphia, 2010. Photo: Leah Bailis. Courtesy Vox Populi

03 Kembra Pfahler and the Girls of Karen Black, Man-o-War, 2010. Performance as part of "Dead Flowers," at Vox Populi, Philadelphia, 2010. Photo: Greenhouse Media. Courtesy Vox Populi

04 Taisha Paggett, Decomposition of a Continuous Whole, 2010. Performance as part of "Quadruple-Consciousness" at Vox Populi, Philadelphia, 2011. Photo: Brent Wahl. Courtesy Vox Populi

### "Kick in the Eye" 2011

"Kick in the Eye" was an exhibition of "queer portraiture" featuring Graham Durward, Alexandra Gorczyński, Stephen Irwin, Paul Lee, Lovett/Codagnone, Franklin Preston, Matthew Savitsky, Marc Swanson, Scott Treleaven and Nicola Tyson, and curated by Vox Populi director Andrew Suggs.

### "Quadruple-Consciousness" 2011

"Quadruple-Consciousness," curated by Malik Gaines, was an exhibition featuring works that expanded on W.E.B. DuBois's idea of "double-consciousness," with works by Ei Arakawa & Sergei Tcherepnin, Xavier Cha, Zackary Drucker, Dynasty Handbag (Jibz Cameron), Mark Flores, Sherin Guirguis, Vishal Jugdeo, Nzuji De Magalhães, Wardell Milan, Meleko Mokgosi, Akosua Adoma Owusu, Taisha Paggett, Adam Pendleton, Paul Mpagi Sepuya, Alexandro Segade, Kianja Strobert, Wu Ingrid Tsang and Nicolau Vergueiro.

### "Dead Flowers" 2010

"Dead Flowers," curated by Lia Gangitano, was an exhibition based on the work of actor-director Timothy Carey, featuring Charles Atlas, Alvin Baltrop, Genesis Breyer P-Orridge, Timothy Carey, Johanna Constantine, Marti Domination, Scott Ewalt, Georg Gatsas, Brandon Olson, Kembra Pfahler, Cynthia Plaster Caster, Tabboo! (Stephen Tashjian) and Paul Thek.

# 2—105

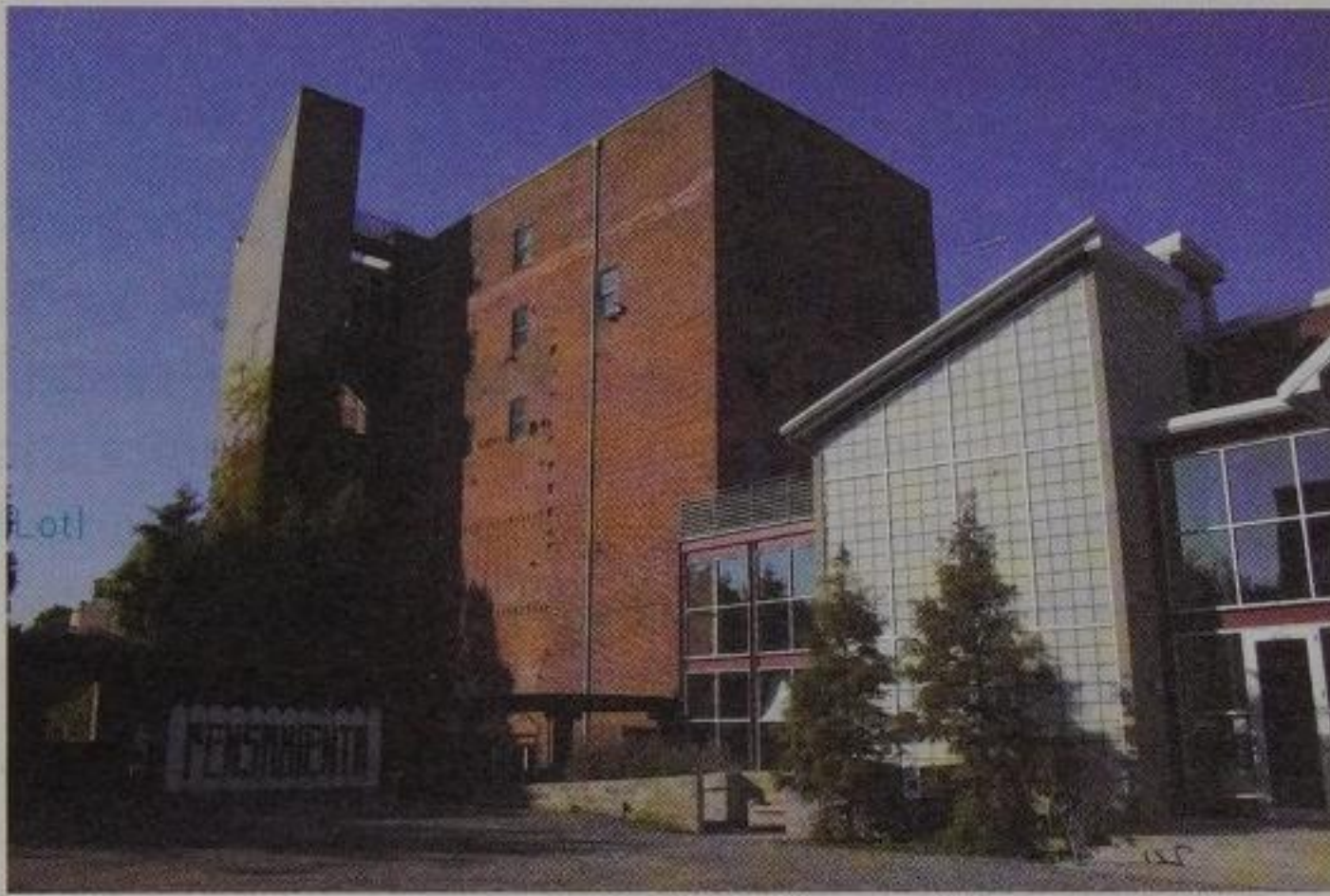
## Mattress Factory

### "Factory Installed" 2011-12

Last presented in 2006, "Factory Installed" is our newest exhibition currently on view until May 2012. From nearly 600 artist submissions, six artists were chosen by co-directors Barbara Luderowski and Michael Olijnyk, and independent curator Katherine Talcott, to work in residence in September and October 2011. The artists, Pablo Valbuena, Mariana Manhães, Natalia Gonzalez, Nika Kupyrova, Than Htay Maung and Veronica Ryan, created new site-specific works for the exhibition.

### "Queloides: Race and Racism in Cuban Contemporary Art" 2010-11

This art exhibit contributed to current debates about the persistence of racism in contemporary Cuba and elsewhere in the world. Hosted at the Centro Wifredo Lam in Havana (April 16–May 31, 2010), the show then traveled to the Mattress Factory (October 15, 2010–February 27, 2011). The 12 participating artists are renowned for their critical work on issues of race, discrimination and identity. "Queloides" included several art forms—paintings, photographs, installations, sculptures and videos.



[www.mattress.org](http://www.mattress.org)  
[info@mattress.org](mailto:info@mattress.org)  
+1 412 231 3169

**Address**  
505 Jacksonia Street (Parking Lot)  
Pittsburgh, PA 15212  
USA

**Mailing Address**  
500 Sampsonia Way  
Pittsburgh, PA 15212  
USA

**Public Hours**  
Tuesday–Saturday: 10 am–5 pm  
Sunday: 1–5 pm

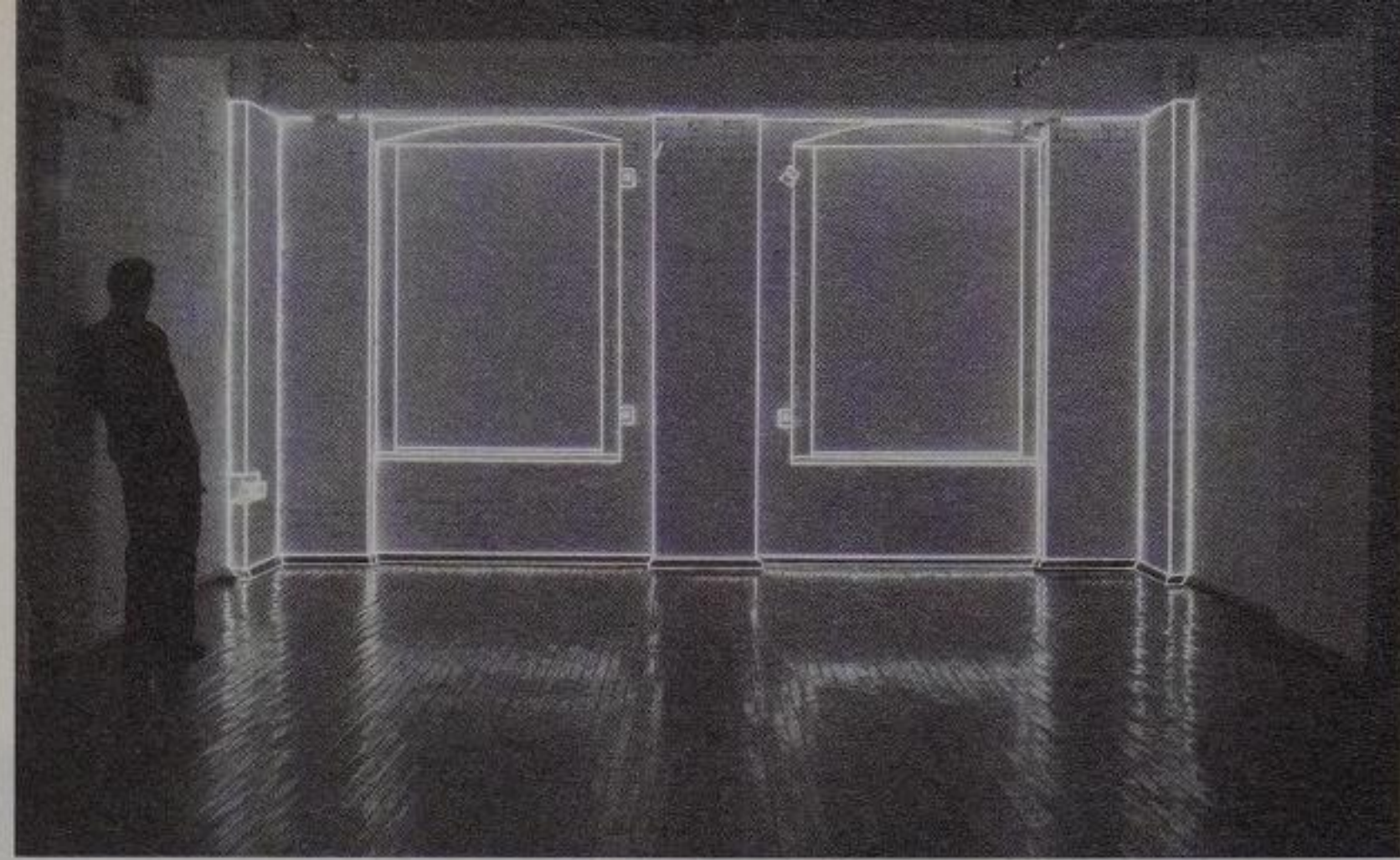
**Office Hours**  
Monday–Friday: 8:30 am–5 pm

**Founding Year**  
1977

**Number of Staff**  
Paid: 12  
Unpaid (including interns/volunteers): 30

**Funding Sources**  
Admissions/ticket sales, Artwork/edition sales, Café, Corporations, Foundations, Government, Individuals, Merchandise, Membership

**Activities**  
Archives, Educational programs, Exhibitions, Permanent collection, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



Mattress Factory is a museum of contemporary art that exhibits room-sized works called installations. Created on site by artists from across the country and around the world, our unique exhibitions feature a variety of media that engage all of the senses.

The museum's unusual galleries are located in two creatively reused buildings on Pittsburgh's historic North Side. Both buildings house a growing and distinctive permanent collection featuring artists James Turrell, Yayoi Kusama, Winifred Lutz and Rolf Julius, as well as innovative exhibitions that change throughout the year.

Since 1977, the Mattress Factory has supported more than 500 artists through its world-renowned residency program. Each year, artists come to Pittsburgh, live at the museum and create new work. During their time here, the museum supports them completely while they experiment, take risks and explore the creative process.

Each exhibition is paired with a variety of engaging and inventive educational programs, including hands-on art projects, workshops, lectures and tours. Mattress Factory encourages all viewers, regardless of their background, to discover connections between art, creativity and their everyday lives.



01 Pablo Valbuena, Para-Site (Mattress Factory), 2011. Installation view at Mattress Factory, Pittsburgh. Courtesy the artist

02 Exterior view of Mattress Factory, Pittsburgh. Courtesy Mattress Factory

03 Yayoi Kusama, Infinity Dots Mirrored Room, 1996. Installation view at Mattress Factory, Pittsburgh. Courtesy Mattress Factory

# 2-106

## AS220

as220.org/front  
info@as220.org  
+1 401 831 9327

Address  
95 Mathewson Street  
Providence, RI 02903  
USA

Public Hours  
Foo(d) (AS220's café restaurant) |  
Tuesday-Saturday: 12-10 pm  
Bar and performance space |  
Monday-Sunday: 5 pm-1 am  
Gallery | Wednesday-Friday: 1-6 pm,  
Saturday: 12-5 pm and by appointment

Office Hours  
Tuesday-Friday: 10 am-6 pm

Founding Year  
1985

Number of Staff  
Paid: 48  
Unpaid (including interns/volunteers): Variable,  
upwards of 20 at any given time

Funding Sources  
Admissions/ticket sales, Artwork/edition sales,  
Café, Corporations, Foundations, Government,  
Individuals, Membership, Merchandise

Activities  
Archives, Educational programs, Exhibitions,  
Partnerships with other institutions, Public  
programs (lectures, performances, screenings,  
etc.), Residencies, Workshops, Other: Bar,  
Darkroom, Live/work studios, Print shop,  
Restaurant, Work studios, Youth program

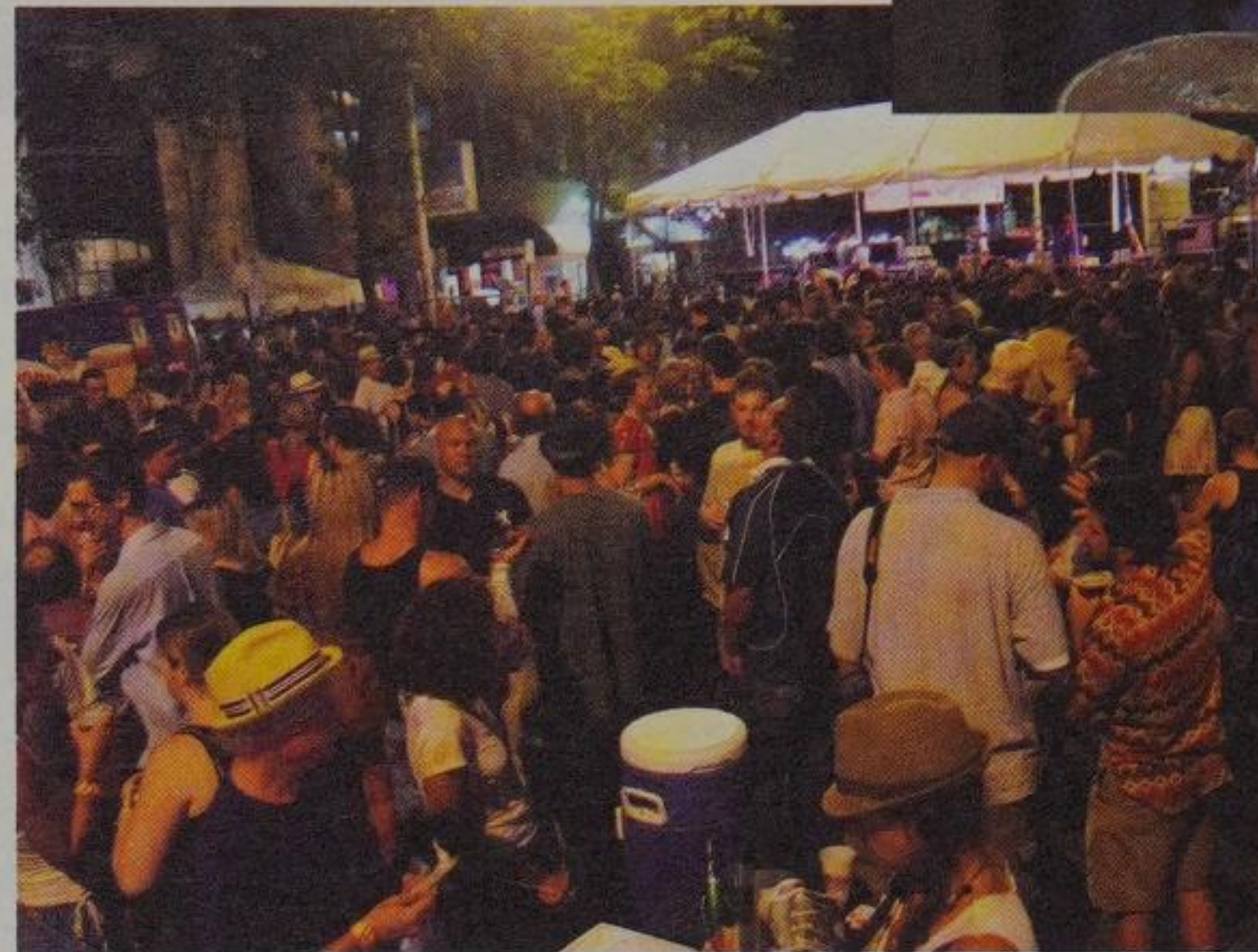
AS220 Foo Fest  
The AS220 annual Foo Fest is an all-day, all-night street festival featuring more than 20 bands on two stages, artist installations and projects, the Providence Anarchist Book Fair and demonstrations and activities sponsored by local arts organizations. Highlights from past years include performances by the Sun Ra Arkestra, Lightning Bolt, Dropdead, Deer Tick, ESG and Javelin.

Shepard Fairey: Downtown Providence Mural and "Providence Industrial" Print Editions  
In 2010, AS220 celebrated its 25th anniversary by introducing the Free Culture Award, an honor bestowed every other year on two artists, one local and one national, whose work has made a significant contribution to grassroots participatory culture and freedom of expression, and whose art and/or process embodies the organization's unjuried, uncensored mission. Shepard Fairey was the inaugural recipient, and AS220 commissioned the artist's largest mural in the world on the rear exterior wall of the Pell Chafee building in downtown Providence. In addition, Fairey produced a limited-edition print, Providence Industrial.

Glass Negative Project: A Collaboration of the Paul Krot Community Darkroom and the Special Collections of the Providence Public Library  
Over the course of five months in 2010, members of the Community Darkroom unearthed 1,250 glass photographic negatives in the Special Collections of the Providence Public Library. The images in this collection—all of regional, historical significance—were taken between 1890 and 1920, and during the height of wet-plate collodion printing. The glass negatives were catalogued and placed in acid-free archival envelopes and boxes. The Darkroom has made archival-grade photographic prints and has toured these historical images to local galleries. It has also made them available to the public with all proceeds benefiting the Special Collections and the Darkroom.



01 View of Youth Empire Fabactory at AS220, Providence. Courtesy AS220



02 Exhibition view of AS220 Foo Fest in Providence, 2010. Courtesy AS220

03 Artist demonstration and talk with Denny Moers at the AS220 Darkroom, Providence. Photo: Cheryl Kaminsky

04 View of Youth Studio and Youth Resource Center at AS220, Providence. Photo: Linda King

AS220 is a nonprofit community arts center located in downtown Providence, Rhode Island. It maintains 47 artist live-work studios, 19 work studios, four galleries, a performance space, restaurant and bar, community darkroom, print shop, fabrication laboratory and the AS220 Youth Studio. The mission is to provide a forum and home for the arts as well as the creative population of Rhode Island. AS220's facilities and services are available to all artists who need a place to exhibit, perform or create their original artwork, especially those who cannot obtain space to exhibit or perform from traditional sources due to financial or other limitations. Exhibitions and performances are unjuried, uncensored and open to all ages.



03



04

# 2—107

## Dirt Palace

The Dirt Palace is a feminist art collective in Providence, Rhode Island. Founded in an abandoned Victorian library at Olneyville Square, it has become a cornerstone of the Providence arts community. Born from the desperate need for a radically new context—in which women can live and work, rigorously immersed in their creative lives—it has served as an incubator for an array of prolific artists.

There are currently seven members of the collective working in a variety of media, including printmaking, audio and performance art, film, video, lace making, writing, photography and puppetry. Each member has her own studio, as well as access to shared printmaking facilities, a film and animation studio, textile studio, band-rehearsal space and grand ballroom.

As a cooperative, we support each other's creative work, our community and the environment, through collective, affordable and low-impact living. We provide a space that promotes our personal growth as individuals, and an environment conducive to challenging thoughts and radical actions. We are continuously building and improving our facilities and structure in order to actualize our ideas. Our collective fosters the growth of strong, thoughtful, independent women, who use their creative awareness of the world to change it.

[www.dirtpalace.org](http://www.dirtpalace.org)  
[dirtpalace@yahoo.com](mailto:dirtpalace@yahoo.com)

Address  
14 Olneyville Square  
Providence, RI 02909  
USA

Founding Year  
2000

Number of Staff  
Unpaid (including interns/volunteers): We are a seven-member collective

Funding Sources  
Artwork/edition sales, Government, Rents

Activities  
Archives, Exhibitions, Publications, Residencies

01



02



### Window Gallery

Dirt Palace members co-curate the Dirt Palace Storefront Window Gallery—a storefront window space that faces the busy Olneyville Square intersection in Providence. Here we present a new installation each month by a range of local and international artists.

### Shivering Shelves Collection of Weirdness Library

The Shivering Shelves Collection of Weirdness Library is a sizable collection of local zines, comics and small-run editions that is housed in the original bookshelves of the old Victorian library, which later became the Dirt Palace. It is named after our sporadic wintertime reading series "The Shivering Shelves."

03



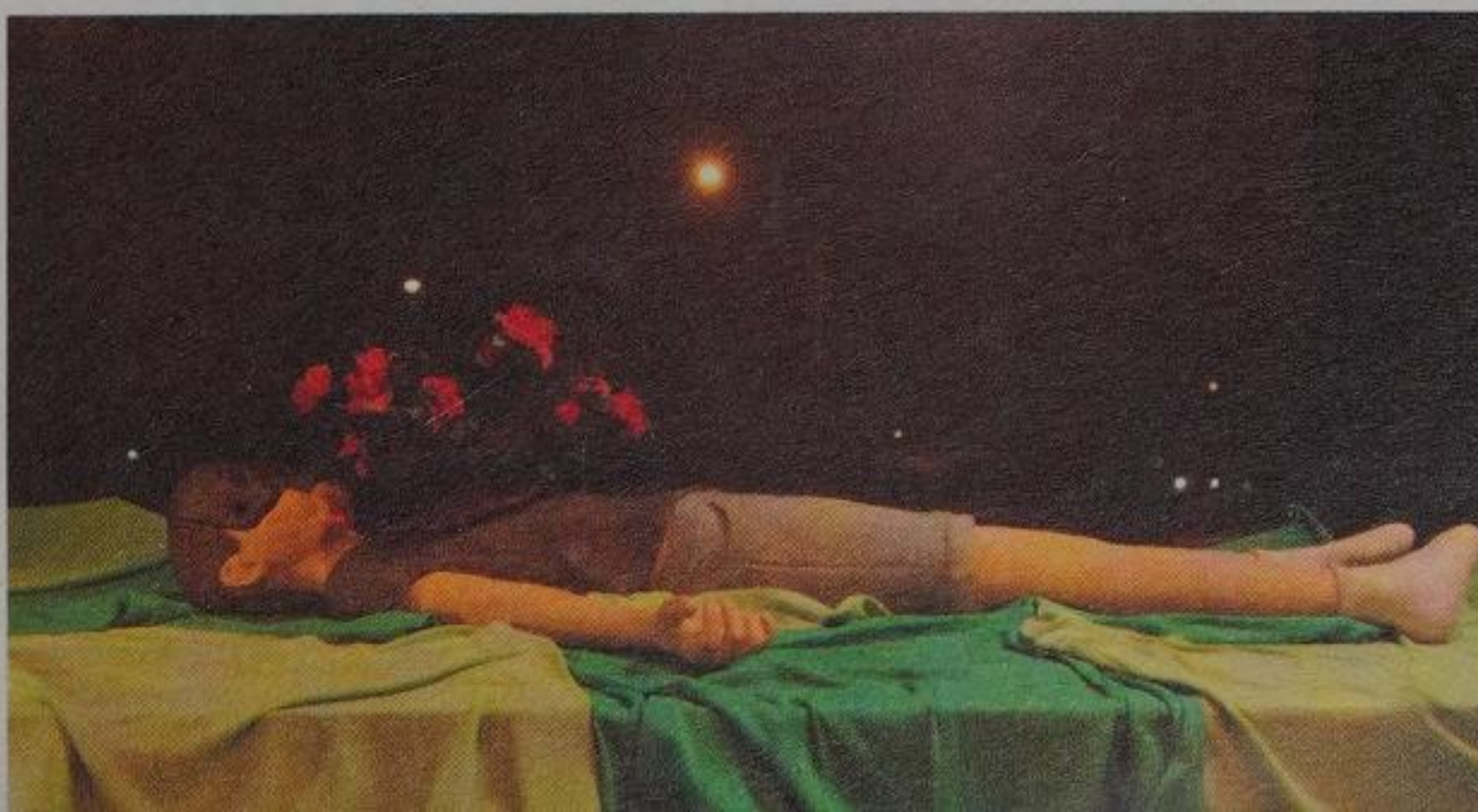
01 View of the Shivering Shelves Collection of Weirdness Library at the Dirt Palace, Providence, 2011. Photo: Shirin Adhami

02 Calendar & Chores, 2007. Photo: Xander Marro

03 Tool Zone, 2007. Photo: Xander Marro

04 Meredith Younger, I've No More to Grieve for You, 2010. Mixed-media installation. Photo: Shirin Adhami

04



# 2-108

## Arthouse at the Jones Center

www.arthousetexas.org  
info@arthousetexas.org  
+1 512 453 5312

Address  
700 Congress Avenue  
Austin, TX 78756  
USA

Public Hours  
Wednesday: 12-11 pm  
Thursday-Saturday: 12-9 pm  
Sunday: 12-5 pm

Office Hours  
Monday-Friday: 9 am-6 pm

Founding Year  
1911

Number of Staff  
Paid: 9  
Unpaid (including interns/volunteers): 175

Funding Sources  
Artwork/edition sales, Corporations,  
Foundations, Government, Individuals,  
Membership, Merchandise

Activities  
Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops

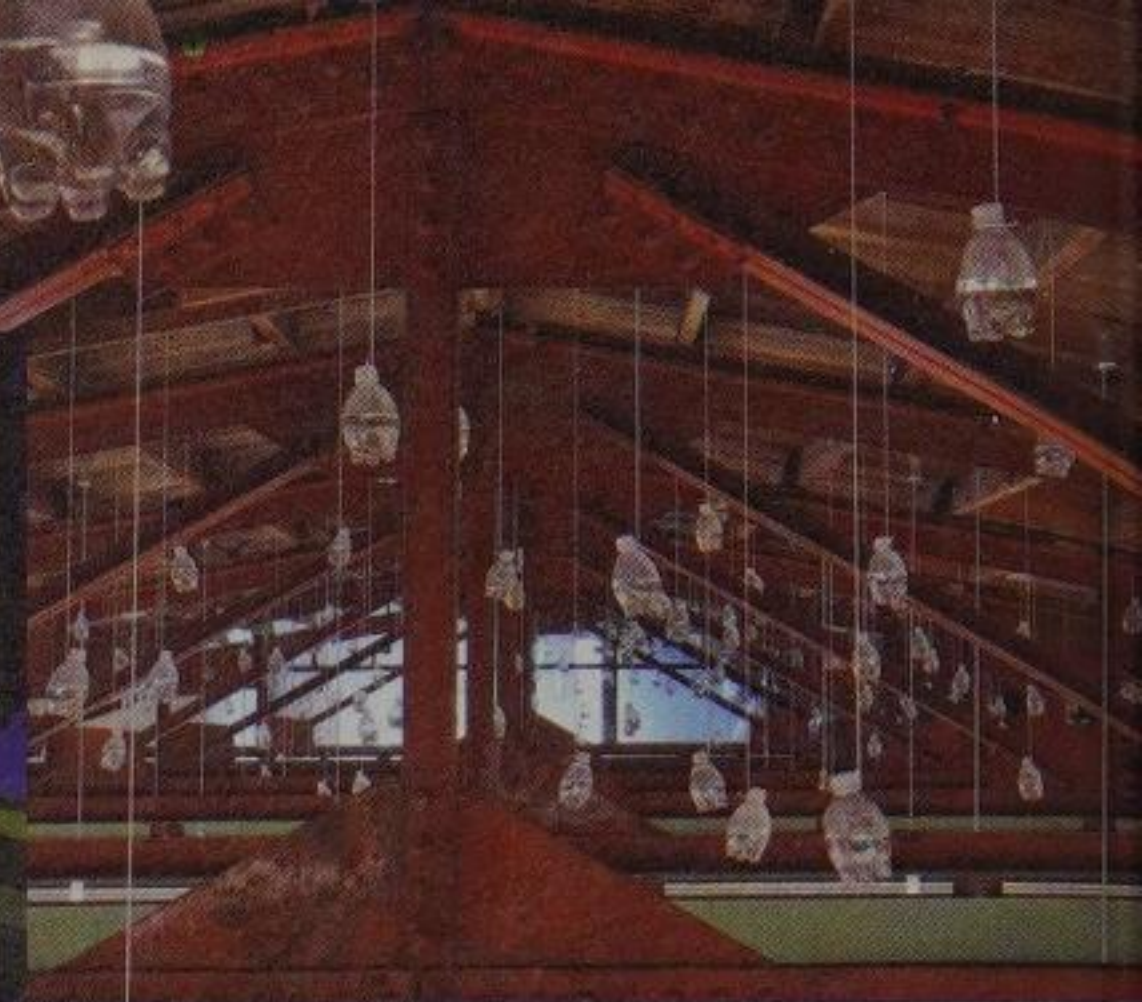


03



02

01



### Arthouse Texas Prize

The Arthouse Texas Prize, the most significant ongoing initiative supporting emerging and under-recognized artists in the state of Texas, identifies innovation, talent and a marked contribution to a thriving Texas art community. From a pool of nominated artists, an internationally respected jury chooses finalists whose work is included in an exhibition at Arthouse, accompanied by a full-color catalog. The prize was most recently awarded to Katrina Moorhead and the next selection is in 2012.

### 24-Hour Roman Reconstruction Project 2009

Arthouse hosted the 24-Hour Roman Reconstruction Project by artist Liz Glynn. A durational, participatory, model-building extravaganza and dynamic history lesson, Roman Reconstruction was a re-creation of the ancient city in historical order in one 24-hour period.

### "Lisa Tan" 2011

This solo exhibition by Stockholm-based conceptual artist Lisa Tan included a new, never-before-seen work that negotiated the loaded territories of desire, longing, solitude and loss through video, photography and works on paper.

Arthouse at the Jones Center is a non-collecting contemporary arts institution that creates meaningful opportunities to investigate and experience the art of our time through exhibitions, programs and commissions of new work. It originates and presents a year-round schedule of contemporary art exhibitions by emerging and mid-career artists from across the globe. Additionally, the institution offers a variety of visual art education opportunities, with a special emphasis on innovative programming for teenagers.

01 Tony Feher, Dr. Hawking, 2010. Site-specific installation. Photo: Michael Moran. Courtesy Arthouse at the Jones Center

02 Ryan Hennessee, The Specious Present at 700 Congress, 2011. Animated video, 3 min. 36 sec. Photo: Michael Moran. Courtesy Arthouse at the Jones Center

03 Jason Middlebrook, "More Art About Buildings and Food," 2010. Exhibition view at Arthouse at the Jones Center, Austin. Photo: Michael Moran. Courtesy Arthouse at the Jones Center

04 James Sham, Close Caption, 2008. Video, 4 min. 55 sec. Photo by Michael Moran. Courtesy Arthouse at the Jones Center



04



# 2-109

## DiverseWorks ArtSpace

[www.diverseworks.org](http://www.diverseworks.org)  
[shawna@diverseworks.org](mailto:shawna@diverseworks.org)  
+1 713 223 8346

Address  
1117 East Freeway  
Houston, TX 77002  
USA

Public Hours  
Tuesday-Saturday: 12-6 pm

Office Hours  
Monday-Friday: 10 am-6 pm

Founding Year  
1982

Number of Staff  
Paid: 5 full-time, 3 part-time  
Unpaid (including interns/volunteers): 60

Funding Sources  
Admissions/ticket sales, Corporations,  
Foundations, Government, Individuals,  
Membership, Merchandise

Activities  
Archives, Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops



DiverseWorks ArtSpace is a nonprofit contemporary art center dedicated to presenting new visual, performing and literary art by artists from all over the world. It values the process of creating art, and offers artists a place to test new ideas in the public arena. By encouraging the investigation of current artistic, cultural and social issues, the center builds, educates and sustains audiences for contemporary art.

Now in its third decade, DiverseWorks continues to be an artist-inspired organization that demonstrates its commitment to artists and the community by commissioning, developing and presenting groundbreaking works of art and offering innovative artistic education programs.

The center addresses the needs of artists through various initiatives such as (DW)<sup>2</sup>, a professional development program, and the Idea Fund, a re-granting program for artists that is administered in partnership with Aurora Picture Show and Project Row Houses. DiverseWorks is also currently developing a program that will support artists in the creation of their own personal archive, assuring that their artistic legacy will be preserved.

Known for its advocacy for artists, its commitment to educating audiences through innovative programs and its no-fear attitude, DiverseWorks continues to be one of the leading art centers in the region.



### "House of Mind in 2009"

Choreographer Pat Graney took over DiverseWorks with an exhibition and performances for this show, which featured items and memories from Graney's past and a dance performance that was staged within the installation. "House of Mind" explored memory, collective-unconscious and cultural histories.

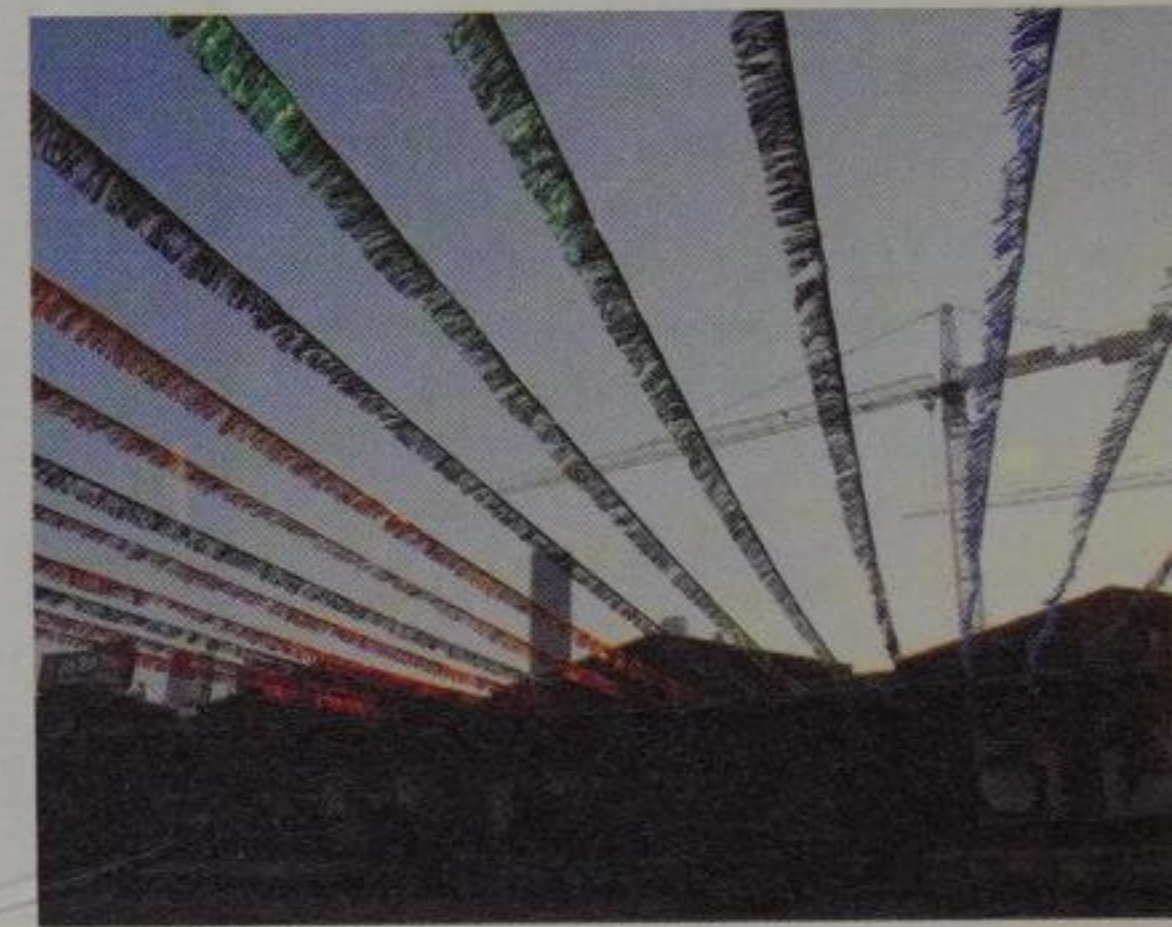
### The Possibility of Men and the River Shallows

2007

This complex and engaging sculptural installation by Michael Jones McKean featured the fragmented components of a riverboat and a disjointed collection of carefully arranged objects. Employing a cinematic sensibility, Michael Jones McKean's Shallows took viewers on a journey exploring myth, artifice and spectacle.

### The Voyeur 2010

DiverseWorks presented the US premiere of The Voyeur, a performance installation by Company Clare Dyson, which explored notions of intimacy, desire and the act of revealing. As they participated, audiences chose where and how they viewed the performance, and what was most important to them.



01 Michael Jones McKean, The Possibility of Men and the River Shallows, 2007. Installation view at DiverseWorks ArtSpace, Houston. Photo: Michael Jones McKean

02 Charles Beronio and Sasha Dela, "BLACKOUT," 2006. Exhibition view at DiverseWorks ArtSpace, Houston. Photo: Brent Chaddock

03 Stephen Vitiello, "Four Color Sound," 2008. Exhibition opening reception at DiverseWorks ArtSpace, Houston. Photo: Ben Tecumseh DeSoto

# 2-110

## Lawndale Art Center

www.lawndaleartcenter.org  
askus@lawndaleartcenter.org  
+1 713 528 5858

### Address

4912 Main Street  
Houston, TX 77002  
USA

### Public Hours

Monday-Friday: 10 am-12 pm  
Saturday: 12-5 pm

### Office Hours

Monday-Friday: 10 am-5 pm

### Founding Year

1979 (incorporated as a nonprofit in 1989)

### Number of Staff

Paid: 4 full time, 1 part time  
Unpaid (including interns/volunteers): 3 volunteer interns, 150 volunteers annually

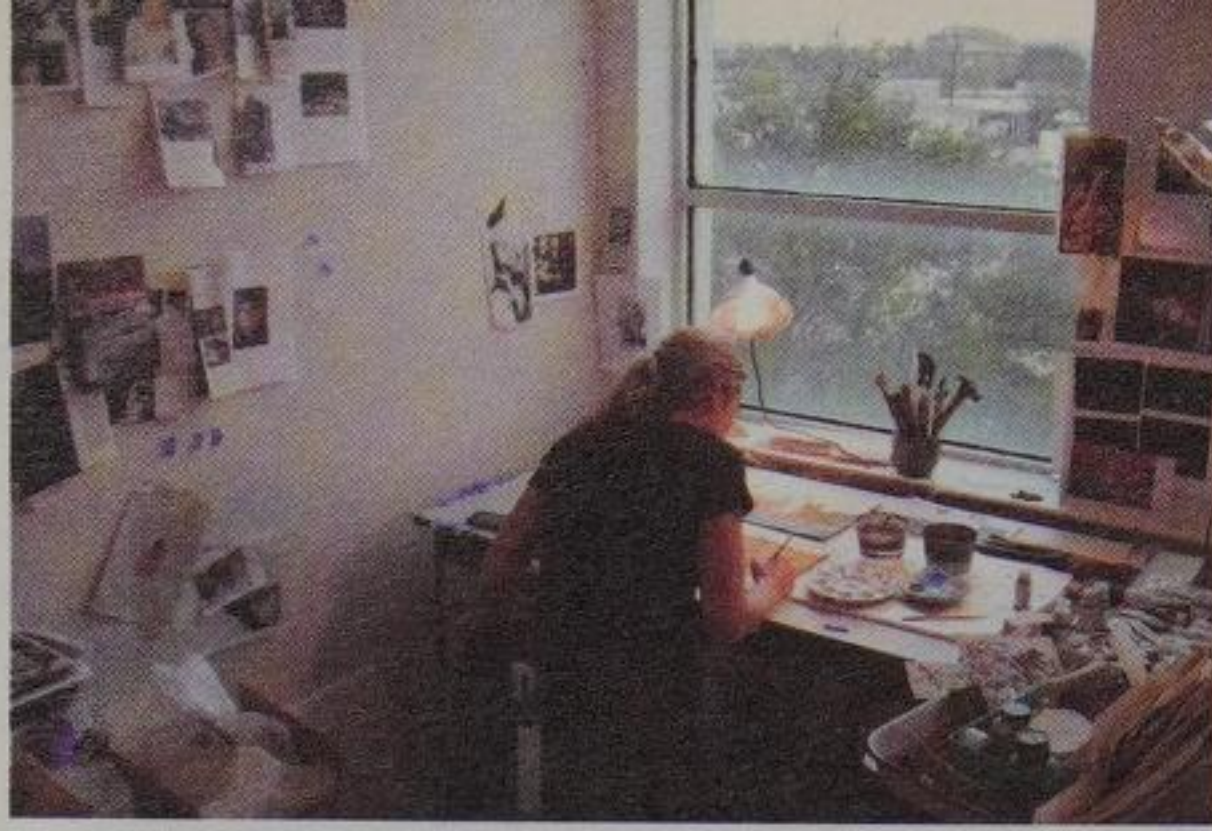
### Funding Sources

Corporations, Foundations, Government, Individuals, Membership

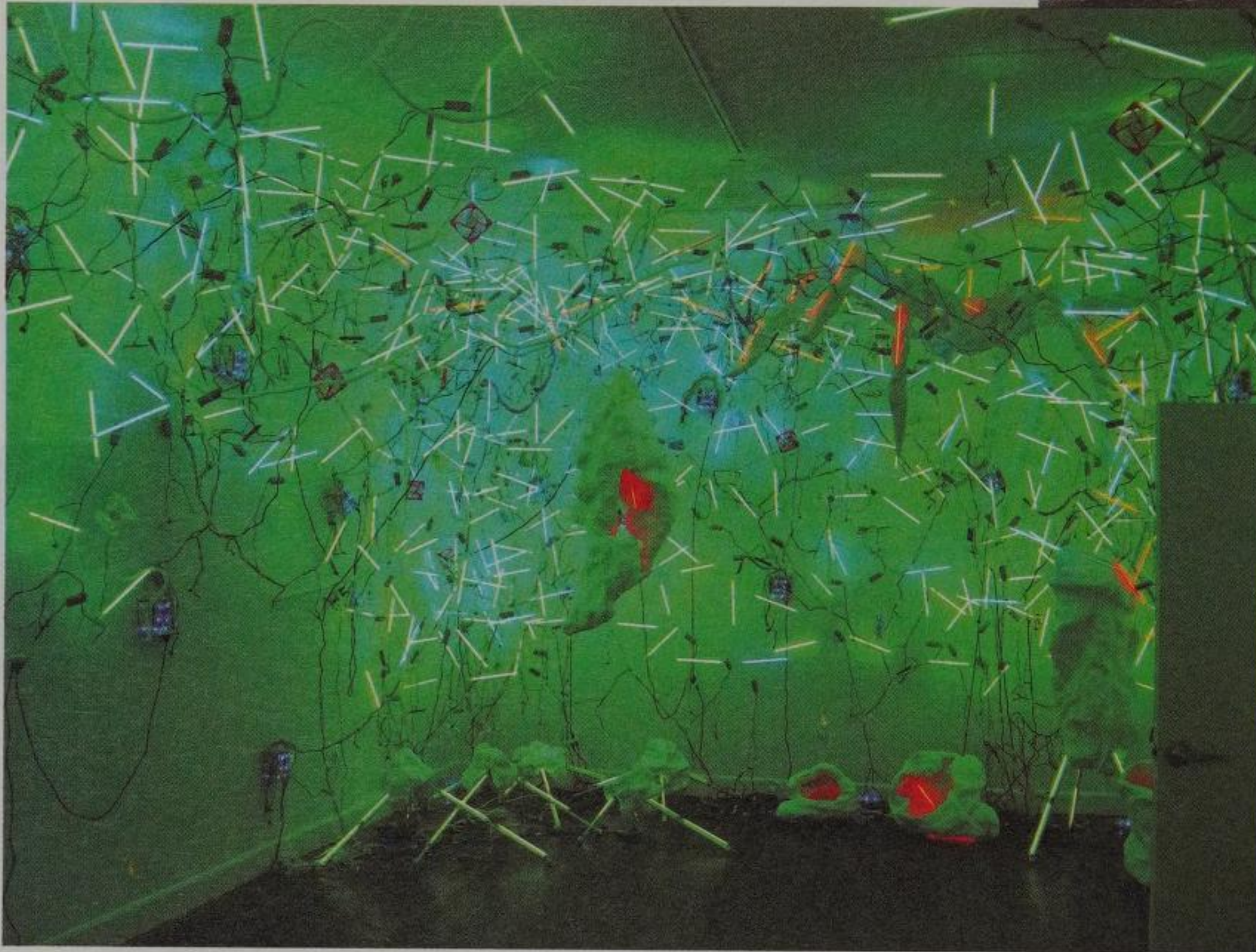
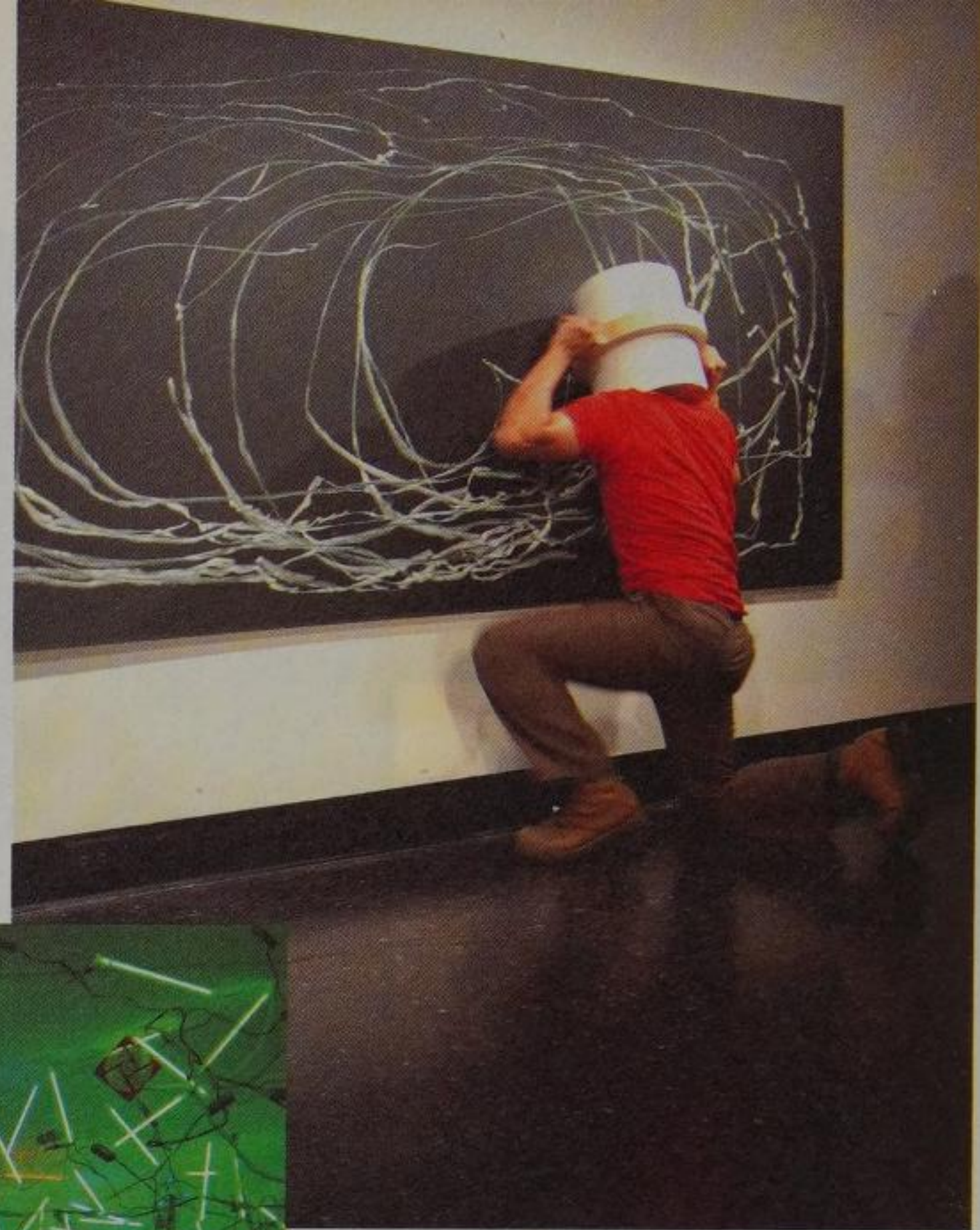
### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

01



02



03

01 Lawndale Artist Studio Program (2009-10) with Dawn Black. Courtesy Lawndale Art Center

02 Daniel Adame, Marker Head Marker, 2008. Performance as part of "Drawing in Space" at Lawndale Art Center, Houston, 2008. Courtesy the artist and Lawndale Art Center

03 Adela Andea, The Green™ Cyber Web, 2009. Mixed media, site-specific installation, dimensions variable. Courtesy the artist and Lawndale Art Center

Now in its fifth year, the Lawndale Artist Studio Program offers three emerging artists a nine-month visual arts residency, which provides them with studio space in the Lawndale Art Center, along with direct financial support via monthly stipends and a materials grant.

Lawndale was invited to participate in the Warhol Initiative in 2007. Beginning in the spring of 2008, the initiative began to fund Lawndale's facility improvements and implementation of a five-year strategic plan, which now serves as a guide for the center's programming decisions. The plan also creates a framework to realize the vision of Lawndale being the go-to place to experience contemporary art in Houston.

Lawndale Art Center is dedicated to the presentation of contemporary art, with an emphasis on work by artists in Houston, Texas. It hosts exhibitions, lectures and events, and offers an annual residency program to further the creative exchange of ideas within Houston's diverse artistic, cultural and student communities.

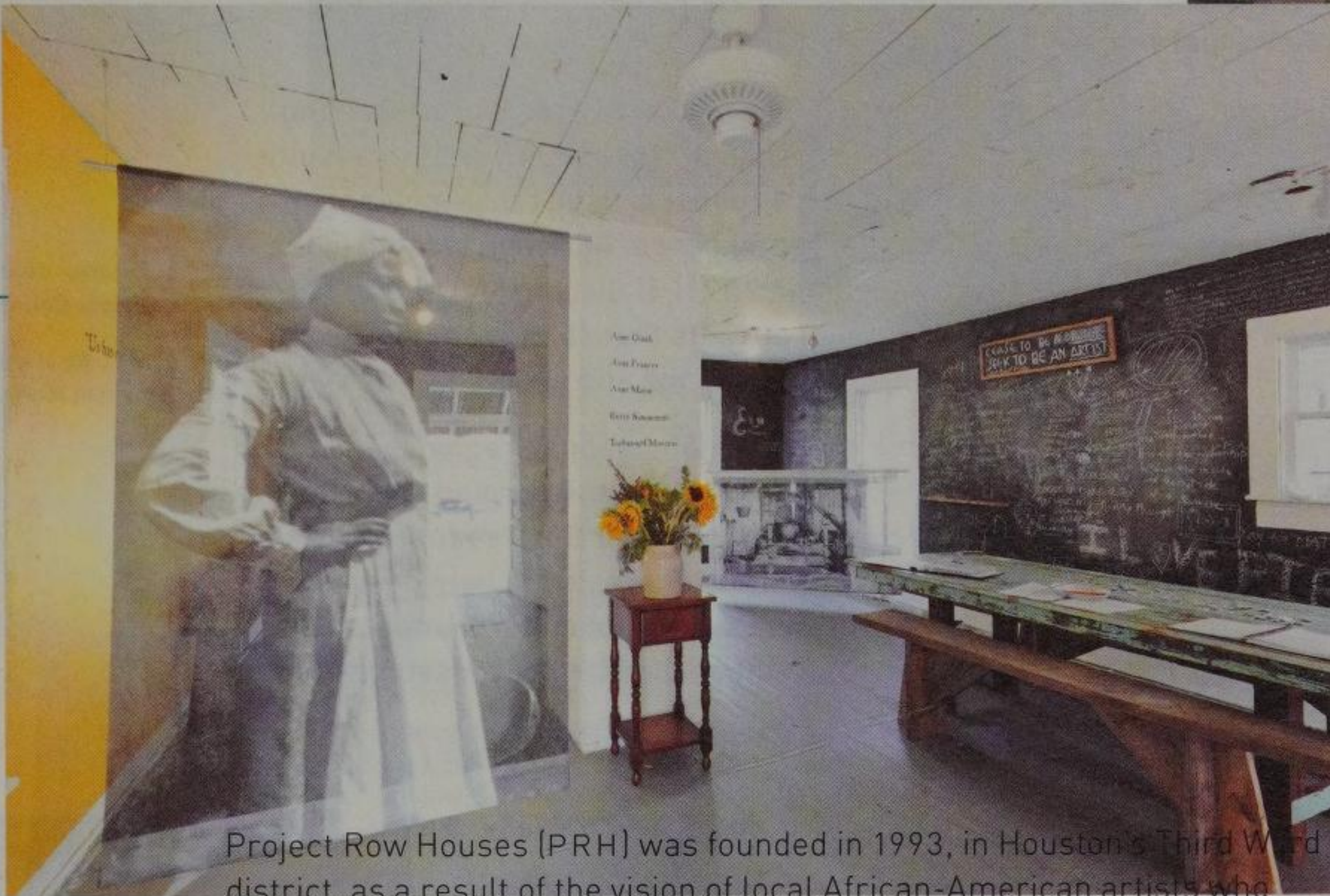
Artist James Surls founded Lawndale in 1979, in an abandoned 100,000-square-foot warehouse. It became independent and received nonprofit status in 1989. Since 1993, it has been located in a 1930s Art Deco building located in Houston's Museum District.

Part of the University of Houston, Lawndale provides studio spaces for graduate students in painting and sculpture. The center also hosts more than 25 exhibitions, lectures and events annually, and offers an annual artist residency program. Lawndale's programming committee, made up of area artists and arts administrators, meets twice each year to review proposals and select artists and exhibitions for presentation at the center. Along with individual and group exhibitions, Lawndale hosts an area-wide, open-call juried survey show, called "The Big Show," and an annual festival entitled Día de Los Muertos, which features an open-call exhibition of more than 300 contemporary interpretations of the retablo, a Mexican folk art tradition.

# 2—111

## Project Row Houses

02



Project Row Houses (PRH) was founded in 1993, in Houston's Third Ward district, as a result of the vision of local African-American artists who wanted to have a positive, creative presence in their own community. Artist and community activist Rick Lowe spearheaded the pursuit of this vision when he discovered the abandoned, one-and-a-half block site of 22 shotgun-style houses in the Third Ward. PRH seeks to transform the view of art from traditional studio practice to a more conceptual base of changing the social environment. From the original 22 houses, there are now 55 buildings across 10 blocks that house artist exhibition spaces, residency houses, studios, arts education facilities, affordable housing for 40 households, a residential program for young single mothers and a ballroom and performance space.

PRH has invented a context where art can create real social change. Intersecting public art and social practice, PRH locates the Third Ward community, a predominantly African-American working class neighborhood, as its canvas in which resident artists play a vital role in activating the community. Central to the vision of PRH is the social role of art as seen in neighborhood revitalization, historic preservation, community service and youth education.

[www.projectrowhouses.org](http://www.projectrowhouses.org)  
[info@projectrowhouses.org](mailto:info@projectrowhouses.org)

**Address**  
 2521 Holman Street  
 Houston, TX 77004-4247  
 USA

**Public Hours**  
 Wednesday–Sunday: 12–5 pm

**Office Hours**  
 Monday–Friday: 9 am–5 pm

**Founding Year**  
 1993

**Number of Staff**  
 Paid: 9 [plus many contract teachers]  
 Unpaid [including interns/volunteers]: 15

**Funding Sources**  
 Corporations, Foundations, Government, Individuals

**Activities**  
 Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



01

**Eldorado Ballroom Building Renovation**  
 With funding from the Finkelstein Partnership, the Ford Foundation and the Andy Warhol Foundation for the Visual Arts, the Eldorado Ballroom Building was renovated over three years. The five storefront spaces downstairs were also completely renovated. This has allowed the building to become a source of earned-income community gatherings and performances. The storefront spaces are currently an archive, incubation space and home to PRH's Teen Program.

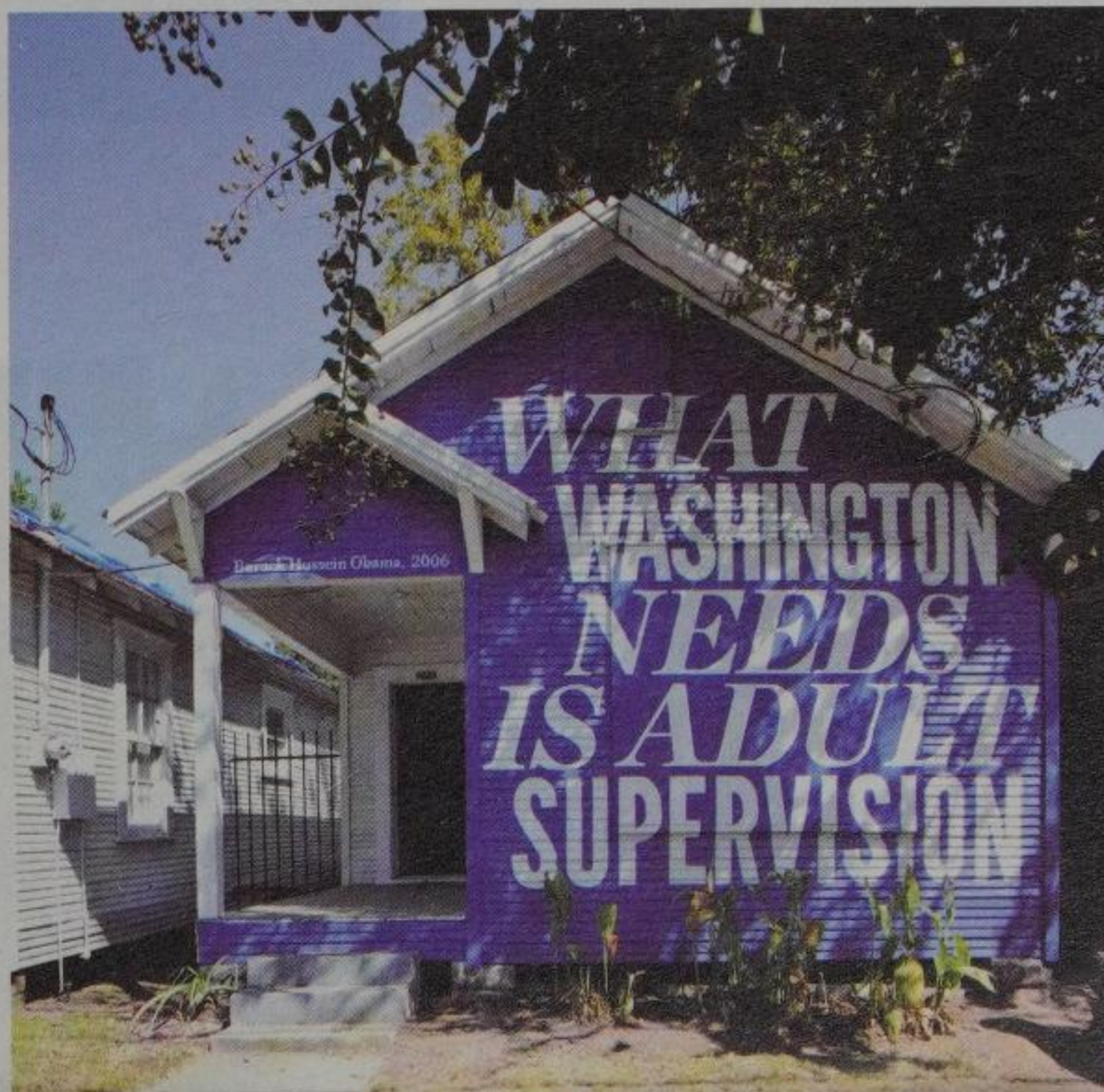
**Anita Street Project and ZeRow House**  
 Since 2003, PRH has been building affordable housing with the Building Workshop in the School of Architecture at Rice University. The Anita Street Project is PRH's first major building project (consisting of eight housing units) off the main site, about one mile away in the "Bottoms" area of the Third Ward. In 2009, ZeRow House, a completely solar residence, was built by Rice students to compete in the national Solar Decathlon in Washington, D.C.

**Cookie Love's Wash 'n Fold Laundromat**  
 Opened in 2011, this Laundromat serves the 40 households that live on the PRH site. It not only generates income, but also acts as a gathering space for residents, and has computer stations and walls to hang art as well as furniture donated by IKEA, which is PRH's building partner.

01 Exterior view of Project Row Houses, Houston. Courtesy Project Row Houses

02 Toni Tipton Martin and Luanne Storall. Hearth House: A Period Room, 2011. Installation view of "Round 34: Matter of Food" at Project Row Houses, Houston. Courtesy Project Row Houses

03 Andrea Bowers, Hope in Hindsight, 2010. Installation view of "Round 33: The Seventh House" at Project Row Houses, Houston, 2010. Courtesy Project Row Houses



03

# 2-112

## Ballroom Marfa

Founded in 2003, Ballroom Marfa is a nonprofit center for public exploration of contemporary art and culture. Housed in a converted dance hall that dates to 1927, the Ballroom includes two galleries totaling 4,500 square feet with a 6,000-square-foot courtyard.

Ballroom Marfa was envisioned as a cultural arts space for presenting visual arts, film and music with equal vigor. This commitment to a multidisciplinary approach has facilitated a robust artistic cross-pollination as well as a means for targeting a larger audience. Although located in the rural town of Marfa, Texas (population 2,121), Ballroom Marfa is recognized as a major arts institution that attracts thousands of audience members from around the world to exhibitions and programs each year.

The center's mission is to serve international, national, regional and local arts communities, and to support the work of both emerging and recognized artists working in all media. An advocate for the freedom of artistic expression, Ballroom Marfa is particularly interested in helping artists and curators achieve projects that have significant cultural impact but would be impossible to realize in a traditional gallery or museum setting.

01 Exterior view of Ballroom Marfa, Marfa, 2003. Courtesy Ballroom Marfa

02 "In Lieu of Unity," 2010. Exhibition view at Ballroom Marfa, Marfa. Photo: Fredrik Nilsen

[www.ballroommarfa.org](http://www.ballroommarfa.org)  
[info@ballroommarfa.org](mailto:info@ballroommarfa.org)  
+1 432 729 3600

Address  
108 E. San Antonio St.  
Marfa, TX 79843  
USA

Mailing Address  
P.O. Box 1661  
Marfa, TX 79843  
USA

Public Hours  
Thursday-Sunday: 12-6 pm

Office Hours  
Monday-Friday: 10 am-6 pm

Founding Year  
2003

Number of Staff  
Paid: 5  
Unpaid (including interns/volunteers): 1

Funding Sources  
Admissions/ticket sales, Artwork/edition sales, Corporations, Foundations, Government, Individuals, Membership, Merchandise

Activities  
Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops

### Marfa Dialogues 2010

In recognition of the unprecedented geo-, socio- and eco-political situation along the Mexico-US border, a handful of journalists, writers, academics, photographers and filmmakers came together at Marfa's Crowley Theater and searched for a language during three days of dialogical politics and culture. The symposium was inspired by art's potential to elicit critical conversation and generate new ideas.

### "Immaterial" 2011

This group exhibition featured 12 artists whose work taps into the physical and psychic tensions between form, color and space across varied visual and structural mediums. By using the show as a forum to consider process-driven practices, "Immaterial" examined the transcendence of conscious states through a plurality of visual languages.

### "Hello Meth Lab in the Sun" 2008

Featuring three early-career artists—Jonah Freeman, Justin Lowe and Alexandre Singh—this exhibition transformed Ballroom's gallery spaces into a labyrinthine assemblage of rooms, hallways, closets and observation platforms. A rumination on alchemy, the show uncovered sites of alchemical transformation in the modern world: the utopian hippie commune, the clandestine meth lab and the varied sites of modern industrial production.



# 2—113

## Artpace



01

### International Artist-in-Residency

Each year the International Artist-in-Residency program invites nine artists to conceive and create pivotal art projects. Each residency is composed of one artist from Texas, one from elsewhere in the United States, and one from abroad. Artpace provides each artist with a two-month residency, which includes a materials budget, a weekly living stipend, an apartment and studio/exhibition space. The residency is followed by a two-month exhibition of the project created. Artpace invites guest curators to select three artists for each residency. These curators reflect a lively diversity of background, approach and region, hailing from Finland, France, Germany, Italy, Korea, Mexico and the United States.

### WindowWorks

Organized in Artpace's busy Main Avenue windows and in other storefronts across the city, WindowWorks projects activate the art viewing experience from the sidewalk level. The program demonstrates Artpace's commitment to extending the dialogue about contemporary art beyond traditional gallery spaces. Past WindowWorks artists have included Alejandro Diaz, Rae Culbert, Jessica Halonen, Yunhee Min, Cruz Ortiz, Riley Robinson and Gary Sweeney.



02

Artpace was founded by artist, collector and businesswoman Linda Pace (1945–2007) to serve as a laboratory of dreams, providing artists from all over the world with an environment that would encourage experimentation and growth.

In the years since, Artpace has garnered recognition for supporting the creative impulse through its residency and exhibition programs, as well as its range of educational programs. Growing from the inspired and generous vision of one woman, Artpace is now an internationally-respected public institution and a cornerstone of contemporary art in San Antonio and the region.

Artpace serves as an advocate for contemporary art and a catalyst for production: it is a residency program as well as a site of exchange. It does this primarily through its International Artist-in-Residence program, which annually invites nine artists to live and work in San Antonio for two months to conceive and create pivotal art projects. For each residency a guest curator invites three artists—one from Texas, one from elsewhere in the United States, and one from abroad—to live and work in the Artpace studios. The residency results in an eight-week exhibition, accompanied by a full-color brochure, which are shared with the San Antonio public and the broader art world. In addition to these nine annual residency exhibitions, Artpace presents four exhibitions each year in its Hudson (Show) Room. These exhibitions form the foundation for ArtElements, Artpace's innovative, TEKS (Texas Essential Knowledge and Skills) -aligned art curriculum. Each year, these education initiatives reach thousands of visitors, including more than 20,000 children and families.

[www.artpace.org](http://www.artpace.org)  
[info@artpace.org](mailto:info@artpace.org)  
+1 210 212 4900

**Address**  
445 North Main Avenue  
San Antonio, TX 78205  
USA

**Public Hours**  
Wednesday–Sunday: 12–5 pm

**Founding Year**  
1995

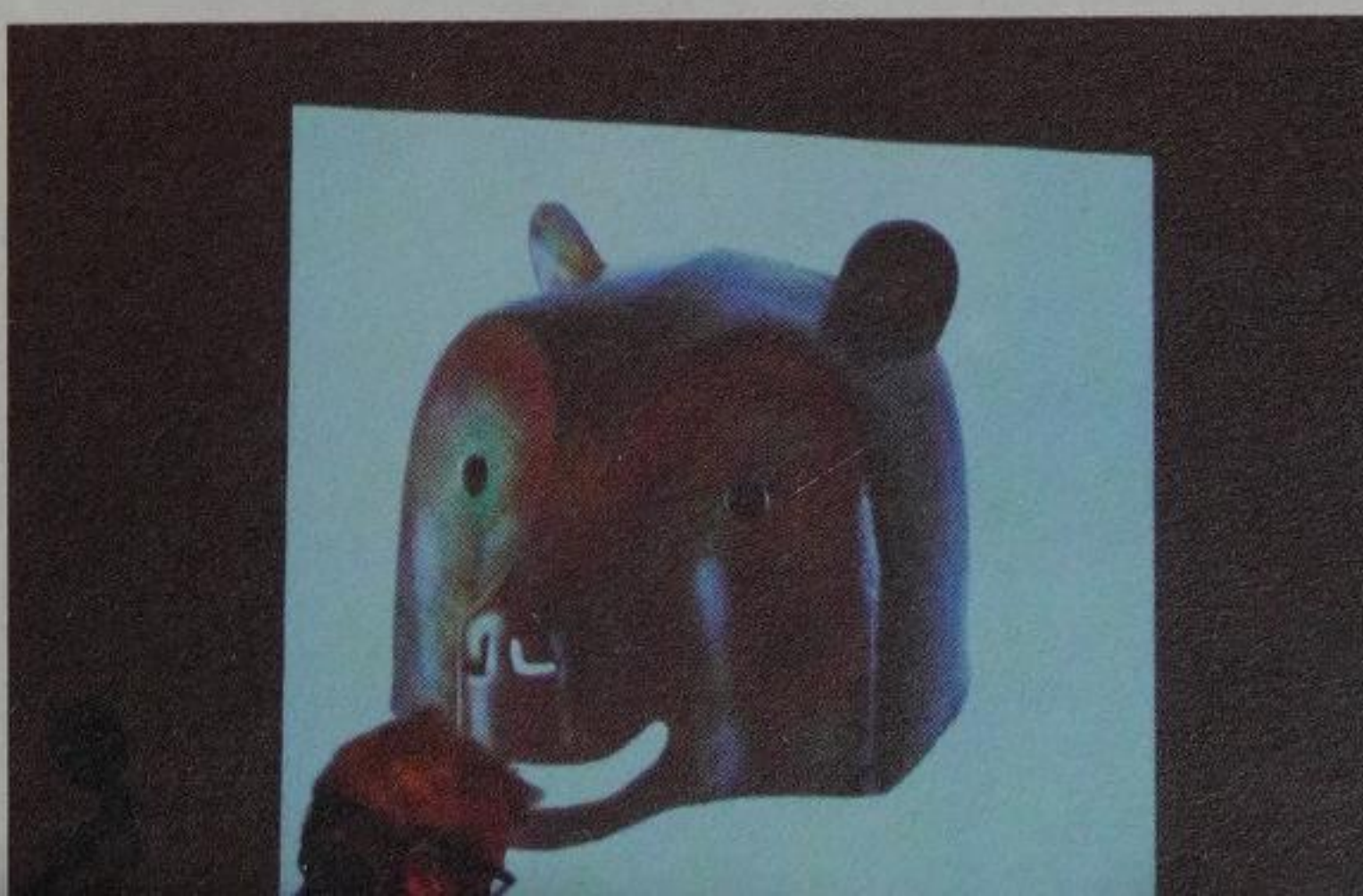
**Funding Sources**  
Foundations, Individuals, Merchandise, Membership

**Activities**  
Educational programs, Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc), Residencies

01 Documentation binder at Artpace, San Antonio, 2010. Photo: Peter Samis

02 Interior view of Artpace, San Antonio, 2006. Photo: Lodigs

03 "2 To Watch: Ken Little and Trey Moore in Discussion" at Artpace, San Antonio, 2010. Photo: Jennifer Herrera



03



# 3—001

## Gyumri Center of Contemporary Art

azatsargsyan@yahoo.com  
+46 738 373162

### Address

Ankakhutian 1  
3101 Gyumri  
Armenia

### Mailing Address

Ankakhutian Square 1  
377500 Gyumri  
Armenia

### Public Hours

Wednesday–Saturday: 12–4 pm

### Office Hours

Wednesday–Friday: 10 am–4 pm

### Founding Year

1997

### Number of Staff

Paid: 5  
Unpaid (including interns/volunteers): 7

### Funding Sources

Foundations, Individuals

### Activities

Educational programs, Exhibitions, Partnerships with other institutions, Permanent collection, Publications, Public programs (lectures, performances, screenings, etc.), Workshops



01



02

Founded in Armenia in 1997 as an NGO, the Gyumri Center of Contemporary Art (GCCA) strives to cultivate contemporary art experiences in Armenia, involving Armenian artists and the international community. It also edits the Gyumri International Biennial of Contemporary Art catalog, publishes the magazine *ArtToday*—featuring international contemporary arts with a focus on Western Asia, the Caucasus and South Eastern Europe—and presents art events, workshops and lectures.

For 12 years the GCCA has organized the only consistent international biennial of contemporary art in the Commonwealth of Independent States: the Gyumri International Biennial of Contemporary Art. The biennial will have its eighth edition in 2012. The GCCA works through process, exchange, education and continuous activity to deliver a unique experience of the Armenian landscape, history and context, as well as opportunities for artists and curatorial exchange.

Today, almost all funding for the contemporary arts and cultural activities in Armenia is focused on the capital city, Yerevan. The GCCA places an equally important emphasis on educational and participative work involving Gyumri's inhabitants.



03

### "6th Gyumri International Biennial of Contemporary Art" 2008

Theme: "Transformation of History or Parallel Histories". Chief curator: Azat Sargsyan; co-curator: Georg Schöllhammer.

### "Like That: Contemporary Art from Gyumri and Yerevan" 2011

### "8th Gyumri International Biennial of Contemporary Art" 2012

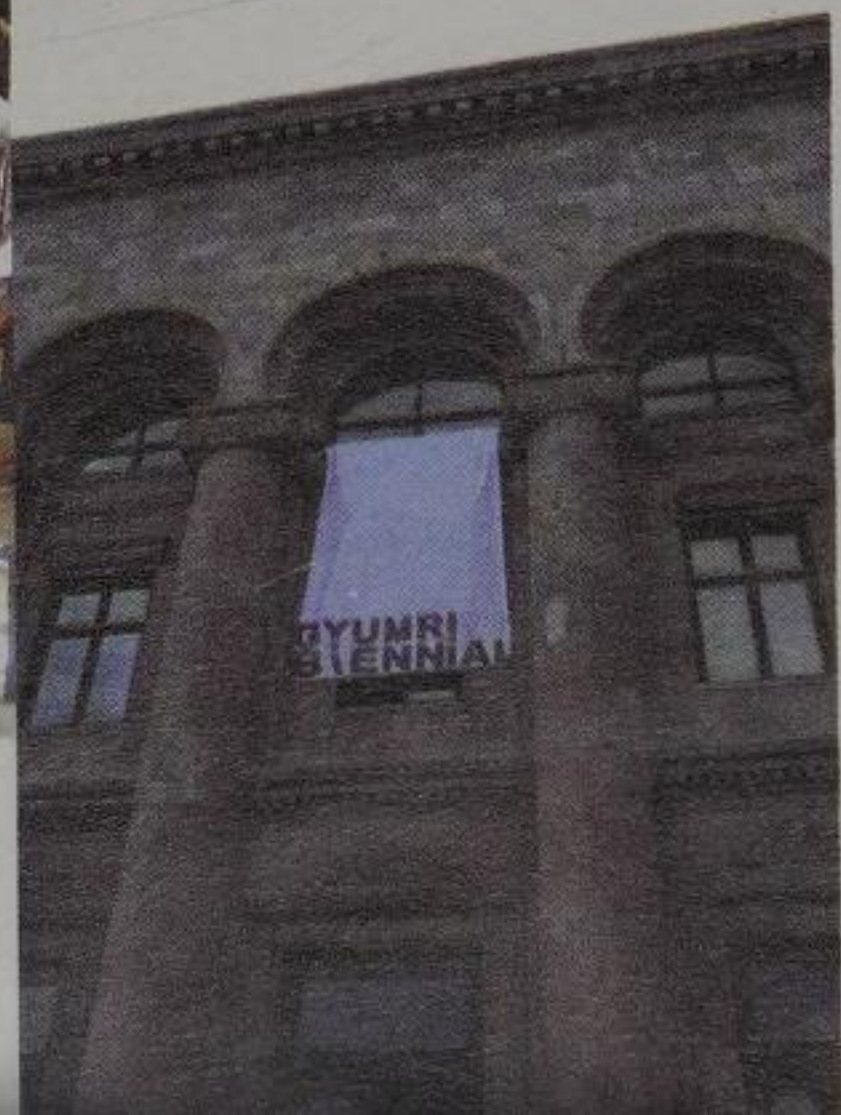
This biennial is currently in preparation.

01 Project space of the Gyumri Center of Contemporary Art (GCCA), Gyumri. Courtesy GCCA

02 Opening of the Gyumri Center of Contemporary Art (GCCA) project, Gyumri. Courtesy GCCA

03 Sound and music performance at the Gyumri Center of Contemporary Art, Gyumri. Courtesy GCCA

04 Exterior view of the office of Gyumri Center of Contemporary Art (GCCA), Gyumri. Courtesy GCCA



04

# 3—002

## Armenian Center for Contemporary Experimental Art

www.accea.info  
info@accea.info  
+374 10 568 225

### Address

1/3 Pavstos Byuzand Blvd.  
Yerevan, 0010  
Armenia

### Public Hours

Tuesday–Saturday: 11 am–5 pm (closed on public holidays)

### Office Hours

Tuesday–Saturday: 10 am–6 pm (closed on public holidays)

### Founding Year

1994

### Number of Staff

Paid: 8  
Unpaid (including interns/volunteers): 5

### Funding Sources

Artwork/edition sales, Foundations, Individuals

### Activities

Archives, Artist representation, Educational programs, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

Organization of the Republic of Armenia's pavilion at the Venice Biennale for eight consecutive years, starting from 1995.

Organization of around 20 art exhibitions per year.

Organization of the annual "One Shot" festival of video art and alternative cinema, which has been held nine times.

Organization of an annual festival of theater presented on a one-square-meter stage, which has been held six times.

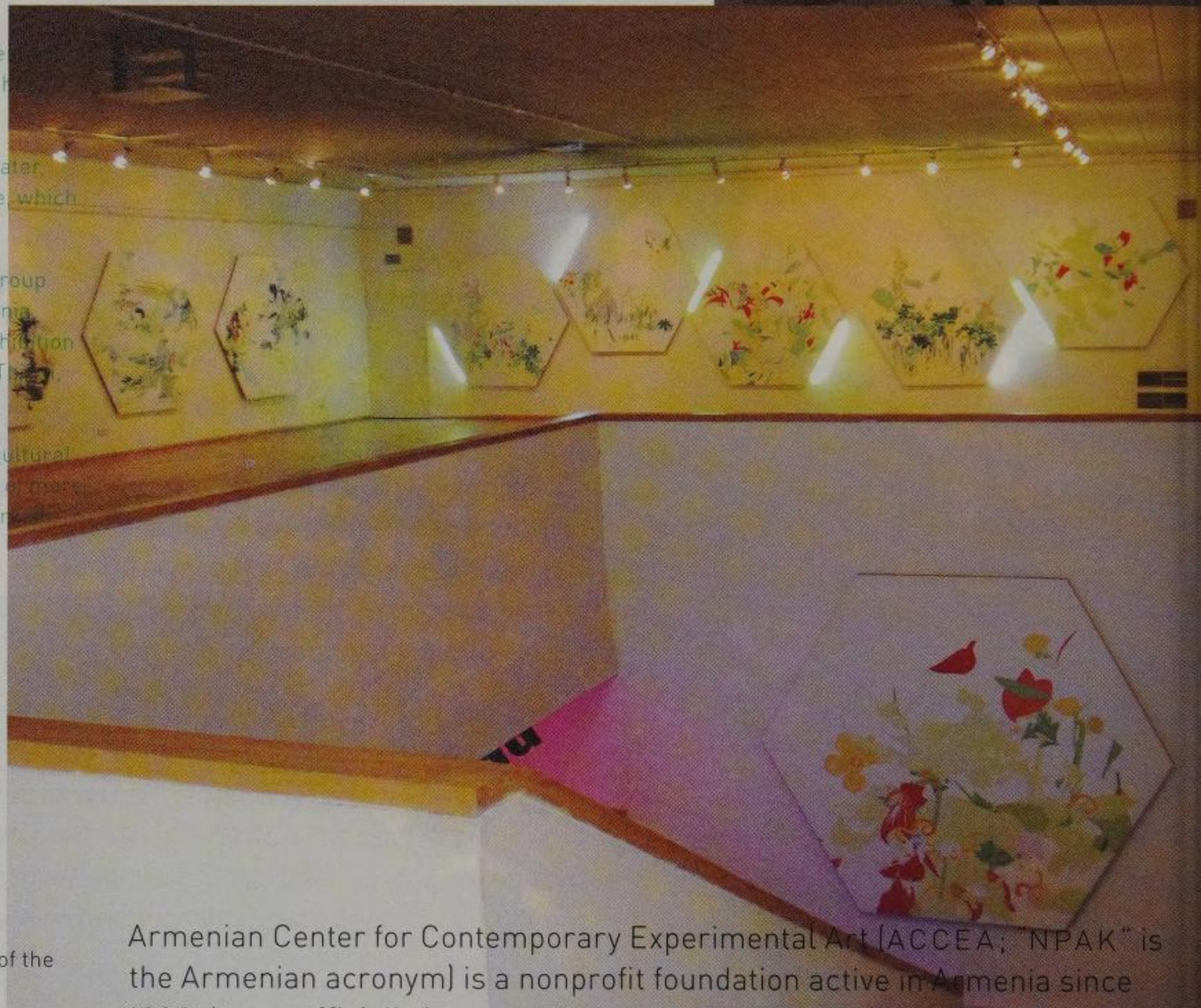
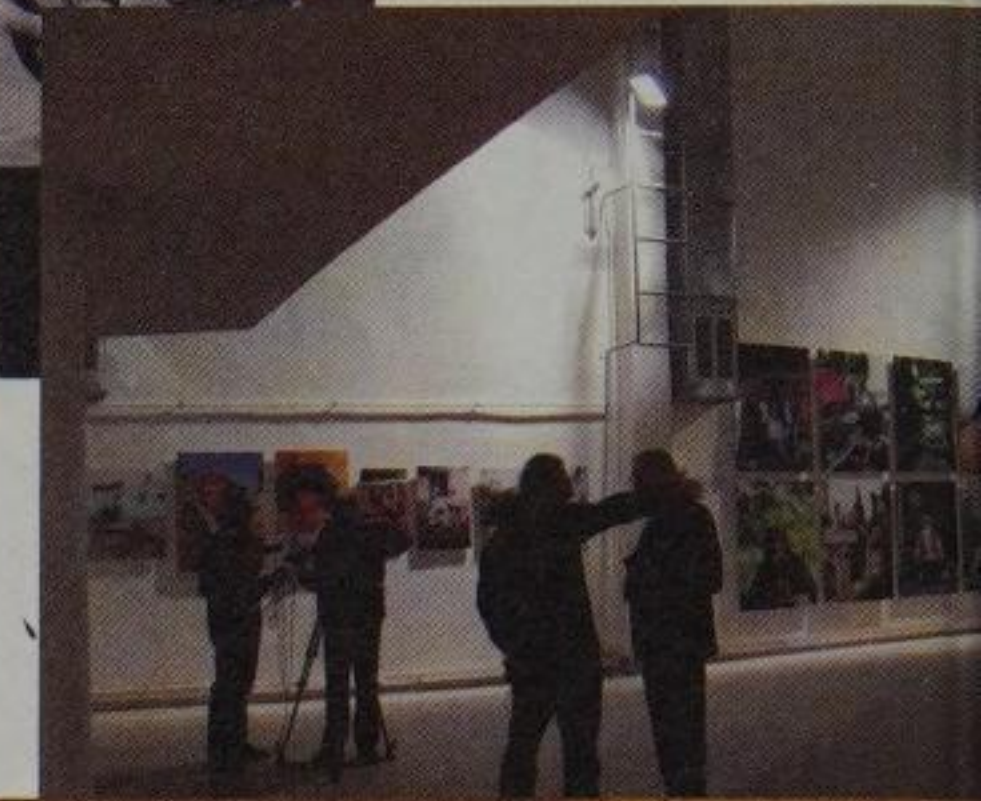
Organization of "Art Without Borders: Group Exhibition of Contemporary Art of Armenia, Georgia, Iran and Turkey"; this group exhibition of 27 artists was presented in Yerevan, Tehran and Istanbul, in 2006 and 2007.

Organization of "EBRU: Reflections of Cultural Diversity in Turkey" (2011), an exhibition of more than 200 large-scale photographs by Turkish photographer Attila Durak.

01 Yervand Kotchar, *Melancholy*, 1957. Permanent installation in the entryway of the Armenian Center for Contemporary Experimental Art (ACCEA/NPAK), Yerevan. Courtesy ACCEA/NPAK

02 Attila Durak, "EBRU: Reflections on Cultural Diversity in Turkey," 2011. Exhibition view at Armenian Center for Contemporary Experimental Art (ACCEA/NPAK), Yerevan. Courtesy ACCEA/NPAK

03 "Celebration of Life of David Kareyan: A Retrospective Exhibition," 2011. Exhibition view at Armenian Center for Contemporary Experimental Art (ACCEA/NPAK), Yerevan. Courtesy ACCEA/NPAK



Armenian Center for Contemporary Experimental Art (ACCEA; "NPAK" is the Armenian acronym) is a nonprofit foundation active in Armenia since 1992. It was officially incorporated as a nonprofit organization in Armenia and the United States in 1994. ACCEA/NPAK was founded by New York artist and poet Sonia Balassanian, with her husband, architect and planner Edward Balassanian.

ACCEA/NPAK's mission is to introduce international contemporary art in Armenia, and to encourage the promotion of Armenian contemporary art in the international arena. Virtually all of the contemporary artists of Armenia have been either discovered or developed at the center, and have been introduced to the international scene there.

The center's active departments in 2011 were the Department of Fine Arts and the Department of Theater, Cinema and Video. The Departments of Music, Architecture and Literature, which have been active in the past from time to time, are in the process of renovation.

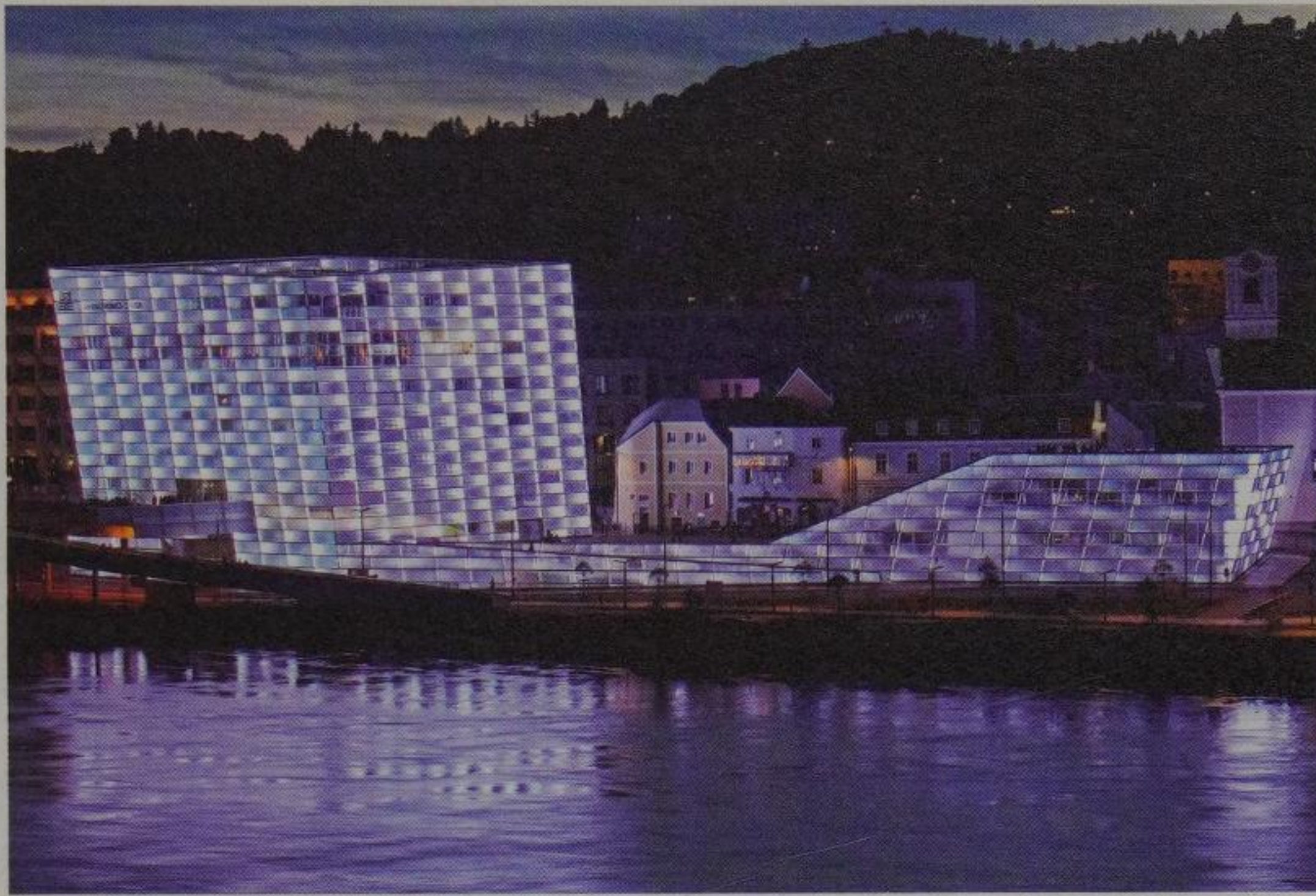
ACCEA/NPAK organized the first official participation of Armenia at the Venice Biennale in 1995, and continued the effort for eight consecutive editions until 2009. Starting in 2011, the Government of Armenia took over Armenia's participation in Venice directly.

Since April 1996, ACCEA/NPAK has been operating at a centrally located, 16,500-square-foot space provided by the Government of Armenia.



3—003

## Ars Electronica Center



www.aec.at  
info@aec.at  
+43 732 72 720

### Address

Ars-Electronica-Straße 1  
4020, Linz  
Austria

### Public Hours

Tuesday, Wednesday and Friday: 9 am–5 pm  
Thursday: 9 am–9 pm  
Saturday–Sunday and public holidays:  
10 am–6 pm

### Office Hours

Monday–Friday: 8:30 am–4 pm

### Founding Year

1996

### Funding Sources

Admissions/ticket sales, Corporations,  
Foundations, Government, Merchandise

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops

The Ars Electronica Center has been setting the standard ever since the original facility opened in 1996. Its prototype of a “Museum of the Future” has utilized new media in unprecedented ways and, with its superb exhibitions and groundbreaking methods of presenting and imparting content, has made a name for itself worldwide. Since January 2, 2009, the new Ars Electronica Center has continued to blaze innovative trails into the future.

Since reopening in a new configuration in January 2009, the Ars Electronica Center (AEC) has shifted new themes into the spotlight. Such examples include fields in which the most massive and controversial innovative thrust is in the process of emerging: the so-called life sciences and imaging procedures that enable us to peer into domains far beyond what we’re able to see with our own eyes. In other words, this has to do with new views of humankind—images that get under your skin because they reveal what used to be hidden deep inside us, and bring to light insights that are permanently changing our worldview and our idea of the human being. Essential elements of the center’s approach are Research and Development joint ventures and labs set up right in the AEC as an integral part of its mission to impart knowledge and skills.



02



03

### Geo City

GeoCity is a futuristic presentation tool of an interactive urban- and geo-information system that provides interesting and unusual insights into a city and its functions. It was conceived as a walk-through database that utilizes new means of communication to get across complex, interrelated information in an intuitive way.

### Deep Space

Deep Space opens up a new dimension of travel through time and space, one that includes journeying into domains inaccessible to the human eye, traveling into the past and venturing into fantastic realms. Eight 1080p HD and Active Stereo-capable Barco Galaxy NH12 projectors deliver incomparably detailed picture quality in 16-by-9-meter format. The imagery includes 3-D stereo universes, high-definition videos and breathtaking graphics made up of billions of pixels.

### Robotinity: The New RoboLab

Robotinity™ a portmanteau of robotics and humanity, succinctly expresses the new RoboLab’s central theme: that high-tech has become an integral part of everyday life, in which human beings and machines are now living and working together—and that this will continue to intensify. The new RoboLab invites visitors to imagine themselves as archeologists in the distant future.

01 Exterior light and glass façade of Ars Electronica Center, Linz. Photo: Nicolas Ferrando, Lois Lammerhuber

02 Interior view of the Deep Space room at Ars Electronica Center, Linz. Photo: rubra

03 Interior view of the BioLab at Ars Electronica Center, Linz. Photo: Nicolas Ferrando, Lois Lammerhuber

# 3—004

## COCO (Contemporary Concerns — Kunstverein)



01

Contemporary Concerns (COCO) is a forum for the production, presentation, discussion and communication of contemporary art. Situated in a passage in the center of Vienna, the kunstverein runs two exhibition spaces and a bar. Thematic group shows are COCO's main format.

In our opinion, it's important to avoid any air of didacticism and authority; thus, the systematic nature of COCO's program (both exhibitions and theory) is concealed. Each approach should look fresh, accessible, informal and, sometimes, strange.

COCO is a joint project by artist-curator Christian Kobald and curator Severin Dünser.

www.co-co.at  
coco@co-co.at  
+43 699 1165 8112

### Address

Bauernmarkt 9  
Vienna, 1010  
Austria

### Public Hours

Thursday–Saturday: 4–8 pm and by appointment

### Office Hours

Thursday–Saturday, 4–8 pm

### Founding Year

2009

### Number of Staff

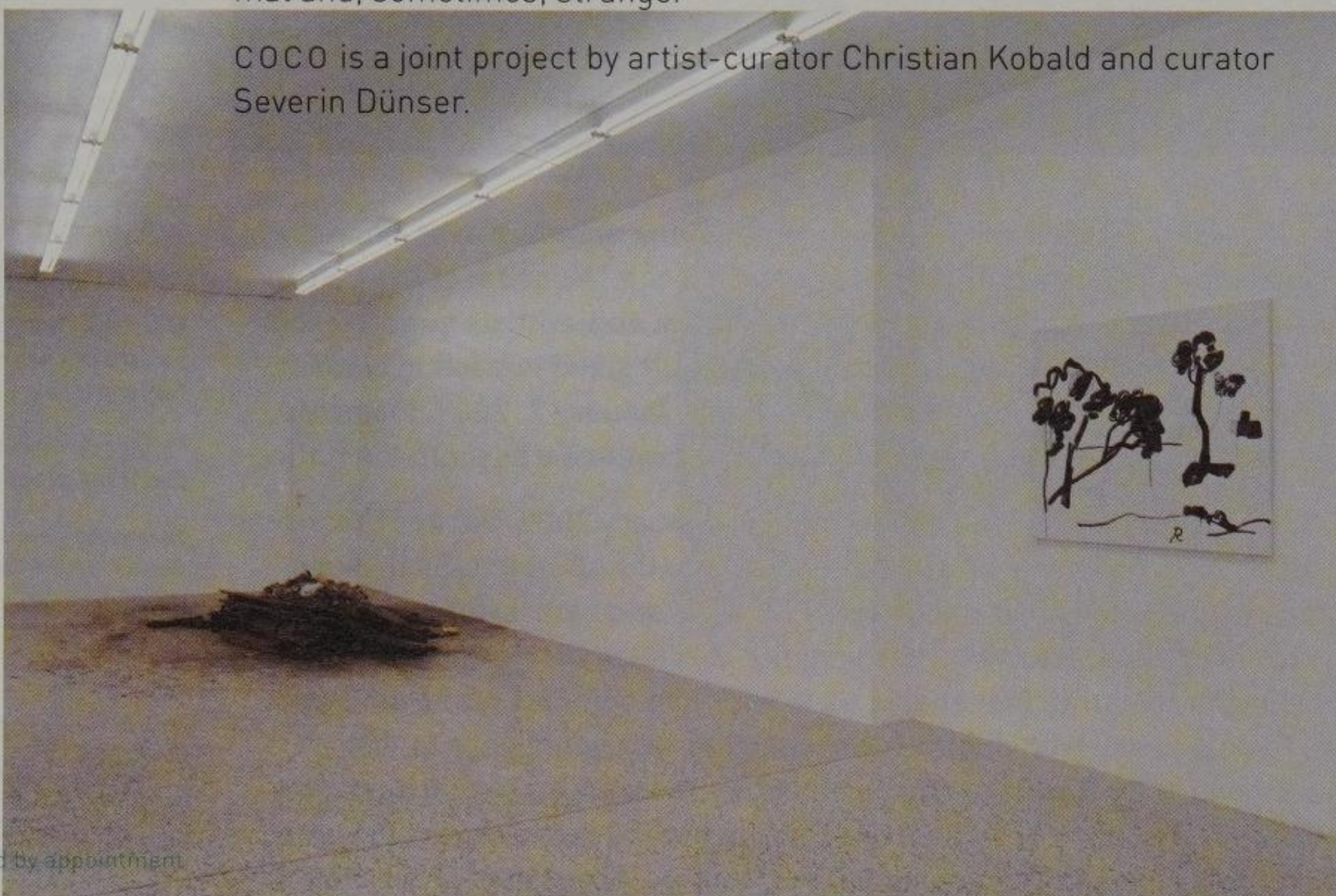
Unpaid (including interns/volunteers): 4

### Funding Sources

Café, Corporations, Government, Individuals, Membership

### Activities

Exhibitions, Public programs (lectures, performances, screenings, etc.)



02



03

01 "Laocoon II," 2010. Exhibition view at Contemporary Concerns (COCO), Vienna. Photo: Angèlika Krinzinger

02 "Blessedness," 2011. Exhibition view at Contemporary Concerns (COCO), Vienna. Photo: Markus Krottendorfer

03 "Revolver," 2009. Opening reception at Contemporary Concerns (COCO), Vienna. Courtesy COCO

04 Sue Tompkins, Hallo Welcome to Keith Street, 2010. Performance as part of the annual one-night festival "Speak & Spell" at Contemporary Concerns (COCO), Vienna. Photo: eSeL.at

### "Revolver" 2009

This exhibition presented a layer of description usually left to commentators (critics and curators), observers or, in the case of the artist, the artist's statement or anecdotes. These descriptions are often quite casual: remarks at an opening, conversations, or short tales that envelop the works like dust. "Revolver" showed the artwork's universe on its own level—its everyday life, affinities and distances—with portraits of artworks, and not of artists. Participating artists included Nina Beier, Anne Collier, Ruth Ewan, Adriana Lara, Lorna Macintyre, Flora Neuwirth, Mai-Thu Perret, Lili Reynaud-Dewar, Anne Schneider, Betty Tompkins and Rita Vitorelli.

### "Speak & Spell"

"Speak & Spell" presents contributions to performance, language, the theatrical body, the authenticity of the non-authentic, the exalted, moments of exaggeration, emotion, the amateur, participation, the unbearable, the '00s and desire. It is curated annually by Spike Art Quarterly, in conjunction with Vienna Art Week.



04

# 3-005

## Pro Choice



02

[www.prochoice.at](http://www.prochoice.at)  
[prochoice.wien@gmail.com](mailto:prochoice.wien@gmail.com)

**Address**  
Prater Hauptallee 2a  
A-1020 Vienna  
Austria

**Mailing Address**  
Stahl / Benedict  
Lampigasse 25/9  
A-1020 Vienna  
Austria

**Public Hours**  
24/7

**Office Hours**  
Saturday: 9:00 pm–until late

**Founding Year**  
2008

**Number of Staff:**  
Paid: 4  
Unpaid (including interns/volunteers): 2

**Funding Sources**  
Artwork/edition sales, Individuals, Government

**Activities**  
Exhibitions, Publications, Public programs  
(lectures, performances, screenings, etc.)

Recent exhibitions have included: an attempt by Josef Strau and Martin Guttman to write a shared autobiography; Henning Bohl and Sabine Reitmaier's extensive documentation of tourist buses that culminated in the publication of an artist book and poster series; Ei Arakawa and Nik Gambaroff's premiere of their Two-Alphabet Monograph; Jana Euler's "Ambition Universe"; Gaylen Gerber's insane effort toward a new phenomenological art and, most recently, the creation of a totally immersive public space called Die Grüne Zone by the Los Angeles artist and journalist David Leonard.

We've also hosted shows and performances by Salvatore Viviano, who stuck a microphone up his ass, out of which people sang karaoke; Lucy Indiana Dodd and Sergei Tcherepnin, for whom we designed a piano that could be smoked; a pop-up store by Detroit label AA Records; and a real nice concert by Wolf Eyes.

01 Jos De Gruyter and Harald Thys, "Der Schlamm von Branst," 2009. Exhibition view at Pro Choice, Vienna. Photo: Will Benedict. Courtesy Isabella Bortolozzi

02 Michaela Eichwald, "Pofalla in Wien," 2010. Photo: Markus Krottendorfer

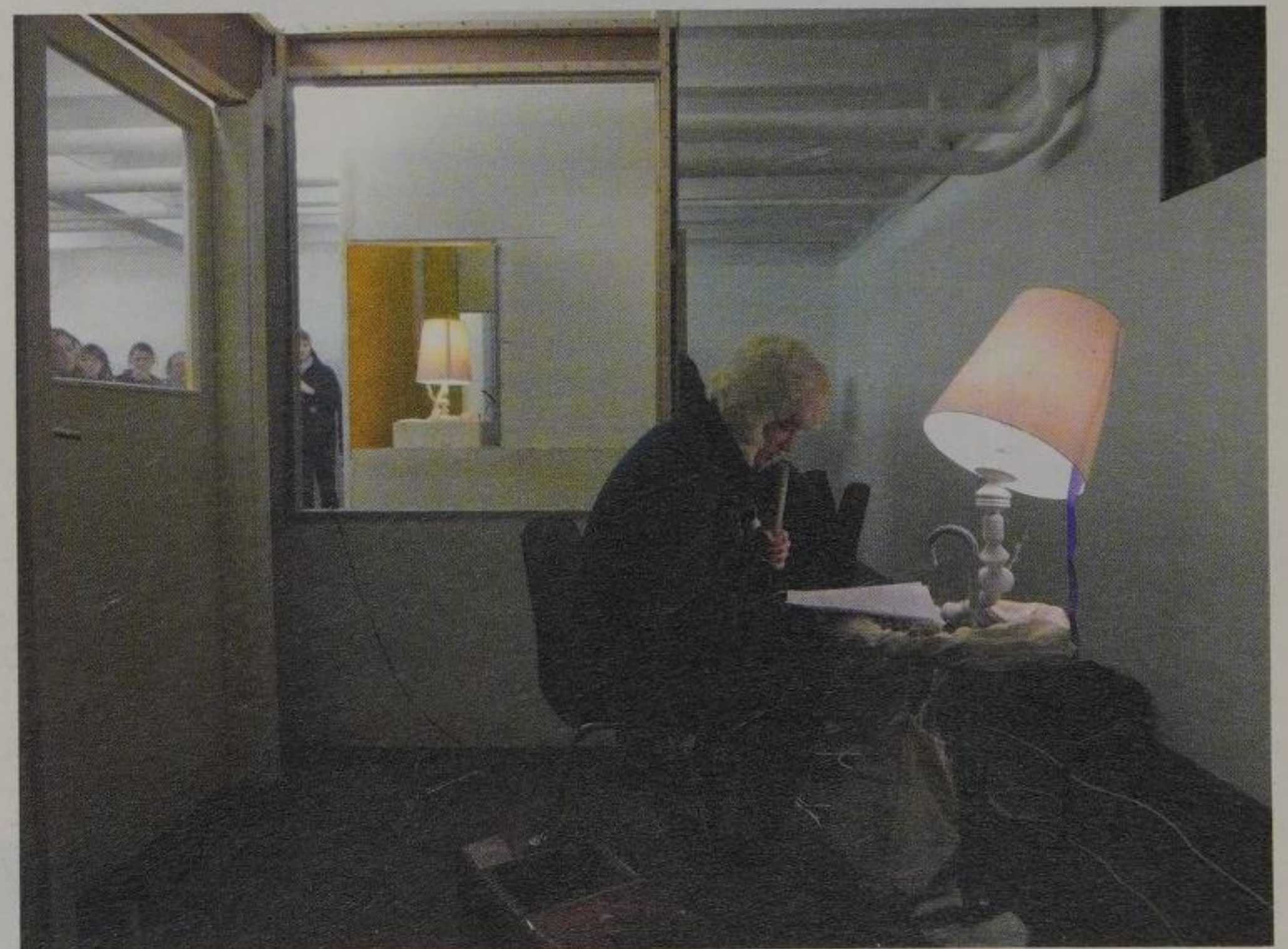
03 Lucy Indiana Dodd performing Josef Strau and Clegg & Guttman's Vienna and Jerusalem, 2010. Exhibition view at Pro Choice, Vienna. Photo: Will Benedict. Courtesy Pro Choice

01



Vienna recently suffered the demise of a couple of great exhibition spaces. The woman who made the Generali into a household term for a critical approach to art was squeezed out by corporate interest, and Secession has fallen prey to the turmoil of democratic thinking. Pro Choice, in its modest way, has attempted to say "hello" to this grave fallout. After enjoying a real nice spot in the first district, we recently moved into a pedestrian tunnel under the S-Bahn.

Pro Choice is run by Will Benedict and Lucie Stahl.



03

# 3-006

[tranzit.at](http://tranzit.at)

[www.tranzit.org](http://www.tranzit.org)  
[office.at@tranzit.org](mailto:office.at@tranzit.org)

Address

C/o Springerin, Museumsplatz 1  
1070 Vienna  
Austria

Founding Year

2004

Number of Staff

Paid: 5

Funding Sources

Foundations, Government

Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs [lectures, performances, screenings, etc.], Residencies, Workshops

01 "Sweet 60s: Movements and Spaces," 2010. Conference co-organized by tranzit.at and WHW at Gallery Nova, Zagreb. Courtesy tranzit.at, Vienna

02 "Court Experiment," part of the project "Visual Dispositif – Social Dispositif," organized by tranzit.at, 2010. Exhibition view at Visual Culture Research Center, National University of Kyiv Mohyla Academy, Kiev. Photo: Yuriy Kruchak

03 "Court Experiment," part of the project "Visual Dispositif – Social Dispositif," organized by tranzit.at, 2010. Exhibition view at Visual Culture Research Center, National University of Kyiv Mohyla Academy, Kiev. Photo: Yuriy Kruchak

04 "Sweet 60s: Movements and Spaces," 2010. Conference co-organized by tranzit.at and WHW at Gallery Nova, Zagreb. Courtesy tranzit.at, Vienna



01



02

"Sweet 60s: Movements and Spaces" 2009

"Sweet 60s" is a long-term experimental, curatorial, scientific and educational research project that investigates hidden territories of the revolutionary period of the 1960s, regarded from contemporary artistic and theoretical perspectives. The curatorial and artistic focus lies on "post-ideological societies" (in post-Soviet, post-Socialistic, Eastern European, Middle-Eastern, Western and Central Asian as well as North African countries and, in a second phase, in China and Latin America) and in making a comparative analysis and contextualization of the historical developments in arts culture and society of the 1960s and '70s, and their subsequent effects on contemporary sociopolitical and cultural situations.

"Manifesta 8" 2010

tranzit.org invited viewers to interface with a wide range of artistic narratives, experiences and specific art histories that explored the significance of the current, and more closely related to the conditions of transformation that can be found in any society, rather than simply focusing on geographical factors.

"Július Koller: U.F.O.-naut?" 2009

The Július Koller Society, tranzit.at and the Slovak National Gallery presented the first international conference on the oeuvre of Július Koller (1939–2007).



03

tranzit.at is a nonprofit association operating in the fields of visual arts and culture. Founded in 2004 in Vienna, it has achieved a great reputation as a trans-local knowledge provider as well as a research and education space and an agency for debate about and reflection on recent cultural histories and visual art.

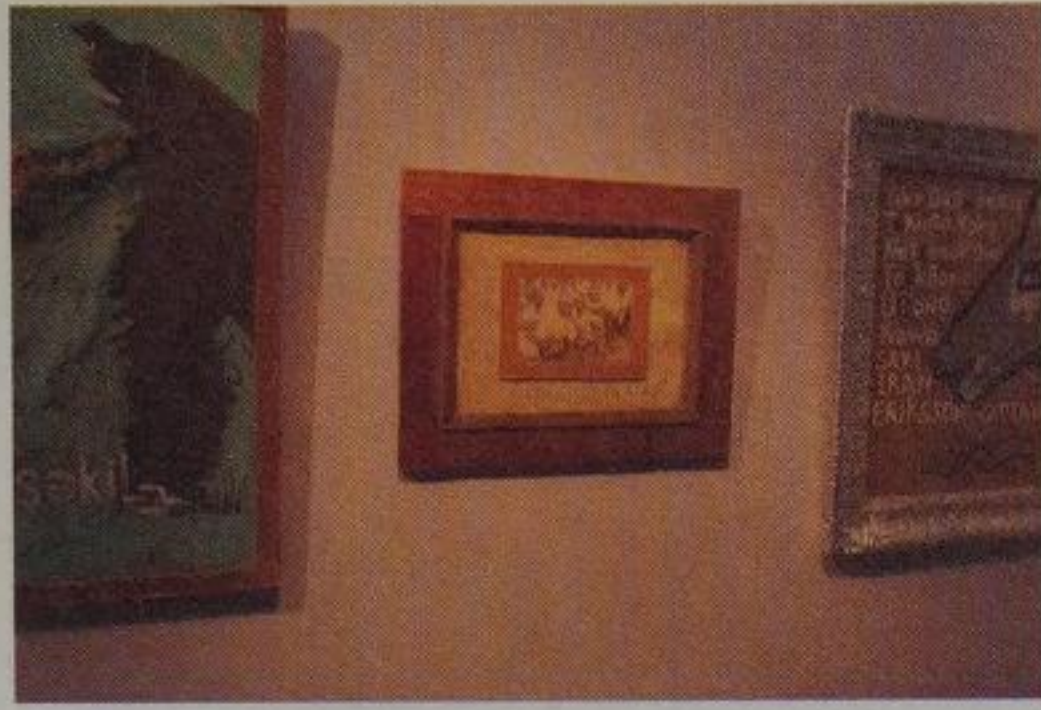
Operating from a small but efficient infrastructure, tranzit.at acts as a laboratory for new methodologies in a wide range of media, including exhibitions, publications, educational initiatives and other forms of public mediation. tranzit.at is part of tranzit.org, a collective of autonomous local associations with a similar profile, working in Austria, Czech Republic, Hungary and Slovakia. tranzit.org aims to define new cultural forms of cooperation and to offer a trans-local European public arena for the renarration of cultural histories; it is also engaged in numerous ancillary projects. tranzit.at co-curated Manifesta 8 in 2010.



04

3-007

## Yeni Gallery



01

As the exhibition site for Baku Arts Centre, Yeni Gallery marks the latest step in a succession originally begun in 1986, when a group of artists in Azerbaijan established a collective. This group formed to implement collaborative projects and develop cultural and humanitarian content under the name Association of Creative Youth of Azerbaijan. In 1988, the Association of Creative Youth of Azerbaijan initiated the Baku Arts Centre, which became the hub of all creative activity in Azerbaijan.

The name of the gallery, "Yeni" meaning "New" in English, has been chosen by the founders to declare their intentions. Yeni Gallery primarily exhibits fine art, photography, music, architecture, and computer graphics, but above all the focus is the desire to do something new, unexpected and welcome.

[www.yenigallery.com](http://www.yenigallery.com)  
[yenigallery@gmail.com](mailto:yenigallery@gmail.com)  
 +994 12 598 4548

### Address

4/6, Aziz Aliyev Street  
 AZ1005, Baku  
 Azerbaijan

### Public Hours

Monday-Saturday: 10 am-6 pm

### Founding Year

2005

### Funding Sources

Artwork/edition sales, Corporations,  
 Foundations, Individuals

### Activities

Educational programs, Exhibitions, Public programs (lectures, performances, screenings, etc.)

### "Unknown Known" 2005

The inaugural exhibition at Yeni Gallery sought to return "cultural memory" to Azerbaijani society. The exhibition included the works of artists once regarded as masters that have been forgotten by art history in an attempt to examine the methods by which artists receive recognition.

### "Muslim Eldarova" 2010

This exhibition was held in memory of Muslim Eldarova—a prominent public figure, artist, founder of the Baku Arts Centre, and creator of the international journal SASPIAN.

01 Interior view of Yeni Gallery, Baku, 2008.  
 Courtesy Yeni Gallery

02 Exhibition view at Yeni Gallery, Baku, 2009.  
 Courtesy Yeni Gallery

03 Exterior view of Yeni Gallery, Baku, 2011.  
 Courtesy Yeni Gallery



02



03

# 3—008

## Al Riwaq Art Space

www.alriwaqartspace.com  
info@alriwaqartspace.com  
+973 1771 7441

### Address

3 Osama bin Zaid Avenue  
Adliya  
Bahrain

### Mailing Address

P.O. Box 54622  
Adliya  
Bahrain

### Public Hours

Sunday–Thursday: 10 am–5 pm

### Office Hours

Saturday–Thursday: 10 am–8 pm  
Friday: 5–8 pm

### Founding Year

1998

### Number of Staff

Paid: 6  
Unpaid (including interns/volunteers):  
Countless

### Funding Sources

Admissions/ticket sales, Artwork/edition sales,  
Café, Corporations, Foundations, Government,  
Individuals

### Activities

Artist representation, Educational programs,  
Exhibitions, Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops



02



03

Al Riwaq Art Space is a nonprofit space that supports contemporary art practices and propounds free expression and human achievement. We aim to promote creativity and art value in a traditional society where alternative art struggles to gain acceptance. In order to encourage public awareness and appreciation for the arts, Al Riwaq's interdisciplinary program is comprised of exhibitions, workshops, lectures, seminars, charity events, book signings, film screenings, artist residency programs and a new alternative art school. Al Riwaq provides artists and the public with a platform to exchange ideas in order to provoke intellectual debate, and to encourage and develop creative thinking along with nurturing cultural production.

Established in 1998, Al Riwaq was the first art gallery in Bahrain, and is now a leading establishment in Bahrain's art and culture scene. The commitment of those who help run Al Riwaq Art Space is present and observable today, simply by how much Al Riwaq has grown. In 2004, operations were expanded to comprise four floors. Al Riwaq now consists of a workspace, artist studios, office space, bookstore, gift shop and exhibition space. A café was added in late 2010.



01

In October 2010, a new concept café was opened to help encourage interest in and break barriers of preconceived notions of a gallery setting. It was inaugurated with a unique show of Bahrain's "doodlers" in an open call to celebrate the event.

In the winter of 2011, the pedestrian walkway in front of Al Riwaq Art Space was transformed into Market 338, where Bahraini and international artists took part in a new-concept Souk, or street market, focused on art production and uniting the community in a setting outside of the normality of the everyday malls.

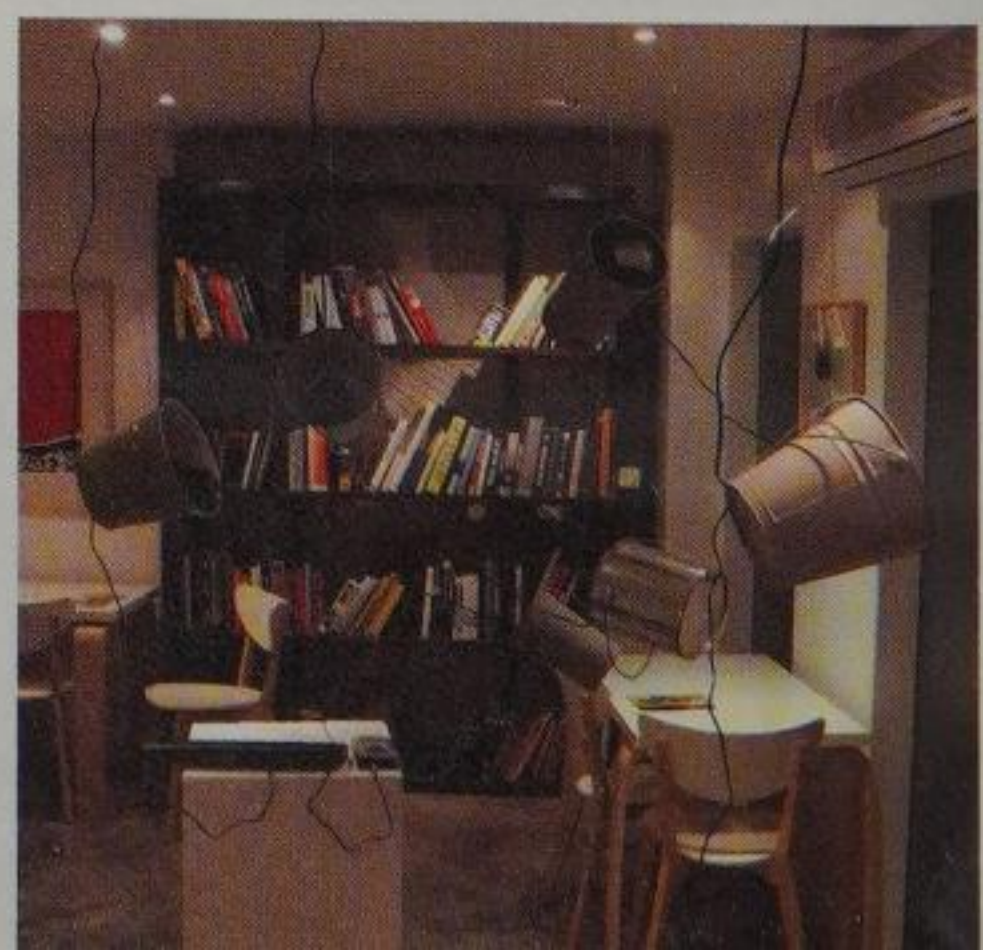
Al Riwaq is involved yearly in the Spring of Culture Festival that invites and showcases young Bahrainis. The Talent Programme 2011 coincided with a mixed exhibition called "Spaces and the In-Between," in which works were chosen for their determined urgency and prevalence to the concept of belonging and displacement, with a focus on memory, maps and diaspora.

01 "2010 Youth Exhibition," 2010. Exhibition view at Al Riwaq Art Space, Adliya. Courtesy Al Riwaq Art Space

02 Jack Higbee, 3-D Room, 2011. Installation view of "Spaces and the In-Between" at Al Riwaq Art Space, Adliya, 2011. Photo: Jack Higbee

03 "2010 Youth Exhibition," 2010. Exhibition view at Al Riwaq Art Space, Adliya. Courtesy Al Riwaq Art Space

04 Hasan Hujairi, Improv Machine [+Composition] Number Fourteen, 2011. Installation view of "Spaces and the In-Between" at Al Riwaq Art Space, Adliya, 2011. Photo: Jack Higbee



04

# 3—009

## ŷ Gallery

ŷ Gallery is a nongovernmental contemporary art institution that unites an exhibition room, bookshop, café and art library in one place. ŷ is the only Belarusian letter that cannot be found in any other language. It is a graphic and semantic symbol native to our culture. The gallery's main goals are to support the art market in Belarus, hold art and curatorial education programs, search and support young artists, and form a critical environment in the field of Belarusian contemporary culture.

The gallery's objectives are: to improve communication among artists, art critics and curators; to promote dialogue between younger and older generations of artists; to facilitate the role of the gallery as a platform for public discussions; and to organize and support various art events, exhibitions, festivals and other projects, in collaboration with local and international art institutions.

The gallery is one of the most active places in the country, engaged in the promotion of informal culture by hosting local and international exhibition projects, lectures and discussions on the current situation in the Belarusian cultural sphere.

[ygallery.by](mailto:ygallery.by)  
[info@ygallery.by](mailto:info@ygallery.by)

**Address**  
Nezavisimosti Ave. 37A  
Minsk  
Belarus

**Public Hours**  
Monday–Friday: 11 am–10 pm  
Saturday–Sunday: 12–10 pm

**Office Hours**  
Monday–Friday: 11 am–10 pm  
Saturday–Sunday: 12–10 pm

**Founding Year**  
2009

**Number of Staff**  
Paid: 7  
Unpaid (including interns/volunteers): 4

**Funding Sources**  
Artwork/edition sales, Corporations, Individuals, Merchandise

**Activities**  
Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.), Workshops

01



"Independent Belarusian Pavilion of 53rd Venice Biennale" 2009

This project was an attempt by Belarusian artists and curators to organize a Belarusian Pavilion at the 53rd Venice Biennale. In 2005, Belarusian artists, by happy accident, were invited to present their works at the Venice Biennale. But after that, they weren't invited anymore. During four days in Minsk in 2009, 28 artists, sculptors and photographers of different generations presented their works for the Belarusian audience. "Independent Belarusian Pavilion of 53rd Venice Biennale" also included various artist talks and discussions, and influenced the decision of the Belarusian Ministry of Culture to participate in the 54th Venice Biennale.

Start Art 2009-

Start Art is a program initiated by ŷ Gallery. The goal of this program is to discover "new names," and keep up their creative work through personal exhibitions and initiating public discussions about the role of contemporary artists in society. As of December 2011, the gallery had organized ten exhibitions of young artists.

"Vis-à-vis: Actual Dialogs" 2010

"Vis-à-vis: Actual Dialogs" was a project aimed at discovering and creating a space of artistic communication between the artist, art critic and viewer. Participants of the project (from Belarus and Germany) were given an opportunity to select a topic of personal communication with the viewer, as well as a means of transmission. Dialogue between different actors of art processes influenced the exchange between national cultures. The goal of "Vis-à-vis: Actual Dialogs" was to activate this kind of dialogue.

02



01 "20,000 Lighters," 2011. View of the exhibition opening reception at ŷ Gallery, Minsk. Courtesy ŷ Gallery

02 Alexis Gubareva, "Sleep," 2011. Exhibition view at ŷ Gallery, Minsk. Courtesy ŷ Gallery

03 Exterior view of ŷ Gallery, Minsk, 2011. Courtesy ŷ Gallery



03

# 3—010

## Extra City Kunsthall Antwerpen

www.extracity.org  
info@extracity.org

Address  
Tulpstraat 79  
2060 Antwerp  
Belgium

Public Hours  
Wednesday–Sunday: 2–7 pm  
Thursday: 2–8 pm

Office Hours  
Tuesday–Friday: 10 am–5 pm

Founding Year  
2004

Number of Staff  
Paid: 5  
Unpaid (including interns/volunteers): 6

Funding Sources  
Admissions/ticket sales, Artwork/edition sales,  
Foundations, Government, Membership

Activities  
Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops



Extra City Kunsthall Antwerpen formulates the role of the institution as a strategy of learning and as a “safe place,” from where the contemporary can be reflected on and the future can be addressed. We profile ourselves as an autonomous and hospitable platform for (the presentation of) research in the realm of visual arts and aesthetics—whether artistic, theoretical or curatorial.

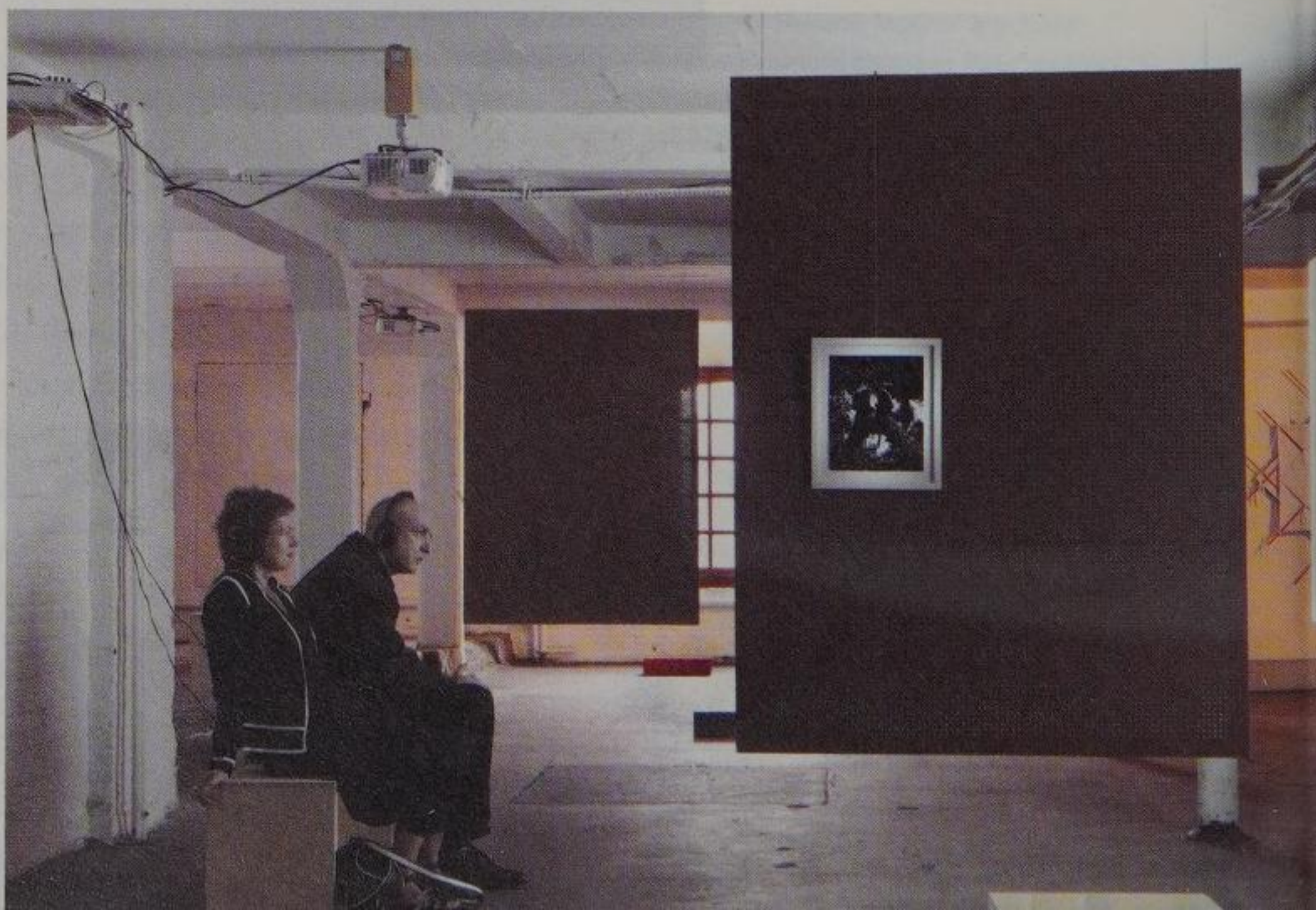
Extra City aims to collect the important ideas of today: to visualize, articulate, mediate and invite feedback on remarkable projects and knowledge. We are concerned with experimental formats of presentation, comprehensive reflection, and open modes of public mediation of contemporary visual arts, and we operate in close relation with and within a local and international network of art institutions and individuals.



01 “Animism,” 2010. Exhibition view at Extra City Kunsthall Antwerpen, Antwerp. Photo: Kristof Vrancken. Courtesy Extra City Kunsthall Antwerpen

02 “Museum of Display,” 2011. Exhibition view at Extra City Kunsthall Antwerpen, Antwerp. Photo: Glenn Geerinck/Ben Van den Berghe. Courtesy Extra City Kunsthall Antwerpen

03 Falke Pisano, “Conditions of Agency,” 2010. Exhibition view at Extra City Kunsthall Antwerpen, Antwerp. Photo: Glenn Geerinck/Ben Van den Berghe. Courtesy Extra City Kunsthall Antwerpen



### “Animism” 2010

In the last five years, Extra City realized, among others, the long-term exhibition and publication project “Animism.” The exhibition was a co-production with M HKA Antwerp, Kunsthalle Bern, Generali Foundation Vienna and the Haus der Kulturen der Welt (House of World Culture) in Berlin. The project included works by: Agency, Marcel Broodthaers, Walt Disney, Lili Dujourie, Jimmie Durham, Victor Grippo, Brion Gysin, Luis Jacob, Ken Jacobs, Joachim Koester, Zacharias Kunuk, Len Lye, Étienne-Jules Marey, Daria Martin, Angela Melitopoulos & Maurizio Lazzarato, Henri Michaux, Santu Mofokeng, Yutaka Sone, Jan Švankmajer, Rosemarie Trockel, Anne-Mie Van Kerckhoven and Apichatpong Weerasethakul.

### “Sergei Eisenstein: The Mexican Drawings” 2009

Preceding the composition of “Animism,” we showed “Sergei Eisenstein: The Mexican Drawings,” which brought together an extensive selection of drawings made by Eisenstein during his visit to Mexico in 1931–32. In Mexico, he developed his drawings in a manner parallel to the Surrealists’ écriture automatique, producing a large number of variations on recurring motifs, merging archaic and modern myths, and exploring obscenity, violence and forms of ecstasy through a single, amorphous line.

### “Justine Frank (1900–1953), A Retrospective” 2009

In 2009, Extra City presented the first-ever European retrospective of Jewish-Belgian Surrealist Justine Frank, who was active during several crucial junctures of 20th-century culture; yet at each of those junctures, she seemed to have generated antagonism and confusion in those around her. Israeli artist Roei Rosen dedicated five years to researching Frank’s life, ethics and aesthetics, which continue to yield contradictory responses and create controversy.



# 3—011

## WIELS



[www.wiels.org](http://www.wiels.org)  
[welcome@wiels.org](mailto:welcome@wiels.org)

### Address

Avenue Van Volxemlaan 354  
 1190 Brussels  
 Belgium

### Public Hours

Wednesday–Sunday: 11 am–6 pm  
 Nocturne events, every 1st and 3rd Wednesday  
 of the month: 11 am–9 pm

### Office Hours

Monday–Friday: 9 am–5 pm

### Founding Year

Formally, 2005; public opening, 2007

### Number of Staff

Paid: 12  
 Unpaid (including interns/volunteers): 15

### Funding Sources

Admissions/ticket sales, Artwork/edition sales,  
 Corporation, Foundation, Government,  
 Individuals, Membership

### Activities

Educational programs, Exhibitions,  
 Partnerships with other institutions,  
 Publications, Public programs (lectures, per-  
 formances, screenings, etc.), Residencies,  
 Workshops

### "A Story of Deception" 2010–11

This was a major survey exhibition of Belgian-born artist Francis Alÿs, which was co-produced with Tate Modern, London, and the Museum of Modern Art, New York. Alongside video and film installations, the exhibition included Alÿs's dreamlike paintings "Le Temps du Sommeil" [1996–], in which visitors could discover the artist's repertoire of actions and principals.

### "Serendipity" 2009

This English neologism means both a discovery by chance or accident, and the conditions that create it. Numerous findings in science and art depend on serendipity. In many regards, Ann Veronica Janssens's art practice also corresponds to this concept. In this exhibition, she explored the limits of reality through paradoxical researches, abuses, noises... She plays with the visible and the invisible by immersing the spectator into an environment that one doesn't perceive "normally" anymore, a kind of nothingness which confronts one with oneself.

### "Educational Complex Onwards, 1995–2008" 2008

WIELS organized the first retrospective dedicated to Mike Kelley and his work up until 2008. This show presented installations, paintings, photographs, sculptures and archives. The exhibited works were gathered for the first time and, as such, this thematic retrospective generated a new understanding of Kelley's work and explored the artist's operating mode.



In the heart of Europe, WIELS constitutes a unique contemporary art institution with remarkable architecture. It is an international laboratory for the creation and diffusion of contemporary art. Focusing on visual arts, but granting particular attention to the crossings and interactions with other disciplines, the center wishes to present contemporary art in all its diversity and to offer a permanent dialogue with recent developments in the art world.

Established through the commitment of a private, nonprofit association, WIELS is neither a museum nor a kunsthalle, but an institution that articulates a set of complementary functions (exhibition, production and education). Within a dynamic and open context, the center thus presents temporary activities without developing a permanent collection. Activities include several yearly, large-scale exhibitions of national and international artists, which closely examine the evolution of the contemporary creation; an international artist-in-residency program that focuses on innovation, research, creation and advancement; and a mediation and education program through didactic workshops or seminars for youths, seniors, schools, the neighborhood, etc.

The program is strengthened by a series of parallel activities (conferences, debates, exchanges, workshops, community programs and interdisciplinary confrontations) that make it an innovating and experimental art center.

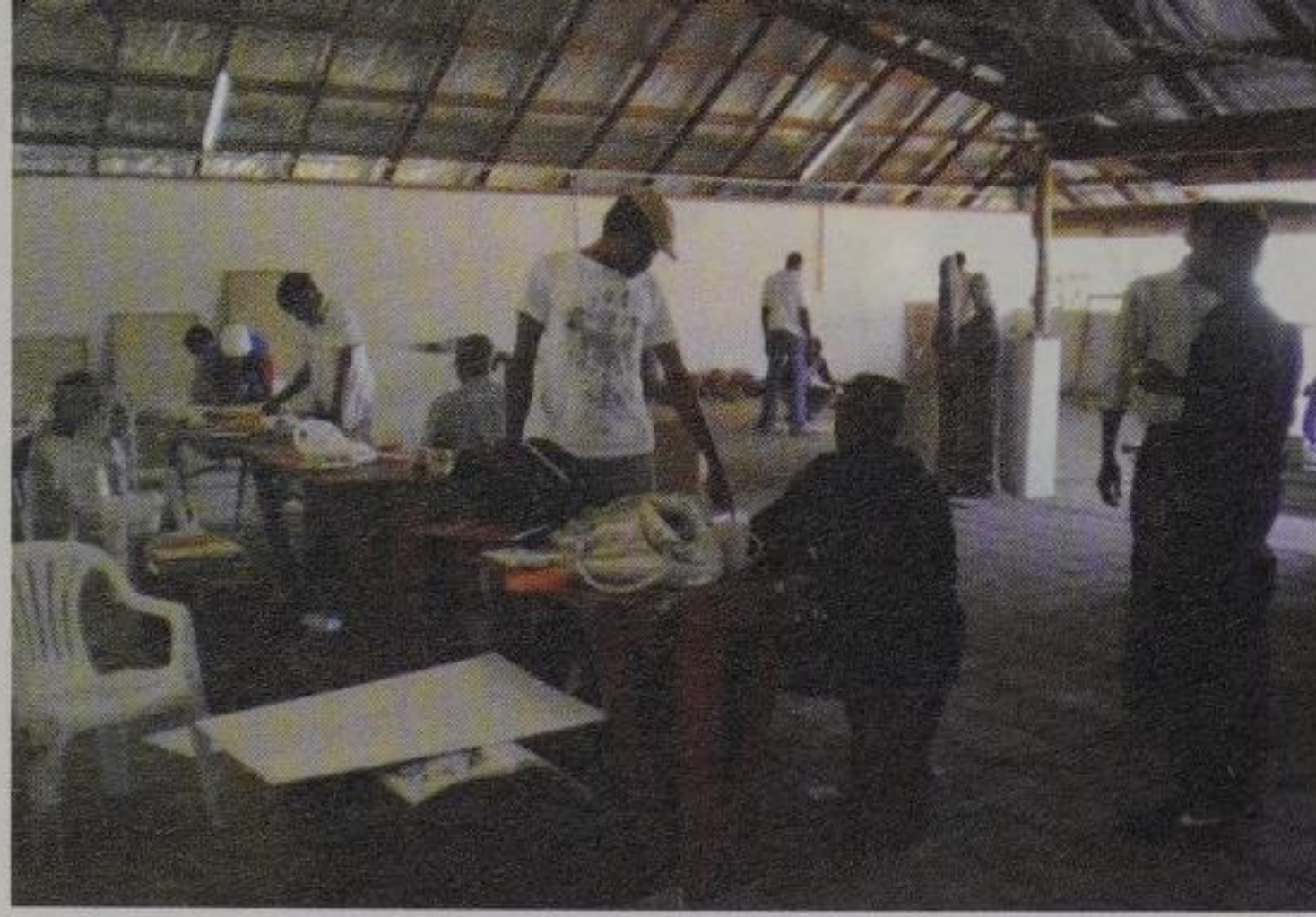
01 Exterior view of WIELS, Brussels, 2010.  
 Photo: Kristien Daem

02 Francis Alÿs, "A Story of Deception," 2010.  
 Exhibition view at WIELS, Brussels. Photo: Filip  
 Van Zielegem

03 Ann Veronica Janssens, Blue, Red and Yellow,  
 2001–09. Installation view of "Serendipity" at  
 WIELS, Brussels, 2009. Photo: Philippe de  
 Gobert

# 3—012

## Thapong Visual Arts Centre



01

Thapong Visual Arts Centre was established to promote visual arts in Botswana. The center strives to encourage the local community and aspiring artists to be creative, discover means of self-expression and portray messages by using visual language. Thapong is a membership-driven organization whose members interact primarily during exhibitions and workshops.

[www.thapongartscentre.org.bw](http://www.thapongartscentre.org.bw)  
[thapong@mega.bw](mailto:thapong@mega.bw)  
 +267 267 316 1771

### Address

Plot 21965  
 Village, Gaborone  
 Botswana

### Mailing Address

P.O. Box 10144  
 Gaborone  
 Botswana

### Public Hours

Monday–Friday: 8 am–1 pm and 2–5 pm

### Office Hours

Monday–Friday: 8 am–1 pm and 2–5 pm

### Founding Year

1999

### Molepolole Workshop 2009

This painting workshop was held at the Kgosi Sechele 1 Museum in Molepolole, Botswana, and was organized by the Thapong Visual Arts Centre in partnership with the American Embassy, Botswana. The aim of the workshop was to give participants a focused, practical experience of working with art as a therapy and advocacy tool for HIV/AIDS and other illnesses relating to it. Furthermore, the workshop helped, among others, young and disadvantaged artists who have limited experience in the painting medium, and who generally have limited opportunities in the arts field. Altogether, there were 13 workshop participants, three women and ten men, from Molepolole.

### "Thapong–Nucleo De Art Maputo" 2007

This exhibition marked the start of a collaboration between artists at Thapong Visual Arts Centre and a group of artists associated with Nucleo De Arte in Maputo, Mozambique. The show, which featured Steve Jobson, Sedireng Mothibatsela, Jeremiah Brochot, Mike Robison and Meleko Mokgosi, traveled to Maputo as part of an exchange program.



02

### Funding Sources

Artwork/edition sales, Foundations, Government

### Activities

Exhibitions, Partnerships with other institutions, Permanent collection, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

01 Interior view of Thapong studios, Gaborone, 2010. Courtesy Triangle Network, London

02 Exterior view of Thapong Visual Art Centre, Gaborone, 2009. Courtesy Thapong Visual Arts Centre

03 Exterior view of Thapong studios, Gaborone, 2009. Courtesy Thapong Visual Arts Centre



03

# 3—013

## Doual'art

[www.doualart.org](http://www.doualart.org)  
[doualart@doualart.org](mailto:doualart@doualart.org)

### Address

Place du Gouvernement  
Bonanjo, B.P. 650, Douala  
Cameroon

### Public Hours

Tuesday–Friday: 9 am–7 pm  
Saturday: 10 am–7 pm

### Office Hours

Monday–Friday: 9 am–7 pm

### Founding Year

1991

### Number of Staff

Paid: 7  
Unpaid (including interns/volunteers): 2

### Funding Sources

Artwork/edition sales, Café/bar, Foundations,  
Government

### Activities

Archives, Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops

01



Salon Urbain de Douala (SUD) 2007, 2010

The SUD is a triennial public art festival. During one week, through artistic events (performances, non-permanent urban installations and exhibitions in specific urban sites), the festival livens up various parts of Douala and touches a wide range of unwarned audiences with different urban subjects. For the 2010 edition, the theme was "Water and the City."

"Douala, City of Art And History" 2006-

"Douala, City of Art And History" is an ongoing program that began in 2006. To date, 30 "Arches of Memory" have been created to document 30 historical sites that contribute to the history of Douala, the cradle of modern Cameroon's history. The project aims to increase the municipal authority's skills in historical preservation.

Douala in Translation, A View of the City and Its Creative Transformative Potentials 2007

This publication brings together cross-disciplinary analyses of Douala, which seek to go beyond predictable and prejudicial views of African cities.



02

Doual'art invites visual artists, architects and designers to act throughout the city. These creators make aesthetic and technological proposals that witness and call on the urban problems that southern cities in Cameroon face as they undergo exponential growth.

Our main concern—considering contemporary creation as a source of social interconnection, which is an essential value for interdependent and citizen changes—is to verify whether artistic practices, including the most innovative ones, can play a role in land use, by participating in citizen ownership of public space and affecting urban society.

The goal of Doual'art is to involve constituents of the urban civil society, local public operators and inhabitants in a process of shared responsibility concerning the management and the respect of public space.

Doual'art periodically organizes reflections, entitled "Ars & Urbis," with curators, researchers, creators and intellectuals. Indeed, generating information beyond the artistic creation is a strong component of our current process.

At this moment, Doual'art has already produced 29 contemporary public artworks, plus 17 "Arches of Memory," and have offered them to the city. Most of these public sustainable artworks were produced during the Salon Urbain de Douala (SUD) triennial festivals held in 2007 and 2010.

01 Joseph-Francis Sumégné, La Nouvelle Liberté, 1996–2007. 12-meter-high sculpture installed in the Deïdo roundabout, Douala. Courtesy DR

02 Bili Bidjocka, "L'art africain pour quoi faire?" 2011. Exhibition view at Doual'art, Douala, Cameroon. Courtesy Doual'art

03 Ato Malinda, "Dans mon brun," 2009. Exhibition view at Doual'art, Douala, Cameroon. Courtesy Doual'art

03



# 3—014

## NeMe

Founded in November 2004, NeMe is a nonprofit, nongovernmental, cultural organization registered in Cyprus. NeMe works on two platforms: a virtual one and an itinerant one. Its main focus is to realize projects that concentrate on contemporary theories and their intersection with the arts.

The Independent Museum of Contemporary Art (IMCA), NeMe's itinerant platform, presents NeMe projects, including exhibitions, performances, publications, new media events, lectures, conferences and workshops. The form of the IMCA is determined by the practice or process of the nature of each project, with the notion of the exhibition "space" being constantly revised and redefined.

NeMe's premises include a library, reading room, media room (consisting of four computers with internet service), large studio space and an archive that is available to the public during office hours, as well as residency accommodations for two people.

www.neme.org  
admin@neme.org  
+357 2534 3229

### Address

11 Filippou Makedonos St.  
3041, Limassol  
Cyprus

### Mailing Address

P.O. Box 30325  
3603, Limassol  
Cyprus

### Public Hours

Daily: 10 am–1 pm and 5–8 pm

### Office Hours

Weekdays: 9 am–6 pm

### Founding Year

2004

### Number of Staff

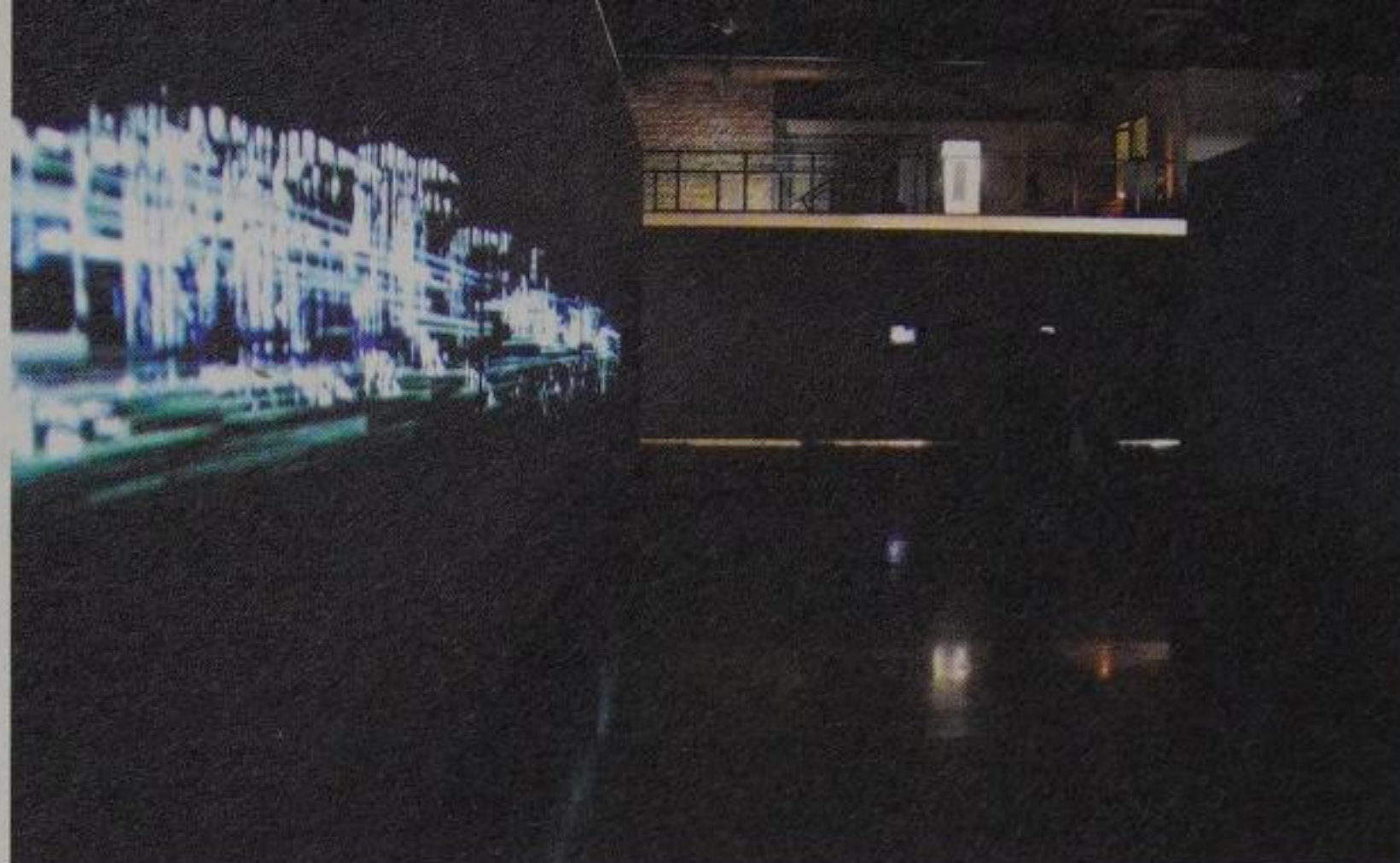
Paid: 6  
Unpaid (including interns/volunteers): 4

### Funding Sources

Corporations, Foundations, Government,  
Individuals, Membership

### Activities

Archives, Educational programs, Exhibitions,  
Partnerships with other institutions, Permanent  
collection, Publications, Public programs (lec-  
tures, performances, screenings, etc.),  
Workshops



"In Transition" 2006-

The focus of this ongoing and itinerant project is "displacement" caused by political, economic, environmental or social factors. To date, there have been three international exhibitions and one international conference. "In Transition" changes as it repeats, to include a substantial national representation from the host country.

"The Mirror Stage" 2008

"The Mirror Stage" was an international video exhibition that negotiated the state of video art. Marshall McLuhan's *We Shape Our Tools and Then Our Tools Shape Us* was the starting point, which provided the exhibition's curatorial premise with the interdisciplinary focus on art, technology, theory and psychology.

"Through the Roadblocks" 2009-12

"Through the Roadblocks" is a search to reveal and acknowledge commonalities and parallels with the mainstream, but also from unexplored insights and experiences that often arise from the silent periphery, contributing to the constellation of thought and its interweaving and overlapping beyond geographical borders imposed by political mapping.

01 Marina Chernikova, *Crossings*, 2004. Three-channel video. Installation view at Lanitis Foundation, Limassol. Photo: Christiana Solomou. Courtesy NeMe

02 Exterior view of NeMe, Limassol, 2008. Photo: Yiannis Colakides. Courtesy NeMe

03 "In Transition Russia," 2008. Exhibition view at the National Center of Contemporary Art, Moscow. Photo: Christiana Solomou. Courtesy NeMe

04 "In Transition Russia," 2008. Exhibition view at the National Center of Contemporary Art, Moscow. Photo: Christiana Solomou. Courtesy NeMe



# 3—015

## DOX Centre for Contemporary Art

www.dox.cz  
info@dox.cz  
+420 295 568 111

### Address

Poupětova 1  
Prague 7, 170 00  
Czech Republic

### Mailing Address

Osadní 34  
Prague 1, 170 00  
Czech Republic

### Public Hours

Monday: 10 am–6 pm  
Wednesday–Friday: 11 am–7 pm  
Saturday–Sunday 10 am–6 pm

### Office Hours

Monday–Friday: 9 am–5 pm

### Founding Year

2008

### Number of Staff

Paid: 36  
Unpaid (including interns/volunteers): 4

### Funding Sources

Admissions/ticket sales, Corporations,  
Government, Individuals, Membership

### Activities

Archives, Educational programs, Exhibitions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops

02



01 Exterior view of DOX Centre for Contemporary Art, Prague, 2008. Photo: Luca Ackerman

02 Interior view of the bookshop at DOX Centre for Contemporary Art, Prague, 2008. Photo: Luca Ackerman

03 Petr Kvicala, *Zig Zag Corridor*, 2011. Installation view at DOX Centre for Contemporary Art, Prague. Photo: Martin Aubrecht

04 Jan Kaplický, *His Own Way*, 2010. Exhibition view at DOX Centre for Contemporary Art, Prague. Photo: Mirek Lédl

01



### "Welcome to Capitalism" 2008–09

This inaugural exhibition was the first international show that addressed the world financial crises. It comprised four major installations by José-María Cano, Michael Bielicky and Kamila Richter (in collaboration with Dirk Reinbold), Matej Krén and Jiří Hůla (in collaboration with Dominik Lang).

### "Blood, Swear, Tears" 2009

Scottish artist Douglas Gordon is one of the world's most respected representatives of contemporary art. His exhibition "Blood, Swear, Tears" included monumental film and video projections together with audio, photographs and text installations.

### "Chelsea Hotel" 2009–10

The Chelsea Hotel is a legendary New York location connected with artistic bohemians of the mid-20th century that inspired many books and films, as well as famous songs by Leonard Cohen and Bob Dylan. This retrospective exhibition juxtaposed works by Harry Smith, Andy Warhol, Robert Mapplethorpe, Michel Auder and Jonas Mekas, representing different notions of bohemia during this time.

02

The DOX Centre for Contemporary Art (DOX) is an independent, nonprofit organization that opened its doors to the public in October 2008, and has since realized almost three successful years of existence. During this short time, DOX introduced more than 40 exhibitions and 200 educational and accompanying programs. Its mission is: to present and advance contemporary art in the context of issues that are changing today's world; to support the presentation of Czech artists and art students in an international context by providing a platform for an open dialogue between the local and international art scene; to approach and cross boundaries between different fields, art forms and media such as architecture, design, sculpture, painting, photography and new media; to provide new connections between regional and international contexts, and to different nationalities and beliefs by opening a dynamic forum for social interaction. In 2010, DOX had up to 76,000 visitors.



04

# 3—016

## etc. galerie



www.etcgalerie.cz  
 terezastejskalova@gmail.com

Address  
 Kateřinská 20, Praha 2  
 120 00, Prague  
 Czech Republic

Public Hours  
 Saturday–Sunday: 1–6 pm

Founding Year  
 2004

Number of Staff  
 Unpaid (including interns/volunteers): 3

Funding Sources  
 Government, Membership

Activities  
 Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops

etc. galerie is a space dedicated to educating and assisting the Czech art community whose members represent the majority of its visitors. The gallery exhibits the work of young Czech artists curated by experienced curators, as well as older artists who are unjustly ignored or forgotten. It also organizes shows of established authors from abroad working in interdisciplinary ways that are not usual in the Czech milieu and can be a source of inspiration for the Czech art scene. In addition to exhibitions, the gallery organizes lectures and presentations by artists, theoreticians and other experts of various disciplines to open up art practice to other fields of knowledge and praxis.



01 Ivan Vosecký, "Back to Nature," 2009. Exhibition view at etc. galerie, Prague. Photo: Jiří Škála. Courtesy the artist

02 Jamie Isenstein, "Rug Woogie," 2011. Exhibition view at etc. galerie, Prague. Photo: Jiří Thýn. Courtesy the artist

03 Conrad Armstrong, "Class Notes," 2007. Exhibition view at etc. galerie, Prague. Courtesy the artist

"Becoming Real: A Magpie's Reflection of Self"

2010  
 Anthony Marcellini's practice is centered on exploring the ways that people act in society outside the clearly defined spaces of politics. This show featured a text written by the artist, a series of drawings of magpies in moments of contemplation and a sculpture of a taxidermied Swedish magpie staring at its own reflection in a mirror. It was accompanied by a public reading of the text and a conversation with sociologist Marcel Tomášek.

"Bartleby the Scrivener" 2011

This show featured three works by Etienne Chabaud and Claire Fontaine, which reproduced in visual language the enigmatic refusal of Herman Melville's scrivener, "I would prefer not to." The exhibition was accompanied by a presentation by the participating French art collective Claire Fontaine, as well as a lecture by the curator Tereza Stejskalová on the short story and its appropriation by recent political theory.

"Back to Nature" 2009

Ivan Vosecký is a middle-aged Czech artist who has influenced many of the younger generation of Czech artists. He cannot or does not want to support himself through his art. Therefore, he must look for other ways to earn a living, and is known for complaining about it all the time. This exhibition dealt with his new career as a mushroom picker in Canada.

3-017

FUTURA Centre  
for Contemporary  
Art



02

[www.futuraproject.cz](http://www.futuraproject.cz)  
[info@futuraproject.cz](mailto:info@futuraproject.cz)

Address

Holečkova 49  
150 00 Prague 5  
Czech Republic

Public Hours

Wednesday-Sunday: 11 am-6 pm  
(closed on state holidays)

Office Hours

Monday-Friday: 11 am-6 pm

Founding Year

2003

Number of Staff

Paid: 2

Funding Sources

Corporations, Foundations, Government,  
Individuals

Activities

Exhibitions, Partnerships with other institutions,  
Publications, Residencies

04



01

Located in Prague's Smíchov quarter, FUTURA Centre for Contemporary Art is a three-floor exhibition space with a total area of 1,000 square meters. Works by numerous renowned and internationally respected artists from abroad, as well as from the Czech Republic, have been presented here since 2003. During its relatively short history, FUTURA has organized dozens of exhibitions with international content using its own curatorial personnel, as well as in cooperation with other galleries, institutions and guest curators.

FUTURA's goal is to build a space in Prague that is open to the presentation of quality projects of various media by Czech and foreign artists, whether they are already acknowledged figures or young beginners, in a constructive, intergenerational dialogue. Its spaces, created following the renovation of a former small factory, are extremely diverse and offer both classical minimalist "white cube" spaces as well as atypical spaces suitable for site-specific installations.

Although art exhibitions are its primary scope of activities, FUTURA is also a fully equipped art center with a number of other activities. Its office is seated in the center, administrating all projects within the broad spectrum of FUTURA's activities.

"The Eventual" 2009

The group exhibition "The Eventual" was the brainchild of Eva González-Sancho, director of the Burgundy Regional Contemporary Art Collection (FRAC Bourgogne, Dijon), who brought together 11 works by Francis Alys, Johana Billing, Matthew McCaslin, Jonas Dahlberg, Dora García, Gaylen Gerber, Henrik Hakansson, Guillame Leblon, Ján Mančuška, Mark Manders and Adrian Piper. These works suggested differing landscapes in which an event or situation may occur at any time—and greatly alter them.

"Love at First Site" 2008

This project was curated by Emanuela Nobile Mino and organized in collaboration with Fondazione Volume! (Rome). It considered the concept of "change," which art can provoke both in the visual landscape and the human senses—especially when it expresses itself through a site-specific intervention in a given space and interacts with its architectural environment.



01 David Černý, Untitled, 2003. Mixed media, height: 520 cm. Installation view in the garden of FUTURA Centre for Contemporary Art, Prague, 2009. Courtesy FUTURA Centre for Contemporary Art

02 Entrance of FUTURA Centre for Contemporary Art, Prague. Courtesy FUTURA Centre for Contemporary Art

03 Marina Paris, PARK PARCO, 2003-08. Mechanical iron swing and grass. Installation view of "Love at First Site" at FUTURA Centre for Contemporary Art, Prague, 2008. Photo: Tomáš Souček

04 Guillaume Leblon, Grand Chrysocale Miroir, 2007. Chrysocale (copper, tin, zinc), mirror, 210 x 240 x 12 cm. Installation view of "The Eventual" at FUTURA Centre for Contemporary Art, Prague, 2009. Photo: Tomáš Souček

03

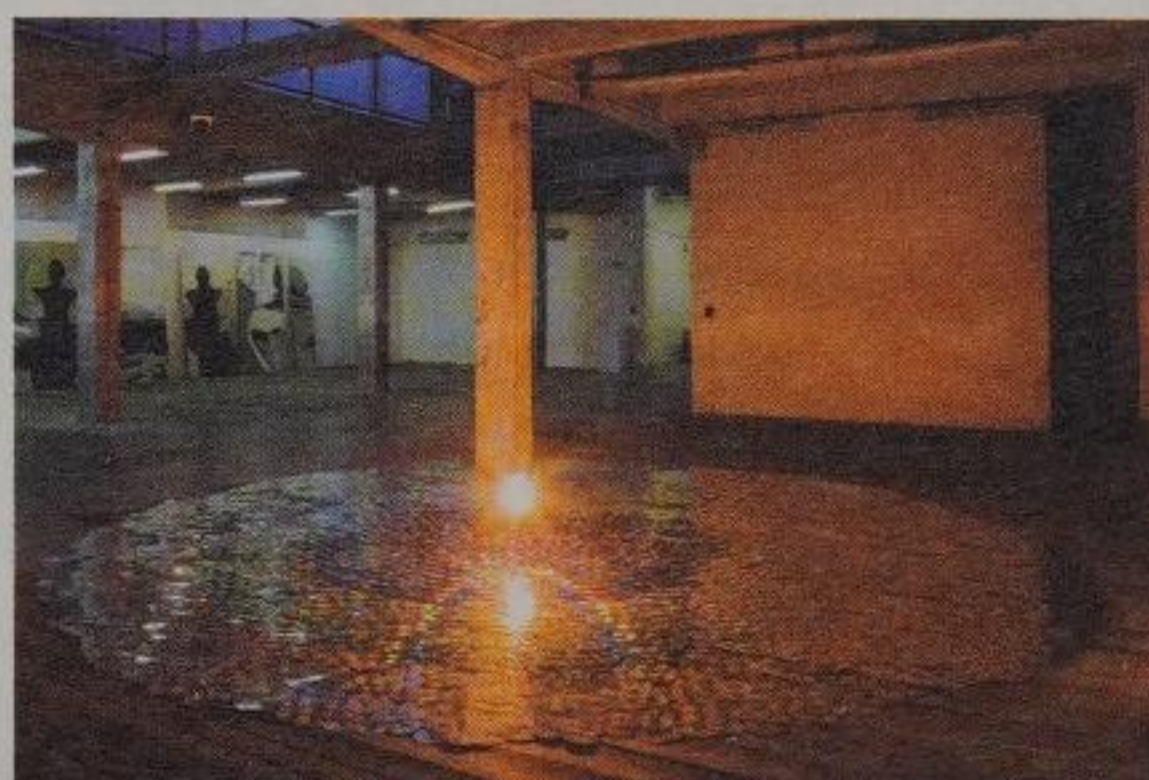
# 3—018



01

## Karlin Studios

02



[www.futuraproject.cz](http://www.futuraproject.cz)  
[info@karlinstudios.cz](mailto:info@karlinstudios.cz)

### Address

Křižíkova 34  
180 00 Prague 8  
Czech Republic

### Public Hours

Wednesday–Sunday: 12–6 pm (closed on state holidays)

### Office Hours

Monday–Friday: 12–6 pm

### Founding Year

2005

### Number of Staff

Paid: 1

### Funding Sources

Corporations, Foundations, Government, Individuals

### Activities

Exhibitions, Partnerships with other institutions, Publications, Residencies

01 Anetta Mona Chisa, *The Bride Stripped Bare*, 2002. C-Print on aluminum, 100 x 200 cm. Installation view of "DISEGNO INTERNO," 2007. Courtesy Karlin Studios

02 Patricie Fexová, *Untitled*, 2008. Installation view of "I Couldn't Care Less about French Taste" at Karlin Studios, Prague, 2008. Courtesy Karlin Studios

03 Štěpánka Šimlová, "Neon," 2009. Exhibition view at Karlin Studios, Prague. Courtesy Karlin Studios

04 Entrance of Karlin Studios, Prague. Courtesy Karlin Studios

Following the renovation of a large factory in Karlin, a former industrial quarter in the Prague 8 district, a unique complex of art studios and galleries called Karlin Studios was created and became the first of its kind in Prague. The founder and initiator of this nonprofit project is FUTURA, which is also one of the members of the Karlin Studios civic group.

This multipurpose cultural center features 17 studios that are leased to select artists of all generations. One of the main studios is used by foreign artists invited to Prague as part of the residency program organized by FUTURA.

Karlin Studios also provides space for the Foundation for Contemporary Art, which consists of an extensive archive of Czech contemporary artists and two galleries. Entrance Gallery focuses on the latest, progressive young generation. The central space is used by Karlin Studios with the aim of presenting new works by the Karlin studios-occupying artists themselves, as well as young Czech and foreign artists, who would be otherwise hard-pressed to find such adequate and generous spaces for their alternative projects within Prague's gallery scene.

It is therefore now possible to create, exhibit and document under one roof.

03

### "Regina José Galindo: Crisis/Hair" 2009

During her residency at Château Třebešice, Regina José Galindo introduced her work to the Czech public in a series of interconnected performances titled "Crisis." After the success of the first performance, where visitors could purchase a test tube containing a sample of the artist's blood, the audience was invited to the second performance titled "Hair," where this time it was the hair of the artist that was on sale. Through these gestures, Galindo pointed out the perversity of our society, where everything has its price; hence, everything can be bought.

### "Form Follows ... Risk" 2007

The international exhibition entitled "Form Follows ... Risk" showcased an attempt, through contemporary sculpture and architecture, to find a new form in a highly complex, hybrid whole. "Form Follows ... Risk" introduced both a number of important figures in contemporary American and European sculpture and architecture, and a range of young artists who were participating in the critical transformation was the conceptual focus of the exhibition.

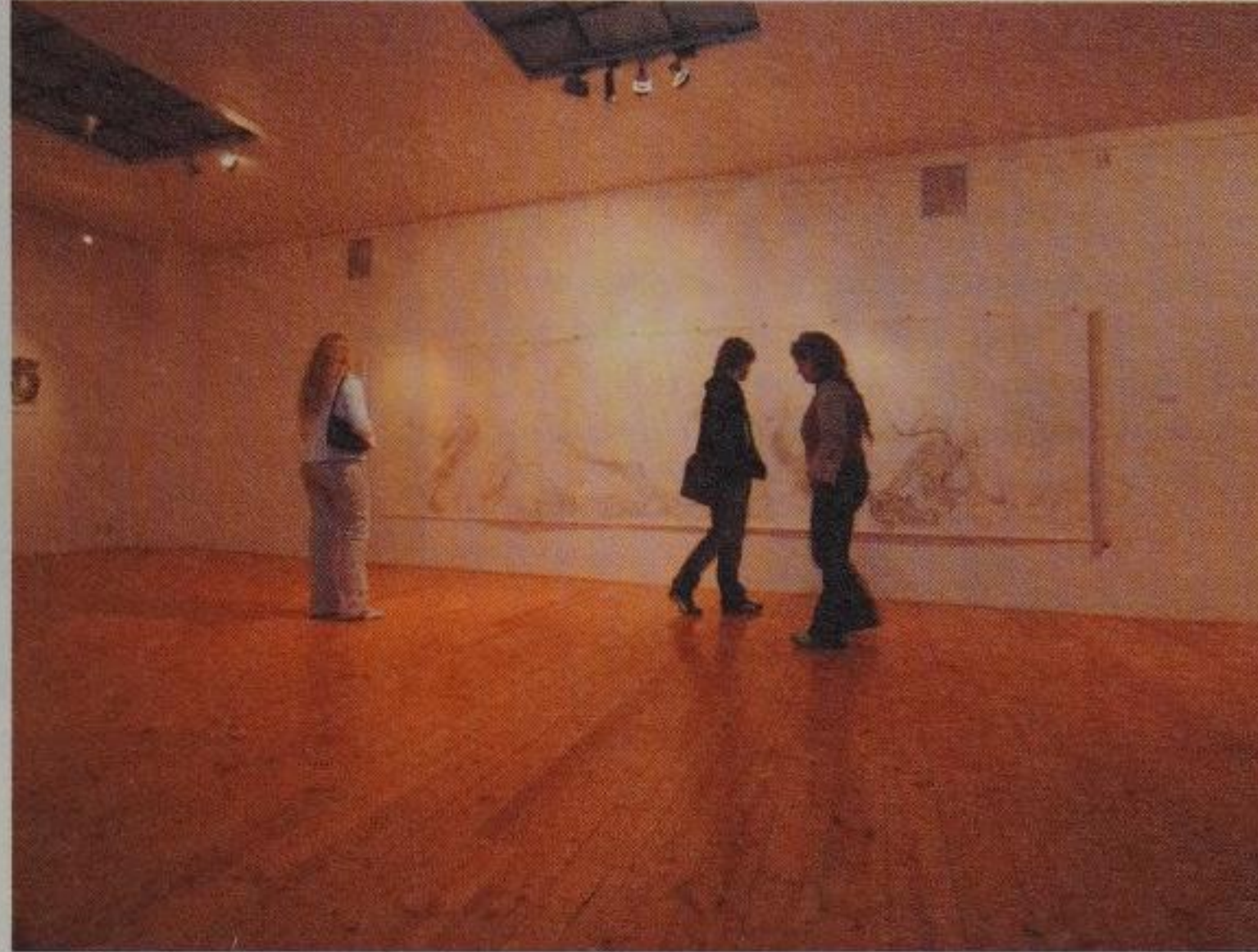


04



271 Prague, Czech Republic

3—019

Školská 28Open Studios

The Open Studios project offers the opportunity for artists to work and live in Prague for one to three months. The main focus of the residency is audiovisual art and projects that reflect the local environment.

We offer a production environment for individual art and research projects. The Open Studios program is run in close connection with Communication Space Školská 28. Residents also have the opportunity to present their work in the gallery.

The residency provides assigned private studios for work and living. The apartment includes a kitchen, bathroom, washing machine and Wi-Fi internet access. The 50-square-meter flat, situated in the quiet environment of Prague 6—Břevnov, is suitable for individuals or for couples who share it, and is easily accessible from the center of the city.

We can also provide: assistance with fundraising through foreign cultural centers, embassies and foundations; local networking and PR; informational services and basic city orientation. Artists can participate in Školská 28's gallery program in the form of an artistic presentation, projection, concert or short-term exhibition in "The Grey Room Studio."



02

[www.skolska28.cz](http://www.skolska28.cz)  
[skolska28@skolska28.cz](mailto:skolska28@skolska28.cz)

Address

Školská 28  
 110 00, Prague 1  
 Czech Republic

Public Hours

Monday–Friday: 1–6 pm

Office Hours

Monday–Friday: 1–6 pm

Founding Year

1999

Number of Staff

Paid: 3

Funding Sources

Admissions/ticket sales, Foundations,  
 Government

Activities

Educational programs, Exhibitions,  
 Partnerships with other institutions,  
 Publications, Public programs (lectures, per-  
 formances, screenings, etc.), Residencies,  
 Workshops

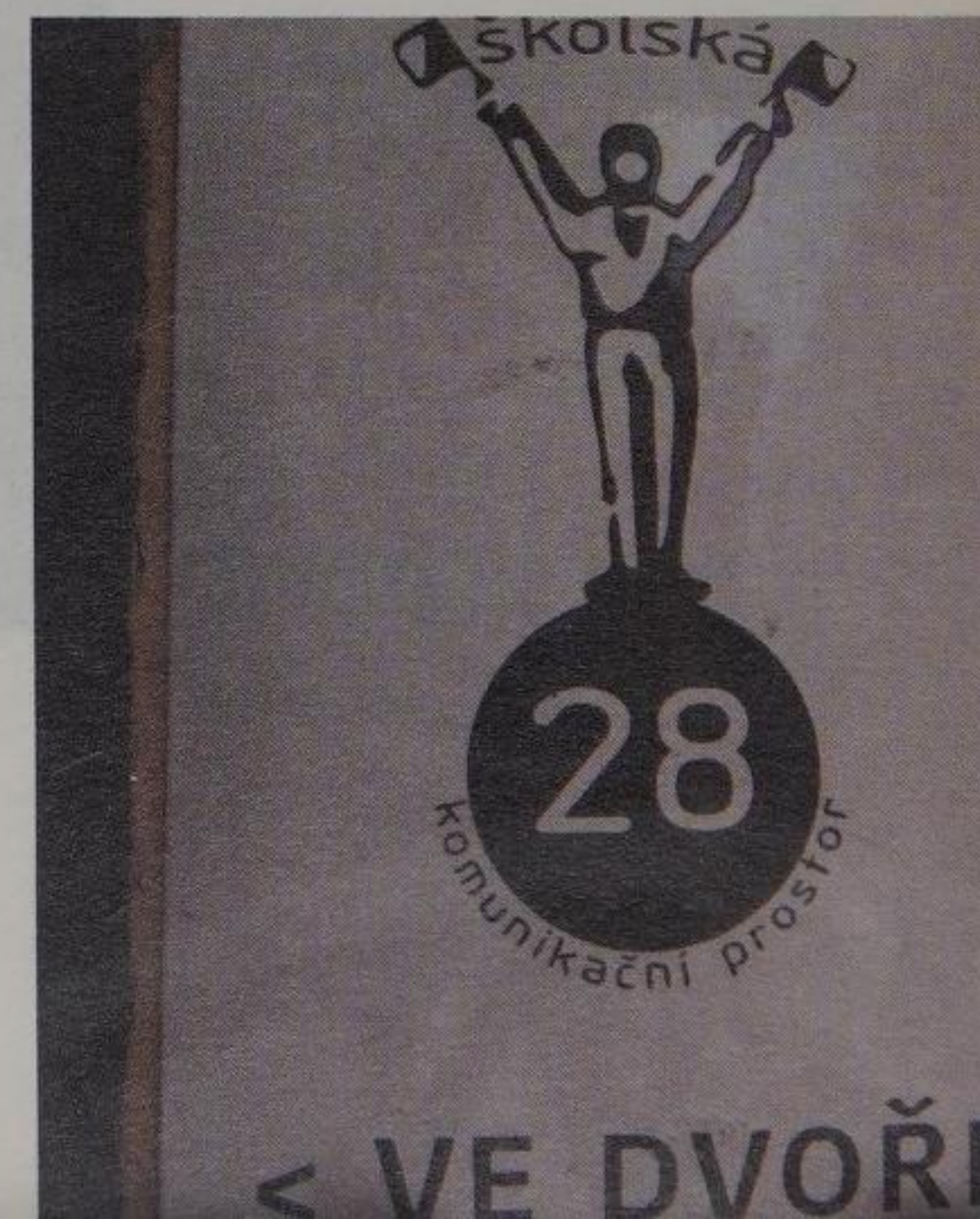
Communication Space Školská 28 is a multifunctional space for various nonprofit, cultural and artistic activities. The space offers the local community a variety of public activities connected to social life in the center of Prague. Taking the form of a wide spectrum of initiatives and projects, these activities contribute to a revitalization of facilities, and help to improve local civic conditions of intergenerational communication while working with other noncommercial initiatives. Školská 28's exhibition program is dedicated to the presentation of contemporary culture, representing one of the small spaces on the cultural map of Prague where one can meet and freely confront young artists from the Czech Republic and abroad, without consideration of the commercial aspect of contemporary gallery workings.

Since 2005, Communication Space Školská 28 has been managing an international project of artists residencies called Open Studios Prague, originally in Dolní Počernice and later in Prague, which offers living and working space to projects that require long-term preparation and use of studio space.

01 Interior view of Communication Space Školská 28, Prague. Courtesy Communication Space Školská 28

02 Martin Kohout, Untitled mural, 2007. Photo: Martin Kohout. Courtesy the artist

03 Exterior view of Communication Space Školská 28, Prague. Photo: Steev Hise



# 3—020

[tranzit.cz](http://tranzit.cz)

[www.tranzit.org](http://www.tranzit.org)  
[office.cz@tranzit.org](mailto:office.cz@tranzit.org)

Address

Friova 11  
Prague 2, 120 00  
Czech Republic

Public Hours

Thursday–Sunday: 12–6 pm

Office Hours

Monday–Friday: 9 am–6 pm

Founding Year

2002

Number of Staff

Paid: 3  
Unpaid (including interns/volunteers): 1

Funding Sources

Foundations, Government

Activities

Archives, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

"Manifesta 8—The European Biennial of Contemporary Art" 2010–2011

Manifesta 8 took place in the Spanish cities of Murcia and Cartagena in 2010, and was curated by the three collectives, Alexandria Contemporary Arts Forum, Chamber of Public Secrets and tranzit.org.

"Monument to Transformation" 2006–10

The project "Monument to Transformation" presented the outcome of more than two years of researching "social transformation." It was conceived as an imaginative and analytical space that—with a certain distance—enabled visitors to see and reflect on the processes of change, which started at the fall of the Iron Curtain and has, to an extent, continued until the present.

tranzitdisplay, a Resource Center for Contemporary Art 2007–

The goal of tranzitdisplay is to become the most important contemporary art space in the Czech Republic. It is a space where we have been establishing an international exchange of exhibitions and ideas. It is becoming a meeting point for intellectuals interested in contemporary culture.

All tranzit activities—lectures, talks, symposia, workshops, screenings, exhibitions, etc.—are concentrated in one place. The tranzit program follows the principles that primarily facilitate transnational, transgenerational and transdisciplinary exchange. For more information visit: [www.tranzitdisplay.cz](http://www.tranzitdisplay.cz)

01



tranzit.cz is a project with an international scope that develops stances in art, culture and everyday life—stances within strong theoretical backgrounds that at the same time develop innovative formats bringing theory back to practice.

One of the main conditions of tranzit.cz's work is collaboration. Together with Display, an art association based in Prague, we run a common exhibition and performance program called "tranzitdisplay," and with JRP Ringier, Zurich, we run a publishing program called "tranzit series," among many other activities.

We don't trust the Fordist chain of activities, legitimizing our contemporary cultural production by quantity, labeling or simple spectacle. We do trust dedication to the research of long-term artistic practices, intercontinental collaborations, unframed experiments and iconoclastic, hybridizing, situational, transgressive and resistant concepts of artistic practice. Such a vision must define the way to transform the institution itself and to make from it a model that creates its own specific micro-policy, compiling it from a collective collection of rules by which it will be directed.

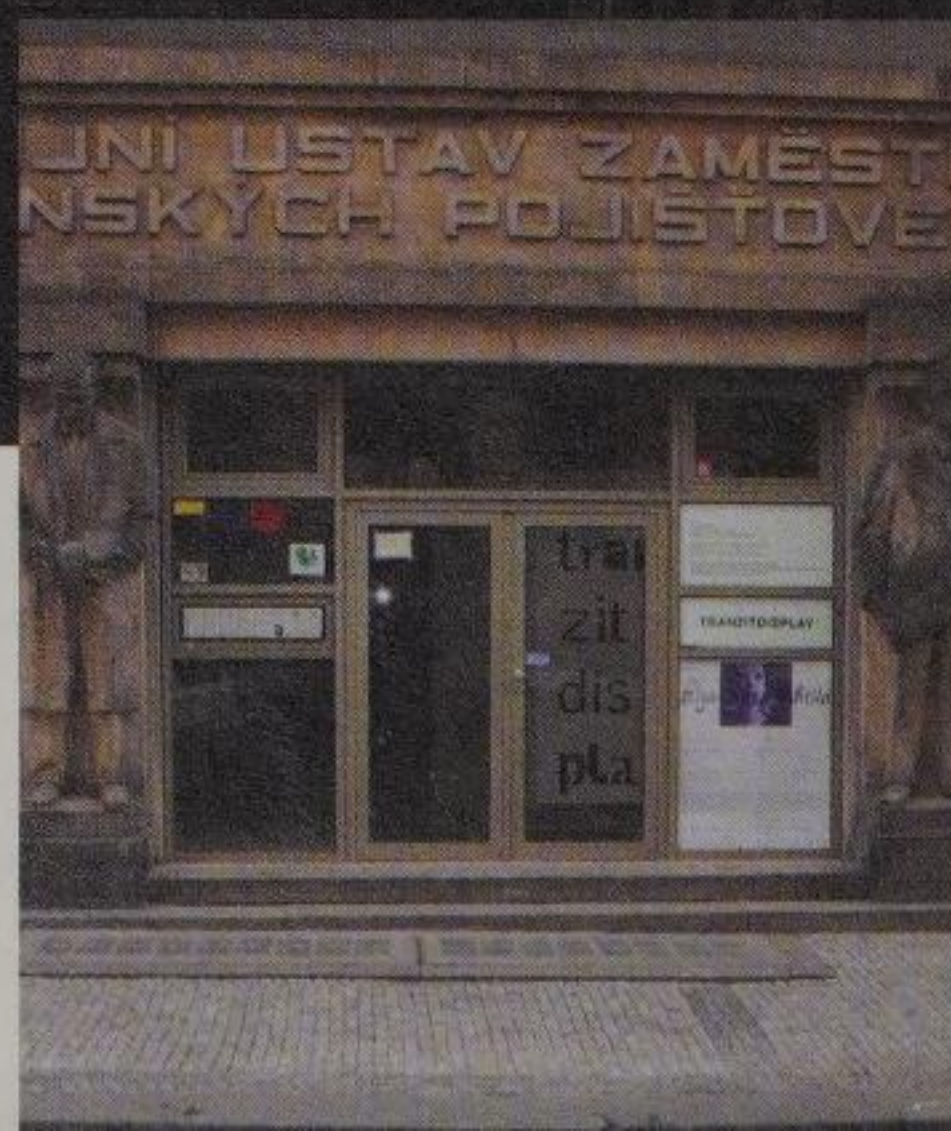
02



01 Tomáš Svoboda, Offer of Advertisement Area in a Private Flat, 2005. Performance documentation. Installation view of "Monument to Transformation," at City Gallery Prague, 2009. Photo: Martin Polák. Courtesy tranzit.cz

02 Sung Hwan Kim, From the commanding heights..., 2007. Video and 16 mm film. Installation view of "A Still Window from Two or More Places" at tranzitdisplay, Prague, 2010. Photo: Jiří Thýn. Courtesy tranzitdisplay

03 Entrance of tranzitdisplay, Prague. Courtesy tranzitdisplay



03

# 3-021

## PICHA

[www.recontrespicha.org](http://www.recontrespicha.org)  
[infos@recontrespicha.org](mailto:infos@recontrespicha.org)

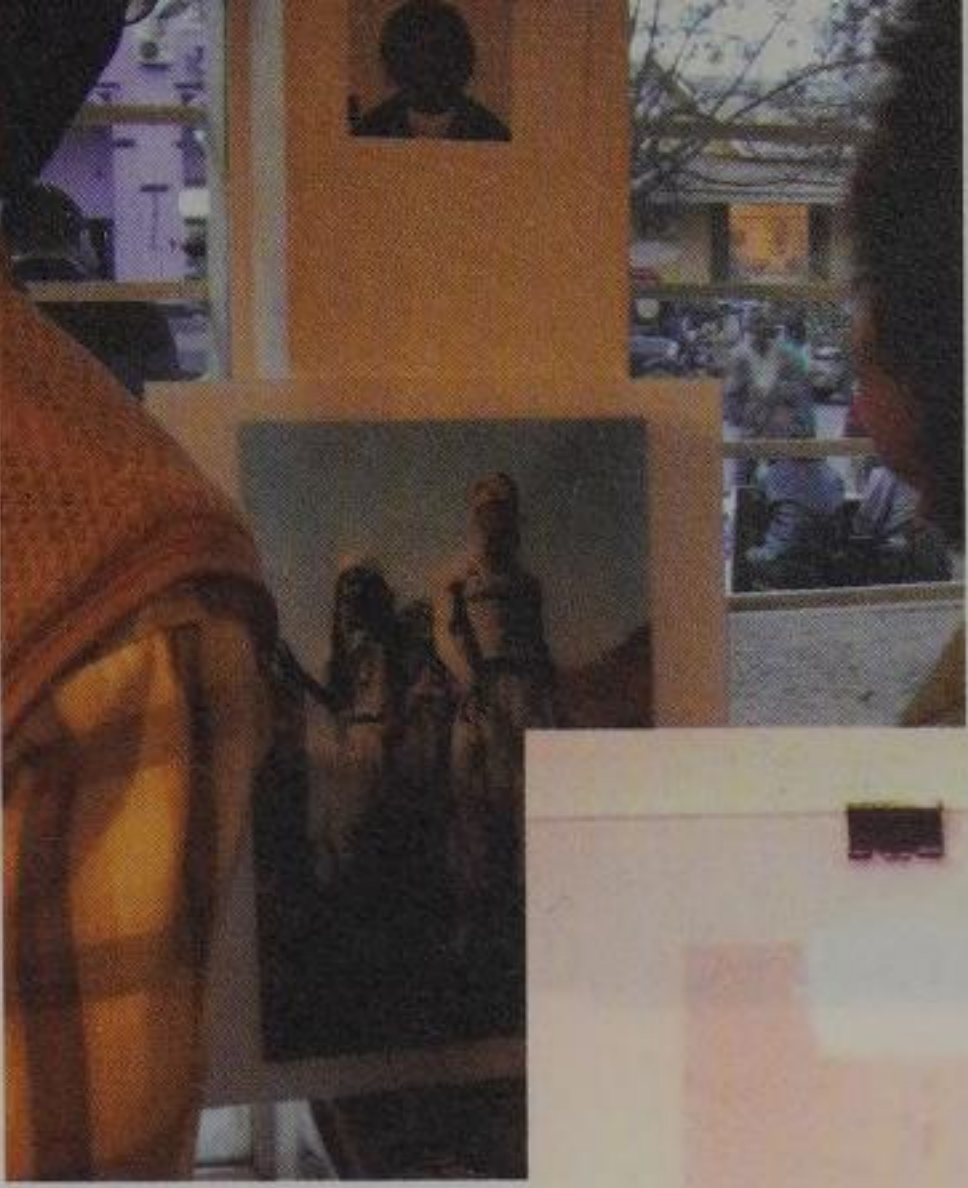
**Address**  
588 Avenue Adoula  
Lubumbashi  
Democratic Republic of Congo

**Public Hours**  
Wednesday-Sunday: 12 pm-5 pm

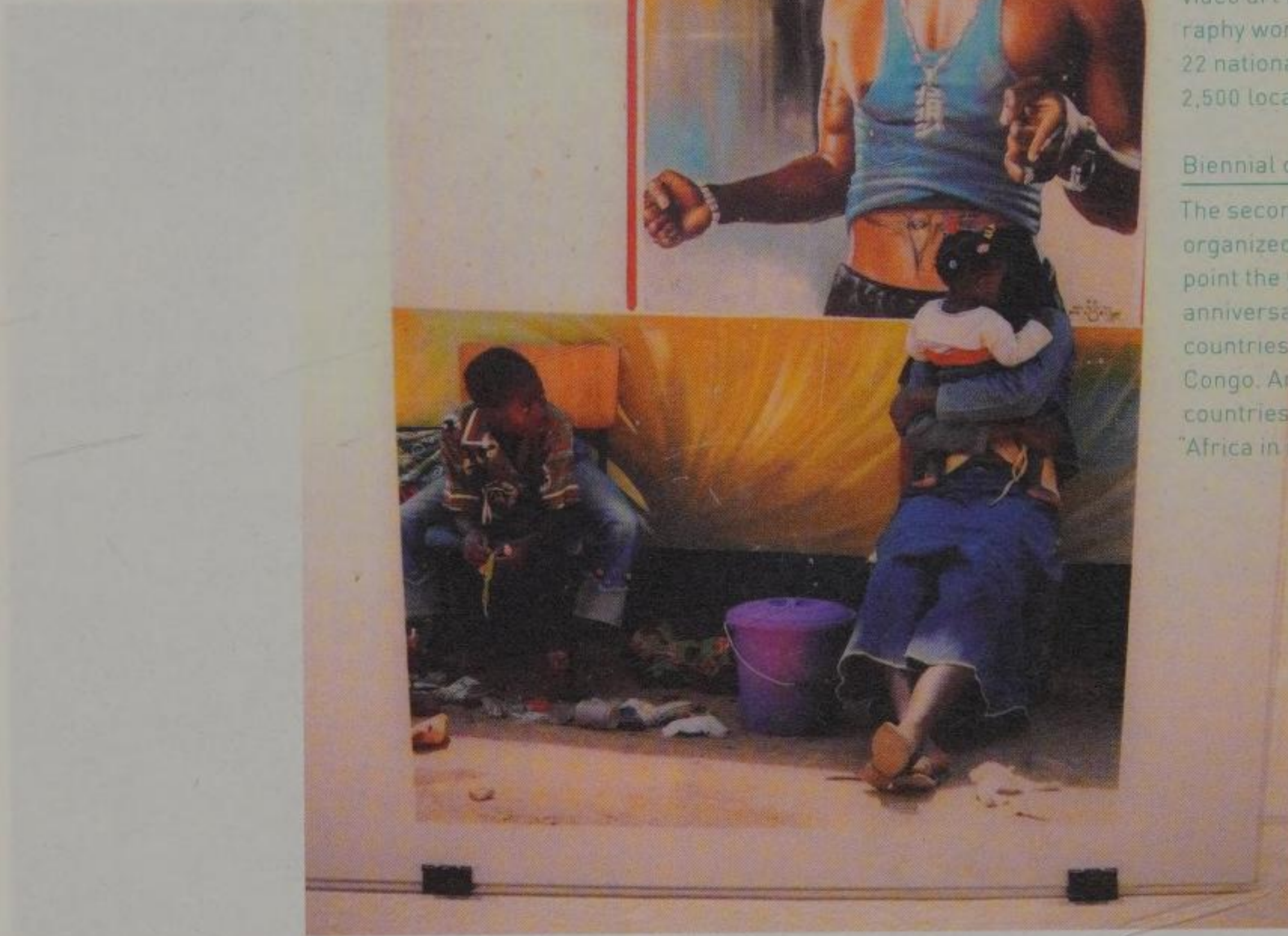
**Founding Year**  
2006

**Funding Sources**  
Corporations, Foundations, Individuals

**Activities**  
Educational programs, Exhibitions,  
Partnerships with other institutions, Public  
programs (lectures, performances, screenings,  
etc.)



01



02

### "Lubumbashi PICHA Encounters" 2008

In 2008 PICH A organized the first edition of the Lubumbashi Biennial: Lubumbashi PICHA Encounters, where photographic exhibitions, video art installations, film screenings, photography workshops and professional meetings of 22 national and international artists reached 2,500 local spectators and 4,000 visitors.

### Biennial of Lubumbashi 2010

The second edition of the Lubumbashi Biennial, organized by Simon Njami, took as its starting point the year 2010, which marked the 50th anniversary of independence for 17 African countries, including the Democratic Republic of Congo. Artists were chosen to represent these countries with the intention of creating an "Africa in miniature" through the exhibition.

PICHA is an art center in Lubumbashi (Democratic Republic of Congo), which started in 2006 and was formally registered in 2010. It is active in the field of visual arts and urban culture. The main objective of PICH A is to create a framework for local professional artists and for local cultural activists.

The art center has a graphic studio, audiovisual recording studio, silk-screening workshop and a residence for visiting artists. It initiated and managed numerous projects involving local artists and facilitated exchanges with international artists. PICH A is also engaged in advocating for the status of artists and developing a cultural policy that promotes the arts and culture, and in promoting women artists in the rural area, at Makwacha village.

01 "Lubumbashi PICHA Encounters," 2008. Exhibition view at DRC pavilion. Photo: Aurole Engelen

02 "Lubumbashi PICHA Encounters," 2008. Exhibition view at Mozambique pavilion. Photo: Aurole Engelen

# 3—022

IMO

www.imo-projects.com  
info@imo-projects.com  
+45 3048 7324

Address

Ny Carlsberg Vej 68 06  
Copenhagen, 1760  
Denmark

Public Hours

Tuesday–Friday: 12–5 pm  
Saturday: 12–3 pm

Office Hours

24/7

Founding Year

2009

Number of Staff

Paid: 2

Funding Sources

Artwork/edition sales, Individuals (artists)

Activities

Artist representation, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies

Phonebox

This is an exhibition room that is below one square meter in size, which had earlier served as a phone booth for the employees at Carlsberg. The Phonebox has an active program, in cycles of six months, curated by one artist. One example included a series of exhibitions based on a unique frame, for the display and reception of sound-based artworks.

"Playback Lectures w/ Goodiepal [FO]" 2011

This group of lectures was performed simultaneously to a projected lecture previously realized by the artist, added to live unusual sound effects. This program was part of a group show named "Worng" (April 16–May 22, 2011).

"Right Where" 2010

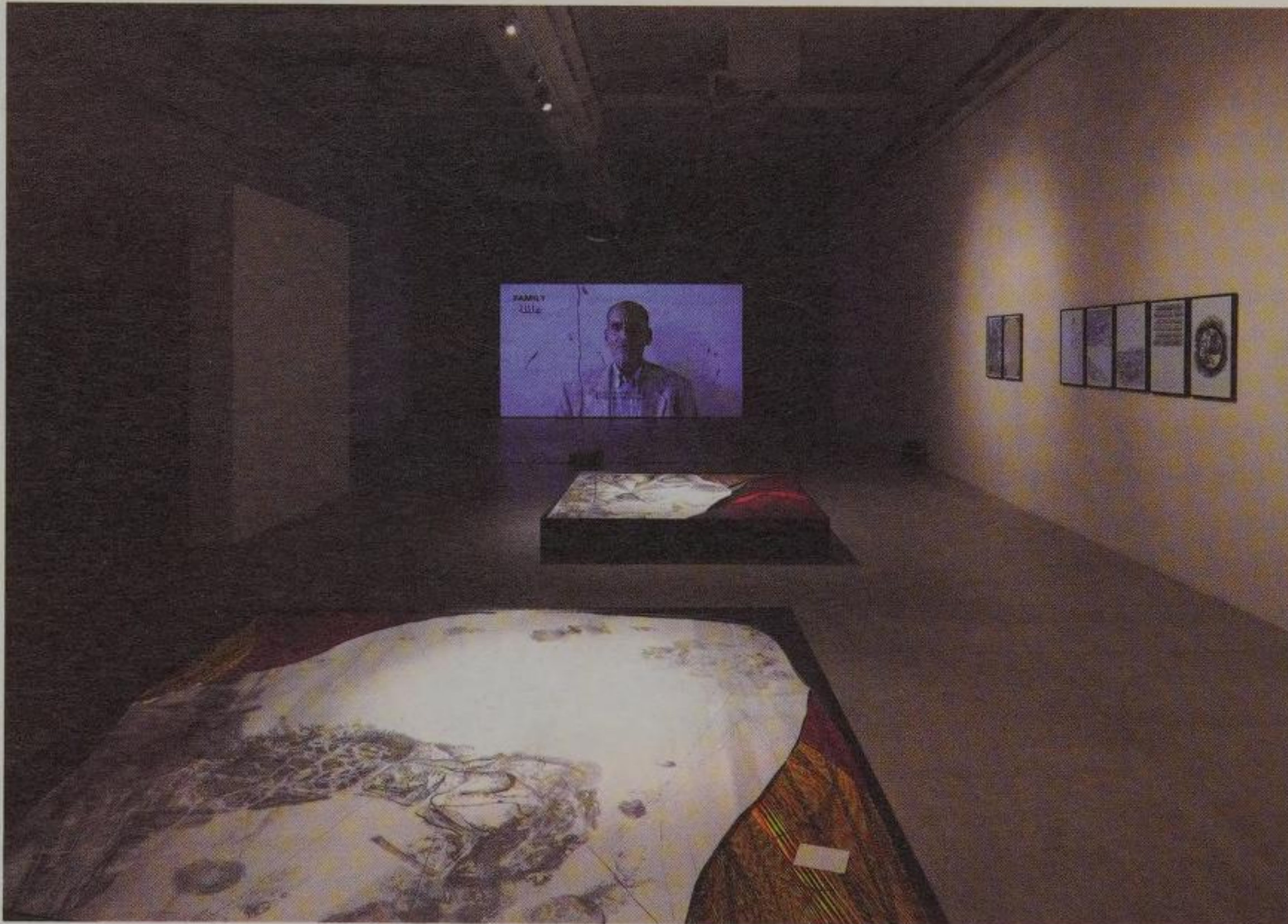
This was a curatorial project about orientation and disorientation in a complex world. All the works—some artworks, others simply interesting pieces—dealt with how we navigate in and make sense of the modern world: visually, semiotically, phenomenologically, theologically, technologically, scientifically, etc. This project happened as a noncommercial event at the Art Copenhagen art fair.



01 "POSE / EXPOSE," 2009. Exhibition view at IMO, Copenhagen. Photo: Anders Sune Berg. Courtesy IMO

02 Exhibition view of Ferdinand Ahm Krag's "Final Instructions" and Søren Thilo Funder's "Disastrous Dialogue" at IMO, Copenhagen, 2011. Photo: Anders Sune Berg. Courtesy IMO

03 Exterior view of IMO, Copenhagen, 2011. Photo: Alexander Tillegreen. Courtesy IMO



02

IMO is an artist-run gallery located in a spacious garage in Copenhagen, Denmark. The gallery was founded by five artists and two artist groups in early 2009. Our aim was to create a capable bastard that was part gallery, part kunsthalle and part cultural center. Today, IMO is run together with two directing curators and financed by sales, funds, donations and sponsors. IMO represents its founding artists, and the artists present what appeals to them. The diversity of IMO's artists is reflected in the versatility of our program.

The gallery's activities are not defined by one set of criteria. IMO is, by nature, a multitude and can contradict itself accordingly. Whether what is on show is new or old, art or culture is of little importance. What matters to us is that it is thought provoking, relevant and, above all, that IMO's hosts and guests get a chance to present their visions earnestly.



03

3—023

## Alexandria Contemporary Arts Forum

[www.afafspace.org](http://www.afafspace.org)  
[office@afafspace.org](mailto:office@afafspace.org)

### Address

10 Hussein Hassab Street, Flat 6  
Azarita, Alexandria  
Egypt

### Public Hours

Daily: 1–9 pm or by appointment

### Founding Year

2005

### Funding Sources

Foundations, Government

### Activities

Archives, Educational programs, Exhibitions,  
Partnerships with other institutions, Public  
programs (lectures, performances, screenings,  
etc.)

01



### "A.K.A. Education" 2009

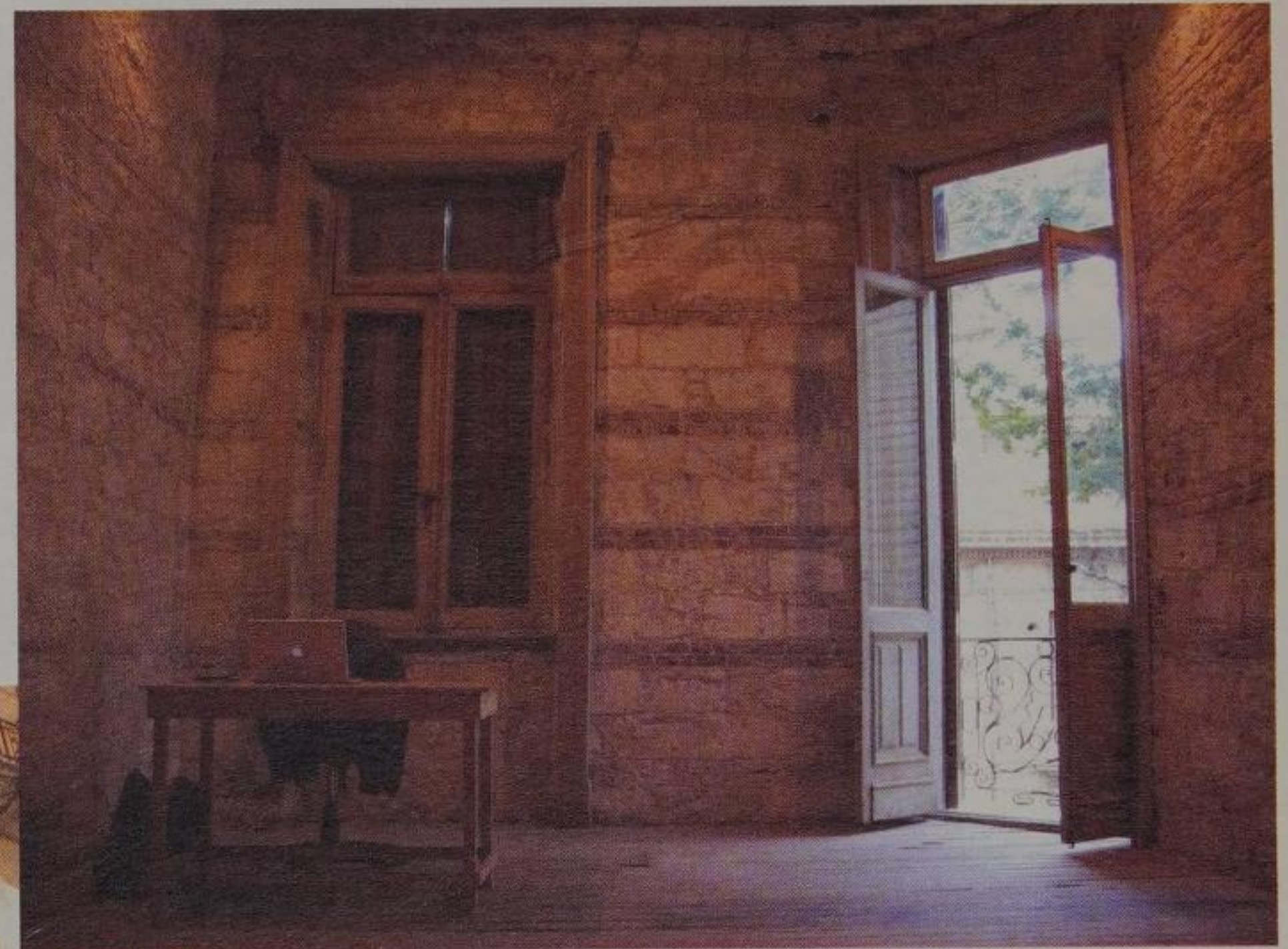
"A.K.A. Education" set out to present fresh ideas and discussions focusing on the growing tendency to incorporate, engage and highlight the educational within the practices, curatorial or otherwise, of contemporary art. At the core of the art and education relationship lays a myriad of questions that point to a troubled future for the relationship in many parts of the world for both similar and different reasons. To begin to tackle some of these questions, "A.K.A. Education" invited artists, curators and theoreticians to develop workshops, lectures, or projects responding to specific issues.

### "Shopping Malls: An Exhibition" 2010

This project aspired to shed light on the social and economic role shopping malls play in contemporary Egyptian society. To this goal Mohamed Nabil invited four young artists to produce new works that use the wide variety of issues surrounding the shopping mall phenomenon in Egypt. "Shopping Malls: An Exhibition" was the first project in ACAF's new initiative inviting young artists to work with ACAF's team, to curate their own exhibitions together with other young artists.

Located inside a flat near Alexandria's downtown district, Alexandria Contemporary Arts Forum (ACAF) was proactively initiated and is run by a small group of artists/practitioners. With a focus on contemporary art, (new) media, and discursive practice, ACAF's frame of reference is the wider social context it exists within locally and globally, thus it is interested in developing projects that explore the boundaries of this context. ACAF works to cultivate a deeper awareness of art in relation to all aspects of contemporary life and culture. Central to its mission is an ongoing engagement with projects that bring together established and emerging artists, university students and diverse practitioners in contexts that recognize the value of an informal, non-hierarchical, open-ended circulation of information and experience. The forum is in a constant state of flux and incorporates new fields of interest and activity guided by its socio-cultural compass. ACAF enhances its projects by programming lectures, symposia, screenings and other events that are all admission free, in addition to housing a small library which features a growing collection of contemporary art publications for the benefit of the local arts community.

02



01 "Shopping Malls: An Exhibition," 2010. Exhibition view at Alexandria Contemporary Arts Forum (ACAF), Alexandria. Courtesy ACAF

02 Interior view of Alexandria Contemporary Arts Forum, Alexandria, 2008. Photo: Jeremy Beaudry

03 Exterior view of Alexandria Contemporary Arts Forum, Alexandria, 2008. Photo: Jeremy Beaudry

# 3—024

## Contemporary Image Collective



"Propaganda by Monuments" 2011

"Propaganda by Monuments" was an exhibition, bilingual publication and events program at the Contemporary Image Collective and off-site at Townhouse Gallery Factory Space. Inspired by the eponymous short story by South African writer Ivan Vladislavič, this project reflected broadly on the long-term roles of nostalgia, statecraft, cultural transfer, humor and political ambition in the reconstruction of spaces—nation-sized or just headspace—after upheaval and revolution.

"Alternative News Agency" 2010

"Alternative News Agency" was a project that brought together emerging artists, photojournalists and citizen journalists to receive training and workshop ideas, and to share knowledge about the political and social role of the image in their practices.

"PhotoCairo4: The Long Shortcut" 2008-09

"PhotoCairo4: The Long Shortcut" was an international, multidisciplinary visual arts project held in Downtown Cairo, featuring a series of exhibitions, screenings, presentations, residencies, a workshop and a temporary publishing house. It explored the dynamics between informal and official modes of operation that continue to shape the social reality in this region and beyond.



01 View of an opening reception at Contemporary Image Collective (CIC), Cairo, 2010. Courtesy CIC

02 "Propaganda by Monuments," 2011. Exhibition view at Contemporary Image Collective (CIC), Cairo. Courtesy CIC

03 Exterior view of Contemporary Image Collective (CIC), Cairo, 2011. Photo: Mohamed El Maymony

www.ciccairo.com  
info@iccairo.com

Address  
22 Abdel Khalek Tharwat Street, 4th floor  
Downtown Cairo, 11638  
Egypt

Public Hours  
Sunday–Saturday: 12–10 pm (specific hours vary, depending on events/exhibitions)

Office Hours  
Sunday–Thursday: 10 am–6 pm

Founding Year  
2004

Number of Staff  
Paid: 7  
Unpaid (including interns/volunteers): 2

Funding Sources  
Admissions/ticket sales, Foundations, Government, Individuals

Activities  
Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops, Other: Photography equipment and facilities (e.g. darkroom)

The Contemporary Image Collective (CIC) is an independent, nonprofit art initiative founded in Cairo in 2004. CIC's mission spans contemporary art and educational programming that responds to and develops artistic practice, engagement and discourse.

Since its founding—by a group of artists and photographers who today make up its Board of Trustees—CIC has had a special interest in the many roles of the photographic image at large. Through the CIC Photoschool, we provide courses, workshops and technical and professional facilities, aimed at sustaining expansive and critical engagement with this form, both digitally and in analog.

Contemporary art programming at CIC aims to produce critical contexts for a range of practices via a constellation of exhibitions, residencies, special projects, discursive events, publications and educational activities. We consider the artistic and curatorial practices we work with to be operating within and addressing both local and international contexts and debates.

Through the Photoschool and CIC's broader contemporary art programming, the initiative's mission continues to evolve from an interest in the multifarious modes of image production and consumption, contemporary and historical, which arise from within and without art practices, to the ways in which they reflect and respond to the present.



# 3—025

## Townhouse Gallery

Townhouse Gallery was established in 1998 as the first independent art space in Egypt, to make contemporary arts accessible to all without compromising creative practice. A nonprofit platform for creative inquiry, the gallery supports artistic work and a wide range of media through exhibitions, residencies for artists and curators, educational initiatives and outreach programs. By establishing strong local and international relationships, as well as diversifying both the practitioners and audiences of contemporary art, Townhouse aims to support and expand the knowledge, appreciation and practice of contemporary arts in Egypt and the region.

Policy-making and programming—from day-to-day activities to far-ranging goals—are deeply informed by the gallery’s location in downtown Cairo’s bustling car mechanics’ district. Neighborhood workers and residents, artists and visitors all move within and throughout the gallery spaces and the lanes, blurring the line where Townhouse ends and the street begins.

[www.thetownhousegallery.com](http://www.thetownhousegallery.com)  
[info@thetownhousegallery.com](mailto:info@thetownhousegallery.com)

### Address

10 Nabrawy Street, off Champollion Street  
 Downtown Cairo  
 Egypt

### Public Hours

Exhibition space | Saturday–Wednesday:  
 10 am–2 pm and 6–9 pm, Friday: 6–9 pm  
 Library | Saturday–Wednesday: 10 am–9 pm,  
 Friday: 6–9 pm

### Office Hours

Saturday–Wednesday: 10 am–6 pm

### Founding Year

1998

### Number of Staff

Paid: 44  
 Unpaid (including interns/volunteers): 2–4

### Funding Sources

Foundations, Individuals, Merchandise

### Activities

Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

01



### “Speak, Memory” 2010

“Speak, Memory” was a symposium structured around presentations, panel discussions, screenings and artist talks. It sought to instigate an informed debate on the challenges and strategies for the preservation of modern and contemporary art histories, focusing on those that have been scarcely documented or are underrepresented.

### The Independent Study Program (ISP) 2010

This program addressed the need to build a local base of individuals with the knowledge to consider a career in the arts—whether in curating, critical writing, research or academia. The ISP purported to instigate regional knowledge-sharing while feeding into ongoing efforts to document contemporary art practices in Egypt and the broader region.

### “Cairo Residency Symposium” 2009

This symposium focused on the main aims and challenges of artist mobility between Europe, the Middle East and Africa, in connection with residencies: managing expectations, the role of the host institution as facilitator and presenter of the visiting artist, methods of evaluating residencies and the post-residency period.

02



01 Exterior view of Townhouse Gallery, Cairo. Courtesy Townhouse Gallery

02 Performance by Utopia Choir in the Rawabet Theater at Townhouse Gallery, Cairo, 2011. Courtesy Townhouse Gallery

03 Wael Shawky, Darb al Arb'in (“The Forty Day Road”), 2009. Installation view of “Clean History” at Townhouse Gallery, Cairo, 2009. Courtesy Townhouse Gallery



03

3—026

## Center for Contemporary Arts, Estonia

### Past Estonian pavilions at the Venice Biennale

2007: Marko Mäetamm  
2009: Kiristina Norman  
2011: Liina Siib

Center for Contemporary Arts, Estonia (CCAIE) acts as an expert institution in international cooperation projects related to the contemporary art scene in Estonia. Established in 1992 as part of the Soros network, CCAIE has been operating as an independent foundation since 1999, primarily funded by the Estonian Ministry of Culture. The institution works on collaborative projects with both local and international partners. Our Tallinn Art Hall office is open for the following purposes:

- a) To gather and disseminate information about contemporary art in Estonia
- b) To help initiate projects both at home and abroad that could expand the presence of professional contemporary Estonian artists in the international arena
- c) To provide project-based scholarships for local artists to exhibit abroad, and research-based scholarships for foreign curators to work locally
- d) To provide the impetus for (ex)change in local art critical discourse, and to produce and distribute publications about contemporary visual art projects from Estonia
- e) To host foreign curators, critics, art historians and artists in our office in order to expand exchanges and the international network
- f) To act as the official representative of the Republic of Estonia at the Venice Biennale

www.cca.ee  
post@cca.ee  
+372 631 4050

Address  
Vabaduse väljak 6  
Tallinn 10146  
Estonia



01

Public Hours  
Daily: 10 am–4 pm

Founding Year  
1992

Number of Staff  
Paid: 3

Funding Sources  
Artwork/edition sales, Foundations,  
Government

Activities  
Archives, Artist representation, Partnerships  
with other institutions, Publications, Public  
programs (lectures, performances,  
screenings, etc.)



01 Liina Siib, "A Woman Takes Little Space," 2011. Project commissioned by the Center for Contemporary Arts, Estonia (CCAIE) for the Estonian Pavilion at the 54th Venice Biennale. Courtesy CCAIE

02 Office of the Center for Contemporary Arts, Estonia (CCAIE), Tallinn, 2006. Photo: Eilve Manglus



# 3—027

## 00130 Gallery Helsinki

[www.00130gallery.net](http://www.00130gallery.net)  
[info@00130gallery.net](mailto:info@00130gallery.net)

### Address

Korkeavuorenkatu 27 Sisäpiha,  
00130 Helsinki  
Finland

### Public Hours

Wednesday: 1–6 pm  
Thursday: 12–5 pm  
Saturday–Sunday: 12–4 pm

### Office Hours

Wednesday: 1–6 pm  
Thursday: 12–5 pm  
Saturday–Sunday: 12–4 pm

### Founding Year

2005

### Number of Staff

Unpaid (including interns/volunteers): 7

### Funding Sources

Foundations

### Activities

Exhibitions, Public programs (lectures, performances, screenings, etc.)

01



00130Gallery Helsinki contemporary art association was established in 2005, and is now a lively artist community. From the beginning, it has been an artist-run, nonprofit space. The main idea behind the gallery's ideology is to support young contemporary artists and noncommercial projects in all mediums.

02



01 Ihana Havo. Installation view at 00130Gallery Helsinki, 2010. Courtesy 00130Gallery Helsinki

02 Video work by Hanna Ojamo, 2010. Courtesy 00130Gallery Helsinki

03 "Draw In," 2008. Exhibition view at 00130Gallery Helsinki. Courtesy 00130Gallery Helsinki

Over the past six years, 00130Gallery has presented almost 100 artists and organized several international projects and happenings. The gallery participated in Stockholm's Supermarket Art Fair in 2010 and 2011, and has organized several curatorial projects in Europe.



03

3—028

# Triangle France



01

### Annual Charity Gala 2008-

Since 2008, Triangle has been organizing an annual charity gala that allows professionals and collectors to support the association by participating in a great raffle for artworks by emerging artists close to Triangle or working with the structure. The event takes place at the same time as Artorama, the southern French contemporary art salon event, each September.

### Petunia 2009-

Launched by Triangle in 2009, and edited by art historian Valerie Chartrain, curator Dorothee Dupuis and artist Lili Reynaud Dewar, Petunia is an annual, bilingual feminist publication, playing the game of affirmative action as a response to the constant imbalance of the role and place of women in the art world.

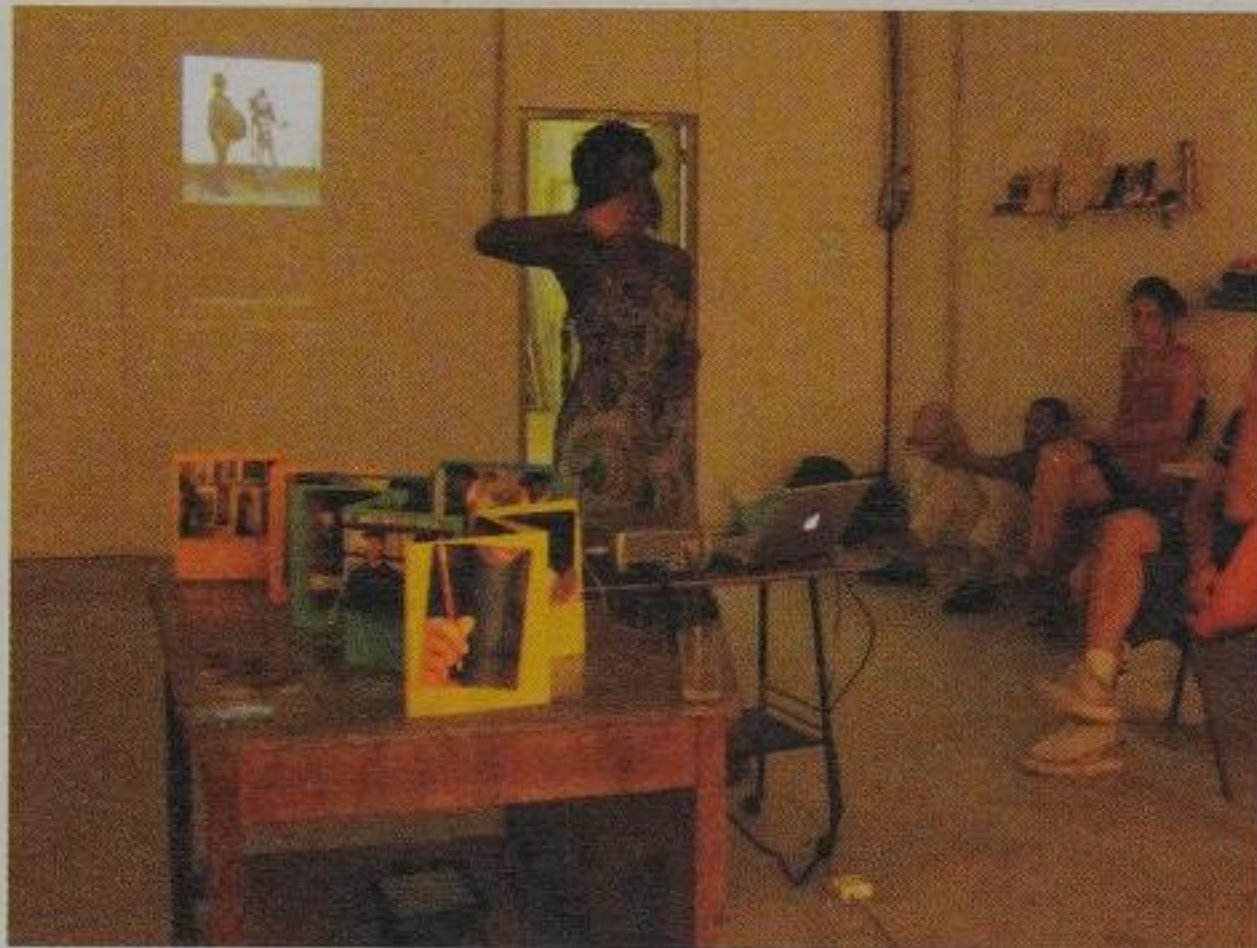
### Exhibitions at Galerie Friche Belle de Mai

Once a year, Triangle organizes a two-month-long exhibition at the Galerie of the Friche Belle de Mai. Each exhibition aims to present an ambitious selection of international emerging and recognized artists. In 2011, the exhibition revolved around artists inspired by the work of the late writer Kathy Acker, and was co-curated by Triangle director Dorothee Dupuis and feminist philosopher Geraldine Gourbe.

[www.trianglefrance.org](http://www.trianglefrance.org)  
[info@trianglefrance.org](mailto:info@trianglefrance.org)  
+33 495 049 611

### Address

3rd Floor, La Tour  
Friche Belle de Mai  
41 rue Jobin  
13003 Marseille  
France



02

Triangle France is a nonprofit association that has been based at La Friche Belle de Mai in Marseille since 1995. It aims to promote contemporary art through a program of residencies, exhibitions, events and publishing at La Friche Belle de Mai, but also in other French or foreign partnering places.

Triangle promotes its activities through an extensive local and international network, notably through the Triangle network that inspired its name ([www.trianglearts.org](http://www.trianglearts.org)).

Triangle is also part of the Le Cartel federation, which consists of six artistic contemporary associations in La Friche Belle de Mai. This association aims to answer questions on resource sharing. It also leads the discussion on the place of visual arts in La Friche, on the occasion of the architectural renovation of the site, which was orchestrated by Patrick Bouchain with the perspective of Marseille being chosen as the European Capital of Culture in 2013.

### Public Hours

Tuesday–Saturday: 3–7 pm (during exhibitions)

### Office Hours

Monday–Friday: 10 am–6 pm

### Founding Year

1995

### Number of Staff

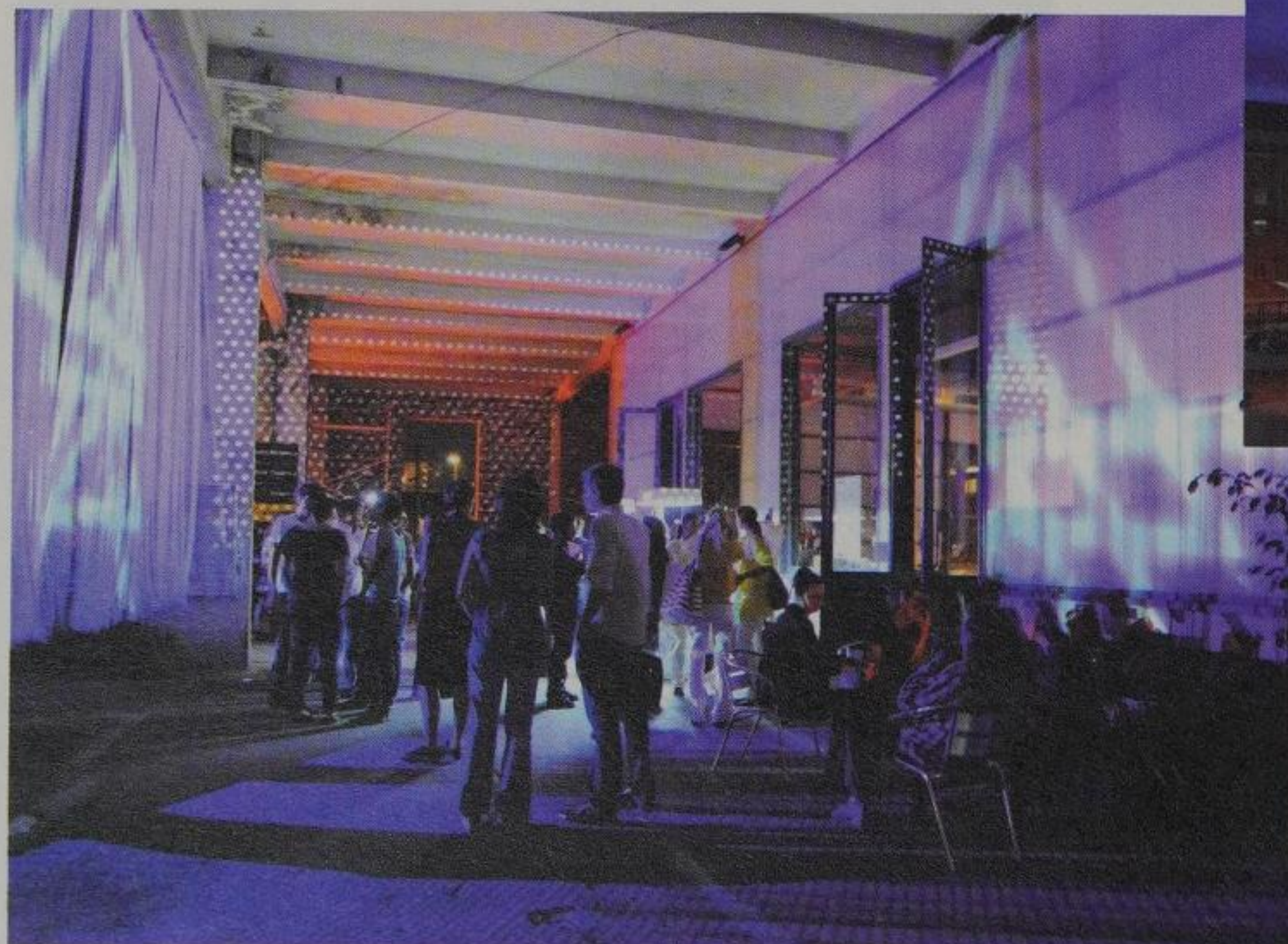
Paid: 3  
Unpaid (including interns/volunteers): 1

### Funding Sources

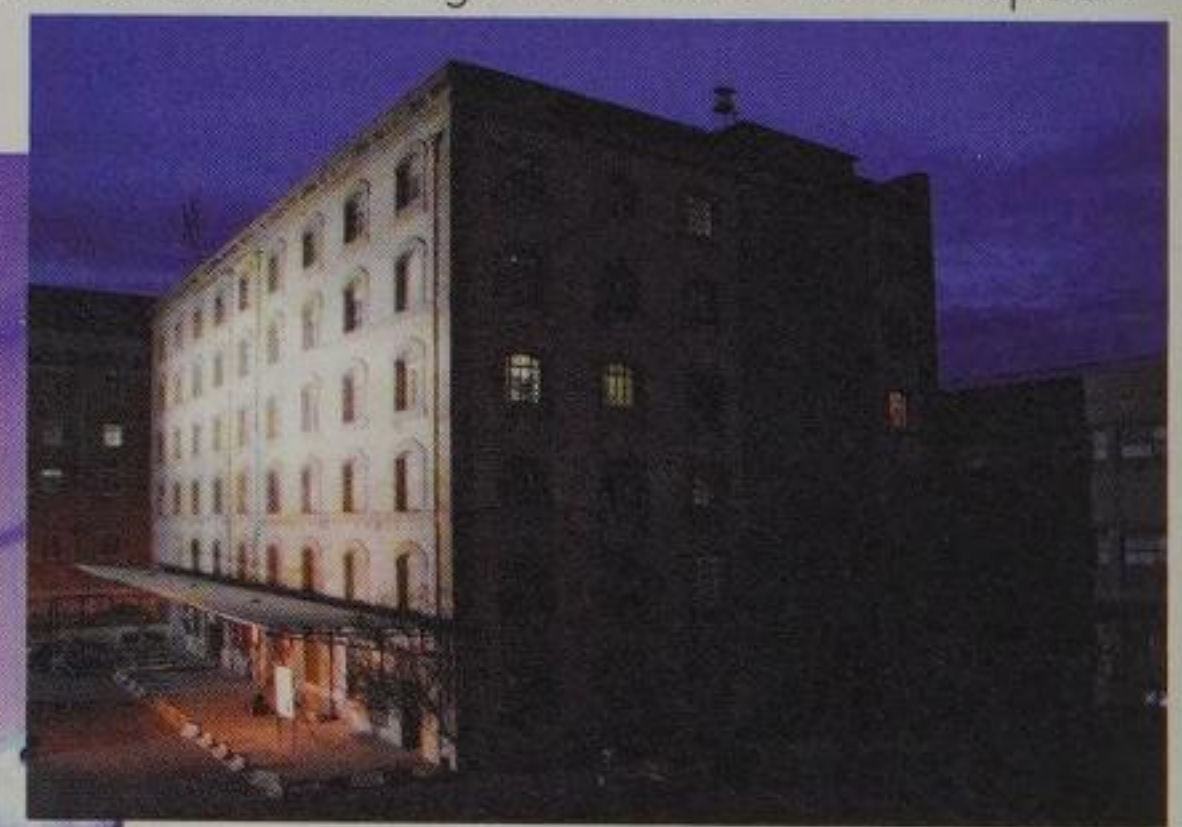
Artwork/edition sales, Corporations,  
Government, Individuals, Membership

### Activities

Exhibitions, Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops



03



04

01 "Les Formes Feminines," 2009. Exhibition view at Galerie Friche Belle de Mai, Marseille. Photo: Jean-Christophe Lett. Courtesy Julie Voyce, Eva Berendes and Colombe Marciano

02 Lecture by writer-in-residence Nana Offoriatta-Ayim at Triangle's residency studio, Marseille, 2010. Courtesy Triangle

03 Triangle's annual charity gala at Les Grandes Tables de la Friche, Marseille, 2009. Courtesy Triangle

04 Exterior view of the Tower at La Friche Belle de Mai, 2005. Photo: Francis Blaise

# 3—029

## La Galerie, Contemporary Art Center

[www.noisylesec.net](http://www.noisylesec.net)  
[lagalerie@noisylesec.fr](mailto:lagalerie@noisylesec.fr)

### Address

1, rue Jean-Jaurès  
F-93130, Noisy-le-Sec  
France

### Public Hours

Tuesday–Friday: 2–6 pm  
Saturday: 2–7 pm and by appointment

### Office Hours

Monday–Friday: 9:30 am–12 pm  
Saturday: 2–6 pm and by appointment

### Founding Year

1999

### Number of Staff

Paid: 12  
Unpaid (including interns/volunteers): 1

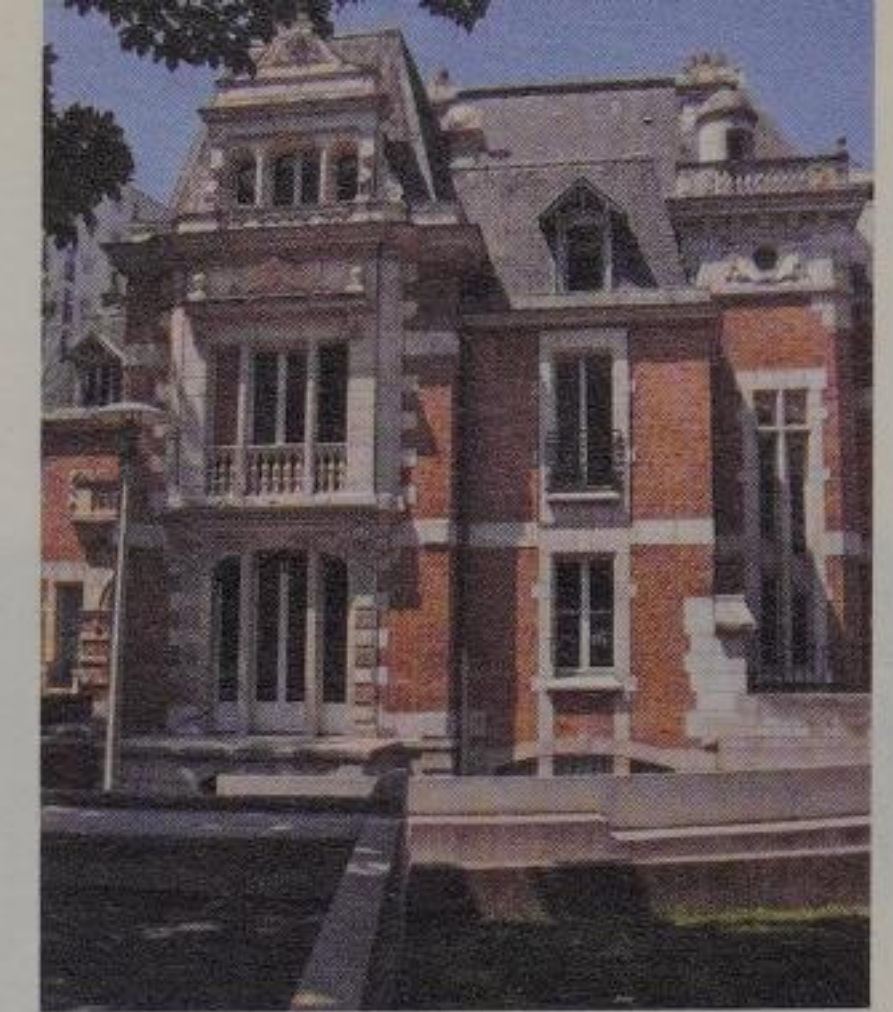
### Funding Sources

Foundations, Government

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops

02

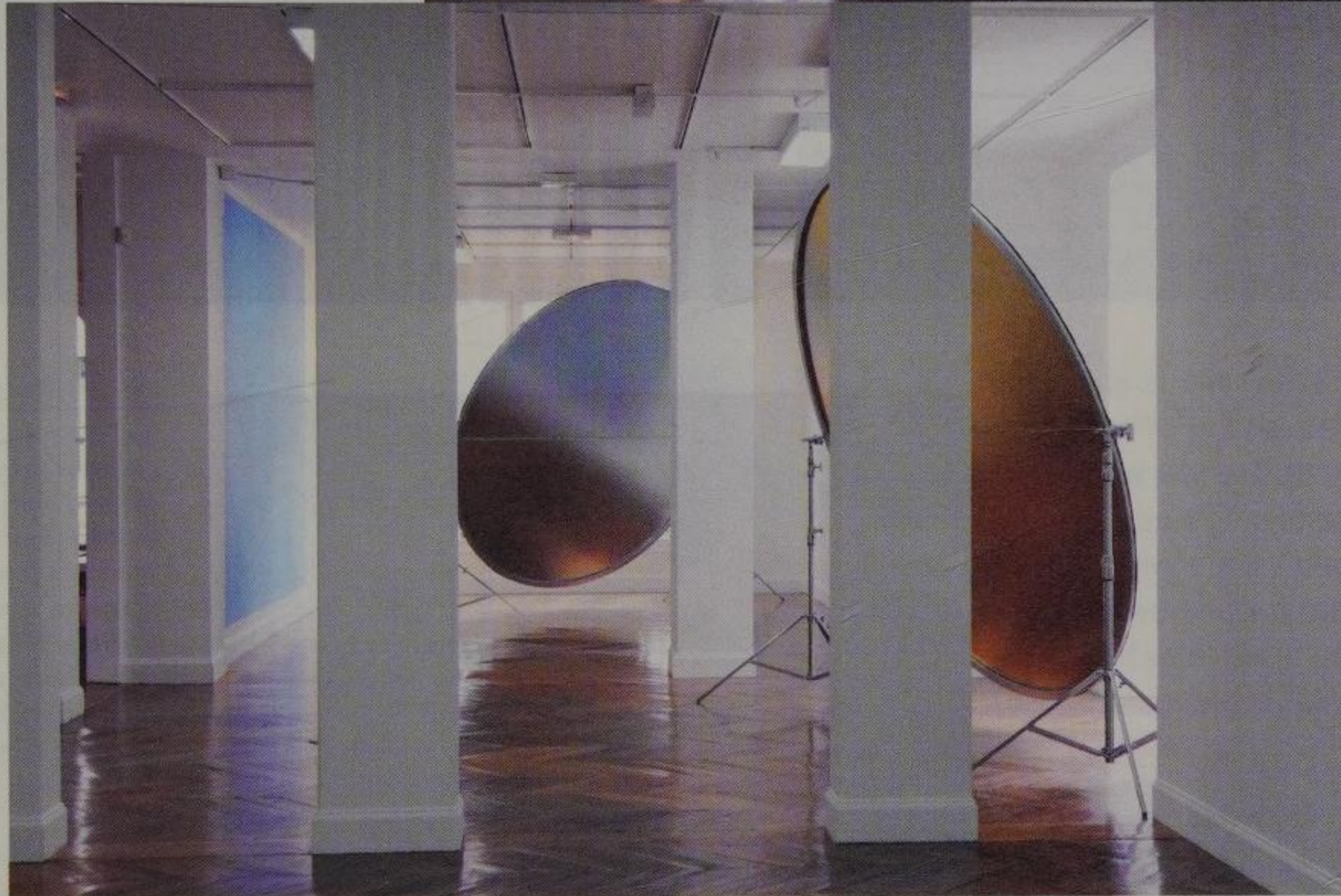


01 Exterior view of La Galerie, Contemporary Art Center, Paris. Photo: Albert Bourse / Ville de Noisy-le-Sec

02 "Another Point of View," 2010. Exhibition view at La Galerie, Contemporary Art Center, Paris. Photo: Cédric Eymenier

03 Evariste Richer, "La Rétine," 2007. Exhibition view at La Galerie, Contemporary Art Center, Paris. Photo: Cédric Eymenier

04 Matti Braun, "Salo," 2010. Exhibition view at La Galerie, Contemporary Art Center, Paris. Photo: Cédric Eymenier



03

La Galerie, Contemporary Art Center, is a contemporary art center founded in 1999 and housed in a 19th-century villa located in a suburb of Paris. To a wide audience, it offers a program based on the notion of art as a sensory experience and reflection of our relation to the world. Four exhibitions a year (two monographic, two thematic), accompanied by reference publications, present previously unseen works by internationally recognized artists, together with those of emerging French artists. Following Hélène Chouteau from 1998 to 2004, Marianne Lanavère was appointed in 2005 as artistic director of the art center.

Supporting French artists by producing artworks and residencies, La Galerie is known in the international art scene through its hosting of foreign curators since 2006, and by publishing a bilingual publication for each show. In the framework of each exhibition, the team proposes educational and cultural activities, as well as guided documents. All activities are free. A mediation specialist welcomes visitors to the exhibition space. A documentary area has recently been installed in the basement.

La Galerie is part of the "national" network of art centers called d.c.a (www.dca-art.com) and of the regional network "tram" (www.tram-idf.fr).

### Curator's Residency 2006–

Wishing to contribute to the opening-up of the French art scene to professionals from abroad, La Galerie launched a program of annual three-month residencies for foreign curators selected via a call for projects. The aim is to generate support for an exhibition in a French contemporary art center and a discovery by the resident curator of the Île-de-France contemporary scene (artists, professionals, other organizations, etc.).

### "Landscape's Matter" 2008

This group show featured Lara Almarcegui, Katinka Bock, Angela Detanico & Rafael Lain, EZCT Architecture & Design Research, Vincent Ganivet, Beat Lippert and Gyan Panchal, and was part of the 9th Art Grandeur Nature Biennial in the Seine-Saint-Denis department. It presented an exhibition tour at the art center, and in the nearby neighborhood called City Expérimentale du Merlan, in which there was a group of individual houses built with utopian elements.

### "Salo" 2010

This exhibition was part of "Thermostat," a cooperative project involving 24 French centres d'art and German kunstvereins. At La Galerie, Matti Braun's show was curated by Hilke Wagner, who is the director of Kunstverein Braunschweig. The same year, La Galerie presented the Paris-based artist Evariste Richer in his first institutional solo exhibition in Germany, at the Kunstverein Braunschweig, which was curated by Marianne Lanavère, director of La Galerie.

04



# 3—030

## Frac Île-de-France / Le Plateau

www.fracidf-leplateau.com  
ifabre@fracidf-leplateau.com

### Address

Place Hannah Arendt  
75019, Paris  
France

### Mailing Address

33 rue des Alouettes  
75019, Paris  
France

### Public Hours

Wednesday–Friday: 2–7 pm  
Saturday–Sunday: 12–8 pm

### Office Hours

Monday–Friday: 10 am–6 pm

### Founding Year

2002

### Number of Staff

Paid: 15  
Unpaid (including interns/volunteers): 8

### Funding Sources

Government

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

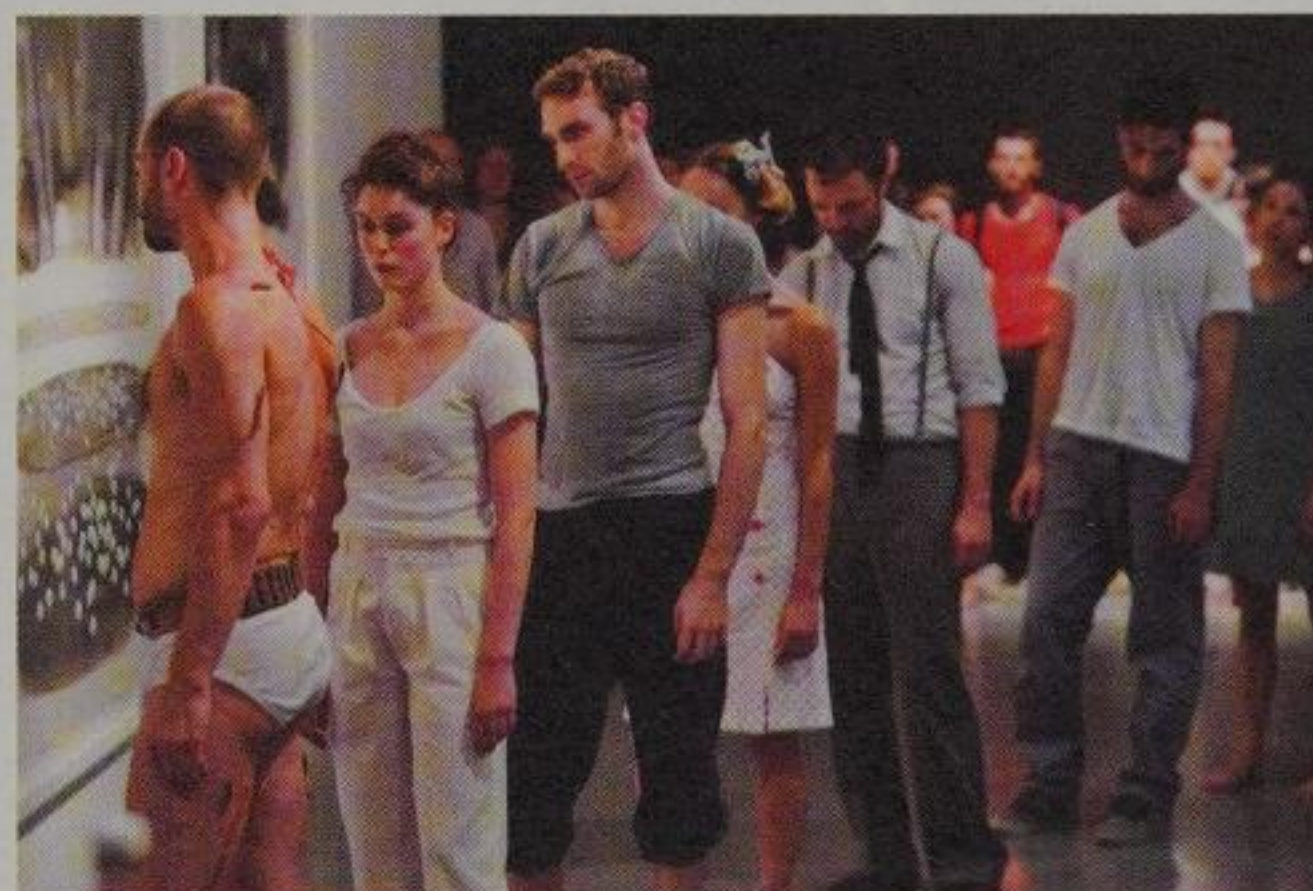
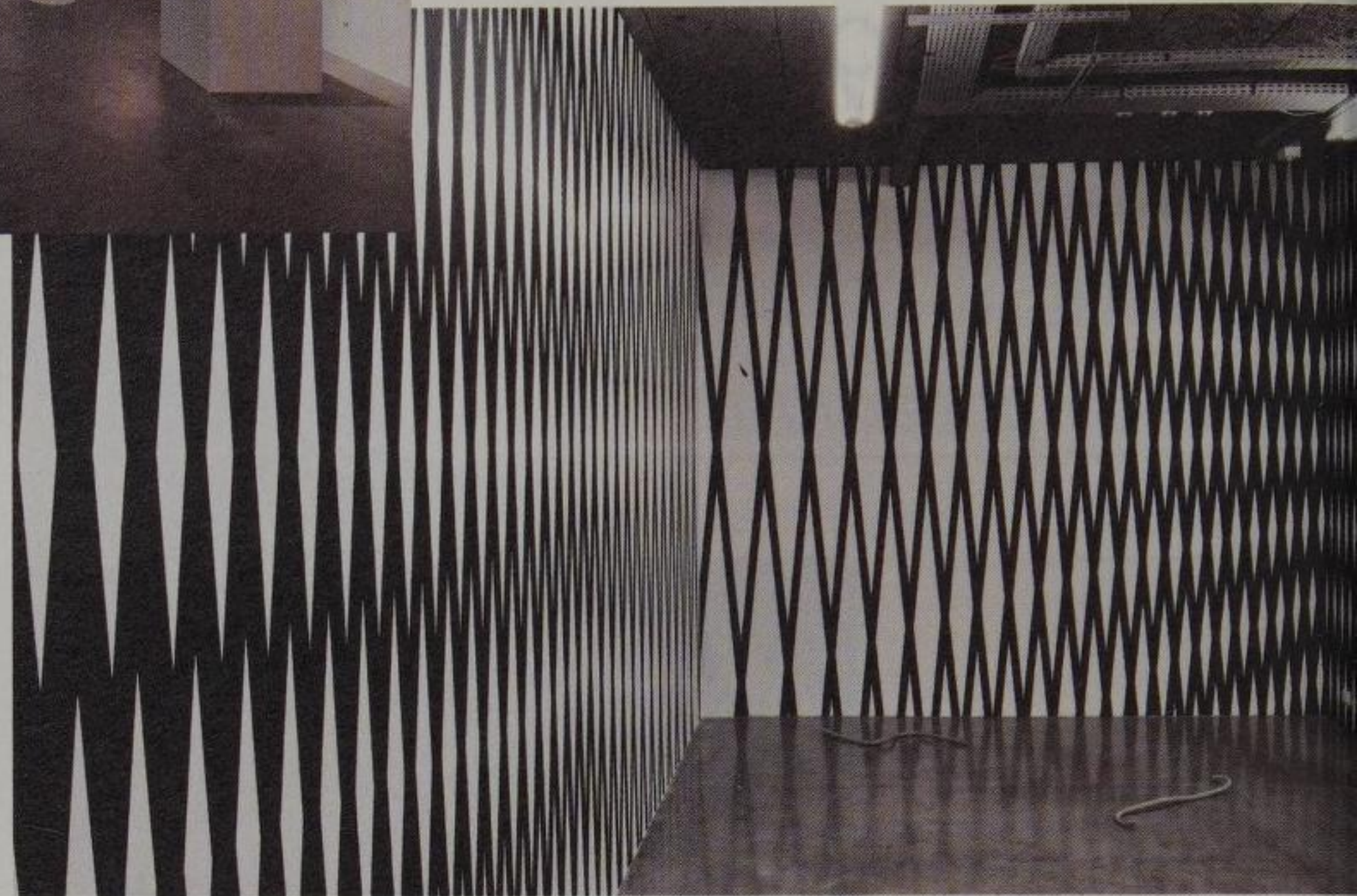


01 Charles Avery, "Onomatopoeia, Part 1," 2010. Exhibition view at Frac Île-de-France / Le Plateau, Paris. Photo: Martin Argyroglo

02 Philippe Decrauzat, "Anisotropy," 2011. Exhibition view at Frac Île-de-France / Le Plateau, Paris. Photo: Martin Argyroglo

03 Vanessa Le Mat, Corps Collector, 2010. Performance at Frac Île-de-France / Le Plateau, Paris. Photo: Martin Argyroglo

04 A room dedicated to the work of Anna Maria Mäiolino, as part of "Void if Removed (Concrete Erudition 4)" at Frac Île-de-France / Le Plateau, Paris, 2011. Photo: Martin Argyroglo



03

The Frac Île-de-France / Le Plateau ("Frac" meaning "regional contemporary art collection") supports contemporary art creation, with several complementary missions: to enrich and broadcast its collection; to hold an exhibition program at Le Plateau; to hold an educational program for the public; and to have a publishing policy linked to the exhibitions as well as to the collection.

The organization's collection of more than 900 artworks echoes the great diversity in the field of contemporary art, while particular attention is paid to the younger generation of artists.

The artistic agenda of Le Plateau—the exhibition space—is centered around four annual exhibitions in the shape of either solo or group exhibitions, which both enable new production and realize specific projects. Every other year, an exhibition is held on the premises with artworks from the collection, giving viewers the opportunity to discover the latest acquisitions. A guest curator is also associated with the artistic schedule for a two-year period. He or she coordinates a set of exhibitions at Le Plateau, as well as two proposals with works from the collection throughout the Île-de-France region.

Our educational program—carried out by l'Antenne, our service for the public—aims to offer the widest program possible, dedicated to all types of public.

### "Concrete Erudition" 2009–2011

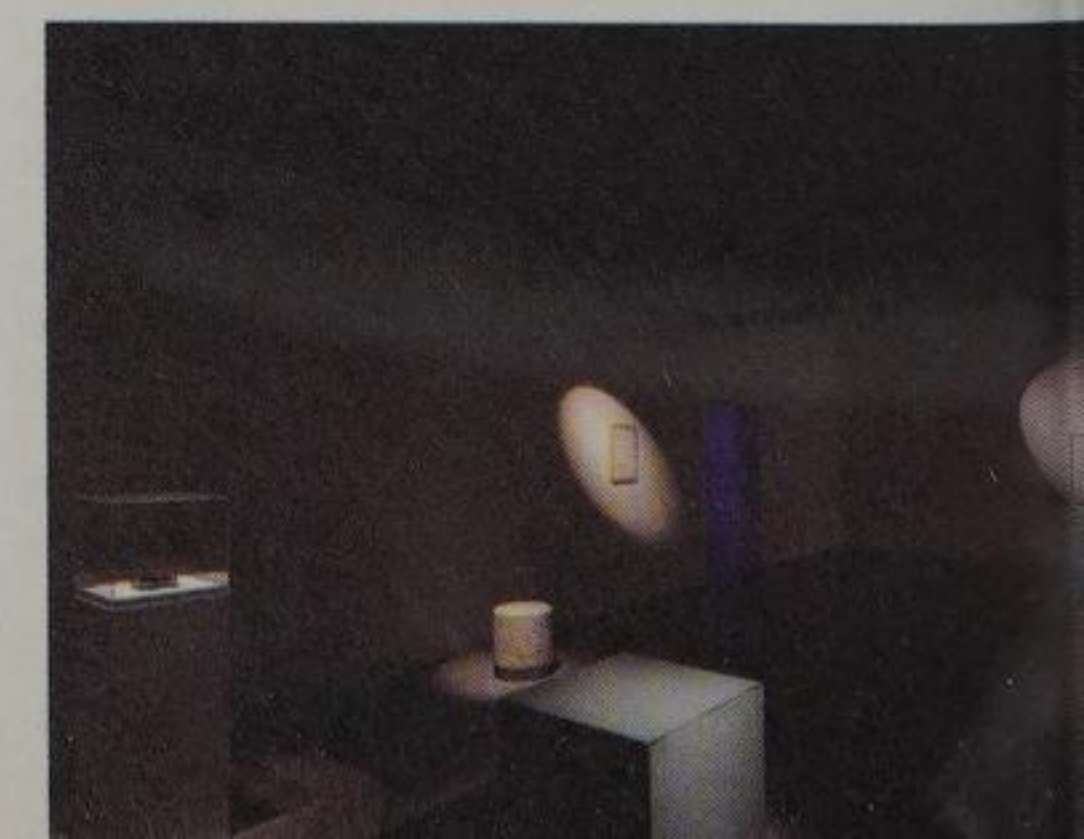
The "Concrete Erudition" cycle was a two-year exhibition program (2009–2011) devised by the invited curator Guillaume Désanges, and divided into four shows: "Planet of Signs," "Prisoners of the Sun," "Watchmen, Liars, Dreamers" and "Void if Removed." This cycle questioned the relationships between art and knowledge, and how artists create their own cognitive system outside academic archetypes, from which they nurture their work.

### RF 2010

RF is a monograph of Richard Fauguet, conceived by the Frac Île-de-France as a result of the "Pas vu Pas Pris" exhibition that was held at Le Plateau in 2009. This bilingual edition gives a retrospective overview of Fauguet's work, and constitutes a reference; it is also the first publication of this scale in ten years, devoted to one of the most influential artists of his generation. This catalog won the Prix Champagne Henriot du Catalogue d'Artiste award in 2010.

### "Onomatopoeia, Part 1: Charles Avery" 2010

This was the first solo show in France of the Scottish artist, who developed nothing less than a mythology—a work entitled *The Islanders*—to which he has devoted himself since 2004. In spring 2010, it was presented at Le Plateau, which was the first stop of a traveling exhibition; it then moved to Kunstverein in Hanover, Germany, and EX3 in Florence, Italy. The show resulted in a co-publication by the three art centers entitled *Onomatopoeia the Port, Charles Avery*.



04

# 3—031

## Palais de Tokyo

www.palaisdetokyo.com  
accueil@palaisdetokyo.com  
+33 14 723 5401

**Address**  
13 avenue du Président Wilson  
75116, Paris  
France

**Public Hours**  
Daily: 12 pm–12 am

**Office Hours**  
Weekdays: 10 am–6 pm

**Founding Year**  
2002

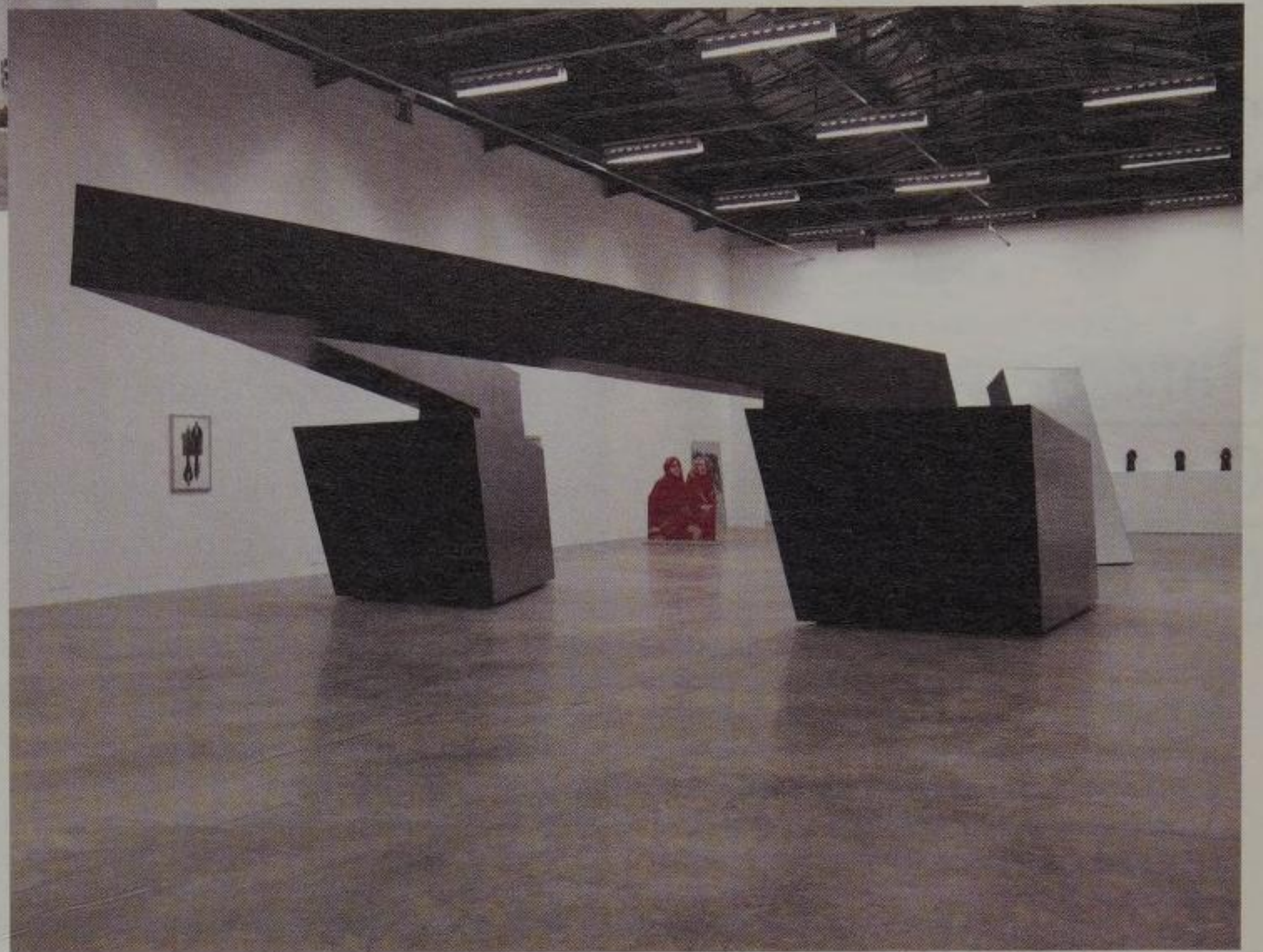
**Number of Staff**  
Paid: 60

**Funding Sources**  
Admissions/ticket sales, Corporations,  
Government, Membership

**Activities**  
Educational programs, Exhibitions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops



01



02

### "Cinq Milliards D'annees" ("Five Billion Years")

2006–07

"Five Billion Years" was the first chapter of a yearlong program at the Palais de Tokyo. It began as a reflection not on the exhibition as a singular event—a fixed point that is isolated in time and space—but on the very notion of a program, as an experience with a temporal cursor that is constantly in motion and permanent fluctuation.

### "The Third Mind: Carte Blanche to Ugo

Rondinone" 2007–08

Scanning through Ugo Rondinone's influences, preferences and obsessions, this exhibition was constructed like a stroll through a brain in perpetual activity, and reached toward the source of the artist's own references and discoveries. His talent in building systems of correspondences, a skill that brought Rondinone his fame, was, for the first time, put to the service not of his own works, but to those of other artists.

### "Superdome" Five Solo Shows: Fabien Giraud & Raphaël Siboni, Jonathan Monk, Arcangelo Sassolino, Daniel Firman and Christoph Büchel

2008

Drawing inspiration from the additional and schizophrenic logic of "I Can't Get No Satisfaction" and "Our Father, who art in heaven," "Superdome" brought together five exhibitions, oscillating between spectacle and conceits, decibels and prayers, high-tech and chaos.

The Palais de Tokyo is an art center that, since it first opened, has been dedicated to bringing the public close to the best French and international contemporary creative work. Open from noon to midnight, and employing a team of mediators—as well as housing a restaurant, a shop and a bookshop—the Palais de Tokyo is a truly vibrant place that unhesitatingly mixes conceptual art and chainsaw sculpture contests, Minimalism and zombies, ready-mades and mutants, to let people see contemporary art in an up-to-the-minute, complex-free way, as often as possible from the point of view of the artists.

Placed in a unique space between the Eiffel Tower and the Champs-Élysées, with a surface of more than 4,000 square meters dedicated to exhibitions in three different levels, the Palais de Tokyo ranks as one of the most important international institutions dedicated to contemporary art in Paris.

The Palais de Tokyo, which will celebrate its 10th anniversary in 2012, is now something not to be missed in the French and international cultural landscape. With more than 300,000 visitors a year, it is one of the most widely visited art centers in Europe, at the heart of one of the most beautiful districts in the capital.

01 "From One Revolution to Another, Carte Blanche to Jeremy Deller," 2008. Exhibition view at the Palais de Tokyo, Paris. Photo: Marc Damage

02 "The Third Mind: Carte Blanche to Ugo Rondinone," 2007. Exhibition view at the Palais de Tokyo, Paris. Photo: Marc Damage

03 Interior view of the Palais de Tokyo, Paris. Courtesy Palais de Tokyo



# 3—032

## Parc Saint Léger, Centre d'art Contemporain

The Parc Saint Léger, Centre d'art Contemporain, is a contemporary art center, as defined by the French Ministry of Culture, located in the countryside just two hours away from Paris. It moved into a 19th-century spa complex in Pougues-les-Eaux in 1998, after a renovation of the buildings. The center's public exhibition hall is unusual, as it is a former factory for bottling mineral water. It offers a space of 460 square meters on two floors and a library dedicated to contemporary art.

Our main missions are to develop a wide and challenging exhibitions program, support artists by organizing residencies, fund the production of artworks as well as publications and present contemporary creativity across the local region through an off-site program. It is also vital that we work nationally and internationally, together with other cultural and artistic institutions; in recent years, we have created a dynamic network of collaborations.

Finally, our exhibition programs are being strengthened through a department dedicated to the public, which plans visits and activities for children and adults in order to develop their knowledge and understanding of today's art.

[www.parc-saintleger.fr](http://www.parc-saintleger.fr)  
[contact@parc-saintleger.fr](mailto:contact@parc-saintleger.fr)

**Address**  
Avenue Conti-58320  
Pougues-les-Eaux  
France

**Public Hours**  
Wednesday–Sunday: 2–6 pm

**Office Hours**  
Monday–Friday: 9 am–6 pm

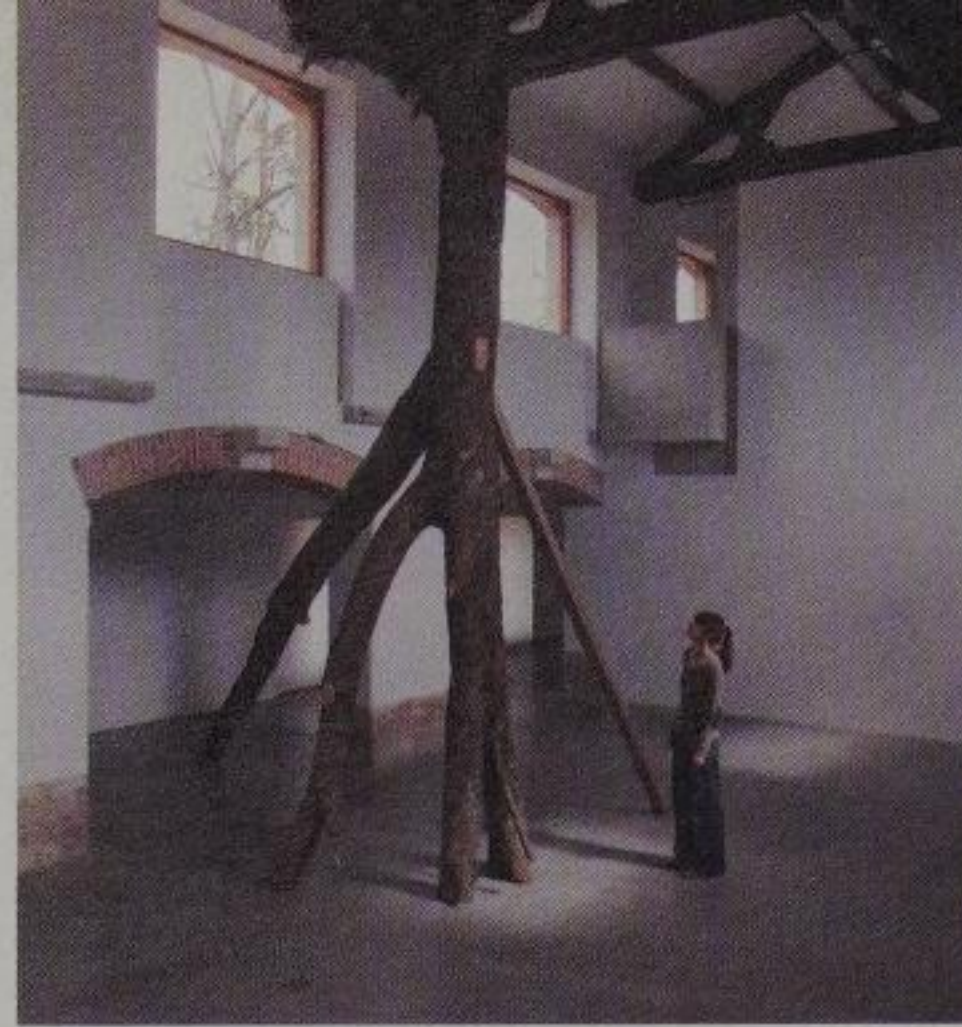
**Founding Year**  
1998

**Number of Staff**  
Paid: 9

**Funding Sources**  
Artwork/edition sales, Foundations,  
Government

**Activities**  
Archives, Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies

01



02

01 Oscar Tuazon and Eli Hansen, *Daybreak Star*, 2010. Installation view of "It Was One of My Best Comes," at Parc Saint Léger, Pougues-les-Eaux, 2010. Photo: Aurélien Mole

02 Exterior view of the exhibition hall at Parc Saint Léger, Centre d'art Contemporain, Pougues-les-Eaux. Courtesy Parc Saint Léger, Centre d'art Contemporain

03 Kerstin Brätsch for DAS INSTITUT, *Broadway Brätsch/ Corporate Abstraction Series 2010*. A series of oil and mixed-media on paper and wood, 182 x 230 cm each. Photo: Aurélien Mole

04 Michael Beutler, *La Cacahuète (Workbenches)*, 2011. Installation view of "Manufacture" at Parc Saint Léger, Pougues-les-Eaux, 2011. Photo: Aurélien Mole

03



"Nothing, Nothing!" 2010

"Nothing, Nothing!" was part of "Thermostat," a series of collaborations between 24 French art centers and Kunstvereins, featuring the works of Kerstin Brätsch and DAS INSTITUT, a collaborative project with Adele Röder. Every element of Brätsch's work—whether in the form of a painting, poster, photograph, zines or performance—intensifies her unique, boundary-breaking and feminist practice.

"THEREHERETHENTHERE (La Source)" 2009

This exhibition was held in collaboration with MAC/VAL and the Centre International d'Art Verrier de Meisenthal. The Parc Saint Léger and the MAC/VAL museum invited Simon Starling to work with both institutions. He adhered to the specificities of each: major artworks at the museum and new productions fully thought out for the space at the art center.

"LA Confidentiel" 2007

This group show, curated by Allyson Spellacy, exhibited artists' representations of Los Angeles aimed at offering a confidential point of view of the California city. In their artworks, the selected artists played with the fakeness of Hollywood and a nostalgia for the Californian counterculture.

04



# 3—033

## La Criée Centre for Contemporary Arts

www.criee.org  
la-criee@ville-rennes.fr  
+33 22 362 2510

Address  
Place Honoré Commeurec  
F-35000, Rennes  
France

Public Hours  
Tuesday–Friday: 12–7 pm  
Saturday–Sunday: 2–7 pm

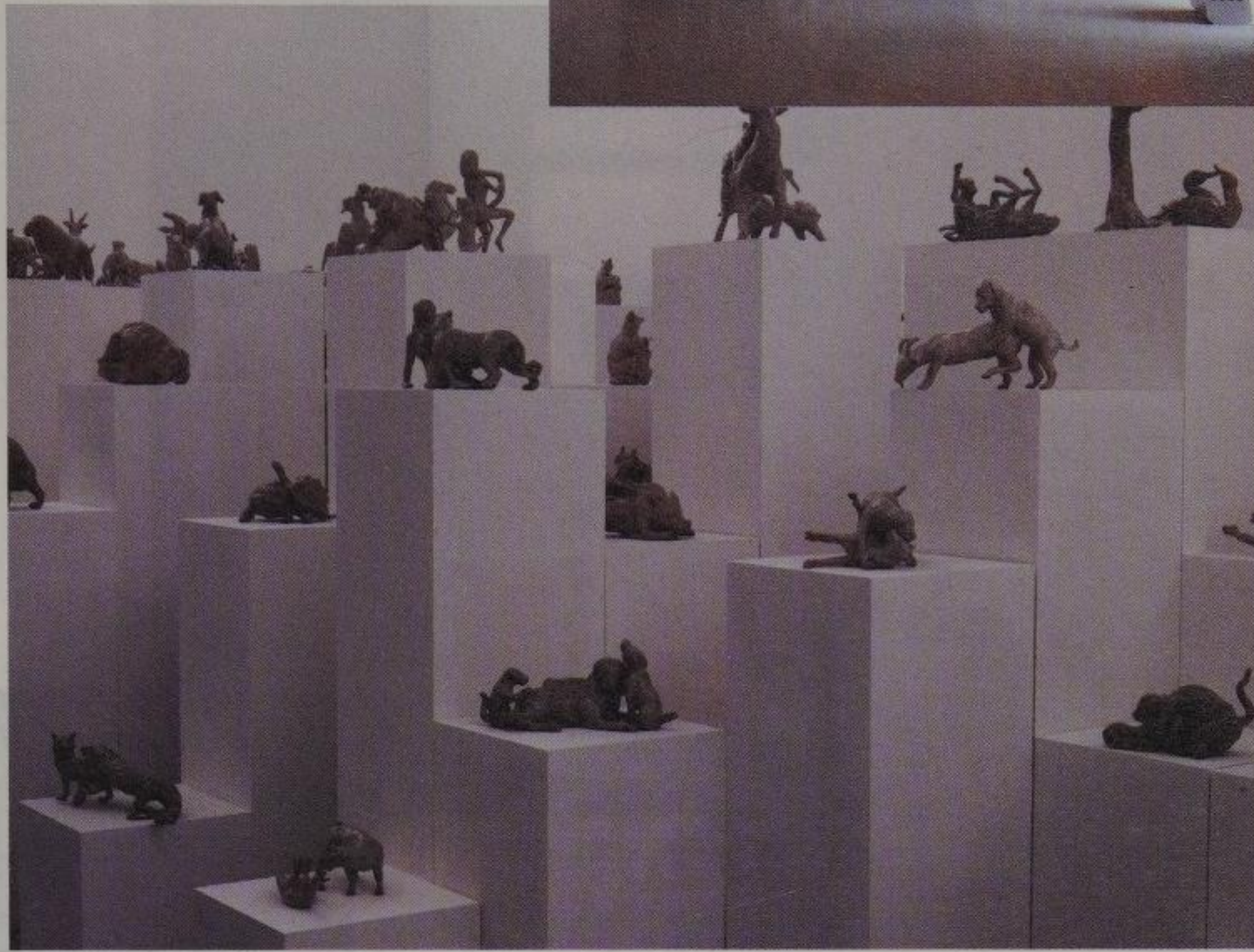
Office Hours  
Monday–Friday: 9 am–5:30 pm

Founding Year  
1999

Number of Staff  
Paid: 7

Funding Sources  
Government

Activities  
Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



02



01

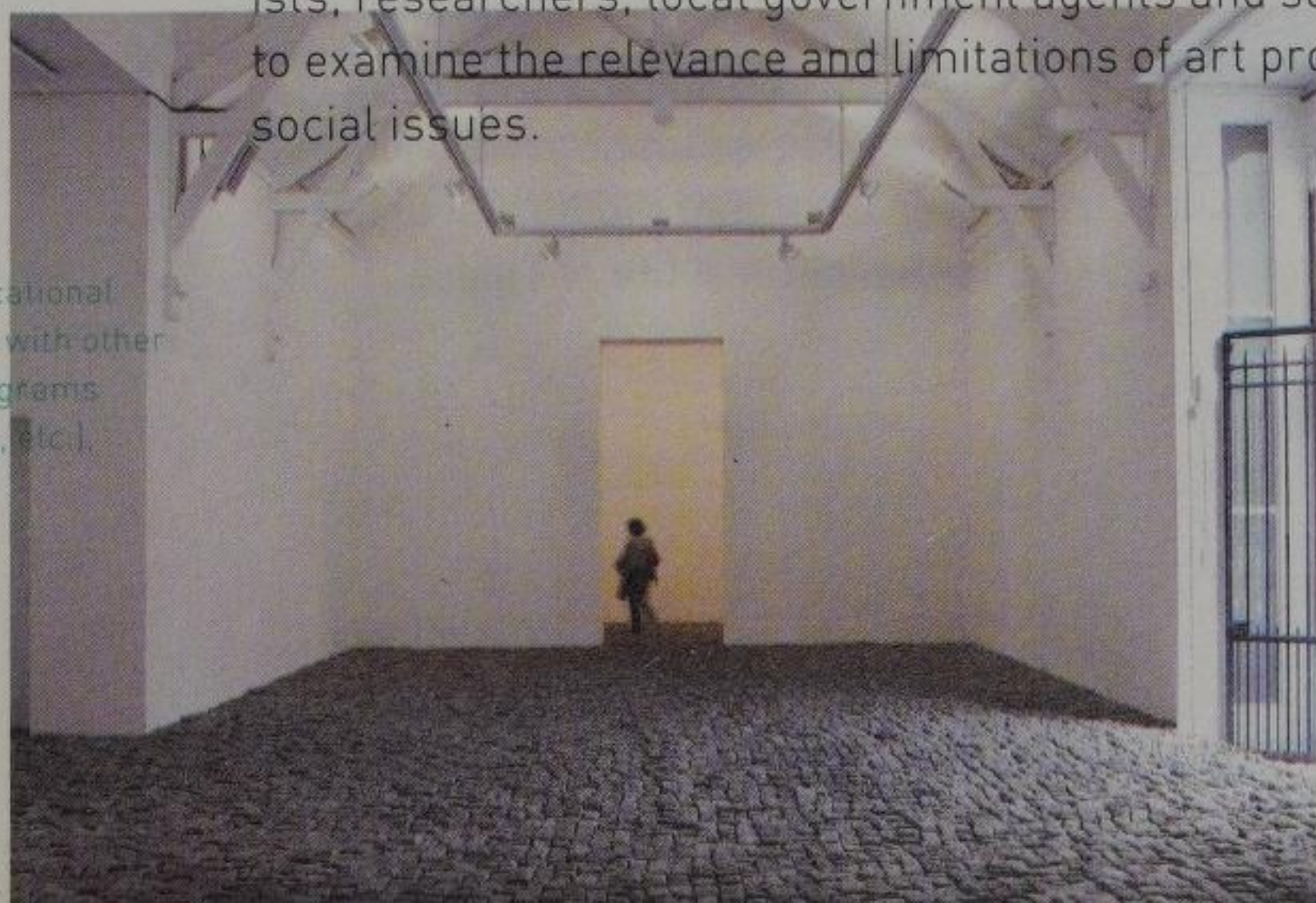
La Criée Centre for Contemporary Arts is a cultural facility of the city of Rennes. Each season, La Criée presents an ambitious new project revolving round its four creative activity platforms:

Art at the Centre is a platform devoted to exhibitions at La Criée. Each cultural season brings four or five exhibitions, which provide support for artists working in Brittany and abroad. The venue also welcomes one or two guest curators each year.

Continental Shores is a platform committed to artist residencies, the production of works and exhibitions in European cities on the Atlantic Rim. International cooperative projects are a further possibility, depending on opportunities for partnership with relevant contemporary art bodies, or in the context of cultural seasons organized abroad by the Culturesfrance project.

Territories in the Making is a platform allowing for the long-term establishment of art projects within the territory of the city of Rennes. It includes artist residencies in schools, twinning with six educational and leisure bodies every season and a partnership with a local health establishment for artist residencies and/or workshops.

Looking Forward is a platform that puts intellectual stimulation at the heart of things at La Criée. One module involves the organization of seminars and colloquia bearing directly on contemporary art issues. A second module emphasizes the importance of the exchanges between the art center, art schools and universities. A third module brings together artists, researchers, local government agents and social welfare personnel to examine the relevance and limitations of art projects that address social issues.



03

### "Stranger Than Paradise" 2011

For this solo exhibition, Yang Jiechang presented three new works under the title of "Stranger Than Paradise." The artist used animal, landscape and sound to create an allegory of a globalized world, fluctuating between control and instability.

### "Rough Draft/Brouillon" 2010

This group exhibition featured works by the following artists: Adel Abdessemed, Francis Alÿs, Atelier Van Lieshout, Jimmie Durham, Rainer Ganahl, Dmitry Gutov, Joana Hadjithomas & Khalil Joreige, Žilvinas Kempinas, Július Koller, Gustav Metzger, Ariel Orozco, SUPERAMAS and Fred Sandback & Artur Dmijewski.

### "Hard Rain Show" 2009

For her first personal exhibition in France, the Portuguese artist Ângela Ferreira presented three representative installations of her work, and invited visitors to question certain constructions of art history and colonialism.

01 Damien Marchal, "Garbage Truck Bomb," 2010. Exhibition view at La Criée Centre for Contemporary Arts, Rennes. Photo: Benoît Mauras. Courtesy the artist

02 Yang Jiechang, "Stranger Than Paradise, Mountain Top," 2011. Installation view of "Stranger Than Paradise" at La Criée Centre for Contemporary Arts, Rennes, 2011. Photo: Marc Damage. Courtesy the artist and Galerie Jaeger Bucher, Paris

03 Giani Motti, "Think Tank," 2008. Exhibition view at La Criée Centre for Contemporary Arts, Rennes. Photo: Marc Damage. Courtesy the artist

04 Exterior view of La Criée Centre for Contemporary Arts, Rennes. Courtesy La Criée Centre for Contemporary Arts



04

3—034

Center of  
Contemporary Art —  
Tbilisi

[www.cca.ge](http://www.cca.ge)  
[wato@cca.ge](mailto:wato@cca.ge)

Address  
10 D. Abashidze Street  
0102, Tbilisi  
Georgia

Public Hours  
Tuesday–Sunday: 1–7 pm

Founding Year  
2010

Funding Sources  
Foundations, Government

Activities  
Archives, Educational programs, Exhibitions,  
Partnerships with other institutions, Public  
programs (lectures, performances, screenings,  
etc.), Residencies

"Patterns, Flow" 2011

This exhibition of works by Voldemārs Johansons (b. 1980) is the first solo exhibition of a sound artist in the history of the Caucasus region.

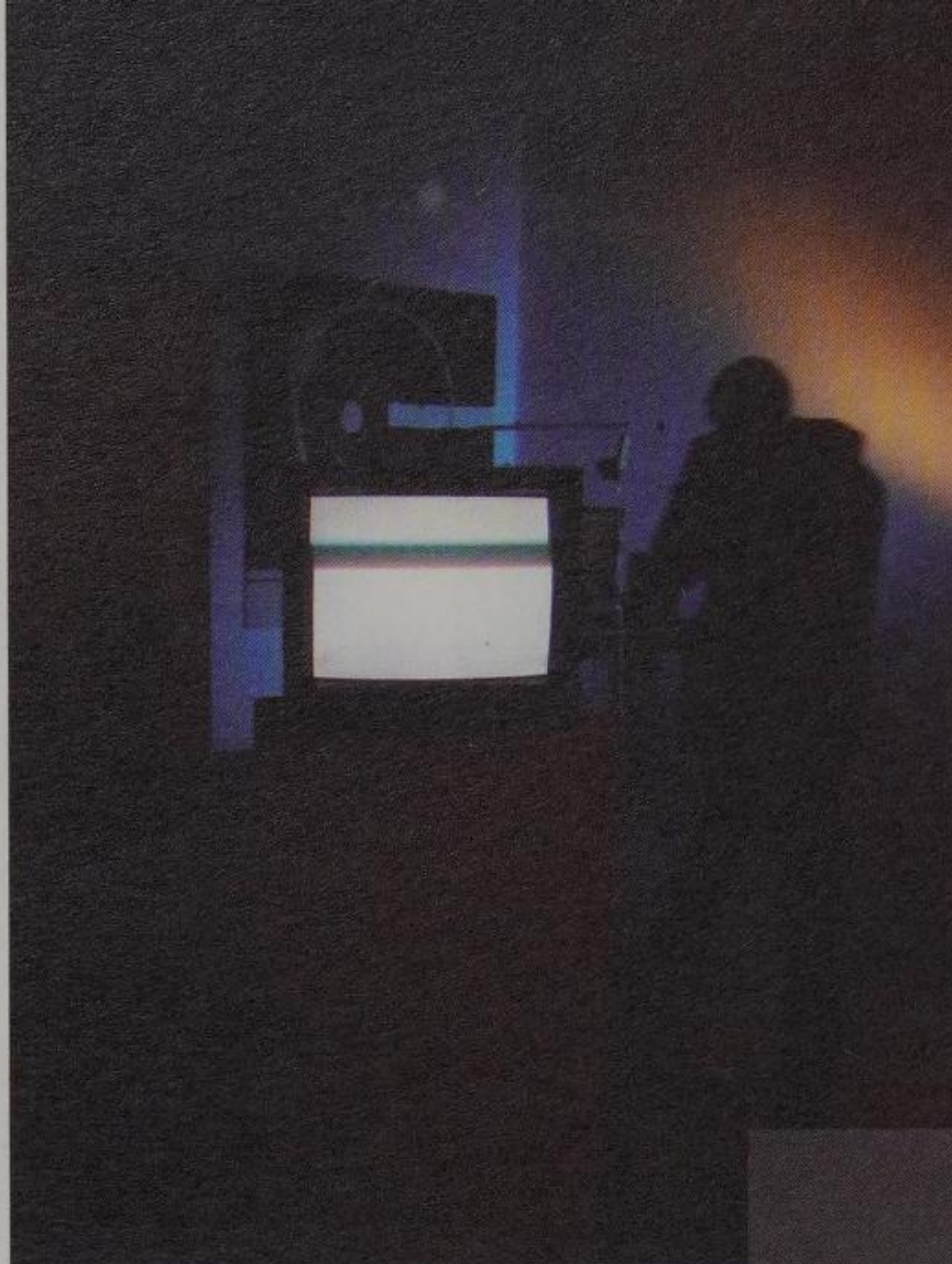
"Writing With Color" 2011

This exhibition took as its starting point the means by which painting, among other forms of artistic expression, suffered enormously under the Soviet regime. The small number of artists who resisted the doctrine of Socialist Realism developed their own artistic language preoccupied with color and composition that continues to inform Georgian visual art.

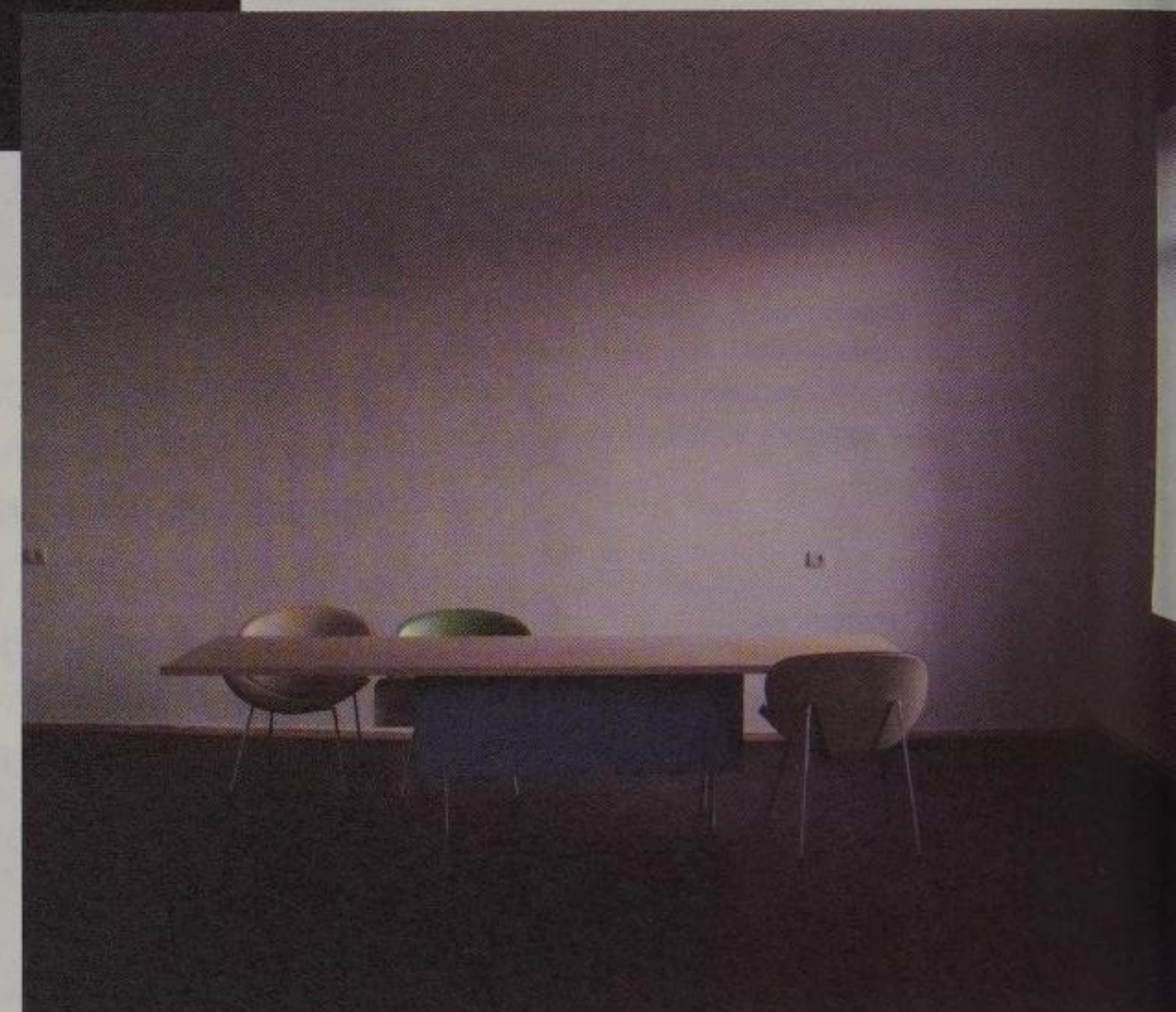
Center of Contemporary Art — Tbilisi (CCAT) is an independent, nonprofit organization which surveys the development of contemporary art in Georgia and in the Caucasus region. For a country with deeply rooted cultural traditions it is of crucial importance to have an independent and open institution, which will develop and contextualize contemporary visual culture and help Georgian and international artists to effectively present their own creative products to local and international audiences.

The center acts as a hub in Georgia, linking and working with similar organizations around the world. It aims to stimulate research in contemporary visual culture in Georgia and abroad. CCAT's main research project is focused on modernist art that was repressed in Soviet times and largely forgotten due to censorship.

The center has three key activities: organizing professional exhibitions of interesting and innovative contemporary art work; educating motivated art students; and finally, conducting research on Georgian modernist art. It intends to make CCAT into a vital asset to the cultural life of Tbilisi.



02



03

01 Interior view of Center of Contemporary Art—Tbilisi (CCAT), 2011. Photo: Ani Chorgolashvili

02 Exterior view of Center of Contemporary Art—Tbilisi, 2011. Courtesy CCAT

03 Interior view of Center of Contemporary Art—Tbilisi, 2011. Photo: Ani Chorgolashvili



# 3—035

## NAK Neuer Aachener Kunstverein

www.neueraachenerkunstverein.de  
info@neueraachenerkunstverein.de  
+49 241 503 255

### Address

Passstraße 29  
D-52070, Aachen  
Germany

### Public Hours

Tuesday–Sunday: 2–6 pm

### Office Hours

Tuesday–Friday: 10 am–6 pm

### Founding Year

1986

### Number of Staff

Paid: 3  
Unpaid (including interns/volunteers): 1–4

### Funding Sources

Admissions/ticket sales, Artwork/edition sales, Foundations, Government, Membership

### Activities

Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Other: Collector group "Twodo"

### "Simon Denny: Cruise Line" 2011

This exhibition project with New Zealand-born artist Simon Denny featuring a commissioned artist book with essays by fiction novelist Mark von Schlegell and American cultural critic Norman M. Klein.

### "Morag Keil: Virginia Ham" 2011

This was the first institutional solo show of London-based artist Morag Keil, whose work implicates a male-dominated art world from a feminist vantage point.

### "Das Loch" 2011

"Das Loch" was the first institutional solo exhibition by Belgian artist-duo Jos De Gruyter and Harald Thys.



03

01 Jos de Gruyter and Harald Thys, Johannes, Painter, 1947 † 2010, 2011. Installation view at NAK Neuer Aachener Kunstverein, Aachen, 2011. Photo: Kristien Daem. Courtesy the artists, Galerie Isabella Bortolozzi, Berlin, and NAK Neuer Aachener Kunstverein

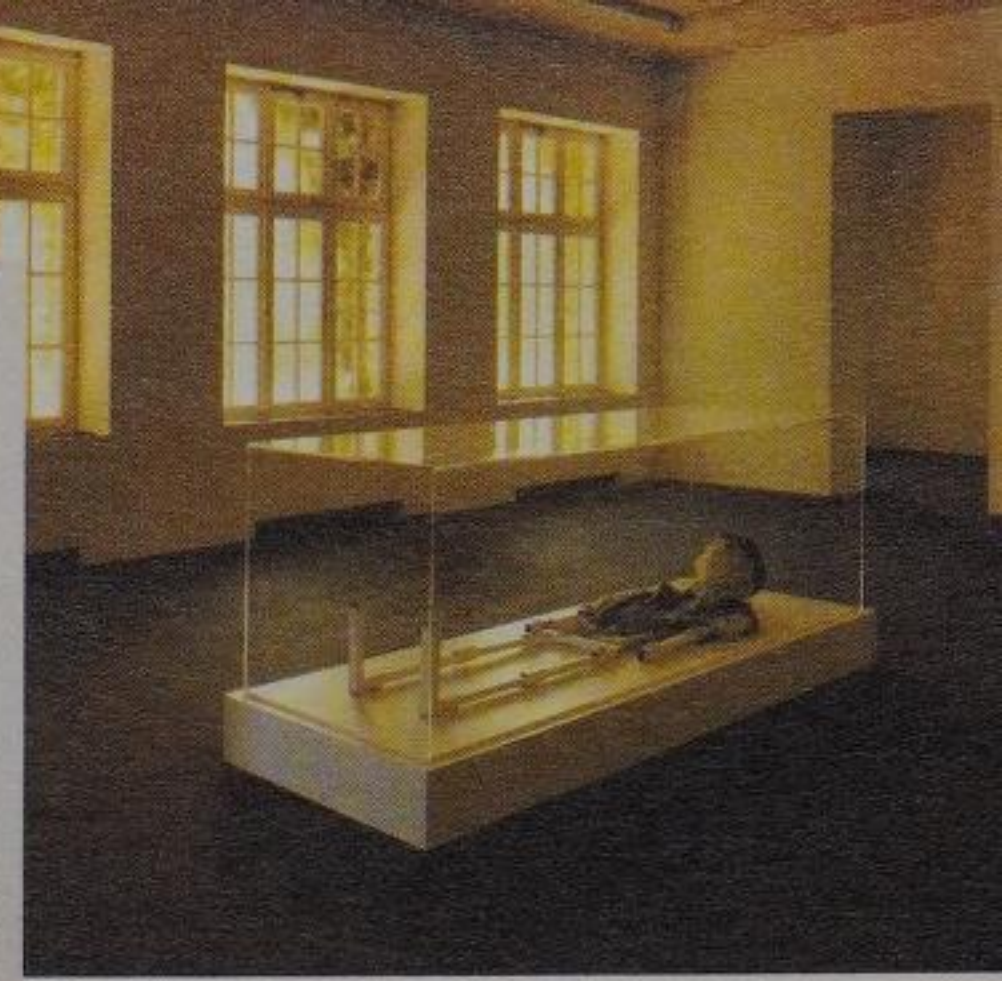
02 Matias Faldbakken, Waste Bin Sculpture #1, 2010. Installation view at NAK Neuer Aachener Kunstverein, Aachen, 2011. Photo: Carl Brunn. Courtesy the artist and NAK Neuer Aachener Kunstverein

03 Morag Keil, "Virginia Ham," 2011. Exhibition view at NAK Neuer Aachener Kunstverein, Aachen. Photo: Carl Brunn. Courtesy the artist and NAK Neuer Aachener Kunstverein

04 Simon Denny, "Cruise Line," 2011. Exhibition view at NAK Neuer Aachener Kunstverein, Aachen. Photo: Carl Brunn. Courtesy the artist and NAK Neuer Aachener Kunstverein



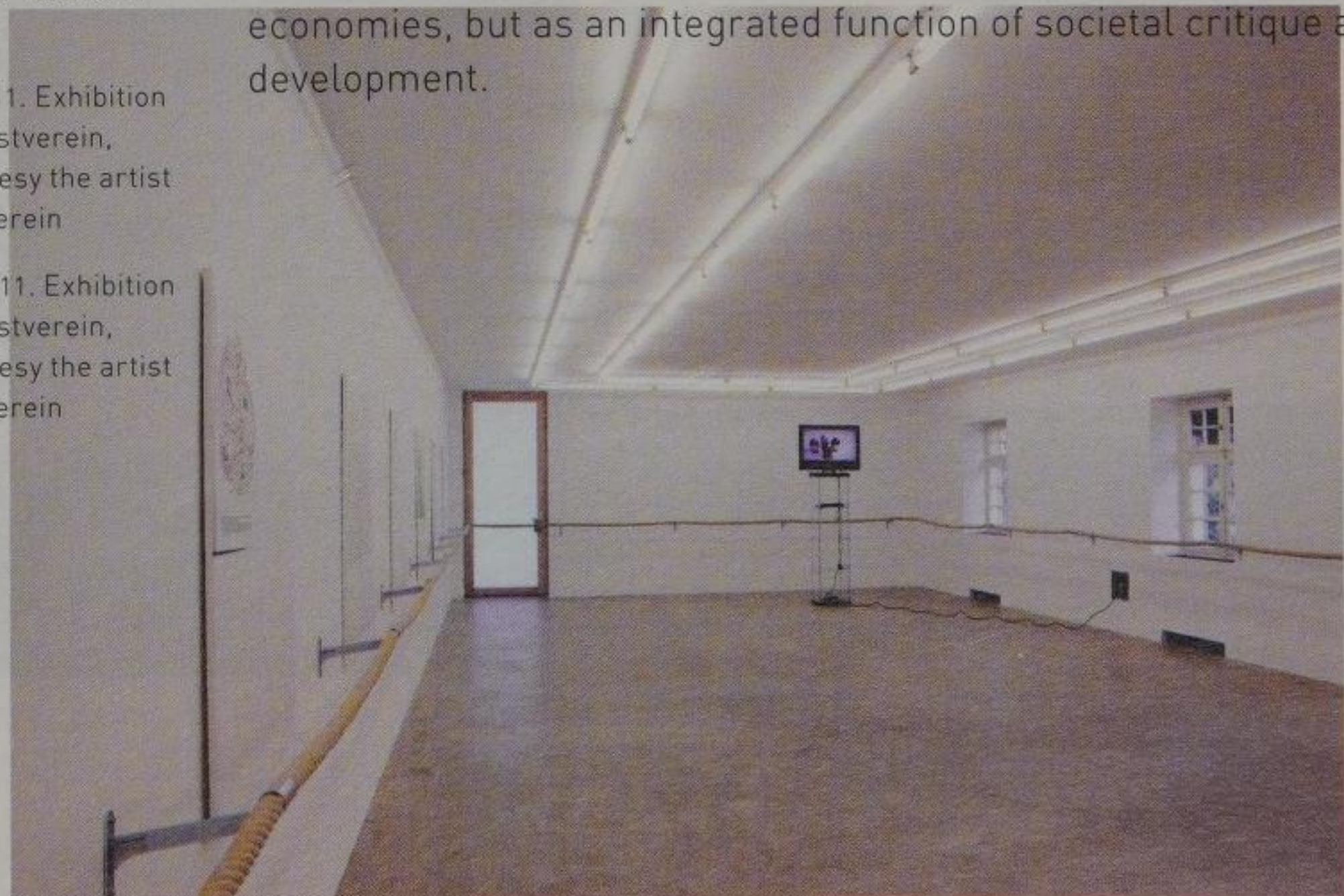
02



NAK Neuer Aachener Kunstverein is one of the youngest establishments of its kind in Germany: a private nonprofit association for contemporary art with about 400 members.

The German Kunstverein model that NAK adheres to is based on a tradition that began during the Enlightenment, when institutions were enacted to leave a legacy of the rising bourgeoisie, exhibit contemporary art and promote social exchange. Following this traditionalist lead, NAK was founded in 1986. It was thought of as a perpetuation of the 1964 Fluxus festival, held at the Technical Academy in Aachen, with Joseph Beuys as protagonist. The spirit of this moment has since been the source of NAK's commitment to contemporary art.

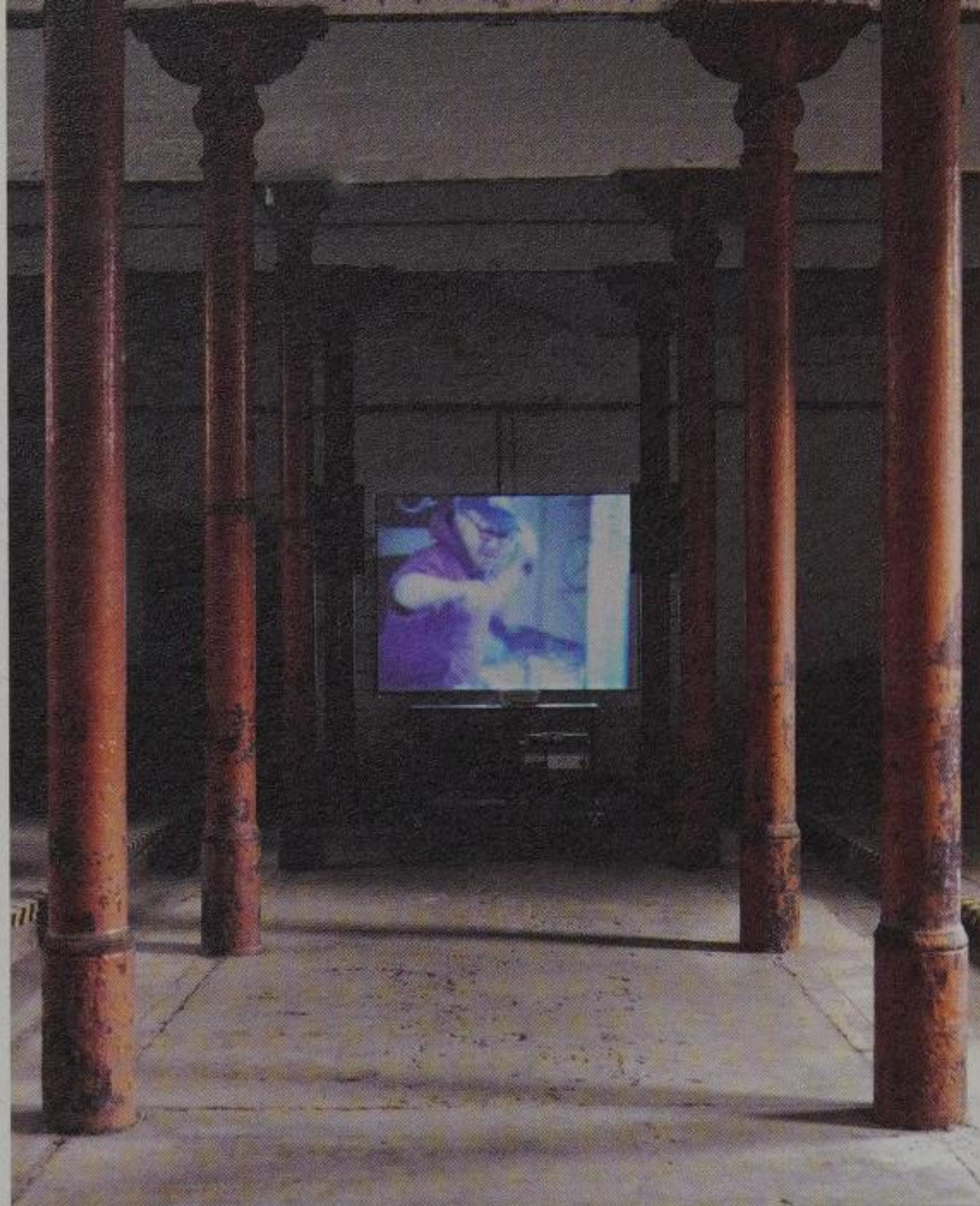
NAK is a staple institution for the local art scene of Aachen; but way beyond this, it is also internationally recognized as an innovative platform for contemporary art and its discourse. The association operates relatively independently, in terms of its immediate economical, cultural and political interests. This twofold autonomy positions NAK as a space for artistic experimentation, with innovative curatorial ambitions, and opens up the opportunity to actively engage with multifarious contemporary art movements. NAK's program reveres the important act of arts engagement, not as a lone outlet for information and value within globalized economies, but as an integrated function of societal critique and development.



04

3—036

7hours



01 Till Hohn, *Stabledance*, 2007. Sound and video installation. Installation view at 7hours HAUS 19, Berlin, 2007. Courtesy 7hours

02 Claudia Shneider, *"Clanger,"* 2008. Exhibition view at 7hours HAUS 19, Berlin. Courtesy 7hours

www.7hours.com  
art@7hours.com  
+49 177 3051 761

Address

HAUS 19, Reinhardtstr. 18-20 and Philippstr. 13  
Berlin  
Germany

Mailing Address

Christiane Grüß, 7hours, Kaiser-Friedrich-Str.  
27, 10585 Berlin  
Germany

Public Hours

Wednesday-Saturday: 2-6 pm  
Winter hours: Thursday-Friday: 2-6 pm (special hours allotted for concerts and other events, or by appointment)

Office Hours

Weekdays: 10 am-7 pm

Founding Year

1999

Number of Staff

Unpaid (including interns/volunteers): 5

Funding Sources

Admissions/ticket sales, Artwork/edition sales, Café, Corporations, Individuals, Sponsors

Activities

Concerts, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



02

2007: Till Hohn, *"Stabledance,"* video and sound installation

2007: Reinhard Jirgl, *"Menschenschwemme..... Vom Leben in der Tiefe,"* a reading performance

2008: Claudia Shneider, *"Clanger,"* installation with drawings and video

2008: C. Newman, *"Selected Videos 1980-2008"*

2009: Oswald Newman (1921-2009) and Albert Wigand (1890-1978), *"Two Possible Ways in Art"*

2010: Bill Dietz, *"L'Auditeur S'Appelle Emma - A Tutorial Diversions Showroom."* www.tutorial-diversions.org

2010: Pia Maria Martin, *"Ob rechts, ob links, vorwärts oder rückwärts,"* room installations screening the films *FÜR OLGA*, *XI* and *Jalousie*

2010: Norbert Prangenberg, *"Clay & History,"* an exhibition of new sculptures

7hours is an art and artist's space representing artworks in installations, exhibitions, concerts, readings and performances. It is grateful to work with artists such as Sebastian Biskup, Bill Dietz, Till Hohn, Pia Maria Martin, Chris Newman, Jakob Ullmann and Claudia Shneider, as well as many from South Africa.

The space was founded by Christiane Grüß (Gruess) in New York in 1999. The first exhibitions were installed for a limited duration: seven hours. 7hours has changed its venue a few times over the years, searching for new architectural, social, dimensional and artistic conditions each time. Between 2001 and 2004, it operated as 7hoursTURM at the neo-Romanesque tower of the Märkische Museum in Berlin, and since 2005, as the 7hours HAUS 19, in an old cowshed at the Campus North of the Berlin Humboldt University. As described by artist Chris Newman, "[7hours gives] space to independent thinkers at various stages of recognition & development, without following a path of ideology or hype."

7hours has been supported by institutions such as CalArts, the Capital Cultural Fund (Hauptstadtkulturfonds), Initiative Neue Musik Berlin e.V. and the British Council.

# 3—037

## Archive

[www.archivekabinett.org](http://www.archivekabinett.org)  
[info@archivekabinett.org](mailto:info@archivekabinett.org)

### Address

Dieffenbachstraße 31  
 10967 Berlin  
 Germany

### Public Hours

Daily: 2–7 pm

### Office Hours

Weekdays: 2–7 pm

### Founding Year

2009

### Number of Staff

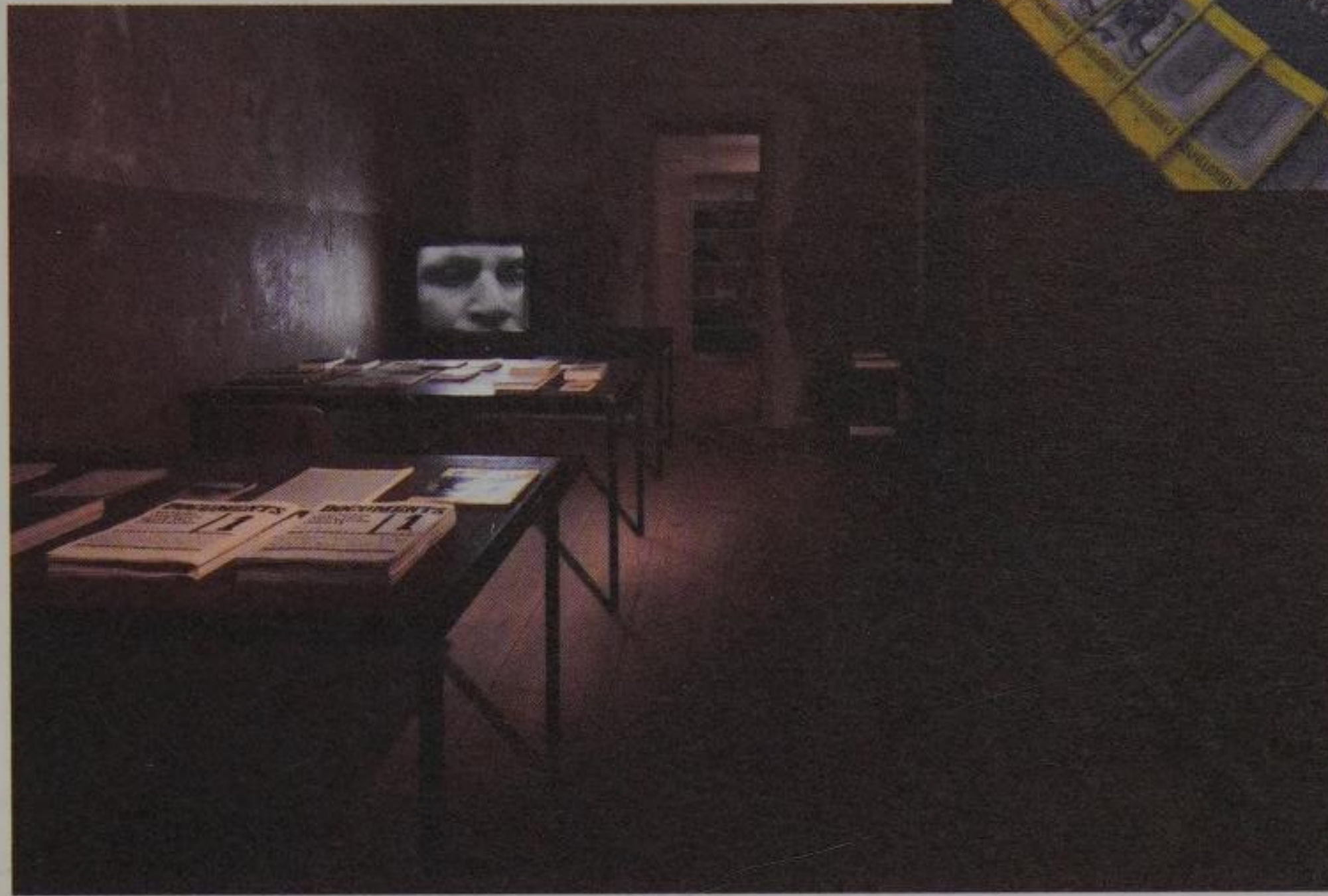
Paid: 5  
 Unpaid (including interns/volunteers): 6

### Funding Sources

Artwork/edition sales, Individuals, Merchandise

### Activities

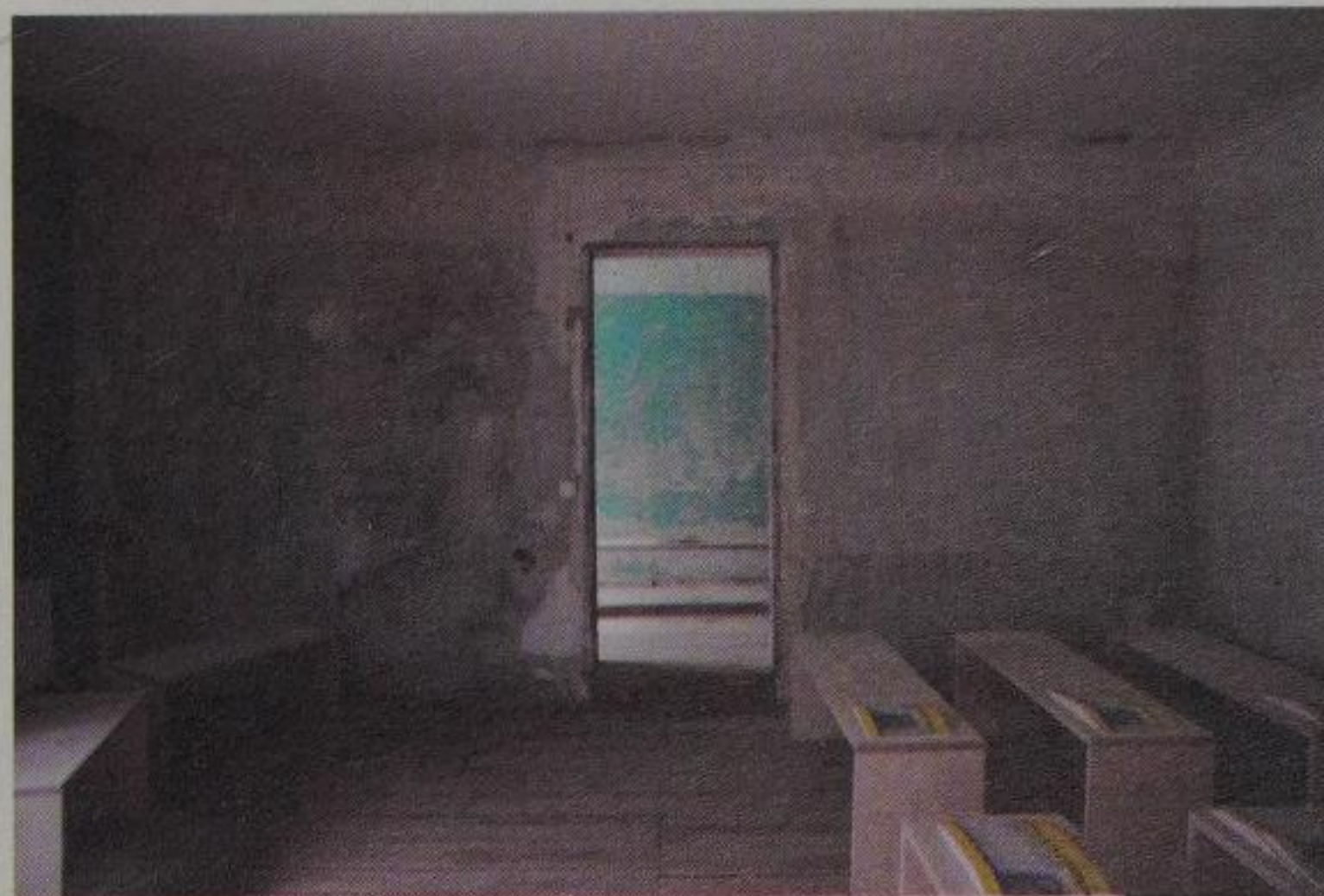
Archives, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.)



02

Archive, located on Dieffenbachstraße 31 in Berlin, is made up of three essential parts: Archive Books, Archive Kabinett and Archive Journal. Each part is meant to produce different activities and materials, although—since Archive works as a single organization—each one is strongly related to the other two. The organization's main goal is to produce, engage, accumulate and circulate critical material for artists, curators, cultural researchers and other interested individuals.

Archive Books is a publishing house that produces critical and theoretical publications based on contemporary culture, and organizes a broad variety of activities intended to lead to future publications and to develop further discussions and research on certain issues. Archive Kabinett serves as the headquarters of Archive Books and Archive Journal. It also features an exhibition space, which is used as a venue for showing artworks and organizing events, discussions and performances. The space is open for daily visitors and welcomes collaborative projects. Archive Journal is a multilingual magazine based on an extensive variety of cognitive texts: from letters to essays to interviews to transcripts. The main intention of this cross-disciplinary publication is to offer a view on architecture, politics and contemporary art.



03



01

### The Exhibitionist 2010

Led by a panel discussion, the launch of the magazine The Exhibitionist was held on February 11, 2010. Many members of and collaborators on the publication took part, including Jens Hoffmann, Chus Martínez, Tara McDowell and Adriano Pedrosa, who participated as speakers. The public debate covered the exhibition-making practice and the new wave of publications on the subject of curating.

### "Museum of Incest: A Guided Tour" 2009

Simon Fujiwara's The Museum of Incest is an ongoing architectural project started in 2008. The publication is a guide to "the museum," including a discussion of the fictional institution's architecture, curatorial features and the works presented in it. Fujiwara presented a lecture entitled "Museum of Incest: A Guided Tour" at Archive Kabinett in 2009.

01 Interior view of Archive Books, Berlin, 2011. Photo: Rositsa Georgieva

02 "The Loose Bookshop," 2009. Exhibition view at Archive Books, Berlin. Video: Alain Resnais's *Toute La Mémoire Du Monde*, 1956. Photo: Danilo Correale

03 Interior view of Archive Books, Berlin, 2009. Photo: Beto Shwafaty

04 Exterior view of Archive Books, Berlin, 2011. Photo: Rositsa Georgieva



04

# 3—038

## Art Laboratory Berlin

[www.artlaboratory-berlin.org](http://www.artlaboratory-berlin.org)  
[info@artlaboratory-berlin.org](mailto:info@artlaboratory-berlin.org)

### Address

Prinzenallee 34  
13359, Berlin  
Germany

### Mailing Address

Nostitzstr. 12  
10961 Berlin  
Germany

### Public Hours

Friday–Sunday: 2–6 pm and by appointment

### Office Hours

By appointment only

### Founding Year

2006

### Number of Staff

Variable; currently 6

### Funding Sources

Corporations, Foundations, Individuals

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops

01



01 Portrait of Steve Kurtz in "Art and Law III: Seized—Critical Art Ensemble & Institute for Applied Autonomy," 2009. Exhibition view at Art Laboratory Berlin. Photo courtesy fotoscout.de/Tim Deussen

02



02 Exterior view of "Sol LeWitt: Artist's Books" at Art Laboratory Berlin, 2011. Courtesy Art Laboratory Berlin

03 "OFF FENCE: Art on the Californian-Mexican Border," 2010. Exhibition view at Art Laboratory Berlin. Courtesy Art Laboratory Berlin

04 "Art and Law III: Seized—Critical Art Ensemble & Institute for Applied Autonomy," 2009. Exhibition view at Art Laboratory Berlin. Photo: fotoscout.de/Tim Deussen

03



### "Art and Law III: Seized—Critical Art Ensemble & Institute for Applied Autonomy" 2009

The exhibition "Seized" documented the FBI raid on the house of Critical Art Ensemble member Professor Steve Kurtz in May 2004, following the death of his wife, Hope. In the weeks prior to the raid, Steve and Hope Kurtz had been preparing for an exhibition examining GM agriculture at Mass MoCA.

### "Art and Science I: Dmitrij Bulatov—Senses Alert" 2008

Kaliningrad-based artist Dmitrij Bulatov views the contemporary art scene as a kind of petri dish of living material for his investigations. Coming from his own artistic experience, he has investigated this sphere and explored its dynamics and spatial vectors. In connection with his scientific research and artistic practice, Bulatov staged—for this exhibition—an active evolutionary dramatization of "post-biological" forms, whose paradoxical development may completely change our idea of the surrounding world.

### "Sol LeWitt: Artist's Books" 2011

The exhibition "Sol LeWitt: Artist's Books" presented the complete oeuvre of 75 artist books, dating from 1967 to 2002, produced by the American conceptual artist Sol LeWitt. It paid tribute to the unique bibliophilic production of the artist, who died in 2007. In addition to an intensive exhibition program (gallery tours, talks and the possibility of visitors to study the books in detail), Art Laboratory Berlin also held an interdisciplinary symposium on the artistic practice of Sol LeWitt (February 19–20, 2011).

Art Laboratory Berlin is a nonprofit organization founded by an international team of art historians and artists in autumn 2006 (as Art Laboratory Berlin e.V.). A noncommercial art space, the organization was established as a platform for projects focusing on the border between the visual arts and related artistic and scholarly fields.

Its main focus of interest is the exhibition and placement of contemporary visual art that interacts with other creative areas, which has already been realized in exhibition series such as "Art and Music," "Art and Text," "Art and Science" and "Art and Law." Each of these points of interaction is represented by a series of three or four diverse exhibitions. Art Laboratory Berlin's goal is to explore the manifold approach of interaction and interconnection between these genres. Its current series, "Artists in Dialog," features projects by two artists whose work shares a common theme, motif or artistic strategy.

Art Laboratory Berlin is also interested in supporting contact between artists and the public as part of its exhibitions. To improve the understanding between emerging and experimental art, the organization presents public discussions with artists and curators. Additionally, its program provides lectures, film screenings, curator talks and workshops.



04

291 Berlin, Germany

3—039

arttransponder



www.arttransponder.net  
info@arttransponder.net

Address

Gethsemanestr. 4  
10437 Berlin  
Germany

Mailing Address

Soldiner Str. 92  
13359 Berlin  
Germany

Public Hours

Tuesday and Thursday–Friday: 11 am–3 pm  
Wednesday: 12–6 pm

Office Hours

Tuesday and Thursday–Friday: 11 am–3 pm  
Wednesday: 12–6 pm

Founding Year

2004

Number of Staff

Paid: 0–1  
Unpaid (including interns/volunteers): 2–3

Funding Sources

Foundations, Individuals, Membership

Activities

Archives, Artist representation, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops, Other Interventions in public spaces, Networking activities

arttransponder initializes and supports:

International art exhibitions, art projects and artist presentations with focus on experimental, interdisciplinary and cultural research

Projects and discussions with and between artists who integrate contextual reflections into their work, are working in a public space or produce work in the public realm

The research of art practices in direct relationship with theory

Participatory art projects within different social contexts

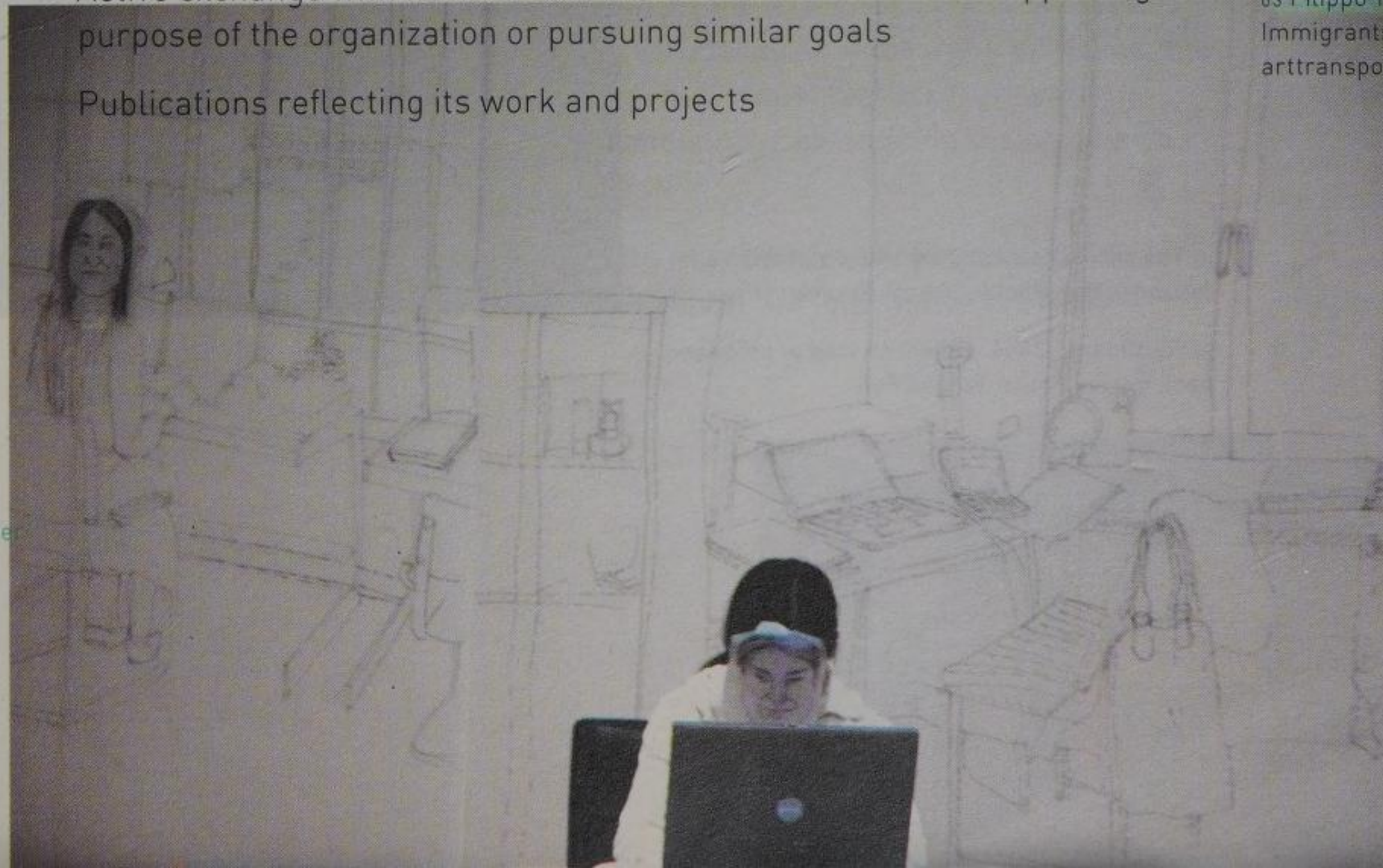
The development of projects for art mediation that involve innovative methods beyond monological tours, and the aspiration to evolve individual artistic positions

Active exchange with theoreticians, scientists, scholars and other interested persons whose contributions are of interest to contextual art practices

The creation of a network and the development of an opportunity for exchange between artists and art initiatives

Active exchange with national and international institutions supporting the purpose of the organization or pursuing similar goals

Publications reflecting its work and projects



"Beneath the Remains: Translations of Estrangement and the Politics of Survival" 2009

The purpose of "Beneath the Remains" was to recuperate and artistically concatenate a zeitgeist of political mistrust, uneasiness and active disobedience that stems from the popular cultural milieu of the late '80s, which still survives in the back of our consciences. Coming from different sociopolitical and cultural backgrounds, and belonging to different generations, the participating artists appropriated the conceptual framework of the homonym political album [Beneath the Remains, 1989] released by the thrash metal band Sepultura.

"Peace: Utopia or Real Space?" 2008

Whereas war, with its localities, appears to be contained and is tied to a place, peace seems to denote a broader, more abstract term and is perceived as describing a possibility separate from an actually existing place of manifestation. "Peace: Utopia or Real Space?" questioned and researched the possibilities of artistic activity to localize and establish peace and its conditions of existence within society.

"RAM / Random Access Memory: Segment I" 2011

"RAM: Segment I" explored ways of dynamic access to stored data and views, and discussed these resources as active ingredients linked to current issues and embedded in specific contextual fields. "RAM: Segment I" framed practices of archiving, further investigations via performance art, video and film screening, improvised music and a live-streamed lecture, and focused on memory—collecting, tracking, tracing and mapping data—and reconfiguration, visualization and decoding.

01 "RAM / Random Access Memory," 2011. Exhibition view at arttransponder, Berlin. Photo: Tatjana Fell

02 "Beneath the Remains: Translations of Estrangement and the Politics of Survival," 2009. Group discussion on the exhibition concept with curator Vlad Morariu, artists and visitors at arttransponder, Berlin. Photo: Juan Manuel Magan

03 Filippo Tritto, "Exile: The Freedom of Immigrants," 2008. Lecture and presentation at arttransponder, Berlin. Photo: Tatjana Fell

# 3-040

## berlinerpool



01

[www.berlinerpool.de](http://www.berlinerpool.de)  
[contact@berlinerpool.de](mailto:contact@berlinerpool.de)

**Address**  
Soldiner str. 92  
13359 Berlin  
Germany

**Public Hours**  
Monday-Friday: 10 am-5 pm

**Office Hours**  
Monday-Friday: 10 am-5 pm

**Founding Year**  
2005

**Number of Staff**  
Paid: 1  
Unpaid (including interns/volunteers): 3

**Funding Sources**  
Individuals, Government, Membership

**Activities**  
Archives, Artist representation, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

"Istanbul-Off-Spaces: Independent Art Spaces in Dialogue" 2009

The "Istanbul-Off-Spaces" exhibition and event in Kunstraum Kreuzberg/Bethanien was meant to draw attention to a phenomenon that has arisen in recent years: the increasing number and growing influence of project groups and independent noncommercial art spaces in Istanbul, as important locations for social discourse and discussions about civil society. The activities were aimed at initiating a dialogue between these projects and their protagonists, offering a presentation platform in Berlin.

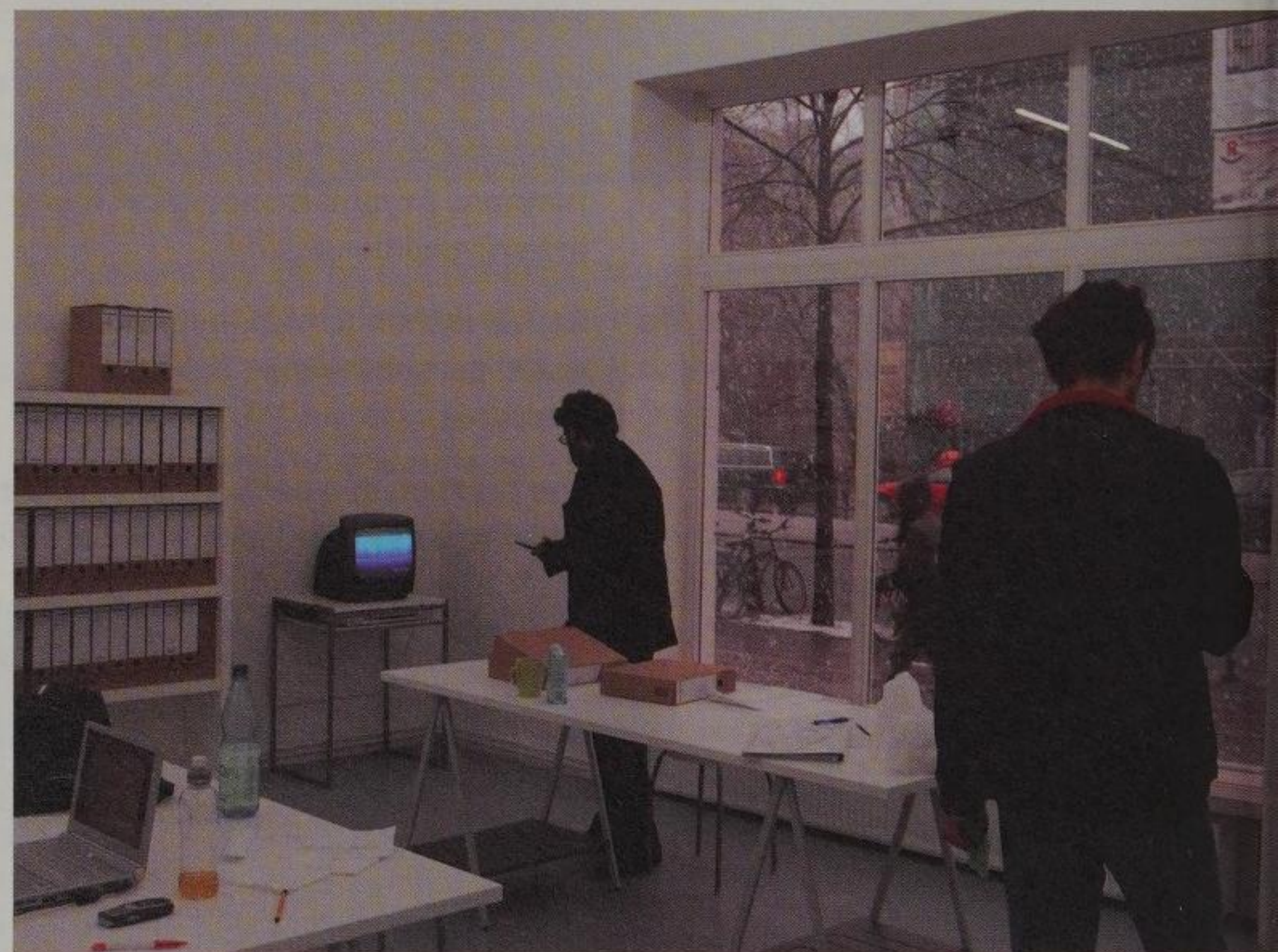
"Outliners" 2006

"Outliners" was an experimental exhibition that created a laboratory situation on the creative activity of curating. Six guest curators based the show's concept on artworks they chose from berlinerpool's archive of artist portfolios. The chosen works were not shown in their original formats, but were marked as outlines on the walls and on the ground of the exhibition space. Each curator used a different color, which resulted in a spacious, multilayered drawing that covered the gallery's walls and floor. As the artist and curator thus exchanged roles, the exhibition itself became a work of art.

berlinerpool is an artist initiative that is made up of a cooperative network of artists, curators and art spaces. It offers consulting and research services for curators, develops its own projects and participates in exhibitions and events. Its online profile pages and mobile archive provide information about berlinerpool members.

01 The berlinerpool archive in the atelier of Johannes Bur. Photo: Andrzej Raszyk

02 "Outliners," 2006. Exhibition view at berlinerpool, Berlin. Photo: Tatjana Fell



02

# 3—041

## Künstlerhaus Bethanien

www.bethanien.de  
info@bethanien.de  
+49 30 616 9030

Address  
Kohlfurter Str. 41-43  
10999 Berlin  
Germany

Public Hours  
Tuesday–Sunday: 2–7 pm

Office Hours  
Monday–Thursday: 10 am–6 pm  
Friday: 10 am–4 pm

Founding Year  
1974

Number of Staff  
Paid: 8  
Unpaid (including interns/volunteers): 1–2

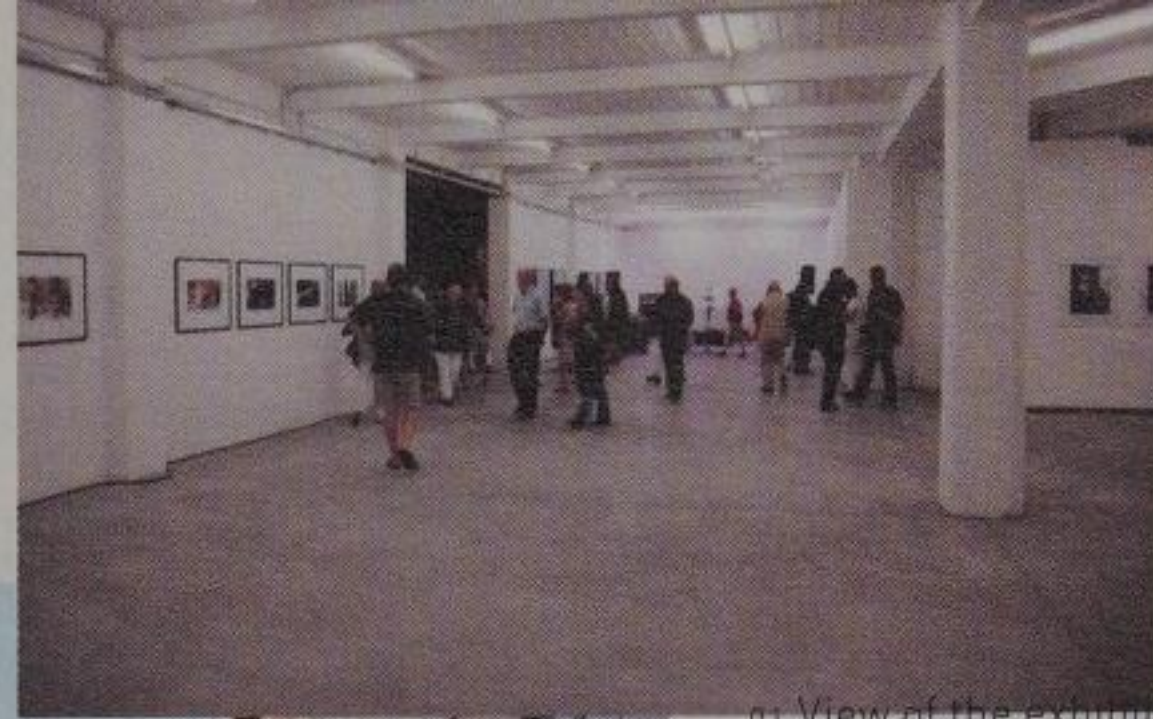
Funding Sources  
Foundations, Government

Activities  
Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies

Künstlerhaus Bethanien is a service enterprise whose goal is to further contemporary art and artists. It is responsible for: the lodging and assistance of international residents, offering general advice in response to questions concerning art and its practical issues, the planning and realization of its residents' events and the development and organization of artistic and cultural projects both in and outside of Berlin. The Künstlerhaus is a studio complex, project workshop and gallery space for professional and emerging artists. Through its work, the focus of which lies in its International Studio Programme as well as its publishing activities, the Künstlerhaus aims to foster encounters between artists from various backgrounds and countries, and to encourage an ongoing dialogue with the public both in Berlin and abroad.

Special thematic group show projects may be presented besides the ongoing exhibition program, resulting from the International Studio Programme.

01



01 View of the exhibition spaces on the ground floor of Künstlerhaus Bethanien, Berlin, 2010. Photo: Georg Schroeder for Künstlerhaus Bethanien

02 View of the inner courtyard at Künstlerhaus Bethanien, Berlin, 2010. Photo: Peter Rosemann for Künstlerhaus Bethanien

03 Exterior view of the exhibition "Studio," with light boxes by Justine Blau, at Künstlerhaus Bethanien, Berlin, 2010. Photo: Romain Girtgen. Courtesy CNA Luxembourg

04 View of the ground floor exhibition space of Künstlerhaus Bethanien, Berlin, with an installation by Yunchul Kim, 2011. Photo: David Brandt for Künstlerhaus Bethanien

02



03



### "Fluxus East—Fluxus Networks in Central Eastern Europe" 2007

Curated by Petra Stegmann, this exhibition featured works by Gábor Altorjay, Eric Andersen, Tamás St. Auby, Azorro, Robert Filliou, György Galántai, Geoffrey Hendricks, Dick Higgins, Tadeusz Kantor, Milan Knížák, Alison Knowles, Jülius Koller, Jarosław Kozłowski, Vytautas Landsbergis, George Maciunas, Jonas Mekas, Larry Miller, Ben Patterson, Mieko Shiomi, Slave Pianos, Endre Tót, Gábor Tóth, Nomedá and Gediminas Urbonas, Jiří Valoch, Ben Vautier, Branko Vučićević and Emmett Williams.

Fluxus is well known as an (anti-)artistic, international network with centers in the United States, Western Europe and Japan. But what about this "intermedia" art—art encompassing music, actions, poetry, objects and events—beyond the "Iron Curtain"? What echo did Fluxus find in the states of the former Eastern Bloc, and what parallel developments existed there? "Fluxus East" represented a first and unique stocktaking of the diverse Fluxus activities in the former Eastern Bloc. The exhibition showed parallel developments and artistic practices that were inspired by Fluxus, which are still adopted by some young artists today. Besides the "classic" Fluxus objects, the display included photographs, films, correspondence, secret police files, interviews and recordings of music that documented the presence of Fluxus in the former Eastern Bloc. As an interactive exhibition, "Fluxus East" aimed to facilitate a profound encounter with ideas, works and texts—some presented as facsimiles to permit intense study.



04

# 3—042

## Neuer Berliner Kunstverein (n.b.k.)



01

01 "Karin Sander," 2011. Exhibition view at Neuer Berliner Kunstverein (n.b.k.), Berlin. Courtesy n.b.k.

02 Exterior view of Neuer Berliner Kunstverein (n.b.k.), Berlin, 2009. Courtesy n.b.k.

Neuer Berliner Kunstverein (n.b.k.) is a site of contemporary art and discourse production. It was founded in 1969 with the goal of presenting contemporary fine art to a broader public—and to invite that public to actively participate in cultural processes.

In 1970, n.b.k. founded one of Germany's first "artotheks," in which art enthusiasts can borrow from more than 4,000 works of international art from the 20th and 21st centuries, free of charge. The Artothek Mobile at n.b.k. creates exhibitions for public institutions, schools and businesses. Through the new design of its usage zones, n.b.k. will be presenting its Artothek collection with changing thematic emphases and in various forms of presentation. Within its Video-Forum, n.b.k. possesses a collection of more than 1,300 international art videos that has constantly been expanding since its founding in 1971. Since the summer of 2008, the holdings of the Video-Forum have been viewable in a separate space. Presentations and screenings relevant to the collection explore current and historical developments in video art. Both collections—Artothek and Video-Forum—are open to the general public, and offer space for experimental art and cultural education.

www.nbk.org  
+49 30 280 7020

Address  
Neuer Berliner Kunstverein  
Chausseestrasse 128 / 129  
10115 Berlin  
Germany

Public Hours  
Ground Floor:  
Tuesday–Wednesday: 12–6 pm  
Thursday: 12–8 pm  
Friday–Sunday: 12–6 pm

First Floor, Artothek and Video-Forum:  
Tuesday and Thursday: 2–8 pm  
Wednesday and Friday: 2–6 pm

Founding Year  
1969

Funding Sources  
Government

Activities  
Exhibitions, Partnerships with other institutions, Permanent collection, Publications, Public programs (lectures, performances, screenings, etc.)

### "n.b.k. Discourse" 2008-

For this event series, workshops, seminars, interventions, screenings and symposia are planned over several days, inviting visitors to participate actively. n.b.k. conceives its discourse program as a conversation between the institution, its members and the public, from which ideas for the ongoing institutional work and its content grows.

### Video-Forum

Founded as an artist and cultural producers' initiative, the Video-Forum, with more than 1,300 works of video art, is the oldest collection of its kind in Germany. The focal points of the collection are Fluxus, feminist video, and historical and contemporary video art of Berlin, as well as approaches reflecting on the media. Key works by Marina Abramović, Rebecca Horn, Bruce Nauman, Nam June Paik, Ulrike Rosenbach, Bill Viola and Wolf Vostell, which date back to the early phase of video art, are represented on equal footing with contemporary productions by artists such as Reynold Reynolds, Corinna Schnitt, Hito Steyerl and Haegue Yang.



02

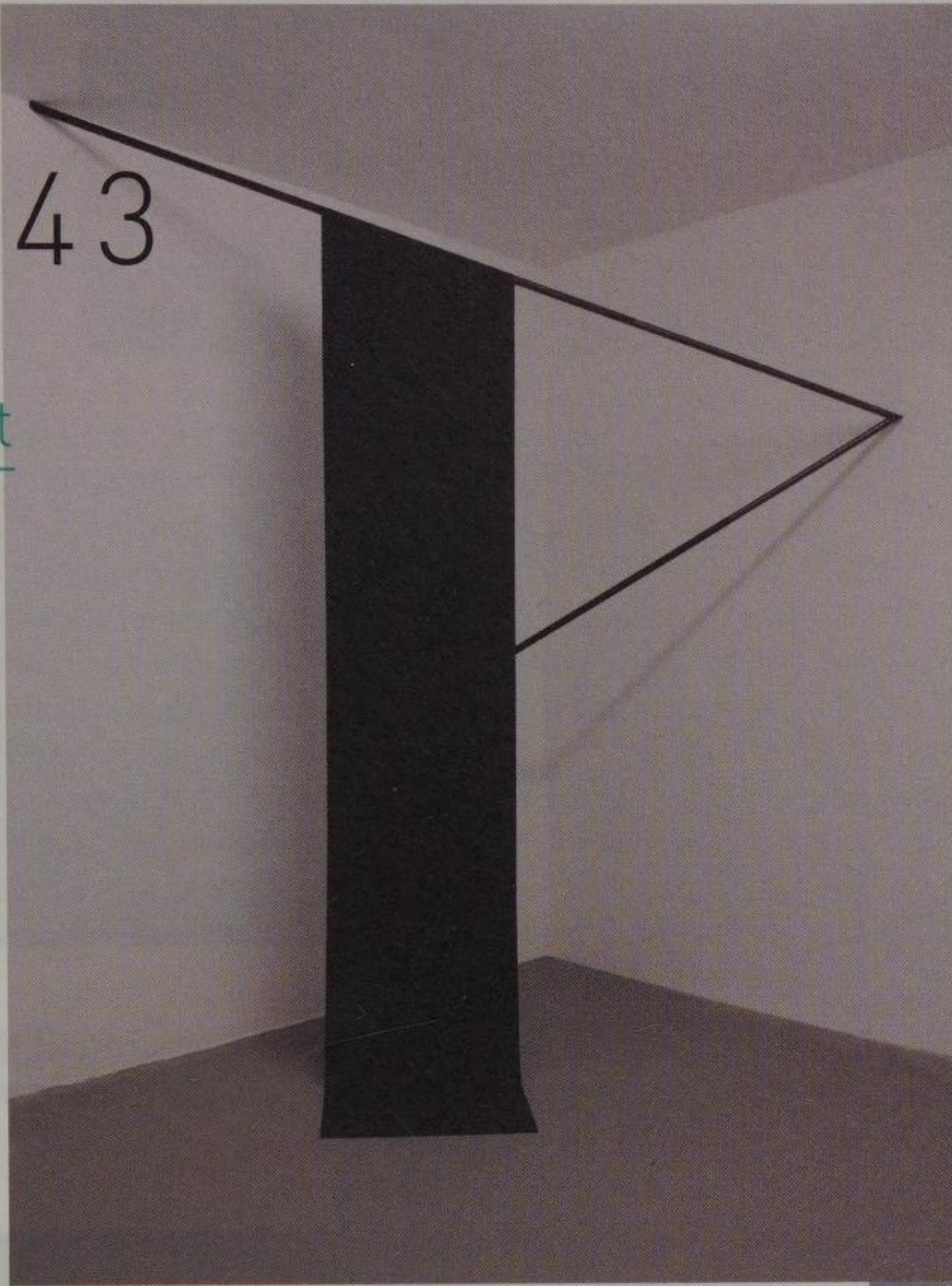


3—043

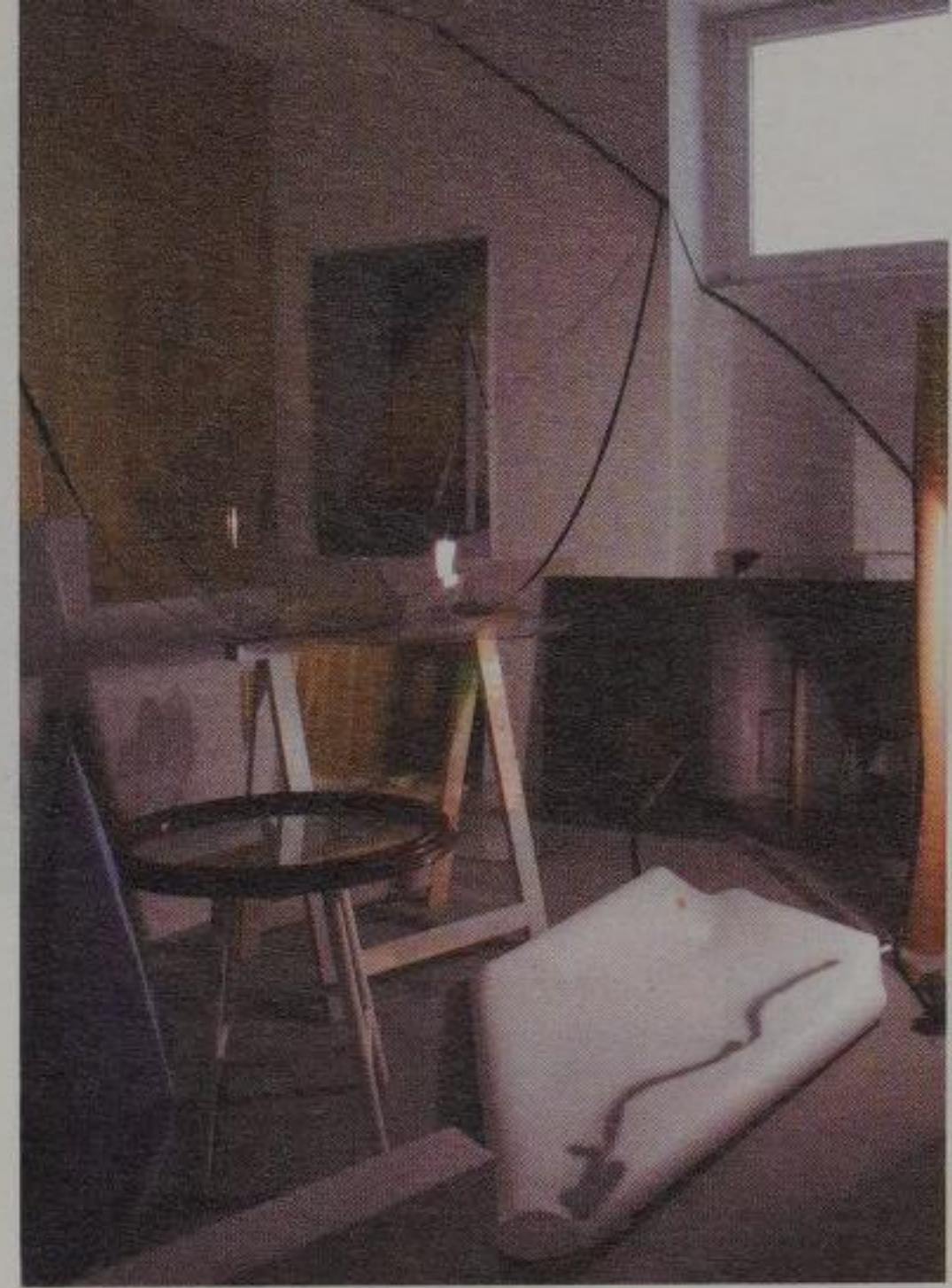
Next Visit

[www.nextvisit.de](http://www.nextvisit.de)  
[info@nextvisit.de](mailto:info@nextvisit.de)

Address  
Schwedter Strasse 265  
10119 Berlin  
Germany



02



01



03

Public Hours  
By appointment only

Office Hours  
By appointment only

Founding Year  
2006

Number of Staff  
Unpaid (including interns/volunteers): 1

Funding Sources  
Individuals

Activities  
Exhibitions, Publications

01 Peggy Franck, *Nights at the Circus, Or Another Book I Didn't Read*, 2008. Installation view of "Next Visit #04" at Next Visit, Berlin, 2008. Courtesy the artist and Next Visit

02 Stef Heidhues, *Black Angle*, 2010. Installation view of "Next Visit #08" at Next Visit, Berlin, 2010. Courtesy the artist and Next Visit

03 Natalia Stachon, *Ajar*, 2010. Installation view of "Next Visit #08" at Next Visit, Berlin, 2010. Courtesy the artist and Next Visit

04 Sven Johnne, *Untitled*, 2009. Poster on billboard. Installation view of "Next Visit #09" at Next Visit, Berlin, 2009. Courtesy the artist and Next Visit

Next Visit is a no-profit, independent art space in Berlin, founded by artist Natalia Stachon. Since 2006, Stachon has realized exhibitions with various emerging artists, designers and writers. One of the founding principles of Next Visit is to create an interaction between artistic statements and, in doing so, to establish an independent space for dialogue and artistic collaboration.

Since 2006, Next Visit has realized exhibition projects with various emerging artists, writers and designers, including Yves Mettler, Andrea Winkler, Stefan Burger, Peggy Franck, Zayne Armstrong & Olaf Habelmann, S/Z, Julia Horstmann & Nickel Van Dujivenboden, Sven Johnne, Stef Heidhues and Douglas White. Next Visit participated in "No Soul for Sale" (2009) at X-Initiative, New York, and in the exhibition's 2010 edition at Tate Modern, London.



04

# 3-044

## PROGRAM



01

www.programonline.de  
 info@programonline.de  
 +49 30 3950 9316

Address  
 Invalidenstrasse 115  
 10115 Berlin  
 Germany

Public Hours  
 Tuesday-Saturday: 2-7 pm

Founding Year  
 2006

Number of Staff  
 Paid: 3

Funding Sources  
 Corporations, Foundations, Individuals

Activities  
 Educational programs, Exhibitions,  
 Partnerships with other institutions,  
 Publications, Public programs (lectures, per-  
 formances, screenings, etc.), Residencies,  
 Workshops

Recent projects include PROGRAM's social mapping project, "RePlace," which has so far been conducted in Berlin, Beirut and Beijing. Its exhibitions program has featured artists and architects ranging from students to established professionals. Since 2007, PROGRAM has brought a group of architecture students from Bangkok to Berlin for a month, to engage in design-building projects that examine the overlap between the social and built dimensions of the city.

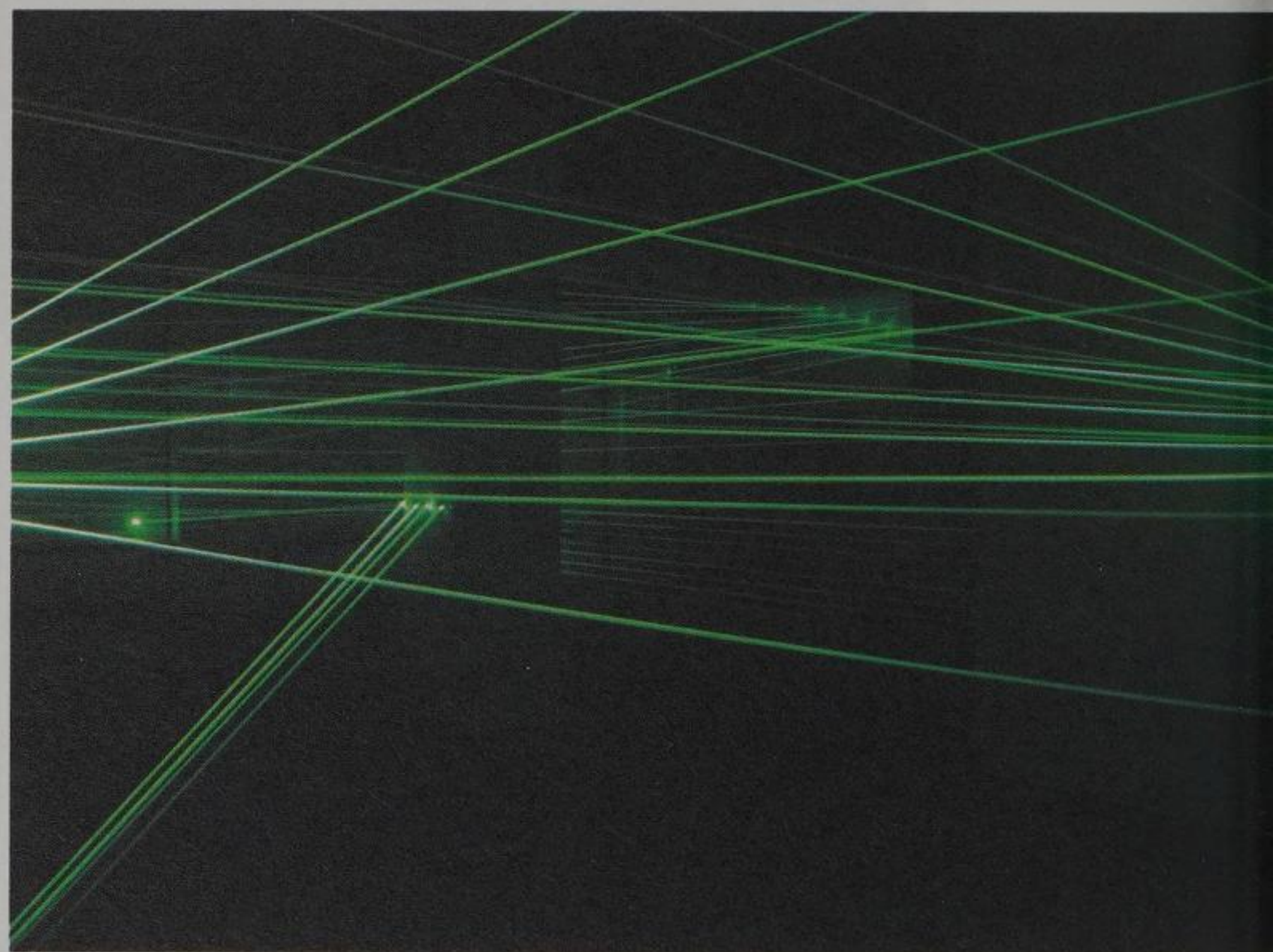
PROGRAM is a nonprofit project aimed at testing the disciplinary boundaries of architecture through collaborations with other fields. Initiated in 2006, by Carson Chan and Fotini Lazaridou-Hatzigoga, PROGRAM provides a discursive platform for artists, architects, critics and curators to explore ideas through exhibitions, performances, workshops, lectures and residencies. PROGRAM intends to enrich and broaden the definitions of architecture, and to challenge traditional, domesticated modes of architectural practice and representation. Developing each project independent of an overarching agenda, PROGRAM strives to diversify the ways we understand and make architecture. Central to the project is the ability to engage in discourse with emerging creative processes that activate the space between pure theoretical research, professional praxis and architecture's social role.

Occupying the ground level of the former Russian Hotel Newa, PROGRAM's location in Berlin includes an exhibition space, offices, a reading room, studio spaces and a residency.

01 Hackenbroich Architects, *The Traffic of Clouds*, 2007. Site-specific installation made in collaboration with Jan Christensen at PROGRAM, Berlin, 2007. Courtesy PROGRAM

02 Raurouw, "Shock Control Regression Adaptation," 2010. Exhibition view at PROGRAM, Berlin. Courtesy PROGRAM

03 "Sounding Spaces," a talk by artists Steve Rowell and Jacob Kirkegaard, organized by Triple Canopy, at PROGRAM, Berlin, 2010. Courtesy PROGRAM



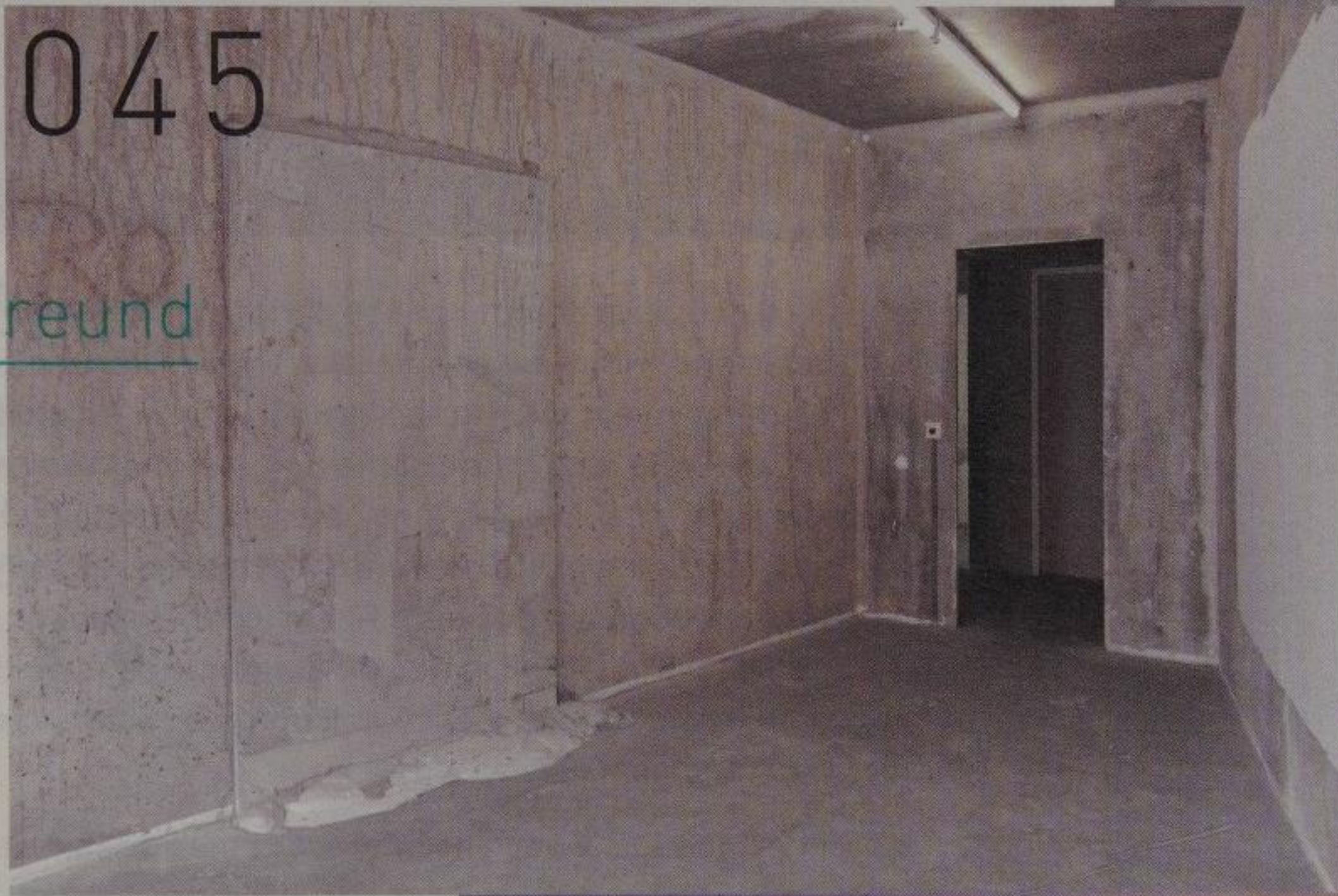
02



03

3—045

Stedefreund



02



03

[www.stedefreund-berlin.de](http://www.stedefreund-berlin.de)  
[kontakt@stedefreund-berlin.de](mailto:kontakt@stedefreund-berlin.de)

Address  
Dorotheenstraße 30  
10117 Berlin  
Germany

Public Hours  
Wednesday–Saturday: 2–7 pm

Office Hours  
Wednesday–Saturday: 2–7 pm

Founding Year  
2006

Number of Staff  
Paid: 2

Funding Sources  
Artwork/edition sales, Foundations,  
Government, Individuals

Activities  
Artist representation, Exhibitions, Partnerships  
with other institutions, Public programs (lec-  
tures, performances, screenings, etc.), Other:  
Exchanges with other project spaces

Stedefreund is a project by 12 Berlin artists who share the vision of using a space as a central hub for thematic and spatial interventions, as well as for artistic positions and statements. Its goal is to reflect on the public presentation and elaboration of individual artistic work. Solo and group shows are developed around conceptual themes. Stedefreund establishes independence within professional public contexts through collaborations with various curators, artists and theoreticians.

On the basis of current and prior art activities, Stedefreund identifies aesthetic trends and movements. The project's focus on internal and external discourse between artists, theoreticians and critics builds a platform for political, social and conceptual topics: retro-modern, politics of showing, new constructivism and art historical sampling.

Stedefreund was founded by 20 artists in 2006. The first exhibition space, a prefab slab building on Rosenthaler Straße in Berlin/Mitte, grew over the course of two years into a significant site for interventions that were not limited to indoor spaces. In March 2009, Stedefreund moved to a new space on Dorotheenstraße, next to Friedrichstraße S-Bahn.

Stedefreund has made international exchanges with London, Vienna, Bern and Skopje, and has participated in art fairs such as Berliner Kunstsalon, Preview Berlin and Artttina Athens. It has also received invitations from ClubTransmediale, Art Swap Europe and Akademie der Kuenste.



01

"Flip Shift Show Switch: Transitions in Showing"

2010–11

"Flip Shift Show Switch: Transitions in Showing" was a six-part exhibition series held by Stedefreund.

"What Is the Significance of Abstraction in the Visual Arts Today?" 2010

This panel discussion, held at Stedefreund, included Dr. Hanne Loreck, Dr. Michael Lüthy and Erika Hoffmann.

"The Decades of the Noughties" 2008

This panel discussion, hosted by Stedefreund, included Dr. Melanie Franke, Guido Baudach, Andreas Koch and Raimar Stange, and was held at General Public, Berlin.

01 Anne Gathmann, It Knows Itself, 2008. Installation view of "In the Misty Rain Mount Fuji Is Veiled All Day—How Intriguing . . ." at Stedefreund, Berlin, 2008. Photo: Astrid Busch. Courtesy the artist

02 Kerstin Gottschalk, Cement, 2008. Installation view of "The Weakest Link," at Stedefreund, Berlin, 2008. Photo: Astrid Busch. Courtesy the artist

03 Performance by Andreas Sell, held as part of the conference "Void and Its Value in Art and Life," organized by Stedefreund at L40 Berlin, 2011. Photo: Jacek Kowalski. Courtesy Marlena Kudlicka

# 3—046

## Wonderloch Kellerland

So far, the artists who have been shown include: Bob Rutman, Franziska Hufnagel, Friedrich Schroder-Sonnenstern, Phillipa Horan, Alexander Hoepfner, Bettina Sellmann, Henry Vincent, Roman Marz, Andy Hope 1930, Frank Biesendorfer, Kathryn Andrews, Gunna Schmidt, Tina Morhardt, Michael Buthe, Heike Kelter, Josef Kramholler, Janne Raisanen, Martin Kippenberger and many others.

Furthermore, Wonderloch Kellerland showcased a performance by Roberto Ohrt (2010), the Berlin debut of Slovenian artist group LAIBACH (2010), curated by Claudia Richter, as well as a selection of Viennese artists (2010) curated by Stefan Bidner and Elke Krystufek.

[www.wonderloch-kellerland.org](http://www.wonderloch-kellerland.org)  
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+49 163 904 2480

**Address**  
WK Berlin:  
Biesentaler Strasse 6  
13359 Berlin  
Germany

WK Los Angeles:  
3149 Glendale Boulevard  
Los Angeles, CA 90039  
USA

**Public Hours**  
During announced openings; after the openings,  
by appointment only

**Office Hours**  
Anytime

**Founding Year**  
2010

**Number of Staff**  
Unpaid: 2

**Funding Sources**  
None

**Activities**  
Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.), Other: Salon, Communications, International exchange platform

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In early 2010, Rene Luckhardt founded the nonprofit exhibition space Wonderloch Kellerland within his private apartment. Wonderloch Kellerland is based on the concept of an artist-run off-space, located on the periphery of the art world and, at the same time, right at the center of it. The terms "Kellerloch" and "Wonderland" are programmatic: Kellerloch ("cellar hole"), as Nietzsche explains, refers to Dostoyevsky's *Notes from Underground* (*Aufzeichnungen aus dem Kellerloch*), a state or spiritual space at the cultural periphery. It is a state that one has to go through as an artist—just like Lewis Carroll's Alice through the rabbit hole—to get into "Wonderland" and gain new energy.

Wonderloch Kellerland has a specific interest in themes, artists and artworks that deal with the culturally or socially marginalized, and with what can be considered as such. It has also proven to be an alternative platform for artistic exchange, and supports emerging artists by exhibiting their works together with those of internationally well-known artists.

The Los Angeles-based Wonderloch Kellerland satellite was launched in the summer of 2011. The new space is operated and designed by Hans-Peter Thomas. The opening exhibition was an exchange group show with Berlin- and LA-based artists. Documentation of all exhibitions can be found at: [www.wonderloch-kellerland.org](http://www.wonderloch-kellerland.org).

01 Exterior view of Wonderloch Kellerland, Berlin, 2010. Courtesy Wonderloch Kellerland

02 Exterior view of Wonderloch Kellerland, Los Angeles, 2011. Courtesy Wonderloch Kellerland

03 "Monumental Retro-Avant-Garde," 2010. Exhibition view at Wonderloch Kellerland, Berlin. Courtesy Wonderloch Kellerland

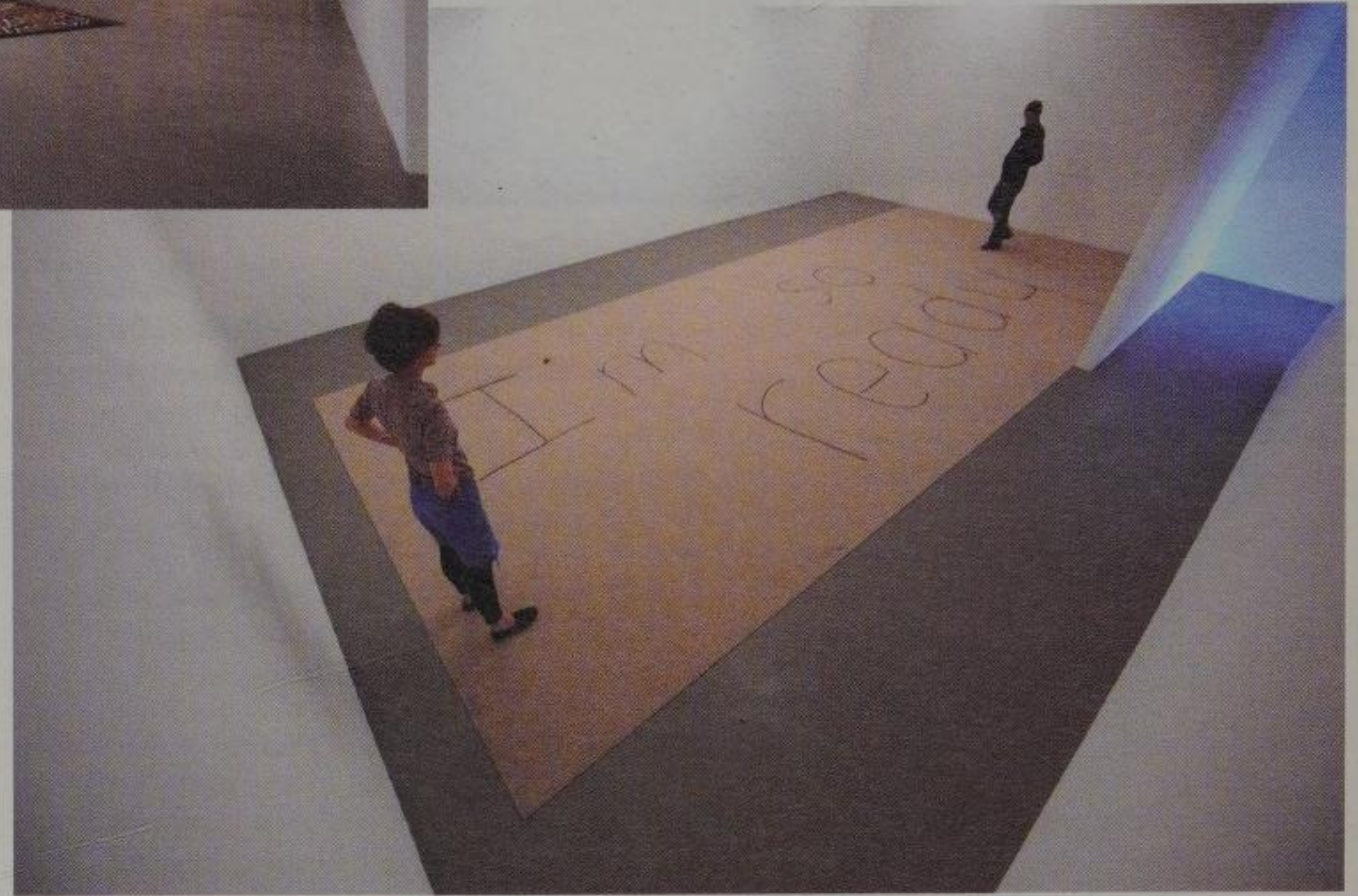
04 "Best of Invites," 2010. Exhibition view at Wonderloch Kellerland, Berlin. Courtesy Wonderloch Kellerland

3—047

GAK Gesellschaft für Aktuelle Kunst



01



02

[www.gak-bremen.de](http://www.gak-bremen.de)  
[bialek@gak-bremen.de](mailto:bialek@gak-bremen.de)  
 +49 421 500 897

Address

Teerhof 21  
 28199 Bremen  
 Germany

Public Hours

Tuesday–Sunday: 11 am–6 pm  
 Thursday: 11 am–9 pm

Office Hours

Monday–Friday: 10 am–6 pm

Founding Year

1980

Number of Staff

Paid: 3  
 Unpaid (including interns/volunteers): 2

Funding Sources

Admissions/ticket sales, Artwork/edition sales, Corporations, Foundations, Government, Individuals, Membership, Merchandise

Activities

Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.)

GAK Gesellschaft für Aktuelle Kunst was founded in 1980 as a Kunstverein, and is located in a former coffee-roasting facility along the River Weser, in the city center of Bremen (northern Germany). Its exhibition space is 450 square meters. Exhibitions focus on emerging and international approaches to all media, in solo and group shows, and create a platform for discourse and experimentation. Since 2008, shows have featured the work of Josephine Meckseper (Germany), FOS (Denmark), Cezary Bodzianowski (Poland), Kathrin Sonntag (Germany) and Özlem Sulak (Turkey). Most of the artists had their first institutional solo exhibition accompanied by a publication at GAK, including Tracy Emin and Peter Doig, who were shown here before they reached international attention. GAK's exhibition program is complemented by presentations by the preceding generation, which turns out to be highly influential on younger artists (since 2008, e.g., John Stezaker, Trisha Brown and Matt Mullican). Besides showing particular artistic positions, GAK develops group exhibitions on relevant artistic and social topics, such as "Do All Oceans Have Walls?" (1998), "Space Revised #1 Friendly Takeovers, Strategies of Space Appropriation" (2009) and "One Fine Morning in May . . ." (2010). The exhibitions are complemented by a weekly program of guided tours, lectures, discussions, film programs, performances and concerts.

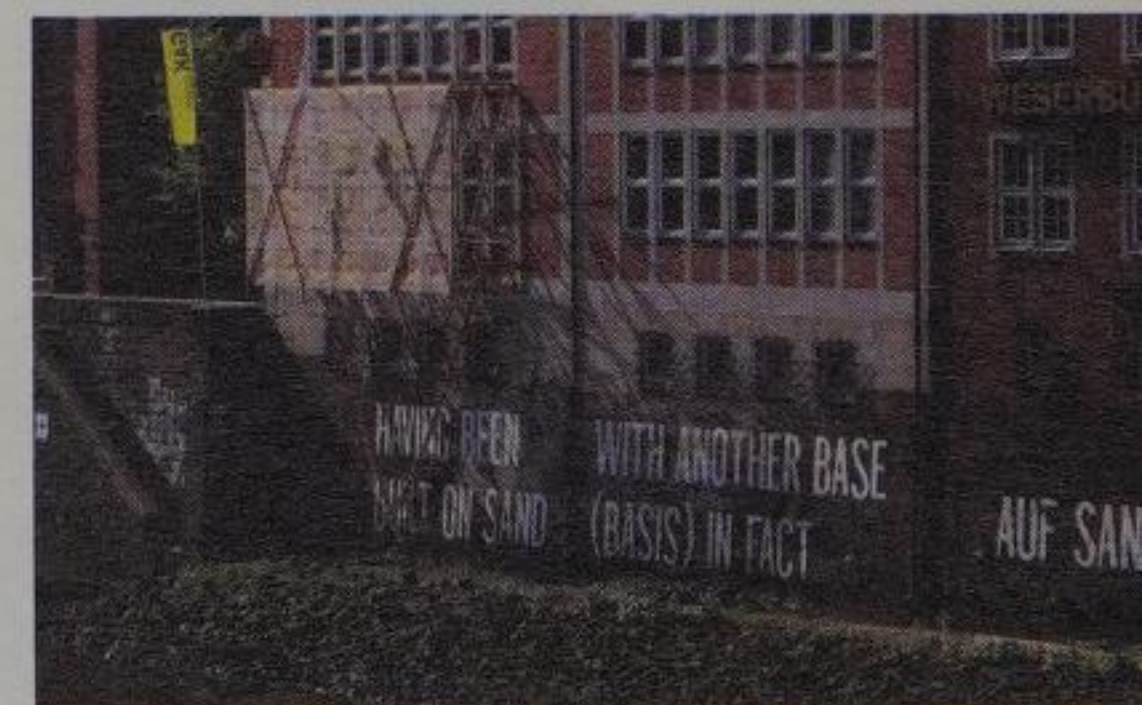
Solo exhibitions of a younger generation of cultural producers have also been shown (e.g. Cathy Wilkes [2011], Christian Haake [2011], Shannon Bool [2010], Kate Newby [2010], Sarah Ortmeyer [2010], Susanne M. Winterling [2009/2010], Kathrin Sonntag [2009] and FOS [2008]), in conjunction with influential artistic positions whose work had great impact on current artistic research and production (e.g. Matt Mullican [2009] and John Stezaker [2008]).

"One fine morning in May . . ." 2010

Featuring works by Bas Jan Ader, John Baldessari, Walead Beshty, Juliette Blightman, Carol Bove, Liudvikas Buklys, André Cadere, Cyprien Gaillard, Sebastian Gräfe, Wade Guyton, Gareth Moore, David Sherry, Fiete Stolte and Guido van der Werve, this exhibition formulated mistakes and failures as productive means within the development process of artworks and concepts.

"Space Revised #1 Friendly Takeovers" 2009

Four art institutions in northern Germany engaged in a dialogue on different aspects of "contemporary art and space." It featured the work of Cezary Bodzianowski, Bob Braine & Leslie C. Reed, Trisha Brown, Christian Haake, Guillaume Leblon, Daniel Maier-Reimer, Katrin Mayer, Rosalind Nashashibi and Peles Empire.



03



04

01 Shannon Bool, "The Inverted Harem," 2010. Exhibition view at GAK Gesellschaft für Aktuelle Kunst, Bremen. Photo: Tobias Hübel

02 Kate Newby, "Crawl Out Your Window," 2010. Exhibition view at GAK Gesellschaft für Aktuelle Kunst, Bremen. Photo: Peter Podkowiak

03 Exterior view of GAK Gesellschaft für Aktuelle Kunst, Bremen, with Florian Hüttner's Fluss-Verschlag, 2010. Photo: Peter Podkowiak

04 FOS, "Memory Theatre Twig!" 2008. Exhibition view at GAK Gesellschaft für Aktuelle Kunst, Bremen.

# 3—048

## Frankfurter Kunstverein

www.fkv.de  
post@fkv.de  
+49 69 219 3140

**Address**  
Steinernes Haus am Römerberg, Markt 44  
60311 Frankfurt  
Germany

**Public Hours**  
Tuesday, Thursday and Friday: 11 am–7 pm  
Wednesday: 11 am–9 pm  
Saturday–Sunday: 10 am–7 pm

**Office Hours**  
Monday–Friday: 10 am–6 pm

**Founding Year**  
1829

**Number of Staff**  
Paid: 16  
Unpaid (including interns/volunteers): 2

**Funding Sources**  
Admissions/ticket sales, Artwork/edition sales,  
Café, Corporations, Foundations, Individuals,  
Local government, Membership

**Activities**  
Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops



01 Ragnar Kjartansson, *Song*, 2011. Installation view of "Ragnar Kjartansson: Endless Longing, Etrernal Return" at Frankfurter Kunstverein, Frankfurt, 2011. Photo: Norbert Miguletz. Courtesy the artist; i8 Gallery, Reykjavik; Luhring Augustine, New York; and Frankfurter Kunstverein

02 Exterior view of Frankfurter Kunstverein, Frankfurt, 2011. Photo: Norbert Miguletz. Courtesy Frankfurter Kunstverein

03 Ragnar Kjartansson, *Feuer!* 2011. Installation view of "Ragnar Kjartansson: Endless Longing, Etrernal Return" at Frankfurter Kunstverein, Frankfurt, 2011. Photo: Norbert Miguletz. Courtesy the artist and Frankfurter Kunstverein

04 "New Frankfurt Internationals," 2010. Exhibition view at Frankfurter Kunstverein, Frankfurt. Photo: Norbert Miguletz. Courtesy Frankfurter Kunstverein

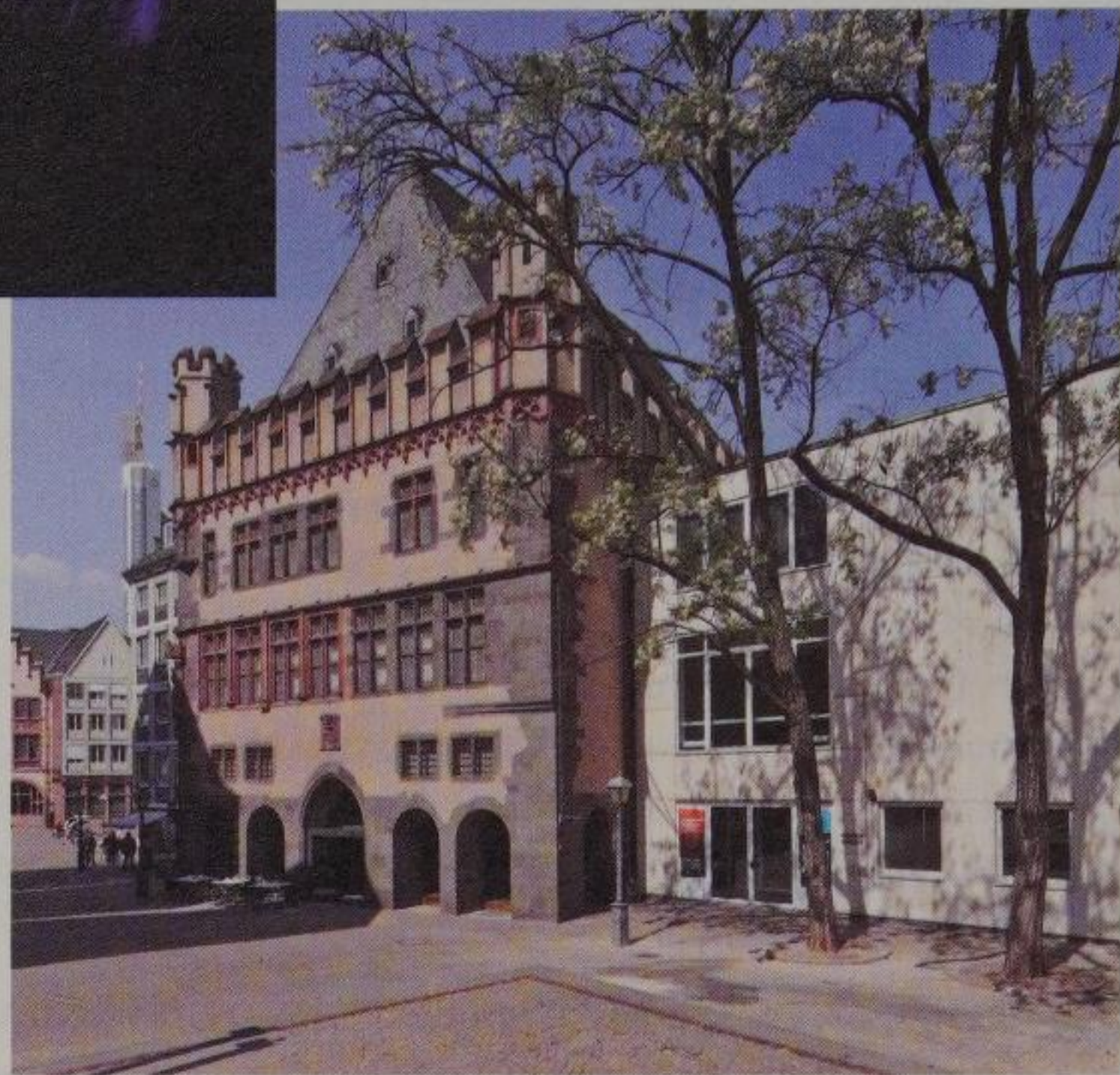


03

Frankfurter Kunstverein is an important national and international exhibition venue for contemporary art. Since its founding in 1829, it has pursued its mandates of facilitating the production, reception and mediation of contemporary art, and supporting emerging artistic directions and innovative creative models. Located in the Steinernes Haus on the Römerberg—a historic building in Frankfurt's Old City center—the Frankfurter Kunstverein alternates between the presentation of solo exhibitions by aspiring international artists and thematic group exhibitions based on current sociopolitical issues and questions.

Offering regular artist talks, guided tours, lectures, film programs, symposia and trips for members, the Frankfurter Kunstverein contributes to making the field of contemporary art accessible to a wide public and inspiring critical dialogue. The educational program Schulstudio helps high school students learn about contemporary art through artist workshops. Cultural exchange, artistic production and education are the main focuses of the Deutsche Börse Residency Program, which provides two artists or curators a place to live and work in the Frankfurter Kunstverein.

The Frankfurter Kunstverein is an institution maintained by its members, and it receives a significant portion of its funding from the City of Frankfurt. Exhibitions and events are open to all visitors.



02

### "Ragnar Kjartansson: Endless Longing, Etrernal Return" 2011

The Frankfurter Kunstverein presented the first major solo exhibition in Germany of well-known Icelandic artist Ragnar Kjartansson (born 1976). The exhibition comprised more than 15 video works, image series and installations from the past ten years, as well as a new sculptural work specially produced for the show.

### "New Frankfurt Internationals: Stories and Stages" 2010–11

"New Frankfurt Internationals" was a cooperative project between the Frankfurter Kunstverein, the MMK Museum für Moderne Kunst and the Staedelschule Frankfurt am Main. Comprising an exhibition, a performance series and artist interventions in the German newspaper *Frankfurter Allgemeine Zeitung*, the project honored the immense artistic potential of the local region by presenting artists who have lived and/or studied in the area, many of whom are now among the "new internationals" of the global art scene.

### "Tales of Resistance and Change: Artists from Argentina" 2010

The group show "Tales of Resistance and Change" presented 12 current artistic positions of Argentina, and provided insights into contemporary artistic practice over the last ten years, a period marked by political and economic tensions.



04

# 3—049

## Halle für Kunst

In contemporary art, the viewer is often faced with new artistic strategies and works that do not immediately reveal themselves. For this reason, Halle für Kunst communicates in a variety of formats in order to facilitate access and open up deeper insights into artistic and curatorial work processes. In addition to tours, panel discussions, lectures and regular talks with artists in relation to exhibitions, Halle für Kunst offers a variety of workshops and hands-on tours for children, adolescents and school groups.

[www.halle-fuer-kunst.de](http://www.halle-fuer-kunst.de)  
[info@halle-fuer-kunst.de](mailto:info@halle-fuer-kunst.de)

**Address**  
Reichenbachstr. 2  
21335 Lüneburg  
Germany

**Mailing Address**  
P.O. Box 2128  
21311 Lüneburg  
Germany

**Public Hours**  
Wednesday–Sunday: 2–6 pm

**Office Hours**  
Tuesday–Friday: 10 am–6 pm

**Founding Year**  
1995

**Funding Sources**  
Artwork/edition sales, Corporations, Foundations, Government, Individuals, Membership

**Activities**  
Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops

### "Kabinett der Abstrakten—Original and Facsimile" 2009

This exhibition was an attempt not to reconstruct, but to re-remember an important achievement of 20th-century modern art by El Lissitzky and Alexander Dorner, the "Abstract Cabinet," including the broader context of its appearance and disappearance. To create a complex space of memory, the exhibition, in collaboration with the Museum of American Art, Berlin, worked with various reference materials and display techniques, including paintings, books, catalogs, film footage and sound.

### "Negative Headroom: The Broadcast Signal Intrusion Incident" 2010–11

On November 22, 1987, a figure posing as a lo-tech version of the iconic, faux-CGI television host Max Headroom interrupted broadcasts on two separate channels in the Chicago area, performing one of the most notorious acts of transmission piracy to date. In the exhibition "Negative Headroom" by Simon Denny, this piracy was seen as a strange inversion of the very flexible promotional figure that Max Headroom was, at once embodying critique (in the "critical" television series) and endorsement (as a Coca-Cola promotional figure).

### "Dealing with—Some Books, Visuals and Works Related to American Fine Arts, Co." 2011

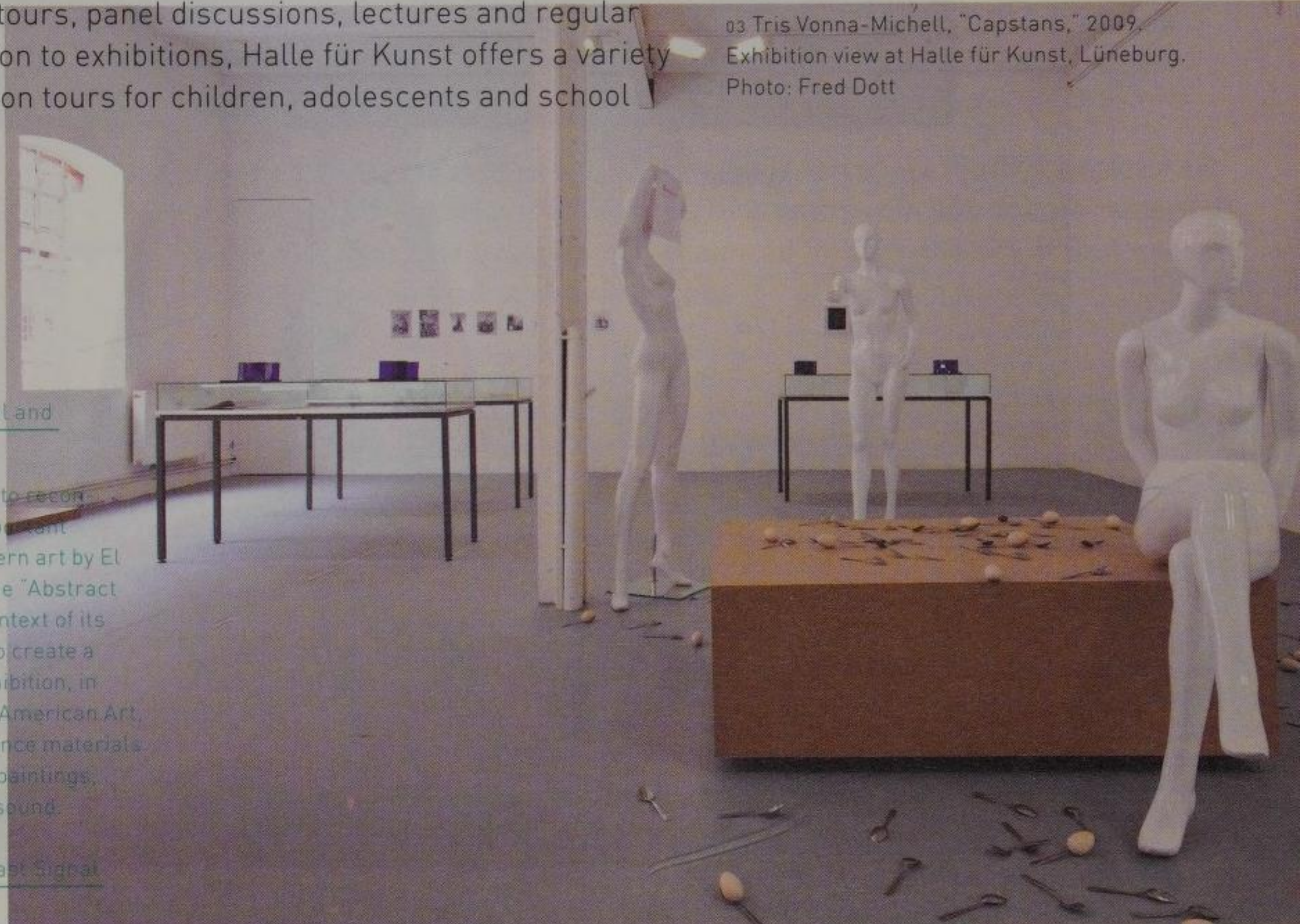
This exhibition was developed in cooperation with the project KIM and the Kunstraum of Leuphana University of Lüneburg, as well as with Berlin-based art historian Magnus Schaefer. It provided nuanced insight into the archives and artistic inquiries of a creative field that extends far beyond New York City, where American Fine Arts, Co. stood at its center.



01 View of the courtyard at Halle für Kunst, Lüneburg, 2011. Courtesy Halle für Kunst

02 "PROVENCE," 2010. Exhibition view at Halle für Kunst, Lüneburg. Photo: Hans-Jürgen Wege

03 Tris Vonna-Michell, "Capstans," 2009. Exhibition view at Halle für Kunst, Lüneburg. Photo: Fred Dott

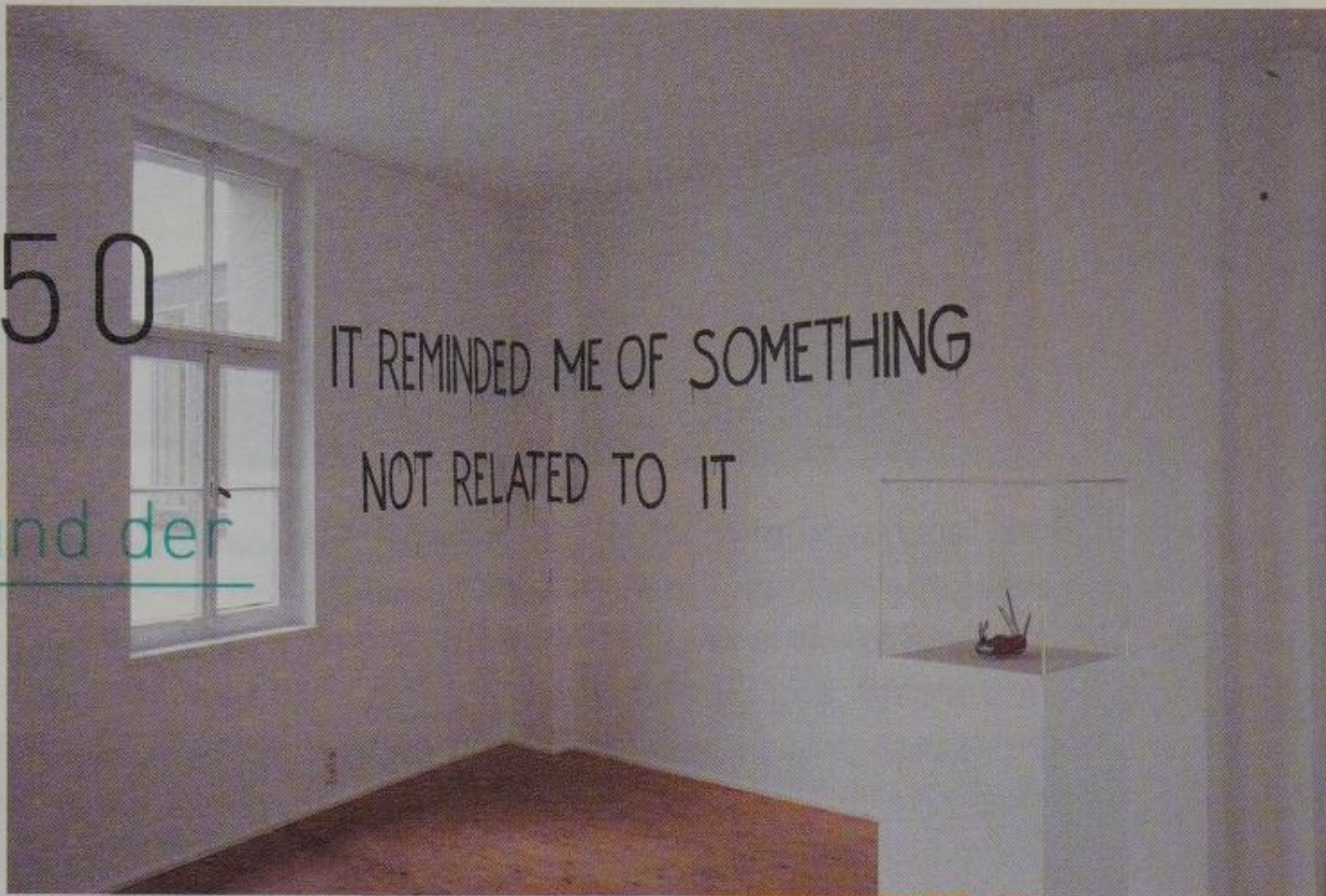


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03

3—050

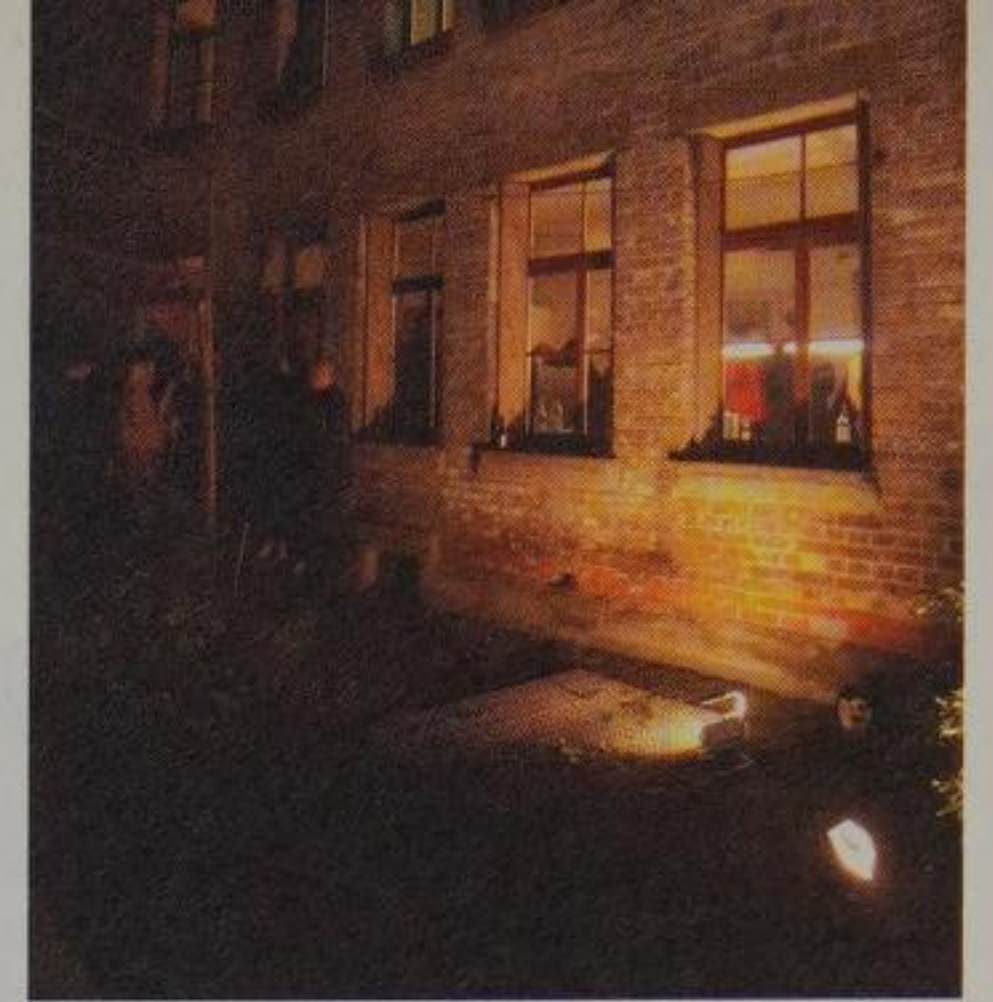
# Hermes und der Pfau



02



03



01

[www.hermesundderpfau.de](http://www.hermesundderpfau.de)  
[ap@hermesundderpfau.de](mailto:ap@hermesundderpfau.de)

**Address**  
Dorten Haus, Christophstr. 5a  
70178 Stuttgart  
Germany

**Public Hours**  
By appointment only

**Office Hours**  
As necessary

**Founding Year**  
2007

**Number of Staff**  
Unpaid (including interns/volunteers): 2

**Funding Sources**  
Artwork/edition sales, Bar, Corporations,  
Foundations, Government

**Activities**  
Exhibitions, Partnerships with other institutions

Hermes und der Pfau is a curatorial project and nonprofit exhibition space in Stuttgart, in southern Germany. Founded by Philipp Ziegler and Anne-Sofie Ruckhaberle, and located at the Dorten Haus, a historical backyard building in the city center, the space has functioned as a venue for solo and group shows of young international artists and guest-curated projects since November 2007. With a focus on conceptual works, Hermes und der Pfau offers space for experimentation and improvisation, and the development of exhibitions through a close dialogue between artists and curators.

In addition to its program at the Dorten Haus, Hermes und der Pfau presents exhibitions and projects in cooperation with various partners, such as the Künstlerhaus Stuttgart, and regularly organizes parties at a variety of venues.

Hermes und der Pfau works in collaboration with Biotop 3000—Gestaltung und Artistic Research.

**"PALINDROM: Oben und unten mit Rex Whistler & Friends"** 2009

"PALINDROM" was a group show curated by Tom Holert and Michael Dreyer. The Janus faces by British artist Rex Whistler, published in *JDD!* in 1946, provided the stimulus to ask artists for contributions, in regard to the phenomenon of reverse images and/or the visual world of the dandyist nostalgic Whistler. Participating artists included André Butzer, Anne-Lise Coste, Judith Hopf, Jutta Koether, Josephine Pryde, Klaus Weber, Rex Whistler and others.

**"The Expression of the Emotions in Man and Animals"** 2010

This was the first solo exhibition of Mexican artist Iñaki Bonillas in Germany.

**"Hermes und der Pfau presents Ruairiadh O'Connell's 'Retina Burns'"** 2011

Invited by Halle für Kunst in Lüneburg, Hermes und der Pfau wanted to deliver insight into its practice by further developing its exhibition program of the past three years with a solo show of the British artist Ruairiadh O'Connell. It was accompanied by exhibits and documentation material representing the idea and spirit of the project.

01 Exterior view of Hermes und der Pfau, Stuttgart. Courtesy Hermes und der Pfau. Photo: Philipp Ziegler

02 Jan Timme, "Chapter Two," 2010. Exhibition view at Hermes und der Pfau, Stuttgart. Courtesy Hermes und der Pfau. Photo: Bernhard Kahrman

03 Yorgos Sapountzis, "Horizon Drop," 2009. Exhibition view at Hermes und der Pfau, Stuttgart. Courtesy Hermes und der Pfau. Photo: Bernhard Kahrman

04 Michelle di Menna, "Society Actually Happening Art Presents: A Rise and Fall Performed by Hands," 2009. Performance at Hermes und der Pfau, Stuttgart. Courtesy Hermes und der Pfau. Photo: Bernhard Kahrman



04



# 3—051

## Künstlerhaus Stuttgart

www.kuenstlerhaus.de  
info@kuenstlerhaus.de  
+49 711 617 652

**Address**  
Reuchlinstrasse 4B  
70178 Stuttgart West  
Germany

**Public Hours**  
Wednesday–Sunday: 3–7 pm

**Office Hours**  
Tuesday–Friday: 10 am–6 pm

**Founding Year**  
1978

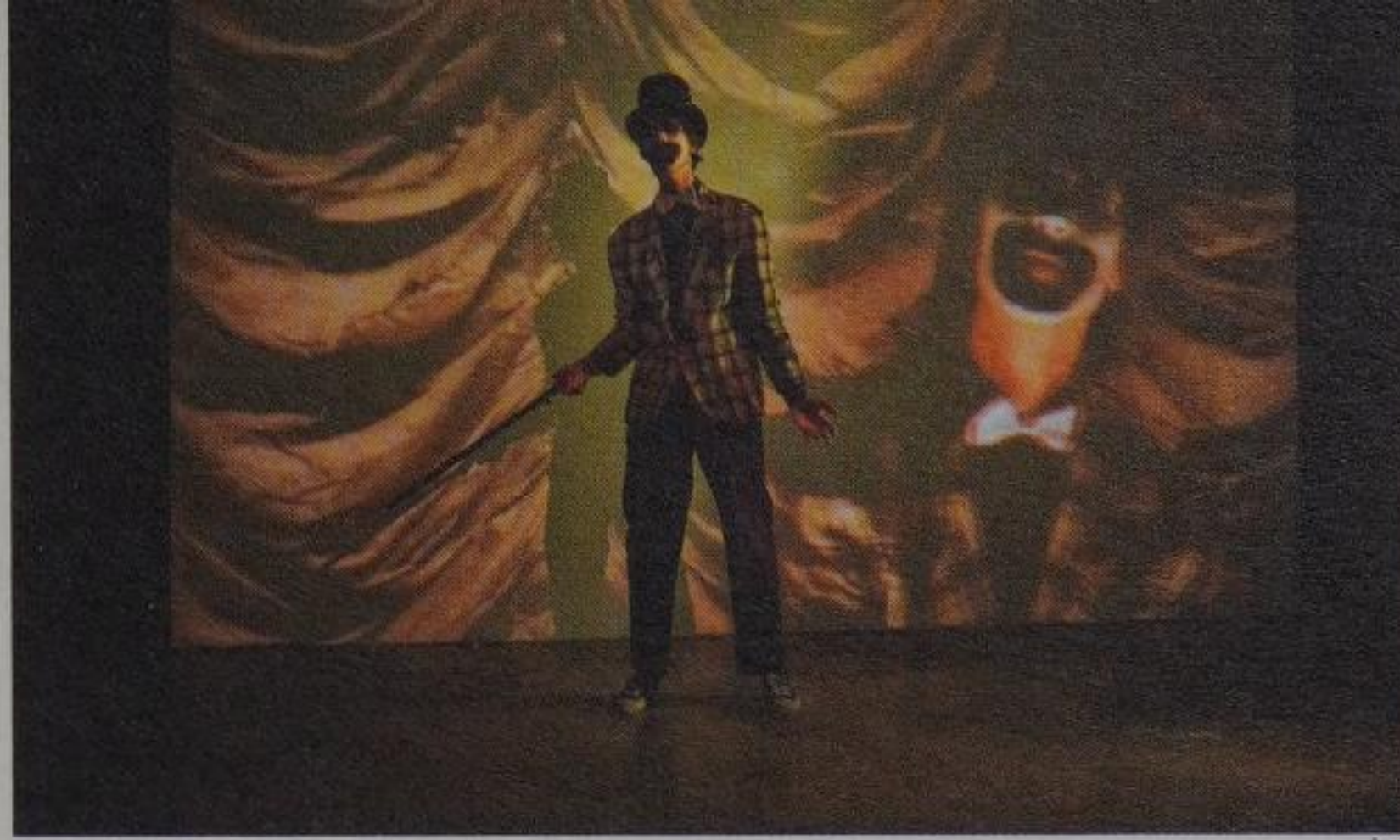
**Number of Staff**  
Paid: 4  
Unpaid (including interns / volunteers): 1

**Funding Sources**  
Café, Foundations, Government, Individual  
Membership

**Activities**  
Archives, Educational programs, Exhibition  
Partnerships with other institutions,  
Publications, Public programs (lectures, p  
formances, screenings, etc.), Residencies,  
Workshops



03



01

01 David Blandy, "Child of the Atom," 2011.  
Opening performance as part of the exhibition at  
Künstlerhaus Stuttgart. Photo: B. Kahrmann

02 Nilbar Güreş, "Self-Defloration," 2011.  
Exhibition view at Künstlerhaus Stuttgart.  
Photo: B. Kahrmann

03 View of a workshop at Künstlerhaus Stuttgart.  
Photo: B. Kahrmann

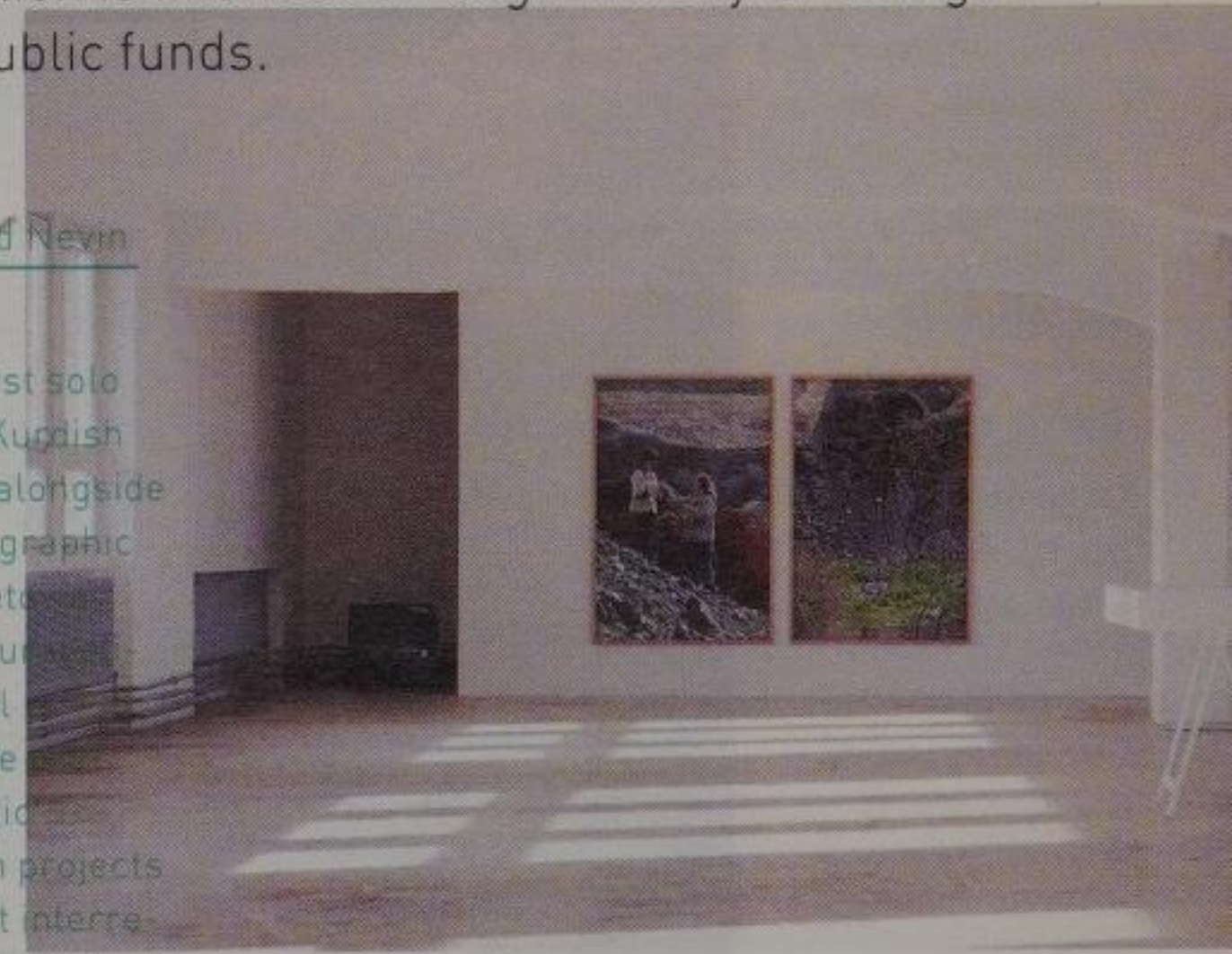
04 Nevin Aladağ, Neulich/Recently, 1997–2011.  
Installation, dimensions variable. Photo: B.  
Kahrmann

Künstlerhaus was founded in 1978 as an initiative of Stuttgart artists, and has since developed into a contemporary art institution of regional and international significance. Focal points of the exhibition and event programming include the mediation of current tendencies in genres of art, architecture, design and theory, as well as the conjunction of local and international debates. In addition, Künstlerhaus hosts technical workshops accessible to members, as well as a studio program.

Located in the building of a former luggage factory in Reuchlinstrasse 4B, in Stuttgart-West, Künstlerhaus has four levels with 600 square meters of exhibition space. The institution is financed through the city of Stuttgart and additional private and public funds.

### "Artistic Dialogues I: Şener Özmen and Nevin Aladağ" 2011

"The Story of Şener Özmen" was the first solo show in the 21-year artistic career of Kurdish artist Şener Özmen. It was presented alongside "Back to First Position," the first monographic exhibition of Nevin Aladağ in her hometown of Stuttgart, which bridged different cultural mates and challenged current political representations. Both solo shows were presented within the framework of "Artistic Dialogues I," a series of solo exhibition projects at Künstlerhaus Stuttgart that brought interrelated contexts and parallel discussions, and juxtaposed ideas together through diverse artistic practices.



02

### "Stuttgart, How Are You Doing?" 2011

The exhibition "Stuttgart, How Are You Doing?" specifically focused on the artistic research and production of the city of Stuttgart. It investigated the artistic positions and statements that develop global perspectives on local contexts.

### "Artistic Dialogues II: David Blandy and Nilbar Güreş" 2011

Künstlerhaus Stuttgart presented the first comprehensive solo exhibitions of David Blandy and Nilbar Güreş in Germany. Blandy's solo show "Child of the Atom" transformed the second floor of Künstlerhaus Stuttgart into a movie theater for cinematic experiences. Güreş's monographic exhibition "Self-Defloration," on the fourth floor, aimed to display the diversity of her practice with a focus on a narrative approach to gender issues.



04

# 3—052

## Hellenic American Union

www.hau.gr  
culture@hau.gr  
+30 210 3680 900

### Address

Massalias 2  
10680, Athens  
Greece

### Public Hours

Monday–Friday: 9 am–5 pm

### Office Hours

Monday–Friday: 9 am–5 pm

### Founding Year

1957

### Number of Staff

Paid: 4

### Funding Sources

Self-funded

### Activities

Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops

### “Joseph Beuys: Hellenic References in His Artwork” 2009

A tribute to Joseph Beuys, the exhibition “Joseph Beuys: Hellenic References in His Artwork,” from the Museum Schloss Moyland, featured 34 works by the artist. It was accompanied by the exhibition “Delphi Is the Place to Meet: 12 Artists on Joseph Beuys,” with works by Greek and German artists inspired by Beuys’s work and ideas.

### “Bruce Davidson” 2007

This exhibition of American photographer Bruce Davidson featured approximately 80 photographs from three significant bodies of work: “Brooklyn Gang,” “Subway” and “Central Park.”

### “Beyond Dress Codes: Contemporary Fashion Designers in Dialogue with Traditional Greek Costume” 2010–11

This was an exhibition with colored drawings of traditional Greek dresses and headdresses from all over the country by sketch artist Gisis Papageorgiou. Creations by Jean-Paul Gaultier and John Galiano were also on view, as well as examples by other distinguished Greek fashion designers. The curator of the exhibition was fashion historian Lydia Kamitsis. The show had already been presented in Thessaloniki and will be presented in Cyprus as well.

Founded in 1957, the Hellenic American Union is a public-service institution with an international focus and strong community commitment, dedicated to providing opportunities for a diverse range of audiences to encounter and benefit from innovative educational programs and cultural events. These programs are developed independently by the institution or in partnership with European and American educational and cultural organizations, and aim to directly address emergent social or economic needs.

Since its founding, the Hellenic American Union has been one of the most prominent institutions on the Athens cultural scene and a forum where the public can encounter new trends in art, science and technology from Europe and the United States. Through a program of exhibitions, performances, concerts, lectures and seminars, we promote the exchange of ideas on art, science and society.



01

01 Exterior view of the Hellenic American Union, Athens. Courtesy Hellenic American Union



02

02 Joseph Kosuth, “Guests and Foreigners, Rules and Meanings (Athens),” 2004. Exhibition view at the Hellenic American Union, Athens. Courtesy Hellenic American Union

03 Interior view of the Hellenic American Union Theater, Athens. Courtesy Hellenic American Union



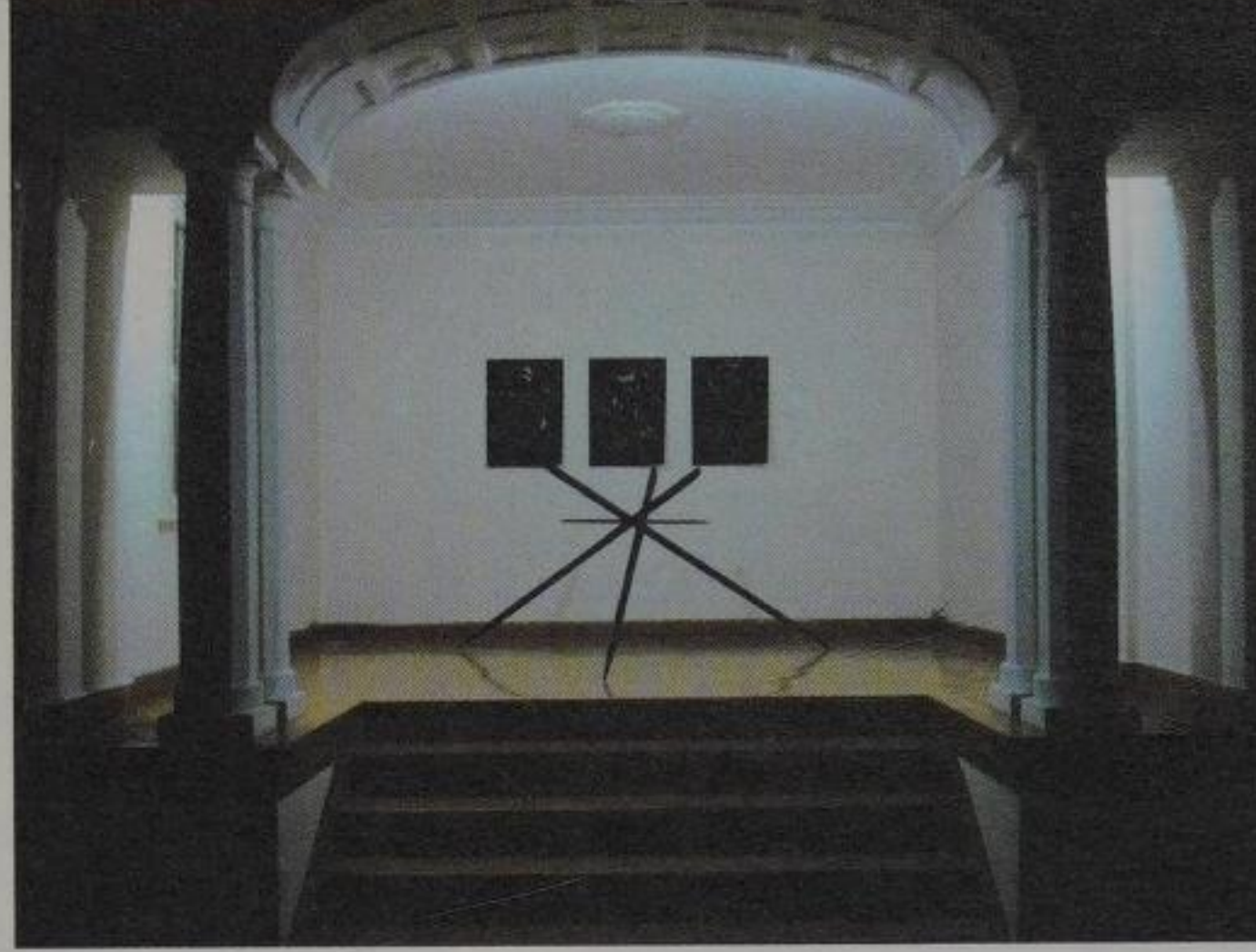
03

# 3—053

## Lo and Behold



01



02

Lo and Behold (LaB) is an artist-run, nonprofit organization based in Athens, Greece, serving as a platform for the production of cultural activities, both in Greece and abroad, with a focus on contemporary art. LaB's objective is to highlight the work of art itself as the outcome of artistic inquiry, rather than as a commercial product. The organization is concerned with research and experimentation regarding new methods and strategies of contemporary art production and management. It aims at dialogue and direct involvement with diverse social and cultural frameworks from all over Europe. Given current socioeconomic circumstances, this dialogue is now more important than ever.

### "PIGS Case" 2011

"PIGS Case" was LaB's participation in the artist-run art fair Supermarket 2011, Stockholm, and was an exhibition of small-scale works, all of which fit together into a suitcase. The works, by artists from the European countries with faltering economies (the so-called "PIGS"), convey a sense of the personal items that one takes along on a trip, or even when emigrating overseas.

### "Fear" 2011

Curated by artist Nikos Papadimitriou and curator Evangelia Ledaki, "Fear" explored the increase of individual fears and their currency during the present sociopolitical circumstances, and considered the historicity of fear.

### "Space Is the Place" 2010

This exhibition, curated by artist-curator Artemis Potamianou, explored architectural space—space as defined in relation to the body, geo-cultural identity, the "uncanny" (as described by Freud) and the presentation and description of a utopian space.

[www.loandbehold.gr](http://www.loandbehold.gr)  
[info@loandbehold.gr](mailto:info@loandbehold.gr)  
 +30 6942 061 668

### Address

135 Stratigou Dagli Street  
 11145, Athens  
 Greece

### Founding Year

2008

### Number of Staff

Unpaid (including interns/volunteers): 7

### Funding Sources

Artwork/edition sales, Individuals, Membership

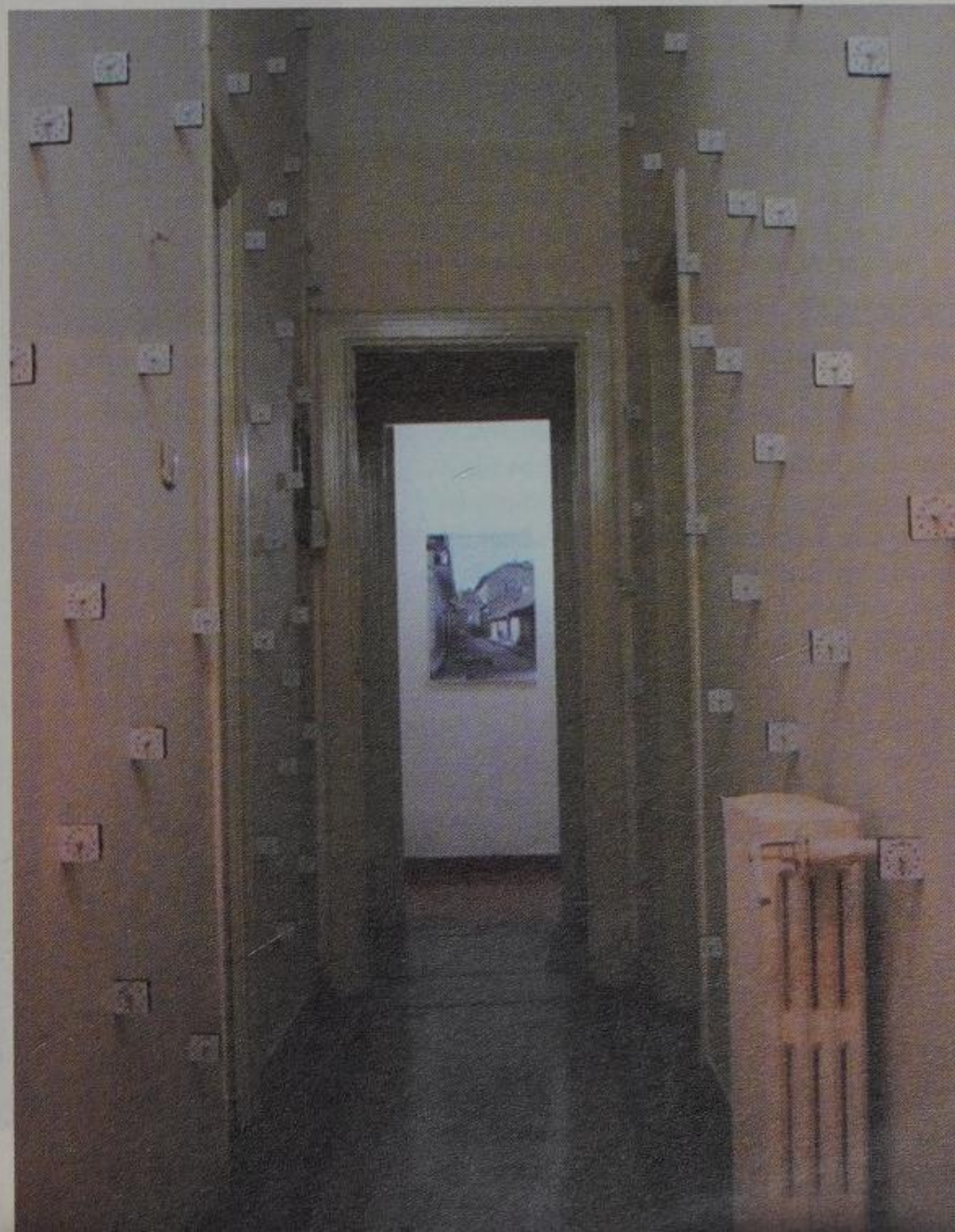
### Activities

Archives, Educational programs, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

01 "Space Is the Place," 2010. Exhibition view at Lo and Behold, Athens. Photo: Artemis Potmianou. Courtesy Lo and Behold

02 Sifis Lykakis, *The Good, The Bad, The Ugly*, 2010. Installation view of "Fear" at Lo and Behold, Athens, 2011. Photo: Nikos Papadimitriou. Courtesy Lo and Behold

03 "Fear," 2011. Exhibition view at Lo and Behold, Athens. Photo: Nikos Papadimitriou. Courtesy Lo and Behold



# 3—054

## the Art Foundation (taf)

[www.theartfoundation.gr](http://www.theartfoundation.gr)  
[info@theartfoundation.gr](mailto:info@theartfoundation.gr)

**Address**  
5 Normanou Street  
10555, Monastiraki, Athens  
Greece

**Public Hours**  
Monday–Sunday: 1 pm–12 am

**Office Hours**  
Monday–Sunday: 1 pm–12 am

**Founding Year**  
2009

**Number of Staff**  
Paid: 7  
Unpaid (including interns/volunteers): 2

**Funding Sources**  
Artwork/edition sales, Café, Individuals

**Activities**  
Exhibitions, Partnerships with other institutions,  
Public programs (lectures, performances,  
screenings, etc.)

01 "Austria La Vista Baby," 2010. Exhibition view at the Art Foundation (taf), Athens. Photo: Aris Roupinas. Courtesy taf

02 Exterior view of the Art Foundation (taf), Athens, 2010. Photo: taf archive. Courtesy taf

03 "Taming the Gaze?" 2011. Exhibition view at the Art Foundation (taf), Athens. Photo: Aris Roupinas. Courtesy taf

### "Studios" 2011

This show, curated by Evangelia Ledaki, Galini Notti, and Evita Tsokanta, inaugurated an exhibition cycle that attempted to highlight the work of young Greek artists. The inaugural exhibition presented a selection of works by Athens School of Fine Arts graduates of the last three years. Upcoming exhibitions of the cycle hope to broaden the framework by presenting recent Greek graduates, from both Greek and international fine art schools, in an attempt to initiate a productive dialogue, bring the fine art school space closer to the city's viewing public through a curatorial process and feature new practices that are currently developing in Greece.

### "Hidden Athens: Unseen Views of an Obscure Metropolis" 2010

Curated by Thanassis Moutsopoulos, the "Hidden Athens" series of exhibitions and events engaged people from diverse backgrounds, in search of a different social responsibility in times of financial and cultural crisis. The project was developed in three parts: "The Secret City," "The City of Transgression" and "Urban Ghosts."

### "Taming the Gaze?" 2011

Curated by Sophia Panteliadou and Angela Schwank, "Taming the Gaze?" was a project between art, philosophy and psychoanalysis, which investigated the matter of the glimpse within Jacques Lacan's approach to the theory of image. The exhibition explored how art is dealing with two conflicting poles: the need for behavioral control, and, thus, the cultural and social adjustment of the gaze, and the vitality and subversive power of an "untamed gaze," which undermines norms and questions common perspectives and our senses of order.



Established in May 2009, the Art Foundation (taf) is a cultural organization that produces and hosts cultural events related to all forms of intellectual production and art. Accessible to the public year-round, seven days a week, it is a social venue where all are welcome to attend and participate. taf is an open platform, a place to meet and circulate contemporary ideas and practices, where thought is not differentiated from action, and culture is considered to be a daily activity.

taf offers a complete artistic, educational and entertaining experience. It realizes projects with a critical direction and promotes a value system based on creativity, community, acceptance of diversity and the need to rethink social issues. The organization hosts art exhibitions, theater productions, film screenings, open discussions and lectures, literary presentations, concerts and, generally, every creative idea that could take place in its physical or online space. taf aims to constitute a nursery for participation and the interdisciplinary joint development of ideas, as well as a meeting point for people who share a new Athenian identity.



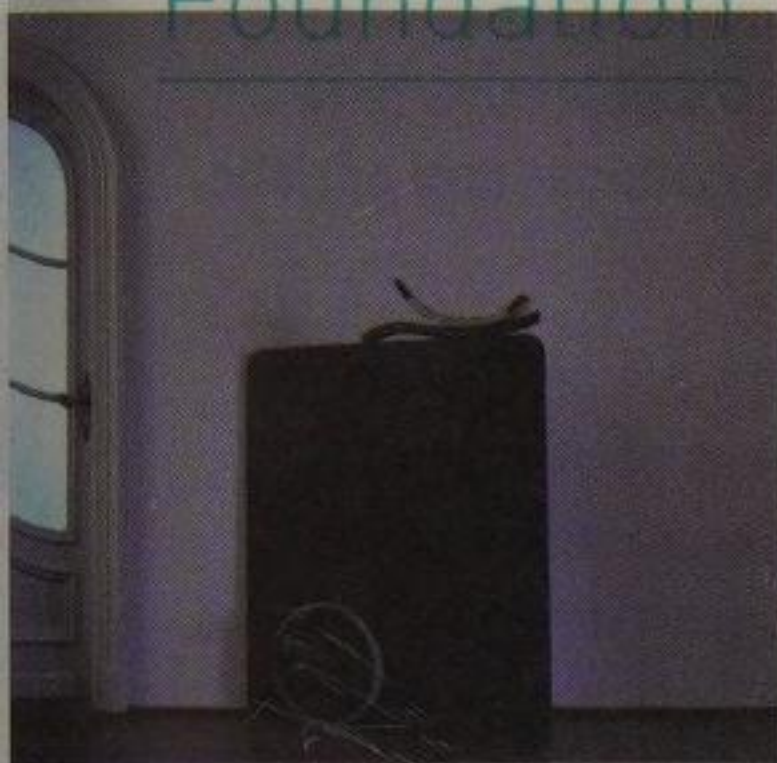
02



03

3—055

# Blood Mountain Foundation



02

03



01



[www.bloodmountain.org](http://www.bloodmountain.org)  
[info@bloodmountain.org](mailto:info@bloodmountain.org)  
+36 1 326 1844

### Address

Vérhalom utca 27/c  
Budapest 1025  
Hungary

### Public Hours

By appointment

### Office Hours

Monday–Friday: 10 am–6 pm

### Founding Year

2009

### Number of Staff

Paid: 1  
Unpaid (including interns/volunteers): 1

### Funding Sources

Foundations, Individuals

### Activities

Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc), Residencies, Workshops

Blood Mountain Foundation (BMF) is an independent, nonprofit organization working at the crossroad of contemporary art, architecture and design. Based in Budapest, our mission is to generate fresh discourse and encourage the production of new work inspired by our location, as well as Hungary's broader sociopolitical context as a new member state of the European Union (since 2004). Central to our objective is the belief that culture is an agent for social change, and its open discourse and unrestricted practice are fundamental to the life of a participatory democracy.

BMF aims to overcome the divide that—despite the fall of Communism 20 years ago—still distinguishes the region of Central Eastern Europe from abroad, by facilitating not the obvious migration of contemporary culture (East to West), but its very opposite (West to East).

Through an ambitious program of exhibitions, educational and public events, workshops, residencies, publications and special projects, we aim to attract world-class thinkers to conceive new work in a unique context and, by exchange, to create new opportunities for local talent on the widest possible international platform. We celebrate process and exchange on par with the outcome.

BMF is located in a privately-owned Habsburg villa, and its identity is accredited to its namesake location, where one of the bloodiest battles was fought during the Ottoman occupation in the 15th–16th centuries. Given our international focus and ambitions, all activities take place in English.

Our first satellite project will take place in Australia in 2012/2013.

Our activities fall into three main categories.

### 1. Artists-in-Residence

Diango Hernandez (born in Cuba, lives and works in Dusseldorf), November 2010

Exhibition catalogue published by Distanz Verlag, Berlin

Asim Memishi (born in Australia, lives and works in Melbourne), February 2011

The Otolith Group (UK-based collective), February 2012

New work will comprise collective's contribution to 2012 documenta

Fritz Haeg (born in US, lives and works in LA and abroad), May 2012

### 2. Education Program

6 to 12 year-olds: double sessions every eight weeks, delivered in English and Hungarian; in partnership with a guest artist and BMF's art educator (on site).

13 to 18 year-olds: working with the school curriculum of the British International School in Budapest, we curate accredited programs for core art subjects (off site).

Adult/general public: BMF's life-long learning program launched in October 2011, during Design Week, with a number of workshops targeting all age groups.

### 3. Special Projects

Budapest Design Week (October 2–9, 2011)

Satellite residency site: rural Victoria, Australia (launching in 2012–13)

01 Asim Memishi "Tenets of Impermanent Value," 2011. Installation view at Blood Mountain Foundation, Budapest. Photo: György Darabos. Courtesy Blood Mountain Foundation.

02 Diango Hernández, "A Kiss, a Hat, a Stamp," 2010. Installation view at Blood Mountain Foundation, Budapest. Photo: Diango Hernández. Courtesy Blood Mountain Foundation.

03 Library at Blood Mountain Foundation, Budapest, 2010. Photo: Diango Hernández. Courtesy Blood Mountain Foundation.

04 Exterior view of Blood Mountain Foundation, Budapest, 2010. Photo: Diango Hernández. Courtesy Blood Mountain Foundation.



04

# 3—056

## Studio of Young Artists Association

studio.c3.hu  
studio@c3.hu

Address  
Rottenbiller Street 35  
H-1077, Budapest  
Hungary

Public Hours  
Tuesday and Thursday–Friday: 10 am–6 pm  
Wednesday: 12–8 pm, Saturday: 12–4 pm

Office Hours  
Monday–Tuesday and Thursday–Friday:  
10 am–6 pm  
Wednesday: 12–8 pm

Founding Year  
1958

Number of Staff  
Paid: 2  
Unpaid (including interns/volunteers): 11

Funding Sources  
Foundations, Government, Membership

Activities  
Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies

### "1x1 Billboard Project"

This pseudo-billboard is installed in a busy traffic junction, and is used for the display of new posters and other public artworks by young Hungarian and foreign artists during every third month.

### LABOR

Founded in 2007, LABOR is a platform for creating a flexible, shared art space that provides a place for art research as well as exhibitions, projects and occasional events. It aims to emphasize the social responsibility of contemporary art and its knowledge-generating role. LABOR is a joint initiative of the C3 Foundation, the Studio of Young Artists Association, the Hungarian University of Fine Arts and tranzit.hu, in place of the former Studio Gallery.

### "Gallery by Night"

Since 1991, the Studio of Young Artists Association has organized an annual series of exhibitions called "Gallery by Night," which offers a different exhibition every night for a full week in the Studio Gallery, in the framework of the Budapest Spring Festival.

01 Interior view of the gallery at the Studio of Young Artists Association, Budapest. Photo: Borbala Szalai. Courtesy Studio of Young Artists Association

02 Péter Szalay, Untitled, 2011. Installation view of "Gallery by Night 2011: Flashbulb Memory" at the Studio of Young Artists Association, Budapest. Photo: Miklos Suranyi. Courtesy Studio of Young Artists Association

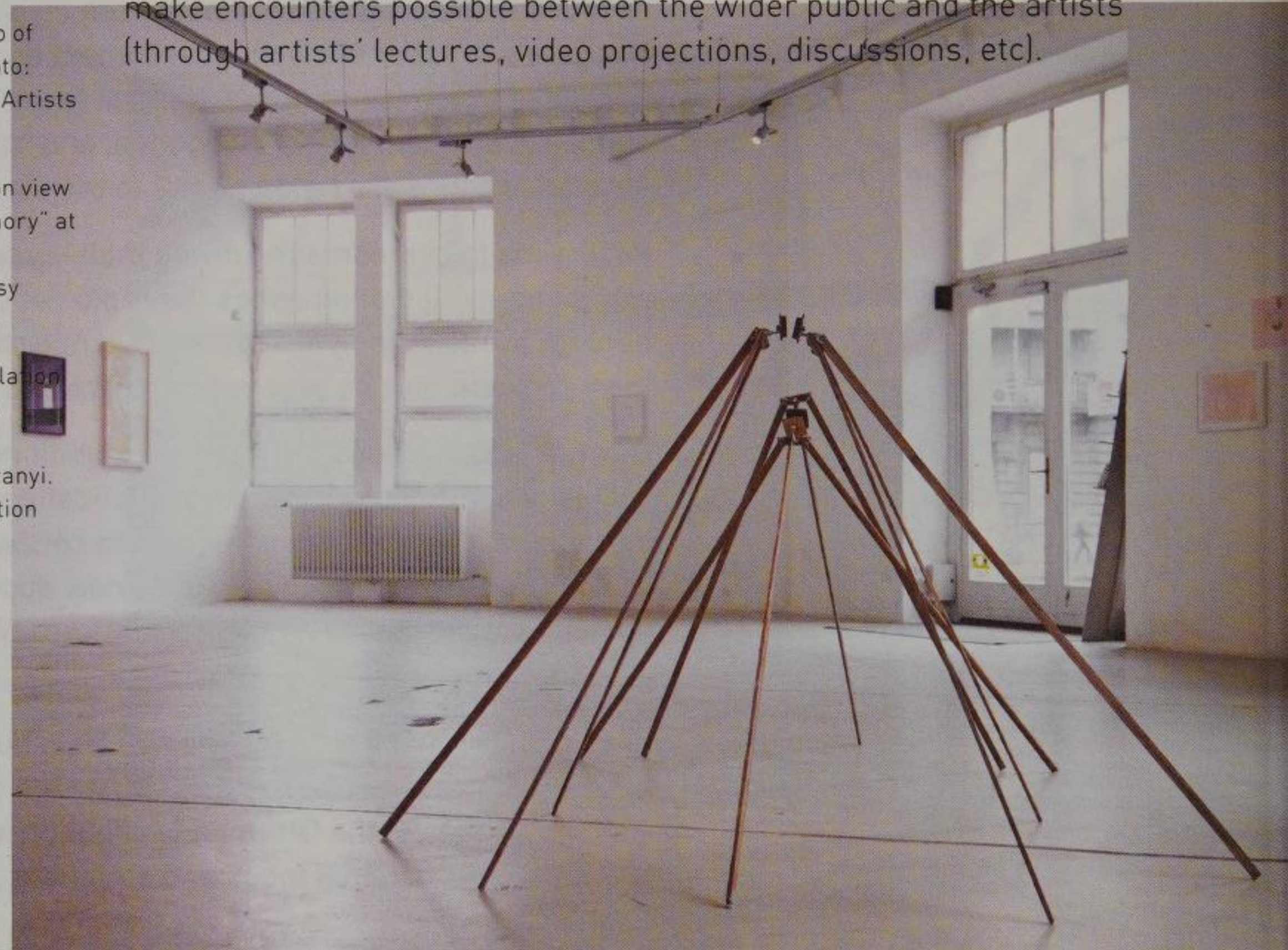
03 Kateřina Držková, Albena, 2011. Installation view of "Gallery by Night 2011: Flashbulb Memory" at the Studio of Young Artists Association, Budapest. Photo: Miklos Suranyi. Courtesy Studio of Young Artists Association



Functioning for more than five decades, the Studio of Young Artists Association is a professional nonprofit organization that provides dynamic responses to current art and social issues. It has a membership of around 450 artists, art historians and critics. The association's objective is to facilitate the emergence and work of its members in cultural and artistic life.

We maintain relationships with Hungarian and foreign art organizations from Finland to New York. We foster the establishment of professional contacts as well as our members' presence in Hungarian and international exhibitions and residencies, and provide them with information and organizational support. We also help curators and artists get in contact with the young Hungarian art scene and build collaborations.

The association's permanent exhibition space is the Studio Gallery, whose aim is to provide space for the realization of the most current, progressive projects. Along with exhibitions, the gallery also organizes events that make encounters possible between the wider public and the artists (through artists' lectures, video projections, discussions, etc).



3—057

[tranzit.hu](http://tranzit.hu)



02



03

[hu.tranzit.org](http://hu.tranzit.org)  
[office@tranzitinfo.hu](mailto:office@tranzitinfo.hu)

Address  
H-1077 Budapest  
Király utca 102  
Hungary

Mailing Address  
H-1024 Budapest  
Ezredes utca 13  
Hungary

Office Hours  
Monday–Friday: 8 am–5 pm

Founding Year  
2005

Number of Staff  
Paid: 3  
Unpaid (including interns/volunteers): 1

Funding Sources  
Foundations

Activities  
Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

tranzit.hu belongs to the tranzit network (tranzit.org), which has worked independently in Austria, the Czech Republic, Hungary and Slovakia since 2002. The network has a polycentric structure as a collective of autonomous local units cooperating across various borderlines between nations and languages.

tranzit.hu is a space that cultivates encounters of different formats and contents, and does so in constant mediation. We follow the idea that artistic and curatorial thinking—including both theory and practice—produces an excess of knowledge that can be recycled and used in a broader social discourse. Our ambition is to create a space where culture is produced, rather than perceived; where values are tested and can be debated—especially in awareness of a conservative backlash. tranzit.hu welcomes art and ideas that are underrepresented (e.g., in art history, cultural industries and policies) or excluded elsewhere because of being difficult, out of fashion, unsellable or not straight. Therefore, tranzit.hu is keen on collaborating not only with well-established professionals, but also with bright, young intellectuals who are willing to take on responsibilities.

Tranzit.hu is an anarchic, idealistic place where “mistakes” and “flaws” are rendered into new schemes. We believe that the conversations started through these projects contribute to form a responsible, critical and experimental attitude toward contemporary life.



Free School for Art Theory and Practice

tranzit.hu's continuous main projects are the alternative educational model and discursive platform, the Free School for Art Theory and Practice and the critically engaged visual culture blog, [tranzit.blog.hu](http://tranzit.blog.hu).

“Art Always Has Its Consequences” 2010

tranzit.hu participates in long-term international collaborative projects. The research, exhibition and publications project “Art Always Has Its Consequences” ([www.artalways.org](http://www.artalways.org)) aimed to create and disseminate knowledge about paradigmatic, socially engaged art and visual culture practices in Central and Eastern Europe. Besides organizing a conference and an exhibition on the invisible history of exhibitions (“Parallel Chronologies”), tranzit.hu edited the book Art Always Has Its Consequences: Artists’ Texts from Croatia, Hungary, Poland, Serbia 1947–2009, published by Sternberg Press in 2011.

Periferic Biennial: “Art as Gift” 2008

The concept of this biennial proposed an alternative model of exchange and raised the question, “Can art be regarded as a gift?” It also looked at the conditions and possibilities for producing art events in Romania.

01 Exterior view of tranzit.hu, Budapest. Courtesy tranzit.hu

02 Interior view of tranzit.hu, Budapest. Courtesy tranzit.hu

03 View of a public program at tranzit.hu, Budapest. Courtesy tranzit.hu

# 3—058

## Sazmanab Project



01

01 Interior view of Sazmanab Project, Tehran, 2011. Courtesy Sazmanab Project

02 Interior view of Sazmanab Project, Tehran, 2011. Courtesy Sazmanab Project

03 Interior view of Sazmanab Project, Tehran, 2011. Courtesy Sazmanab Project

04 Interior view of Sazmanab Project, Tehran, 2011. Courtesy Sazmanab Project

www.sazmanab.org  
info@sazmanab.org  
+98 21 4423 9001

### Address

Apt. 2, No. 99, Pardis Street  
Ariaifar Street, Sazman-e Ab Street  
Sheikh Fazlollah Highway, Tehran,  
Iran

### Mailing Address

Apt. 8, No. 1, Cheshmesar Alley  
Shafaq Street, Darya Boulevard  
Shahrak-e Gharb, Tehran  
Iran

### Public Hours

By appointment only

### Office Hours

Weekdays: 11 am–11 pm

### Founding Year

2009

### Number of Staff

Paid: 5  
Unpaid (including interns/volunteers):  
Approximately 20

### Funding Sources

Café, Corporations, Foundations, Individuals,  
Merchandise

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops

Sazmanab Project is a nonprofit project space in Tehran, initiated by artist-curator Sohrab Kashani. It organizes exhibitions, events, talks and workshops, runs projects and collaborates on projects initiated by other spaces and artist initiatives. Sazmanab Project is comprised of an exhibition space, studio, library and café that hosts Sazmanab's walk-by cinema—a unique platform that showcases videos and special programs. Sazmanab Project also offers artist-in-residence and curator-in-residence opportunities to international artists and curators.



02

### TVDinner

TVDinner is an iteration of "OtherIS," a video series focused on US-sanctioned countries, including Belarus, Cote d'Ivoire, Congo, Cuba, Iran, Iraq, Lebanon, North Korea, Somalia, Sudan, Syria, Myanmar (Burma) and Zimbabwe.

### Date with the SObject

Date with the SObject is an ongoing project in Tehran. It is a performance based on social practice, which examines the various possible interconnections between two "subjects" and an "object." The object is a bond between two subjects, the inviter and invitee.

### Conflict Kitchen

Conflict Kitchen is a take-out restaurant that only serves cuisine from countries with which the US is in conflict. The food is served out of a take-out style storefront that rotates identities every four months to highlight another country. Each Conflict Kitchen iteration is augmented by events, performances and discussions on the culture, politics and issues at stake with the featured country.



03



04



3—059

## Project Arts Centre

www.projectartscentre.ie  
info@projectartscentre.ie  
+353 1 881 9613

### Address

39 East Essex Street  
Temple Bar, Dublin 2  
Ireland

### Public Hours

Monday–Saturday: 11 am–8 pm

### Office Hours

Monday–Friday: 10 am–6 pm

### Founding Year

1966

### Number of Staff

Paid: 12  
Unpaid (including interns/volunteers): 3

### Funding Sources

Admissions/ticket sales, Artwork/edition sales,  
Café/bar, Corporations, Foundations,  
Government, Individuals, Membership

### Activities

Archives, Exhibitions, Partnerships with other  
institutions, Publications, Public programs  
(lectures, performances, screenings, etc.)



01

### "The Repetition Festival Show" 2010

This exhibition and publication of works by Clemens von Wedemeyer combined the model of film festival with video installation, by making a revolving program of films within a built environment. The show traveled to Kunsthall Charlottenborg, Copenhagen, and Fondazione Galleria Civica, Trento.

### Catalyst Programme

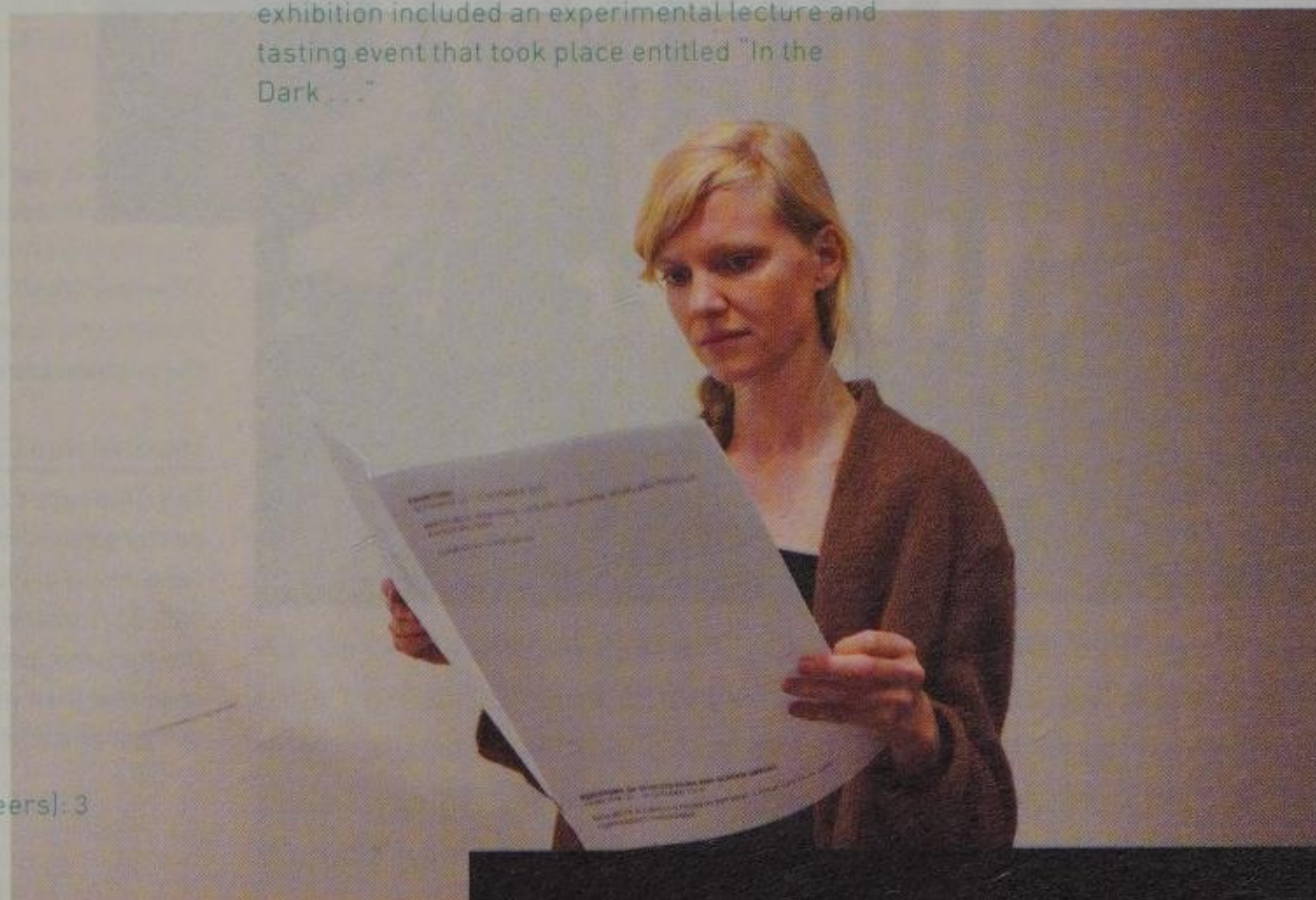
The Catalyst Programme commissions, fund-raises and produces art works for solo exhibitions. The visual arts catalysts of recent years include: Jesse Jones (Ireland), Lonnie van Brummelen & Siebren de Haan (The Netherlands), Seamus Nolan (Ireland), Aurélien Froment (France), Clodagh Emoe (Ireland), Jeremiah Day (US), Rosa Barba (Germany), Sarah Browne (Ireland), and Katya Sander (Denmark).

### "NONKNOWLEDGE" 2008

This group exhibition operated on the edge of comprehension, investigating the ways in which we conceive of knowledge and our capacity to understand—among other things—art. The exhibition included an experimental lecture and tasting event that took place entitled "In the Dark ..."

Established in 1966, Project Arts Centre has grown from a voluntary, artist-led co-operative, to a nonprofit, multidisciplinary arts center in the heart of Dublin. Since 2001, it has been housed in a new building—a critical arts platform with two auditoriums, a gallery and a public foyer used as a workspace by many practitioners of visual arts, experimental dance and theater. The gallery's visual arts program is experimental, risk taking and rigorous, often commissioning artists to make new work and embarking on research projects alongside artists. The curatorial intention is to surprise and inspire through contemporary art; subjects approached can be as diverse as non-hierarchical systems of knowledge, migrant workers and the politics of living with others, or even the power and manifestation of exhibitions themselves.

Curated by Valerie Connor before 2001, Grant Watson from 2001 to 2006 and Tessa Giblin since 2006, the gallery is an international portal for Ireland's burgeoning contemporary art context, bringing previously unknown international artists to Ireland for the first time, and articulating Irish artists through international group exhibitions. Project Arts Centre publishes artists' books and exhibition publications with Project Press, and is very active in the production of discursive events—artistically, academically and often somewhere in-between.



02

01 Exterior view of Project Arts Centre, Dublin, 2011. Courtesy Project Arts Centre

02 Nina Beier reading an oversized gallery guide during "Exhibitions" at Project Arts Centre, Dublin, 2010. Courtesy Project Arts Centre

03 Clemens von Wedemeyer, "The Repetition Festival Show," 2010. Exhibition view at Project Arts Centre, Dublin. Courtesy Project Arts Centre



03

# 3—060

## Limerick City Gallery of Art



01

Limerick City Gallery of Art (LCGA) is one of the leading contemporary art galleries in Ireland and home to an important collection of Irish 18th- to 21st-century art, as well as the National Collection of Contemporary Drawing and the Michael O'Connor Poster Collection.

LCGA's aims are to: provide an innovative exhibition program that offers regional, national and international artists the opportunity to experiment, develop and display their work; acquire, conserve, research, communicate and exhibit its permanent collection for purposes of study, education and enjoyment; and deliver a high-quality public service program in which both local communities and national and international visitors can participate and enjoy exciting cultural experiences.

LCGA hosts the annual "EV+A (Exhibition of Visual Art)," inviting a leading international curator to select artists from an open submission, as well as invited artists, to exhibit throughout Limerick City. The gallery has a strong educational ethos and programs a range of free, contextual and family events to complement each exhibition season.

[www.gallery.limerick.ie](http://www.gallery.limerick.ie)  
[artgallery@limerickcity.ie](mailto:artgallery@limerickcity.ie)

### Address

Carnegie Building  
Pery Square, Limerick City  
Ireland

### Public Hours

Monday–Wednesday: 10 am–6 pm  
Thursday: 10 am–7 pm  
Friday: 10 am–6 pm  
Saturday: 10 am–5 pm  
Sunday: 2–5 pm

### Office Hours

Monday–Friday: 10 am–5 pm

### Founding Year

1948

### Number of Staff

Paid: 13

### Funding Sources

Artwork/edition sales, Government

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Permanent collection, Publications, Public programs (lectures, performances, screenings, etc.), Workshops



02

### Carnegie Building Redevelopment

In 2011, LCGA completed a large-scale redevelopment of the historic Carnegie Building to provide necessary infrastructure and facilities for the gallery and its valuable collection. Three extensions to the existing structure provide a custom-built storage facility, as well as social and workshop spaces. While preserving the original building, the gallery has been reoriented toward the wonderful People's Park on which it stands.

### "EV+A"

"EV+A" has worked with Dan Cameron (2005), Katerina Gregos (2006), Klaus Ottmann (2007), Hou Hanru (2008), Angelika Nollert and Yilmaz Dziewior (2009), and Elizabeth Hatz (2010) to deliver and disseminate exhibitions in venues throughout Limerick City.

### The Shinnors Curatorial Scholarship

The Shinnors Curatorial Scholarship provides a postgraduate student the opportunity to undertake a research position based at LCGA for two-plus years. The result is an immersion into the dynamic program of a public gallery, with opportunities to meet and engage with artists, groups and institutions.



03

01 Exterior view of Limerick City Gallery of Art, Limerick, 2007. Photo: Bernie Goldbach / Limerick Institute of Technology

02 Anne Cleary and Denis Connolly, *Here There Now Then*, 2006. Installation view at Limerick City Gallery of Art, Limerick. Courtesy the artists and Limerick City Gallery of Art

03 "Abundance II," 2010. Exhibition view at Limerick City Gallery of Art, Limerick. Courtesy Limerick City Gallery of Art

3—061

## MoBY—Museums of Bat Yam

www.moby.org.il  
info@moby.org.il

### Address

Struma 6  
Bat Yam, 59511  
Israel

### Public Hours

Monday, Wednesday and Friday–Saturday:  
10 am–2 pm  
Tuesday and Thursday: 4–8 pm

### Office Hours

Sunday–Thursday: 10 am–6 pm

### Founding Year

1959

### Number of Staff

Paid: 11  
Unpaid (including interns/volunteers): 2

### Funding Sources

Foundations, Government

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops

MoBY—Museums of Bat Yam is a complex of three museums—Ben Ari Museum of Contemporary Art, Ryback House and Sholem Asch's Home—offering a wide platform for cultural research, theory and criticism. In the past few years, MoBY has undergone a thorough reconfiguration and is now among the leading contemporary art museums in Israel. MoBY's staff offers a fresh outlook on contemporary art, keeps the highest standards of curatorial research and experiments with up-to-date approaches to art exhibition and community. MoBY hosts temporary exhibitions of international contemporary art, and holds an ever-growing permanent collection of contemporary and modern artworks. Its yearly activities include four large-scale exhibitions organized by in-house and guest curators, frequent public programs, conferences and education and community projects.

MoBY promotes experimental approaches to art, curatorial practice and education, initiates exchanges with peer institutions, and engages in an ongoing dialogue with various local communities. Over the past four years, MoBY has arranged a unique agenda of international exhibitions, public programs and academic conferences, accompanied by researched catalogs and other publications.



03

02



01



### "Island" 2010

Curated by Milana Gitzin Adiram, this exhibition transformed the concept of the island into a tool for examining the museum institution and its relation to performance art. "Island" highlighted the creative process and evolution of the works, and the tension between traditional art forms, as well as performance art, which is bound by the limits of a specific time and place.

### "FACTORY" 2009

Curated by Milana Gitzin Adiram and Leah Abir, "FACTORY" was a bifocal international exhibition that took place at two sites in the city of Bat Yam. It offered a contemporary stance on the relations between artistic and industrial production, while critically examining the relations between public and private space, and the meanings and possibilities of artistic action within these realms.

### "MoBY Hosting" 2008

"MoBY Hosting" suggested the gesture of hospitality, for groups and collaborations from around the world, as an alternative curatorial practice to the traditional act of representation. Within the museal context, the liminal, social and temporary action of hospitality sought to create a space of participation and interaction. Curated by Milana Gitzin Adiram and Leah Abir.

01 "MoBY Hosting: Performance Night," 2008. View of the event at MoBY, Bat Yam. Courtesy MoBY

02 "SIGNALS," 2010. Exhibition view at MoBY, Bat Yam. Courtesy MoBY

03 "Anticipation Time," 2010. Exhibition view from the opening night at MoBY, Bat Yam. Courtesy MoBY

04 View of an education and community workshop at MoBY, Bat Yam, 2011. Courtesy MoBY



04

3—062

## The Israeli Center for Digital Art

The Israeli Center for Digital Art is a dynamic platform for thinking, researching, producing, presenting and analyzing contemporary art, as well as providing a meeting point for exchange between contemporary artists, curators, critics and the public. Since it was established in 2001, in an abandoned school building in the industrial area of Holon, the center has grown quite rapidly from the one-room gallery it originally was.

The center is a nonprofit organization supported by the city of Holon. As a public art space, it consistently questions the place of art institutions within their society. This brings to the front political and social issues we believe that art should not be ignoring. By expressing views that do not correlate, in many cases with policies of the state, the definition of an art institute and a publicly financed art space are examined and put to the test. In an effort to stimulate discourse in Israeli society, the center devotes a significant part of its work on art projects that foster questions about identity, ethnicity, nationalism and cultural exchange.

[www.digitalartlab.org.il](http://www.digitalartlab.org.il)  
[info@digitalartlab.org.il](mailto:info@digitalartlab.org.il)

### Address

16 Yirmiyahu Street  
Holon, 58835  
Israel

### Public Hours

Tuesday–Wednesday: 4–8 pm  
Thursday: 10 am–2 pm  
Friday–Saturday: 10 am–3 pm

### Office Hours

Sunday–Thursday: 9:30 am–6 pm

### Founding Year

2001

### Number of Staff

Paid: 6

### Funding Sources

Foundations, Government

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

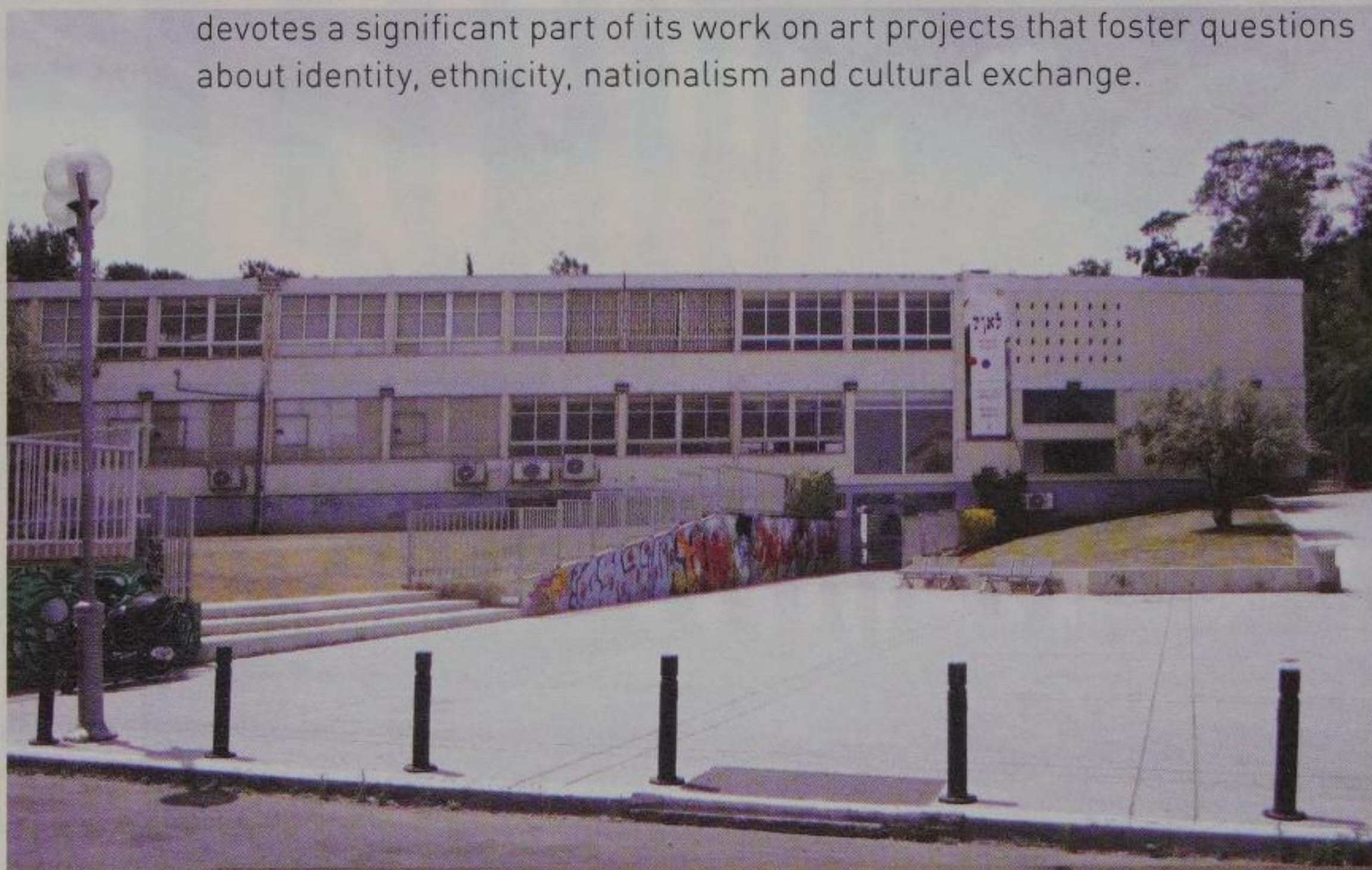
01



01 Public Movement, "NSK Embassy Opening Ceremony," at the Israeli Center for Digital Art, Holon, 2010. Photo: Galit Eilat. Courtesy Israeli Center for Digital Art

02 Exterior view of the Israeli Center for Digital Art, Holon, 2011. Photo: Mai Omer. Courtesy Israeli Center for Digital Art

03 Interior view of the video archive at the Israeli Center for Digital Art, Holon, 2010. Photo: Mai Omer. Courtesy Israeli Center for Digital Art



02



### "Luminal Spaces" 2006–09

"Luminal Spaces" was a three-year international art project that aimed to refute the realities of occupation and its dynamics, by examining notions of urban spaces, borders, mental and physical segregation, cultural territories and the possibilities of art within political frameworks. In light of the ever-growing hardship endured by Palestinians under Israeli occupation—the persistent loss of land and the deprivation of freedom of mobility, as well as basic political and civil rights—this international cooperative project took as its starting point the spatial borders that characterize Israel's colonial project.

### "Jessy Project" 2010–12

The "Jessy Project" is an initiative that seeks to explore how art can take part in the processes of change on a city or neighborhood scale, by working side by side with other municipal, governmental and private institutions and the tools available to them. The project is intended to enable the long-term involvement of artists with the neighborhood in collaboration with other "players" such as the neighborhood community center, elementary and junior high schools, various municipal departments and others.

### "Evil to the Core" 2009

This exhibition addressed issues pertaining to docility and obedience to authority, conformism, social responsibility, disobedience and nonconformism in general, and in Israeli society specifically. The show combined different materials, works of art and documentary films exploring socialization, obedience, power, authority and resistance.

03

# 3—063

## Bezalel Academy of Arts and Design/Yaffo 23

yaffo23.wordpress.com  
yaffo23jerusalem@gmail.com

**Address**  
Bezalel, Yaffo 23  
Yaffo 23 Street  
Main Post Office Building, Third Floor  
Jerusalem, 91999  
Israel

**Mailing Address**  
Bezalel, Mount Scopus  
P.O. Box 24046  
Jerusalem, 91240  
Israel

**Public Hours**  
Tuesday–Thursday: 4–8 pm  
Friday: 11 am–2 pm

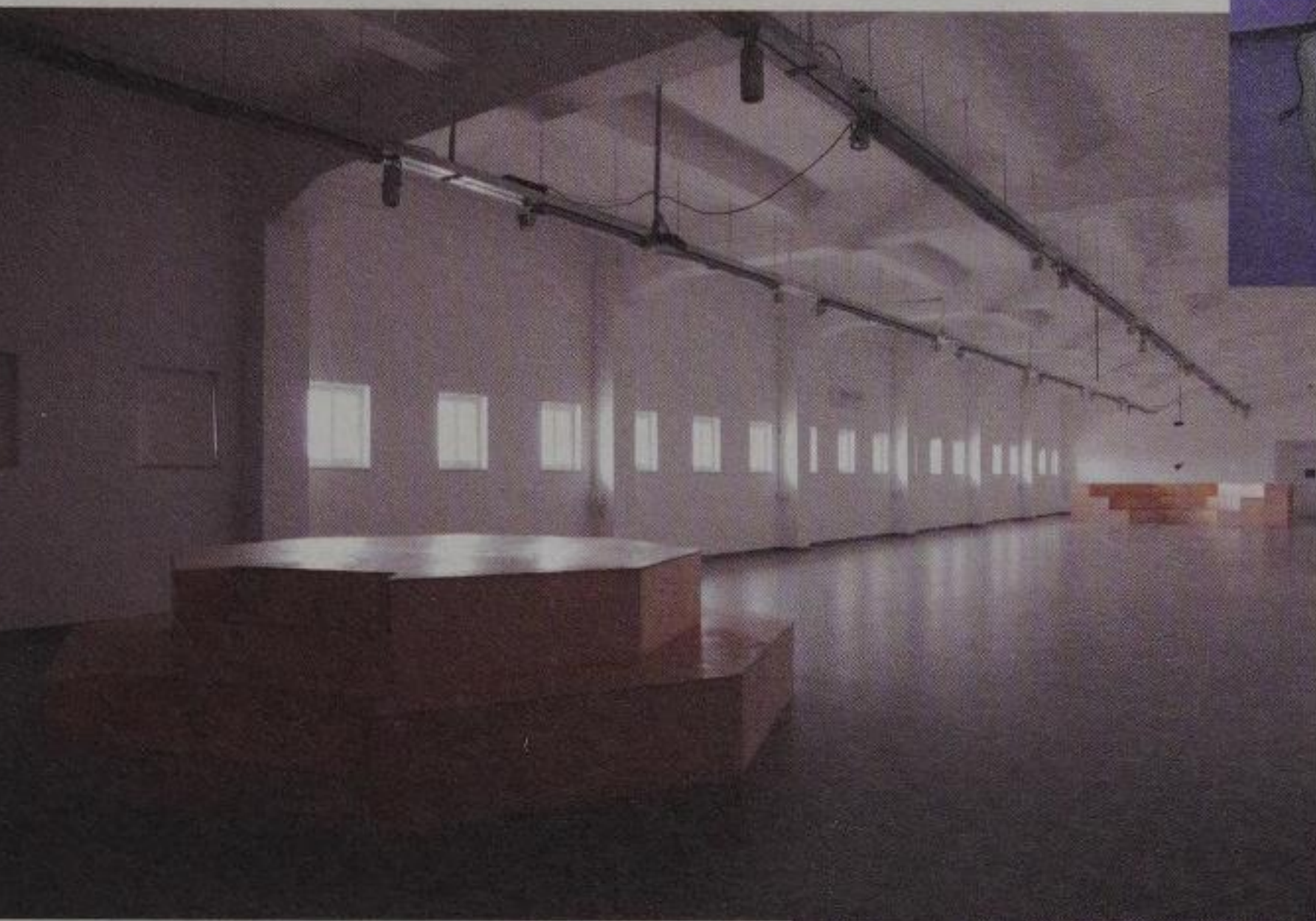
**Office Hours**  
Tuesday–Thursday: 12–8 pm

**Founding Year**  
2010

**Number of Staff**  
Paid: 3  
Unpaid (including interns/volunteers): 1

**Funding Sources**  
Foundations

**Activities**  
Educational programs, Exhibitions,  
Partnerships with other institutions,  
Public programs (lectures, performances,  
screenings, etc.), Residencies



02

**"Life/Art" 2011**  
"Life/Art" focused on art that uses life as its material and form. Within two surroundings, designed and installed by artists Ayala Landau and Hillel Roman, a succession of performances and situations took place, exploring the possibilities of sharing public space.

**"I See Darkness" 2011**  
Composed of five pieces by five different artists, the works in "I See Darkness" required darkness in order to materialize. The different uses of darkness, ranging from projection to performative painting, transformed the absence of light into a tactile essence. The exhibition featured works by Saskia Olde Wolbers, Douglas Fishbone, Batsheva Ross, Noa Gur and Shai Azoulay.

**"Correspondences" 2010**  
"Correspondences" was the outcome of a process of international exchanges. International artists sent instructions to Yaffo 23 for local artists on how to realize various works. The receiving artists exhibited the results at Yaffo. Participating artists included Etti Abergel, Ronny Carny, Imri Kahn, Pablo Fernández Zapata, Maya Muchawsky Parnas, Lindsay Lawson, Nir Harel, Ofri Cnaani and more.

01 "Bring Your Own Beamer," 2011. Exhibition view at Yaffo 23, Jerusalem. Courtesy Yaffo 23

02 "Life Art," 2011. Exhibition view at Yaffo 23, Jerusalem. Photo: Hillel Roman. Courtesy Yaffo 23

03 Gabi Kricheli, "The William Ashbless Project," 2011. Exhibition view at Yaffo 23, Jerusalem. Photo: Judith Kakon. Courtesy Yaffo 23

04 "Correspondences," 2010. Exhibition view at Yaffo 23, Jerusalem. Photo: Judith Kakon. Courtesy Yaffo 23



01



03



03

A catalyst and an advocate for new ideas, discourses and trends in contemporary art, design and theory, Yaffo 23, at Bezalel Academy of Arts and Design, actively pursues emerging artists, new genres and adventurous new work that combines theory and practice, and fosters experimentation and innovation. It is an exhibition space and a thinking pod, devoting its energy and resources to activating the most important, groundbreaking, challenging and exceptional creative practices of our time.

# 3-064



01

## Mamuta at the Daniela Passal Art and Media Center

01 Performance by Josef Sprinzak for a public program at Mamuta, Jerusalem. Courtesy Mamuta at the Daniela Passal Art and Media Center

02 Exterior view of Mamuta, Jerusalem. Courtesy Mamuta at the Daniela Passal Art and Media Center

02

[www.mamuta.org](http://www.mamuta.org)  
[mamuta.pasal@gmail.com](mailto:mamuta.pasal@gmail.com)

Address  
 Madregot, Habikur 58  
 Eldan House, Ein Karem  
 Jerusalem, 95745  
 Israel

Public Hours  
 By appointment only

Office Hours  
 Monday–Thursday: 9:30 am–2:30 pm

Founding Year  
 2009

Number of Staff  
 Paid: 9  
 Unpaid (including interns/volunteers): 2

Funding Sources  
 Admissions/ticket sales, Foundations,  
 Merchandise

Activities  
 Archives, Educational programs, Exhibitions,  
 Partnerships with other institutions,  
 Publications, Public programs (lectures, per-  
 formances, screenings, etc.), Residencies,  
 Workshops

27th Jerusalem Film Festival 2010

Mamuta presented three unique programs in the framework of the film festival: The Annual Video Art and Experimental Film Competition, in which ten experimental films were selected through a lector's committee; Cinema of Poetry, the film of Raquel Chalfi; and From East to West and Back Again, a joint project by the Sala-Manca Group and filmmaker Avishai Sivan.

"Home: Site"

"Home: Site" is Mamuta's media education program for youth. The project is based on art, media and cartography, and explores the connection between these fields as a political, social and economic pedagogical force. This project was developed by Hagit Keysar.

"Reels on Wheels" 2010

Mamuta Mobile Cinema traveled across Israel during this project, visited different communities and took part in the activities organized there by various organizations and centers. In each place, classic films were screened on 16 mm, alongside films and video works by local filmmakers and artists. This project was developed by Thalia Hoffman.



Mamuta at the Daniela Passal Art and Media Center is a center for artistic creation, encounters, research and display of art. The center is an artist-run space, developed and directed by the Sala-Manca Collective. Mamuta comprises artists' workspaces for video and sound, electronics labs, a wood and metal workshop and an artist-in-residence program.

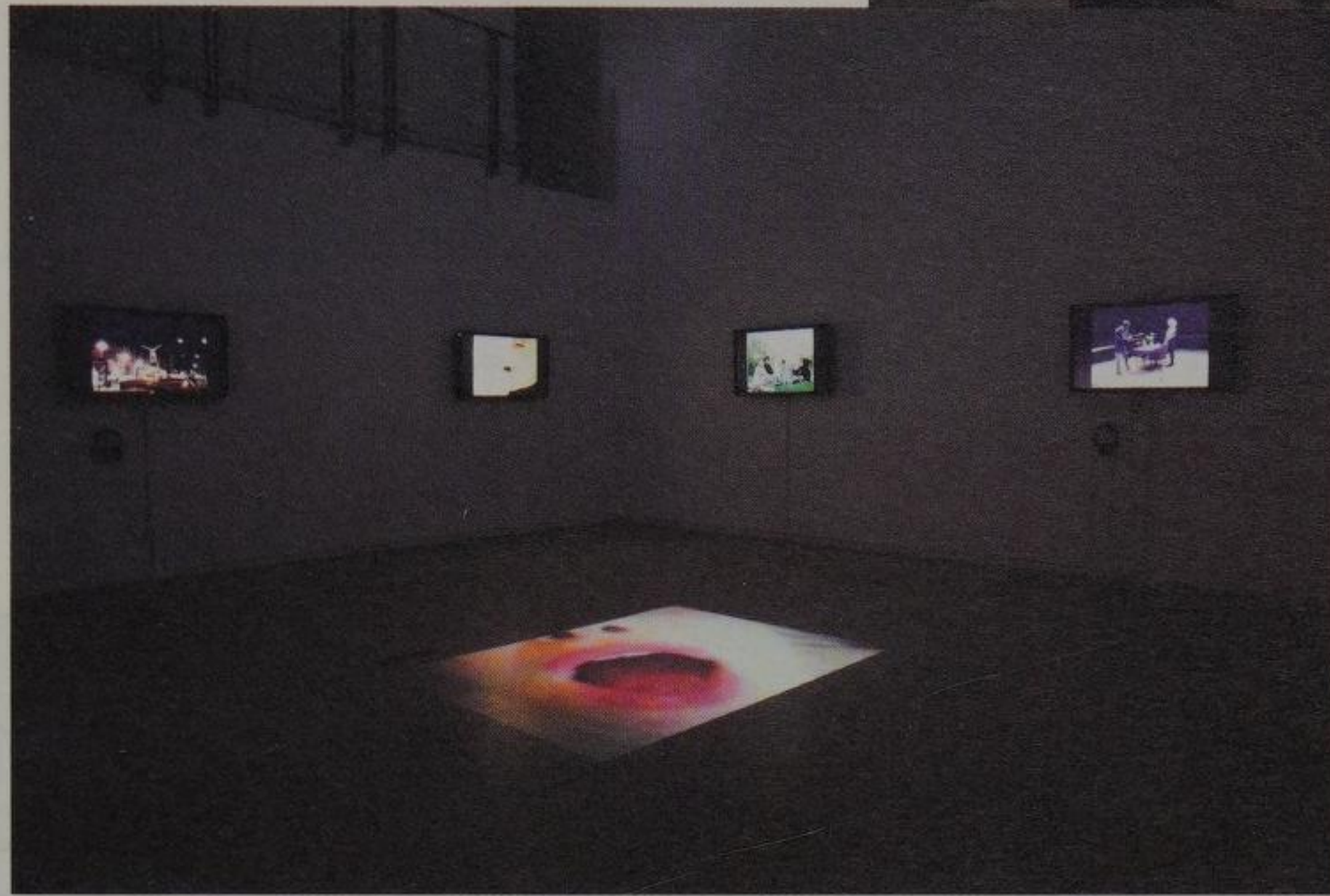
The goal of Mamuta is to advance art projects and to create a framework for artists from different media, as well as curators, architects, designers and researchers who wish to create in the spirit of cooperation, dialogue and technological innovation.

Mamuta offers guidance and support for the development of its artists' individual projects, and initiates and produces projects at the center (El-Dan House, Ein Karem) as well as at other sites in and outside of Jerusalem, in cooperation with institutions and individuals in Israel and abroad. The project is dedicated to creating conditions for developing an active community of artists, allowing for personal development alongside collaborative work through an engagement with place and time.

Mamuta is a project by the Jerusalem Foundation and the Sala-Manca Group (through the Hearat Shulaym Foundation).

3-065

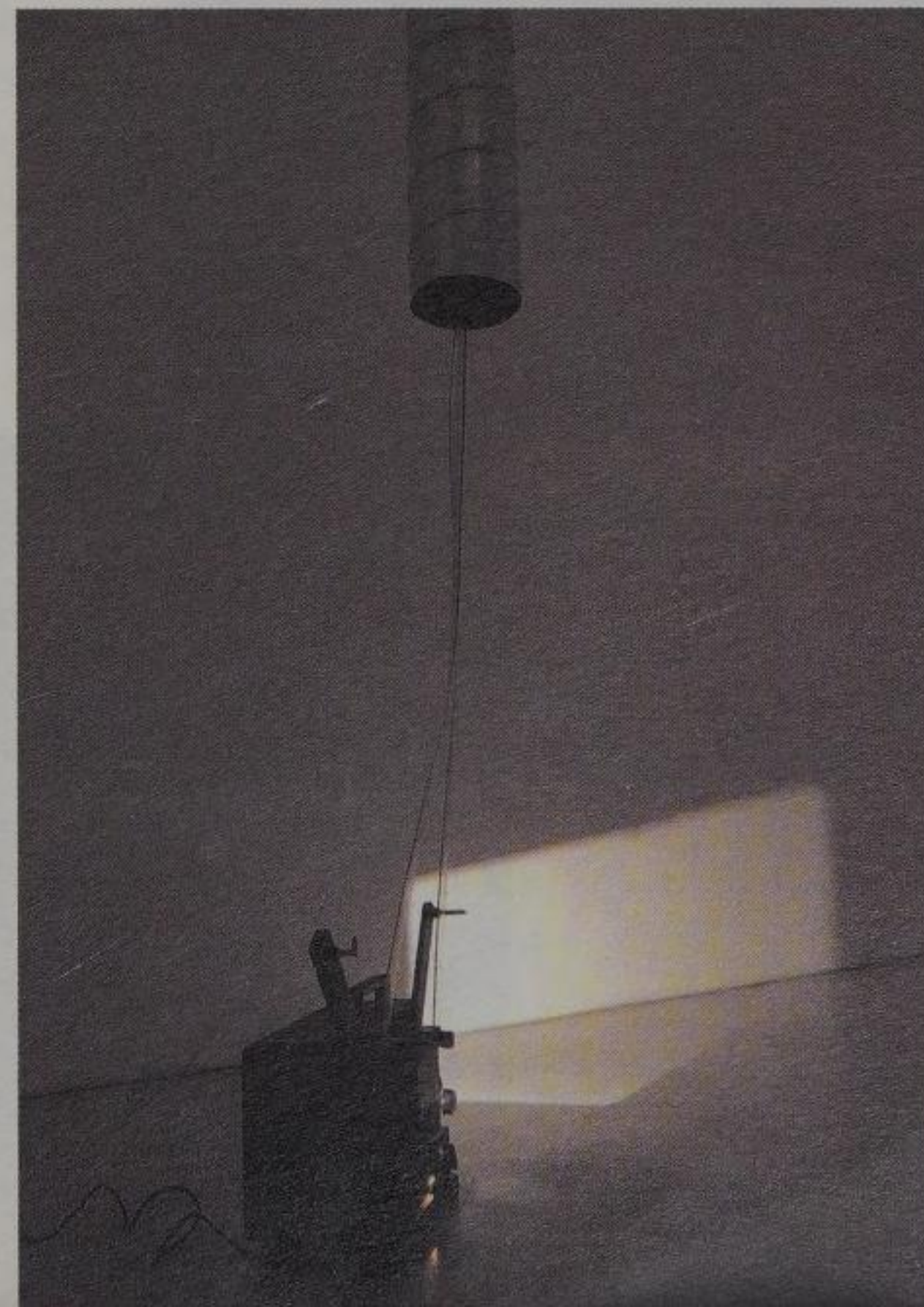
## The Center for Contemporary Art



02

The Center for Contemporary Art (CCA), a registered nonprofit organization, was founded in 1998 to promote time-based and contemporary artistic practices in Israel. CCA has initiated and produced seven editions of Blurrr, the International Performance Art Biennial and four editions of VideoZone, the International Video Art Biennial (2002–2008). It has also established the Fund for Video-Art and Experimental Cinema, which distributes grants for Israeli video art and experimental film.

The CCA maintains an archive of more than 3,000 video pieces by Israeli and international artists, with works from the 1960s to the present. In November 2005, the CCA moved to its new building in the Rachel and Israel Pollak Gallery, Seminar Hakibbutzim College, at Kalisher Campus in the center of Tel Aviv. Containing an auditorium, two exhibition halls, office space and an editing room—as well as a charming entrance square—the building enables the CCA to curate and produce exhibitions, projects, screenings, lectures and performances on its own premises.



"Marina Abramovic, 8 Lessons on Emptiness with a Happy End" 2009–10

The work in this exhibition deals with subject matter that is specifically relevant to Israeli society: the excess of violence in modern times and, specifically, the long-term effect this has on children. 8 Lessons on Emptiness with a Happy End is a video installation in which Marina Abramovic addresses the topic of violence as it is portrayed in contemporary media.

"01:37:24:05" 2010

Consisting of photography, video, sound and sculpture, and with his virtuoso treatment of lights and shadows, Jan Tichy's works discover hidden structures and concealed or disposed elements of culture and political power.

"Short Memory" 2008

Yael Bartana's works in this exhibition represented a tour de force that not only takes her art in a different cinematic direction in terms of form, technique and narrative, but also offers the spectator a new, extended reading of her former pieces. Besides the Israeli premier of Bartana's latest film, Mary Koszmary was shown as well, together with Wild Seeds (2005) and A Declaration (2006). In the autumn of 2008 a solo show of Bartana's work was exhibited at PS1 in NY curated by Klaus Biesenbach.

01 "The Invisible Show," 2007. Exhibition view at The Center for Contemporary Art, Tel Aviv. Courtesy The Center for Contemporary Art

02 "Repetition," 2007. Exhibition view at The Center for Contemporary Art, Tel Aviv. Courtesy The Center for Contemporary Art

03 Rosa Barba, "Rosa Barba," 2010. Exhibition view at The Center for Contemporary Art, Tel Aviv. Courtesy The Center for Contemporary Art

vcca.org.il  
+972 3 510 6111

### Address

Kalisher 5  
Tel Aviv  
Israel

### Mailing Address

P.O. Box 29818  
Tel Aviv, 61298  
Israel

### Public Hours

Monday–Thursday: 2–7 pm  
Friday–Saturday: 10 am–2 pm

### Office Hours

Sunday–Thursday: 10 am–4 pm

### Founding Year

1998

### Number of Staff

Paid: 5

### Funding Sources

Admissions/ticket sales, Corporations,  
Foundations, Government, Individuals,  
Membership

### Activities

Archives, Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops

# 3—066

## Rothschild69

Rothschild69 is a nonprofit art space, best described as a Kunsthalle, that exhibits both local and international contemporary art projects. The exhibitions at Rothschild69 attempt to challenge the boundaries of the art discourse, while dealing with actual and political themes. In our curatorial approach, we desire to create an intervention space—an arena of exchange—in which the spectator becomes not only a participant, but also an independent figure who takes responsibility for his or her choices in terms of movement in space, interpretation and social construction. Every exhibition is accompanied by a catalog and educational program in which both Israeli and international thinkers take part.

Rothschild69 also publishes the English language art magazine Programma, which sees a natural connection between art and politics, and examines art as an integral aspect of human thought and behavior.

The Rothschild69 space is located in a preserved building in the heart of Tel Aviv and shares its facilities with a live music performance bar and café.

Rothschild69 is part of the nonprofit activity of R2M real estate, a privately owned company located in Tel Aviv.

www.rothschild69.co.il  
info@rothschild69.co.il  
+972 50 866 5909

### Address

12, Rothschild Boulevard  
Tel Aviv  
Israel

### Mailing Address

P.O. Box 14433  
Tel Aviv, 61143  
Israel

### Public Hours

Tuesday–Thursday: 11 am–7 pm  
Friday–Saturday: 10 am–2 pm

### Office Hours

Tuesday–Thursday: 11 am–7 pm  
Friday–Saturday: 10 am–2 pm

### Founding Year

2010

### Number of Staff

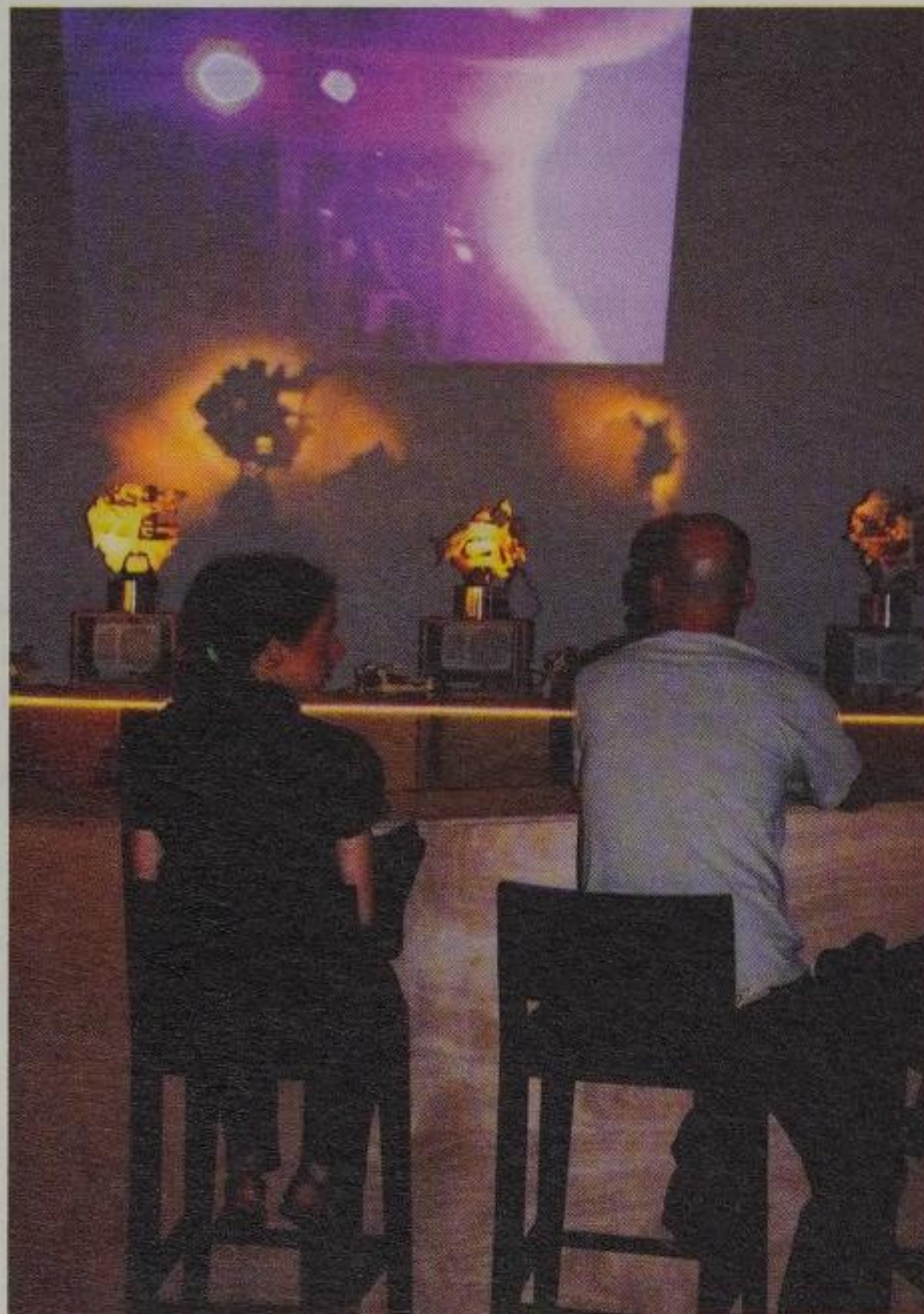
Paid: 4  
Unpaid (including interns/volunteers): 3

### Funding Sources

Corporations, Foundations, Individuals

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures,  
performances, screenings, etc.)



02



03



01

### "Neo-Barbarism" 2010–11

"Neo-Barbarism" was a group exhibition based on the commissioned video installations of 17 Israeli artists. The projections of the works appeared in three time-based compositions, creating different sound and visual connections, constantly changing space and disorienting viewers. The participating artists of "Neo-Barbarism" questioned the logic of loyalty to a dominant cultural narrative. The exhibition was a collaboration with the New Israeli Foundation for Cinema and Television, and was accompanied by a symposium with the participation of the new media department of Centre Pompidou, Paris.

### "A Working Machine Must Not Want to Play the Fiddle" 2011

A Working Machine Must Not Want to Play the Fiddle was a site-specific, commissioned installation by artist Guy Bar Amotz. The project undermined conventional definitions of exhibition space, theater and performance by combining sculpture, sound, robotics, theatrical components and technology. The installation included a bar occupied by the viewers and by a psychoanalyst-robot who conducted a conversation on the state of the art with two other artist-robots.

01 "Neo-Barbarism," 2010. Exhibition view at Rothschild69, Tel Aviv. Photo: Mikael Rubin. Courtesy Rothschild69

02 Guy Bar Amotz, A Working Machine Must Not Want to Play the Fiddle, 2011. Site-specific installation at Rothschild69, Tel Aviv. Photo: Secret Artist. Courtesy Rothschild69

03 Guy Bar Amotz, A Working Machine Must Not Want to Play the Fiddle, 2011. Site-specific installation at Rothschild69, Tel Aviv. Photo: Boaz Nobelman. Courtesy Rothschild69

04 Exterior view of Rothschild 69, Tel Aviv, 2011. Photo: Marina Gurevich. Courtesy Rothschild69



04



# 3-067

## The Spaceship (HaHalalit)

[hila@hayarkon70.org](mailto:hila@hayarkon70.org)

Address

70 HaYarkon  
Tel Aviv  
Israel

Public Hours

Sunday-Friday: 11 am-6 pm

Office Hours

Sunday and Wednesday: 11 am-6 pm

Founding Year

2006

Number of Staff

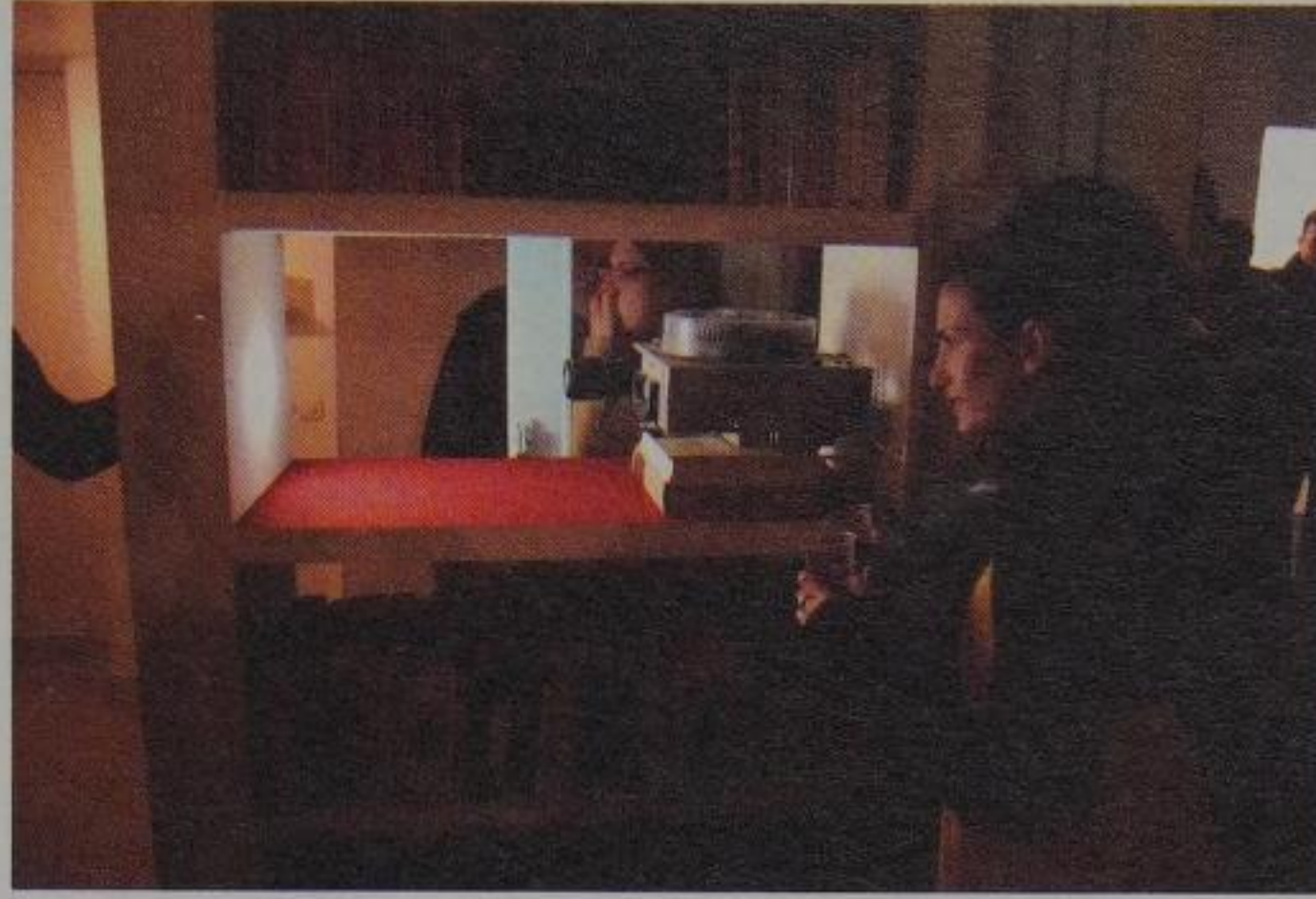
Paid: 2  
Unpaid (including interns/volunteers): 3

Funding Sources

Artwork/edition sales, Live/work space rental

Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops



01

The Spaceship is a partner to various initiatives: The HaYarkon 70 News Company is a weekly, civilian news broadcast focused on social and environmental issues. Editions are screened weekly online and at the Tel Aviv Cinematheque. Exhibitions at The Spaceship are varied, spanning local and international artists, and group and solo exhibitions. In Noga Inbar's solo show, "Dreams of Eugenia" (October-November 2010), curated by Hadas Maor, found images and objects were deconstructed and re-edited, rearranging the individual pieces and placing them in a greater archival context. The Spaceship's new printed periodical is a twice-yearly journal of textual, visual and conceptual dialogues between ideas, disciplines and cultural producers.



02

The Spaceship (HaHalalit) is an independent collaborative group aiming to create and promote new, unorthodox and open platforms for cultural activities. It seeks to explore the viability and changing nature of public space within the constraints of an increasingly privatized world. The Spaceship is a space in which people live, create and host activities such as exhibitions, poetry nights, book and journal launches, architecture lectures, a cinema club, parties and more. The Spaceship partners with independent initiatives such as alternative news broadcasts, festivals and events in urban spaces. Activities at The Spaceship are free of charge and have been open to the general public since 2006.

01 Oren Anavi, "Private Investigations," 2008. Exhibition view from the opening night at The Spaceship, Tel Aviv. Photo: Kerem Halbrecht. Courtesy The Spaceship

02 Interior view of The Spaceship, Tel Aviv, 2010. Photo: Kerem Halbrecht. Courtesy The Spaceship

03 Filming the HaYarkon 70 News at The Spaceship, Tel Aviv, 2008. Photo: Gal Deren. Courtesy The Spaceship



03

3—068

Umm el-Fahem  
Art Gallery  
(el-Sabar  
Association)

[www.ummelfahemgallery.org](http://www.ummelfahemgallery.org)  
[office@ummelfahemgallery.org](mailto:office@ummelfahemgallery.org)

Address  
P.O. Box 174  
Umm el-Fahem, 30010  
Israel

Public Hours  
Sunday–Thursday: 8 am–5 pm

Office Hours  
Sunday–Thursday: 8 am–5 pm

Founding Year  
1996

Number of Staff  
Paid: 9  
Unpaid (including interns/volunteers): 3

Funding Sources  
Admissions/ticket sales, Artwork/edition sales,  
Foundations, Government, Individuals,

Activities  
Archives, Artist representation, Educational  
programs, Exhibitions, Partnerships with other  
institutions, Publications, Public programs  
(lectures, performances, screenings, etc.),  
Residencies, Workshops



01

01 Interior view of Umm el-Fahem Art Gallery, Umm el-Fahem. Courtesy Umm el-Fahem Art Gallery



02

02 Interior view of Umm el-Fahem Art Gallery, Umm el-Fahem. Courtesy Umm el-Fahem Art Gallery

03 Exterior view of Umm el-Fahem Art Gallery, Umm el-Fahem. Courtesy Umm el-Fahem Art Gallery

Historical Photographic Archives 2008–

The gallery holds and continues building an archival collection, established in 2008, of historical photographs, commissioned photographs, oral interviews and mementos that tell the story of the life in Umm el-Fahem and the Wadi Ara area, since the end of the 19th century.

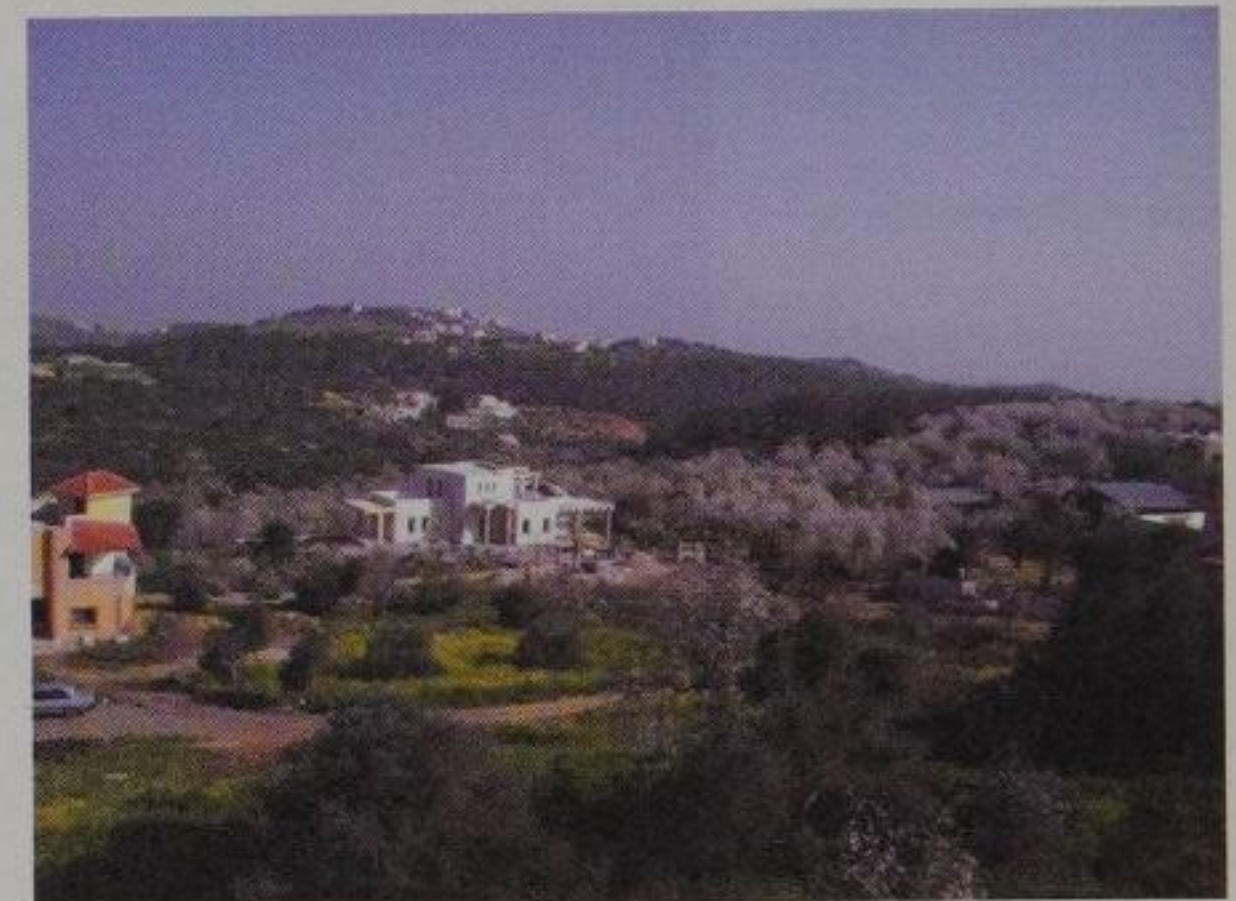
The work in the archive is directed by professor Mustafa Kabha, a researcher and lecturer in history and communication at the Open University of Tel Aviv.

Umm el-Fahem Museum of Contemporary Art 2006–

The Umm el-Fahem Art Gallery is the initiator of a program to establish the first Arab Museum in Israel, the Umm el-Fahem Museum of Contemporary Art. In the framework of this project, an international architecture competition took place, a design was chosen and the gallery has been working hard ever since to make friends and find funds for the establishment of this institution.

Children's Workshop 2011–12

This project will be an encounter between Arab children from Umm el-Fahem and Jewish children from the neighboring town, Pardes Hanna. A group of 80 first graders from the two communities will come to the Umm el-Fahem Art Gallery for seven artistic workshops, where they will have the chance to get to know each other and work together on a common project: an exhibition at the end of the year.



03

The Umm el-Fahem Art Gallery was founded in 1996, through the initiative of local residents and artists who wanted to bring quality contemporary art to the city and its population, and exhibit original Arab and Palestinian art.

With a lack of other art galleries in the Arab sector in Israel, Umm el-Fahem Art Gallery has become an important social and cultural meeting place. Contemporary art exhibitions, symposia, creative workshops and seminars have drawn large audiences and have established the gallery as an important center in the local and international culture scene.

The gallery operates under the auspices of the el-Sabar Association, with a membership that includes intellectual and cultural figures from the entire Wadi Ara region in Israel. The association is a nonprofit organization, and is supported by funds from the Ministry of Education of the State of Israel, the local municipality, various foundations, private donations and contributions from local residents.

3—069

FARNESPAZIO



02

FARNESPAZIO is a nonprofit cultural association for the promotion of contemporary art. Its main goal is to provide spaces to young artists, so that they can develop their own research in the field.

The association was founded in 2008 by opening a space in Roccagloriosa (Salerno), in southern Italy, which was committed to artists in residence. At this space, artists mainly work with a focus on the relationship between art and nature. Since 2009, the association has made an apartment in Milan available to talented young artists. Here, artists work on the relationship between art and design, in an intimate hearth, where they deal with domestic activities.

In 2010, FARNESPAZIO added the EX-BRUN space in Bologna, the porch of an old building, which in the past decades was used for private collections and as an exhibition room. This space is mainly committed to performances.

[www.farnespazio.it](http://www.farnespazio.it)  
[info@farnespazio.it](mailto:info@farnespazio.it)  
 +39 338 615 1961

Address

1, Galleria del Toro  
 I-40123, Bologna  
 Italy

Public Hours

Tuesday–Friday: 3–7 pm

Office Hours

Tuesday–Friday: 3 pm–7 pm

Founding Year

2008

Number of Staff

Unpaid (including interns/volunteers): 4

Funding Sources

Individuals

Activities

Exhibitions, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

01



"RUMORS" 2010

This exhibition featured works by artists in residence from Roccagloriosa, on the subject of "noise." Invited artists included Antonio Barrella, Gianluca Codeghini, lasantabarbara and Andrea Renzini. Artistic experiences were associated not only with sound and noise, but also with look and color. The experiences spoke of silence and its opposite—in the place of silence, in the place of almost absolute lack of sound.

"RUMORS" 2010

In the Milanese space of FARNESPAZIO, three artists held talks with three curators: Paolo Gonzato with Marco Tagliaferro, Sissi with Antonio Grulli, and Luca Trevisani with Stefano Collicelli Cagol.

"ROOMS NUMBER 101 and 102" 2011

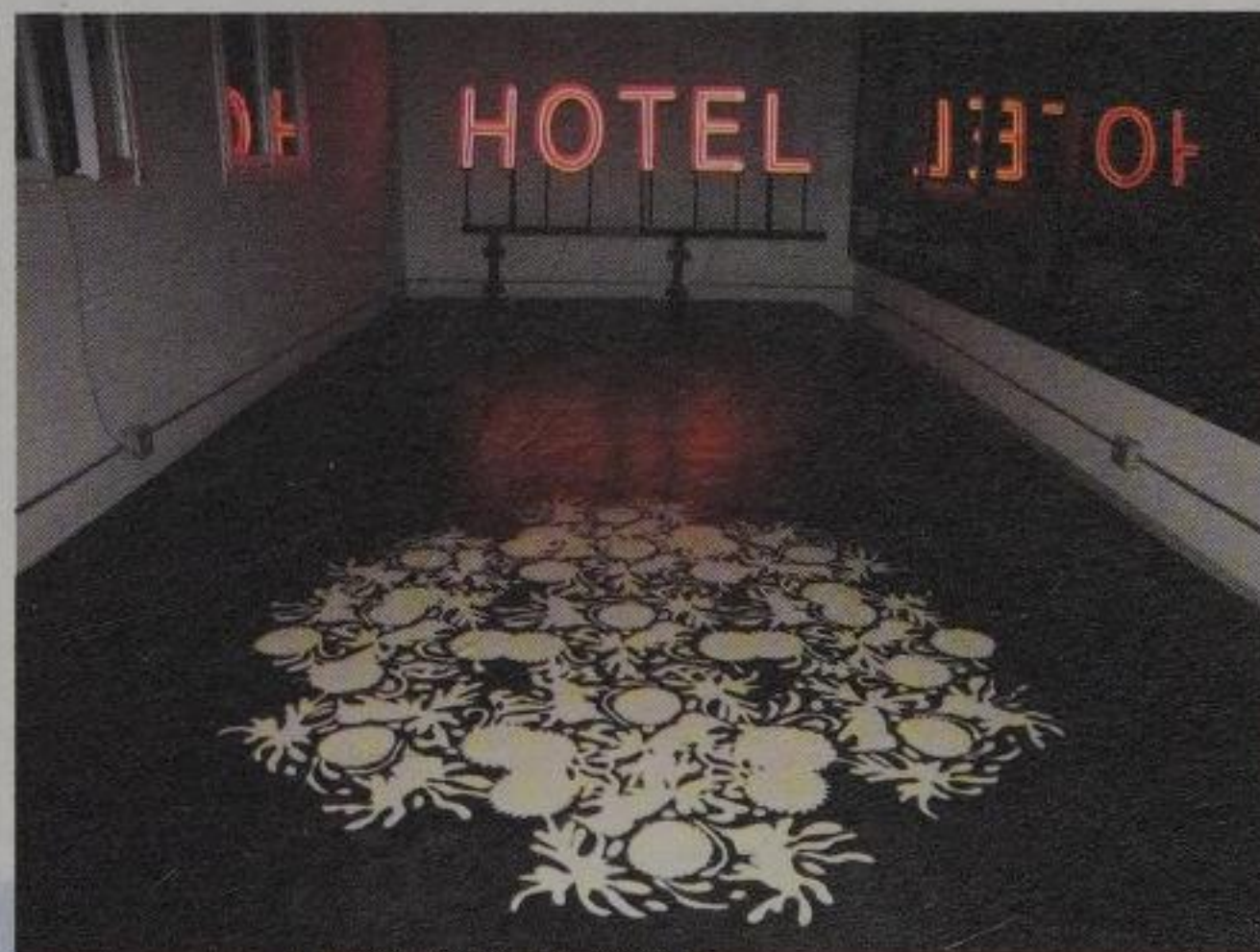
In the EX-BRUN space, artists Dacia Manto and Maurizio Mercuri were invited to give their performances as part of the exhibition by artist Flavio Favelli.

01 Luca Trevisani, Natura Non Facit Saltus, 2010. Installation view of "RUMORS" at FARNESPAZIO, Milan, 2010. Courtesy FARNESPAZIO

02 Francesco Acone, Untitled, 2009. Installation view of "Natural Mente" at FARNESPAZIO, Bologna, 2009. Courtesy FARNESPAZIO

03 Flavio Favelli, China Ivory, 2011. Installation view of "Hotel Giappone" at FARNESPAZIO, Bologna, 2011. Courtesy FARNESPAZIO

04 Exterior view of FARNESPAZIO's space in Roccagloriosa, Salerno. Courtesy FARNESPAZIO



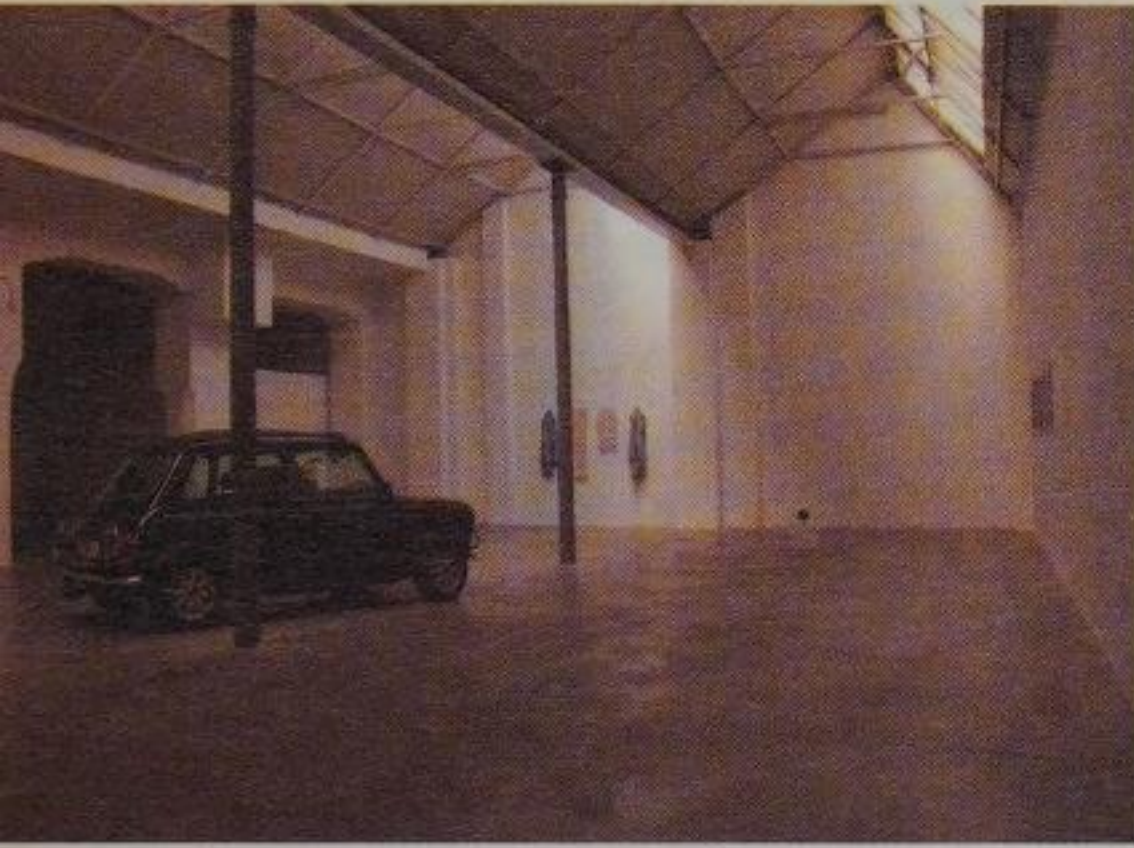
03



04

## 3—070

## O'



www.on-o.org  
on@on-o.org  
+39 02 6682 3357

Address

Via Pastrengo 12  
20159, Milan  
Italy

Public Hours

Monday–Friday: 12–7 pm

Office Hours

Monday–Saturday: 10:30 am–8 pm

Founding Year

2001

Number of Staff

Paid: 1  
Unpaid (including interns/volunteers): 3

Funding Sources

Admissions/ticket sales, Corporations,  
Foundations, Individuals

Activities

Educational programs, Exhibitions,  
Partnerships with other institutions, Public  
programs (lectures, performances, screenings,  
etc.), Residencies, Workshops

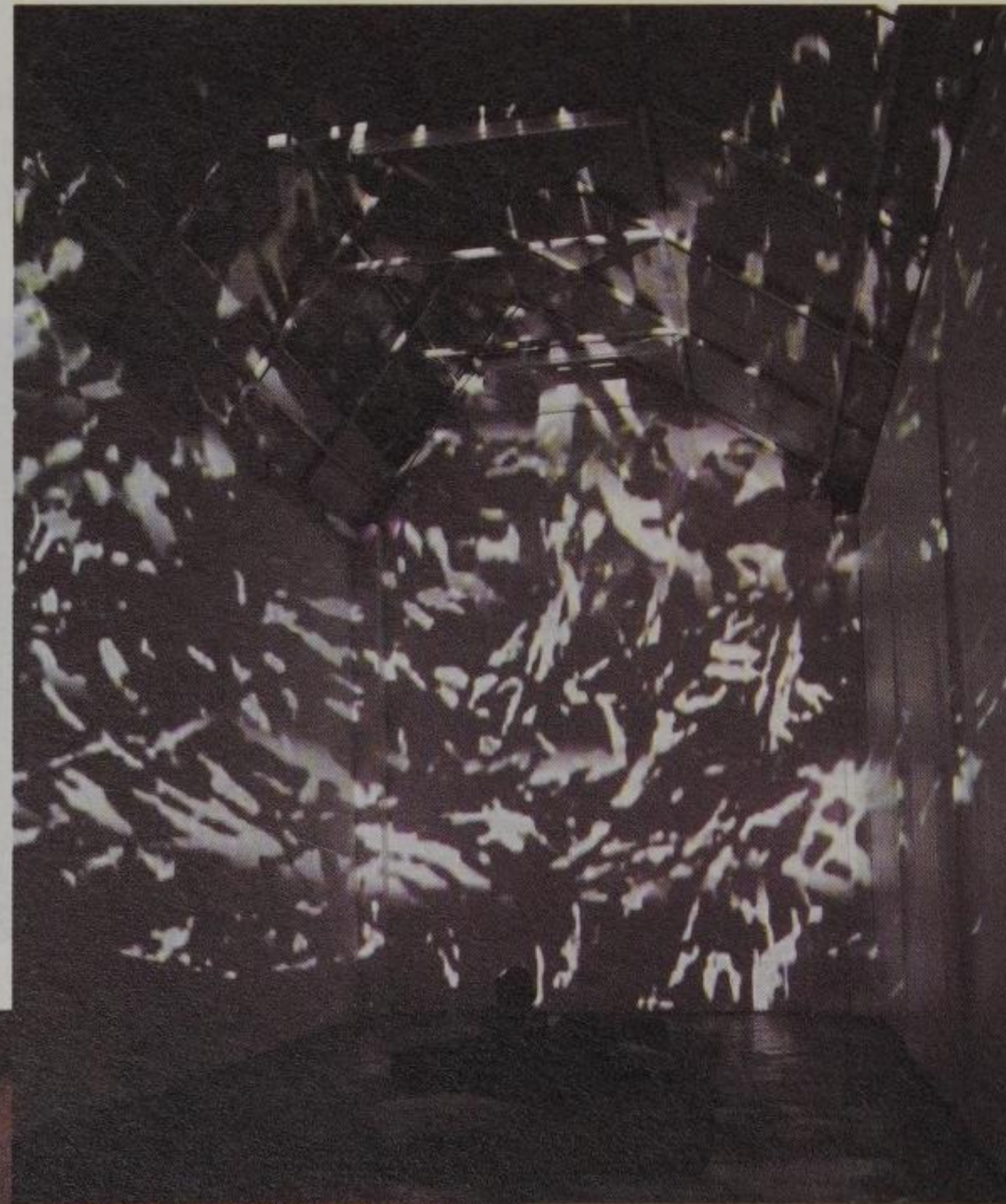
02

O' is a nonprofit organization that broadly encourages new futures for contemporary art languages. It was founded in May 2001 by Sara Serighelli and Angelo Colombo as O'artoteca; its name changed to O' in 2008. Based in the Isola district of Milan, its activities are developed through a spacious gallery, as well as L.A.B.-LaboratorioArtiBovisa, a professional external studio for fine art photographs and prints.

O' is an interdisciplinary space that promotes art exhibitions, lectures, performances, experimental production, concerts and editions. Its projects are mainly site-specific and inspired by "connections"—living and lasting relations. As for its innovative features, in the spring of 2006, O' started O'A.I.R., an international residency program for artists and theorists, an ideal "box" of experiences and a place of dialogue and relationship, where space, time and resources are offered in order to support and bring out the artists' creative process.

Since its opening, O' has established a strong relationship with the Austrian AIR program Hotel Pupik, managing the Italian participants during the program's two annual appointments in Schratzenberg. In addition, together with the record label and publishing house Die Schachtel in Milan, O' develops projects and performances of composers and artists in the field of international avant-garde and experimental music.

03



04

01



01 Simone Berti, *Kontrollierte Kraf*, 2001/2011. Performance as part of "Matter of Action—Performance in Photographs, Books, Videos and Artist Record," at O', Milan, 2011. Photo: Sara Serighelli. Courtesy O'

02 "Alle 7 del mattino il mondo è ancora in ordine," 2009. Exhibition view at O', Milan. Photo: Sara Serighelli. Courtesy O'

03 Ursula Scherrer, *Glades*, 2007. Video installation with headphones, created as part of the O'A.I.R. program at O', Milan. Photo: Sara Serighelli. Courtesy O'

04 Tony Conrad's one-evening lecture, screening and concert event at O', Milan, 2007. Photo: Sara Serighelli. Courtesy O'

O'A.I.R.

O'A.I.R. is an international program for artists and theorists, where both emerging and established authors are supported in experimenting and creating new works. Since it began in 2006, 13 programs have been completed with 40 international residents. The O'A.I.R. program works closely with different cultural environments, such as embassies and cultural institutions, universities, galleries, museums and other independent spaces, including music and art festivals and events.

"Intermedia" Exhibition Cycle of Alternative Artist's Media

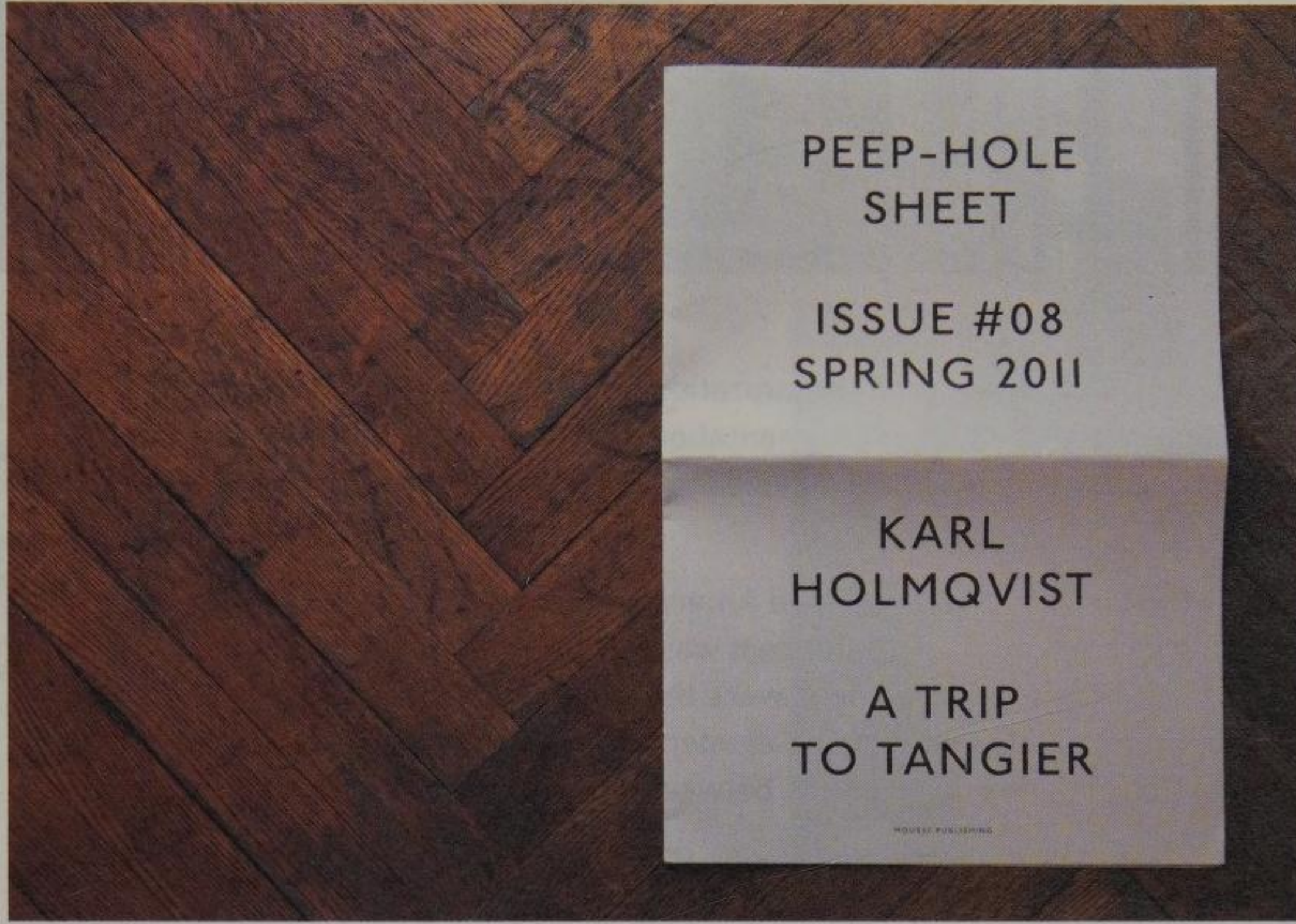
The exhibition's curators borrowed this title ("Intermedia" by D. Higgins, 1966), which best expresses the need of contemporary culture to "shuffle the cards," break down the strict barriers between disciplines and consider art and its ways of expression as one singular creative process. The cycle was developed through themes and segments: "10: A Generation of Artist's Books, 1999–2009" (2009), "Superarchitettura Radicale: Books, Posters, Magazines" (2010) and "Matter of Action: Performance in Photographs, Books, Videos and Artist Records" (2011).

"OnMedia"

"OnMedia" is a long-term multifold project started in 2011. Its goal is to provide a mirror for the changing reality of contemporary art and its new media, deepening the relationship between artistic research and technological innovation within the social and cultural context. Designed as both an in-depth examination and a research project, and a moment of creation and growth of an international network of collaborations between different national and local professionals, it is divided into conferences, workshops, presentations by international authors, concerts and performances.

3-071

Peep-Hole



01

"Six Ways to Sunday" 2010-

With this project, Peep-Hole explores the programs of six international museums with leading contemporary art programs, becoming their temporary satellite project room. Museion, Bolzano, opened the series in 2010. The second edition was at the CAC, Vilnius in 2011.

Mario Garcia Torres, "I Will Be With You

Shortly" 2010

For his first solo show in Italy, Garcia Torres conceived a site-specific project rooted in themes of time, silence, the unsaid and the forgotten—all concerns that have been central to his practice.

Peep-Hole Sheet 2009-

Peep-Hole Sheet is a quarterly publication of writings by artists that runs as an intrinsic, parallel project of the organization. It aspires to build up an anthology that might open new perspectives for interpreting and understanding our times. Recent editions have featured contributions by Liam Gillick, John Miller, Dora García, Jonathan Horowitz, Massimo Grimaldi, Matias Faldbakken, Pavel Büchler and Karl Holmqvist.

[www.peep-hole.org](http://www.peep-hole.org)  
[info@peep-hole.org](mailto:info@peep-hole.org)  
+39 339 765 6292

Address

Via Panfilo Castaldi 33  
20124, Milan  
Italy



02

Peep-Hole is a nonprofit art center founded in Milan, in 2009, by curators Vincenzo de Bellis, Bruna Roccasalva and Anna Daneri. Peep-Hole's mission is to encourage people to take a closer look at each artist's practice, through an agile program that moves between the formats of exhibitions, publications, lectures and conversations. Peep-Hole's aim is to weed out useless superstructures and replacing them with a leaner relationship between the artwork and viewer.

Peep-Hole produces site-specific projects with international artists of different generations. Aspects of the program are initiated through collaborations with other institutions, aligning Peep-Hole with diverse approaches and methods, and forging a network of international connections and exchange.

Peep-Hole's recently completed projects include In Other Words (2009-2010), a collaboration with Kunstalle Zürich featuring a series of performances, speeches, readings and talks exploring art practices that use writing as an inherent component. Past exhibitions include: Ahmet Ögüt (2009); Alicja Kwade (2010); Mario Garcia Torres (2010); Corrado Levi (2010); J. Parker Valentine (2010); Pavel Büchler and Evangelia Spiliopoulou (2011); Francesco Arena (2011); Elena Narbutaite and Dalia Dudenaite (May 2011). Upcoming exhibition: Rosalind Nashashibi (September 2011).

Peep-Hole's program is supported by almost 70 artists. All of them have contributed to the existence of Peep-Hole and have become honorary members of the organization.

Public Hours

Tuesday-Saturday: 3-7 pm or by appointment.

Office Hours

Monday-Friday: 10 am-2 pm and 3-7 pm  
Saturday: 3-7 pm

Founding Year

2009

Number of Staff

Paid: 1  
Unpaid (including interns/volunteers): 3



03

01 Peep-Hole Sheet #08: Karl Holmqvist, A Trip to Tangier. Mousse Publishing: Milan, 2011. Courtesy Peep-Hole.

02 Alicja Kwade. "Broken Away From Common Standpoints," 2010. Exhibition view at Peep-Hole, Milan. Courtesy Peep-Hole

03 Francesco Arena. "Com'è Piccola Milano," 2011. Performance during the exhibition opening at Peep-Hole, Milan, 2011. Courtesy Peep-Hole

04 Exterior view of Peep-Hole, Milan, 2009. Courtesy Peep-Hole

Funding Sources

Artwork/Edition sales, Individuals, Membership

Activities

Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc)



04

# 3—072

## Viafarini DOCVA

[www.viafarini.org](http://www.viafarini.org)  
[viafarini@viafarini.org](mailto:viafarini@viafarini.org)  
 +39 02 6680 4473

### Address

Via Procaccini 4  
 20154, Milan  
 Italy

### Public Hours

Monday–Friday: 11 am–7 pm  
 Saturday: 3–7 pm

### Office Hours

Monday–Friday: 11 am–7 pm

### Founding Year

1991

### Number of Staff

Paid: 6  
 Unpaid (including interns/volunteers): 7

### Funding Sources

Foundations, Government, Membership

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

Viafarini DOCVA, a nonprofit organization for contemporary art, is an exhibition space open for experimentation. It offers documentation services for visual arts, and runs a residency program for artists and curators.

Established in 1991, Viafarini used American examples and the European Kunstverein as models. This concept was new to Italy at that time, and among the most innovative ideas were the exhibition space, conceived as a project room, and the building up of international relationships and management based on collaborations between private and public bodies.

In 1995, Viafarini, in collaboration with the nonprofit organization Careof and the Milan City Council, founded the Documentation Center for Visual Arts (DOCVA, [www.docva.org](http://www.docva.org)). In 2000, Careof and Viafarini won an international competition issued by the Municipality of Milan that let them merge their archives at Fabbrica del Vapore's new venue, where Viafarini organizes a program of educational activities including workshops, talks and lectures. In 2009, Viafarini started the Viafarini-in-Residence (VIR) program, an international residency for artists and curators. The project invites groups of artists with the aim to show, document and compare different artistic experiences and promote them to the Italian public. The artists are selected under the suggestion of international prestigious residency programs, as well as by international artists and critics that Viafarini has worked with in the past 20 years.

01 Interior view of the Documentation Center for Visual Arts (DOCVA) by Careof and Viafarini, Milan, 2009. Photo: Mario Gorni. Courtesy Viafarini DOCVA

02 Nicola Martini, "Σ," 2011. Exhibition view at Viafarini DOCVA, Milan. Photo: Jacopo Menzani

03 Yoshua Okón, "Canned Laughter," 2009. Exhibition view at Viafarini DOCVA, Milan. Photo: Zeno Zotti

### Education Lab

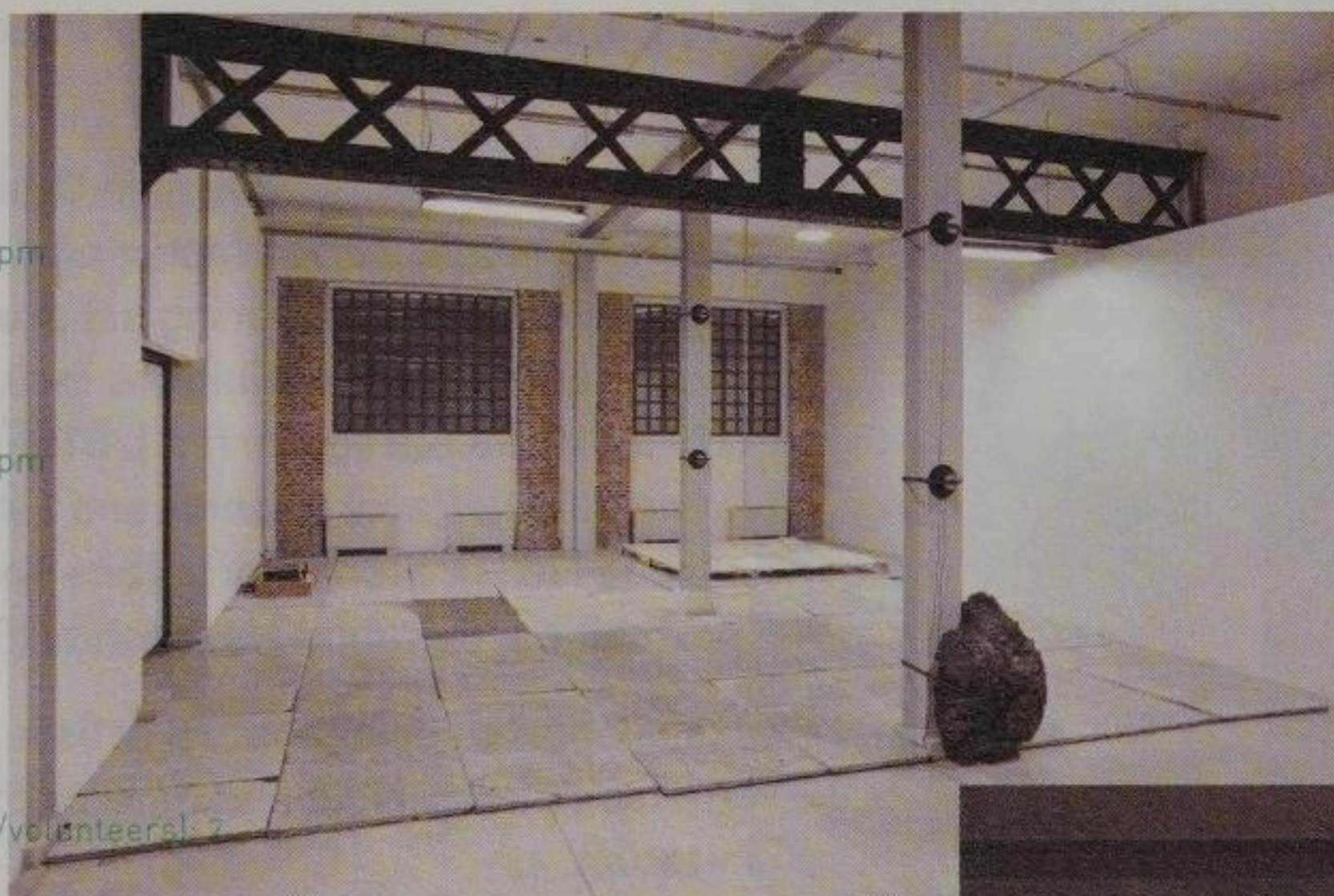
Education Lab is a festival for the promotion of educational programs inside and outside the contemporary Italian art scene. The initiative led to the creation of a permanent national platform for the promotion of educational activities related to contemporary art.

### "Il Raccolto d'Autunno è Stato Abbondante"

Held each year, this group exhibition features the most deserving emerging artists chosen from the DOCVA Portfolio Archive. The initiative led to the publication of a catalog documenting the entire process of dialogue between the invited artists and curators.

### Souvenir d'Italie: A Nonprofit Art Story 2010

This publication presents the story and protagonists of the contemporary art world in Italy, from 1991 to the present day, through the experience of Viafarini. Not only does the volume describe the core activities of the organization, it also brings together evidence, documents and photographs as well as previously unpublished works.



02



03

# 3—073

## Fondazione Giuliani per l'arte contemporanea

www.fondazionegiuliani.org  
info@fondazionegiuliani.org  
+39 06 57301091

### Address

Via Gustavo Bianchi 1  
00153, Rome  
Italy

### Public Hours

Tuesday–Saturday: 3–7:30 pm and by appointment

### Office Hours

Monday–Friday: 10 am–7:30 pm

### Founding Year

2010

### Number of Staff

Paid: 1 full-time staff member, 2–3 part-time assistants during the installation and dismantling of exhibitions  
Unpaid (including interns/volunteers): 2

### Funding Sources

Corporations, Foundations, Individuals

### Activities

Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.)

### "Once Upon a Time A Clock-Watcher During Overtime Hours" 2011

For his first solo exhibition in Rome, and for the first time in his practice, Ahmet Ögüt used an art collection as source material. Through aesthetic interventions, Ögüt facilitated multiple readings of single works of art, and enriched and expanded the context of display through additional layers of meaning and interpretation.

### "Avere Luogo (Taking Place)" 2010

The term "place" was a central theme of Nora Schultz's first solo exhibition in Italy. Schultz presented works that both contextualized the artist's broader practice and developed a close relationship with new sculptures and collages produced specifically for "Avere Luogo."

### "e-flux Video Rental" (EVR) 2010

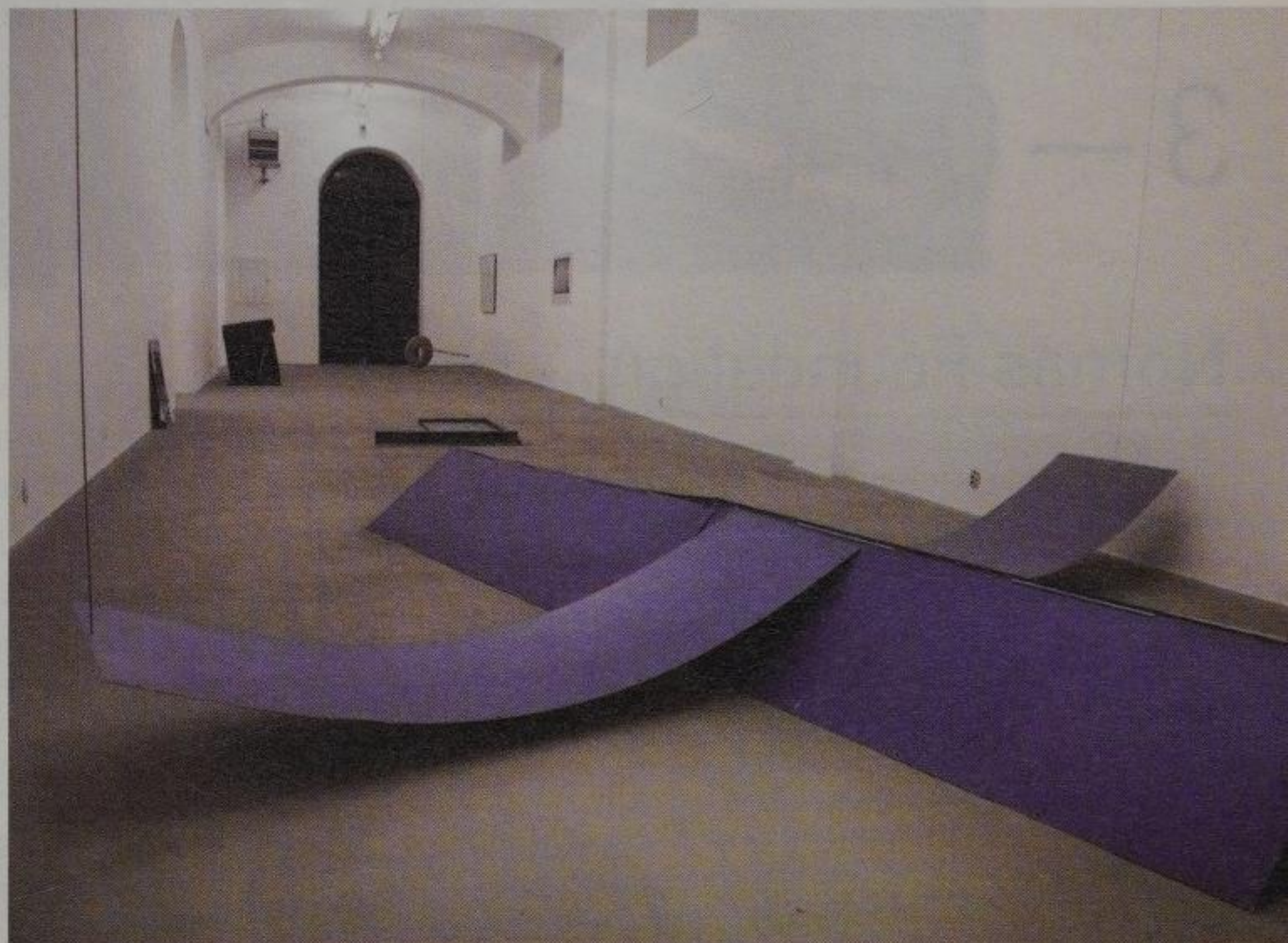
EVR consisted of a free video rental, screening room, and film and video archive. Guest curators were invited to select additional videos for the collection and to create a series of screenings held at the foundation, which hosted the first and only presentation of the international event in Italy.

01 Nora Schultz, "Avere Luogo," 2010. Exhibition view at Fondazione Giuliani per l'arte contemporanea, Rome. Photo: Gilda Aloisi. Courtesy the artist, Sutton Lane, London/Paris, and Giuliani Collection, Rome

02 "Mutiny Seemed a Probability," 2010. Exhibition view at Fondazione Giuliani per l'arte contemporanea, Rome. Photo: Claudio Abate

03 Ahmet Ögüt, River Crossing Puzzle, 2010. Photo: Gilda Aloisi. Courtesy the artist

01



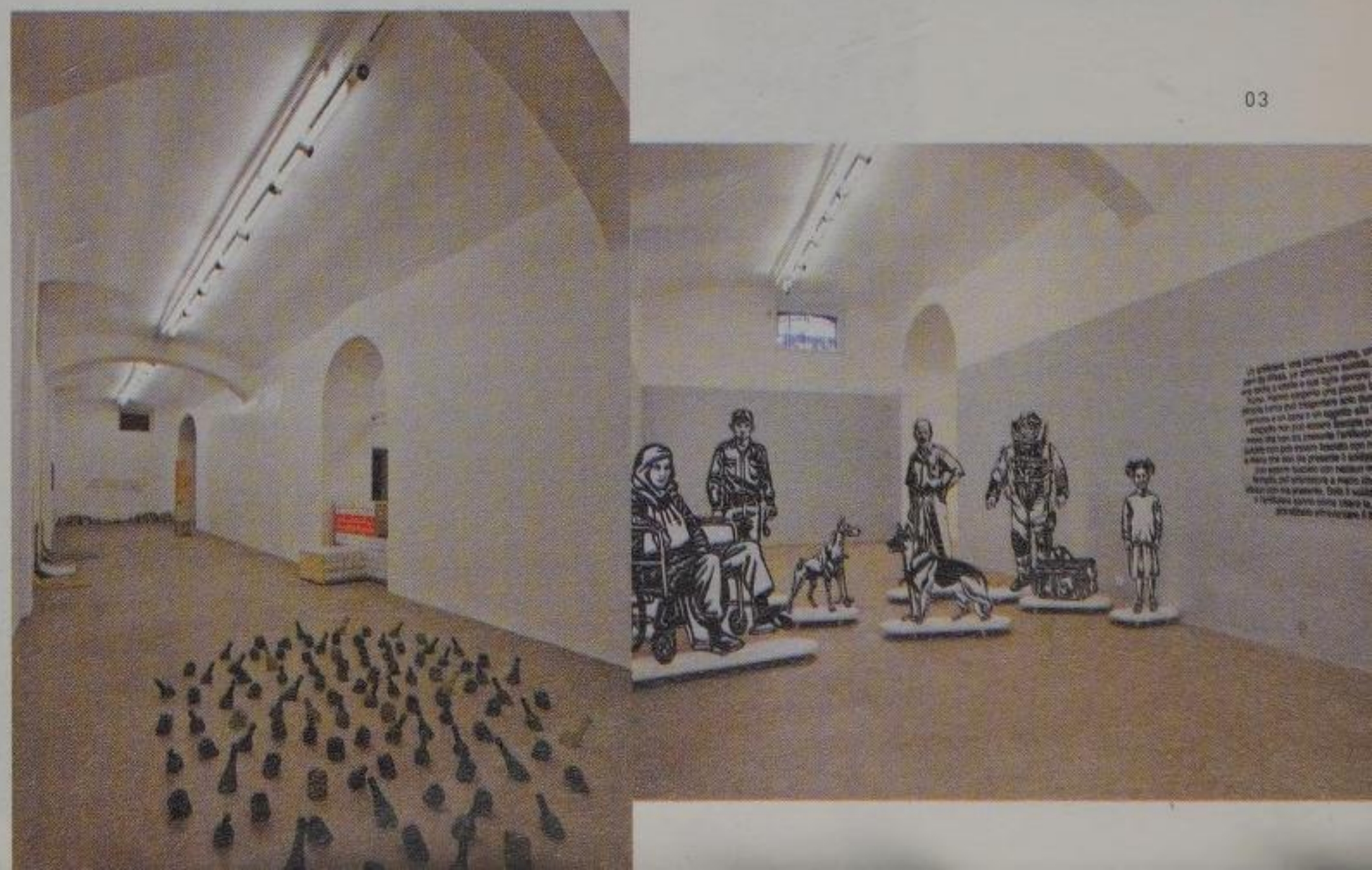
The Fondazione Giuliani per l'arte contemporanea is a private, nonprofit foundation dedicated to the advocacy, research and exhibition of contemporary art. It was founded in 2010 by art collectors Giovanni and Valeria Giuliani, and is under the directorship and curatorial programming of Adrienne Drake.

With particular attention attuned to the practices and methodologies of the newest generations of Italian and international artists, the foundation produces three on-site exhibitions each year. Artists who have never before exhibited in Rome are invited for solo shows, for which the foundation commissions and produces new artworks, and publishes a catalog dedicated to the artist to accompany each exhibition. NERO, a local independent publisher, publishes the catalogs. Each publication is envisioned as a hybrid between a catalog documenting the exhibition and an artist's book, with a unique intervention by the artist ideated specifically for each book.

The foundation also supports and promotes select projects taking place in Rome and abroad.

One of the foundation's primary objectives is to engage the widest possible public through the organization of events and guided tours with groups and students. It promotes education in the arts through internships with universities.

03



02

3—074

## Nomas Foundation

www.nomasfoundation.com  
 press@nomassfoundation.com  
 +39 06 8639 8381

### Address

Viale Somalia, 33  
 00199, Rome  
 Italy

### Public Hours

Tuesday–Friday: 2:30–7 pm

### Office Hours

Tuesday–Friday: 2:30–7 pm

### Founding Year

200

### Number of Staff

Paid: 3  
 Unpaid (including interns/volunteers): 2

### Funding Sources

Foundations, Government, Individuals

### Activities

Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

### A Performance Cycle Featuring Ryan Gander, Pierre Leguillon, Tris Vonna Michell and Patrizio Di Massimo 2010

This project analyzed collecting as a cultural practice through the work of artists who make use of archiving and collections within their practice. The four newly produced performances engaged with the public through a variety of “languages” (e.g., theater, storytelling, dance).

### “Lo Stato delle Sirene” 2010

This exhibition by Etienne Chabaud, in collaboration with Vincent Normand, was developed with the Davis Roberts Art Foundation, London, and the Kadist Art Foundation, Paris. The show, interpreted in a different language almost simultaneously at each foundation, was based on mechanisms of writing and transcription.

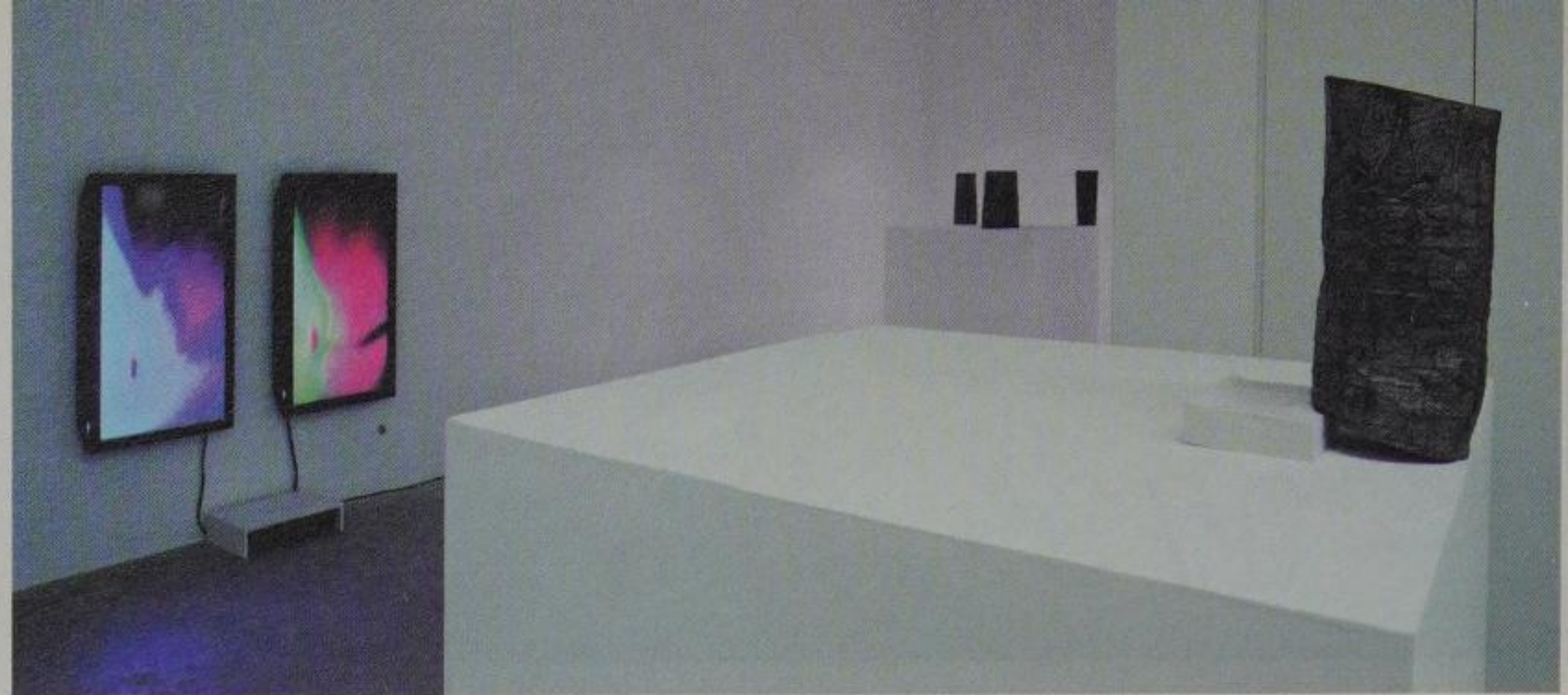
### A Film Cycle Featuring Duncan Campbell, Anja Kirschner and David Panos, Renzo Martens, Deimantas Narkevicius, Hito Steyerl and a Work by Rossella Biscotti 2011

This film cycle was analyzed through the works of five internationally acclaimed artists, and the way in which documentary film tackles the narrative device and develops the construction of stories and the transmission of history and reality.

Founded in 2008 by Stefano and Raffaella Sciarretta, Nomas Foundation aims at supporting and promoting contemporary research in art. The program, curated by Cecilia Canziani and Ilaria Gianni, focuses on the structure and language of art through the analysis of critical and emerging practices on an international level.

Nomas Foundation is a mobile, flexible organism, capable of taking in differences as a value to be fostered and promoted. Mobility is a key factor behind its experimentation, opportunities, cultural interchange and research.

The program is structured in different sections: exhibitions that involve collaboration with national and international artists, talks and seminars with prominent figures of contemporary culture (“Reading Room”), and research and educational activities in collaboration with local schools and art academies (“Nomas Lab”).



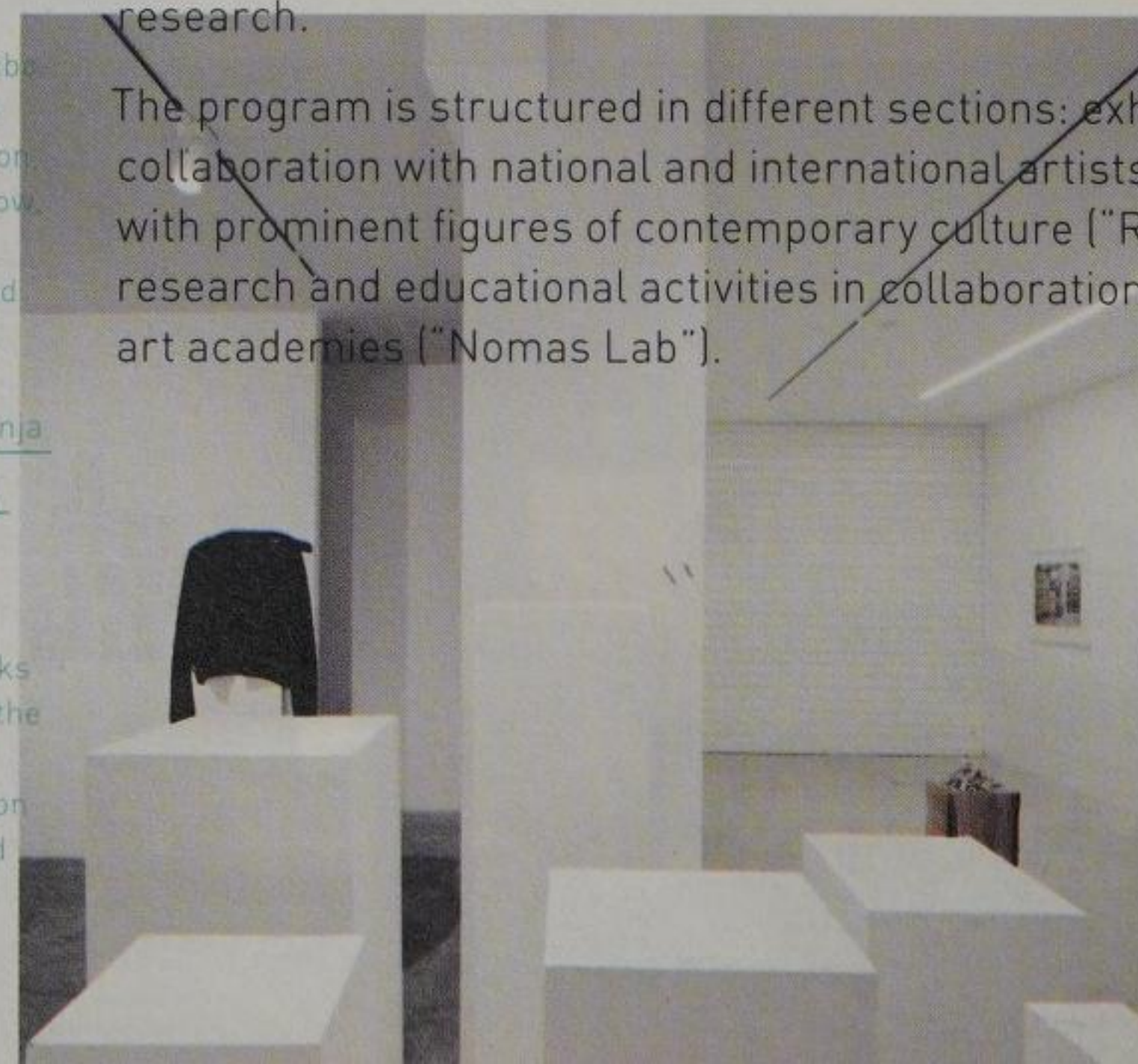
01 Michael Dean, *Our Daily Permanence*, 2010. Produced by Nomas Foundation, Rome. Photo: Altrospazio, Rome. Courtesy Supportico Lopez

02 Rossella Biscotti, *Le Teste in Oggetto* (“The Heads in Question”), 2009. Produced by Nomas Foundation, Rome. Photo: Ela Bialowska, Rossella Biscotti, Kevin Van Braak. Courtesy Prometeogallery by Ida Pisani, Milan/Lucca, and Eur s.p.a., Rome

03 Etienne Chabaud, “Lo Stato delle Sirene,” 2010. Exhibition view at Nomas Foundation, Rome. Photo: Altrospazio, Rome



02



03



# 3—075

## Barriera

Barriera is a nonprofit association founded by a group of friends and fans of contemporary art. It takes its name from its neighborhood, Barriera di Milano, a quarter on the outskirts of Turin. This diverse, energized neighborhood was deliberately chosen for its rapidly shifting character. Through meetings with local associations, communities and institutions, Barriera aims to integrate into its dialogue the many expectations, associations and experiences of contemporary art present in the neighborhood.

Barriera's headquarters are located in a 600-square-meter industrial building that has been completely restored to house an exhibition hall, lounge for members, art storage facilities and offices. From this multiuse space, Barriera aims to promote initiatives, exhibitions and events that resonate with both the world of contemporary art and the neighborhood, and to encourage the formation and growth of young artists and galleries.

[www.associazionebarriera.com](http://www.associazionebarriera.com)  
[barriera@associazionebarriera.com](mailto:barriera@associazionebarriera.com)  
+39 011 287 6485

### Address

Via Crescentino 25  
10154, Turin  
Italy

### Public Hours

Wednesday–Friday: 3–7 pm  
Saturday: 10 am–1 pm

### Founding Year

2007

### Funding Sources

Foundations, Individuals

### Activities

Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.), Workshops



01

### "Trip" 2007

The inaugural exhibition at Barriera presented works that interacted with the neighborhood, created by students of the Academy of Fine Arts in Turin. Participating artists included: Sara Zampedri, Catherine Motta, Anthony Falbo, Samantha McMillan, Simon Didonna, Frederick Ghigo, Donato Canosa and Scropo Diego.

### "Mirror Project" 2010-

"Mirror Project" is a series of exhibitions organized by Barriera, where invited artists work within the space to develop a site-specific project. The first iteration of "Mirror Project" invited Renato Leotta and the second iteration invited Manuel Scano.

### "6 Projects by Barriera" 2009-10

This project began with a workshop and competition hosted at Barriera in September 2009. Artists and architects were invited to work together to propose a redevelopment project in the region. Each group presented its project at several public meetings, with the selected project executed by the Laboratory of Art & Architecture—a collaboration between the Polytechnic University of Turin and the Albertina Academy of Fine Arts, Turin. All six projects were presented in an exhibition at Barriera in 2010.



02

01 Interior view of Barriera, Turin, 2009. Courtesy Barriera

02 "Recollections," 2008. Exhibition view at Barriera, Turin. Courtesy Barriera

03 Renato Leotta, "Mirror Project N.01," 2010. Exhibition view at Barriera, Turin. Courtesy Barriera



03

# 3—076

## Spazio XYZ



01

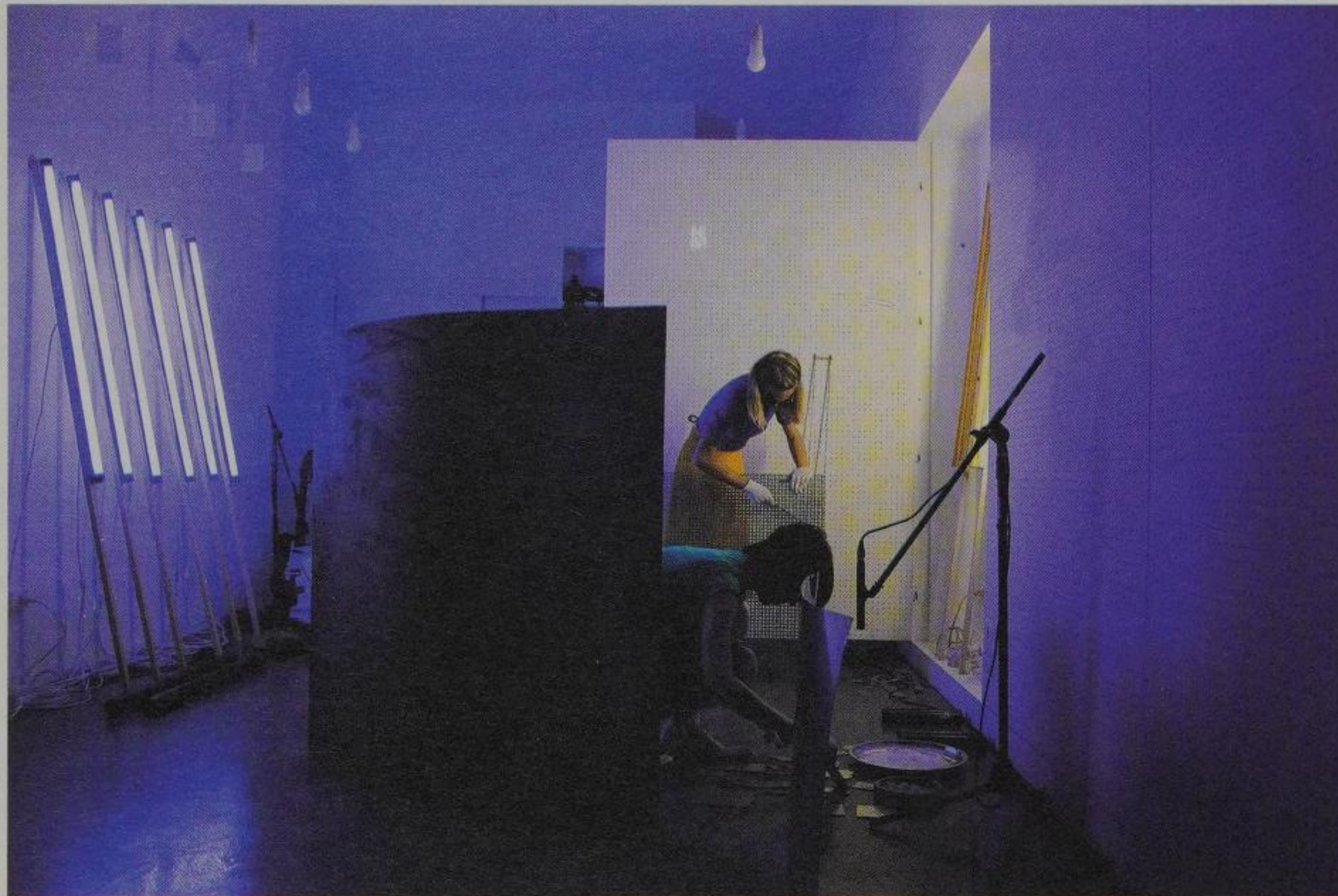
02



01 "Manifesto," 2009. Exhibition view at Spazio XYZ, Treviso. Courtesy Spazio XYZ and Manifesto's authors

02 "Design Undesigned," 2009. Exhibition view at Spazio XYZ, Treviso. Courtesy Spazio XYZ

03 Mara Cassiani, Silvia Costa and Lorenzo Tomio preparing for the performance Plumes Dans la Tête, at Spazio XYZ, Treviso, 2009. Photo: Giulia Fidel



03

[www.spazioxyz.org](http://www.spazioxyz.org)  
[hello@spazioxyz.org](mailto:hello@spazioxyz.org)

### Address

Via Inferiore, 31  
31100, Treviso  
Italy

### Public Hours

Tuesday-Sunday: 5-8 pm (during exhibitions; otherwise, email us to arrange a tour)

### Office Hours

Variable (email us to arrange a time, if necessary)

### Founding Year

2008

### Number of Staff

Unpaid (including interns/volunteers): 5

### Funding Sources

Artwork/edition sales, Exhibition catalog sales, Individuals, Membership

### Activities

Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops, Other: Events, Cultural programs, Temporary shops

### "Manifesto" 2009-

Curated by Tankboys and Cosimo Bizzarri, with the setup designed by Zaven, "Manifesto" is an ongoing project focusing on the creative process of graphic design. It brings together the personal manifestos of some of the smartest and most renowned international designers (including Massimo Vignelli, Bruce Mau and Stefan Sagmeister).

### "Design Undesigned" 2009

Curated by Simona Casarotto, in collaboration with Korean collective Sdesignunit, "Design Undesigned" was an exhibition focusing on observation as the first step of the design process. The photographic documentary of many "undesigned/waiting to be designed" objects, collected on the streets by Sdesignunit, displayed concrete evidence of the needs that are at the root of design.

### "Immigration Files" 2011

Curated by Fabrizio Urettini, "Immigration Files" was a series of photo-tales that, through a deliberately conceptual approach, attempted to provide documentation of a crucial moment in the history of humanity. The first two exhibitions included works by photographers Seba Kurtis and Henk Wildschut.

Spazio XYZ is an exhibition space and a nonprofit association dedicated to the applied arts. Its goal is to find common ground for all expressive forms that involve our behavior and daily visual panorama but are rarely given the space for an organic exhibition in traditional art galleries.

The curatorial project represents a way of studying and sharing an ongoing dialogue on the state, evolution and origins of our visual-design culture. XYZ inaugurated its first show in 2008 and has since hosted many different events (including performances, film shows and temporary shops), which were set up thanks to a network of designers who are part of the association. The curatorial team is composed of five people and groups: Fabrizio Urettini, Tankboys (Lorenzo Mason and Marco Campardo), Simona Casarotto, Francesca Luise and Studiomobile (Cristiana Favretto and Antonio Girardi). The space, located in the historic center of Treviso, in northeastern Italy, is designed to best display products as well as the processes of production behind them. At a time when we are bombarded with visual art products, XYZ transforms applied arts into an accessible new form of communication and knowledge, through a series of documents linked to a positive approach to the world of crafts and artifacts.

# 3—077

## Darat al-Funun— The Khalid Shoman Foundation

[www.daratafunun.org](http://www.daratafunun.org)  
[darat@thekhalidshomanfoundation.org](mailto:darat@thekhalidshomanfoundation.org)

### Address

P.O. Box 5223  
Amman 11183  
Jordan

### Public Hours

Saturday–Thursday: 10 am–7 pm

### Office Hours

Saturday–Wednesday: 10 am–7 pm

### Founding Year

1993

### Number of Staff

Paid: 12  
Unpaid (including interns/volunteers): 1

### Funding Sources

Individuals

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

### "Out of Place" 2011

This project, a collaboration between Darat al-Funun and Tate Modern, London, connected the two galleries by hosting the traveling exhibition "Out of Place." The show featured Arab and international artists, including Cevdet Erek (Turkey), Ion Grigorescu (Romania), Hrair Sarkissian (Syria) and Ahlam Shibli (Palestine).

### Aramram 2009–

Aramram, the Middle East's first interactive web TV, was launched at Darat al-Funun in 2009, and has since become a sociological tool for communication. By interviewing youth and locals, including artists and producers, Aramram aims to reflect Jordanian society as it is.

### Mona Hatoum 2008–10

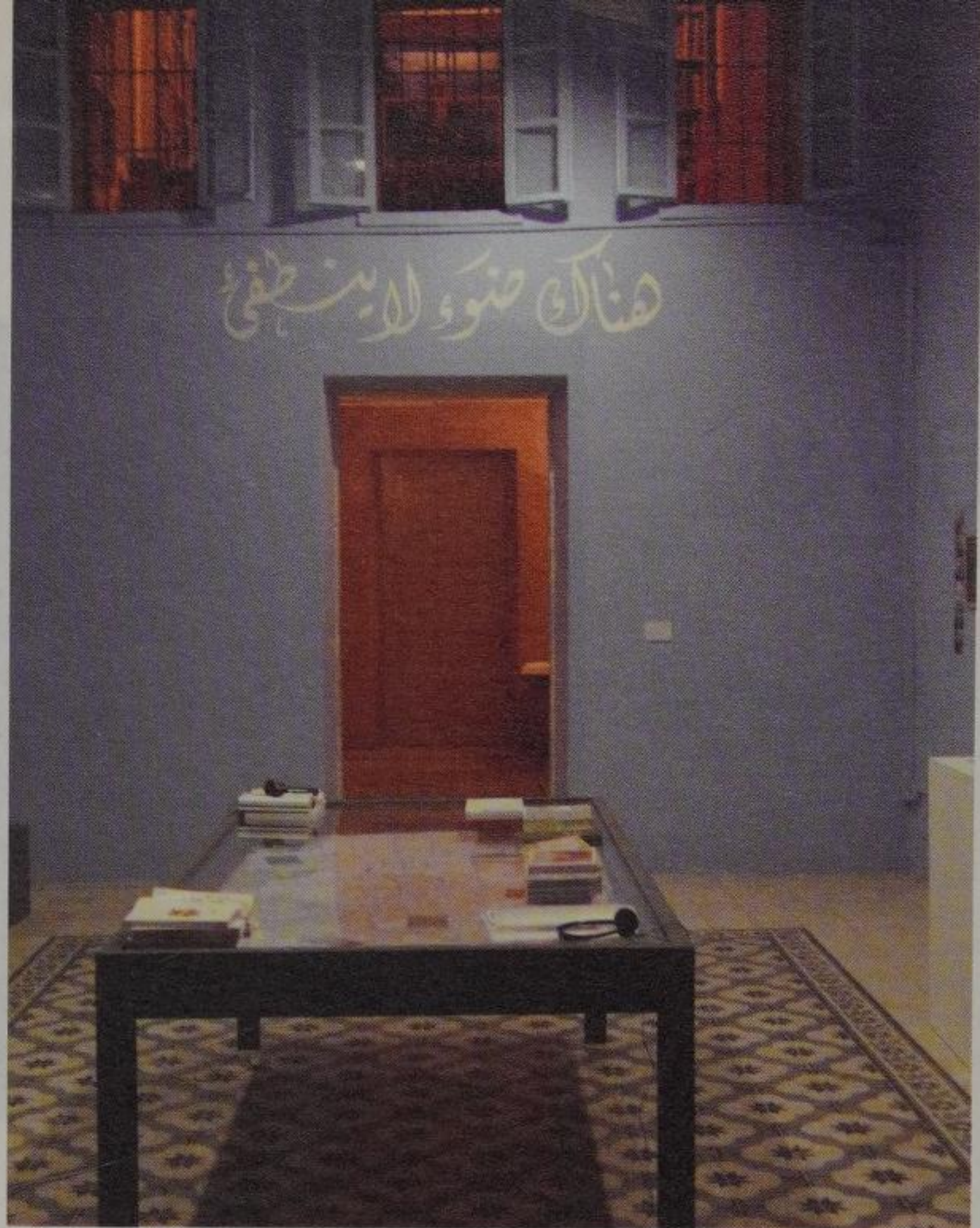
Darat al-Funun hosted Palestinian-British artist Mona Hatoum for a one-month residency in 2008, followed by a solo exhibition from October 2008 to February 2010.

01 "Sentences on the Banks and Other Activities," 2010. Exhibition view at Darat al-Funun, Amman. Courtesy Darat al-Funun

02 View of the library in the main building of Darat al-Funun, Amman, 2008. Courtesy Darat al-Funun

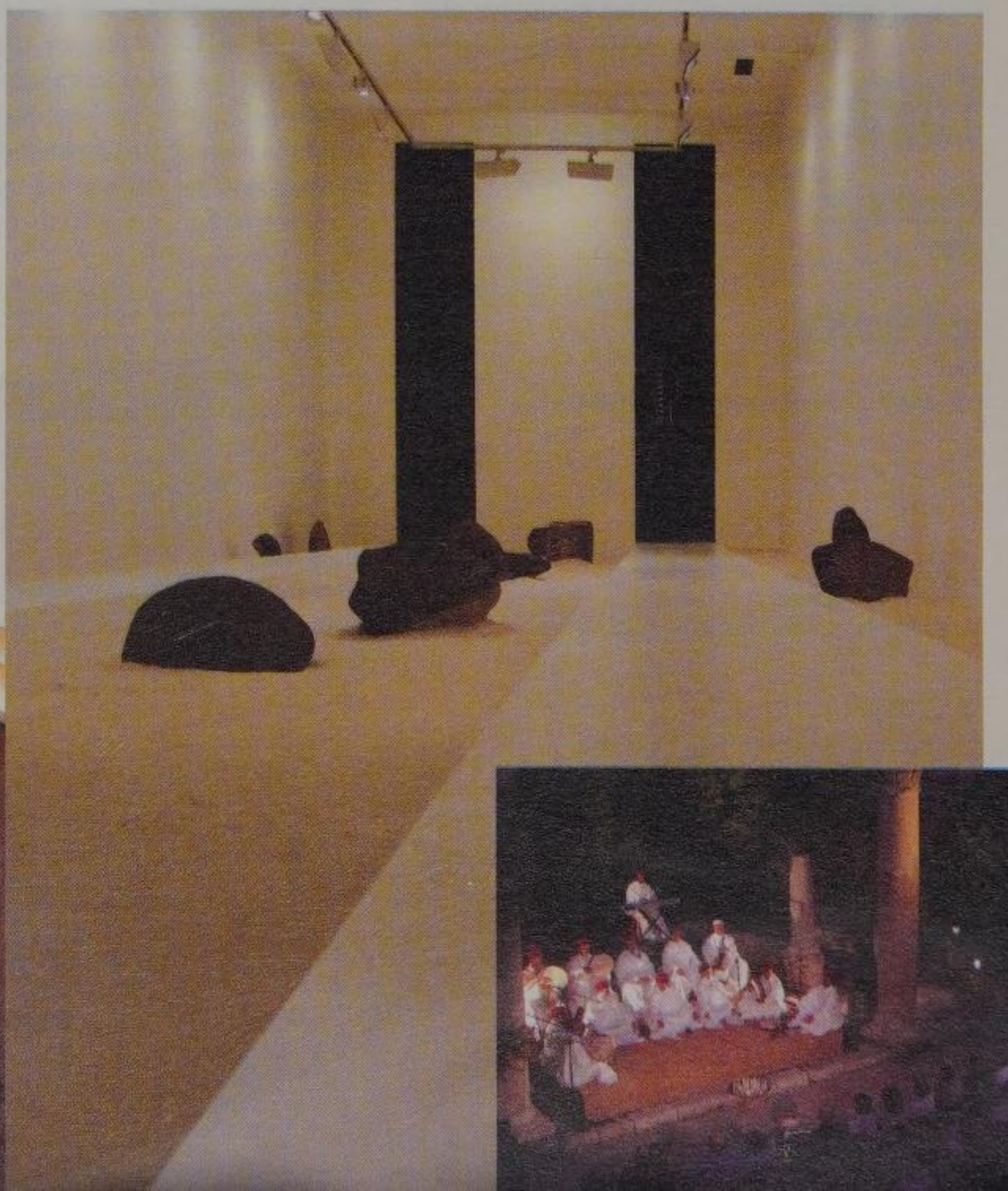
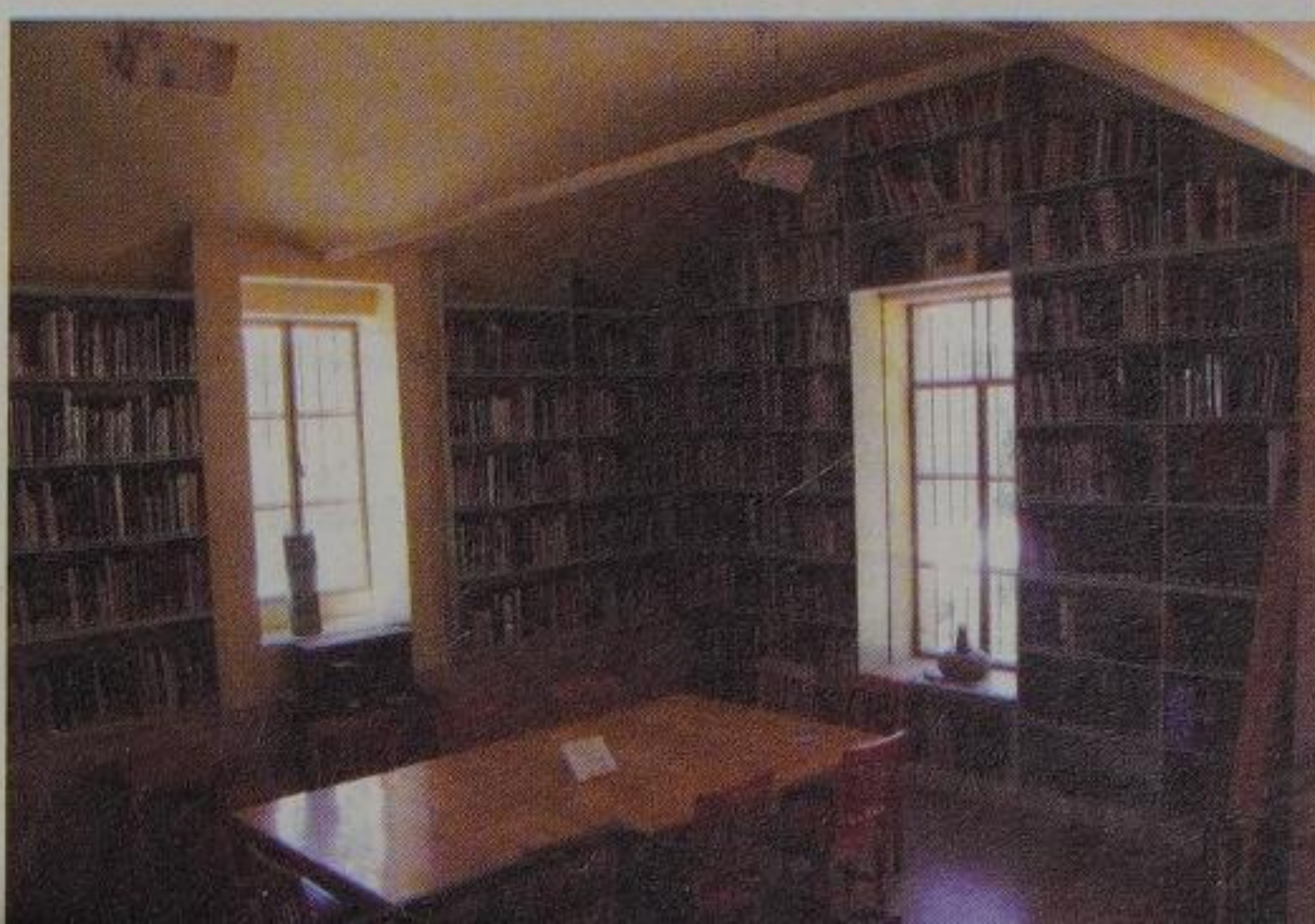
03 Sahel al-Hiyari, Out of the Desert, 2006. Courtesy Darat al-Funun, Amman

04 "Al Hadra" at Darat al-Funun, Amman, 2006. Courtesy Darat al-Funun



Darat al-Funun—The Khalid Shoman Foundation is a nonprofit organization dedicated to promoting contemporary art in the Arab world. Since its inception in 1993, Darat al-Funun has been committed to developing an art movement in Jordan and the region as a whole through educational programs. The organization presents local and international Arab art, and devotes its efforts to presenting regular cultural programs, such as symposia, workshops, film screenings and discussions.

Overlooking the heart of Amman, Darat al-Funun is housed in four traditional 1920s buildings, alongside the restored archaeological remains of a sixth-century Byzantine church that had been built over a Roman temple. The summer of 2011 marked the inauguration of a newly restored building from the 1940s, which will house the headquarters of The Khalid Shoman Foundation, a new gallery space and a research center.



# 3—078

## Makan Art Space

www.makanhouse.net  
info@makanhouse.net  
+962 6 463 1969

### Address

Building Number 21  
Nadim Al-Mallah Street  
Jabal Al-Weibdeh, Amman  
Jordan

### Mailing Address

P.O. Box 317  
Amman 11821  
Jordan

### Public Hours

Monday–Wednesday and Sunday: 2–7 pm

### Office Hours

Monday–Wednesday and Sunday: 2–7 pm

### Founding Year

2003

### Number of Staff

Paid: 7  
Unpaid (including interns/volunteers): 2

### Funding Sources

Corporations, Foundations, Individuals

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops



02

### Shatana International Artist Workshop 2007,

2008, 2009

This workshop was held in the village of Shatana, in northern Jordan. Mid-career artists were invited to spend two weeks in the village, encouraging exchange and experimentation. The workshop consisted of process-oriented and site-specific work, with a focus on contemporary forms that reacted to the experience. It ended with an open day, when the public was invited to meet the artists, see the works in progress spread across the village and celebrate the experience.

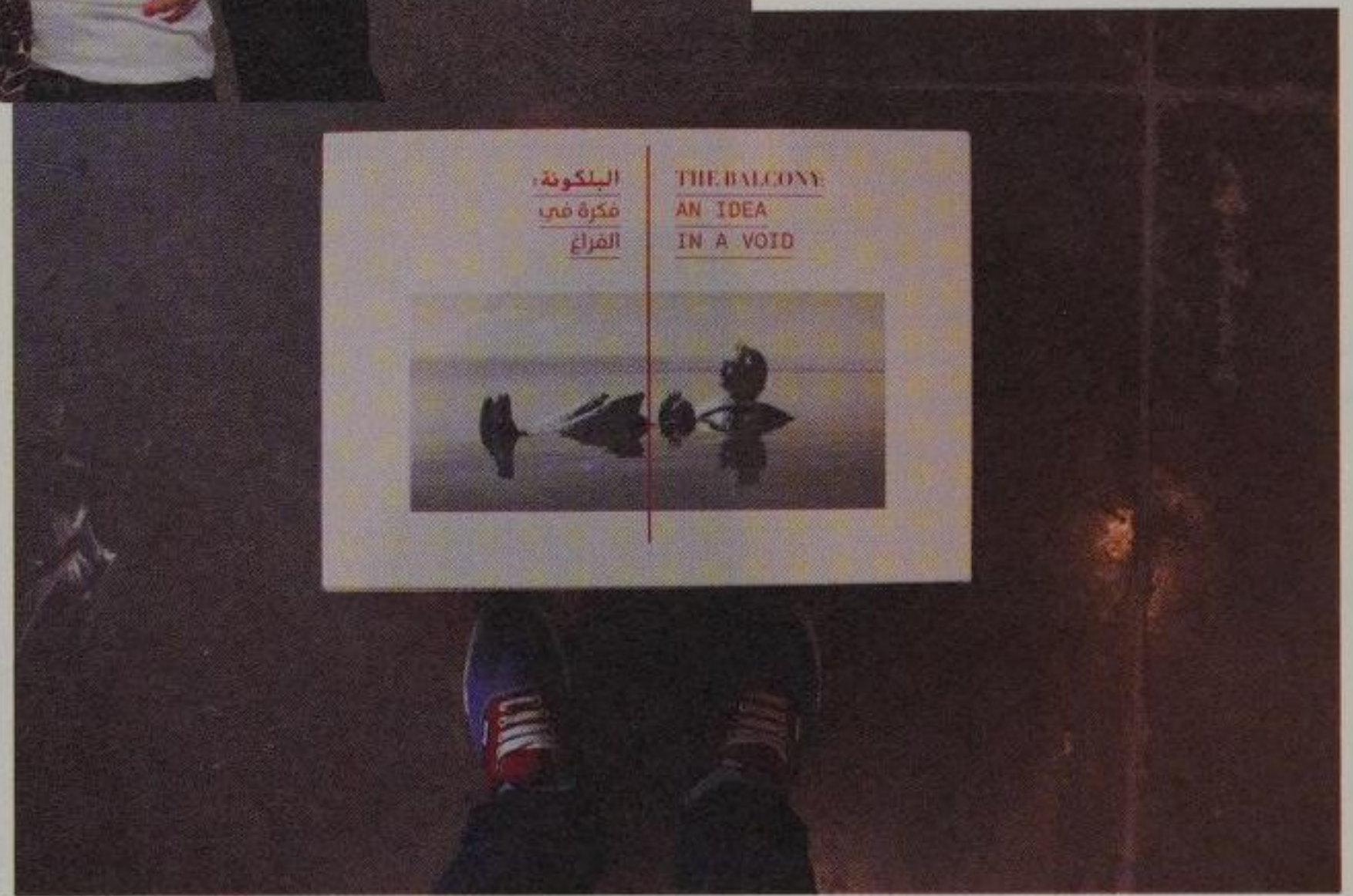
### Meeting Points

The Meeting Points project was initiated in Amman in 2004 by the Young Arab Theatre Fund and Makan. The festival aims to promote creativity and art production mobility in the Arab region, as well as to provide opportunities for artists, art operators and spaces to meet and communicate. Another goal is to invite a wide audience from the local communities to an interactive experience at this international program of events.

### The Young Artist Summer Residency

This yearly residency is open to young artists and final-year university students of the visual arts, creative writing, music and architecture, who are interested in producing experimental projects. The residency, which started in 2007 and reached its fourth edition in 2011, aims to bring together artists to work at Makan for one month on individual or collaborative ideas that experiment with different media and presentations, and to exhibit in alternative and public spaces.

01



03

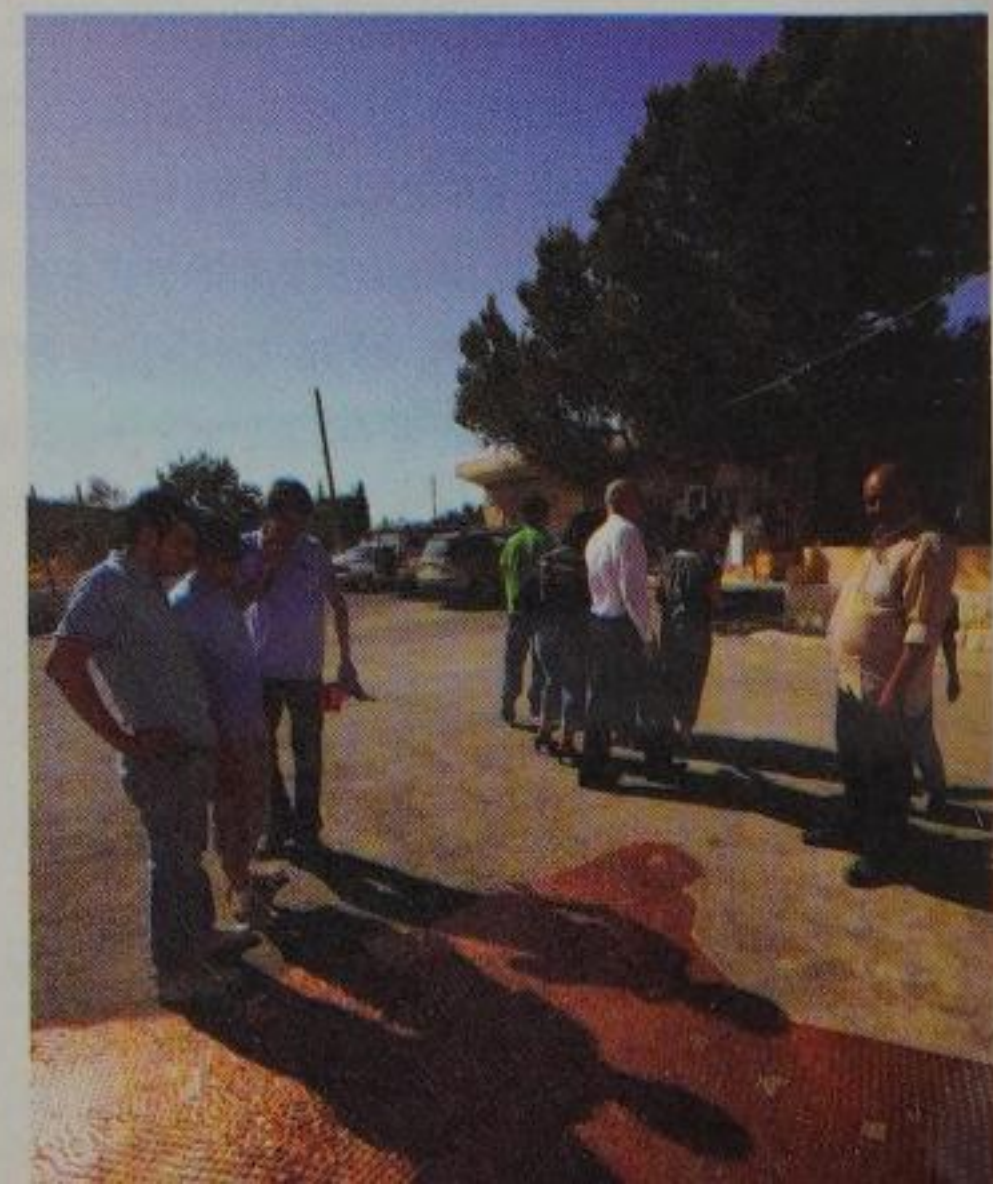
Makan Art Space is an independent, dynamic space for contemporary art in Amman, Jordan, encouraging experimentation in concepts and production. Makan cooperates with artists with an open door for new ideas and creative suggestions, and works toward creating links between the local art scene, the region and abroad, building a network of artists, art operators and spaces. The space's events focus on social issues and taking art into the public sphere. Its projects include running an artist exchange and residency program, organizing and participating in workshops, both locally and internationally, hosting art events, including exhibitions, performances, film screenings and music programs, and providing studio spaces for artists.

01 Exterior view of Makan Art Space, Amman, 2010. Photo: Amin Musa

02 Annemarie Jacir and Nidal Khairy, "Censored," 2010. Exhibition view at Makan Art Space, Amman. Photo: Hassan Amin

03 The Balcony, An Idea in a Void (2010), a publication by Makan Art Space, Amman. Photo: Amin Musa

04 Open Day of the Shatana International Artists Workshop at Makan Art Space, Amman, 2008. Photo: Ali Saadi



3—079

## Centre for Contemporary Art of East Africa

The Nairobi Arts Trust / Center for Contemporary Art of East Africa (CCAEEA) is an organization that is set to serve as an advocate for contemporary art and as a catalyst for the creation of significant art projects. It seeks to nurture emerging and established artists, and to provide opportunities for inspiration, experimentation, education and through any other art related means, which support the evolution of new ideas. The CCAEEA also intend to involve in a broad range of symposia, lectures, artists' talks and studio visits that will continuously cultivate diverse audiences for contemporary art forms and provide a forum for ongoing dialogue.

[www.nairobi-arts.org](http://www.nairobi-arts.org)  
[info@nairobi-arts.org](mailto:info@nairobi-arts.org)  
+254 477 2011

### Mailing Address

P.O. Box 46503  
00100 Nairobi  
Kenya

### Public Hours

Variable

### Founding Year

2001

### Funding Sources

Corporations, Foundations, Government

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies



01

### "AMNESIA: Imagining Africa without the Crisis of Historical & Cultural Memory" 2007-

"AMNESIA" is an exhibition project which aesthetically aims at advanced African contemporary art and thematically at the critical scrutiny of colonialism and the question of African cultural identities. It was started and is also artistically directed by the Kenyan multimedia artist Jimmy Ogonga and the Centre for Contemporary Art of East Africa. The project includes several curators and artists from Africa and the diaspora. The project partners are Goethe-Institut Nairobi, Ford Foundation and the National Museum Nairobi. The project was conceived as a process. During the first phase in October 2007, Ogonga and Simon Njami undertook preliminary considerations and together with the project partners got an overall view of the local art scene. Then they introduced the concept in two presentations. Further presentations followed during the second phase in February 2008, which added presentations by multimedia artists Ingrid Mwangi and photographer Aida Muluneh.

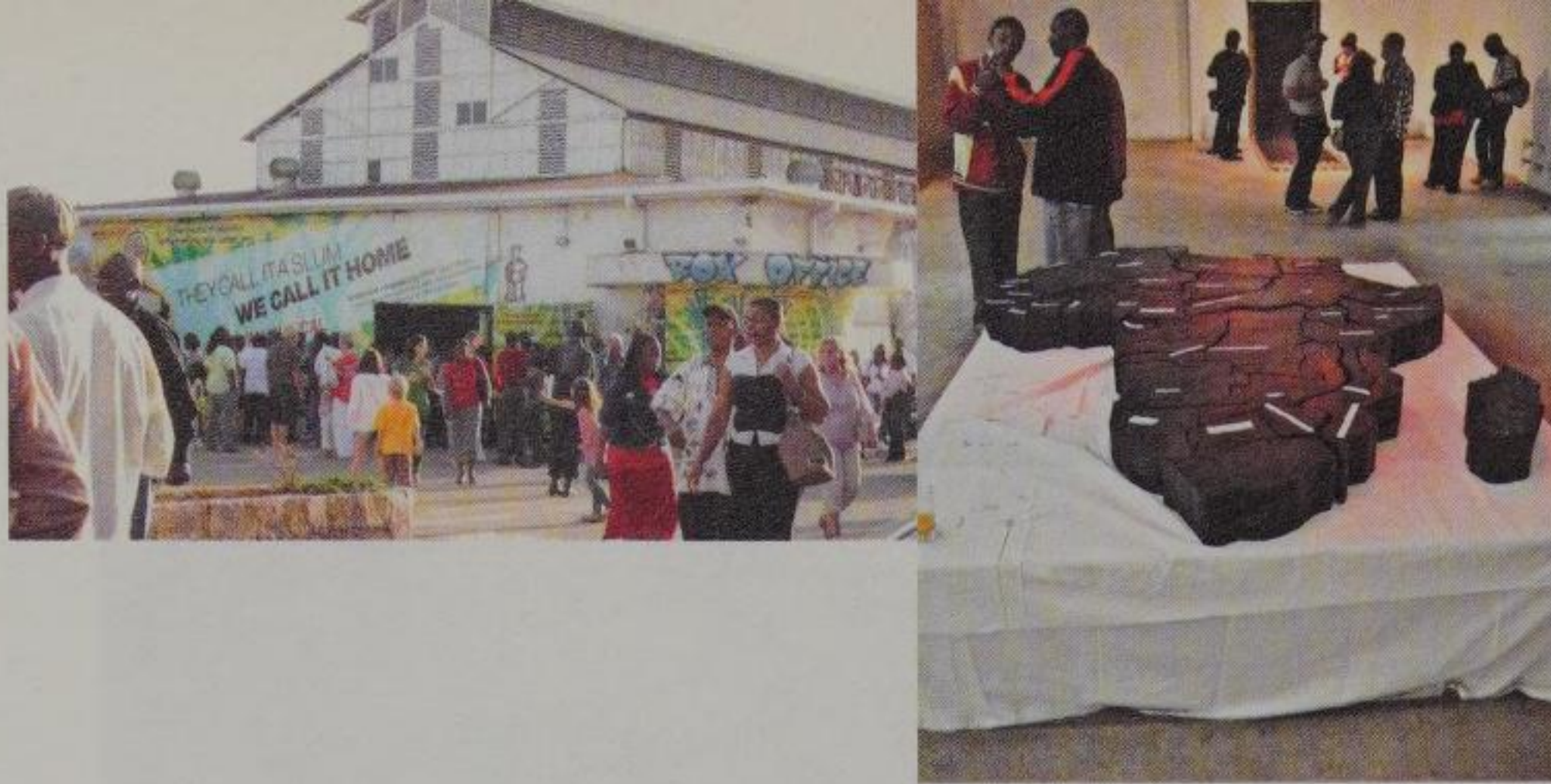
01 Yazmany Arboleda, "10,000 balloons," 2011. Project initiated as part of the artist's residency with the Centre for Contemporary Art of East Africa, Nairobi. Photo: Paige Aarhus

02 Exterior view of the Centre for Contemporary Art of East Africa, Nairobi. Courtesy the Centre for Contemporary Art of East Africa



02

3—080



## The GoDown Arts Centre

www.thegodownartscentre.com  
info@thegodownartscentre.com  
+254 02 555770

### Address

Dunga Road, Nairobi  
Kenya

### Mailing Address

P. O. Box 27772  
Nyayo Stadium  
00506 Nairobi  
Kenya

### Public Hours

Daily: 9 am–5 pm

### Office Hours

Weekdays: 9 am–5 pm

### Founding Year

2003

### Number of Staff

Paid: 6  
Unpaid (including interns/volunteers): 2

### Funding Sources

Admissions/Ticket Sales, Café, Foundations

### Activities

Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc), Residencies, Workshops, Other: Conferences and Conventions

### "Kenya Burning" 2007–08

A photographic exhibition on the post election violence experienced in Kenya after the 2007/2008 general elections. The publication *Kenya Burning: Mgogoro wa uchaguzi 2007/8* was also published and distributed to schools, libraries, and community groups in Nairobi and beyond. Apart from the three shows in Nairobi, this important exhibition traveled to various other cities including Kisumu, Mombasa, Eldoret and Naivasha.

### Creative Economy

Two conferences were mounted to explore the "creative economy" in East Africa. The second three-day conference engaged over 80 East Africans, including artists, practitioners, policy makers, cultural operators and academics. A basic research was also commissioned and published for free distribution.

### Dunda Mtaani 2006–

An annual community festival that has been running for the last five years, the popular event gives young artists and performers (of music, dance and comedy) a platform to showcase their talents to audiences in the communities. We have held this festival in Kibera, Dandora, Kawangware, Mathare, "Califonia" BuruBuru and Jericho.

Established in September 2003, The GoDown Arts Centre is a not-for-profit entity that supports and promotes creativity in arts and culture. The first of its kind in East Africa, The GoDown serves as a place where creative ideas are generated, mingled and cross-referenced.

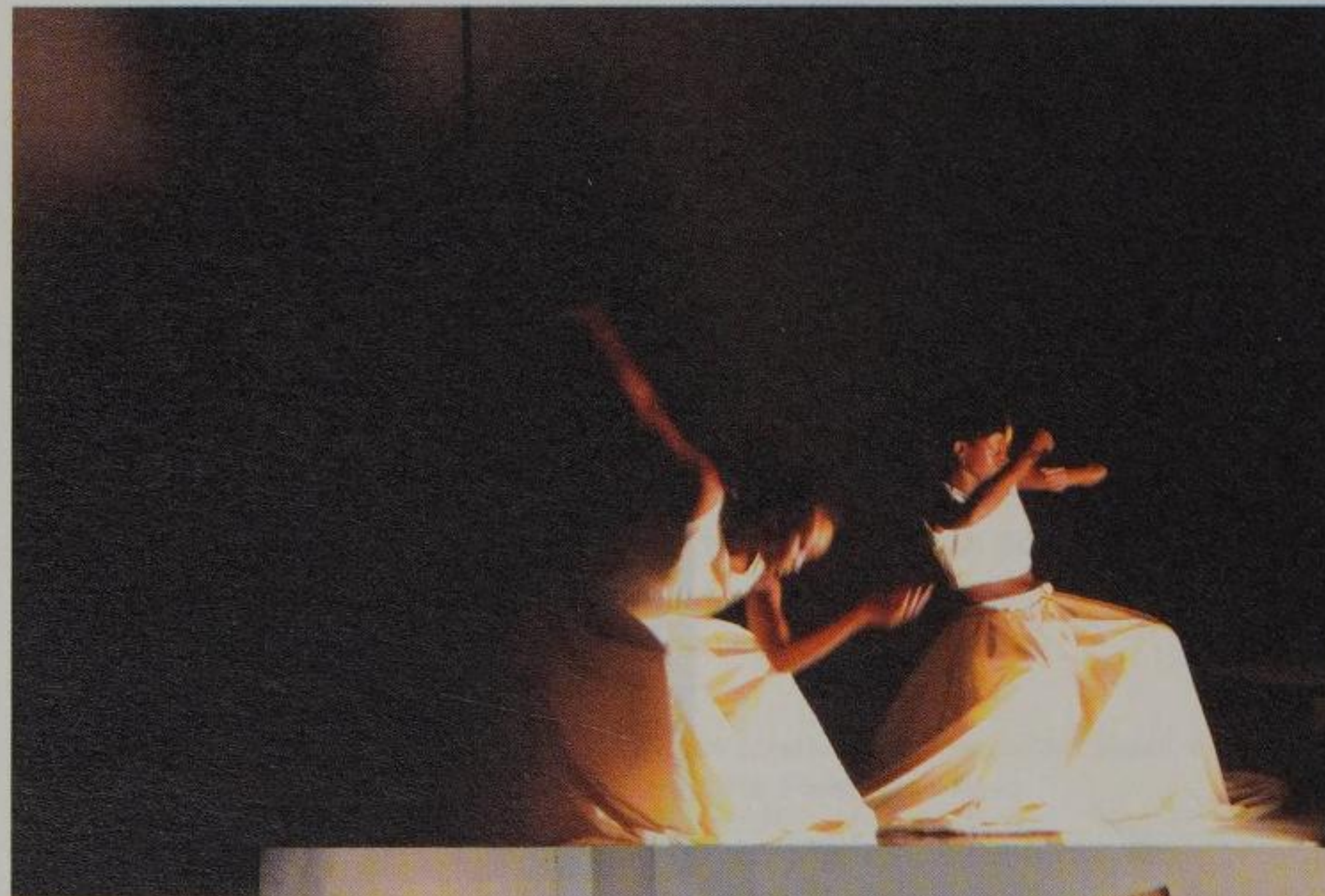
The GoDown, occupies a 10,000-square-meter warehouse, providing basic studios, rehearsal and performance spaces to visual and performing artists groups, ranging from musicians, sculptors and painters, to television producers, web-designers, dancers and acrobats. We promote professional development through training, workshops and exchange, while creating an environment for innovation and collaboration between artists. The center also houses an exhibition gallery and a performance venue where the public engage meaningfully with the arts.

A regular schedule of arts programs that showcase various artistic and cultural events are staged by the center. These range from music concerts, children's arts and culture programs, cultural festivals, community shows, artist exhibitions, theatre performances, skill-developing workshops, seminars and artistic exchanges.

### Our Mission

The GoDown aims to develop independent artists across multiple art forms and to participate in the advancement of the cultural sector, thereby contributing to the establishment of a robust arts and culture sector with expanding receptive audiences.

03



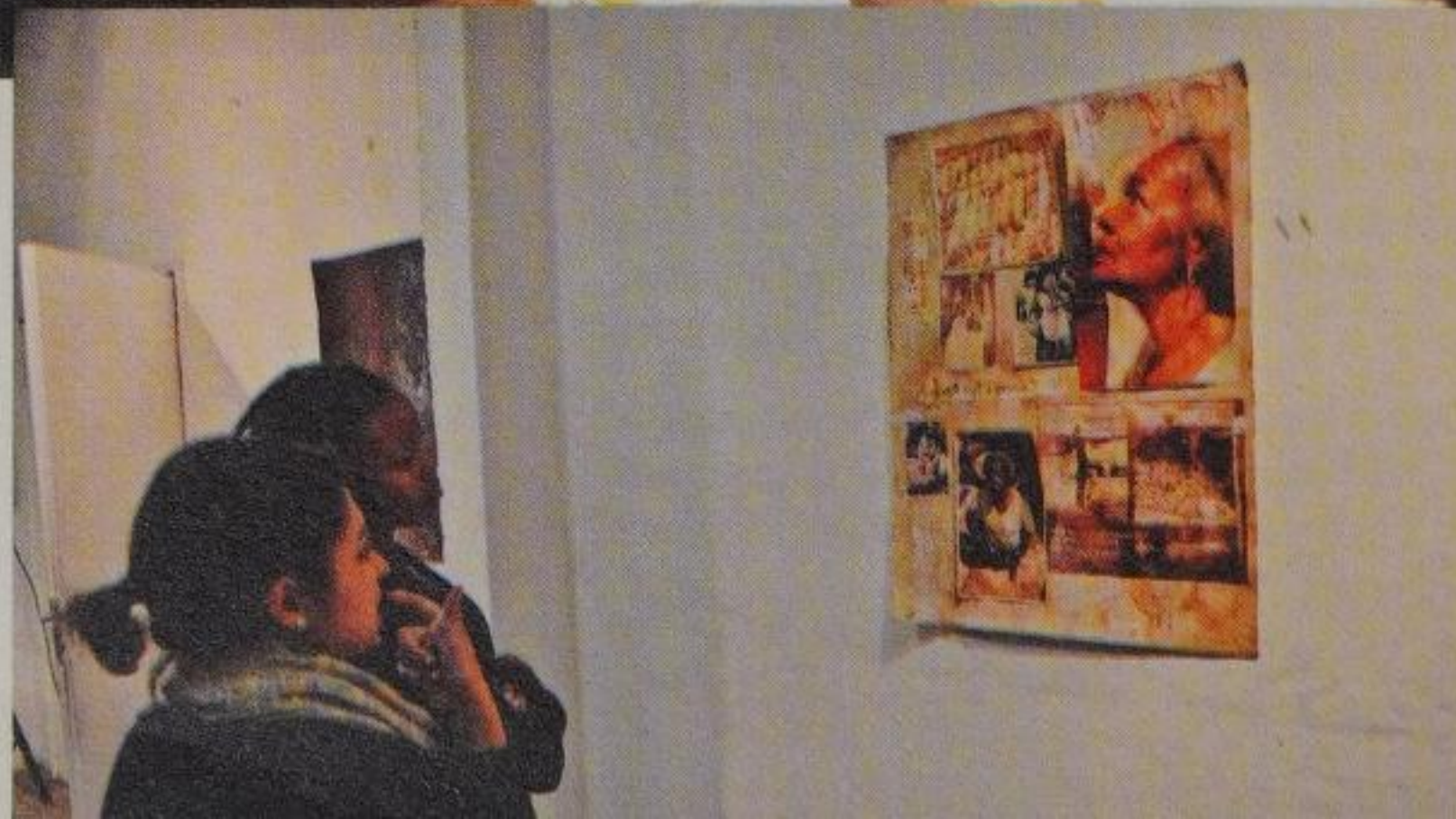
01 Exterior view of The GoDown Arts Centre in Nairobi, following a performance of the musical *Mo Faya*, 2009. Photo by Japheth Njagi/The GoDown Arts Centre.

02 "Amnesia Project: Probe" 2009. Exhibition view at The GoDown Arts Centre, Nairobi. Photo: Michael Khalil Taylor

03 Joka Jok Dance Co. Performance at The GoDown Arts Centre, Nairobi, 2007. Courtesy The GoDown Arts Centre

04 "Amnesia Project: Probe" 2009. Exhibition view at The GoDown Arts Centre, Nairobi. Photo: Michael Khalil Taylor

04



# 3—081

## Kuona Trust

[www.kuonatrust.org](http://www.kuonatrust.org)  
[info@kuonatrust.org](mailto:info@kuonatrust.org)  
+254 20 240 5960

### Address

Likoni Close, Likoni Lane  
Off Dennis Pritt Road  
Hurlingham, Nairobi  
Kenya

### Mailing Address

P.O. Box 4802  
Nyayo Stadium  
00506 Nairobi  
Kenya

### Public Hours

9 am–6 pm

### Founding Year

1995

### Funding Sources

Corporations, Foundations, Government,  
Individuals

### Activities

Artist representation, Exhibitions, Public pro-  
grams (lectures, performances, screenings,  
etc.), Residencies, Workshops

01



### "Art and Graft" 2010

"Art and Graft" was an exhibition featuring works by Kamicha John, Peterson Kamwathi, Beatrice Wanjiku, Ogonga Thom, Allan Githuka, Soi Michael and Kimathi Richard. Grand corruption, grand games: in "Art and Graft" seven artists explored the issue of graft, or grand corruption, and the illusion that it is something that is removed from everyday reality or from the common man's strata. The common man mistakenly imagines himself as a spectator, powerless to intervene. Much of what is exposed and reported by the media is national and institutional corruption; the figures quoted are mind-boggling, and way beyond the imagination of most wananchi ("people" in Swahili). The sums are unbelievable, dazzling and alluring—conjuring up the ambiguous phrase "the end justifies the means."

### "Prison Art Project"

Kuona Trust has been allowed to carry out the first visual arts program within the Kenyan prison system at Lang'ata Women's Prison, the largest of its kind in Kenya. This involves a series of sessions with established artists where the inmates learn various art-making techniques. This program is based on the belief that visual art is a powerful tool for marginalized individuals to express themselves, to explore and build an identity and to make fun in otherwise difficult situations.

### "Watoto wa Kwetu"

"Watoto wa Kwetu" is a Kuona Trust weekend art project in Mathare for children age four to 12. The creatively charged, fun-filled and artistically inspired project was initiated by artist Jacob Wachira who lives in Mathare 4A. Kuona Trust supports this project by hosting art workshops for children every Saturday. Here they make art using various mediums, and are taught by Jacob Wachira and a team of other artists from Mathare.



02

Kuona Trust is a nonprofit organization founded in 1995 at the National Museum of Kenya to serve visual artists. It has since worked with more than 1,500 artists, providing them with the skills and opportunities to advance while increasing the profile and role of the visual arts in Kenya.

Kuona Trust is one of the oldest organizations in East Africa that provides skills, training and opportunities exclusively to visual artists. Its mission is: "To advance the skills and opportunities of contemporary visual artists and to create innovative, world-class art in Kenya." This is achieved through providing artists with studio spaces, art training workshops and exhibition opportunities. Kuona Trust also organizes local and international workshops, residencies and artist-led outreach projects for local communities. Visit Kuona Trust to meet artists, buy their work and find out about regular exhibitions, art classes, film showings, artist-led outreach projects and international residencies and workshops.

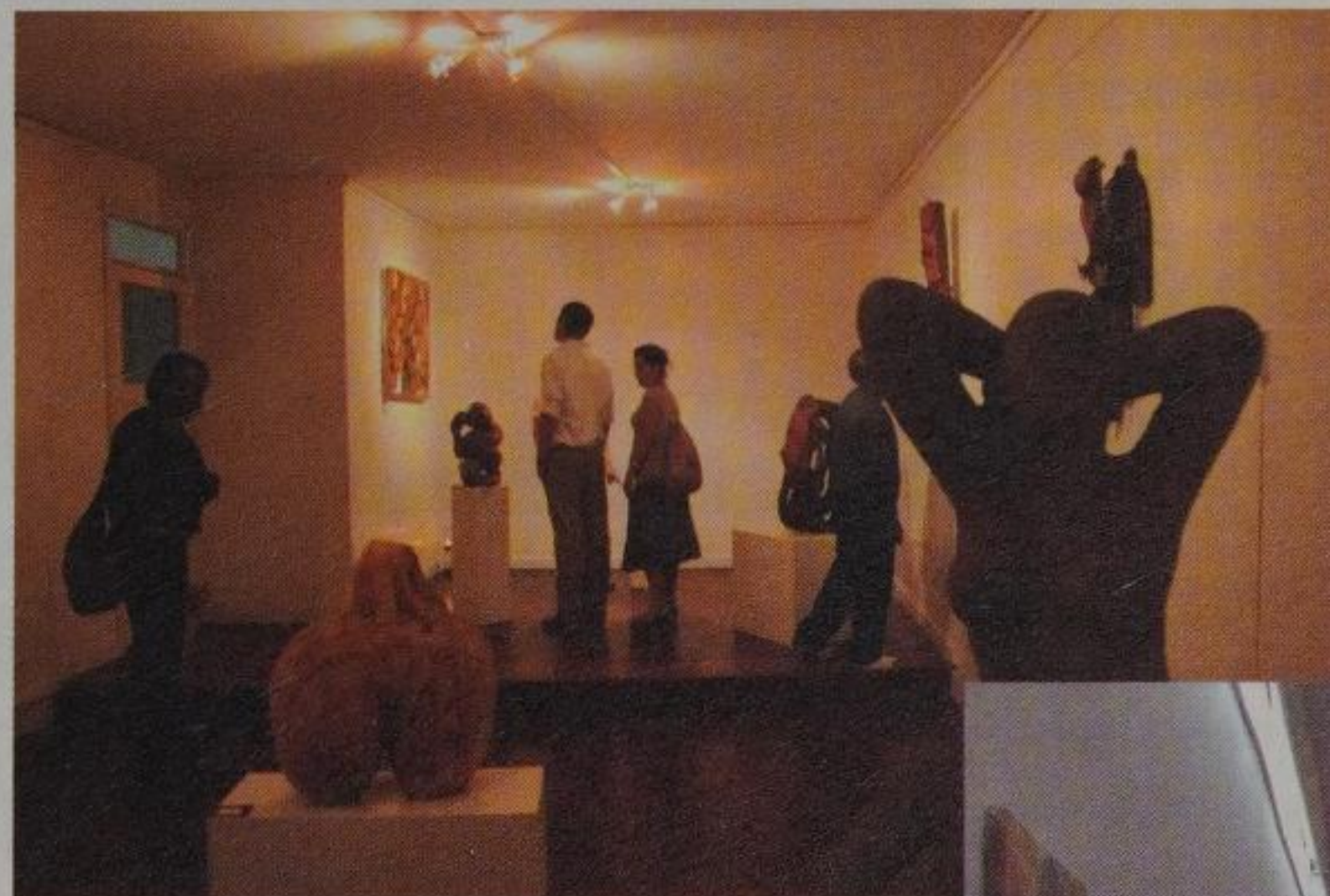
01 Artist Otieno Kota in his work space at Kuona Trust, Nairobi. Courtesy Kuona Trust

02 Exterior view of Kuona Trust, Nairobi. Courtesy Kuona Trust

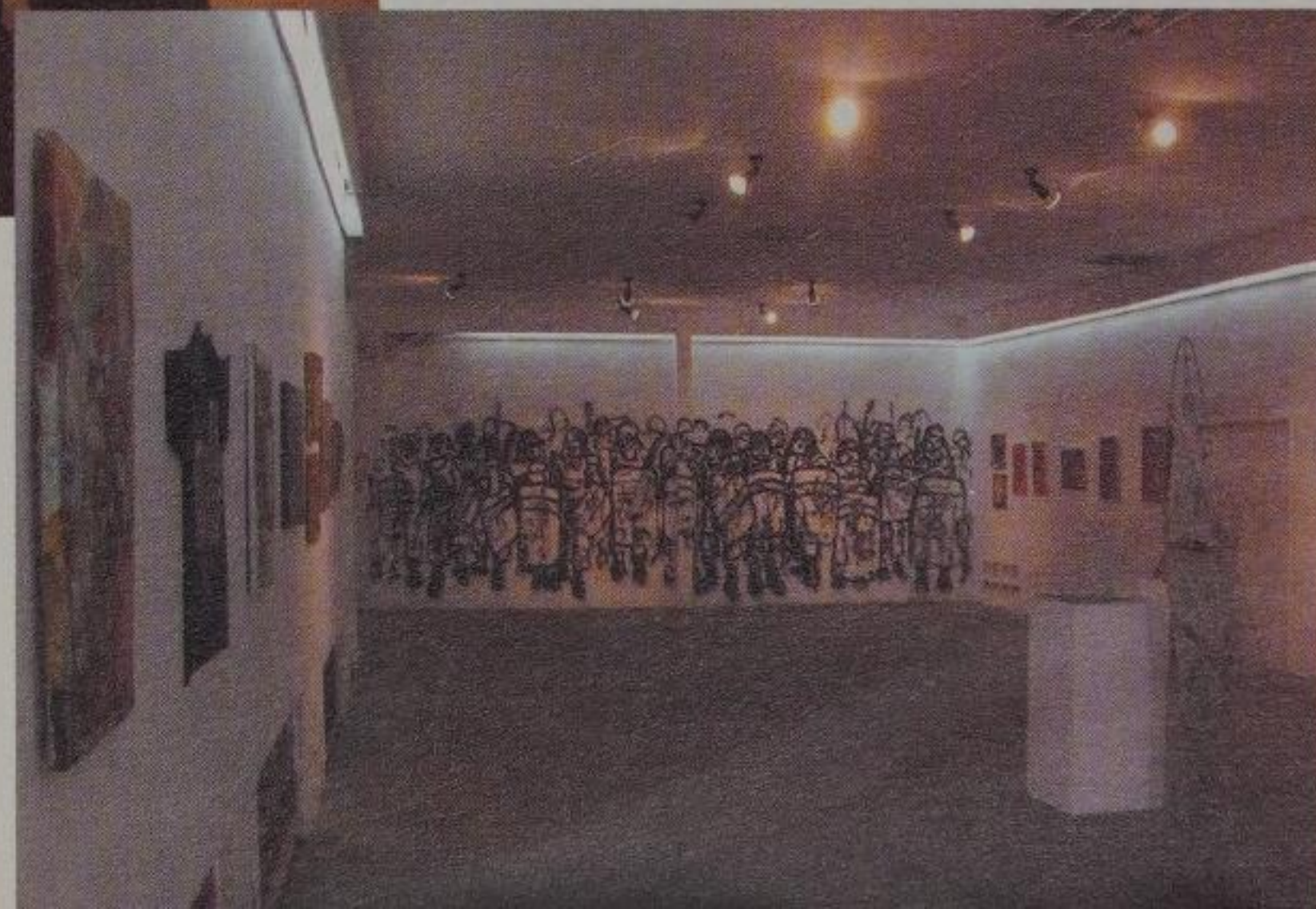
03 Edward Chiselhands and Omosh Kindeh, "Winter Warmer," 2009. Exhibition view at Kuona Trust, Nairobi. Courtesy Kuona Trust

04 "Art for Space," 2008. Exhibition view at Kuona Trust, Nairobi. Courtesy Kuona Trust

Information compiled by Christopher Green



03



04

3—082

## KIM? Contemporary Art Centre

[www.kim.lv](http://www.kim.lv)  
[kim@kim.lv](mailto:kim@kim.lv)

Address  
Maskavas iela 12/1  
Riga, LV-1050  
Latvia

Public Hours  
Wednesday and Friday: 2–7 pm  
Thursday: 2–8 pm  
Saturday and Sunday: 12–6 pm

Office Hours  
Monday–Friday: 10 am–6 pm

Founding Year  
2008

Number of Staff  
Paid: 3  
Unpaid (including interns/volunteers): 2–5

Funding Sources  
Corporations, Foundations, Government,  
Individuals, Merchandise

Activities  
Exhibitions, Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops



01 Exterior view of KIM? Contemporary Art Centre, Riga, 2009. Photo: Ansis Starks

The name “KIM? Contemporary Art Centre” is short for the question “Kas ir māksla?” (which means “What is art?” in Latvian). Through the perspective of this question, KIM? offers a certain range of activities, including monthly exhibitions and other events related to contemporary art, theory and social issues introduced by means of a local and international corpus of ideas, beliefs and individuals. KIM? supports the development of emerging artists and curators, aiming to provide a responsive context to their work and to make critical practices accessible to a wider audience.

Since 2010, KIM? has been working on a long-term project: the promotion and publication of a specific range of essays and texts on contemporary art, art theory and criticism, as well as selected translations.

Since 2009, KIM? has organized more than 50 exhibitions by local and international artists, and has started offering lectures, film screenings, workshops and performances on a regular basis. KIM? curates exhibitions and programs of related events, in collaboration with guest curators and partner organizations.

02 Anta Pence and Dita Pence, Full Moon, 2010. Installation view from “Objects and Video” at KIM? Contemporary Art Centre, Riga, 2010. Photo: Andrejs Strokina

03 “Behind the Curtain. Architect Marta Stana,” 2010. Exhibition view at KIM? Contemporary Art Centre, Riga. Photo: Andrejs Strokina

### The Art Is All That Is the Case: Dialogues with Vassily in the Context of KIM? Exhibitions 2009–2010

This publication featured essays on art by philosopher Jānis Taurens, on issues referring to selected exhibitions at KIM? in 2009 and 2010.

### “Valoda māksā / Two Occasions. Fig. 7—Konkrēti Piemēri” 2011

This was an exhibition of works by artists and writers, in which texts were part of the works or functioned as supplementary materials, such as reviews, notes, etc. It explored the discursive fields to which the artworks belong, which they themselves have established and in which they operate. The exhibition included works and texts by Ei Arakawa, Nikolas Gambaroff, Jay Chung & Q Takeki Maeda, Gerry Bibby, Chris Kraus, Nick Mauss and Bernadette Corporation, and excerpts from MAY. It was curated by Egija Inzule.

### “Behind the Curtain. Architect Marta Stana” 2010

This exhibition was a feministic retrospection of architecture and architecture critique in Soviet Latvia during the 1950s and ‘60s. This show was curated by Ieva Zibārte, who is also an architect and writer.



02



03



# 3—083

## The Latvian Centre for Contemporary Art

www.lcca.lv  
lcca@lcca.lv

Address  
Alberta Street 13  
LV-1010 Riga  
Latvia

Public Hours  
Daily: 12–6 pm

Office Hours  
Weekdays: 10 am–6 pm

Founding Year  
2000

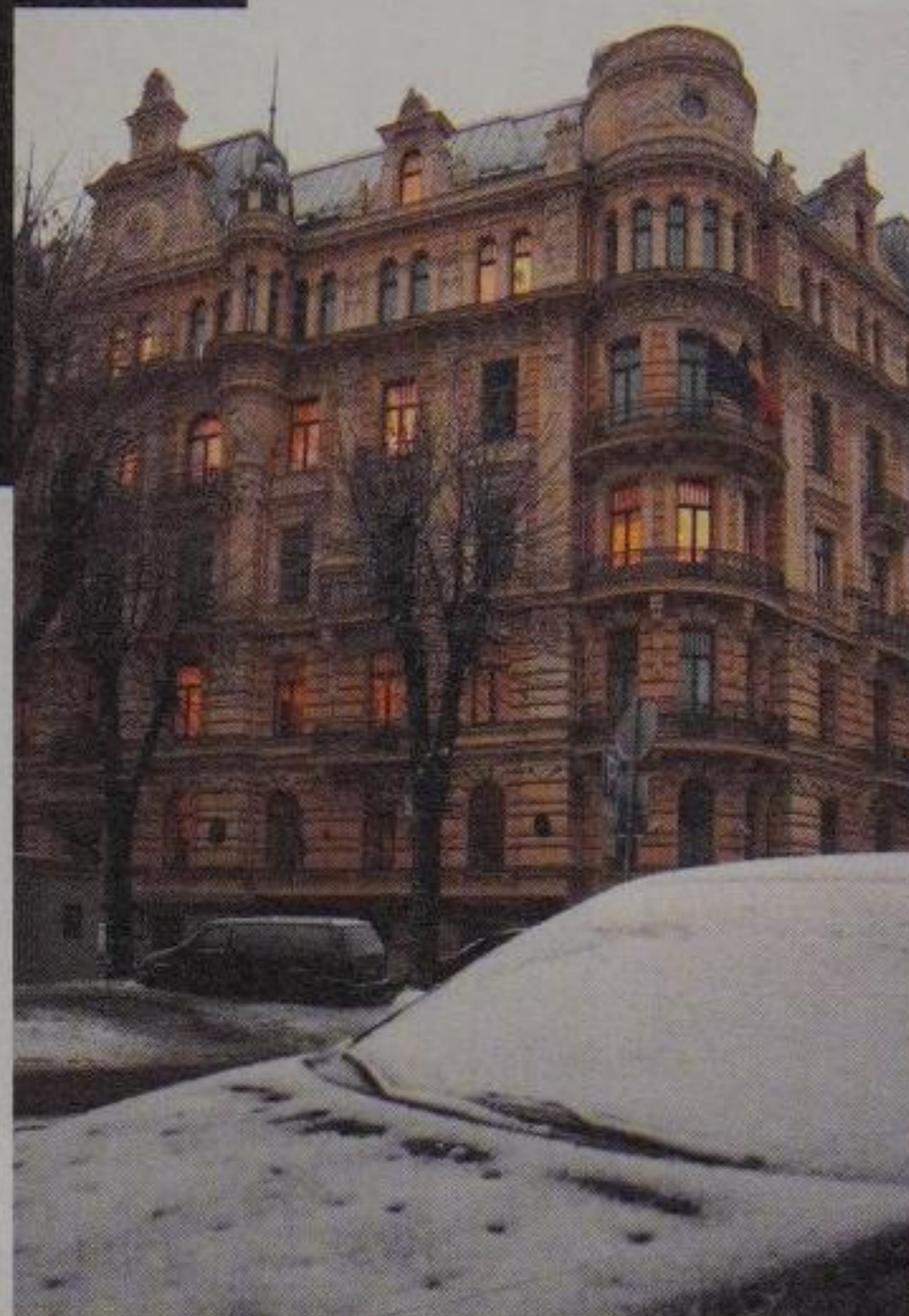
Number of Staff  
Paid: 8  
Unpaid (including interns/volunteers): 3–4

Funding Sources  
Foundations, Government

Activities  
Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops



01



02



03

01 The information center at The Latvian Centre for Contemporary Art, Riga, 2009. Photo: Ilvars Veinbergs

02 Exterior view of The Latvian Centre for Contemporary Art, Riga, 2007. Photo: Ivars Gravlejs

03 "And Others: Movements, Explorations, Artists in Latvia, 1960–1984," 2010. Exhibition view at The Latvian Centre for Contemporary Art, Riga. Photo: Didzis Grodzs

### Survival Kit

Survival Kit is an international contemporary art festival that was born in 2009 as a reaction to the changes the economic crisis had brought to Latvia. The festival is organized by LCCA as an annual call for artists and spectators to observe, comment and act, concentrating their attention on a different subject every year.

### "Recuperating the Invisible Past"

This project consists of a wide range of activities—research, exhibitions, conferences, educational programs and publications—and focuses on the reconstruction and articulation of art and culture in former Eastern European Bloc countries, and their histories and role during the Socialist period, as well as their contemporary legacy. It is a multiyear collaboration between five art institutions from Latvia, Lithuania, Estonia, Hungary and Poland.

### Office Gallery

The Office Gallery of the LCCA operates as a public platform for all sorts of activities within contemporary art and education. Since 2010, it has been housing a series of exhibitions that identify art as "commentary," and trace the interaction of a work of art and its context. These exhibitions encompass the reflection of art on current events, and make references to the recent history of art that continues to influence the processes of contemporary art. They also explore the borders of the manifestation of contemporary art, and turn the viewer's attention to new tendencies in art.

The Latvian Centre for Contemporary Art (LCCA) serves as a platform for the contextualization of contemporary art into wider processes, and the national and international promotion of Latvian contemporary art.

LCCA researches, collects, updates and disseminates information about contemporary art, holds exhibitions, lectures, discussions and conferences, organizes the contemporary art festival Survival Kit, develops cultural initiatives of innovative and cross-disciplinary nature, and contributes to the development of cultural policy. It is a dynamic unit of cultural producers researching the ties between art and current processes in society.

LCCA studies the city and the surrounding reality as fields of creative opportunities. It reacts to movements in the global art scene by collaborating with artists and art organizations—informing, educating, analyzing, provoking, asking questions, naming and often breaking the boundaries of the common—and inviting them to participate and to be socially active.

LCCA cares about responsible cultural policy and is an active member (and one of the founders) of the Latvian Association of the Contemporary Culture Organizations.

LCCA is located at the heart of Riga's Art Nouveau district—Alberta Street 13. Everybody is welcome to visit the library, information center and the Office Gallery of LCCA.

# 3-084

## Batroun Projects

[www.batrounartspace.org](http://www.batrounartspace.org)  
[mail@batrounartspace.org](mailto:mail@batrounartspace.org)

### Address

Next to White Beach  
Thoum, Batroun  
Lebanon

### Public Hours

Wednesday-Sunday: 11 am-6 pm

### Office Hours

Monday-Thursday: 10 am-6 pm

### Founding Year

2011

### Number of Staff

Paid: 1  
Unpaid (including interns/volunteers): 3

### Funding Sources

Café, Corporations, Foundations, Individuals

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures,  
performances, screenings, etc),  
Workshops, Other: Web platform, Library



02



01

01 Landscaping workshop with participants from the American University of Beirut's Agriculture Department, 2011. Photo: Ghassan Maasri

02 Exterior shot of Batroun Projects, Batroun, 2011. Photo: Nora Razian

03 View of the cinema space at Batroun Projects, Batroun, 2011. Photo: Mark Scanlan



03

### "Open House" 2011

Batroun Projects' first event, "Open House," included a series of films exploring architectural spaces in transition, live music by Raed Yassin and Sharif Sehnaoui, and a jukebox of sonic contributions from artists. The site was still in development then, so the space shared ideas and explored its potential with attendees.

### "Speaker System"

The "Speaker System" project will be a collaboratively researched and developed curatorial program that will take place at two sites: Batroun Projects, Batroun, Lebanon, and Wyspa Institute of Art, Gdansk, Poland. This collaboration was born from the desire to critically explore and provide a platform for an emerging employment and investigation of sound in contemporary art practice—a current direction that is proliferating among artists operating within the MENA region.

### "Fortnightly Films" 2011-

"Fortnightly Films" is a biweekly screening program of films, projected outdoors with related music on a beach with a bar. The first film screened was Carnival of Souls, directed by Herk Harvey.

Batroun Projects is a three-story, 800-square-meter villa located on the beach of Batroun, Northern Lebanon, providing a site of production outside the dominant configuration of the city. Located between Tripoli and Beirut, the space acts as a node connecting local, regional and international cultural producers to a dynamic context.

An open platform supporting a multidisciplinary approach to art production and research, Batroun Projects operates as a hub for dialogue, exchange and collaboration with individuals, collectives and institutions throughout Lebanon and beyond. It also seeks to challenge understandings of what art and cultural spaces should and can be.

The goal of Batroun Projects is to foster a program that is focused on projects and commissions by resident artists and practitioners, allowing the space to remain a constantly active site of production, exchange, retreat and learning. Moreover, it intends to devise programs that allow its visiting residents to take ownership of the space and its public events, extending definitions and expectations of conventional residency formats to projects that incorporate wider reflections on self-organization, and operate as a platform to display and exhibit both art-based practice and alternative processes and activities around cultural events.

# 3—085

## Arab Image Foundation

www.fai.org.lb  
+961 1 569 373

### Mailing Address

Zoghbi building, 4th floor  
337, Gouraud Street  
Gemmayzeh  
2071 5001 Beirut  
Lebanon

### Public Hours

Monday–Friday: 10 am–5 pm

### Office Hours

Monday–Friday: 9 am–6 pm

### Founding Year

1997

### Number of Staff

Paid: 7  
Unpaid (including interns/volunteers): 1

### Funding Sources

Artwork/edition sales, Corporations, Foundations, Individuals, Merchandise

### Activities

Archives, Exhibitions, Partnerships with other institutions, Permanent collection, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

### Middle East Photograph Preservation Initiative (MEPPI) 2011–13

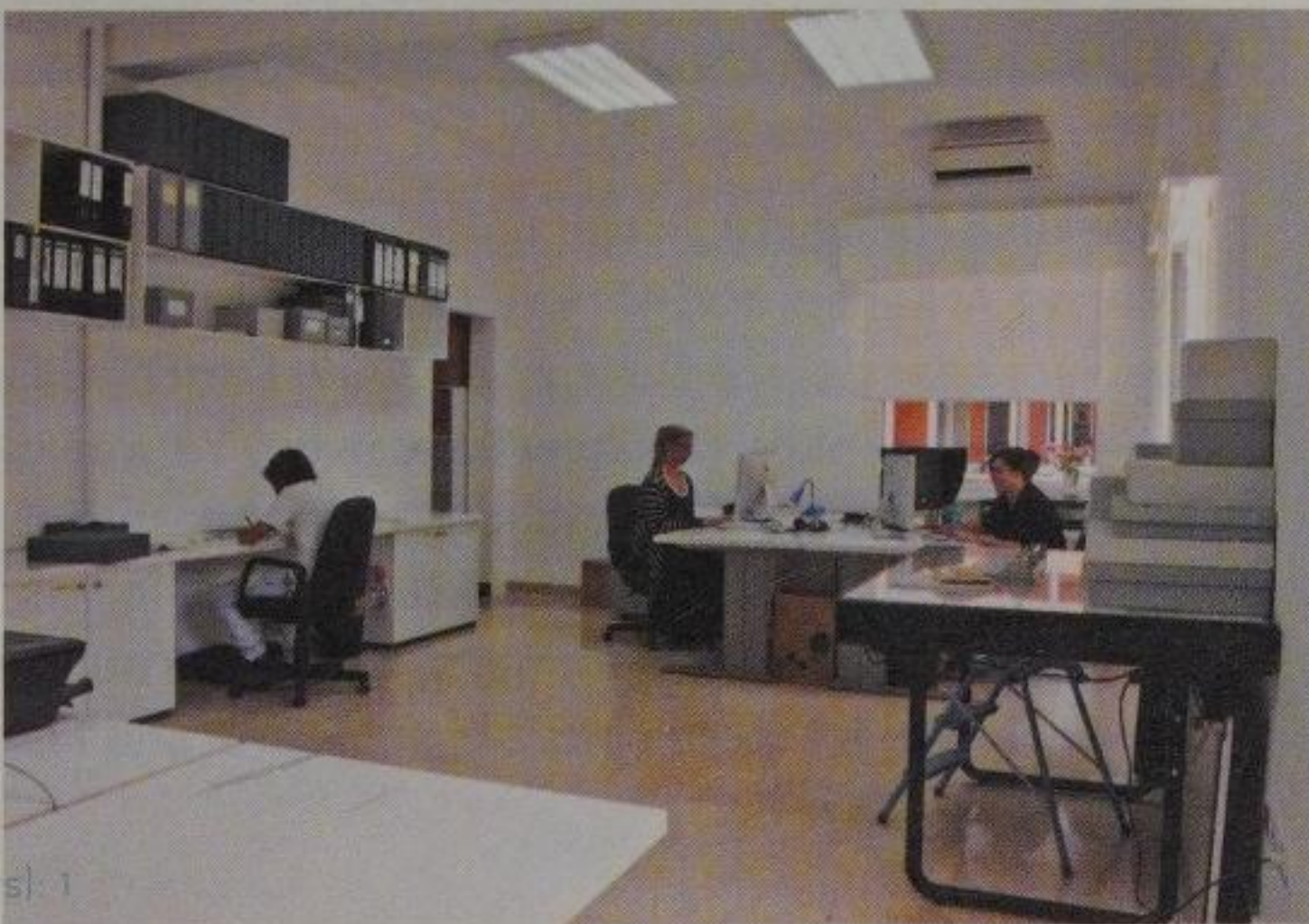
The Arab Image Foundation, Art Conservation Department at the University of Delaware, Metropolitan Museum of Art, Getty Conservation Institute and the Qatar Museums Authority are partners in MEPPI, a three-year initiative for the preservation of photographic heritage in the Arab world. It consists of a survey identifying significant regional collections, photograph preservation courses that invite regional collections (museums, universities, archives of national libraries, press agencies, etc.), and a symposium.

### Van Leo Monograph and Exhibition 2011

This project, organized by the Arab Image Foundation in partnership with the Prince Claus Fund, included a publication (by Negar Azimi and Karl Bassil) and an exhibition built around the idiosyncratic life and work of the late Armenian-Egyptian photographer Van Leo. The exhibition of his works, "Becoming Van Leo: A Work in Progress," was shown at the Prince Claus Fund Gallery, Amsterdam, from July 7–November 11, 2011.

### Hashem el Madani Collection: A Project by Akram Zaatar 1999–

This is a long-term, multifaceted research project on Hashem el Madani's photo studio, Studio Shehrazade. To date, work on Madani's archive, which is managed by the AIF, has produced two books (Hashem el Madani, Studio Practices and Hashem el Madani, Promenades), three exhibitions and two videos. It is the AIF's longest-running research project to date.



01 "Becoming Van Leo: A Work in Progress," 2011. Exhibition view at Prince Claus Fund Gallery, Amsterdam. Courtesy Arab Image Foundation

02 View of the Arab Image Foundation Collection Management department, Beirut. Courtesy Arab Image Foundation

03 View of the Arab Image Foundation Library and Public Space, Beirut. Courtesy Arab Image Foundation



The Arab Image Foundation (AIF) is a nonprofit organization dedicated to the collection, preservation and study of photography and other related visual material from the Middle East, North Africa and the Arab Diaspora.

Established in Beirut in 1997, the foundation holds a collection of more than 400,000 photographs from the mid-19th century through today. Since its inception, the AIF has produced 14 exhibitions and seven publications in partnership with international museums, galleries and cultural institutions. The collection has also provided an invaluable resource for artists' projects, curatorial initiatives and academic research.

In addition to exhibitions and publications, the AIF presents its work to the public through a range of activities and platforms. These include a website, an online database, workshops on preserving photographs, a library and research facilities. The AIF also offers a residency program and an active schedule of public events.

By seeking the engagement of artists and scholars, encouraging public curiosity and establishing a network of like-minded institutions, the foundation hopes to generate critical thinking about photographic, artistic and archival practices, using the collection as a basis for research, reflection, and the creation of new works, forms and ideas.



# 3-086

## 98weeks Research Project / Space

98weeks.blogspot.com  
info@98weeks.net  
+961 3 417321

### Address

Naher street, (Jisr el hadid), Chalhoub building, n 22, Ground floor, Facing Spoiler Center, dead end street at the corner of Anthurium flower, Left side, corner building  
Beirut, Lebanon

### Public Hours

Wednesday and Friday: 3-7 pm

### Office Hours

Wednesday and Friday: 3-7 pm

### Founding Year

2007

### Number of Staff

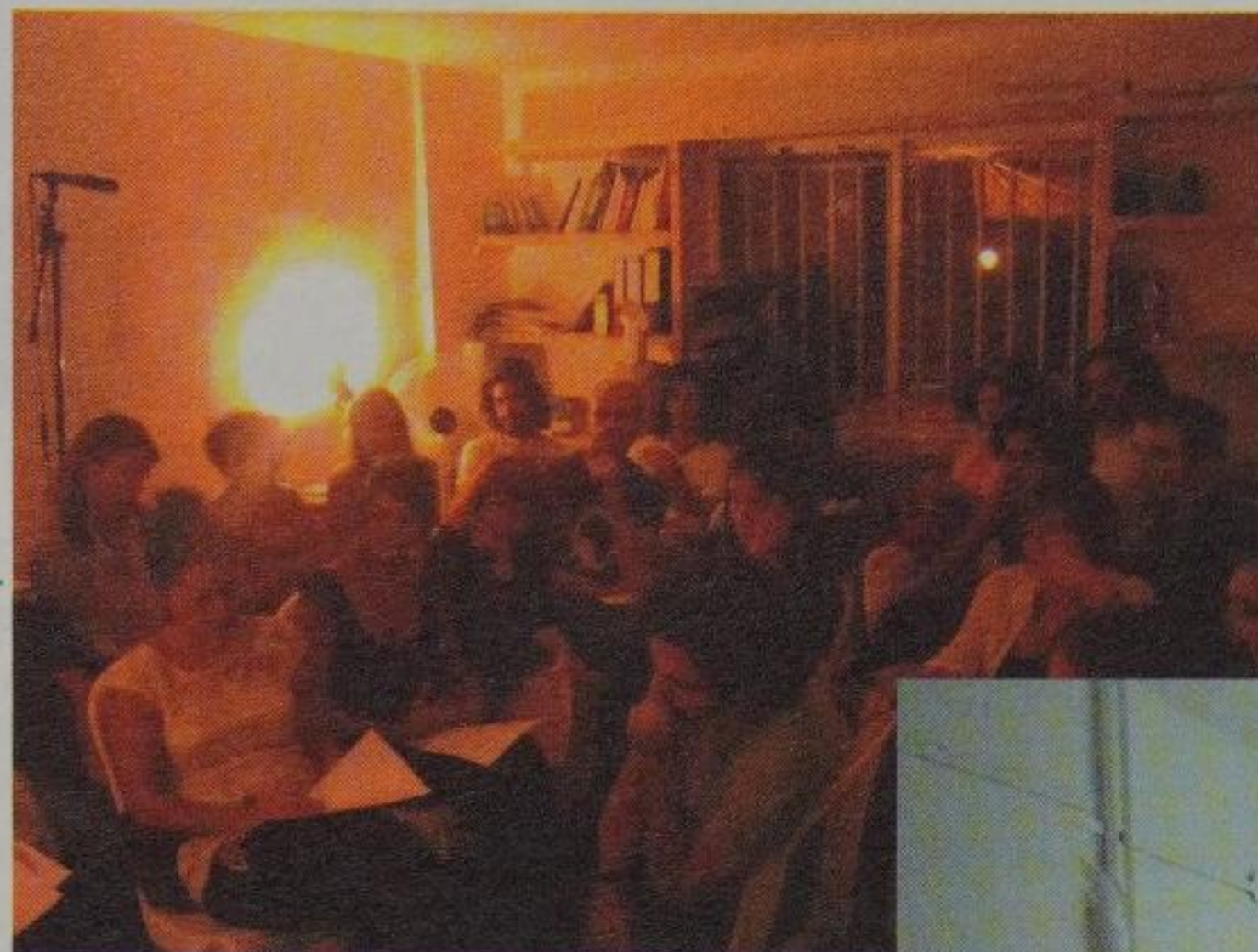
Paid: 1  
Unpaid (including interns/volunteers): 2

### Funding Sources

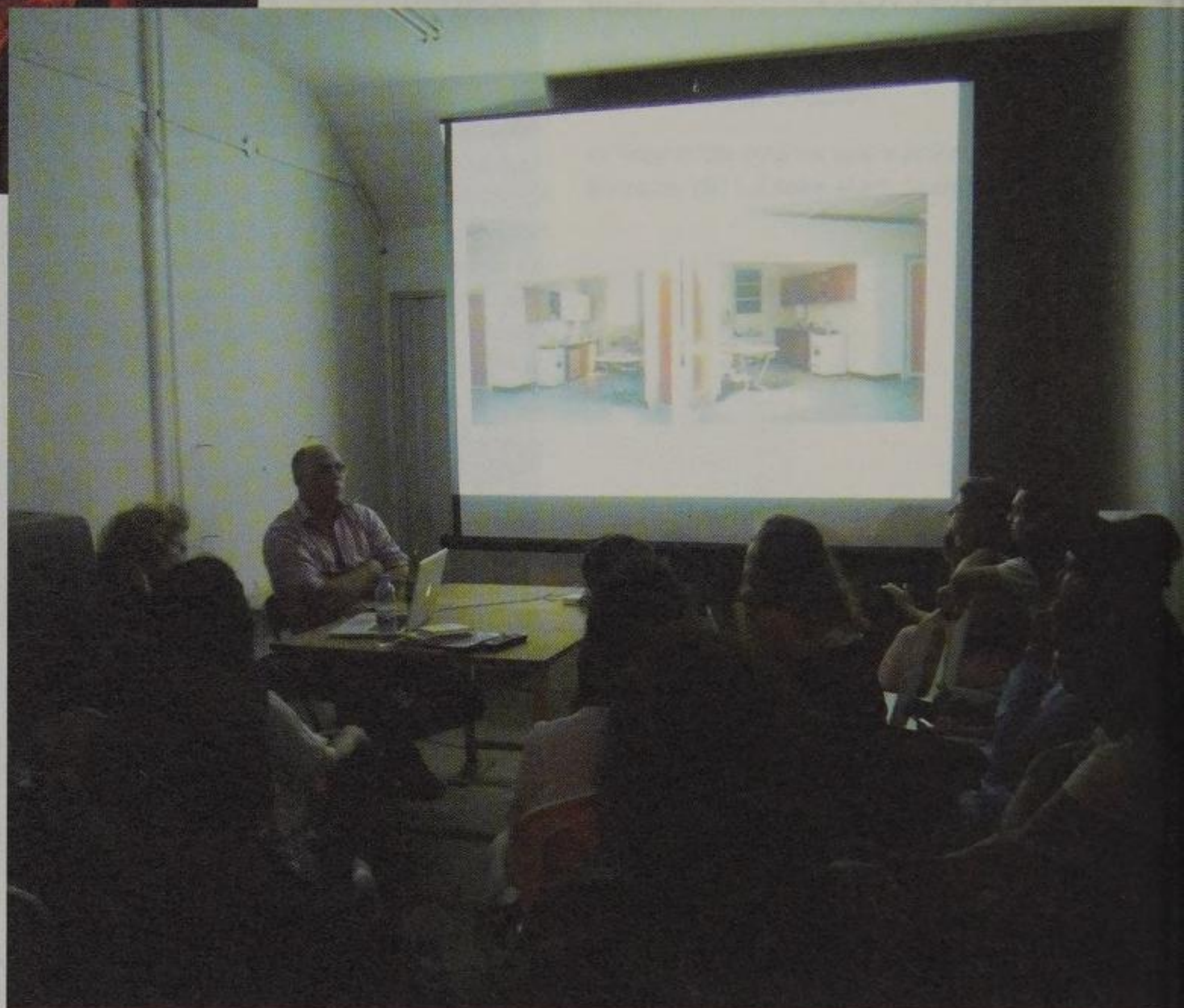
Foundations

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



01



02

### "Beirut Every Other Day"

"Beirut Every Other Day" is a series of workshops that explores different approaches to Beirut's urban space, which has been and continues to be subjected to ongoing political conflicts. However, it is mostly a city whose development, construction and destruction are unregulated and unpredictable.

Workshop I: "The Ruin in the City" (September 22-28, 2008) with Lara Almarcegui and Cecilia Anderson

Workshop II: "As Long as I Am Walking" (December 11-17, 2008) with Francis Alÿs and Cuauhtémoc Medina

Workshop III: "On Mar Mkhael" (October 17-18, 24-25 and 31, 2009; November 1 and 7-8, 2009)

### "On Publications"

Launched by 98weeks in April 2010, "On Publications" is a research project that consists of a re-reading of several historical arts and culture publications that have been produced and distributed in the Arab world since the 1930s. As these materials have become a testimonial to a certain artistic and intellectual life in the Arab world, our interest is to activate this world by inviting writers, poets, artists and collectors to intervene or reinterpret specific issues from these collections, thus reflecting upon the different processes of modernization and ideals of modernity circulated in publications through translations, experimentation with layouts, aesthetics, language and utopian ideas. 98weeks's "On publications" research has four main focuses: mainstream publishers (Al Hilal, Kitabi, etc.), literary publishers (She'er, Adaab, Mawakef, etc.), artistic publishers (Founoun Arabia, Founoun Tashkilia, Gallery 68 etc.) and fanzines and porn publications (Beirut Post, Al Jeness etc.).

98weeks Research Project / Space is an artist organization founded by Marwa Arsanios and Mirene Arsanios in October 2007. It has also been a project space since November 2009. Conceived as a research project that shifts its attention to a new topic every 98 weeks, the organization focuses on artistic research, combining both theoretical and practical forms of inquiry. 98weeks's projects take multiple forms, such as workshops, community projects, seminars, reading groups, publications and exhibitions. Today, its team consists of Mirene and Marwa Arsanios and Yasmine Chemali.

01 Lawrence Abu Hamdan performing the Harold Pinter play Mountain Language at 98weeks Project Space, Beirut, 2010. Courtesy 98weeks Project Space

02 A talk by Bik Van Der Pol held at 98weeks Project Space, Beirut, 2011. Courtesy 98weeks Project Space

3—087

Ashkal Alwan

The Lebanese Association for Plastic Arts, Ashkal Alwan, is a nonprofit organization based in Beirut. Since its inception in 1994, the association has committed itself to the production, facilitation and circulation of artistic practices across a range of disciplines and media. Ashkal Alwan platforms include the Home Works Forum on Cultural Practices, curated projects in Lebanon and abroad, publication of literary works and artists' books, residency programs, art production grants and a public research archive. Through these initiatives and others, the association has established itself as a reference within the cultural landscape of the local region and beyond.

In 2011, Ashkal Alwan launches Home Workspace, a multipurpose facility in Lebanon dedicated to interdisciplinary artistic production, research and education. The space houses the Home Workspace Program, an 11-month mentorship curriculum admitting 15 Lebanese, Arab and international participants a year.

[www.ashkalalwan.org](http://www.ashkalalwan.org)  
[info@ashkalalwan.org](mailto:info@ashkalalwan.org)

Address

Corniche el Nahr, Ashrafieh, Beirut  
 Lebanon

Mailing Address

Ashkal Alwan  
 P.O. Box 175-268  
 Mar Mikhael  
 Beirut-Lebanon

Public Hours

Monday–Friday, 10 am–6 pm

Office Hours

Monday–Friday, 10 am–6 pm

Founding Year

1994

Number of Staff

Paid: 5

Unpaid (including interns/volunteers): 5

Funding Sources

Individuals, Foundations

Activities

Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc), Residencies, Workshops

01

Home Workspace 2011-

Home Workspace is a platform for contemporary arts that is the first of its kind in the Arab region, focusing on interdisciplinary cultural production, research and education. The facility includes a multimedia library, multipurpose production studios, seminar room, auditoriums, editing suites and exhibition space for curricular and local community use. The space also houses the Home Workspace Program, a mentorship curriculum targeting emerging artists and cultural practitioners who want to develop their skills in a critically supportive environment. The program admits 15 Arab and international participants a year, tuition-free, to work closely with a resident artist-professor and other invited guests.

"Video Works 2011"

In coordination with filmmaker and mentor Ghassan Salhab, "Video Works 2011" is the third edition to a biannual commissioning and screening event that selects eight new projects for production and development from emerging video artists and filmmakers based in Beirut. Over the years, Video Works has contributed to a marked accumulation in Lebanon's video-art scene, and has become one of the most eagerly awaited events for young audiences and filmgoers.

"Home Works 5: A Forum on Cultural Practices"

2010

The fifth edition of the acclaimed Forum featured lectures, panels, screenings, exhibitions, publications, workshops and theater and dance performances that revolved around the themes of "Arts Education," "The Saadiyat Islands," "Sound & Citizenry," "The Odd Years of the 1960s" and "Militarism." Engaging the Beirut public over a 10-day period, the Forum also attracted over 800 cultural practitioners from around the world.

02

01 Exterior view of Home Workspace, Beirut, 2011. Courtesy Ashkal Alwan, Beirut

02 Marwan Rechmaoui, C60, 2010. Installation view at Home Works 5, Beirut, 2010. Courtesy Ashkal Alwan, Beirut

03 Exterior view of Home Workspace, Beirut, 2011. Courtesy Ashkal Alwan, Beirut



03

3—088

Beirut Art Center

www.beirutartcenter.org  
info@beirutartcenter.org  
+961 1 397 018

Address  
Jisr el Wati, Bldg 13, Street 97  
Zone 66 Adlieh, Beirut  
Lebanon

Public Hours  
Monday–Saturday: 12–8 pm

Office Hours  
Monday–Friday: 12–8 pm

Founding Year  
2009

Number of Staff  
Paid: 8  
Unpaid (including interns/volunteers): 2

Funding Sources  
Café, Corporations, Foundations, Individuals, Membership, Merchandise

Activities  
Archives, Educational programs, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops



02



01

01 "Closer," 2009. Exhibition view at Beirut Art Center, Beirut. Photo: Agop Kanledjian

02 Exterior view of Beirut Art Center, Beirut. Photo: Nadim Asfar

03 Mona Hatoum, Impenetrable, 2009. Steel and fishing wire, 285 x 285 x 285 cm. Installation view of "Witness" at Beirut Art Center, Beirut, 2010. Photo: Agop Kanledjian

"Witness" 2010

A large-scale solo exhibition by Palestinian-British artist Mona Hatoum, "Witness" followed a five-week residency by the artist in Beirut. It featured recent work as well as a number of new installations and sculptures created specifically for the BAC.

"Exposure"

"Exposure" is an annual collective exhibition of works by emerging Lebanese artists and non-Lebanese artists residing in Lebanon. It is aimed at supporting up-and-coming artists by providing a platform to produce and display work that has not been shown in the country.

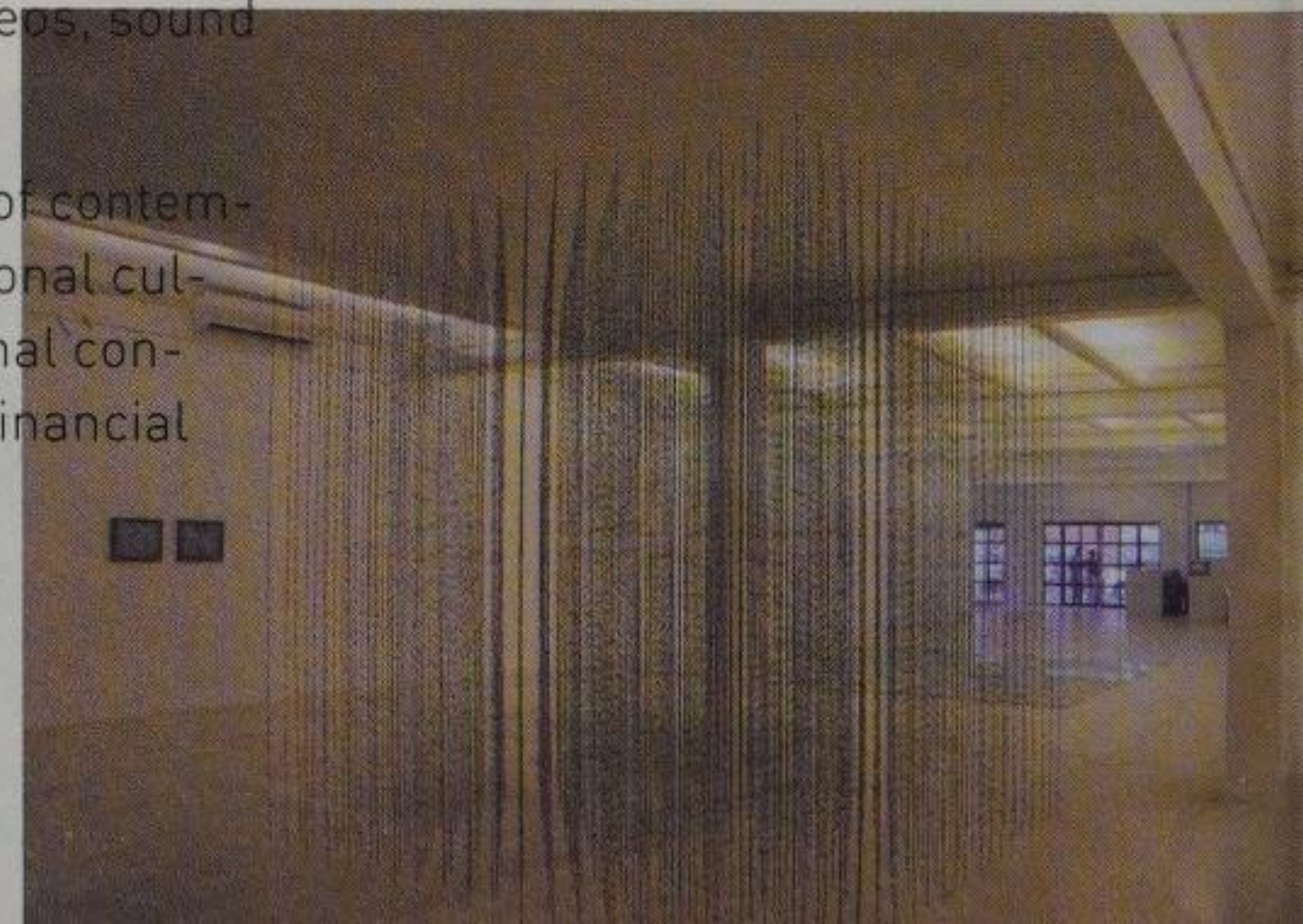
"On Lebanese Wars" 2009

"On Lebanese Wars" was a series of events, including screenings of films as well as lectures and round tables, that reflected on the Lebanese War, which provided a platform for discussion on the subject. The series accompanied the exhibition "The Road to Peace: Paintings in Times of War, 1975–1991," which was hosted by BAC and curated by Saleh Barakat.

Beirut Art Center (BAC) is a nonprofit association, space and platform dedicated to contemporary art in Lebanon. The aim of the center is to produce, present and promote local and international contemporary art and cultural practice in a structure that is open and active throughout the year. An unprecedented initiative in Beirut, the center makes art accessible to a large and growing audience of residents and visitors, who can engage with a rich and diverse range of contemporary art and cultural practice.

Along with its main exhibition space, the center features a screening and performance room and a bookshop. BAC also organizes regular activities such as lectures, concerts, performances, screenings and workshops. In addition, BAC has developed a digital multimedia library, the Mediatheque—a unique resource on contemporary art production from the region that is open and accessible to all. It contains images, videos, sound pieces, and texts by artists, writers and theorists.

The purpose of BAC is to serve as a catalyst for the realization of contemporary art projects and for the interaction of local and international cultural players. In particular, the center supports local and regional contemporary artists who face many difficulties due to the lack of financial and institutional support.



03

# 3—089

## Zico House

Zico House is an alternative space geared toward helping artists create, experience and communicate with civil society. For the past 15 years, it has given artists the chance to have a foothold in the Lebanese artistic field, try out new ideas, work in an alternative, non-conventional space and collaborate with other national, regional and international artists. Zico House covers all kinds of artistic events, including installations, movie projections, painting exhibitions, concerts, plays, dance performances, workshops, lectures, poetry readings, book signatures and more.

It is one of the few spaces in Lebanon that has been dedicated to the arts, without interruption, and despite everything that the country goes through. Furthermore, through Zico House, a number of independent artistic projects in Beirut and other local regions have come to fruition.

[www.zicohouse.org](http://www.zicohouse.org)  
[info@zicohouse.org](mailto:info@zicohouse.org)  
 +961 3 810 688

### Address

174 Spears Street  
 Sanayeh, Beirut  
 Lebanon

### Public Hours

Daily: 10 am–10 pm

### Office Hours

Weekdays: 10 am–3 pm

### Founding Year

1999

### Number of Staff

Paid: 2  
 Unpaid (including interns/volunteers): Variable

### Funding Sources

Café, Foundations

### Activities

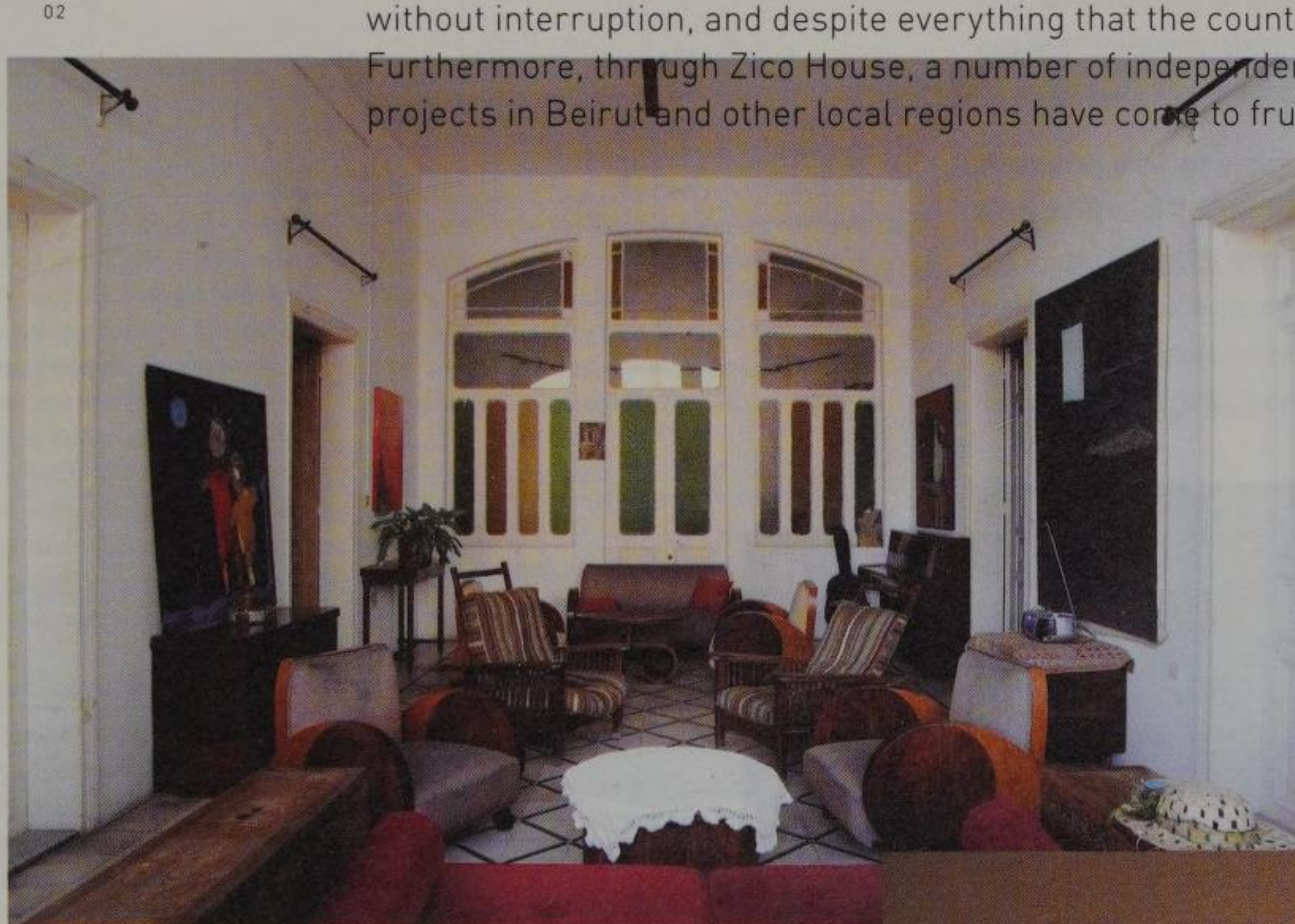
Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



01 Volunteers on a bus on their way to South Lebanon, as part of the "Al Bosta" project, organized by Zico House, Beirut. Courtesy Zico House

02 The common space for the artist residency program at Zico House, Beirut. Courtesy Zico House

03 A view of al-Awwal Cafe, situated on the ground floor of Zico House, Beirut. Courtesy Zico House



### The Beirut Street Festival 2002-

This annual event proposes to generate a real dialogue between the public and the artists, as well as between different cultures. Professional European, Arab and Lebanese street groups participate in this festival, creating a cosmopolitan, creative and artistic atmosphere in the city. All events are specially created for public spaces. The festival offers a wide variety of manifestations: movement theater, puppets, music, one-man shows, street installations, street theater, and performances.

### The Good Food Collective 2011-

This initiative aims to promote wholesome, homemade food from a wide range of cuisines available in Lebanon, thanks to the many different communities present in the country. Different chefs prepare creative daily menus at home that are then offered at the al-Awwal Café, situated on the first floor of Zico House.

### "Al Bosta" ("The Bus") 2009

This project consisted of a tour bus that commemorated the bus that was attacked in Ain El Remmaneh at the beginning of the Lebanese Civil War. During the trip, youth on the bus voiced their opinions about the war to Lebanese citizens, who were given the option to debate the civil war with them. The bus visited different regions of the country where it was welcomed by local associations.



# 3—090

## Casino Luxembourg

www.casino-luxembourg.lu  
info@casino-luxembourg.lu  
+352 22 50 45

### Address

41, rue Notre-Dame  
B.P. 345, L-2013  
Luxembourg

### Public Hours

Monday, Wednesday, Friday: 11 am–7 pm  
Thursday: 11 am–8 pm  
Saturday–Sunday and public holidays:  
11 am–6 pm

### Founding Year

1996

### Number of Staff

Paid: 23

### Funding Sources

Admissions/ticket sales, Artwork/edition sales,  
Corporations, Foundations, Government,  
Individuals, Membership, Merchandise

### Activities

Archives, Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops



02



01

01 Pascal Grandmaison, "Half of the Darkness," 2011. Exhibition view at Casino Luxembourg. Photo: Jessica Theis / Blue Box Design. Courtesy the artist

02 Exterior view of Casino Luxembourg. Photo: Alain Richard, Casino Luxembourg

03 View of the "Aquarium" project room, Casino Luxembourg. Photo: Jessica Theis / Blue Box Design

Information compiled by Christopher Green

### "Half of the Darkness" 2011

Born in 1975, Pascal Grandmaison, who lives and works in Montreal, Canada, enjoyed his first solo exhibition in Europe with "Half of the Darkness." The title of the exhibition referred to the eponymous, imposing artwork installed in the former ballroom of Casino Luxembourg, composed of 356 black-and-white photos placed on four low plinths. "Half of the Darkness" condensed Grandmaison's artistic discourse of recent years, and weaved links with other (series of) artworks through a subtle game of formal and conceptual analogies.

### "AFK (Away from Keyboard)" 2011

The exhibition "AFK (Away from Keyboard)" presented a journey to the heart of a series of artworks, displayed with all their technical wanderings, in the unconventional existence of the internet network. This open and non-hierarchical system revealed artworks in which the realization of the visitor came about through interactivity and sometimes through playful involvement. The artistic field remained open to the exploration of the unknown, the invisible and the possibilities of this unexpected creative process at which the artists offered a glimpse. Featured artists included Marco Cadioli, Paul Chavard, Collectif Atopia, Angela Di Paolo, Julien Levesque, Albertine Meunier, Nicolas Sordello, Flavien Théry and Christine Webster.

### "CASINO INCAOS—Baroque Courtoisie" 2010–2011

Bruno Peinado's solo exhibition at Casino Luxembourg, entitled "CASINO INCAOS—Baroque Courtoisie," was constructed around the very principle of an inter-relational and creative dynamic. Conceived from the outset as a baroque installation filling the entire space of the venue, the exhibition was mainly composed of new productions created by this desire.

Peinado conceived this exhibition according to his guiding principles, obstinately refusing a simple display of artworks. Certain older artworks by the artist have been revisited in order to reengage them in a dialogue with his new productions.

In March 1996, Casino Luxembourg became Luxembourg's first forum of contemporary art. Its aim is to present today's visual arts with all their diversity and complexity.

Contemporary art is one of the most noteworthy means of questioning our essential values, and a possible approach to our inner lives, despite (or because of) the crises it has to face regularly. To give people the opportunity to reflect on art and to formulate their own opinions, without giving in to prevailing prejudices, is one of the Casino Luxembourg's major goals, and a step toward individual freedom of opinion.

03



# 3—091

## press to exit project space

[www.prestoexit.org.mk](http://www.prestoexit.org.mk)  
[prestoexit@gmail.com](mailto:prestoexit@gmail.com)  
+389 75 299 889/879

### Address

C/o MKC (Youth Cultural Center)  
Kej Dimitar Vlahov 66  
MK-1000 Skopje  
Macedonia

### Mailing Address

C/o Yane Calovski and Hristina Ivanoska  
Ul. Orce Nikolov 58/1-5  
MK-1000 Skopje  
Macedonia

### Public Hours

Monday–Friday: 11 am–6 pm

### Office Hours

Monday–Friday: 11 am–6 pm

### Founding Year

2004

### Number of Staff

Paid: 2  
Unpaid (including interns/volunteers): 3

### Funding Sources

Foundations, Individuals

### Activities

Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops, Other: Alternative art fairs, Festivals

01 Jeanne van Heeswijk, Public Faculty No.1, 2008. Interactive public art project commissioned by press to exit project space, Skopje, 2008. Courtesy press to exit project space

02 Artist Wolfgang Tillmans installing his work at press to exit project space, Skopje, produced in partnership with MASSO, Skopje, and in the framework of the LGBT festival, "Love Is Love," 2005. Courtesy press to exit project space

03 "Future-Perfect," 2008. Exhibition view and gallery concert of Macedonian hard-core punk band FxPxOx at press to exit project space, Skopje, 2008. Courtesy press to exit project space



press to exit project space was established in September 2004, by artists Yane Calovski and Hristina Ivanoska, as a special program-based artist initiative for research and production in the fields of visual arts and curatorial practices. The program is focused on four main strands: Visiting Curatorial Initiative, an invitation-only residency program for emerging curators; New Project Productions, an invitation-only program supporting independent production by (mainly) Macedonian and regional artists; Lectures, Presentation and Exhibition Series, an ongoing and dynamic forum for debate and exchange of ideas while exploring ways of generating, producing and presenting regional and international projects and collaborations; and the Publishing Program, which publishes artistic, curatorial, theoretical and architectural research projects.

press to exit project space is dedicated to undertaking a critical examination and evaluation of the questions raised by contemporary artists, curators, architects and theorists in relation to the contemporary sociopolitical framework in which their practices emerge. We are part of a number of international networks and forums that have been crucial in helping us develop our practice internationally and with more social consequence.

### "PROJECT 35" 2010

Initiated by Independent Curators International, New York, "PROJECT 35" was a collaborative, curatorial and exhibition project in four stages. It included videos by 35 international artists reflecting on the critical relevance, differences and specificity of video as an artistic medium.

### "If You Don't Have God, You'd Better Have a Multiverse" 2009

This was a collaborative project including research-based workshops staged in Rome (1:1 Projects), Paris (Kadist Art Foundation) and Skopje (press to exit project space), as well as subsequent meetings in London (CAS/Tate Britain), Amsterdam (Donders Center for Cognitive Neuroimaging) and Belgrade (Tkh/Magazine), where participants discussed concepts such as time, space, perception, subjectivity and the context of science in art.

### "Public Faculty No. 1" 2008

This commissioned project by Jeanne van Heeswijk questioned the claim over public space as a stage for social interaction. The five-day public project was performed in Skopje's City Park from October 1–5, each day from 12–5 pm, in form of lessons, discussions and workshops.



# 3—092

## Espace 150x295



"Trojandonkey" 2007

In Stephen Wilks's ongoing project "Trojandonkey," life-size cloth donkeys travel from house to house, each time moving on to someone the previous host can trust. The donkey's belly contains a camera, with which the donkeys' visits can be recorded. Sketches, stories, notes and CDs may also be added to the project by the host. The "Trojandonkey" visited Espace 150x295 on its path from Morocco to the Netherlands. Visitors were encouraged to go to [multipistes.org](http://multipistes.org) to follow the progress of the donkey, share their impressions or suggest new destinations for the "Trojandonkey."

"3R's Morocco: Reduce, Reuse, Recycle" 2007

This workshop was led by artists Seamus Farrell and Faouzi Laatiri, with students from the National Institute of Fine Art and Tetouan University Martil. Its purpose was essentially to train young people seeking to create their own jobs in the craft of recycling, in partnership with small businesses and vocational schools in Morocco. A team of students, led by the artists, created assemblages from everyday materials, exploring the concept of work through the perspective of the artist, craftsman and contractor.

01 Seamus Farrell and Faouzi Laatiri leading the "3R's Morocco: Reduce, Reuse, Recycle" workshop, at Espace 150x295, Martil, 2007. Courtesy Espace 150x295

02 Abdallah Zrika, "Les mots ont leurs mots à dire" ("The words have their own words to say"), 2008. Exhibition view at Espace 150x295, Martil. Courtesy Espace 150x295

03 Stephen Wilks, "Trojandonkey," 2007. Multistage cooperative arts project, during its visit at Espace 150x295, Martil, 2007. Courtesy Espace 150x295

04 Gorja, Untitled exhibition, 2006. Exhibition view at Espace 150x295, Martil. Courtesy Espace 150x295

[espace150x295.blogspot.com](http://espace150x295.blogspot.com)  
[batoul\\_shimi@yahoo.fr](mailto:batoul_shimi@yahoo.fr)  
 +212 66 272 6823

### Address

Batoul Shimi  
 BP: 501  
 Martil 93150  
 Morocco

### Public Hours

Monday–Saturday: 9 am–3 pm

### Office Hours

Monday–Saturday: 9 am–7 pm

### Founding Year

2005

### Number of Staff

Paid: Technicians and assistants are paid during installation  
 Unpaid (including interns/volunteers): 3

### Funding Sources

None

### Activities

Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



To meet the demands of a diverse audience, Espace 150x295 was founded in 2005 in downtown Martil, a small coastal town near Tetouan, Morocco, by a group of visual artists. S'himi, a native of Asilah and graduate of the National Institute of Fine Arts in Tetouan, and Faouzi Laatiri, an artist and teacher at the institute, developed Espace 150x295 to address a difficult local situation. In a country where very little space is dedicated to contemporary art, artists must deliver activities incidental to their practice.

The storefront location of Espace 150x295 offers both walls to hang artwork and room to think. Each month, it presents the work of both Moroccan and international artists as a part of its everyday living space, which gives works that originated in art schools and workshops an opportunity to live for a moment, as a part of the daily activity of a "hangout," with doors open daily from 9 am to 3 pm (except for Sundays and holidays).



3—093

## Cinémathèque de Tanger

www.cinemathequedetanger.com  
 info@cinemathequedetanger.com  
 +212 5 3993 4683

### Address

Place du 9 Avril, Grand Socco  
 90 000, Tangier  
 Morocco

### Public Hours

Tuesday–Sunday: 9 am–10:30 pm

### Office Hours

Tuesday–Saturday: 9:30 am–5 pm

### Founding Year

2006

### Number of Staff

Paid: 13  
 Unpaid (including interns/volunteers): 6

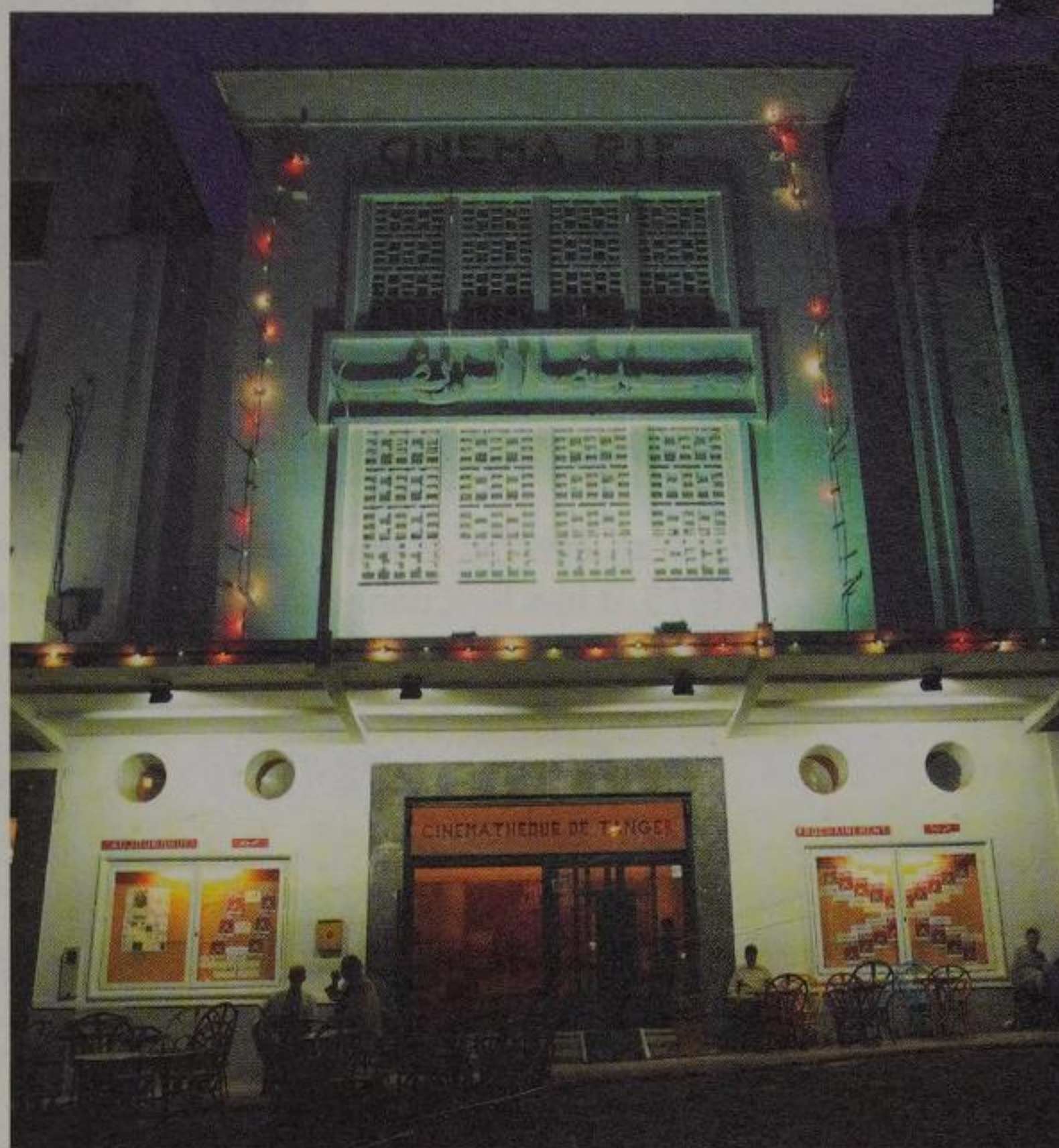
### Funding Sources

Admissions/ticket sales, Artwork/edition sales, Café, Corporations, Foundations, Government, Individuals, Membership, Merchandise

### Activities

Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

02



After six tireless years of renovation, Cinémathèque de Tanger opened its doors in 2006, in the historic Cinema Rif, with the aim of offering to the public films rarely seen in Morocco, and preserving and promoting the cinema of Morocco and the Arab world. Cinémathèque presents diverse screenings—from short films to documentaries, artists' videos to narrative features—both within its own walls and abroad, as traveling programs. In addition, it also features educational programs, workshops for all ages, artists' talks and residencies, and continuously expands on an archive that represents the collective memory and vitality of Moroccan cinema. Cinémathèque itself has become a cultural meeting point—a space of exchange and discovery in the heart of Tangier—for professionals, cinephiles and the public at large.



01



### "The Magic Lantern" 2007–

"The Magic Lantern," an annual series of nine films for kids ages six to 12, was the first children's cinema club in Morocco. It was launched in 2007, in partnership with the eponymous Swiss Association. A week prior to the screening of the films, participants receive illustrated, trilingual programs; afterward, they discuss the film and participate in a performance to complete the cinematic experience.

### "Tanger Vu Par / Tangier in the Movies" 2011

"Tanger Vu Par / Tangier in the Movies" was a cycle of films that presented a century of cinema set in Tangier, a city that has captured the imagination of filmmakers the world over. Geographically, politically and culturally bridging the frontier between myriad cultures over the years, the city has been the setting for films ranging from colonial documentaries to Hollywood productions. Most recently, the city of Tangier has been approached by Moroccan filmmakers addressing its particularity: its past, people and changes, and how to represent them in film.

01 View of the children's cinema club "The Magic Lantern" at Cinémathèque de Tanger, Tangier, 2007. Courtesy Cinémathèque de Tanger

02 Exterior view of Cinémathèque de Tanger, Tangier, 2011. Photo: Sarah Keller

03 View of the café La Buvette at Cinémathèque de Tanger, Tangier, 2011. Photo: Sarah Keller

02

# 3—094

## de Appel arts centre

de Appel arts centre is an internationally oriented arts center located in Amsterdam. Since 1975, it has functioned as a site for the research and presentation of contemporary visual art through exhibitions, publications and discursive events. de Appel also functions as a platform for performances by visual artists, choreographers and theater directors.

Since 1994, de Appel has hosted a nine-month-long program that offers emerging international curators a condensed package of experiences and skills that can be used as tools for the development of their professional careers. The program encompasses an array of theoretical seminars, workshops, field trips, assignments and encounters. It has a special thematic focus on "context-responsive" curating and on the presentation of art in the "public sphere."

www.deappel.nl  
info@deappel.nl  
+31 20 622 5215

### Address

Eerste Jacob van Campenstraat 59  
Amsterdam  
The Netherlands

### Mailing Address

P.O. Box 10764  
1001 ET, Amsterdam  
The Netherlands

### Public Hours

Tuesday–Sunday: 11 am–6 pm

### Office Hours

Monday–Friday: 9 am–5 pm

### Founding Year

1975

### Number of Staff

Paid: 13  
Unpaid (including interns/volunteers): 6

### Funding Sources

Admissions/ticket sales, Foundations,  
Government

### Activities

Archives, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Other: Curatorial program on a yearly basis

01



01 Interior view of De Appel Boys' School, Amsterdam, 2009. Photo: Cassander Eeftinck Schattenkerk

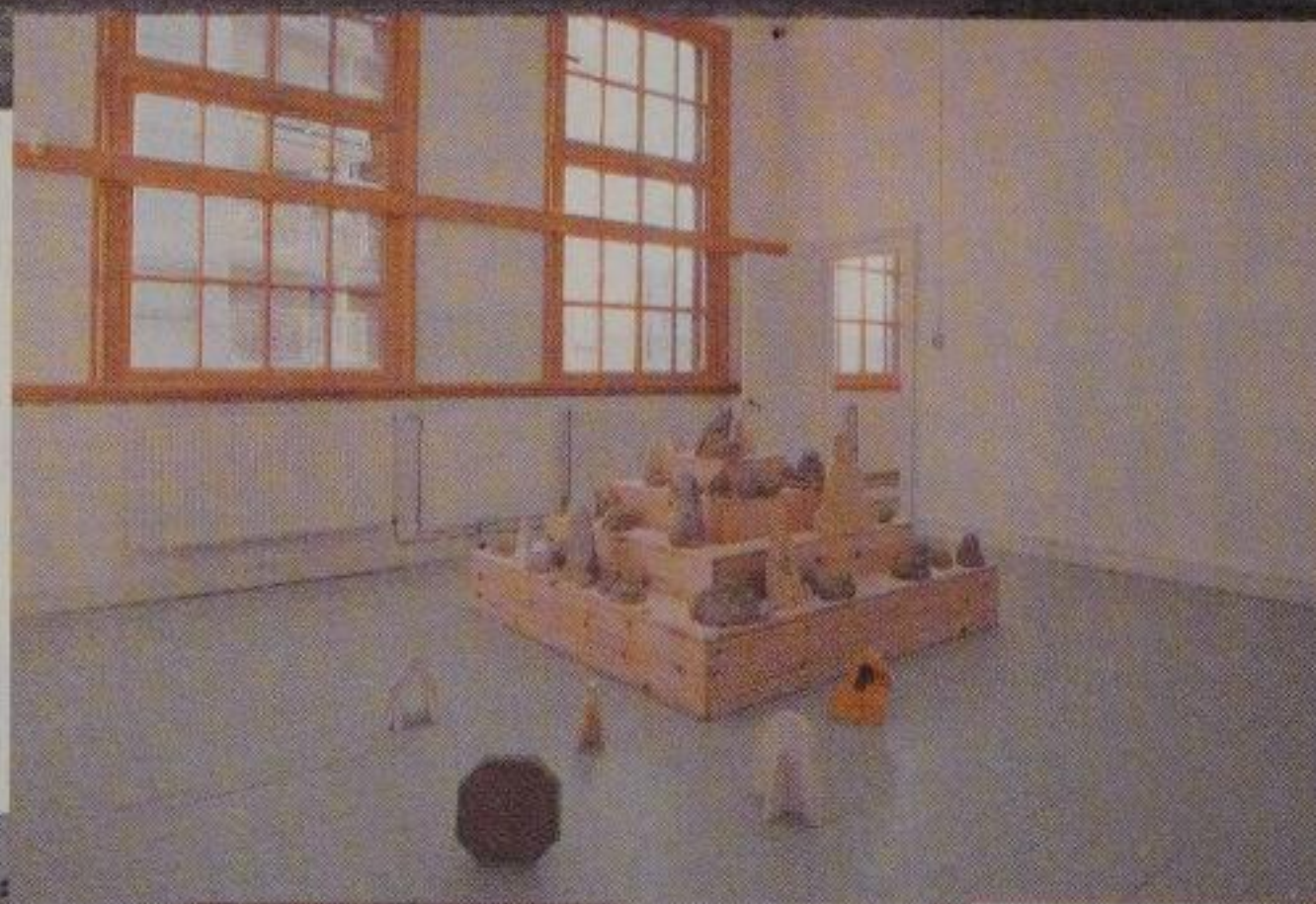
02 Exterior view of De Appel Boys' School, Amsterdam, 2009. Photo: Cassander Eeftinck Schattenkerk

03 Valerie Mannaerts, "Drawing and Ceramics, Stage," 2010. Exhibition view at de Appel arts centre, Amsterdam. Photo: Cassander Eeftinck Schattenkerk

04 Mika Rottenberg, "Tropical Breeze," 2011. Exhibition view at de Appel arts centre, Amsterdam. Photo: Cassander Eeftinck Schattenkerk



02



03

04

### "For the Blind Man in the Dark Room Looking for the Black Cat That Isn't There" 2010

This exhibition was curated by Anthony Huberman of the Contemporary Art Museum St. Louis, US, in coordination with de Appel director Ann Demeester. This group exhibition celebrated the experience of curiosity and speculation as a form of knowledge. In that spirit, the contributing artists each pursued a better understanding of the world, but also insisted that an artwork isn't an explanation or a code that has to be unlocked.

### "Take the Money and Run" 2009

At the location where Wies Smals initiated de Appel in 1974, 30 artists, within the context of the auction process, reflected on the relationship between the economic and the symbolic value of art. The exhibition's three curators, members of de Appel's staff, invited the artists to make a new work on A4 paper, in which the changed value system within the art world, in these times of financial crisis, was brought up for discussion. After being exhibited, the conceptual works, texts, drawings, promises, understatements, ideas, visions and performances became part of the "Two in One" auction, which took place at Christie's on May 20, 2009.

### "Jonathan Rockford (Don't Call Me Back, Please)" 2007

In the summer of 2007, Jonathan Meese, the "inventor of idols," visited de Appel. Meese (born in Tokyo in 1970), who lives and works in Berlin and Hamburg, installed a contemporary Wunderkammer, "Jonathan Rockford (Don't Call Me Back, Please)," on the first floor of de Appel with paintings, murals, drawings, assemblages, objects, collages, photos, pictures from magazines, posters and painted texts on the walls. In this way, the artist aimed to create a "site-specific," total installation.

3—095

## Kunstverein

kunstverein.nl  
office@kunstverein.nl

Address  
Gerard Doustraat 132  
1073 VX, Amsterdam  
The Netherlands



02

01



01 "Paying a Visit to Mary Part 2," 2010.  
Exhibition view at Kunstverein, Amsterdam.  
Courtesy Kunstverein

02 View of the Richard Kostelanetz Bookstore at  
Kunstverein, Amsterdam, 2011. Courtesy  
Kunstverein

Public Hours  
Wednesday–Saturday: 12–6 pm

Office Hours  
Tuesday–Saturday: 10 am–6 pm

Founding Year  
2009

Number of Staff  
Paid: 6  
Unpaid (including interns/volunteers): 1

Funding Sources  
Artwork/edition sales, Foundations,  
Government, Individuals, Membership

Activities  
Exhibitions, Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.)

"The Richard Kostelanetz Bookstore" 2011  
For reasons intimately connected to the artists' practice, Kunstverein transformed into a temporary bookshop for a survey presentation of the New York artist, critic, writer and editor of the avant-garde Richard Kostelanetz.

The Encyclopedia of Fictional Artists 2010  
Translated to English and published in collaboration with JRP|Ringier and de Appel arts centre, *The Encyclopedia* is a compiled anthology by Koen Brams that consists of artist biographies invented by writers from the 17th century to the present. The publication includes "The Addition," Krist Gruijthuisen's editorial response in which more than 20 artists reflect on the aspirations of encyclopedias.

Benefit Event 2009  
Kunstverein launched in Amsterdam with an intimate members' event broaching the familiarity of the public and private. In collaboration with de Appel arts centre, a performance of *Three Scenes* by Adam Pendelton was held at Kunstverein's apartment venue, followed by the *Human Intwist Group* by Michael Portnoy, which was hosted at the Intercontinental Amstel Hotel.

Kunstverein is a curatorial office, domestic franchise and impress that offers performances, lectures, screenings, touring exhibitions and specialty publishing. Its alternative model is a creative hijacking of the German Kunstverein or "Art Society" that entails building up and working with an engaged audience.

Kunstverein was founded in Amsterdam in September 2009, with a one-year trial period to test the viability of a member-based model for contemporary art projects. In November 2009, a Kunstverein was launched in New York, and in November 2010, Kunstverein Milano was established. Each Kunstverein has developed its own operating structure to meet local needs and conditions.

In Amsterdam, Kunstverein began in a 19th-century private apartment. Having ascended five flights of stairs, visitors entered into an intimate salon setting that articulated the space as a meeting place. In 2010, Kunstverein Amsterdam relocated to a storefront space, where an exploration of the edges between private, public, commercial and display space continued via a series of investigations into the form of the "survey-shop."

In addition, Kunstverein houses its own line of publications, including the in-house magazine *Ginger&Piss*. Under Kunstverein's broader framework of "necessity" and "urgency," publications are only produced when a felt need is encountered.

3-096

W139

01



01 Exterior view of W139, Amsterdam. Photo: Henni van Beek



02

02 "Art Books in Light," 2009. Exhibition view at W139, Amsterdam. Photo: Henni van Beek

03 "Doktor Faustus," 2010. Exhibition view at W139, Amsterdam. Photo: Henni van Beek

04 "Love Is Like Oxygen," 2007. Exhibition view at W139, Amsterdam. Photo: Gijs Frieling

03

www.w139.nl  
info@w139.nl

Address

Warmoesstraat 139  
1012 JB, Amsterdam  
The Netherlands

Public Hours

Monday-Sunday: 12-6 pm

Office Hours

Monday-Friday: 10 am-6 pm

Founding Year

1979

Number of Staff

Paid: 5  
Unpaid (including interns/volunteers): 1

Funding Sources

Admissions/ticket sales, Artwork/edition sales, Foundations, Government

Activities

Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.)

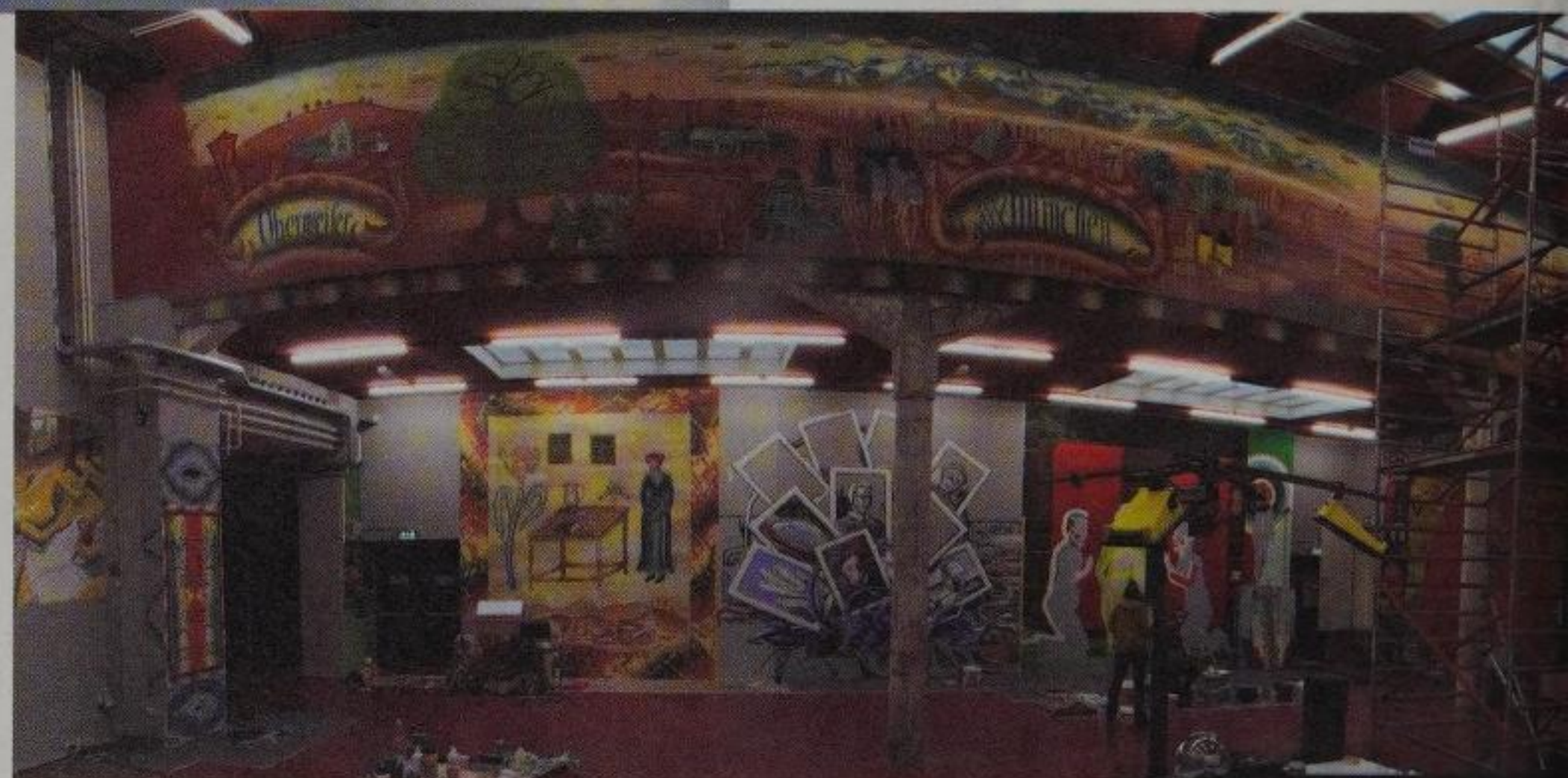
"Allegories of Good and Bad Government" 2011

Artists and politicians lived together for four days in W139's exhibition space to reflect openly on their own strategies, as well as the possibility of collaboration with others. The entire conversation was transcribed. The public was able to follow the creation of the text on site and online at [www.allegoriesofgoodandbadgovernment.com](http://www.allegoriesofgoodandbadgovernment.com). The discussion was accompanied by an exhibition at W139 of both artistic and political cases, such as an artwork, policy, commentary or something else selected by the participants.

"Doktor Faustus" 2010

A narrative mural in W139 of 2,000 square meters, with scenes, images and characters from Thomas Mann's novel *Doktor Faustus*, was created by eight different artists. From the show grew several events: a film program, an extraordinary concert program exploring the musical symbolism of the novel, an extended version of "Doktor Faustus" in W139's booth at the Art Amsterdam art fair, the official after-party of the art fair taking place in the exhibition and the trashing of it on the last day.

*De Groene Amsterdammer*, a Dutch political weekly, made a special edition about the show—a 40-page, full-color tabloid sent to 16,000 people interested in literature, politics and art. The advertising for the political weekly was first painted on the exhibition's walls and later published in the special edition.



W139 is a combined production-exhibition space for contemporary art in the center of Amsterdam. It was founded in 1979 by a group of young artists who wanted to present an alternative to what was shown by the city's museums and commercial galleries, which they felt to be too uniform. For more than 30 years, W139 has been providing "space for risk," fulfilling a unique role in the Dutch art world.

W139's main venue is situated in the heart of Amsterdam's historical center, between its commercial area and the shady goings-on of the Red Light district. This location, and the crude volumes of W139's exhibition space, all add to W139's unique character. W139 provides an environment in which artists can develop projects that would be inconceivable anywhere else.

W139 started out as an experimental site for local Amsterdam artists, and continues to build on a tradition of flexibility and ingenuity to this day. Artists from both the Netherlands and abroad are encouraged to develop new insights into their ideas and their work, and are actively supported in realizing the results of this process. W139 is a space for the unrestrained imagination.



04

3—097

## Witte de With Center for Contemporary Art

Witte de With Center for Contemporary Art was established in 1990 as a center for contemporary art, with the mission of introducing contemporary art and theory in the context of the City of Rotterdam and the Netherlands as a whole. The institution initially sought to present an alternative to both the classic museum for modern art and existing artists' initiatives. Over the years, Witte de With has evolved, growing to also commission and produce new works of art. This has resulted in the development of a local, national and international network of people and organizations that follow and actively support the institution's activities. From the very start, many of these activities were accompanied by or documented in publications, which are now widely distributed and read.

Witte de With continues to see its task as presenting the latest developments in contemporary art—without making concessions concerning content, while simultaneously seeking to reach as broad a public as possible. The institution's website supports these efforts by providing news, an archive, background materials and the opportunity for the public to react and interact with the program.

www.wdw.nl  
office@wdw.nl  
+31 10 411 0144

### Address

Witte de Withstraat 50  
3012 BR, Rotterdam  
The Netherlands

### Public Hours

Tuesday–Sunday: 11 am–6 pm

### Office Hours

Monday–Friday: 10 am–6 pm

### Founding Year

1990

### Number of Staff

Paid: 18  
External (remunerated by the hour): 8  
Unpaid (including interns/volunteers): 2–5

### Funding Sources

Admissions/ticket sales, Artwork/edition sales, Foundations, Government, Individuals, Membership, Merchandise

### Activities

Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops

01



01 Eva Rothschild, *SUPERNATURE*, 2008. Installation view of "Making Is Thinking" at Witte de With, Rotterdam. Photo: Bob Goedewaagen. Courtesy the artist and the Modern Institute / Toby Webster Ltd., Glasgow

02 AES+F, *The Feast of Trimalchio*, 2010. Intervention on the facade of Witte de With, as part of "Between You and I: Intervention I," 2009. Photo: Bob Goedewaagen

03 Cosima von Bonin, 2010. "Cosima von Bonin's Far Niente for Witte de With's Sloth Section, Loop #1 of the Lazy Susan Series, a Rotating Exhibition," 2010. Exhibition view at Witte de With, Rotterdam. Photo: Bob Goedewaagen. Courtesy the artist, Galerie Daniel Buchholz, Cologne, and Friedrich Petzel, New York



02

### "Liam Gillick: Three Perspectives and a Short Scenario" 2008

This exhibition was the starting point of a year-long, mid-career retrospective that traveled to Kunsthalle Zürich, Kunstverein München and the Museum of Contemporary Art, Chicago. It featured an architectural intervention that remained (until August 24, 2009) in the institutional space past Gillick's exhibition, in which a series of solo exhibitions by other artists was presented.

### "Rotterdam Dialogues: The Critics, the Curators, the Artists" 2008, 2009

"Rotterdam Dialogues" was a series of symposia in which each three-day event focused on one agent in the art world, looking at its expectations, positions and the contexts in which it operates. The symposium gathered 35 international critics, 48 curators and 57 artists.

### "Morality" 2009–10

"Morality" was the leitmotiv for a yearlong program structured as a series of interrelated acts. The project explored and sought to reflect upon the amorphous areas and gray zones of morality, and how they form difficult aspects of our reality today. The program consisted of seven exhibitions, a performance program, a film cycle, a web-platform, a symposium and a publication.



03

# 3—098

## BAK, basis voor actuele kunst

www.bak-utrecht.nl  
info@bak-utrecht.nl  
+31 30 231 6125

### Address

Lange Nieuwstraat 4  
NL-3512 PH Utrecht  
The Netherlands

### Mailing Address

Postbus 19288  
NL-3501 DG Utrecht  
The Netherlands

### Public Hours

Wednesday–Saturday: 12–5 pm  
Sunday: 1–5 pm

### Office Hours

Monday–Friday: 10 am–5 pm

### Founding Year

1989

### Funding Sources

Government

### Activities

Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



01

01 Exterior view of BAK basis voor actuele kunst, Utrecht, 2007. Photo: Régine Debatty

02 Artur Zmijewski, "The Social Studio," 2007. Exhibition view at BAK basis voor actuele kunst, Utrecht. Photo: Régine Debatty

03 Olga Chernysheva, "In the Middle of Things," 2011. Exhibition view at BAK basis voor actuele kunst, Utrecht. Photo: Playing Futures

The activities of BAK are concentrated in three main areas: research and creative production, presentation, and analysis.

The area of research and creative production functions as both an extended artist's studio and a space for gathering valuable data and resources for contemporary art curators, writers and theorists. BAK initiates partnerships and collaborations with contemporary artists, theorists, writers, curators and other institutions, which are offered professional support, both in intellectual terms as well as in relation to production. All activities of the people at BAK, as well as its resources, are then synchronized toward each project's needs.

Presentation is a public moment in the development of every project. It can be realized in various formats accommodating the character of a project. Here, BAK functions in the true meaning of its name—"basis"—as a support structure, flexible enough to sustain diverse activities such as exhibitions, workshops, publications, etc.

In an effort to stimulate discourse on contemporary art, BAK devotes a significant part of its work to the area of intellectual analysis related to its projects, as well as to developments in art and society in general. BAK organizes various public and semipublic encounters, in the form of lectures, conversations, symposia and workshops, which attract a large number of respective practitioners on national and international levels.

BAK, basis voor actuele kunst, is a platform dedicated to thinking, researching, producing, presenting and analyzing contemporary art. In its process of "becoming"—marking a trajectory from a spontaneous artists' initiative established in 1989 to today's contemporary art institute—BAK has served as an advocate for contemporary art. Its philosophy is to make accessible the art of our own time and its developments toward tomorrow.

It is the combination of the professional dedication of its people and a middle-field, flexible operation that makes BAK a distinct place. Our committed team of individuals with different skills identifies issues for artistic and intellectual analysis, invites art professionals for collaborations and offers personal involvement and engagement.

BAK provides a basis that attempts to accommodate various aspects of complex sociopolitical situations in the contemporary world, and seeks out their artistic re-articulations. One could see BAK as a meeting point for various voices about the everyday. Should reality fail to provide enough vision toward the future, BAK will try to create a mental space for examining the potential of art to conceive the world otherwise.

02

03





3—099

## Casco—Office for Art, Design and Theory

[www.cascoprojects.org](http://www.cascoprojects.org)  
[info@cascoprojects.org](mailto:info@cascoprojects.org)

**Address**  
Nieuwekade 213–215  
3522 RW Utrecht  
The Netherlands

**Public Hours**  
Tuesday–Sunday: 12–6 pm

**Office Hours**  
Monday–Friday: 10 am–6 pm

**Founding Year**  
1990

**Number of Staff**  
Paid: 4  
Unpaid (including interns/volunteers): 4

**Funding Sources**  
Foundations, Government, Merchandise

**Activities**  
Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



01

### "The Grand Domestic Revolution—User's Manual" (GDR) 2009–12

GDR was Casco's long-term, collaborative "living research" project. It explored the potential of the domestic sphere as a locus for creating "the commons," a self-organized form of sharing both material and immaterial resources by means of artistic, organizational and spatial design operations.

### "Seeing Studies" 2010–11

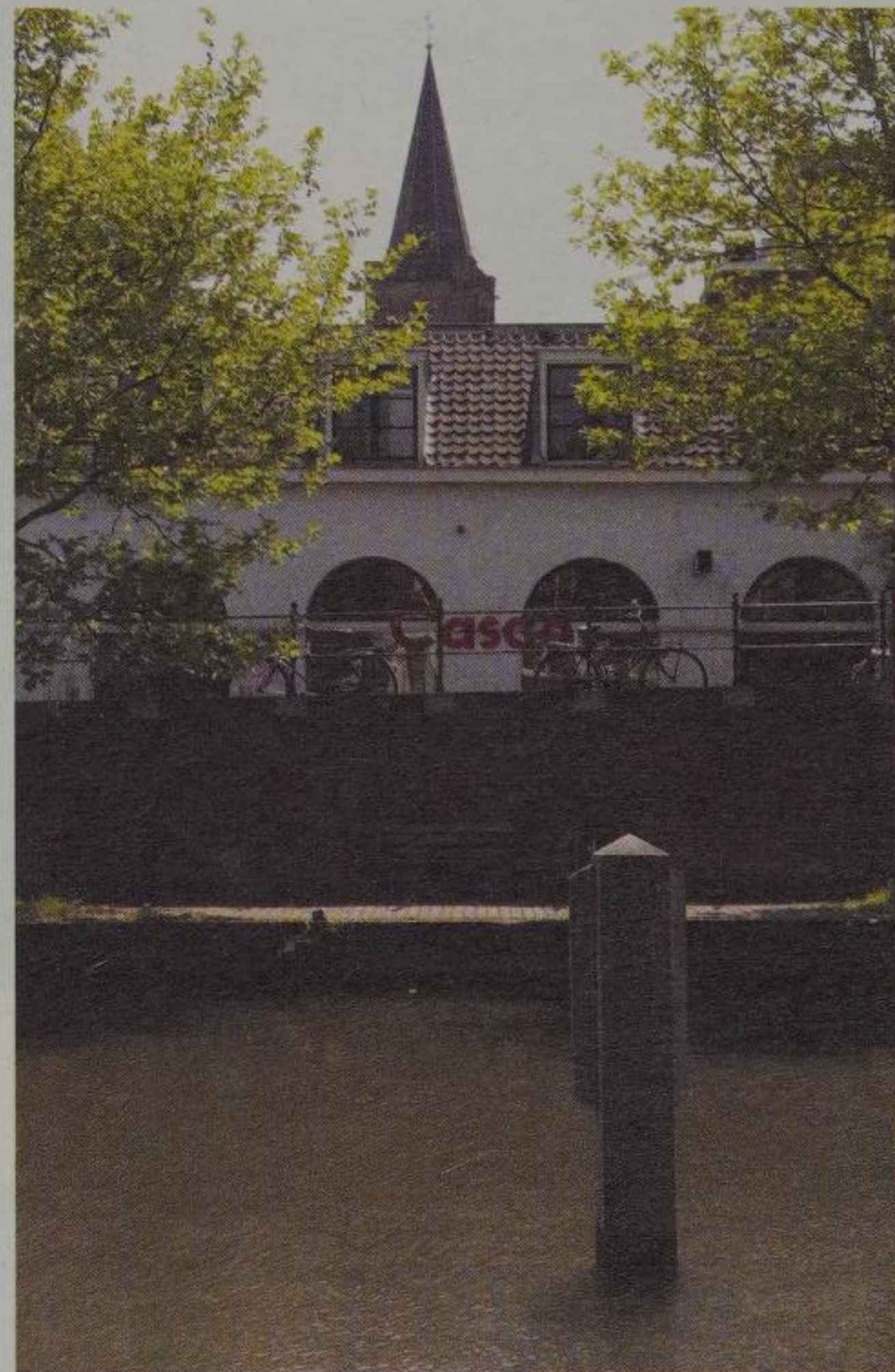
A project by Natascha Sadr Haghghighian and Ashkan Sepahvand, "Seeing Studies" consisted of an exhibition, publication and workshop. "Seeing Studies" investigated the ways we learn "to see." Departing from a schoolbook—published by the Iranian Ministry of Education to teach art in the first year of Iranian public middle school—this project embarked on a collaborative journey. The artists visited different "schools of seeing" and investigated how to look, read and depict, and how to come together to form systems of "common sense" that constantly extend, transform and reassign what common sense "means."

### "Hidden Curriculum" 2010

A project by Annette Krauss, "Hidden Curriculum" consisted of an exhibition, publication and workshop. Together with 16- to 17-year-old students from Utrecht, "Hidden Curriculum" looked at the unrecognized and unintended knowledge, values and beliefs that are part of the learning process in schools. The project formed a model of how institutional structures are negotiated in all areas of public life, thinking about how people deal with rules and impose categories of thought, and both internalize them as well as subconsciously resist them.

Casco—Office for Art, Design and Theory is a public institution dedicated to research-based and interdisciplinary practices in the fields of art and design. We see these fields as a means to take part in our physical, social and political environment in critical and imaginative ways. Casco collaborates with artists, designers, architects and theorists on projects that (in)directly involve a diversity of groups and individuals who are producing reality with their own specific capacities, and aligns itself with numerous other institutions, organizations and self-organized groups in various fields.

The projects that we instigate and support do not pursue interdisciplinarity as an aim in itself, but as a necessary aspect of any critical, cultural project that does not want to subsist in a self-contained isolation from other fields of knowledge and surrounding environment. Research is important to us as a prelude to and integral element of (re)creation. There are recurrent areas of investigation that can be identified as: urban culture, alternative economy, negotiation between the public and the private, the common, transnationalism, modes of collaboration and alliances, ecological existence and movement versus non-movement.



01 Annette Krauss, "Hidden Curriculum," 2007. Exhibition view at Casco, Utrecht. Courtesy Casco—Office for Art, Design and Theory

02 Exterior view of Casco, Utrecht. Courtesy Casco—Office for Art, Design and Theory

03 Natascha Sadr Haghghighian and Ashkan Sepahvand, "Seeing Studies," 2010. Exhibition view at Casco, Utrecht. Photo: Emilio Moreno

02



03

# 3—100

## Centre for Contemporary Art, Lagos

The Centre for Contemporary Art, Lagos (CCA, Lagos) is an independent, nonprofit visual art organization dedicated to providing a platform for the development, presentation and discussion of contemporary visual art and culture.

CCA, Lagos prioritizes new media and experimental visual art practice such as photography, animation, film and video, performance and installation art, which have been underrepresented in contemporary Nigerian artistic practice.

The organization presents a diverse program of exhibitions, workshops, talks, seminars, performances and film screenings. It focuses on Nigeria and the West African Region in addition to collaborating with other African and international organizations, artists and curators.

CCA, Lagos consists of an art space and a visual art library.

www.ccalagos.org  
info@ccalagos.org  
+234 70 2836 7106

Address  
9, McEwen Street, Sabo  
Lagos  
Nigeria

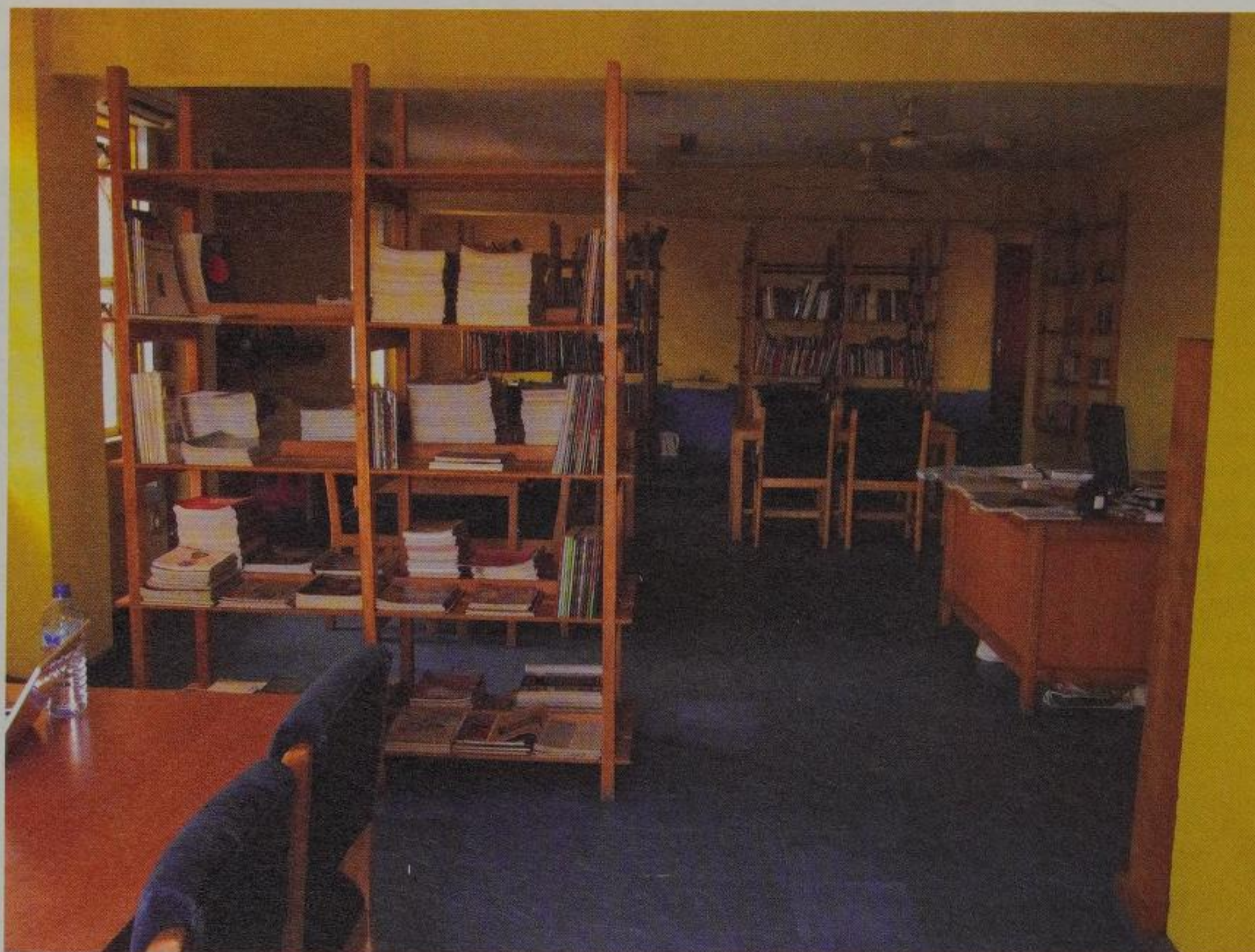
Public Hours  
Tuesday–Saturday: 10 am–6 pm

Founding Year  
2007

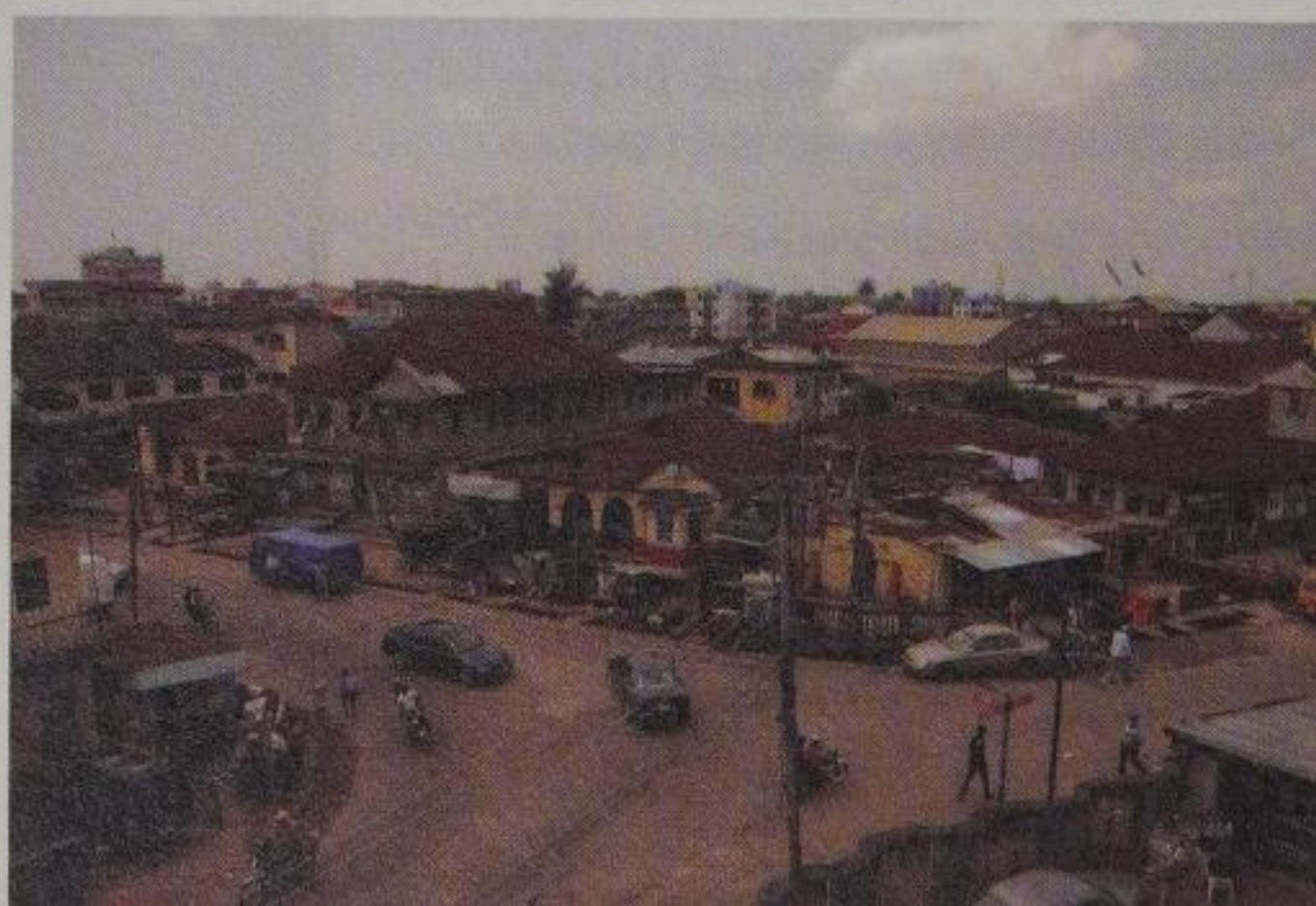
Activities  
Archives, Educational programs, Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



01



02



03

### "On Independence and the Ambivalence of Promise" 2010

This yearlong program celebrated the 50th anniversary of the independence of 17 African countries, including Nigeria. The intellectual and conceptual underpinning of the project questioned the limits of postcolonial critical thinking and ideas. The project included an ambitious international art photography residency program that explored the ever-evolving aesthetic, conceptual and technical potential of art photography. Resident artists took part in lectures, seminars, portfolio reviews and group critiques, and pursued independent and collaborative artistic projects.

### Library

The library at CCA, Lagos is one the fastest-growing, specialized visual art resources in the West African Region. We currently have more than 2,500 books, catalogs and videos, and more than 25 local and international art magazines and journals. The library is an important visual art resource, archive and a specialized knowledge center for artists, students, curators and researchers.

01 Knowledge & Skills Sharing (KSS) residency session at the Centre for Contemporary Art, Lagos, 2010. Organized by the Triangle Network, London. Courtesy Triangle Network

02 Interior view of the Centre for Contemporary Art, Lagos, 2010. Photo: Ryan Inouye

03 Exterior view of the Centre for Contemporary Art, Lagos, 2010. Photo: Ryan Inouye

# 3—101

## Entrée

[entree-visningsrom.blogspot.com](http://entree-visningsrom.blogspot.com)  
[entree.randi@gmail.com](mailto:entree.randi@gmail.com)  
+47 9519 6773

### Address

Nøstegaten 42  
5011 Bergen  
Norway

### Public Hours

Thursday–Sunday: 12–4 pm and by appointment;  
sometimes open in the evening for special  
events

### Office Hours

All the time

### Founding Year

2009

### Number of Staff

Paid: 2

### Funding Sources

Government

### Activities

Exhibitions, Publications, Public programs  
(lectures, performances, screenings, etc.),  
Other: Collaborating with residency programs,  
Commissioning new works, Producing texts



02

### We Are Making History 2010

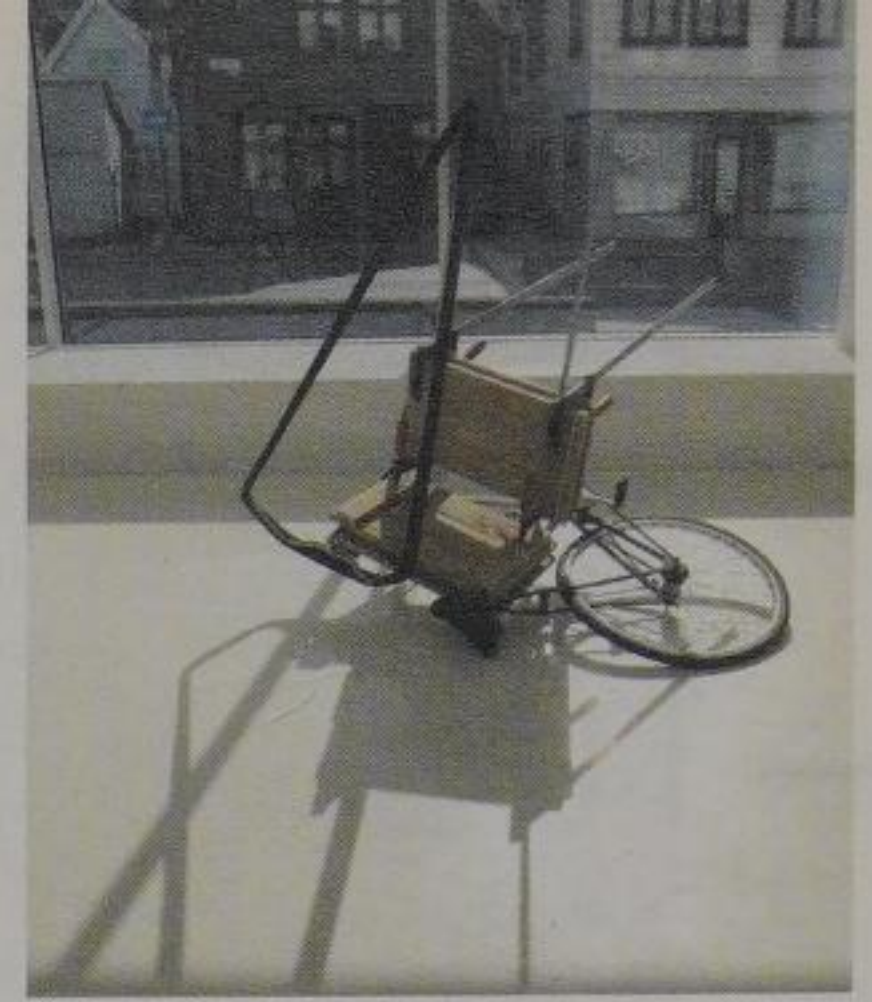
Italian artist Danilo Correale showed the video work *We Are Making History*, originally made for Manifesta 8 in 2010. In this work Correale elaborates on the collapse of reality into hyperrealism, identified by Jean Baudrillard in his book *Symbolic Exchange and Death*.

*We Are Making History* is a three-channel video in which the main subject is a Chroma Key-equipped film studio. The viewers face “the image for what it is,” in what is now perceived as the standard definition of digital cinema. Also, the camera plans the production rhetoric and the backstage itself is revealed.

### “The West Norwegian Pavilion” 2010

Norwegian artist Lars Korff Lofthus exhibited in 2010 with the exhibition “The West Norwegian Pavilion.”

*Pavilion* is a word that can be associated with biennial representation, cultural events and spectacular construction projects. The idea of Western Norway as a cultural center and the pavilion as form is a play with authority and bombastic ambitions. All places can become central through strategic work and branding. The fictional location for Lofthus’s pavilion is a pier in a port facility in Kinsarvik, Hardanger, Norway. The area has visual qualities that are a suitable framework for a pavilion. The shape of the pavilion flirted with forms from famous international cultural buildings, while literally borrowing its form from a main garment in the official, traditional Hardanger costume.



01

03



Entrée is a noncommercial gallery promoting local and international young artists. It was founded in 2009, by artist Cato Løland and curator Randi Grov Berger, in an attempt to be an active contributor to the growing art scene in Bergen, Norway.

Entrée (usually) invites artists to make a new work for its show at the gallery, which often results in site-specific projects or space-specific installations. The space is always in progress and change.

Visit our website ([Entree-visningsrom.blogspot.com](http://Entree-visningsrom.blogspot.com)) for Entrée’s exhibition archive and future updates.

01 Interior view of Entrée, Bergen, with work by Samuel Seger. Courtesy Entrée

02 “Pica Pica,” 2011. Exhibition view at Entrée, Bergen. Courtesy Entrée

03 Christmas breakfast with local artists at Entrée, Bergen. Courtesy Entrée

04 Interior view of Entrée, Bergen, with works by Malin Lennström Örtwall. Courtesy Entrée



04

# 3—102

## 0047

www.0047.org  
info@0047.org  
+47 24 20 11 47

### Address

Schweigaardsgt 34D  
0191 Oslo  
Norway

### Public Hours

Wednesday–Friday: 12–5 pm  
Saturday–Sunday: 12–4 pm

### Office Hours

Monday–Friday: 9:30 am–5:30 pm

### Founding Year

2004

### Number of Staff

Paid: 3

### Funding Sources

Corporations, Government

### Activities

Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops, Other: Consulting

Located in Grønland, one of Oslo's most exciting and multicultural districts, 0047 is an independent organization for projects in the fields of art, architecture and urbanism. Founded in Berlin in 2004, 0047 was originally an exhibition space for Norwegian practitioners, but soon became a project involving artists, architects and curators from all over the world. Through its program of exhibitions, lectures, film screenings, conferences and publications, 0047 explores vital issues in art, architecture and urbanism with the intent of expanding disciplinary boundaries.

### The International Collection of Potential Architecture 2007

The International Collection of Potential Architecture (ICPA) is an online collection of architectural projects that were miscarried, went over the top, turned down by clients or for other reasons were not realized. ICPA was presented at the Architecture Foundation in London (2010), Madrid Week of Architecture (2009) and at the Oslo Architecture Triennale (2007).

### Northern Experiments: "The Barents Urban Survey 2009"

Practitioners were invited from various backgrounds, professions and locations to investigate urban conditions, phenomena and ongoing processes in the Barents Region. "The Barents Urban Survey 2009" was presented in the publication *Northern Experiments*, published by 0047 Press.

### "Rykk Tilbake Til Start! (Return to Start!)" 2008

Curated by Jan Christesen, this exhibition presented works by 92 artists, writers and designers, who filled 0047's gallery with their sources of inspiration: sketches, shelved projects, prototypes and new ideas—everything other than finished, polished projects made for the white cube.

01 "On the Six-Cornered Snowflake," 2009. Exhibition view at 0047, Oslo. Courtesy 0047

02 "Rykk Tilbake Til Start!," 2008. Exhibition view at 0047, Oslo. Photo: Espen Røyseland. Courtesy 0047

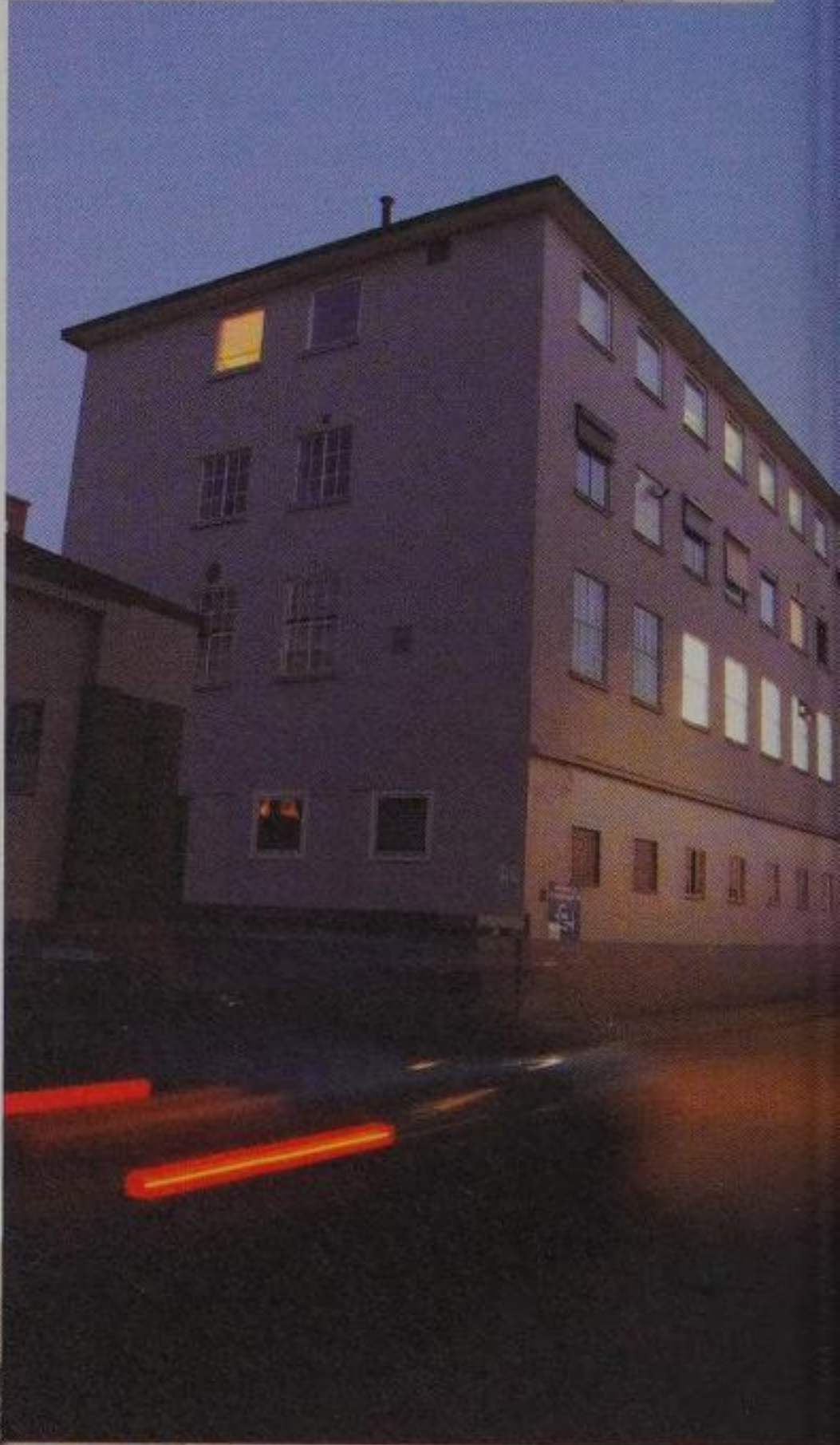
03 Exterior view of 0047, Oslo. Photo: Espen Røyseland. Courtesy 0047

04 Press conference held by the Norwegian Government at 0047, Oslo, 2007. From left to right: Minister of Culture Trond Giske, Minister of Trade and Industry Dag Terje Andersen, and Minister of Regional Development Aslaug Haga (titles held at the time of the conference). Courtesy 0047

01



02



03



04

# 3—103

## 1857

www.1857.no  
electronicmail@1857.no  
+47 2217 6050

### Address

Tøyenbekken 12  
0188 Oslo  
Norway

### Public Hours

Tuesday–Friday: 12–5 pm  
Saturday–Sunday: 12–4 pm

### Office Hours

Monday–Friday: 9 am–6 pm  
Wednesday: Cocktails from 7 pm

### Founding Year

2010

### Number of Staff

Paid: 2  
Unpaid (including interns/volunteers): 1

### Funding Sources

Foundations, Government

### Activities

Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Partnerships with other institutions



02



03



01

1857 is an artist-run gallery occupying a former lumberyard in Grønland, downtown Oslo. Established in 2010 by artists Stian Eide Kluge and Steffen Håndlykken, 1857 aims to forge connections between the Norwegian art scene and young artists abroad. It is a place to convene and converge, receive, answer and honor contemporary art in Oslo.

01 "Drop Handkerchief Backdrop," 2011. Exhibition view at 1857, Oslo. Courtesy 1857

02 "Drop Handkerchief Backdrop," 2011. Exhibition view at 1857, Oslo. Courtesy 1857

03 Timothy Furey, *The Savage Innocents*, 2010. Installation on the gallery window of 1857, Oslo, as part of "Like Eskimo Space," 2010. Courtesy 1857

04 Petter Ballo, *Burning House*, 2010. Installation view at "Architectooralooral," 1857, Oslo, 2010. Courtesy 1857

Our second exhibition sought to overpower elephantiasis and the historical past, by bringing the peculiar and spectacular architectural enclosure of 1857 into confrontation with an unprejudiced viewer for a proper showdown. "Architectooralooral" (2010) took its title from a term coined by Charles Dickens, and brought together artists Petter Ballo, Philippe Fix, Gordon Matta-Clark, Zin Taylor, Marianne Vierø, Shane Munro and Ryan Siegan-Smith. It included a magnificent 50-ton ephemeral sculpture demonstratively installed next to a talisman wood stove, commissioned from Norwegian artist Ballo.

"Drop Handkerchief Backdrop" (2011) was a collaborative exhibition by artists David Keating and Christian Tonner, in which the two were encouraged to share curatorial responsibilities while also producing new work. Against a backdrop of art and non-art elements, the show included sculptures by Swiss artist Vanessa Billy and two lithographs by 20th-century French painter Georges Braque, made at the very end of his life to be distributed as New Year's greeting cards.



04

# 3—104

## Kunstnernes Hus

www.kunstnerneshus.no  
post@kunstnerneshus.no  
+47 2285 3410

### Address

Wergelandstveien 17  
0167 Oslo  
Norway

### Public Hours

Tuesday–Wednesday: 11 am–4 pm  
Thursday–Friday: 11 am–6 pm  
Saturday–Sunday: 12 pm–6 pm

### Office Hours

Monday–Friday: 9 am–4:30 pm

### Founding Year

1930

### Number of Staff

Paid: 13

### Funding Sources

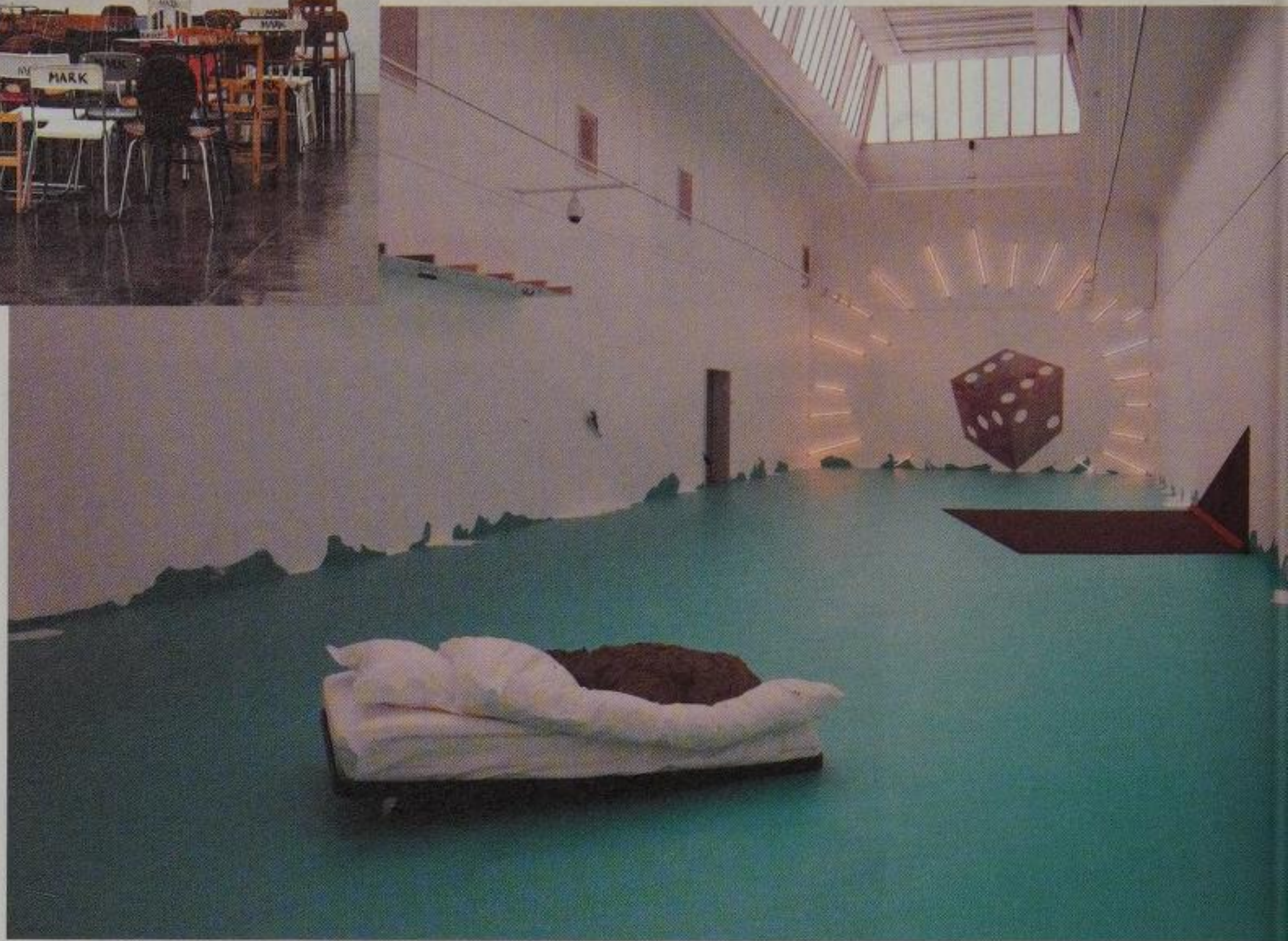
Admissions/ticket sales, Corporations,  
Foundations, Government

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops



01



02

### "Composition for Two Wings" 2011

Akram Zaatari's "Composition for Two Wings" was curated and composed with the architecture of Kunstnernes Hus in mind, juxtaposing two bodies of work:

Zaatari's work engages in research as well as the studying and interpreting of a wide range of documents—letters, photographs, testimonies and other recordings—that communicate individual and personal positions within the larger social and political landscape.

### "Mark Wallinger" 2010

Mark Wallinger's first exhibition in Norway contained several new works and a selection of older ones, including sculpture, painting, video, textual works and installations. The show was divided into a red and green zone, representing the conscious and unconscious mind, sleeping and waking, night and day.

### "Urs Fischer, Mark Handforth, Georg Herold" 2009

Urs Fischer, Mark Handforth and Georg Herold worked together at Kunstnernes Hus in Oslo for about ten days prior to the opening of this exhibition. Fischer and Herold engaged in a joint process, making the works in situ, while Handforth showed sculptures from recent years.

01 Mark Wallinger, "Mark Wallinger," 2010. Exhibition view at Kunstnernes Hus, Oslo. Photo: Vegard Kleven

02 "Urs Fischer, Mark Handforth, Georg Herold," 2009. Exhibition view at Kunstnernes Hus, Oslo. Photo: Leif Gabrielsen

03 Akram Zaatari, Earth of Endless Secrets, 2007. Installation view of "Composition for Two Wings" at Kunstnernes Hus, Oslo, 2011. Photo: Vegard Kleven

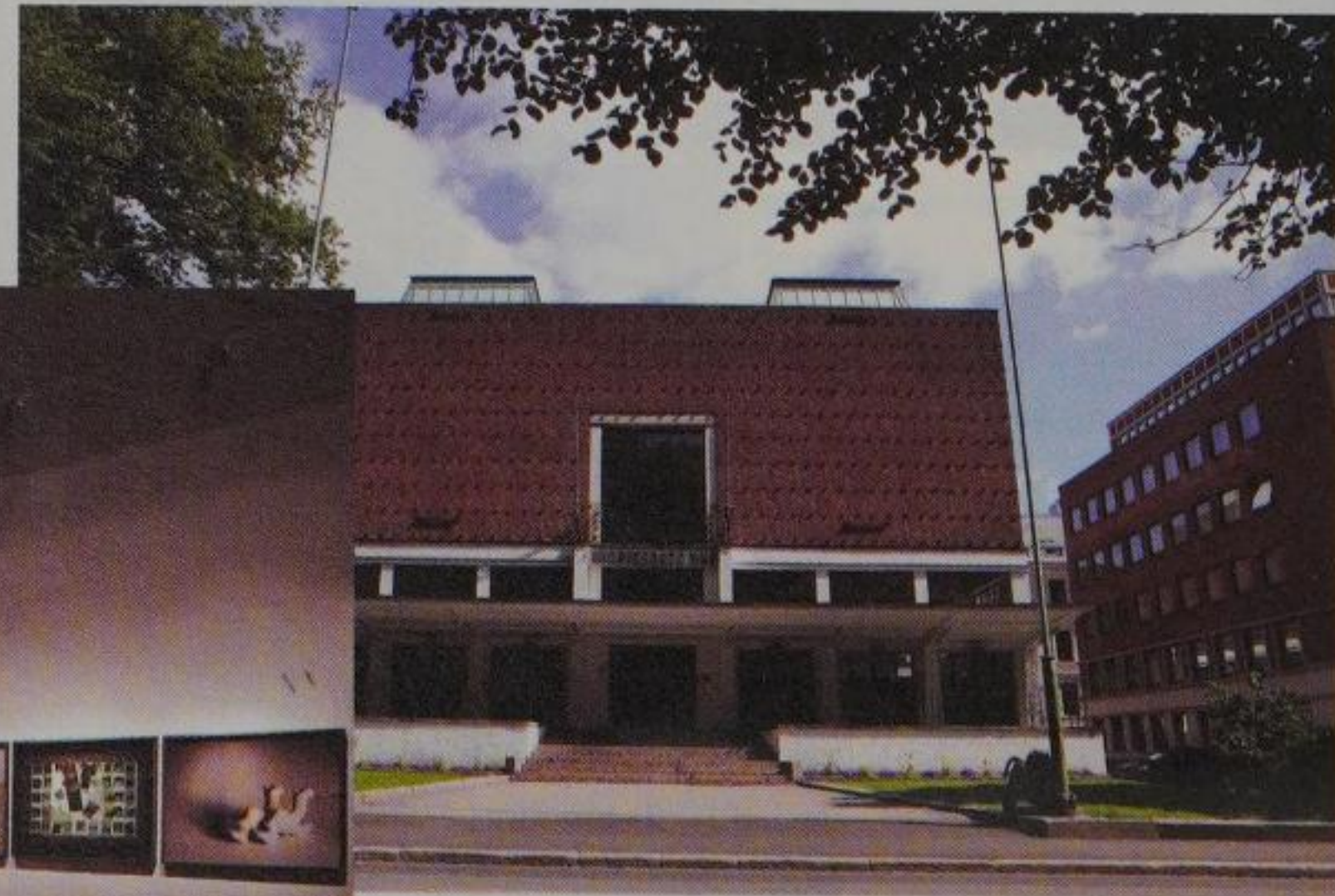
04 Exterior view of Kunstnernes Hus, Oslo. Photo: Laila Meyrick

Kunstnernes Hus ("The Artists' House") is an institution managed by artists for the purpose of exhibiting Norwegian and international contemporary art. The institution is organized as a foundation, and owned by Norwegian visual artists.

Kunstnernes Hus aims to be an open, inclusive institution that encourages debate and provides the public with opportunities to enjoy and study contemporary art.



03



04

NoPlace tries very hard to be an ideal space for art, even though we don't believe in art as such.

# 3—105

## NoPlace



### "Romanyia" 2011

*Romanyia*, a film by Jon Eirik Kopperud and Saman Kamyab that was shot on HD video, was projected onto a freestanding wall within the NoPlace gallery. The film centers on two young men and their decrepit house. Lacking in dramatic action, the narrative is instead structured around a repetitive shift between images of isolation and connection—a kind of low-key ode to the economy of love.

### "Henrik Plenge Jakobsen: Eggjastokkur" 2011

In this exhibition, installations and gouache paintings all point to an absent egg shape. "Eggjastokkur" is Icelandic for "ovary," making this a sculptural foray into the womb (and out again, with the help of an "Orgone receptor").

### "Neverwhere: Runhild Hundeide, Kjersti Andvig, Javier Rodriguez, Adam Lewis Jacob, Dag Nordbrenden, Kjetil Berge and Lutz Becker" 2011

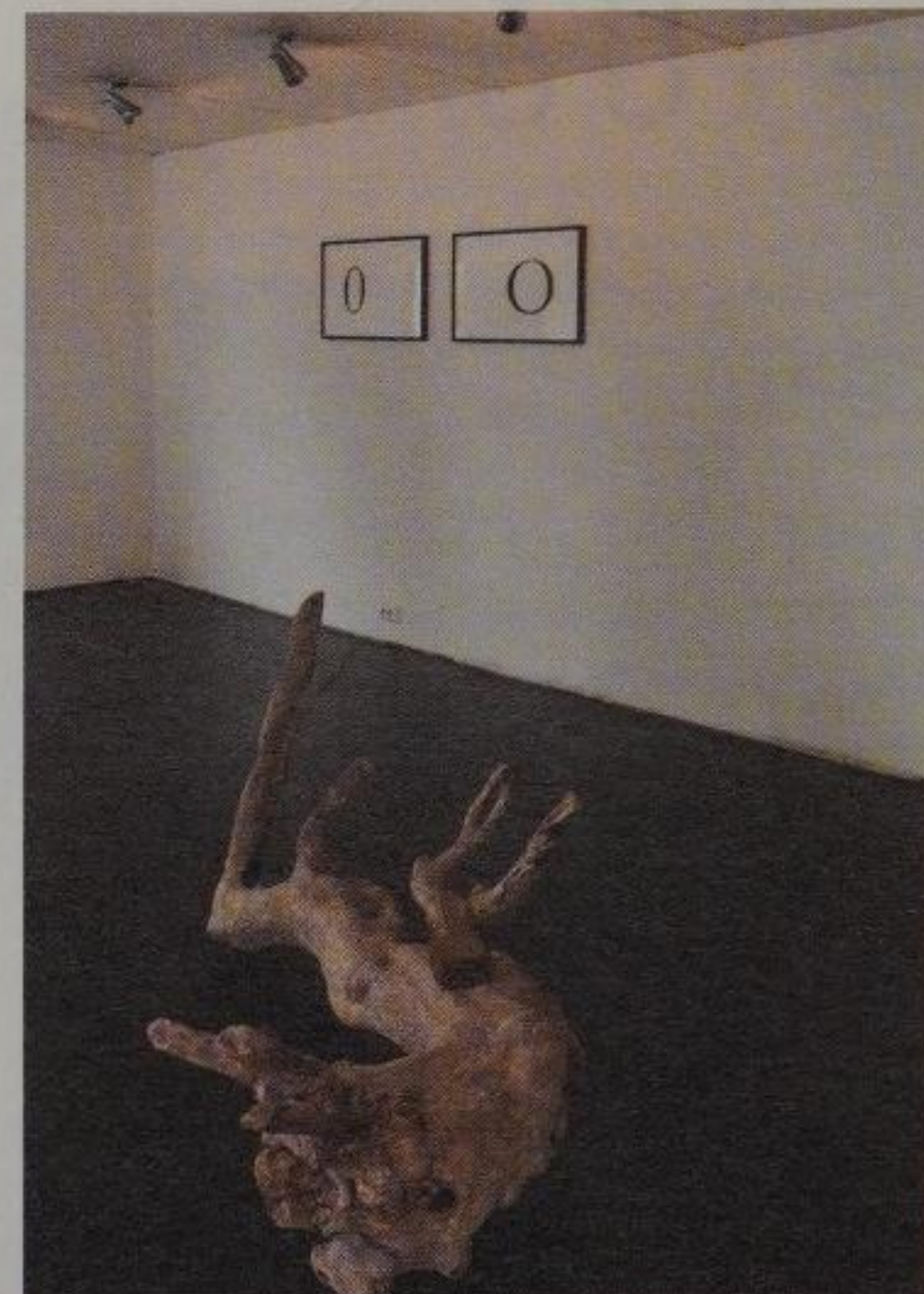
The works in this exhibition were chosen for their idiosyncrasy rather than their connection to each other—positing art as an act of faith and a subjective relation to the absolute.

01 Lutz Becker, *Cinema Notes*, 1975. Installation view of "Neverwhere" at NoPlace, Oslo, 2011. Photo: Saman Kamyab. Courtesy no.w.here.org.uk

02 Henrik Plenge Jacobsen, "Eggjastokkur," 2011. Exhibition view at NoPlace, Oslo. Photo: Damian Heinisch

03 "Slumdogs not Millionaires," 2011. Exhibition view at NoPlace, Oslo. Photo: Knut Ivar Aaser

04 Exterior view of NoPlace, Oslo, 2011. Courtesy NoPlace



02



03



04

01  
[www.noplace.no](http://www.noplace.no)  
[utopia@noplace.no](mailto:utopia@noplace.no)

### Address

Oslogate 2B  
0192 Oslo  
Norway

### Mailing Address

C/o Petter Buhagen  
Schweigaardsgate 93  
0656 Oslo  
Norway

### Public Hours

Saturday–Sunday: 2–5 pm  
Friday: 7 pm (during openings)

### Founding Year

2011

### Number of Staff

Unpaid (including interns/volunteers): 4

### Funding Sources

Artwork/edition sales, Individuals

### Activities

Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies

# 3—106

## Office for Contemporary Art Norway

[www.oca.no](http://www.oca.no)  
[info@oca.no](mailto:info@oca.no)

### Address

Nedre Gate 7  
NO-0251 Oslo  
Norway

### Public Hours

Wednesday, Friday and Saturday: 12–4 pm  
Thursday: 12–6 pm

### Office Hours

Monday–Friday: 9 am–5 pm

### Founding Year

2001

### Number of Staff

Paid: 28  
Unpaid (including interns/volunteers): 2

### Funding Sources

Corporations, Foundations, Government, Individuals

### Activities

Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops, Other: International Visitor Programme, International Studio Programme, International Support, International Residency Programme



02

01 Babette Mangolte, *Filming Performance*, 2009. Performance at the Office for Contemporary Art Norway (OCA), Oslo. Photo: OCA

02 Sheela Gowda, *Postulates of Contiguity*, 2010. Exhibition view at the Office for Contemporary Art Norway (OCA), Oslo. Photo: OCA / Vegard Kleven

03 "On Literarity" workshop by Mikkel Astrup at the Office for Contemporary Art Norway (OCA), Oslo, 2010. Photo: OCA / Mads Später Thomseth

04 Exterior view of the Office for Contemporary Art Norway (OCA), Oslo. Photo: OCA / Elisabeth Weihe

### "Whatever Happened to Sex in Scandinavia?"

2008–09

"Whatever Happened to Sex in Scandinavia?" was a research project that consisted of three platforms—an exhibition, a program of public events and a publication—that examined the juncture of the political and the erotic through works produced by artists predominantly in the context of the countercultural movements of the 1960s and '70s.

### "Nasreen Mohamedi: Notes—Reflections on Indian Modernism (Part 1)" 2009

OCA presented the first solo show in Europe of Nasreen Mohamedi. Curated by Suman Gopinath and Grant Watson, the exhibition was part of "Reflections on Indian Modernism," a comprehensive program of public projects and residencies, organized by Gopinath and Watson for OCA and CoLab Art & Architecture, Bangalore, India.

Created by the Norwegian Ministry of Culture and the Norwegian Ministry of Foreign Affairs, the Office for Contemporary Art Norway (OCA) is a foundation that aims to strengthen the position of contemporary visual arts and production from Norway, and to stimulate and facilitate exchange between Norwegian and international art professionals and institutions.

OCA, which functions as a cultural meeting place for Norwegians and citizens from around the world, has offices and a public platform in the center of Oslo. A multidisciplinary institution with an expanded public platform, OCA seeks to enhance the appreciation of contemporary Norwegian artistic achievements—by offering a series of discursive residency, exchange and exhibition programs that focus on contemporary artistic and intellectual currents in Norway and abroad—and to cooperate with cultural and academic institutions worldwide.



04



# 3—107

## Al-Ma'mal Foundation for Contemporary Art

[www.almamalfoundation.org](http://www.almamalfoundation.org)  
[info@almamalfoundation.org](mailto:info@almamalfoundation.org)  
+972 2 628 3457

Address  
New Gate, Old City  
Jerusalem  
Palestine

Mailing Address  
Box 14644  
Jerusalem 91145  
Palestine

Public Hours  
Monday–Friday: 8 am–5 pm

Office Hours  
Monday–Friday: 8 am–5 pm

Founding Year  
1998

Number of Staff  
Paid: 5  
Unpaid (including interns/volunteers): 2

Funding Sources  
Foundations, Individuals

Activities  
Educational programs, Exhibitions,  
Partnerships with other institutions, Permanent  
collection, Public programs (lectures, perfor-  
mances, screenings, etc.), Residencies,  
Workshops



01

### "The Jerusalem Show"

"The Jerusalem Show" is an annual art and cultural event held in the Old City of Jerusalem. Over a period of ten days, it presents art, performance and film—in indoor and outdoor venues—by emerging and established local Palestinian and foreign artists.

### The Artists' Residency

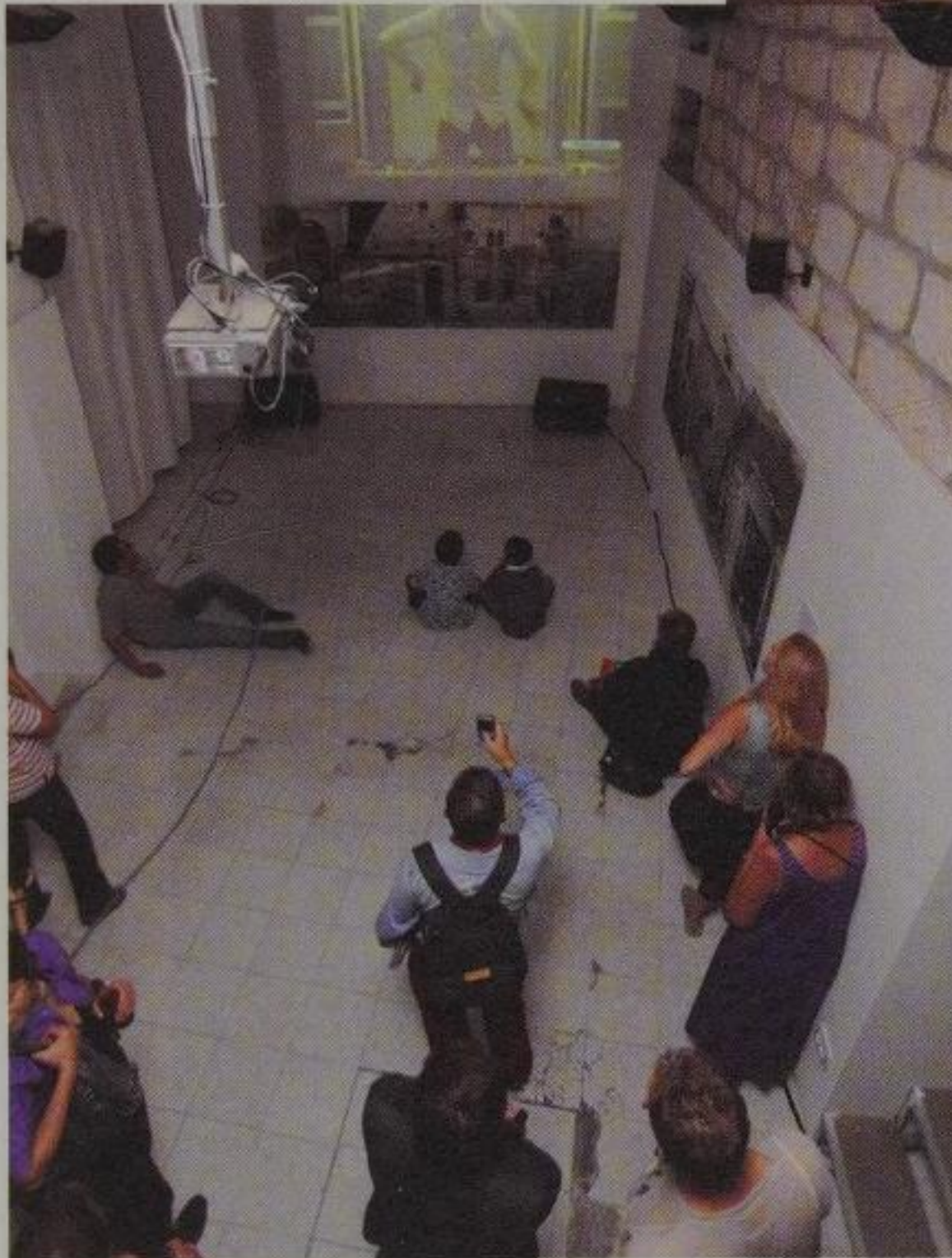
The Artists' Residency provides local and visiting artists accommodations and studio facilities in Jerusalem for the creation, presentation, development and exchange of creative projects. This program serves as a meeting place for artists, facilitating creative encounters, workshops and discussion forums that are open to the public.

### Contemporary Art Museum Palestine (CAMP)

CAMP was established to account for the growing collection of artworks that has been safeguarded by Al-Ma'mal and Anadiel Gallery since 1994. It is a nomadic entity that tries to relate to one of the core Palestinian experiences—displacement. Hence, in its essence, it is not a physical place but an exiled collection taking refuge in the museums of the world, thus allowing its works and experience to be accessible, fluid and shared among many.



02



03

Al-Ma'mal Foundation for Contemporary Art in Jerusalem is a nonprofit organization that aims to promote, instigate, disseminate and make art. Founded in 1998, Al-Ma'mal serves as an advocate for contemporary art and a catalyst for the realization of art projects. We aspire to create opportunities for experimentation, inspiration and education.

We provide workshops for youth in art and invite artists to work and present their work in Jerusalem. With our five primary programs, The Jerusalem Show, artist-in-residence, workshops, presentations, encounters and the Contemporary Art Museum Palestine (CAMP) project, Al-Ma'mal is determined to make Jerusalem a center for contemporary art activity. The forum we provide is a conduit through which we strive to contribute toward the evolution of the cultural fabric of society, which gives art more possibilities to become a mode of expression and a way of life.

01 Oraib Toukan, Middle East Auction, 2007–08. Billboard installation for "The Jerusalem Show," 2009. Photo: Rula Halawani. Courtesy Al-Ma'mal Foundation

02 Akram Halabi, Between a Puppet and a Human, 2006. Painting installation at the Spafford Children's Centre, as part of "The Jerusalem Show," 2009. Photo: Rula Halawani. Courtesy Al-Ma'mal Foundation

03 Tarek Atoui, UnDrum Strategies of Surviving Noise, 2009. Live projection of a performance from Amman, Jordan. Courtesy Al-Ma'mal Foundation

04 Andrea Faciu, Human Flags, 2009. Installation view outside Al-Ma'mal Foundation, Jerusalem, 2009. Photo: Issa Freij. Courtesy Al-Ma'mal Foundation



04

# 3—108

## Palestinian Art Court—Al-Hoash

Palestinian Art Court—Al-Hoash is a nonprofit cultural organization based in Jerusalem. It was established in 2004 by a number of independent Palestinians who recognized the crucial need for a professional body to revive, present, preserve and develop the status of the visual arts as a major component of Palestinian cultural identity.

The main goal of Al-Hoash is the creation of an institution for the public, wherein visual arts can be acquired, conserved, researched, communicated and exhibited. Our mission was set to guide the organization toward this goal: "To collect, preserve, interpret and promote visual arts in Palestine." We achieve our mission through establishing a permanent Palestinian art collection, building art knowledge and appreciation, researching and documenting Palestinian visual arts, actively interacting with artists and the local community, and building bridges of cross-cultural exchange with local, regional and international partners.

[www.alhoashgallery.org](http://www.alhoashgallery.org)  
+972 2 6273501

### Address

7 Azahraa Street  
Jerusalem  
Palestine

### Mailing Address

P.O. Box 20460  
Jerusalem  
Palestine

### Public Hours

10 am–5 pm

### Office Hours

9 am–5 pm

### Founding Year

2004

### Number of Staff

Paid: 6  
Unpaid (including interns/volunteers): 5

### Funding Sources

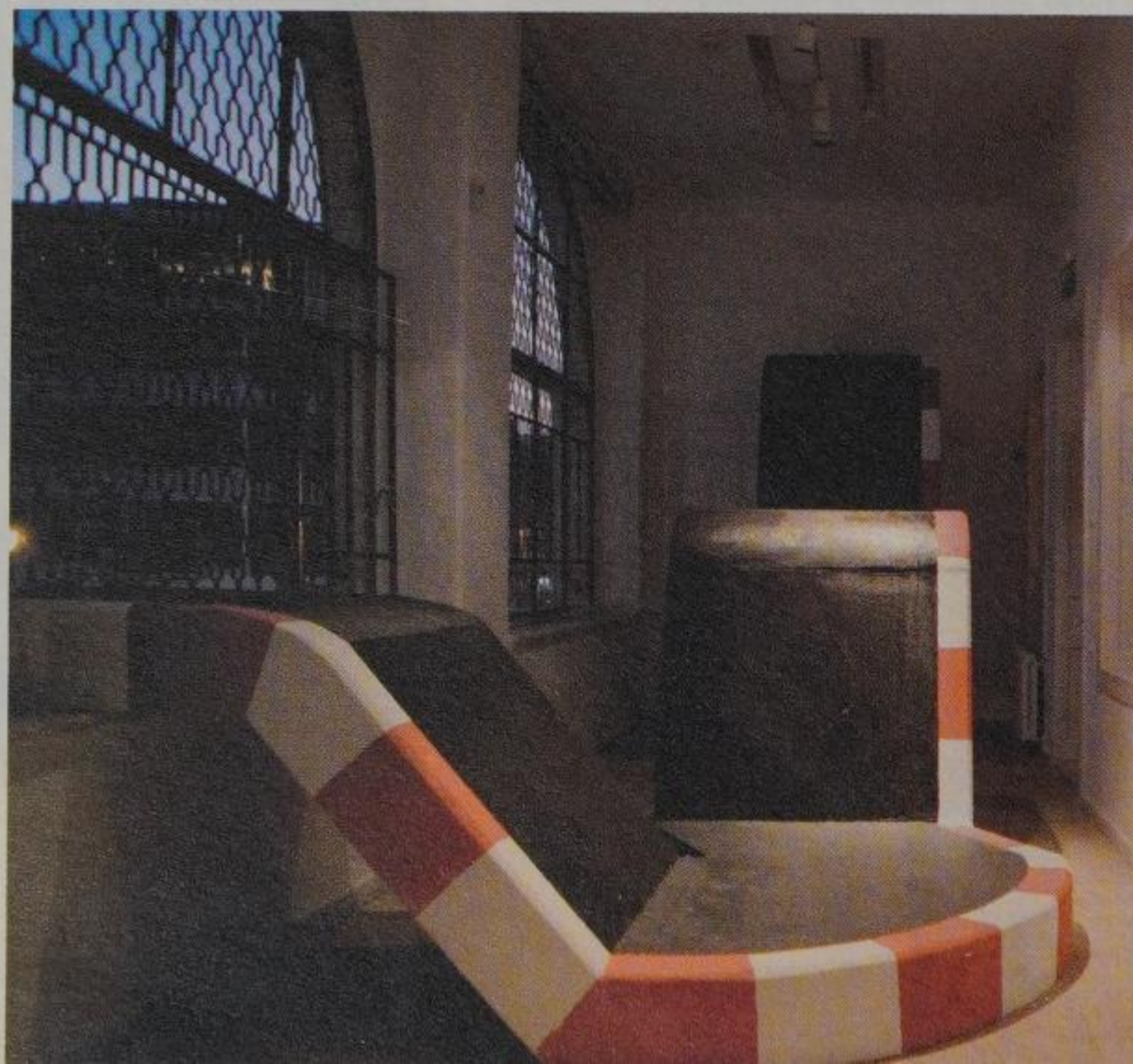
Admissions/ticket sales, Artwork/edition sales, Foundations, Individuals, Membership

### Activities

Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops



02



03



01

01 Exterior view of Palestinian Art Court—Al-Hoash Gallery, Jerusalem, 2009. Courtesy Al-Hoash Gallery

02 Jane Frere, "Return of the Soul: The Nakba Project," 2008. Exhibition view at Palestinian Art Court—Al-Hoash Gallery. Courtesy Al-Hoash Gallery

03 Nisreen Najjar, Road 433, 2010. Installation view of "The Jerusalem Show," 2010. Photo: Rauf Haj Yihya

### "Return of the Soul: The Nakba Project" 2008

"Return of the Soul: The Nakba Project"—a multidimensional installation of 3,000 wax figures suspended in the air—was co-produced with Scottish artist Jane Frere. Created by 30 young Palestinian artists and hundreds of refugees in Palestine and the region, the artwork refers to individuals forced to flee their homes during the 1948 Exodus.

### Sliman Mansour Retrospective Exhibition and Book 2011

This was the first program of a biannual project that aims to organize a retrospective exhibition and publish a book for a pioneering Palestinian artist. In this project, we produced a retrospective exhibition for the well-known and highly acclaimed artist Sliman Mansour. The exhibition displayed a selection of Sliman's work, presenting an anthology of his art production from the early 1970s until today.

### Palestinian Art Archive

This is a long-term project aimed at establishing a Palestinian Art Archive. Currently, the archive contains a digital database of more than 80 Palestinian artists and documents artworks of artists from the West Bank, Gaza Strip and the Diaspora. It also contains a contemporary file for the artists, which is updated regularly and has more than 4,500 images.

# 3—109

## A. M. Qattan Foundation

www.qattanfoundation.org/cap  
cap@qattanfoundation.org  
+972 2 296 0544

Address  
P.O. Box 2276  
al Jihad Street, No. 22,  
Ramallah  
Palestine

Public Hours  
Daily: 12–8 pm

Office Hours  
Monday–Thursday and Saturday: 10 am–6 pm

Founding Year  
1994

Number of Staff  
Paid: 79  
Unpaid (including interns/volunteers): Variable

Funding Sources  
Al-Qattan Charitable Trust (main source),  
Foundations, Government agencies, Individuals

Activities  
Artist representation, Educational programs,  
Exhibitions, Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops

### /Si:N/ Festival of Video Art & Performance

This is an international biannual festival led by the foundation and co-organized with several local and international art organizations. The festival presents video installations, screening programs, art performances, artist talks and lectures by local and international artists, hosted at 15 different venues including the A. M. Qattan Foundation's art space.

### Performing Arts Summer School (PASS)

PASS is an annual, multidisciplinary arts workshop focusing on the creation of contemporary performance in Palestine. Co-organized by the A. M. Qattan Foundation, the Royal Flemish Theatre and Les Ballets C de la B, it is targeted toward young Palestinian performers with potential.

### Young Artist of the Year Award

Started in 2000, the A. M. Qattan Foundation's Young Artist of the Year Award is a biennial award that is open to artists under 30 of Palestinian descent, from any part of the world. In 2010, the award was accompanied by an exhibition of ten art projects by its short-listed artists, and featured paintings, sculptures, short films and video works by young artists from Gaza, Ramallah, Bethlehem and Jerusalem.

01 Exterior view of A. M. Qattan Foundation, Ramallah, 1999. Photo: Garo Nalbadian

02 Wafa Hourani, Qalandia 2047, 2006. Installation view at the Young Artist of the Year Award, A. M. Qattan Foundation, Ramallah, 2006. Photo: Rula Halawani

03 Wafaa Yassin, Stomach Pain, 2008. Installation view at the Young Artist of the Year Award, A. M. Qattan Foundation, Ramallah, 2008. Photo: Rula Halawani

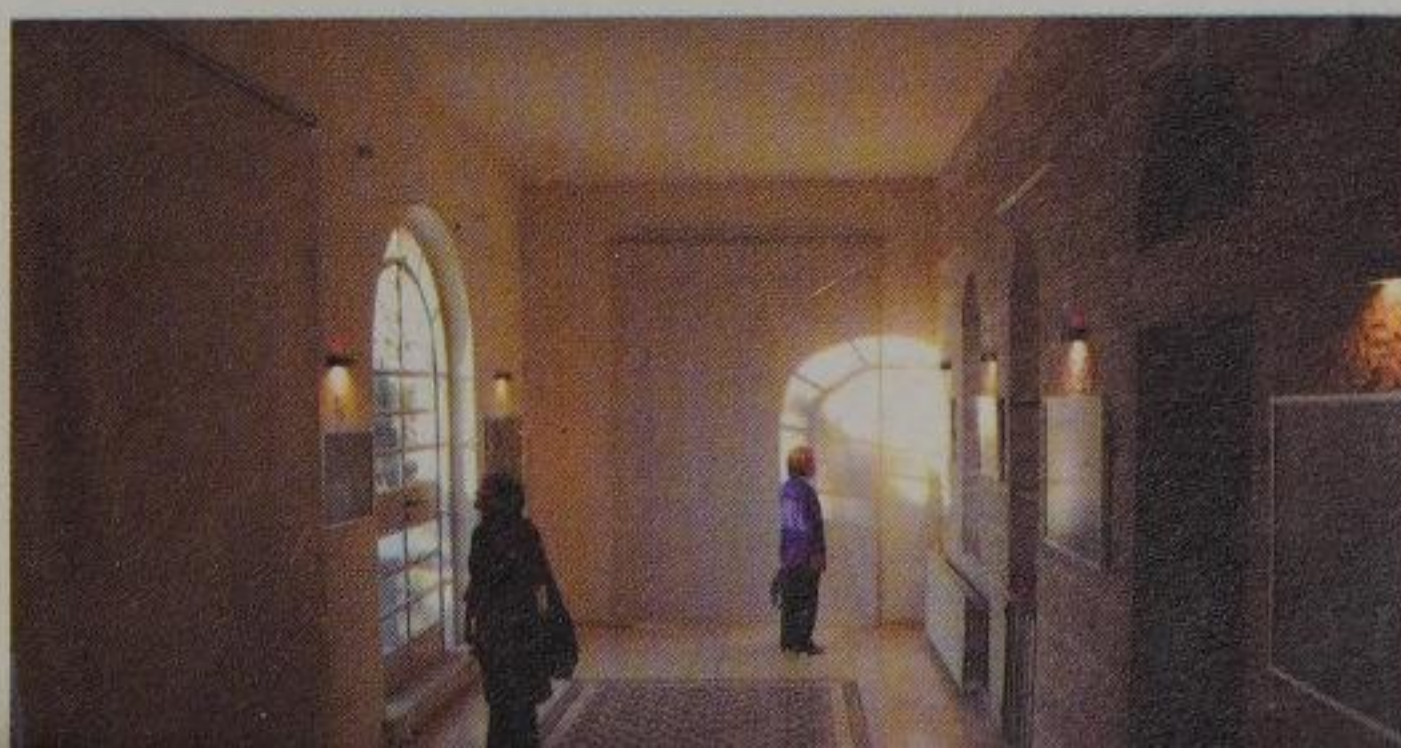


02

A. M. Qattan Foundation works toward the development of culture and education in Palestine and the Arab world. With a particular focus on children, teachers and young artists, it is active through three main programs: The Qattan Centre for Educational Research and Development, the Qattan Centre for the Child in Gaza City and the Culture and Arts Programme (CAP).

CAP mainly supports young artists in performing and visual arts, literature and the audiovisual field, offering them incentives to develop their skills and explore new horizons. It also promotes cultural collaboration between Palestine, the Arab region and the rest of the world. Most recently, the Gaza Music School Project was launched to provide the first-ever structured long-term music education program in Gaza.

The A. M. Qattan Foundation's working spaces and backyard showcase contemporary culture from Palestine and other parts of the world. The foundation also offers its guesthouse to visiting artists and cultural and educational practitioners.



03

# 3—110

## ArtSchool Palestine

[www.artschoolpalestine.com](http://www.artschoolpalestine.com)  
[info@artschoolpalestine.com](mailto:info@artschoolpalestine.com)

### Mailing Address

P.O. Box 578  
Ramallah  
Palestine

### Public Hours

Variable, depending on events

### Founding Year

2005

### Number of Staff

Paid: 1  
Unpaid (including interns/volunteers): 2

### Funding Sources

Artwork/edition sales, Foundations, Individuals

### Activities

Exhibitions, Publications, Public programs  
(lectures, performances, screenings, etc.),  
Residencies

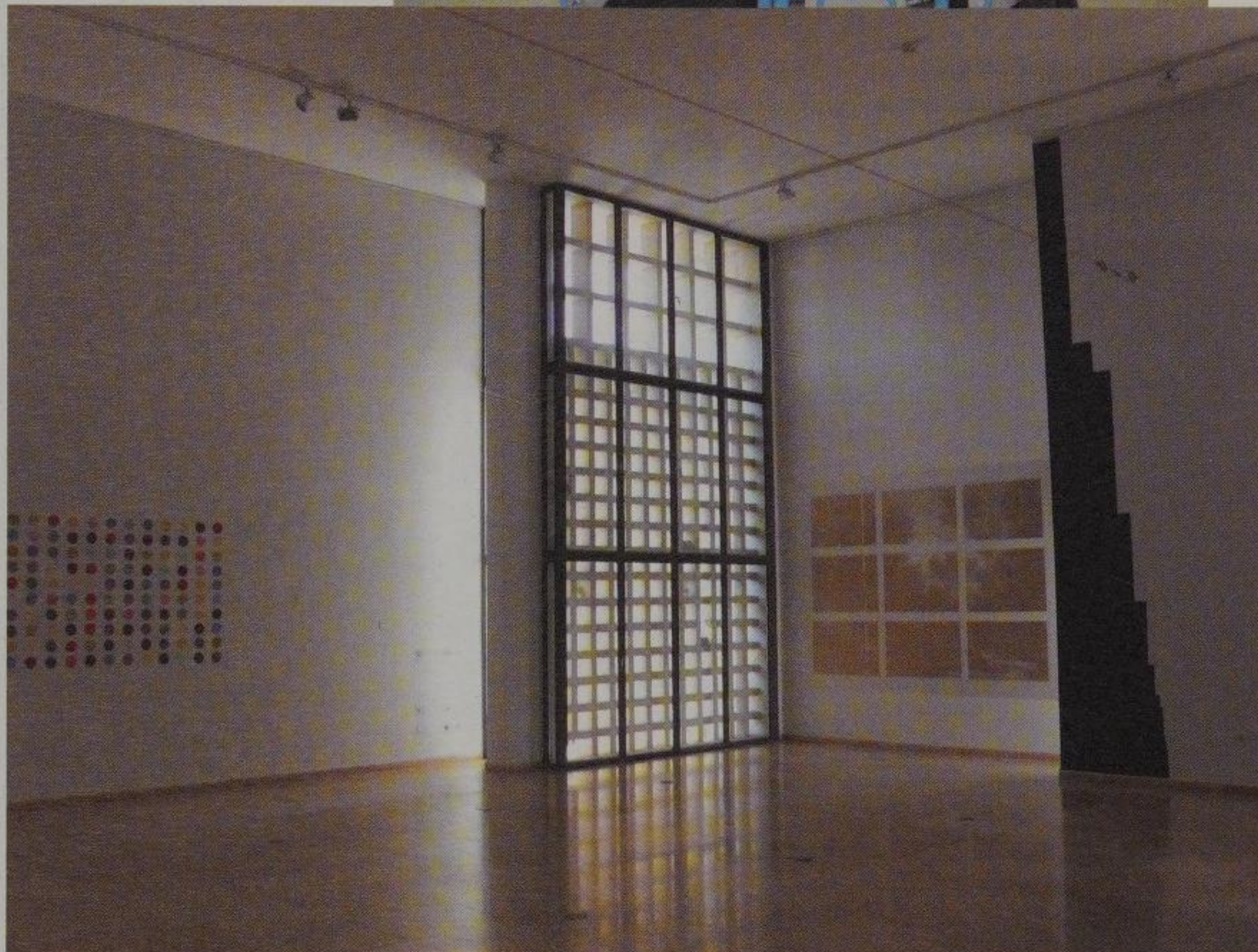


01

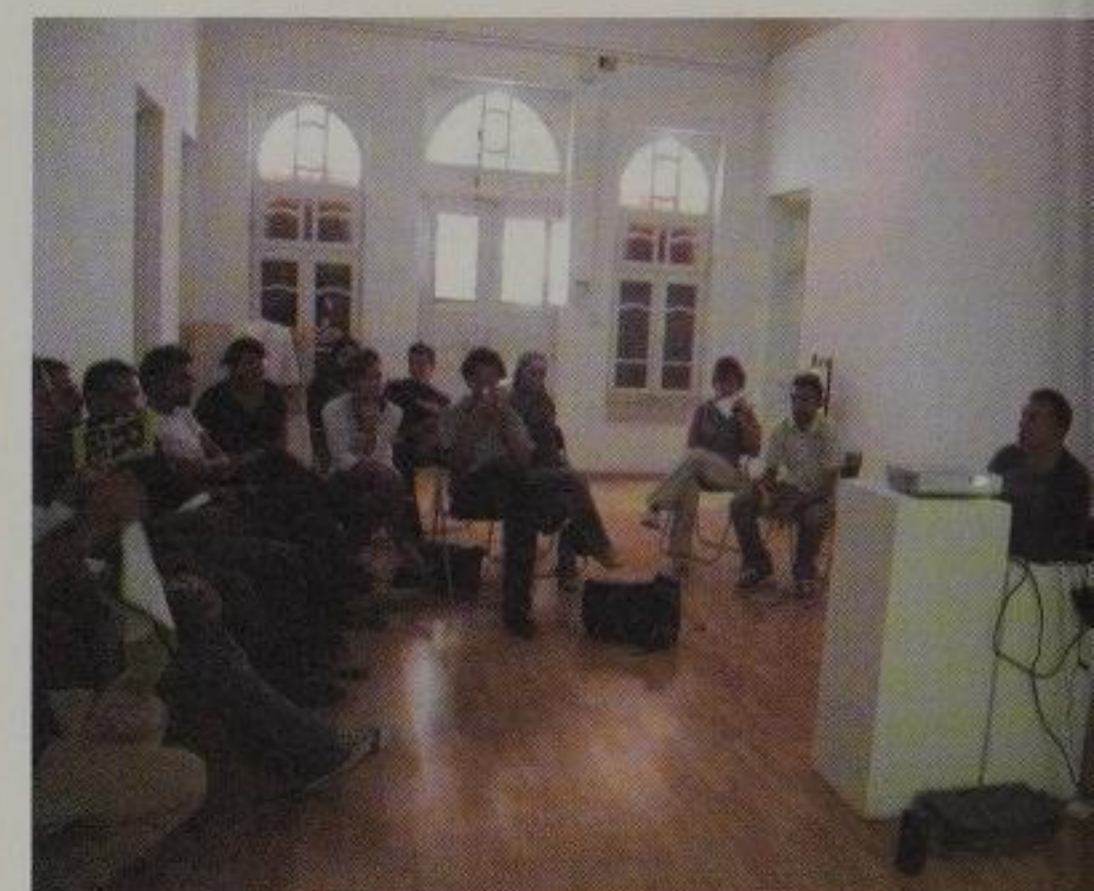
01 On Kawara's "Pure Consciousness," an exhibition organized by ArtSchool Palestine at Dar al-Kalima College, Bethlehem, 2007. Courtesy ArtSchool Palestine

02 "As if by Magic," an exhibition organized by ArtSchool Palestine at the Bethlehem Peace Centre, 2006. Courtesy ArtSchool Palestine

03 Curator's talk at the International Academy of Arts Palestine, Ramallah, 2009. Courtesy ArtSchool Palestine



02



03

ArtSchool Palestine is a nonprofit organization founded in 2005 by a group of art professionals, curators and artists based in Palestine and London. The virtual presence of the organization has enabled it to work across Palestine and abroad, commissioning and producing exceptional projects by outstanding contemporary artists. Over the past five years, its projects have materialized in a range of different sites and situations, and in countless mediums.

The organization is powered by the belief that artists are capable of creating visionary works that impact the way we view our world. Since its launch in 2005, activities have included involvement in a wide range of projects—from presenting exhibitions, film and video screenings, lectures, performances and publications, to establishing networks and initiating partnerships for reflection, dialogue and exchange.

ArtSchool Palestine is committed to the production, facilitation and circulation of artistic practices, and to providing networking opportunities with the goal of enhancing cultural exchange, promoting educational programs and encouraging critical debates.

ArtSchool Palestine's program of activities include: artists in residency; creative encounters; exhibitions; production grants; and a resource center.

### "Future Movements: Jerusalem" 2010

"Future Movements: Jerusalem" took place at the Contemporary Urban Centre Liverpool and was held as part of Liverpool Biennial 2010. The exhibition featured newly commissioned artworks by: Basel Abbas and Ruanne Abou Rahme; Alexandra Handal; Shuruq Harb; Jakob Jakobsen; Anna Boggo, CAMP Group; and Oraib Toukan. It also presented artworks by Jawad Al Malhi, Sarah Beddington, Raouf Haj Yihya, Maj Hasager, Bouchra Khalili and Larissa Sansour.

### "The Other Shadow of the City" 2009

"The Other Shadow of the City" was organized in cooperation with Al-Hoash Gallery, and opened on October 7, 2009, in Jerusalem at five venues: al-Hoash, the National Theatre/al-Hakawati, the French Cultural Centre YWCA, the Young Women's Christian Association and the Jerusalem Hotel. The exhibition featured newly commissioned works by 26 international contemporary artists.

### "This Day" 2007

"This Day" was a screening program at Tate Modern, London, featuring short films and video works by international artists whose work responds to the cultural, social, historical and political contexts of the Middle East.

# 3—111

## Centre for Contemporary Arts Kronika

www.kronika.org.pl  
 mail@kronika.org.pl  
 +48 32 281 8133

### Address

Rynek 26  
 Bytom 41-902  
 Poland

### Public Hours

Tuesday-Thursday: 11 am-6 pm  
 Friday: 2-8 pm  
 Saturday: 11 am-3 pm  
 (and during weekend events)

### Office Hours

Tuesday-Thursday: 11 am-6 pm  
 Friday: 2-8 pm  
 Saturday: 11 am-3 pm  
 (and during weekend events)

### Founding Year

1991

### Number of Staff

Paid: 6  
 Unpaid (including interns/volunteers): 3

### Funding Sources

Municipal institution

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc), Residencies, Workshops, Other: Alternative tourism, Collaboration with political activities, Parties



02



03



04



Centre for Contemporary Arts Kronika is a center for contemporary art located in the heart of the industrial city of Bytom, in Upper Silesia, Poland. It is devoted to exploring the interconnections between contemporary art theory, activity and music, as well as political and social sciences, education, film, theater, alternative tourism, design and architecture.

Kronika is a place of knowledge production. Its program is implemented through exhibitions, public space projects, trips, experimental musical cycles, art publications, workshops, discussions, lectures and the popularization of art.

A place of utmost importance for the recently reopened institution (which completed a major refurbishment in 2006) is the meeting room, a space combining the functions of a music stage, chill-out room, reading room and screening room, with its interior designed by a different artist every year. The character of the meeting room reflects the tactics of the institution, which is always searching for a new, flexible approach, and taking advantage of the multidisciplinary opportunities available.

Kronika also coordinates mobile grants for artists and curators who spend a few weeks in Upper Silesia developing projects dealing with the region's specific characteristics, as well as its current social and cultural issues. In addition, the center organizes regular educational activities, rents bikes and offers the only artistic bookstore in Upper Silesia. Kronika cooperates with artists, curators and art centers in Poland as well as abroad.

### "Trembling Bodies" 2011

This was an exhibition of works by Polish artist Artur Żmijewski.

### Oskar Hansen's MoMA 2007

### "Bad News" 2004

01 "The Hell of Things," 2009. Exhibition view at Kronika, Bytom. Courtesy Kronika

02 View of a banner with Kronika's logo, 2009. Courtesy Kronika

03 Hubert Czerepok, "Mark Lombardi Is Dead," 2007. Exhibition view at the meeting room of Kronika, Bytom. Courtesy Kronika

04 Tropaj, Music Means Nothing as Thing, 2009. Live performance as part of the "Alternatif Turistik" project hosted by Kronika, at Coke Plant Jadwiga, Zabrze, Poland. Courtesy Kronika

# 3-112

## Laznia Centre for Contemporary Art

[www.laznia.pl](http://www.laznia.pl)  
[office@laznia.pl](mailto:office@laznia.pl)

### Address

Jaskólcza 1  
80-767 Gdańsk  
Poland

### Public Hours

Daily: 12-6 pm

### Office Hours

Weekdays: 8 am-4 pm

### Founding Year

1998

### Number of Staff

Paid: 19  
Unpaid (including interns/volunteers): 1-10

### Funding Sources

Admissions/ticket sales, Artwork/edition sales, Government

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

01 Monika Fleischmann and Wolfgang Strauss, Media Flow, 2006-08. Installation view of the "Art&Scienc Meeting" project, "Performing Data," at Laznia Centre for Contemporary Art, Gdańsk, 2011. Courtesy Laznia Centre for Contemporary Art

02 View of a concert by Human Greed, as part of "In Progress" at Laznia Centre for Contemporary Art, Gdańsk, 2008. Courtesy Laznia Centre for Contemporary Art

03 View of the Outdoor Gallery of the City of Gdańsk in 2010, with Esther Stocker's Undercover, 2010. Courtesy Laznia Centre for Contemporary Art

### Outdoor Gallery of the City of Gdańsk

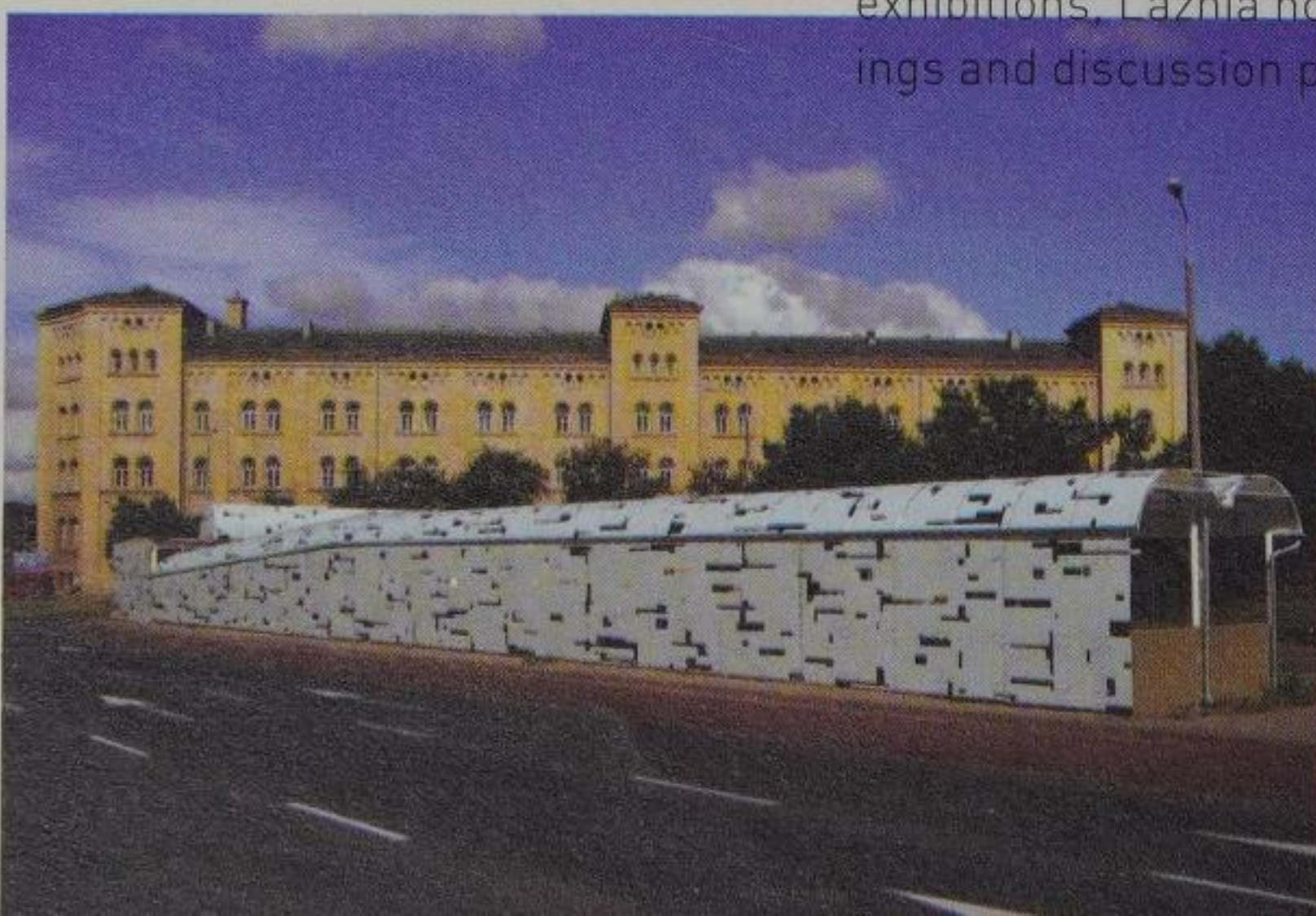
The aim of this artistic project is to create a permanent collection of artworks in the urban space of Gdańsk. It is intended to act as a stimulus to change the character of the Lower City, the local district where Laznia is located. The Outdoor Gallery Collection will be created over the years, and the works of art will be selected in regularly announced, closed international competitions. The project is connected with intensive educational activity.

### "Art&Science Meeting"

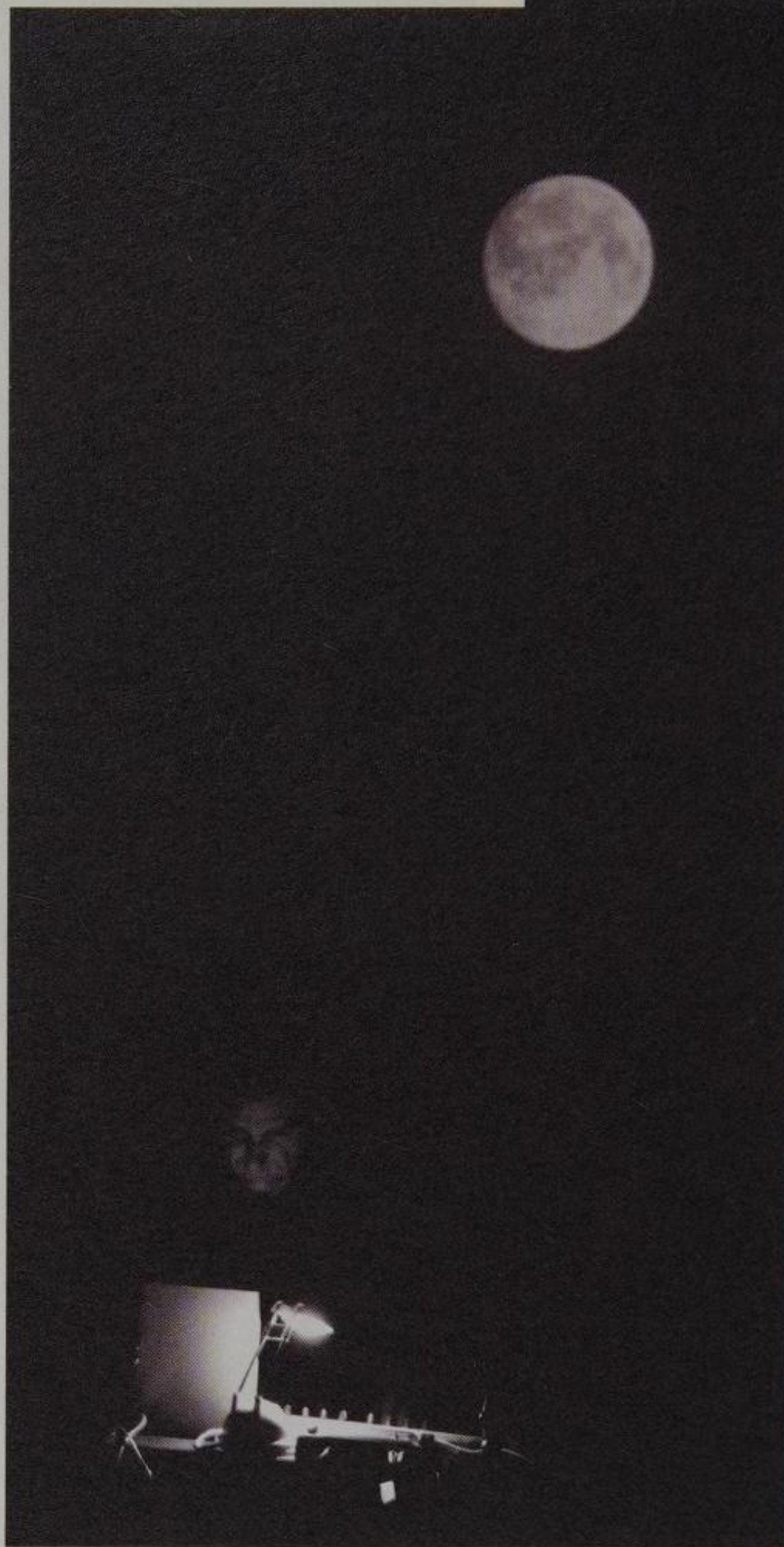
The "Art&Science Meeting" is a long-term program focused on the relationship between science and art. The project includes exhibitions, conferences, the creation of a dedicated website and other events.

### "In Progress"

"In Progress" consists of cyclic meetings with contemporary music and experimental music activities, often connected with theatrical art, para-theatrical events, dance, film and audiovisual arts. The cycle collects the leading artists of the contemporary improvisational scene.



03



02

Laznia Centre for Contemporary Art was established as a self-governed institution of culture, organized and financed by the city of Gdańsk, Poland. Many projects are also sponsored by the Polish Ministry of Culture and National Heritage and by the National Cultural Centre in Warsaw.

A place that presents today's contemporary Polish and foreign art, Laznia is the most recognizable exhibiting institution in the Tricity area of Poland. It shows what is best in art—its variability, energy and bravery.

The gallery showcases various trends in contemporary art, whose multiple aspects are the subjects of talks at our educational programs. Laznia is open to discussions between the audience and artists, continuing the process of cooperation with the local community. Apart from mainstream exhibitions, Laznia holds numerous concerts, film presentations, meetings and discussion panels, as well as artistic and music workshops.

# 3—113

## Wyspa Institute of Art



02

wyspa.art.pl  
secretariat@wyspa.art.pl  
pr-wyspa@wyspa.art.pl  
+48 58 718 4446

### Address

Doki 1/145 B  
80-958 Gdańsk  
Poland

Since September 2004, the Wyspa Institute of Art—located in the building of the former Basic Shipbuilding School, on the grounds of the Gdańsk Shipyard—has been the home of the Wyspa Progress Foundation, an innovative artistic organization combining the presentation of contemporary art with reflections on the shape of social culture.

01 An architectural model by Andrzej Niegrybowski and Robert Brodziński at Wyspa Institute of Art, Gdańsk. Photo: Grzegorz Klaman

02 Interior view of Wyspa Institute of Art, Gdańsk. Courtesy Wyspa Institute of Art

03 Steffen Geissler, Alarm, 2005. Installation view of "You Won't Feel a Thing," at Wyspa Institute of Art, Gdańsk, 2007. Courtesy Wyspa Institute of Art

04 Exterior view of Wyspa Institute of Art, Gdańsk. Courtesy Wyspa Institute of Art

### Public Hours

Tuesday–Sunday: 11 am–7 pm

### Office Hours

Monday–Tuesday, Thursday–Friday: 9 am–4 pm

### Founding Year

2004

### Number of Staff

Paid: 8–11  
Unpaid (including interns / volunteers): 3–6

### Funding Sources

Admissions/ticket sales, Artwork/edition sales, Corporations, Foundations, Government, Merchandise

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Permanent collection, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

### International Visual Art Festival Alternativa

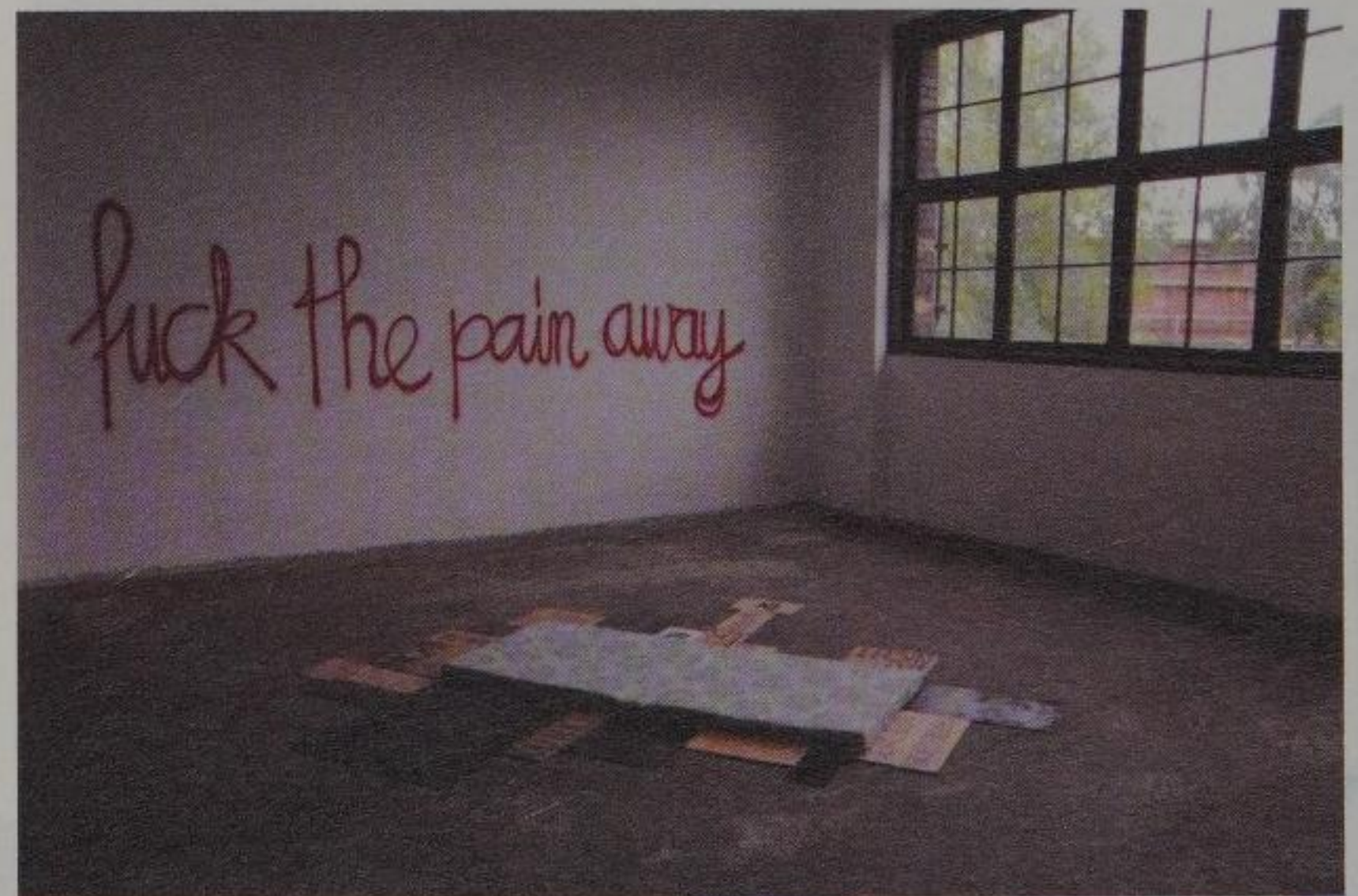
2010–12

Seeking new tracks for art and its social role, this series of exhibitions is accompanied by numerous additional events. The festival's concept relates to the political traditions of Gdańsk, as well as to new phenomena in art that started to emerge in the city in the early 1980s.

Alternativa is an anti-festival. It is not a firework of a few days of events, but rather a programming series spread over time, constituting a platform for presenting art and accumulating and distributing knowledge.

### "Subjective Bus Line" 2009–

Started in August 2009, "Subjective Bus Line" is an event held on the grounds of the former Gdańsk Shipyard. Lasting about 90 minutes, a tour of the shipyard begins at a special bus stop near Gate No. 2. The itinerary includes several important places connected with the history of the Solidarity trade union of Poland and the shipyard. The guides include selected former shipyard workers.



03



04

# 3—114

## Contemporary Art Gallery Bunkier Sztuki

bunkier.art.pl  
press@bunkier.art.pl

Address  
Plac Szczepański 3A  
31-011 Kraków  
Poland

Public Hours  
Gallery | Tuesday–Sunday: 11 am–6 pm  
Bunkier Sztuki Club meetings | 6:30 pm  
(on advertised days)  
Art bookshop | Tuesday–Sunday: 11 am–6 pm  
Café Bunkier | 9 am–12 pm (all week)

Office Hours  
8:30 am–4:30 pm

Founding Year  
1950

Number of Staff  
Paid: 27  
Unpaid (including interns/volunteers): 3

Funding Sources  
Admissions/ticket sales, Café, Corporations,  
Government, Individuals

Activities  
Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops

01 "Hidden Decade," 2010. Exhibition view at Contemporary Art Gallery Bunkier Sztuki, Kraków. Photo: Rafał Sosin. Courtesy Contemporary Art Gallery Bunkier Sztuki

02 Karol Radziszewski, "Backstage," 2011. Exhibition view at Contemporary Art Gallery Bunkier Sztuki, Kraków. Photo: Rafał Sosin. Courtesy Contemporary Art Gallery Bunkier Sztuki

03 Exterior view of Contemporary Art Gallery Bunkier Sztuki, Kraków. Photo: Marek Gardulski. Courtesy Contemporary Art Gallery Bunkier Sztuki

04 "Przekleństwa Wyobraźni," 2010. Exhibition view at Contemporary Art Gallery Bunkier Sztuki, Kraków. Photo: Rafał Sosin. Courtesy Contemporary Art Gallery Bunkier Sztuki

"Follow the White Rabbit!" 2010

This exhibition, curated by Anna Bargiel, Anna Smolak and Magdalena Ujma, was organized to meet the tremendous demand for encouraging children to have active participation in culture. This was the first event of its kind in Kraków. Featured artists included Olaf Brzeski, Hubert Czerepok, Justyna Koeke, Wojciech Kosma, Agnieszka Kurant and Aleksandra Wasilkowska, Angelika Markul, Aleksandra Polisie-wicz and Zorka Wollny. Consultation on the exhibition was conducted by Dr. Monika Necka.

"Backstage" 2010

"Backstage," curated by Lidia Krawczyk and Beata Nowacka-Kardzis, presented selected works by Karol Radziszewski, many of which were new, never before on public display or little known. Radziszewski, born in 1980, is an author of installations, actions, photographs and video films, as well as a performer, painter and curator. In his work, the artist questions neo-avant-garde tradition, stereotypes present in contemporary culture and taboo topics. Radziszewski is also the publisher and editor in chief of DIK Magazine, the main prizewinner at the 3rd Samsung Art Master competition (2006), three-time recipient of the stipend from the Polish Minister of Culture and National Heritage (2002, 2006 and 2009), final-stage participant of the "Views" Deutsche Bank Foundation Award (2007) and winner of the Polityka's Passport award in the visual arts category (2009).

01



02

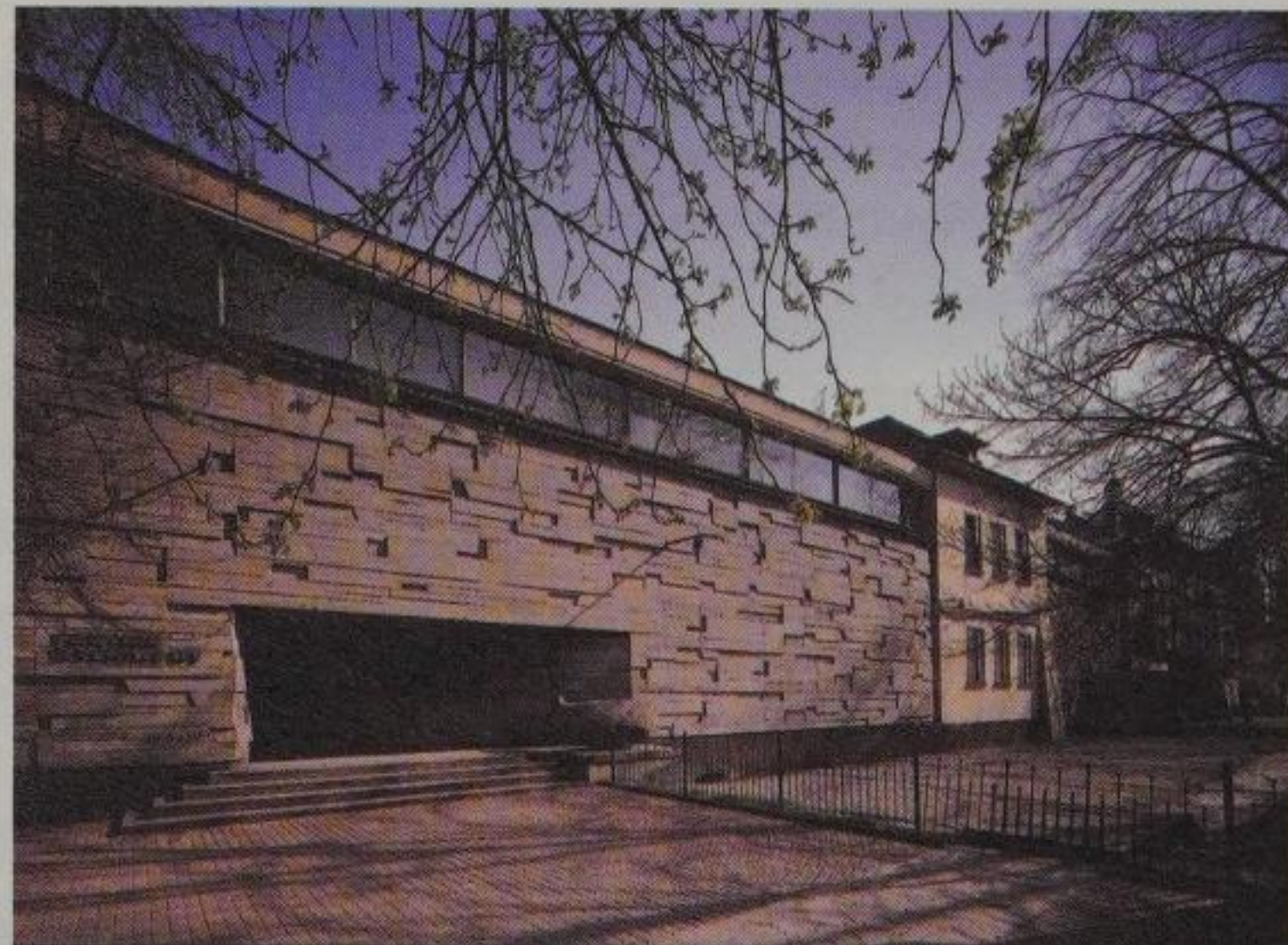


Contemporary Art Gallery Bunkier Sztuki is above all a gallery—a place of direct encounters with art and artists. We organize exhibitions, screen films and present discussions with artists. Around this "vocation" we create rationalizations, explanations and attractions.

In the Bunkier Sztuki Club, we present various problems that make artists tick. We talk about politics, religion, gender, taboos and the media. The "nervousness" of art is our main program adviser. We also keep an eye on artistic strategies and on other art institutions.

Bunkier's goal is to provide a program that presents the richness of and reflections toward modern art.

03



04





# 3—115

## Centre of Contemporary Art "Znaki Czasu" in Torun

www.csw.torun.pl  
info@csw.torun.pl

**Address**  
Waly gen. Sikorskiego 13  
87-100 Torun  
Poland

**Public Hours**  
September–June:  
Tuesday–Thursday: 10 am–6 pm  
Friday: 10 am–8 pm  
Saturday–Sunday: 12–6 pm  
July–August:  
Tuesday: 10 am–6 pm  
Wednesday–Thursday: 12–6 pm  
Friday: 12–8 pm  
Saturday–Sunday: 12–6 pm

**Office Hours**  
Monday–Friday: 7:30 am–3:30 pm

**Founding Year**  
2008

**Number of Staff**  
Paid: 53  
Unpaid (including interns/volunteers): 1

**Funding Sources**  
Government

**Activities**  
Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops, Residencies

Founded in 2008, the Centre of Contemporary Art "Znaki Czasu" in Torun (CoCA) is one of the newest institutions solely dedicated to contemporary art in Poland. With its intermedia and interdisciplinary formula, a multi-format program and international cooperation, CoCA presents the most interesting facets of contemporary art and related discourse. Through exhibitions, artist talks, seminars, an artist-in-residence program, publications and education programs as well as a permanent collection, CoCA has committed itself to supporting contemporary art in Poland.

The center's building, designed by Edward Lach, is the first venue dedicated to contemporary art in Poland since 1939. The structure was erected by Torun Municipality, thanks to subsidies granted by the European Union (as part of the Integrated Operational Program of Regional Development) and the Ministry of Culture and National Heritage. Architecturally barrier free, the building is accessible to people with disabilities.

In addition to presenting art shows in a 4,000-square-meter exhibition space, CoCA provides a multifaceted educational program, including workshops, meetings with artists, performances, concerts, discussions, etc. The center also hosts a studio, cinema, art bookshop, reading room and café, as well as its Studio&Kitchen space, a casual place to hang out, which is open to the local community.

01 "Don't Stare at the Sun," 2009. Exhibition view at Centre of Contemporary Art "Znaki Czasu" in Torun. Courtesy the Daros Latinamerica Collection

02 Exterior view of Centre of Contemporary Art "Znaki Czasu" in Torun, 2008. Photo: Wojtek Olech

03 "Spaceship Earth," 2011. Exhibition view at Centre of Contemporary Art "Znaki Czasu" in Torun. Photo: Wojtek Olech



"Spaceship Earth" 2011

This exhibition was dedicated to the interrelations between art and science, and featured works by Acconci Studio, Micol Assaël, Massimo Bartolini, Vladimir Bonačić, Loris Cecchini, Gianni Colombo, Olafur Eliasson, Xàrene Eskandar, Alicja Kwade, Jarostaw Kozakiewicz, Piotr Kowalski, Christiane Löhr, Katarina Löfström, Jakub Nepraš, Ernesto Neto, Christopher O'Leary & Casey Alt, Lucy + Jorge Orta, Diller Scofidio + Renfro, Tobias Putrih, Martin Rille, Simon Thorogood & Stephen Wolff, Aleksandar Srnc, Nikola Uzunovski, Johannes Vogl and Victoria Vesna. It was curated by CoCA's current artistic director, Dobrila Denegri.

"Flowers of Our Lives" 2008

This exhibition focused on the phenomenon of collecting, presented from sociological and psychological perspectives. Featured artists included Jesper Alvaer, Kutlug Ataman, Walerian Borowczyk, Oskar Dawicki, Wojtek Dorozuk, Lilla Khoór and Will Potter, Robert Kuśmirowski, Goshka Macuga, Anetta Mona Chisa and Lucia Tkáčová, Janina Turek, Łukasz Skąpski and Andrzej Urbanowicz. It was curated by Joanna Zielińska.

The CoCArt Music Festival

The CoCArt Music Festival, with three annual editions to date, presents current trends in contemporary sound and visual art. The international event features multimedia concerts of artists that integrate music, image and performance.



# 3—116

## Bęc Zmiana New Culture Foundation

www.funbec.eu  
bec@funbec.eu  
+48 22 827 64 62

Address  
Mokotowska 65/7  
00-533, Warsaw  
Poland

### Public Hours

Monday–Friday: 11 am–8 pm  
Saturday: 12–4 pm

### Office Hours

Monday–Friday: 11 am–7 pm

### Founding Year

2002

### Number of Staff

Paid: 4  
Unpaid (including interns/volunteers): 1

### Funding Sources

Corporations, Government, Individuals,  
Merchandise

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops



02



01 Exterior view of Bęc Zmiana New Culture Foundation, Warsaw, 2010. Courtesy Bęc Zmiana New Culture Foundation

02 Jan Strumitto, Boing!, 2011. Installation view at Bęc Zmiana New Culture Foundation, Warsaw. Photo: Jakub Certowicz

03 Rafał Dominik, Deer (Mebleks), 2010. Installation view at Bęc Zmiana New Culture Foundation, Warsaw. Courtesy the artist



03

### "Disappear by the Vistula" 2009

"Disappear by the Vistula" was a series of art-ecology-existential experiments on the process of disappearing, camouflaging or being invisible. We focused on the subtle play between the artists involved and their workspace (on the banks of the Vistula River), and maintaining a balance between art and environment.

### Free/Slow University of Warsaw (F/SUW) 2009–11

This is an informal research center of interdisciplinary studies, critical reflection and independent thinking about art and society—parallel to the official centers of education. F/SUW comprised actions in public space, workshops, screenings, discussions, seminars and lectures—all in the spirit of open education, gift economy and the free culture movement, and connected with the Beuysian idea of "social art."

### 6-weeks Notebook 2003–

6-weeks Notebook is a free magazine published once every six weeks. It is not only extremely popular in Poland, but also internationally appreciated (e.g., ED Awards, 2008). Interviews and photos in the magazine cover current cultural events in Poland. Each issue has a unique graphic design.

The Bęc Zmiana New Culture Foundation is a nonprofit organization that prides itself in promoting emerging talent in the newest creative fields (contemporary art, architecture, design, cultural activism, etc). We organize art projects, exhibitions and design competitions, and publish books, magazines and guides. We run a small space where we turn theory into practice. This multifunctional place is a gallery space, bookshop, and cultural information center for locals and foreigners and more. We shape its function according to our current needs.

Our initiative is designed by people who want to support the development and advancement of contemporary art and culture. We carry out projects by artists, architects, designers and interdisciplinary minds who are receptive to change, open-minded and imaginative. We also strive to facilitate encounters between artists and their audiences, filling the gap that exists between the artwork and its public. This is why creating common ground where these two can easily meet is essential to us. We try to achieve this goal by inventing actions that push the artwork out into the streets and public spaces, making it accessible to all social groups. Since we are based in Warsaw, we also try to emphasize the city's peculiarity in many of our projects.

Bęc Zmiana creates a path for an undisturbed flow of energy, ideas and thoughts. We do not interpret art—we tunnel it.

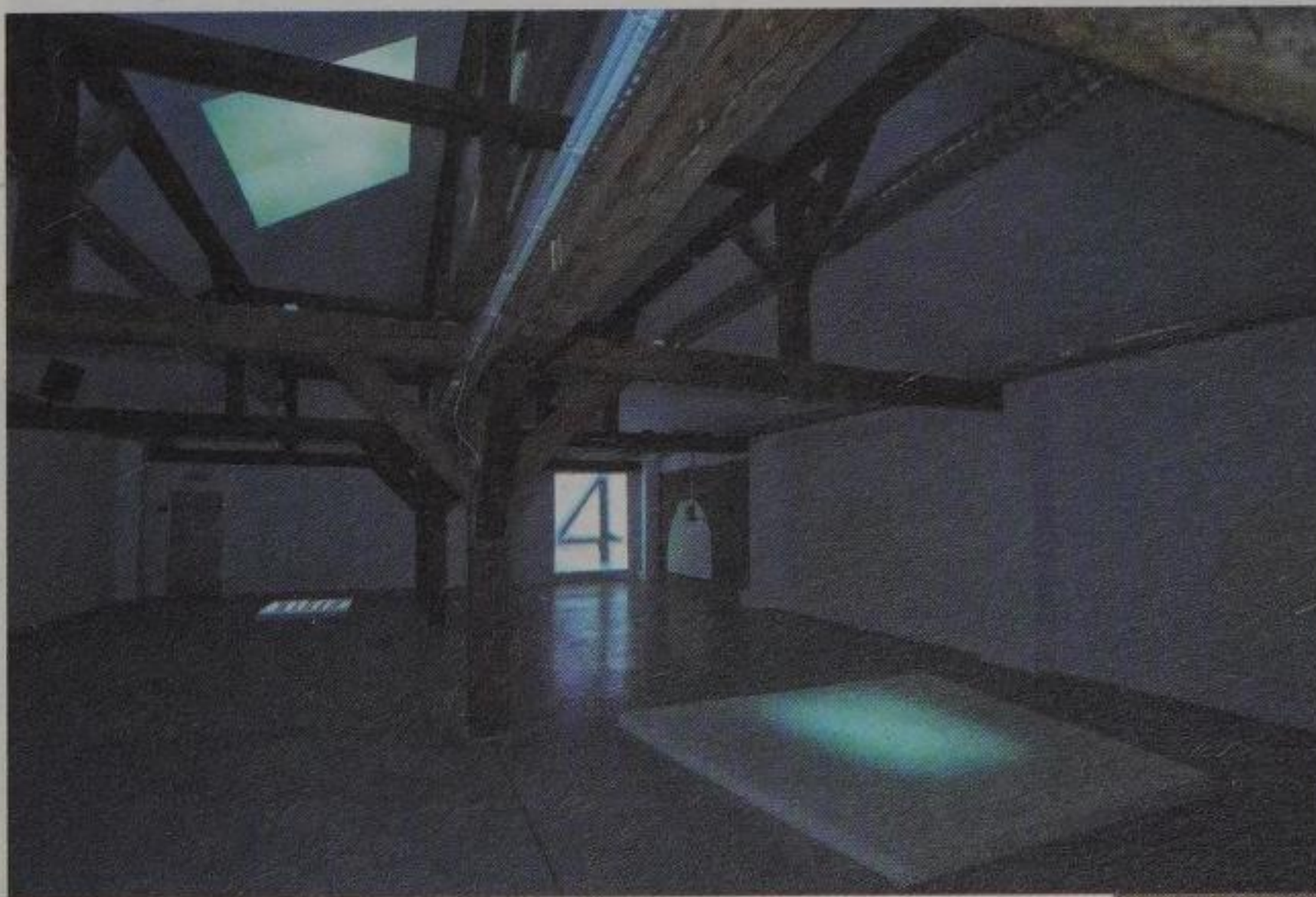
# 3—117

## WRO Art Center



WRO Art Center works on local, regional and international levels in many structural forms, such as an art biennale, regular exhibitions, showings, concerts, screenings, lectures, workshops and publications featuring Polish and international art (including the Polish/English multimedia periodical WIDOK: WRO Media Art Reader). It is designed for artists, curators, critics and art theoreticians—as well as for the active, creative, culture-oriented public—while its original projects also cultivate creativity and encourage children, teenagers and disabled people. It was conceived to increase awareness of media art and art in general, and to stress the importance of culture as an integral and fundamental part of the mutual relationship between the individual and society.

The center's goals are to: support artistic and educational activities; organize international, cultural and intellectual exchanges by expanding the WRO collection; and collaborate with renowned international art galleries and institutions through a program of residencies for international artists and curators, in order to create innovative and knowledge-based social values and improve human capital.



02

### "14th WRO Media Art Biennale 2011: Alternative Now" 2011

The WRO Media Art Biennale, established in 1989, is the leading forum for new media art in Poland and Central Europe. "WRO 2011: Alternative Now," with its program of exhibitions, screenings, lectures, performances and events in public spaces, highlighted individual artistic stances and strategies that keep a deliberate distance from the institutionalized mechanisms and standardized expectations of the art world.

### "Where's Chopin?" 2010

This exhibition of audiovisual and interactive installations, inspired by Chopin's works, attempted to visualize his music. It brought together artists of three generations, Jarostaw Kapuściński, Józef Robakowski and Paweł Janicki, and their innovative works combining Chopin's music with interactive media. The installations were commissioned jointly by WRO, the Warsaw Autumn Festival and Stanford University. The exhibition was held as part of the Warsaw Autumn Contemporary Music Festival, and also shown at Dilston Grove Gallery, London.

### "The Interactive Playground" 2008–11

Produced by WRO, "The Interactive Playground" was an exhibition of interactive media installations for young audiences. The set of installations, which constantly expanded to include new components, created an immersive experience and let viewers generate images and sounds by playing with them. It was experienced by more than 100,000 viewers in different major art galleries and museums in Poland.

www.wrocenter.pl  
info@wrocenter.pl

#### Address

Widok 7  
50-052 Wrocław  
Poland

#### Public Hours

Tuesday: 2–6 pm  
Wednesday–Friday: 10 am–6 pm  
Saturday–Sunday: 12–4 pm

#### Office Hours

Monday–Friday: 10 am–6 pm

#### Founding Year

2008

#### Number of Staff

Paid: 9  
Unpaid (including interns/volunteers): 5–10, depending on projects

#### Funding Sources

Foundations, Government

#### Activities

Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops, Others: Organizing the WRO Media Art Biennale

01 Exterior view of WRO Art Center, Wrocław. Photo: Paweł Bakowski

02 Mirosław Bałka, "JETZT," 2008. Exhibition view at WRO Art Center, Wrocław. Photo: ME Koch

03 Nam June Paik, "Driving Media," 2008. Exhibition view at WRO Art Center, Wrocław. Photo: ME Koch

# 3-118

## The Barber Shop

www.thisisthebarbershop.blogspot.com  
auroreboreal@gmail.com  
+351 916 080 853

### Address

Rua Rosa Araújo 5  
Lisboa  
Portugal

### Mailing Address

Margarida Mendes  
Rua do Norte 63, 3  
1200-284 Lisboa  
Portugal

### Public Hours

Event-based; please check our online calendar for more information

### Office Hours

By appointment only

### Founding Year

2009

### Number of Staff

Unpaid (including interns/volunteers): 3

### Funding Sources

Foundations, Other: Fund-raising events

### Activities

Public programs (lectures, performances, screenings, etc.)

### "Agência"

During this series of ongoing discussions, the notion of labor in contemporary art is questioned. Topics include: sociological reflection on the Portuguese artistic field; theoretical and philosophical analysis of precarious labor under late capitalism (by José Neves and Miguel Castro Caldas); examples of association and labor activism (Scottish Artists Union); and the interference of art and copyright with the law (Daniel McClean).

### "Agora Não / Not Yet"

This collaborative project by Filipa Ramos and António Contador was based on a collection of projects that never came to be. A real-time catalog designed by Barbara Says and José Albergaria accompanied the project.

### "Tristes Tropiques"

This project by Pablo Léon de la Barra was created in memory of Lévi-Strauss. It featured works by Alexandre da Cunha, Patrizio Di Massimo, Dominique Gonzalez-Foerster, Runo Lagomarsino, Mauricio Lupini, Jean-Michel Wicker and Carla Zaccagnini, a soundtrack by Arto Lindsay, and documents from Flavio de Carvalho and Helio Oiticica Archives, among others.

Run by Margarida Mendes, The Barber Shop is a project space that gives carte blanche to selected guests to propose an ephemeral, one-night-only project.

The Barber Shop aims to create a debate between artistic praxis and research upon multiple contexts, proposing a renewed set of discussions with the participation of agents from diverse geography and backgrounds. The projects stimulate brief encounters intended to provoke an increasing dialogue as well as the establishment of a local community of shared interests.

In 2011, artists Mariana Silva and Pedro Neves Marques participated as curatorial fellows.

01 André Guedes, "The Airotiv Papers," 2009. Exhibition view at The Barber Shop, Lisbon. Photo: Susana Pomba

02 Filipa Ramos and António Contador, Agora Não / Not Yet, 2011. Performance installation at The Barber Shop, Lisbon. Photo: Susana Pomba

03 Filipa Ramos and António Contador, Agora Não / Not Yet, 2011. Performance installation at The Barber Shop, Lisbon. Photo: Susana Pomba



01



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03

# 3—119

## Caribic Residency

www.caribicresidency.com  
member@caribicresidency.com  
+49 17 3711 6728

### Address

Rua Diogo Do Couto, 5a  
1100-195 Lisbon  
Portugal  
(until 2012)

### Public Hours

Check website or call for hours

### Founding Year

2008

### Number of Staff

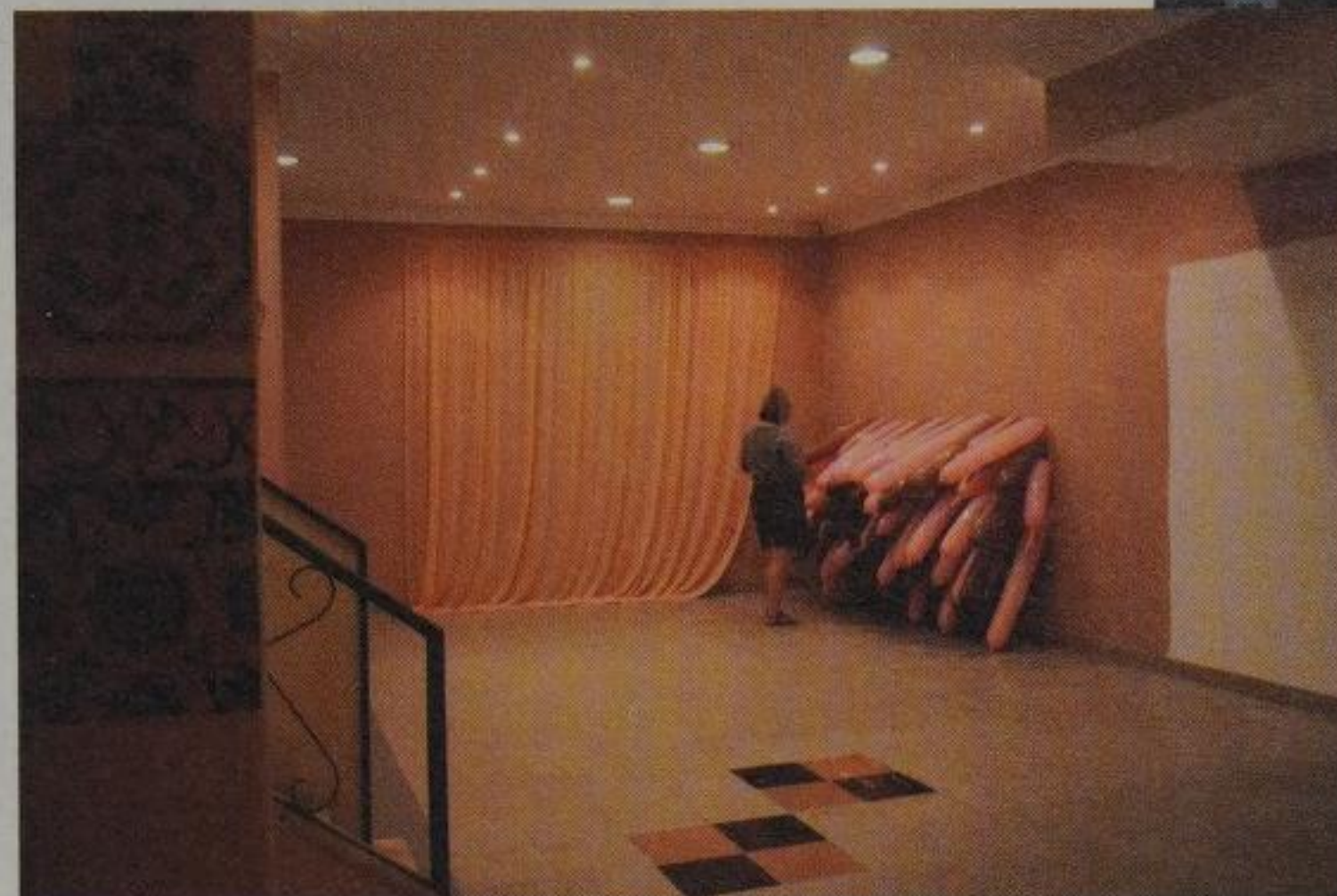
Unpaid (including interns/volunteers): 2

### Funding Sources

Artwork/edition sales, Foundations,  
Government, Individuals

### Activities

Exhibitions, Public programs (lectures, perfor-  
mances, screenings, etc.), Residencies,  
Workshops, Other: Walks



02

### Walking Residencies

Caribic Residency invites artists for two-day walks (approximately 60 km), which have included Paul Sochacki (Hamburg to Lüneburg, 2010), Marte Eknæs (Leipzig to Dessau, 2010), Stefan Thater (Stettin to Altwarp, 2011) and Paul Simon Richards (London to Luton, 2011). Walking provides an opportunity to extend vision, reflect, meditate, reconnect, discover and be inspired.

### Quixotic Sausage Scenario 2010

Over the course of two days at Caribic Residency, Hamburg, Milly Thompson presented the Quixotic Sausage Scenario, a temporary installation resulting from a short notice, light-luggage invitation. Extra large, three-tone sausage balloons were strung and hung, doused with German mustard and delicately dusted with silver glitter. The scenario traveled from its monumental arrangement on the first day to a retreated double curl on the second.

### "Safe Opening" 2010

"Safe Opening" was an event conceived by the Caribic in response to its location in Hamburg. In precisely 22 minutes, a renowned Hamburg safebreaker cracked a mysterious safe, which had been lying dormant in the Caribic Residency space since the 1920s.

01 Exterior view of Caribic Residency, Frankfurt, during "Resident 12: Emily Wardill & Oscar Carlson," 2009. Photo: Caribic Residency

02 Milly Thompson, Saucisson Chiffonaire, 2011. Installation view at Caribic Residency, Lisbon. Photo: Caribic Residency

03 Michele Di Menna, A Rise and Fall Performed by Hands, 2009. Performance at Caribic Residency, Frankfurt, 2009. Photo: Caribic Residency

01



03



Caribic Residency is a nomadic Kunstverein and two-day artist residency. The project started in a small former Caribbean bar in Frankfurt in 2008, and has since moved annually—first to a redundant tax office in Hamburg, then to a former tile and bathroom showroom in Lisbon.

The residency invites artists and professionals from related fields for short-term residencies in different locations. Usually, the residencies are open to the public on two subsequent days, during which we meet and share. The two-day scenario allows for temporary proposals, narrative structures, conceptual repetitions and experimental formats. We encourage a discursive and immediate working process that aims to open up ways of engagement with artists and their work, outside of established modes of presentation and production.

Further pursuing the potential of the intense residency-format, Caribic Residency invites artists for two-day walks, often from one city to another, including a night's stay somewhere halfway. The walks are semiprivate endeavors that are withdrawn from the institutional setting and object-based presentations. Moving and shifting through our surrounding, and walking, trains observation skills and is focused on inspiration rather than productivity.

Caribic Residency has also hosted a series of self-reflective events engaging with its current location and personal history.

01

372 Lisbon, Portugal

3—120

## Galeria Zé dos Bois

www.zedosbois.org  
zdb@zedosbois.org  
+351 2 1343 0205

### Address

Rua da Barroca nº 59  
1200-047, Lisbon  
Portugal

### Public Hours

Exhibitions and terrace | Wednesday–Saturday:  
2–11 pm.  
Performances | Wednesday–Sunday: 10 pm.  
Music concerts | During the week: Starts at 10  
pm; on the weekend: Starts at 11 pm

### Office Hours

Monday–Friday: 11 am–9 pm

### Founding Year

1994

### Number of Staff

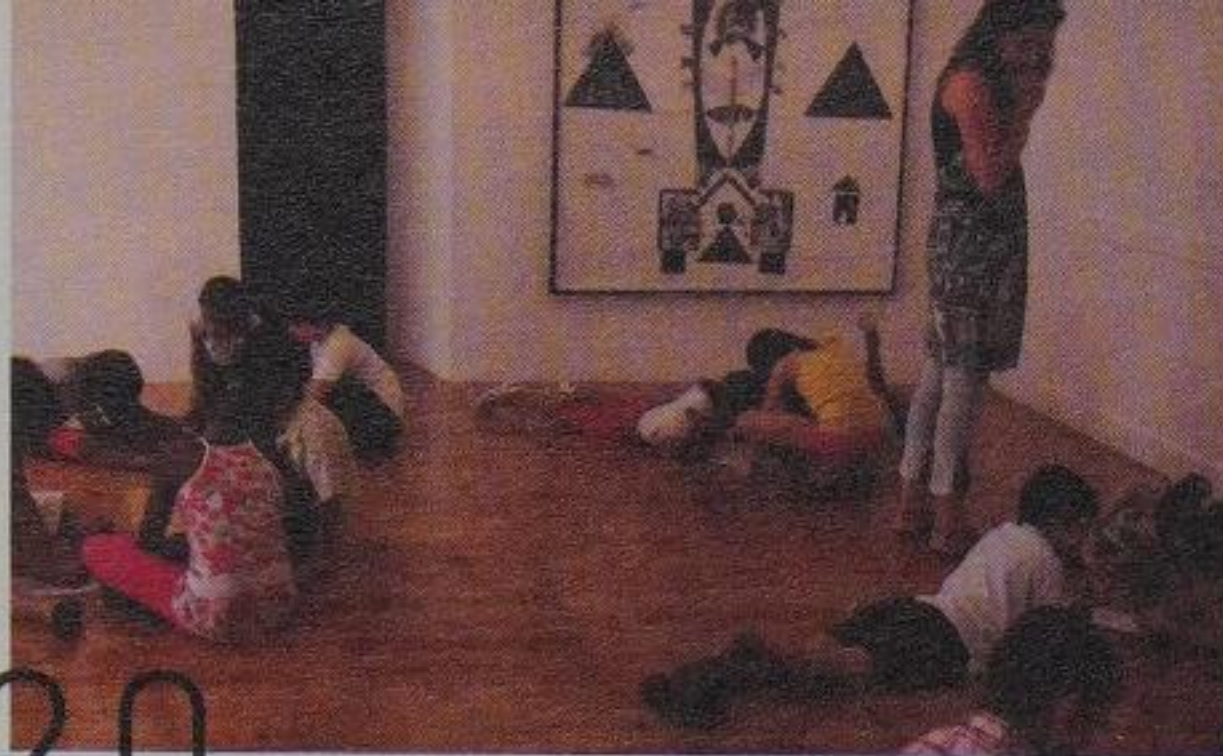
Paid: 14  
Unpaid (including interns/volunteers): 3

### Funding Sources

Admissions/ticket sales, Café, Foundations,  
Government, Individuals, Membership

### Activities

Archives, Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies



01 Educational program and guided tour of the exhibition "Bright Morning Star," at Galeria Zé dos Bois, Lisbon, 2009. Works by Jannis Varelas. Courtesy Galeria Zé dos Bois

02 "O Contra-Céu Ensaio sobre o Hiato," 2010. Exhibition view at Galeria Zé dos Bois, Lisbon. Works by Mattia Denise. Photo: Vera Marmelo. Courtesy Galeria Ze dos Bois.

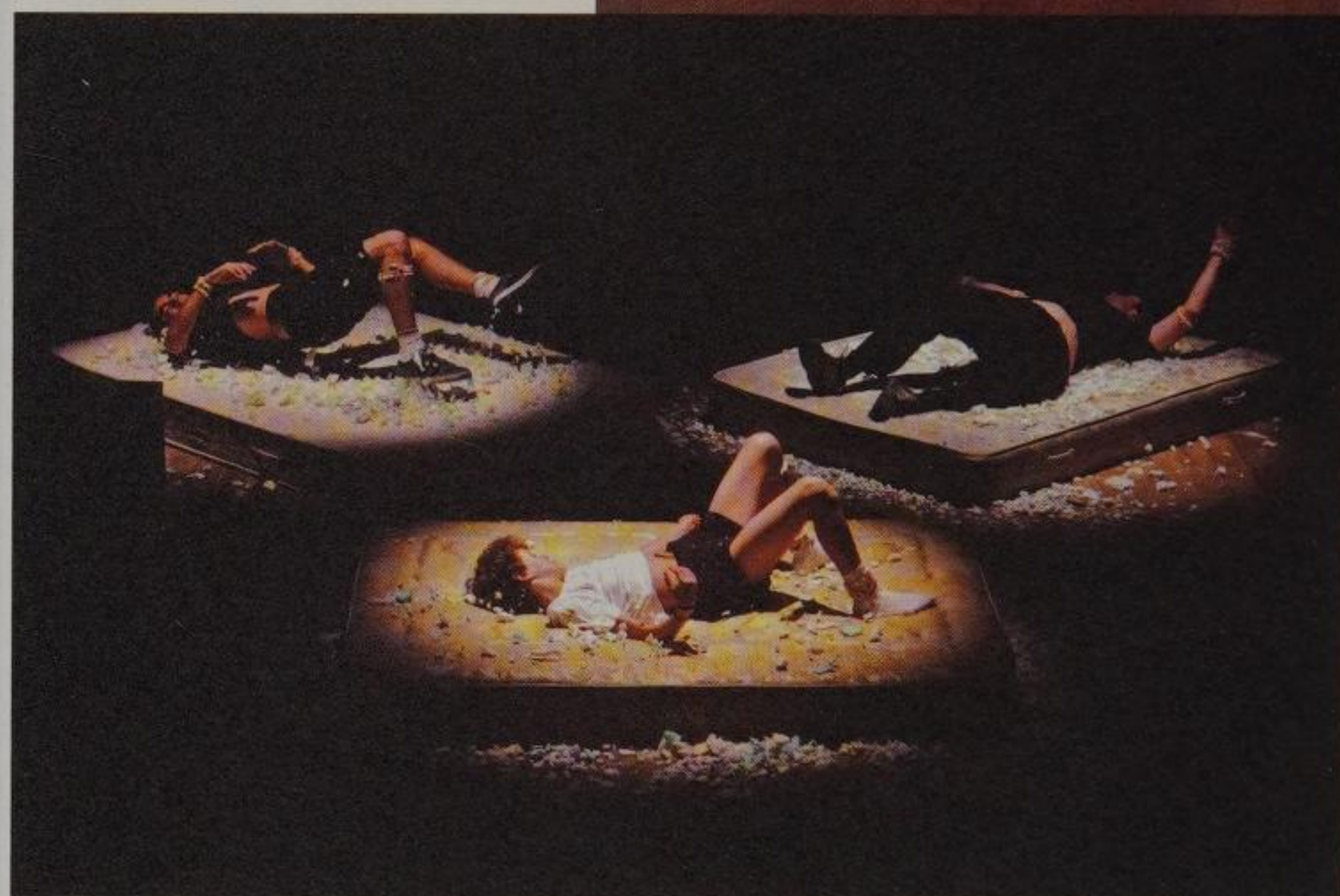
03 "All Power to the People. Então e Agora," 2011. Exhibition view at Galeria Zé dos Bois, Lisbon. Works by Emory Douglas. Courtesy Galeria Zé dos Bois

04 John Romão, Arco da Histeria, 2010. Performance with Nilo Galego and Guilherme Moura at Galeria Zé dos Bois, Lisbon. Photo: Bruno Simão. Courtesy Galeria Zé dos Bois



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04

Created in 1994 as a nonprofit organization by a civic initiative, Galeria Zé dos Bois (ZDB) is an art center based in a 26,909-square-foot, 18th-century palace in the heart of Bairro Alto, Lisbon.

A creation, production and promotion structure for contemporary art, ZDB instigates the research and investigation of artists involved with visual and performing arts, as well as film and music. The center produces and presents exhibitions, and hosts more than 150 arts events per year, including residencies, educational programs, theater, dance performances, lectures and music concerts.

ZDB has worked with João Maria Gusmão & Pedro Paiva, Kenneth Anger, Rigo 23, Alexandre Estrela, Emory Douglas, Gabriel Abrantes, Société Realiste, Marcelí Antunez, André Cepeda, Patrícia Portela, Roger Bernat, Tânia Carvalho, Ann Liv Young, Sofia Dias & Vítor Roriz, John Romão, Keiji Haino, Animal Collective, Sunn O))), Bonnie "Prince" Billy, John Maus, Norberto Lobo, Arthur Doyle, Lee Ranaldo, Dirty Projectors, Sei Miguel, Grouper, Black Dice and Faust, among many others.

Driven by the desire to intensify and exchange knowledge with artists through creative and productive practices, ZDB promotes international and local residencies, and establishes long-term working relationships with those aiming to produce unique projects.

"Para uma Ciência Transitória do Indiscernível: a Abissologia" ["For an Indiscernible Transient Science: The Abyssology"] 2008

Curated by Natxo Checa, "For an Indiscernible Transient Science: The Abyssology," by João Maria Gusmão & Pedro Paiva, was based on the construction of pseudo-philosophical systems dissected on negative literary fictions. Produced by ZDB through various residencies abroad (Brazil, Chile, Argentina, Angola and Morocco), the exhibition consisted of several installations and two hours of 16mm film (with 11 projectors). Part of it was shown at the 27th São Paulo Biennial, Mercosul Biennale, MUSAC, Photoespaña and several other places.

A publication accompanying the exhibition presented a set of texts, some specially produced by Teresa Velázquez, Natxo Checa, JMG +PP and Markus Steinweg, among others.

"Kenneth Anger Cycle" 2009

This project involved a film retrospective, a visual art exhibition, an educational program, a performance by the artist, and a dedicated group of lectures and concerts. A large event gathered a group of artists and essayists around Kenneth Anger's work, including Jannis Varelas, Joachim Koester, John Bock, Jonathan Meese, Manuel Ocampo, Markus Selg, Olivier Schefer and Marco Pasi, among others.

# 3—121

## Kunsthalle Lissabon



02

[kunsthalle-lissabon.org](http://kunsthalle-lissabon.org)  
[info@kunsthalle-lissabon.org](mailto:info@kunsthalle-lissabon.org)

### Address

Rua Rosa Araújo 7-9  
1250-194, Lisbon  
Portugal

### Mailing Address

Avenida da Liberdade 234 – 6º  
1250-148, Lisbon  
Portugal

### Public Hours

Thursday–Saturday: 3–7 pm

### Office Hours

Variable; contact us via email to arrange a time

### Founding Year

2009

### Number of Staff

Paid: 1  
Unpaid (including interns/volunteers): 1

### Funding Sources

Foundations, Government, Individuals

### Activities

Archives, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.)



03

Kunsthalle Lissabon is a contemporary art institution that carries out its activities mostly, but not exclusively, within the cultural dynamics of Lisbon. Indeed, and in spite of having a German name, Kunsthalle Lissabon is not based in a German-speaking country; its working structure, logistics, staff and financial resources would hardly ever fulfill the expectations of a conventional, modern-day Kunsthalle. From this point of view, and regardless of any arguments to the contrary, Kunsthalle Lissabon is a hoax.

However, the simple assumption of Kunsthalle Lissabon as a hoax is, in itself, a hoax. This notion of a “fake hoax” intends to convey not only how impossible it is to establish and maintain a (strictly objective and critical) position that is outside of institutional dynamics, but also the desire to simultaneously inhabit and question from the inside these same conditions, consciously accepting every contradiction that decision implies. Our wish, thus, is to position Kunsthalle Lissabon as an intentional alternative to traditional institutional models and, in the process, to expand the general view of what constitutes an institution. To come across as maladjusted to a context of neo-liberal conformity is an identity we intend to develop as a working mode. From that point of view, Kunsthalle Lissabon is anything but a hoax.

Thus, we take as our starting point the historical notion of that which constitutes not only the traditional Kunsthalle, but a whole series of spaces and platforms affiliated with the same kind of institutional typology—though without adopting that nomenclature and placing ourselves within an increasingly precarious current context.



04

01



Visible in the disaggregating of the historically bourgeois public sphere that legitimizes institutional actions, but also in the severity of the present global economic crisis, the actions of Kunsthalle Lissabon can be defined via three main axes:

An ideological proximity, resulting from a very personal viewpoint, to what has been defined as “institutional critique” and also to the later concept of new institutionalism.

DIY ethics and aesthetics—due to the current economic climate—that allow for fluidity, agility, speed of action and, most of all, autonomy and independence from a more commercial approach focused on the production and distribution of consumer objects and rituals.

A practice of close collaboration with the artists, allowing not only for the development of projects that address the curatorial concerns, from which the invitations made to the artists emerged, but also, particularly, the fulfillment of the artists’ wishes and expectations regarding the nature of that collaboration.

01 Mauro Cerqueira, *Sua boca, aberta para gritar, estava cheia de terra* [“His mouth, open to scream, was filled with dirt”], 2009. Performance at Kunsthalle Lissabon, Lisbon, 2009. Photo: Pedro Magalhães. Courtesy the artist and Kunsthalle Lissabon

02 Mounira Al Solh, *“The Sea Is a Stereo,”* 2010. Exhibition view at Kunsthalle Lissabon, Lisbon. Photo: Luis Silva. Courtesy the artist and Kunsthalle Lissabon

03 Carla Filipe, *“É um espaço estranho e maravilhoso, o ar é seco, quente e insípido: Precarious, Escape, Fascination,”* 2010. Exhibition view at Kunsthalle Lissabon, Lisbon. Photo: Pedro Magalhães. Courtesy the artist and Kunsthalle Lissabon

04 André Romão, *Decapitation (Steve, Crass),* 2010. Black-and-white 35 mm slide projection. Installation view at Kunsthalle Lissabon, Lisbon. Photo: Bruno Lopes. Courtesy the artist and Kunsthalle Lissabon

# 3—122

## Maumaus

www.maumaus.org  
maumaus@mail.telepac.pt  
+351 2 1352 1155

**Address**  
Rua Tomáz del Negro, 8 A  
1750-105, Lisbon  
Portugal

**Mailing Address**  
Campo dos Mártires da Pátria  
100 - 1º Esq.  
1150-227, Lisbon  
Portugal

**Public Hours**  
Wednesday–Sunday: 3–7 pm

**Office Hours**  
Monday–Friday: 10 am–1 pm and 2–7 pm

**Founding Year**  
1992

**Number of Staff**  
Paid: 4

**Funding Sources**  
Foundations, Government, Individuals

**Activities**  
Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Other: Production of films



The core activities of Maumaus comprise the Independent Study Programme of Visual Arts, the International Residency Programme and the Lumiar Cité exhibition space.

The Independent Study Programme of Visual Arts is a postgraduate program that offers international artists, having finished their undergraduate studies, a broad range of activities, including lectures (Maumaus Lecture Series), seminars, workshops, tutorials and critical studies. The program seeks to instigate discussions on contemporary philosophies concerning phenomena of our being (from artistic, historical, art historical, political and sociological perspectives).

The International Residency Programme is intended for international artists, curators and art theorists. Guests of the program are invited to teach in the Independent Study Programme, hold lectures at the Lumiar Cité exhibition space or produce artworks and exhibitions to be presented at Lumiar Cité.

Lumiar Cité is an exhibition space located in Alta de Lisboa, a large urban redevelopment project that combines social and free-market housing on the outskirts of Lisbon. Since 2008, Maumaus has presented a regular program at Lumiar Cité of mostly new projects that focus on current conditions in large cities.

**Production of the Film *Maison Tropicale* 2008**  
Mali-born Manthia Diawara's documentary *Maison Tropicale* complements Ângela Ferreira's artistic project on the *Maison Tropicale* by Jean Prouvé, which was shown at the 2007 Venice Biennale. It is a postcolonial excavation into African identity, art and the notion of cultural patrimony.

**Independent Study Programme at the São Paulo Biennial 2010**  
The participation of the Independent Study Programme of Visual Arts at the São Paulo Biennial involved lecturers and guest faculty members of Maumaus (Awam Amkpa, Jimmie Durham, Renée Green, Salah Hassan, Manuela Ribeiro Sanches and Gertrud Sandqvist, among others).

**Publication of a Portuguese-Krenak/Krenak-Portuguese Dictionary 2010**  
This Portuguese-Krenak dictionary was adapted from the early-20th-century German-Krenak/Krenak-German dictionary, and presented by Maria Thereza Alves in her exhibition at the gallery Lumiar Cité. This publication created access to Portuguese for the 600 Krenak people still living, and for Portuguese-speaking people in general to be informed about a dying language that had only been available in German.

01 Lone Hugaard Madsen and Niklas Lichti, *Untitled*, 2010. Installation view of "Doppeldodi" at Lumiar Cité, Lisbon. Photo: Arne Kaiser. Courtesy Maumaus

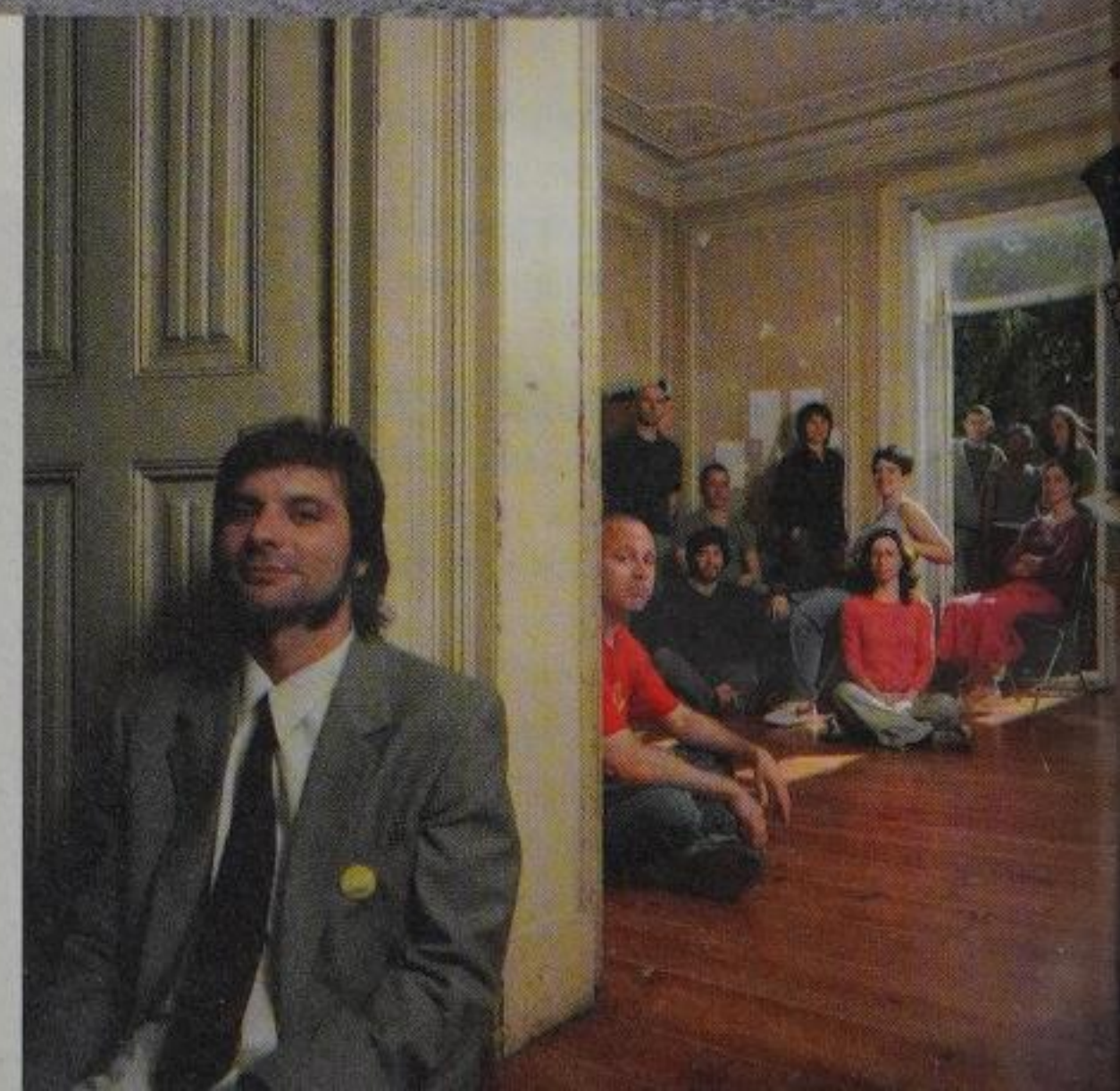
02 Lecture by Ruth Wilson Gilmore, "Big Things, Crisis Value, and the Silver Bullet" at Lumiar Cité, Lisbon, held in conjunction with Lukas Einsele's exhibition "Mute" at Lumiar Cité, 2011. Photo: Bruno Leitão. Courtesy Maumaus

03 Maria Thereza Alves, "On the Importance of Words, a Sacred Mountain (Stolen), and the Morality of Nations," 2009. Exhibition view at Lumiar Cité, Lisbon. Photo: Arne Kaiser. Courtesy Maumaus

04 Tuomo Manninen and students of the Independent Study Programme, Maumaus Lisbon, 2005. Courtesy Maumaus



03



04



# 3—123

## A Certain Lack of Coherence

umacertafaltadecoerencia.blogspot.com  
acertainlackofcoherence@gmail.com  
+351 9179 10031

Address  
Rua dos Caldeireiros 77  
4050-140, Porto  
Portugal

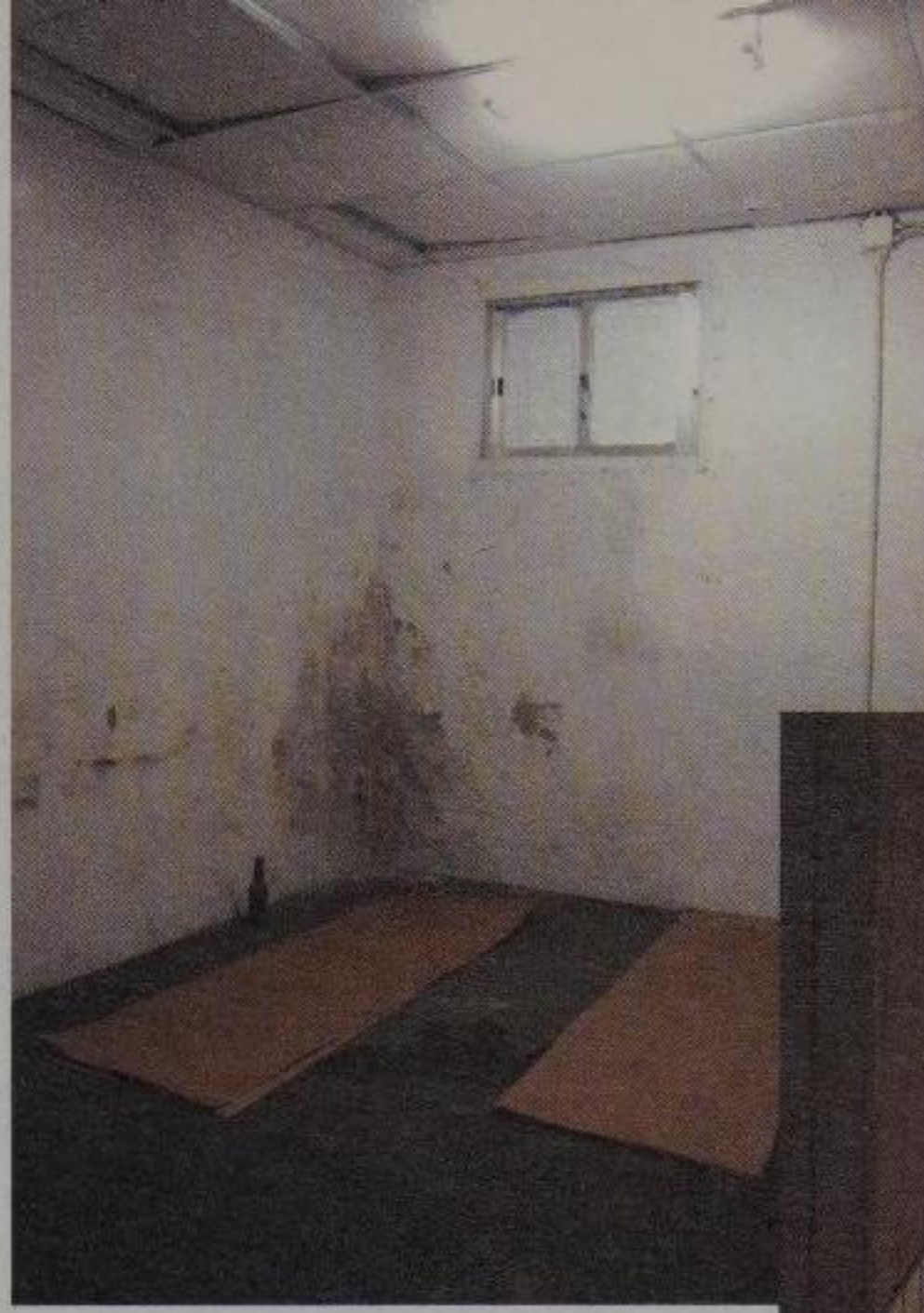
Public Hours  
Saturday: 3:30–7:30 pm or by appointment

Founding Year  
2001

Funding Sources  
Artwork/edition sales, Individuals

Activities  
Exhibitions, Publications, Public programs  
(lectures, performances, screenings, etc.)

01



Untitled Exhibition 2010

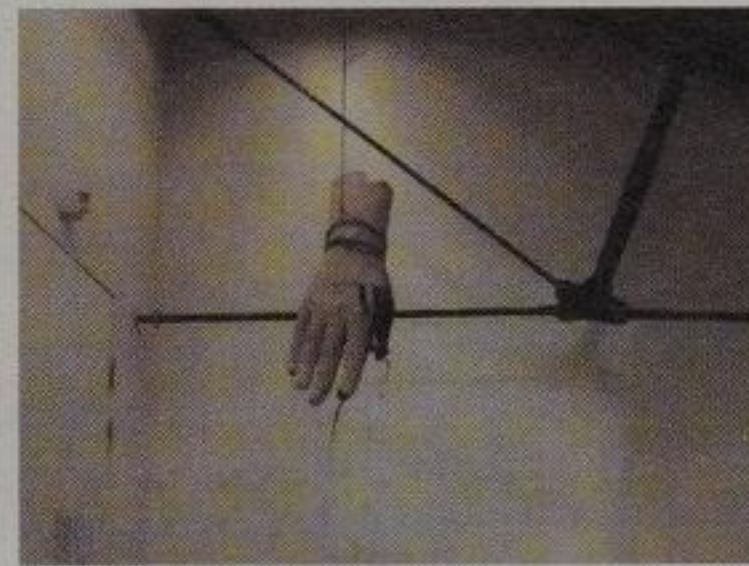
For this untitled exhibition, António Bolota created a series of pillars that seemed to support the roof of the gallery space. The installation included massive beams of charred wood, reminiscent of ruins, large pieces of coal or an underground city in the fall.

"PORTA" 2010

For "PORTA," the door of a space located in Rua Dos Caldeireiros in Porto, Portugal, was removed and the entranceway was left open without surveillance or security for 48 hours. The event was documented with 35 mm slides and drawings, video and digital snapshots. The premise of removing the door was to show the act of changing the configuration of the space into a plateau of immanence, through which diverse affections could pass. Therefore, the space became a monitor for what our society has produced: private property and the sense of morality that serves it.



02



03

"Uma certa falta de coerência" ("A Certain Lack of Coherence") is defined as an artist-run space for the exhibition and discussion of art-related projects. This is done in tandem and in development with previous similar projects throughout the city of Porto, a gesture we deem continuously essential.

Our present goal is to return artistic activities to Rua dos Caldeireiros ("Street of Coppersmiths"), which was known for its craftsmen. It is a cyclic movement that we need to make sure will continue.

More often than not, independent spaces have short or intermittent life spans, given that they are limited to the possibilities brought about by those who manage them and the physical spaces they occupy. The recent weakening or outright end of some of these spaces has provoked an involuntary detachment of the people that used to visit them. This leads us to question the concept of community.

Thus, this project operates with urgency towards the continuity of a community-forming gesture, with its main goals being the stimulation of encounter and confrontation between all those who are interested in artistic proposals, willing to question themselves and all things around them, and willing to express those questions to one another.

01 Juan Pablo Macias, "Porta," 2010. Exhibition view at A Certain Lack of Coherence, Porto. Courtesy A Certain Lack of Coherence

02 António Bolota, "Untitled," 2010. Exhibition view at A Certain Lack of Coherence, Porto. Photo: Pedro Tropa

03 Daniel Barrocca, "Dripping Hand," 2010. Exhibition view at A Certain Lack of Coherence, Porto. Courtesy A Certain Lack of Coherence

04 Exterior view of A Certain Lack of Coherence, Porto, 2010. Courtesy A Certain Lack of Coherence

Information compiled by Christopher Green

04



# 3-124

## The Gallery at Virginia Commonwealth University in Qatar

www.qatar.vcu.edu  
+974 4402 0555

Address  
Al Luqta Street  
Education City, Doha  
Qatar

Mailing Address  
P.O. Box 8095  
Doha  
Qatar

Public Hours  
Monday: 10 am-5 pm  
Tuesday: 10 am-5:30 pm  
Wednesday-Thursday: 10 am-5 pm  
Saturday-Sunday: 10 am-5 pm

Founding Year  
2006

Funding Sources  
University

Activities  
Educational programs, Exhibitions,  
Partnerships with other institutions

01



01 Exterior view of The Gallery at VCU Qatar, Doha. Courtesy VCU Qatar

02 "Animal Pharm," 2011. Exhibition view at The Gallery at VCU Qatar, Doha. Courtesy VCU Qatar

03 "Crossing Boundaries: Contemporary Art and Artists from South Africa," 2011. Exhibition view at The Gallery at VCU Qatar, Doha. Courtesy VCU Qatar



02

"Animal Pharm" 2011

This exhibition investigated the emergence of biological hybrids in biotechnologies, and the personal, moral, aesthetic, and socio-cultural responses to them. The exhibition was curated by Interaction Design Lab (ID-Lab) from Milan with Line Ulrika Christiansen, Stefano Mirti and Elio Caccavale.

"Crossing Boundaries: Contemporary Art and Artists from South Africa" 2011

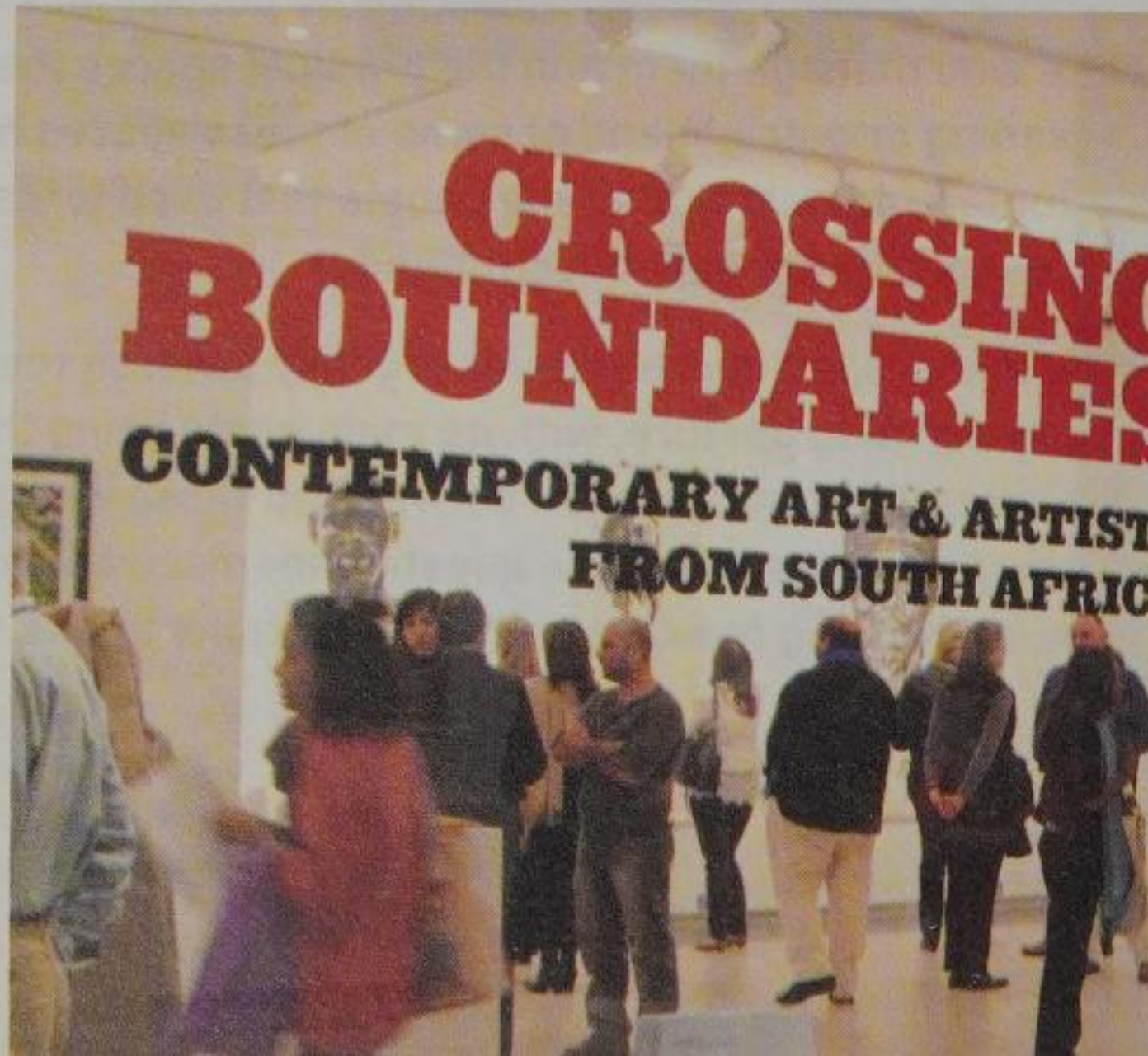
Curated by VCU Qatar gallery director Jochen Sokoly and South African gallerist Ortrud Mulder, this exhibition brought together a diverse group of contemporary artists whose work represents artistic practice in photography, mixed media, print, installation and text. It reflected discourses with culture, environment, society and self and provided an insight into contemporary post-Apartheid South Africa.

"New York Chronicles" 2010

Varied in age, background, and immigrant experience, a number of Arab artists have lived and worked in New York City for years. Featuring the work of Hamdi Attia, Annabel Daou, Aissa Deebi, Samia Halaby, Joe Namy, Jayce Salloum, Sumayya Samaha, and Athir Shavota, this exhibition investigates how this small, often fragmented group of artists have navigated the New York art scene, how the city has impacted their artistic practices, and what has attracted or repelled these artists.

Virginia Commonwealth University in Qatar (VCU Qatar) is a center of excellence for education and research in art and design. Through its programs, the university develops individual capacity to lead innovations in the creative and cultural professions in Qatar and the region. The Gallery's primary role is to serve as an educational resource within VCU Qatar and beyond. It supports programs and networks inside and outside of VCU Qatar.

03



# 3—125

## Stacion—Center for Contemporary Art Prishtina

www.stacion.org  
info@stacion.org  
+381 38 222 576

### Address

Zija Prishtina Street n.n.  
10000 Prishtina  
Republic of Kosovo

### Mailing Address

P.O. Box 262  
10000 Prishtina  
Republic of Kosovo

### Public Hours

Tuesday–Friday: 11 am–4 pm  
Saturday: 11 am–2 pm

### Office Hours

Tuesday–Friday: 10 am–5 pm  
Saturday: 10 am–2 pm

### Founding Year

2006

### Number of Staff

Paid: 3  
Unpaid (including interns/volunteers): 2

### Funding Sources

Corporations, Foundations, Government

### Activities

Archives, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops

### "Baby (Revolution) Comeback" 2011

"Baby (Revolution) Comeback" was based on the reenactment of the conference "Vetevendosje as Resistance," organized by Stacion in 2007, and Felix Gmelin's exhibition "Farbtest, Die Rote Fahne II." Besides commenting on local complexity, the project aimed to question our failure to forecast the revolutionary waves of 2011.

### "Back to the Future" 2009–11

"Back to the Future" was about contextualizing work and time in another space and context, and an investment in creating space for future, credible reflections on works by current artists for the next generation of artists. In public, "Back to the Future" was explored through Albert Heta's curatorial exhibitions, "Petrit Halilaj: Back to the Future," "Back to the Future: Agim Çavdarbasha," "Back to the Future: Nysret Salihamixhiqi," "Back to the Future: Kadër Pagarusha" and "The Director's Cut: Rexhep Ferri," as well as the "Back to the Future" symposium.

### "Stacion Agnes" 2007

"Stacion Agnes" was the process of labeling the first permanent contemporary art location in Prishtina, with an exhibition of drawings in a private apartment. Featured drawings included works by Rron, Jakup, Vigan, Shejn, Rina, Alban, Pille, Bardhi, Ylli, Maja, Agnes, Totoni, Ermal, Loriku and Luli. The apartment of Agnes became "Stacion Agnes: Art for Friends."

01 Petrit Halilaj, "Back to the Future," 2009. Exhibition view at Stacion—Center for Contemporary Art Prishtina. Photo: Petrit Halilaj

02 "Mobile Archive" 2010. Exhibition view at Stacion—Center for Contemporary Art Prishtina. Photo: Enver Bylkbashi. Courtesy Stacion—Center for Contemporary Art Prishtina

03 "Politics of Contemporary Art: Workshop1," 2008. Documentation of the public program at Stacion—Center for Contemporary Art Prishtina. Courtesy Stacion—Center for Contemporary Art Prishtina



Stacion—Center for Contemporary Art Prishtina is a project institution for contemporary art and architecture.

Established in 2006, by artist Albert Heta and architect Vala Osmani, Stacion is an open platform for artists, architects, thinkers and other sociopolitical workers committed to reflecting on and responding to the relevant challenges of contemporary society with an active, critical and emancipatory approach.

Stacion employs strategies to develop dialogue with different public, works with clear social and political intents, encourages artistic practice and architectural research, stands for intellectual independence, and works to create conditions where contemporary thought and practice can occur.

Stacion is committed to the re-creation of a necessary momentum for the advancement and emancipation of the contemporary art scene and cultural environment in Kosovo.

Stacion focuses on locally rooted practices as well as regional, European and international processes.

Stacion's advisory board includes: Marina Abramović, Zdenka Badovinac, Isuf Berisha, Andrea Hummer, Migjen Kelmendi, Adam Kleinman, Erden Kosova, Edi Muka, Marita Muukkonen, Besnik Pula, Branimir Stojanović, Petrit Selimi, Cornelia Solfrank and Sislej Xhafa.



# 3—126

## Centre for Visual Introspection

01 Dan Perjovschi, Dan Perjovschi S.A., 2010. Part of the project "1990–2010," 2010. Courtesy Centre for Visual Introspection

02 Documentation of a public program. Courtesy Centre for Visual Introspection, Bucharest

03 Doerte Meyer, Occupied, 2008. Decorative tree, grass, textile leaves. Part of the public art project "Ars Telefonica," 2008. Courtesy Centre for Visual Introspection

04 Documentation of a public program. Courtesy Centre for Visual Introspection, Bucharest

www.pplus4.ro  
office@pplus4.ro

### Address

16 Biserica Enei  
District 1, Bucharest  
Romania

### Mailing Address

15 Elev Stefanescu Stefan  
Bl. 452, Ap.78  
District 2, Bucharest  
Romania

### Public Hours

Wednesday–Friday: 3–7 pm  
Saturday: 2–6 pm and by appointment

### Office Hours

Wednesday–Friday: 3–7 pm  
Saturday: 2–6 pm and by appointment

### Founding Year

2007

### Number of Staff

Unpaid (including interns/volunteers): 6

### "Ars Telefonica" 2008

"Ars Telefonica" was a public art project presented in the public phone booths of Bucharest. The project consisted of art interventions, lectures and performances that attempted to create situations that identify issues of common interest for the public sphere. The focus was directed toward the experimentation with new strategies of display and communication with the audience.

### "1990–2010" 2010

This project consisted of a series of exhibitions that described and analyzed the set of practices and discourses articulated by the Romanian art scene over the past 20 years. It detached from the totalizing perspective of the "group exhibition," choosing instead the specificity of some individual projects grouped around certain stories and documents.

### "Self-Publishing in Times of Freedom and Repression" 2011

"Self-Publishing in Times of Freedom and Repression," a series of workshops and public lectures, was dedicated to the production of independent publications born in specific oppressive conditions. The workshop and public lectures shed a new light on the meaning of self-publishing, its forms and challenges today.

### Activities

Educational programs, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.)  
Workshops

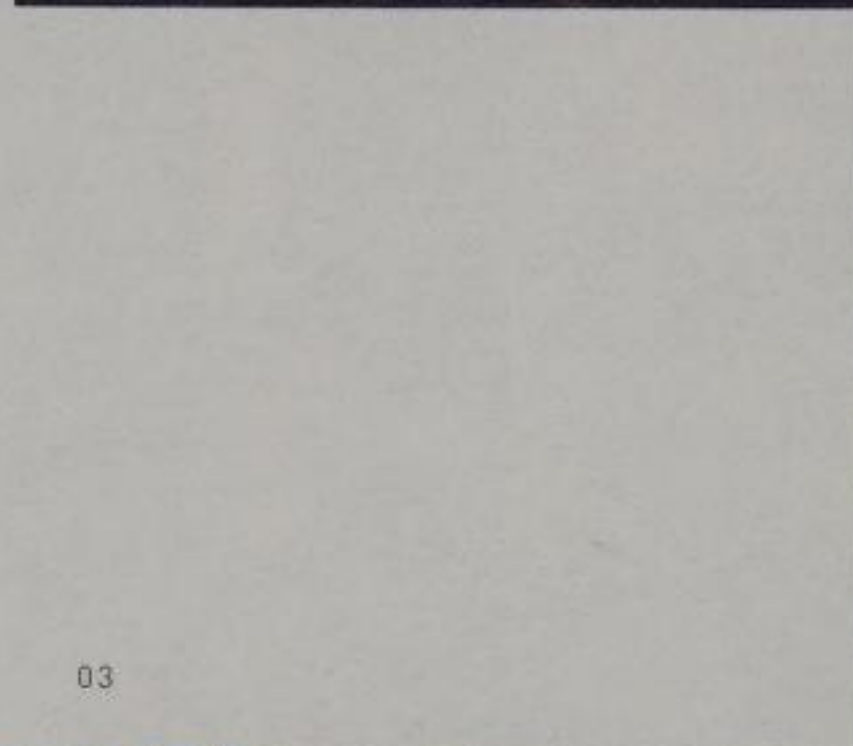


Au fost evenimente, să zicem neplăcute, în care unii cetățeni au fost molestați fără niciun fel de motiv. Lucru pe care în mod public îl deplângem și îl declaram că nu este corect.

Petre Roman. Prim-mișu, conferință de presă, 15 iunie 1990

În piață existau tot felul de indicii agresivi, dubioși, în mod cert controlați de structurile de putere pentru a compromite ca imagine demonstrată. Unii dintre ei sunt acți și astăzi.

Marian Murteanu, învâlmășea Ligii Studenților în 1990



The Centre for Visual Introspection (CIV)—an initiative of artists Anca Benera, Arnold Estefan and Catalin Rulea, and art historian Alina Serban—is a self-organized, independent platform dedicated to the artistic production at the borders of cultural theory, research, architecture, design and sound experiment. The term "introspection" points to CIV's role as an "observing agency" that advocates specific, self-reflexive methods of interlinking the social space with the art space.

The initiative is a processed-based, collaborative project engaged in an ongoing survey on the condition of the individual within the sphere of arts and politics. CIV functions as a mobile and mediating structure, connected with community life, which assumes the task of articulating new forms of cultural pedagogy that would differently shape the discursive space shared by cultural producers and their audiences.

Particular attention is dedicated to the research and theorization of local artistic practices and discourses, addressing their specificities and cultural subjectivities in light of recent political and social shifts that have taken place in Central and Eastern Europe. In this direction, CIV seeks to develop collaborative projects with a variety of partners, and attempts to engage in a dynamic exchange with different local and international cultural producers.

# 3—127

## PAVILION UNICREDIT

www.pavilionunicredit.ro  
pavilion@pavilionmagazine.org  
+40 21 310 5469

### Address

Sos. Titulescu, No. 1  
Sector 1, Bucharest  
Romania

### Mailing Address

P.O. Box 26-0390  
Bucharest, 014800  
Romania

### Public Hours

Tuesday–Sunday: 12–7 pm

### Office Hours

Tuesday–Friday: 9:30 am–5 pm  
Saturday: 11 am–4 pm

### Founding Year

2000

### Number of Staff

Paid: 3  
Unpaid (including interns/volunteers): 2

### Funding Sources

Corporations, Foundations

### Activities

Archives, Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies

PAVILION UNICREDIT (PU), a center of contemporary art and culture, is located on the ground floor of a building in Victoria Square. The building was a banking center from 1993 until 2008. Construction of the block on which it lies started in the years of the communist regime, and concluded five years after the fall of Communism. PU now uses this space for the implicit messages it conveys, for its location (right across from the center of executive power—the Romanian Government building) and for its history, which would otherwise easily be forgotten. It is a space for the knowledge and interest in society, city and community.

PU is a work in progress, an independent space; it is a place for production and research in the audiovisual, discursive and performative fields, and a place for critical thinking. The center also promotes an artistic perspective that implies the social and political involvement of art and cultural institutions.

### "From Contemplating to Constructing Situations" 2011

Curated by Răzvan Ion, this exhibition featured artists including: Francis Alÿs (Belgium/Mexico), Minerva Cuevas (Mexico), Ciprian Homorodean (Belgium/Romania), Jason Loebs (US), Wilfredo Prieto (Cuba), Sabine Réhoré (France), Temporary Services (US), Abdellah Taia (Morocco/France) and Erwin Wurm (Austria). The accompanying publication, *From Contemplating to Constructing Situations*, included texts by Lars Bang Larsen, Rosi Braidotti, Felix Guattari, Răzvan Ion, Internationale Situationiste, Mikkel Bolt and Gunalan Nadarajan.

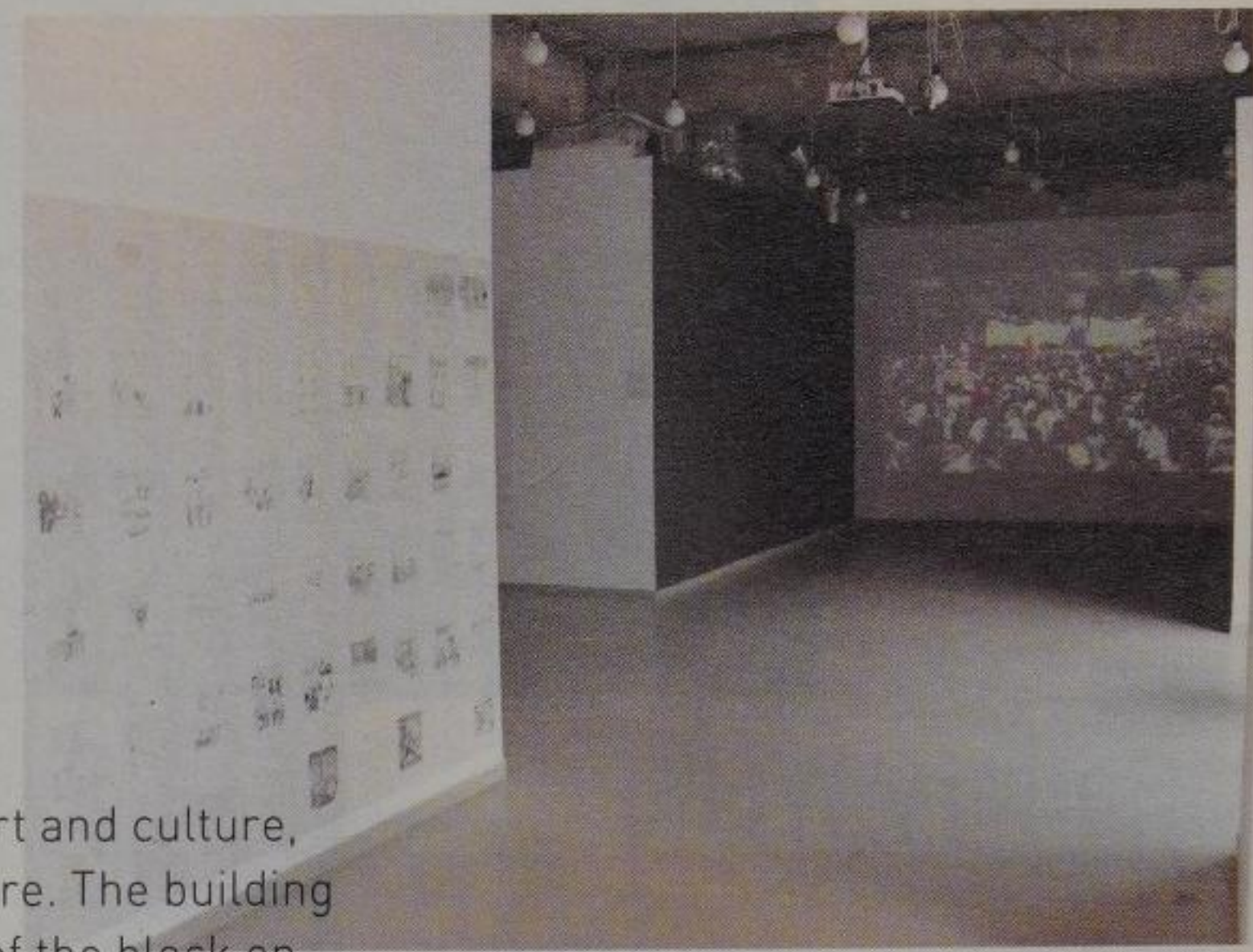
### Free Academy 2009-

Free Academy wishes to be an informational platform and an informal alternative to the (unsatisfying) Romanian educational system. Focusing on a neo-liberal manner of teaching, through this project we would like to attain individual benefits rather than group ones. Since 2009, some of our lecturers have included Felix Vogel, Eugen Rădescu, Răzvan Ion, Corneliu Porumboiu and José Fernandes Diaz.

### Artist-in-Residence Exchange 2010-

Since 2010, we have been developing an artist-in-residence exchange with Art in General, New York.

01



02



01 "From Contemplating to Constructing Situations," 2011. Exhibition view at PAVILION UNICREDIT, Bucharest. Courtesy PAVILION UNICREDIT

02 "From Contemplating to Constructing Situations," 2011. Entrance of PAVILION UNICREDIT, Bucharest, during the exhibition opening. Courtesy PAVILION UNICREDIT

03 "From Contemplating to Constructing Situations," 2011. Exhibition view at PAVILION UNICREDIT, Bucharest. Courtesy PAVILION UNICREDIT

03



380 Moscow, Russia

3—128



## Gallery White

01 Yevgeny Antufiev and Ivan Oyun, "Shining," 2011. Exhibition view at Gallery White, Moscow. Photo: Julia Grachikova. Courtesy Gallery White

02 Exterior view of Gallery White's space in Winzavod, Moscow, 2011. Photo: Julia Grachikova. Courtesy Gallery White

03 Exterior view of Gallery White's space in Maly Kiselny, Moscow, 2011. Photo: Julia Grachikova. Courtesy Gallery White

04 Oleg Dou, "Cheburashka 2," 2011. Exhibition view at Gallery White, Moscow. Photo: Julia Grachikova. Courtesy Gallery White

www.gallerywhite.ru  
info@gallerywhite.ru  
+7 905 719 6685

### Address

the first space:  
1, 4th Syromyatnichesky Pereulok, Bld. 6  
Winzavod, Moscow  
Russia

the second space:  
4, Maly Kiselny Pereulok, Bld. 1, App. 1  
Moscow  
Russia

### Mailing Address

Gallery White [p.o.b. Gallery Photographer.ru]  
1, 4th Syromyatnichesky Pereulok, Bld. 6  
Winzavod, Moscow, 105120  
Russia

### Public Hours

Daily: 12–8 pm

### Office Hours

Weekdays: 11 am–8 pm

### Founding Year

2010

### Number of Staff

Paid: 5  
Unpaid (including interns/volunteers): 7

### Funding Sources

Individuals

### Activities

Artist representation, Exhibitions, Publications,  
Public programs (lectures, performances,  
screenings, etc.)

### "Yevgeny Antufiev: Bones" 2010

Hunters and friends brought artist Yevgeny Antufiev the heads of animals and birds, which he then boiled so as to remove all the flesh. This long, tortuous process, which is similar to alchemy, had itself become art. This exhibition consisted of his bones collection.

### "Ksenia Sorokina: Feast" 2011

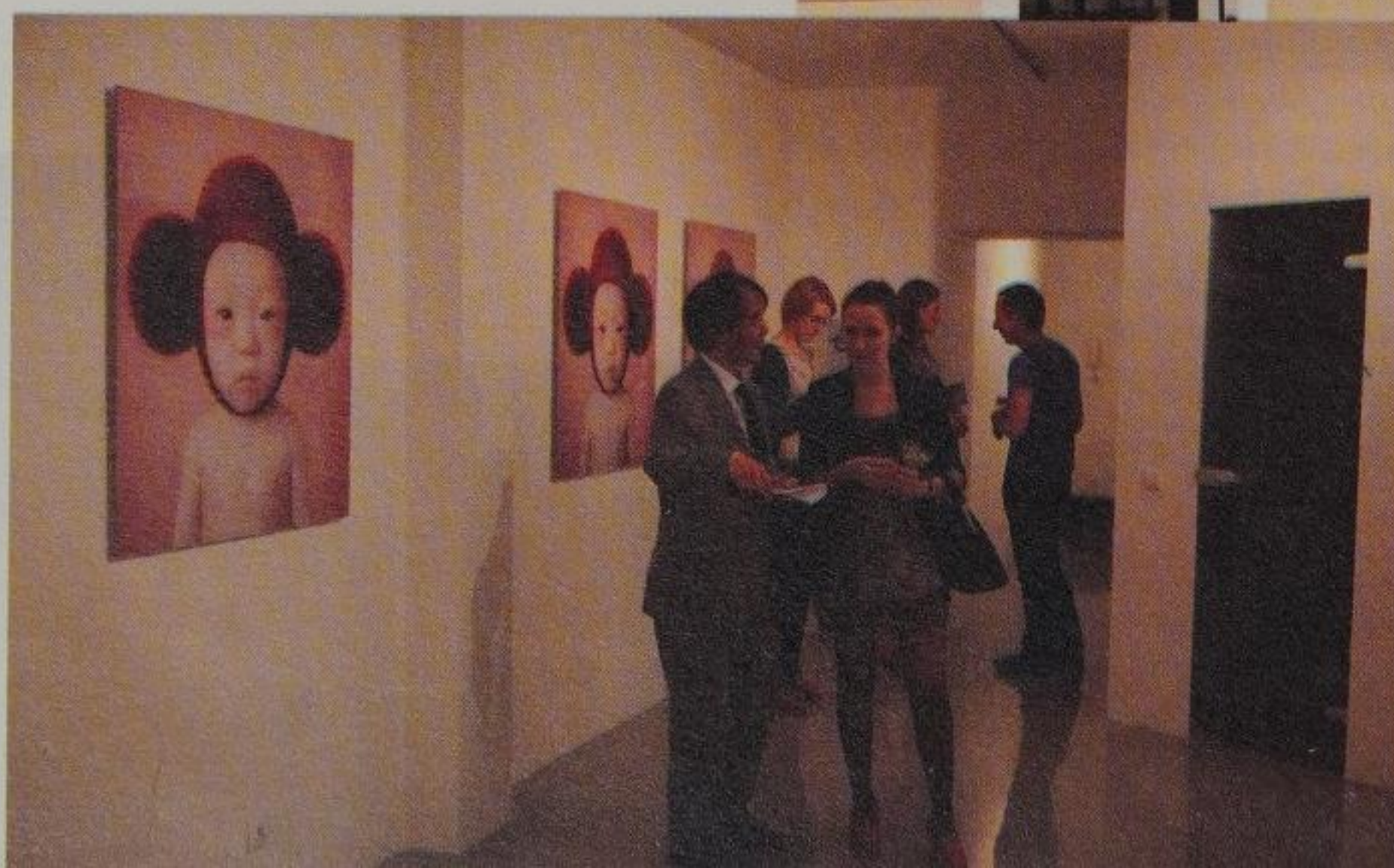
Ksenia Sorokina made a performance in a locked vitrine with four domestic cats. Sorokina sacrificed her body, image and point of view as an artist to creations that are innocent and without guile.

### "Yevgeny Antufiev and Ivan Oyun: Shining" 2011

In the spring of 2010, Yevgeny Antufiev became acquainted with a wolf hunter in Tuva named Ivan Oyun. He conducted an interview with the hunter and took back with him several of Oyun's personal objects. The exhibition was a kind of documentary story, comprised of Oyun's personal objects as well as art objects made by the artist.

Gallery White is a nonprofit project with two venues founded by Anton Belov, current director of the Garage Center for Contemporary Culture. The first venue was opened in October 2010, and is located at the Winzavod Art Center. This format is unique for Moscow: Gallery White is a tiny exhibition space in a 1.5-square-meter shop window, next door to the commercial gallery Photographer.ru. Gallery White launched its second venue in the format of a typical white cube (74 square meters) in April 2011.

Gallery White creates a territory that is free from art-market regulations and aims to provide young artists and curators with a testing ground to explore new practices and ideas, no matter how bold they are. This exhibition strategy is a rare example in the Russian art scene, which usually produces art commodity rather than art thinking.



# 3—129

## ZHIR Gallery

www.zhiruzhir.ru  
zhirgallery@gmail.com

### Address

Nizhniyaya Siromiatnicheskaya Str. 10  
Moscow  
Russia

### Public Hours

Variable (by project)

### Office Hours

Variable (by project)

### Founding Year

2009

### Number of Staff

Paid: 3  
Unpaid (including interns/volunteers): 6

### Funding Sources

Corporations, Foundations

### Activities

Archives, Artist representation, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops

01



### ZHIR Discussion Club

This club consists of a series of regular meet-ings and discussions with artists, activists and theoreticians devoted to activist art and its context.

### "Media Act" 2010

The "Media Act" exhibition presented artworks that appeared at the intersection of three fields: contemporary art, public activism and technolo-gies of mass communication.

It is obvious that during this epoch of general information, the internet has become a commu-nication medium that successfully resists propa-ganda announcements of the official mass media, and creates the possibility of the exist-ence of an international network of media activists exchanging experiences and ideas.

### Festival of Regional Art Communities 2010

ZHIR's monitoring of art activism throughout Russia resulted in this festival featuring Kiss My Ba (Novosibirsk), Affinity art-group (Saint Petersburg) and ZIP group (Krasnodar).

02



01 View of the ZHIR Discussion Club at Gileia bookstore, Moscow, 2011. Photo: Maria Kalinina. Courtesy ZHIR Gallery

02 Kiss My Ba and Affinity art-group's installa-tions in the Festival of Regional Art Communities at ZHIR Gallery, Moscow, 2010. Photo: Anastasia Shishkova. Courtesy ZHIR Gallery

03 Agenda Collective, "Agenda," 2010. Exhibition view at ZHIR Gallery, Moscow. Photo: Ignat Daniltsev. Courtesy ZHIR Gallery

ZHIR Gallery is a nonprofit space opened in 2009 by curator Tatiana Volkova and gallerist Vladimir Ovcharenko in Moscow, and supported by Regina Gallery. Today, ZHIR is an independent project.

ZHIR supports and develops the activist art community, and collaborates with young and emerging artists who are working on the edge of contem-porary art and social activism.

In 2009 and 2010, ZHIR monitored art activism in Russia, maintaining the activist art blog [www.zhiruzhir.ru](http://www.zhiruzhir.ru), which was moderated by curator Aljona Lapina. This resulted in a series of exhibitions with the participation of art groups such as PG, Agenda, Kiss My Ba and Affinity art-group, among others.

The 2010–2011 season at ZHIR was dedicated to media activism. Research continued in the field of art activism, focusing on the media effect it creates. In early 2011, ZHIR launched its discussion club, dedi-cated to activist art and its context, based in the Gileia bookstore.

For the 4th Moscow Biennial of Contemporary Art in September 2011, ZHIR, in collaboration with ARTPLAY center, organized the "Media Impact" International Festival of Activist Art.

03



3—130

## RAW MATERIAL COMPANY

www.rawmaterialcompany.org  
info@rawmaterialcompany.org  
+221 33 864 0248

### Address

4074 bis Amitié 2  
BP 22170 Dakar  
Senegal

### Public Hours

Monday–Saturday: 10 am–8 pm

### Office Hours

Monday–Friday: 9–6 pm

### Founding Year

2008

### Number of Staff

Paid: 10  
Unpaid (including interns/volunteers): 3

### Funding Sources

Artwork/edition sales, Café, Foundations,  
Individuals

### Activities

Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

RAW MATERIAL COMPANY is a center for art, knowledge and society established in Dakar in 2008. It is an art initiative unfolding within the realms of exhibition making, commissioning, knowledge sharing and archiving of theory and criticism. It works to foster appreciation for and growth of African artistic and intellectual creativity. The underlying rationale of its program is the firm belief in visual arts as a potent tool capable of shifting views and igniting engagement in art practice as a viable path for social and political transformation. The program is trans-disciplinary and is equally informed by urbanity, literature, film, architecture, politics, fashion, cuisine and diaspora.

The core of RAW MATERIAL COMPANY is its resource center, RAW-BASE, which offers a sustained discursive program through artist talks, portfolio review sessions, master classes, symposia, lectures, panels, round-table discussions and research presentations. RAWBASE aims to establish an extensive library and archive on contemporary art, with an emphasis on African and Africa-related practices. The facility is directed toward a national and international, educational and research audience.

Additional operational tools are RAW Gallery, a 100-square-meter exhibition space, and RAW Residency, a residential facility for artists, curators and writers specializing in photography, video and art in the public space. La Compagnie, a rooftop bar and restaurant, rounds up the concept of an independent space for art practice and critical exchange.

01 Mansour Ciss Kanakassy, "Etats Unis d'Afrique," 2011. Exhibition view at RAW MATERIAL COMPANY, Dakar. Courtesy RAW MATERIAL COMPANY

02 Exterior view of RAW MATERIAL COMPANY, Dakar, 2011. Courtesy RAW MATERIAL COMPANY

03 View of the discussion "Vox Artist" with Viyé Diba and Koyo Kouoh at RAW MATERIAL COMPANY, Dakar, 2011. Courtesy RAW MATERIAL COMPANY

01



"Oil Rich Niger Delta" 2011

"Oil Rich Niger Delta" featured a body of work that Nigerian photographer George Osodi developed over the course of many years of research in Nigeria's Niger Delta Region. The exhibition consisted of ten printed photographs alongside a projection of Osodi's entire portfolio of images.

"Faites Comme Chez Vous" 2011

"Faites Comme Chez Vous" presented 11 international artists and artist groups whose works address the notion of hospitality. Participating artists included: A Kassen, Phillip Aguirre y Otegui, Kenneth A. Balfelt, Fatim, Kan-Si, Otobong Nkanga, George Osodi, Piniang, Fatou Kandé Senghor, Wooloo and Xuman. This exhibition was curated by Charlotte Bagger Brandt and Koyo Kouoh.

"Etats Unis d'Afrique" 2011

The Afro, an imaginary single currency for Africa, is the artistic response to bankrupt policies of the post-independence era. A conceptual project by artist Mansour Ciss Kanakassy, it uses multiple practices such as installation, print, performance and public lecture, which were featured in this exhibition.

02



03





01

# 3—131

## Cultural Centre REX

### "FLUX"

The "FLUX" project uses artistic concepts and methodologies that function out of the setting of the existing art system. It has evolved from providing extended distribution of the existing artistic production to generating new, creative and presentational concepts in different social and infrastructural situations related to Belgrade suburbs.

### "Crossroads East West" 2011-

"Crossroads East West" was a collaborative investigation of activities of individuals, organizations and institutions, and their attitudes toward the notion and importance of intercultural dialogue. It involved the identifying, analyzing and comparing of similar and or related projects and practices of intercultural dialogue in different countries. This project was part of Engine Room Europe and supported by the European Commission.

### "Free Zone"

"Free Zone" is a series of programs based on engaged, contemporary film production. The programs deal with current social and political issues through several activity lines: an annual film festival, monthly screenings, tours of selected films throughout Serbia, and programs and camps for high school students.

[www.rex.b92.net](http://www.rex.b92.net)  
[rex@b92.net](mailto:rex@b92.net)

### Address

Jevrejska 16  
11 000 Belgrade  
Serbia

### Public Hours

Depending on the program, until midnight

### Office Hours

Weekdays: 10 am–5 pm

### Founding Year

1994

### Number of Staff

Paid: 10  
Unpaid (including interns/volunteers): 3

### Funding Sources

Foundations, Government

### Activities

Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

02



03



01 View of an exhibition at Cultural Centre REX, Belgrade. Courtesy Cultural Centre REX

02 Exterior view of Cultural Centre REX, Belgrade. Courtesy Cultural Centre REX

03 View of the music program at Cultural Centre REX, Belgrade. Courtesy Cultural Centre REX

Cultural Centre REX is dedicated to the production and presentation of contemporary, socially engaged artistic projects, as well as to the promotion and maintenance of critical and analytical cultural practices. With the programs and projects that are initiated and developed in our center, we educate and empower individuals and groups to articulate and put into practice their ideas, develop an understanding of social relations and use their knowledge and skills to deal with their political and social surroundings. REX's cultural policy could be described as equal rights to production for both known and unknown artists, domestic and international authors, and well-established and emerging groups and initiatives. REX was founded in 1994 by B92, an independent radio station at the time. Since 2004, it has been functioning in the legal frame of Fund B92. REX is a part of the Independent Cultural Scene in Serbia (ICSS, a network of associations and initiatives), the regional network Clubture, TEH (Trans Europe Halles, a network of European independent cultural centers) and Project FREE ZONE. In addition, it is a member of the Human Rights Film Network. REX participates in the network Pépinières Européennes pour Jeunes Artistes, which supports artist mobility. REX also hosts volunteers through the program European Voluntary Service—EVS.

# 3—132

## Stanica

[www.stanica.sk](http://www.stanica.sk)  
[info@stanica.sk](mailto:info@stanica.sk)

### Address

Stanica Zilina-Zaricie  
Zavodska Cesta 3  
01001, Zilina  
Slovak Republic

### Public Hours

Daily: 12–8 pm

### Office Hours

Monday–Friday: 12–8 pm

### Founding Year

2003

### Number of Staff

Paid: 8  
Unpaid (including interns/volunteers): 10

### Funding Sources

Admissions/ticket sales, Café, Corporations,  
Government, Foundations, Individuals,  
Merchandise

### Activities

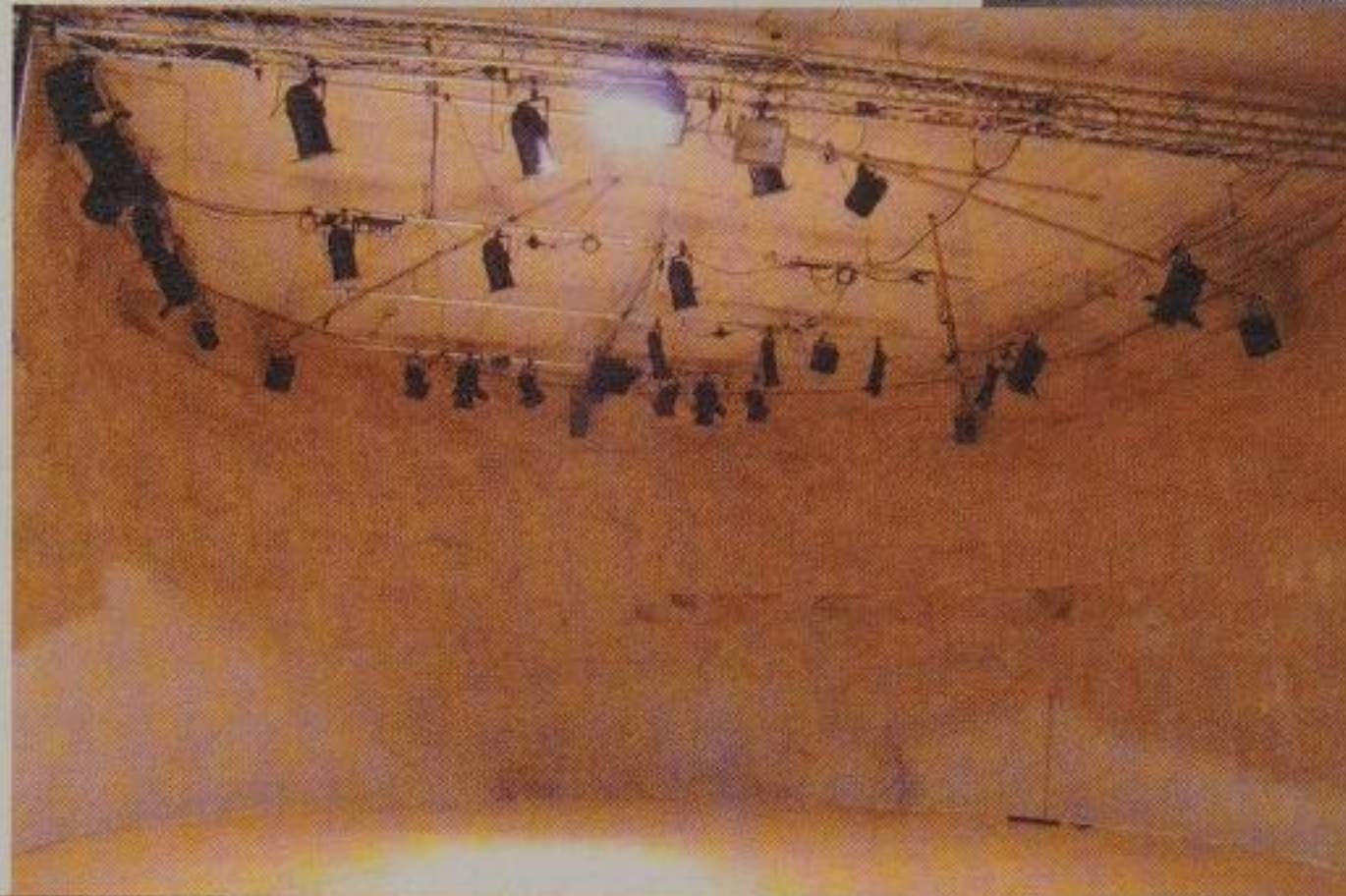
Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops

01



01 Exterior view of Stanica, Zilina. Photo: Dusan Dobias

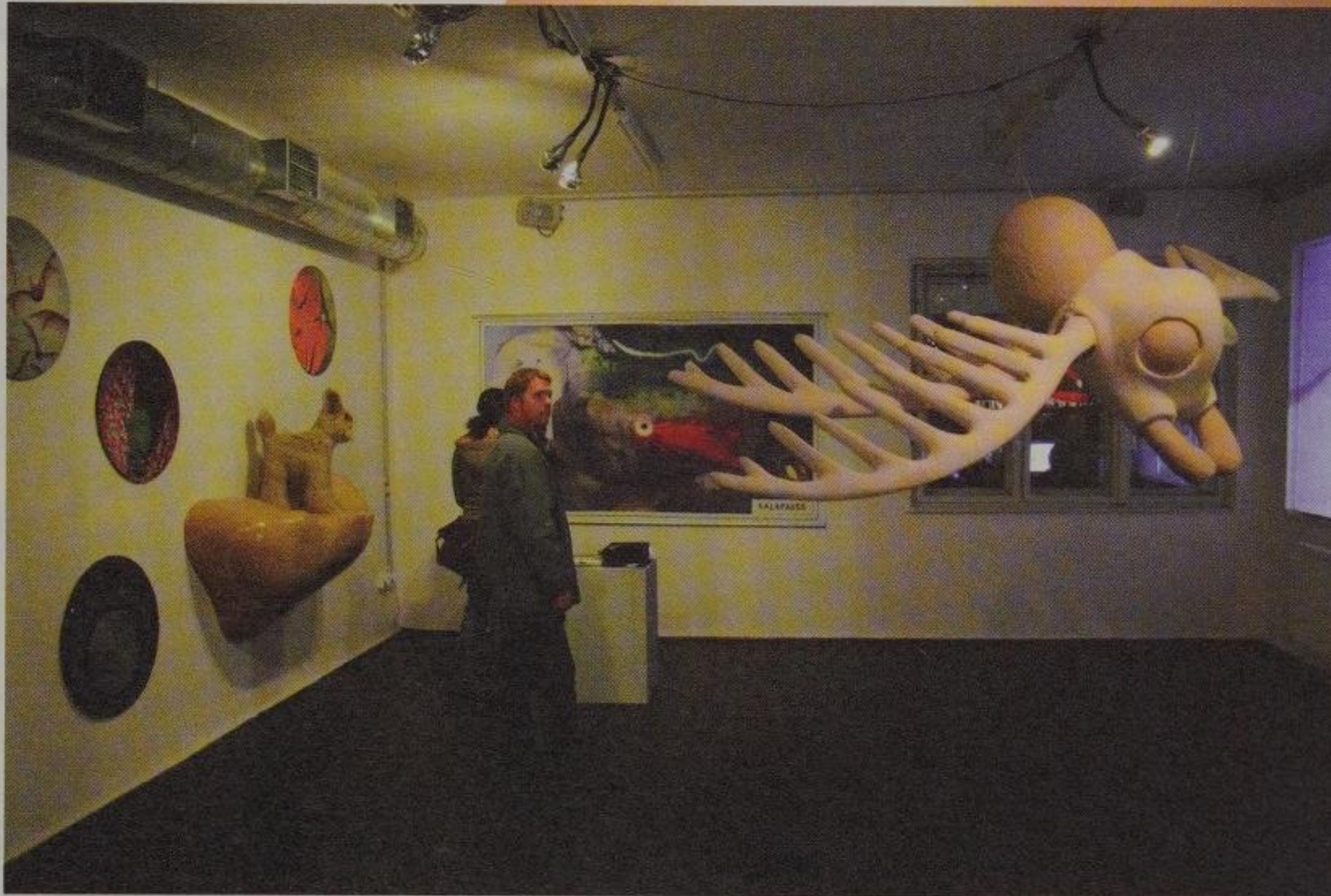
02



02 Interior view of the S2 venue at Stanica, Zilina. Photo: Dusan Dobias

03 Interior view of a gallery within Stanica, Zilina. Photo: Dusan Dobias

04 Interior view of the S1 venue within Stanica, Zilina. Photo: Dusan Dobias



03

Stanica runs a gallery, workshop space, residency space for artists, café, waiting room and multifunctional presentation venue for theater, dance, concerts, discussions and screenings. In addition, there is also a huge outdoor space that is open to the public with a garden, park, summer stage and children's playground. There are 150 artistic events each year, as well as children's ateliers and education programs taking place almost every day. In 2009, we opened a new venue called S2, an alternative construction from beer crates and straw bales. Our biggest events are the following festivals: Fest Anca (an international animation film festival), KioSK (new drama and contemporary dance festival) and Zilina Literature Festival and Kupe (an international conference for graphic designers).

The cultural center Stanica—located in the building of Zilina-Zaricie, an old but still-operating train station—links together an independent venue, artistic laboratory and activists' collective. On the white map of nowadays, we would like to be a cultural node: creative, educative and critical. We are continuing the story of a small train station, where people used to stop when passing by and share news and experiences from their travels.

Founded in 2003, Stanica is operated by Truc Sphérique, a nongovernmental organization for contemporary arts and culture established in 1998. Stanica is not just another cultural center in the town or region, but a platform for information, research and the realization of experimental art and cultural and community projects, as well as international and inter-sector communication that leads activities to other institutions. Stanica is a member of Trans Europe Halles, a network of independent cultural centers.



04

# 3—133

[tranzit.sk](http://tranzit.sk)

tranzit.sk works in a large, postindustrial complex on the northern edge of the city of Bratislava. It consists of project spaces of approximately 1,500 square meters called "tranzit workshops" and around 35 free studios provided exclusively for locally-based artists, plus storage spaces and an exterior, which all together comprise approximately 6,000 square meters.

The main frame of our professional interest is the relationship between the arts of the 1960s and 1970s, and the contemporary—and the reevaluation of histories, memories, continuities and parallelities. In this frame, we do extensive research and mediation activities between the former "West" and former "East," and organize exhibitions and other formats of discourse.

tranzit.sk focuses on contemporary arts, poetry, philosophy, political science and experimental sound. It cooperates with other tranzits in the Czech Republic, Austria and Hungary on a permanent basis.

[www.tranzit.org](http://www.tranzit.org)  
[office.sk@tranzit.org](mailto:office.sk@tranzit.org)

Address

Studená 12  
 SK-81100, Bratislava  
 Slovak Republic

Mailing Address

Palisady 23  
 SK-81106, Bratislava  
 Slovak Republic

Public Hours

Thursday–Friday: 3–5 pm  
 Saturday–Sunday: 2–6 pm

Office Hours

No and/or permanent

Founding Year

2002

Number of Staff

Paid: 4  
 Unpaid (including interns/volunteers): 4

Funding Sources

Foundations

Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops, Other: Research, Mediation



01

01 "Julius Koller Archive," 2010. Exhibition curated by Boris Ondreicka and Daniel Grun, and co-produced by the Julius Koller Society. Courtesy the archive of tranzit.sk

02 "Andreas Neumeister," 2008. Exhibition curated by Boris Ondreicka and Daniel Pies. Courtesy the archive of tranzit.sk

03 Exterior view of tranzit studios, Bratislava, 2005. Courtesy the archive of tranzit.sk

02

"Decorative Use of Pain" 2011

Curated by tranzit.hu director Dora Hegyi, this exhibition was an extensive project of the Hungarian experimental filmmakers, artists and musicians Ivan and Igor Buharov.

"Symposion" 2011

Curated by Boris Ondreicka for the Event 2011, Birmingham, UK, "Symposion" was a performative event reacting The Symposium by Plato. It featured live acts by Clementine Deliss, Karl Holmqvist, Jiri Kovanda, Maria Lindberg, Christian Raetsch, Emily Roysdon, Rasha Salti, Ruti Sela and Jan Verwoert.

Milos Laky 2011

Milos Laky, edited by Boris Ondreicka and Fedor Blascak, is a retrospective publication on one of the most significant radical Slovak conceptualists who died at age 27 in 1974.

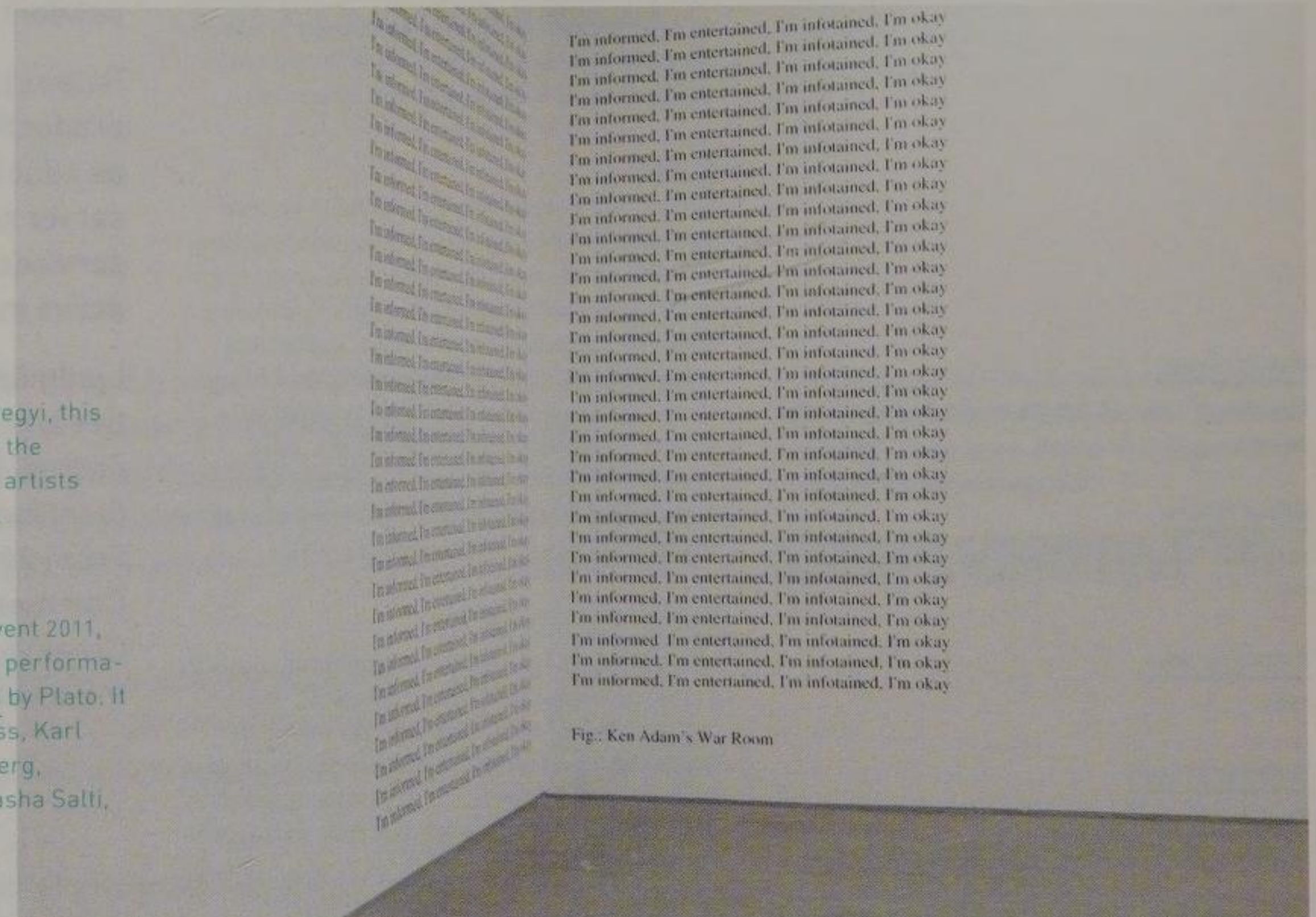


Fig.: Ken Adam's War Room

03



# 3-134

## Ljudmila Art and Science Laboratory

www.ljudmila.org  
info@ljudmila.org

Address  
Rozmanova 12  
SI-1000, Ljubljana  
Slovenia

Public Hours  
Monday-Friday: 10 am-4pm and during special events

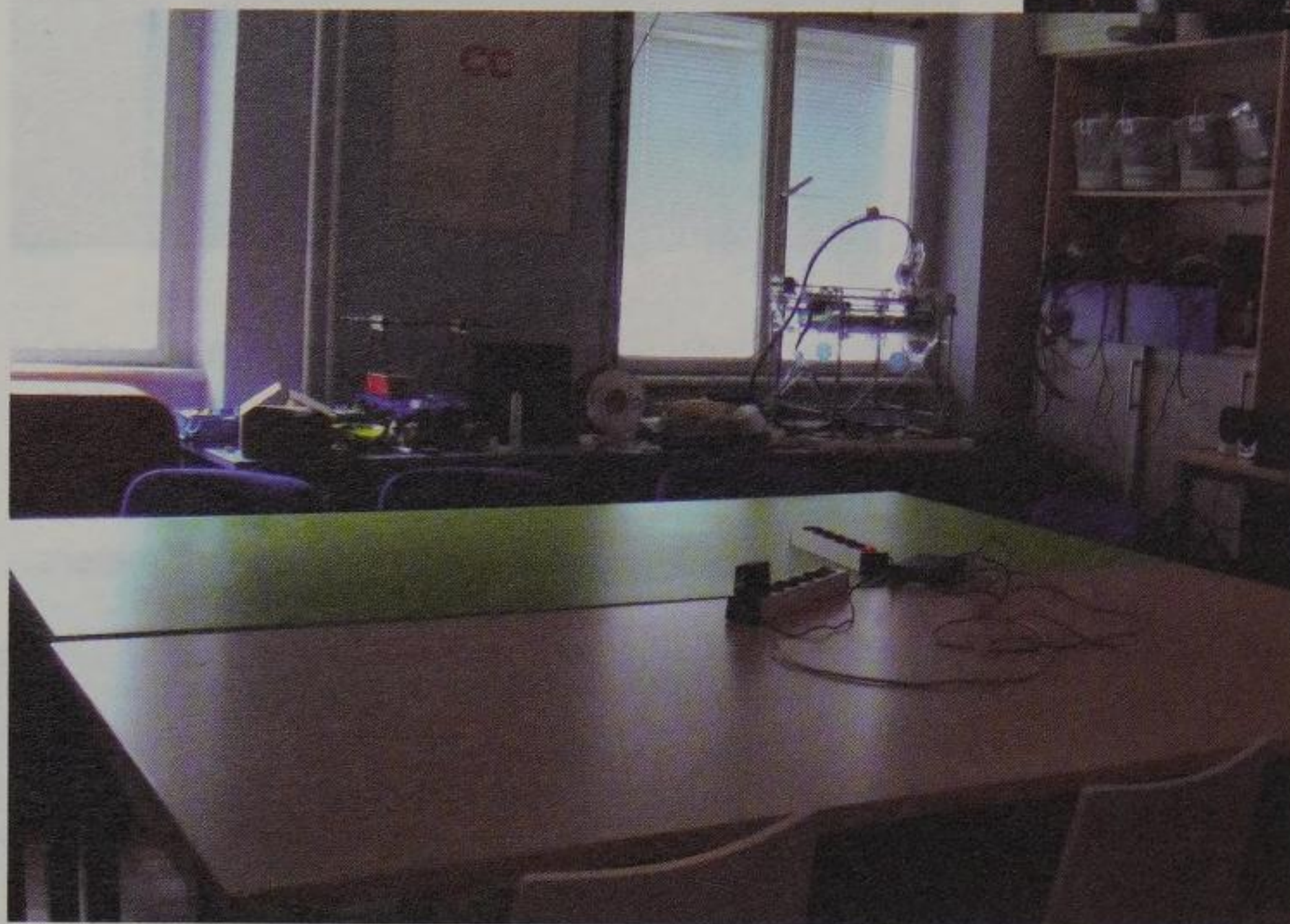
Office Hours  
Monday-Tuesday and Thursday-Friday: 9 am-3 pm

Founding Year  
1994

Number of Staff  
Paid: 7  
Unpaid (including interns/volunteers): 5

Funding Sources  
Government

Activities  
Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops, Other: Art production, Technological support for other artists, Shared infrastructure server



01 "Art(klik)+ika" workshop at Ljudmila Art and Science Laboratory, Ljubljana, 2010. Courtesy Ljudmila Art and Science Laboratory

02 Interior view of Ljudmila Art and Science Laboratory, Ljubljana, 2011. Courtesy Ljudmila Art and Science Laboratory

03 "Rap Rap" workshop at Ljudmila Art and Science Laboratory, Ljubljana, 2010. Courtesy Ljudmila Art and Science Laboratory

02

### "Culture.si"

"Culture.si" is a comprehensive, online guide through Slovene culture. It covers contemporary art, culture and heritage in Slovenia. It promotes international cultural cooperation and facilitates contacts between Slovene and foreign cultural operators. Providing information on relevant Slovene cultural producers, venues, festivals and support services is the number-one priority of Culture.si (www.culture.si).

### Frida V.

Frida V. is a rugged and comfortable bicycle equipped for efficient exploration and mapping of public urban spaces. It carries a small computer, GPS positioning device, 802.11 wireless network transceiver and a basic audiovisual recording unit. The consolidated software and hardware assembly enables automated mapping of stumbled wireless networks, easy creation of location-tagged media and opportunistic synchronization with a server resource on the internet (www.fridav.ljudmila.org).

### "Free Circuit" Workshops

The "Free Circuit" program, in general, engages in the experimental ("circuit bending," "tinkering" and "kits") development and making of electronic circuit hacks based on free software. Participants are encouraged to develop further uses of the circuits and include their findings in their artistic work.

Ljudmila—Ljubljana Digital Media Lab was initiated in 1994 by a group of new media artists and activists, living and working in Ljubljana within the new media program at the Open Society Institute—Slovenia. Since 2000, Ljudmila has operated in the framework of KUD France Prešeren. In 2010, Ljudmila Art and Science Laboratory was established as an independent association.

Today Ljudmila is a well-equipped digital media lab that focuses on digital production, research and development of hardware and software, as well as education. It also provides knowledge, equipment, internet access, server space, electronic publishing and other affordable networking services to non-governmental and nonprofit organizations, art collectives, active individuals and others.

Ljudmila was a member of the European Cultural Backbone (ECB) initiative and the regional media centers A.Network (together with Mama in Zagreb, Pro.ba in Sarajevo and Kuda.org in Novi Sad). In 2004, it became a founding member of the M3C Multimedia Centres Network of Slovenia. From 2005 to 2010, it also acted as a public leader for the project Creative Commons Slovenia, and was a member of the international networks Creative Commons and Communia. In 2011, this public role was passed to the newly established Ljudmila Art and Science Laboratory.

03



# 3—135

## Association for Visual Arts



01



02

### Public Sculpture Competition 1992–2004

Four competitions were held over the course of 15 years. The competition was initiated by the JK Gross Trust, with the goal of making art more accessible to the Cape Town public by exposing it to contemporary art made by some of South Africa's most prominent sculptors. The regeneration of the inner city of Cape Town, for the benefit of both locals and visitors, was a vital component of this competition. The sculptures became the property of the city of Cape Town and its citizens.

### "Upstairs/Downstairs" 2008

Intended to interact directly with the space of the AVA gallery, this exhibition's theme was "space." How does space become a place? Any attempt to locate the self, to find "home," is as much tied to love, ownership and return as to their opposites—anxiety, loss and departure. In South Africa particularly, our idea of home is often defensive, even paranoid: surveillance, high walls and guards are facts of life. For those who live away from home, locating oneself within some kind of diasporic identity is often as much fictional as authentic.

www.ava.co.za  
art@ava.co.za  
+27 21 424 7436

### Address

35 Church Street  
Cape Town, 8001  
South Africa

### Public Hours

Variable (by exhibition)

### Founding Year

1971

### Funding Sources

Artwork/edition sales, Individuals

### Activities

Artist representation, Exhibitions

The Association for Visual Arts (AVA), in partnership with Spier, is one of Cape Town's oldest nonprofit art galleries showcasing contemporary South African art in all media. The gallery has been situated on these premises, in the heart of the city center, since 1971—first as the Metropolitan Gallery and then in partnership with Spier, which recently bought the building from Metropolitan.

AVA's main priority is the promotion and advancement of visual art and artists in South Africa, with particular emphasis on artists from the Western Cape, both established and emerging, formally trained and self-taught.

The Salon at the AVA is a gallery-cum-office space fronting the Church Street Mall, an art hub of the city center and home to many tourists, visitors and locals.

As opposed to AVA's four formal exhibition spaces, which host four-week-long, temporary exhibitions, the Salon is a relaxed area where artwork by artists from the region are showcased for longer periods in an informal, non-curated space, without focusing on any specific theme, genre or style. Most of the artists featured in the Salon have exhibited with AVA at some stage, but new artists may also be accepted after consultation with gallery staff.

01 The Gugulective, *The Building Is the Man*, 2008. Installation view at Association for Visual Arts (AVA), Cape Town. Photo: The Gugulective. Courtesy the artists and AVA

02 Exterior view of the Association for Visual Arts (AVA), Cape Town. Courtesy AVA

# 3—136

## blank projects

www.blankprojects.com  
info@blankprojects.com  
+27 72 198 9221

### Address

113-115 5th Lowry Road  
Woodstock, Cape Town, 8001  
South Africa

### Mailing Address

P.O. Box 15577  
Vlaeberg, 8018, Cape Town  
South Africa

### Public Hours

Tuesday–Friday: 10:30 am–4 pm  
Saturday: 10:30 am–1 pm

### Office Hours

Tuesday–Friday: 10:30 am–4 pm  
Saturday: 10:30 am–1 pm

### Founding Year

2005

### Number of Staff

Paid: 3  
Unpaid (including interns/volunteers): 1

### Funding Sources

Artwork/edition sales, Foundations

### Activities

Archives, Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.), Residencies

blank projects is an independent, artist-run exhibition space founded in Cape Town in 2005.

Four years later, the Contemporary Art Development Trust was established as its legal operating entity, and the gallery moved to new, larger premises in the heart of Cape Town's art district.

Dedicated to new developments in contemporary South African art, blank encourages experimental practice from both emerging and established artists, building a context for the dissemination of ideas around contemporary African arts practice. It also produces a cutting-edge exhibition program on a monthly basis, hosts a residency program and participates in an internship program, whereby young arts practitioners from historically disadvantaged backgrounds are trained in the running of a project space.

blank works in partnership with the Goethe-Institut Südafrika on the exhibition program, with Pro Helvetia on the residency program and with Africalia on the internship program.

blank's ongoing, monthly exhibition program is its most important project. It holds together other projects, such as artist talks, off-site events and residencies. Important exhibitions over the past five years include: The Gugulethu's "Untitled" (2007), Kiiluanji Kia Henda's "Expired Trading Products" (2008), Candice Breitz's "Babel Series" (2009) and James Webb's "One Day All of This Will Be Yours" (2010).

01 Candice Breitz, "Babel Series," 2009. Exhibition view at blank projects, Cape Town. Courtesy blank projects

02 Mary Wafer, "High Violet," 2010. Exhibition view at blank projects, Cape Town. Courtesy blank projects

01 Exterior view of blank projects, Cape Town, with Sanell Aggenbach's Stereo Diptych, 2011. Courtesy blank projects



01



02



03

# 3—137

## The BAT Centre

www.batcentre.co.za  
publicity@batcentre.co.za  
+27 31 332 0451

### Address

45 Maritime Place  
Small Craft Harbour, Victoria Embankment  
4001, Durban  
South Africa

### Public Hours

Variable (based on event)

### Founding Year

1995

### Funding Sources

Foundations, Other: Venue hire

### Activities

Exhibitions, Public programs (lectures, performances, screenings, etc), Residencies, Other: Artist studios, Art & craft shops

01



### Visual Art Studio

The studio is home to a number of resident artists, where they produce, display and sell their artworks. Visitors are urged to browse through the studio and watch the artists in action. This is a two story building that houses various art studios and resident artists of the centre.



### "Urban Voices"

This ongoing poetry festival features a group of extremely talented international poets who meet with local artists to conduct workshops and give performances in the various South African provinces. The 2006 road show featured the likes of Saul Williams, Sekou Sundiata, Lemon a.k.a. Andrew Anderson and Suheir Hammad.

02

The BAT Centre is an arts and culture community center found in the small craft harbor, off Durban's Victoria Embankment. Its mission is to celebrate the arts and culture of Durban, KwaZulu Natal and South Africa by promoting local talent and skills; celebrating our unique cultures and encouraging cross-fertilization to create jobs for the artists by sourcing talent, imparting skills and developing markets; to act as a community cultural center for the city of Durban, the people of the harbour and the Esplanade; and to become a resource to outlying arts and cultural centers and creative people.

01 Interior view of BAT Centre, Durban, 2008. Photo: Gioia Today

02 Exterior view of BAT Centre, Durban, 2010. Photo: Iris Wrede

03 Interior view of BAT Centre, Durban, 2006. Photo: Alex Aalto



03

# 3—138

## Durban Art Gallery

strettonj@durban.gov.za  
+27 31 311 2264

### Address

2nd Floor Smith Street  
City Hall, 6 Smith Street  
Durban  
South Africa

### Public Hours

Monday–Saturday: 8:30 am–4 pm  
Sunday: 11 am–4 pm

### Founding Year

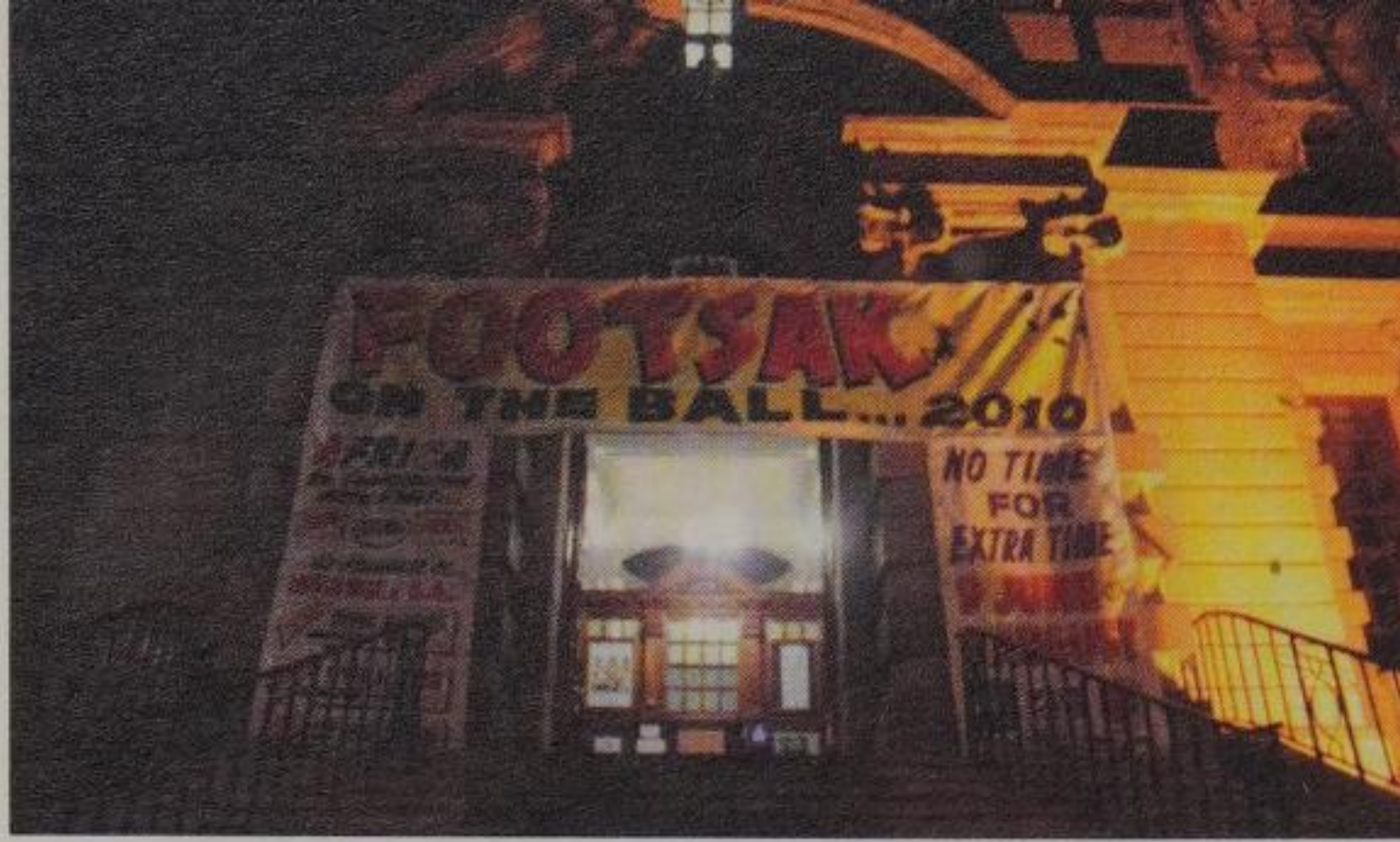
1892

### Funding Sources

Government

### Activities

Educational programs, Exhibitions; Partnerships with other institutions, Permanent collection, Public programs (lectures, performances, screenings, etc.)



01

01 Exterior view of Durban Art Gallery, Durban. Courtesy Durban Art Gallery

02 "Street Child World Cup Exhibition," 2010. Exhibition view at Durban Art Gallery, Durban. Photo: Karen Stafford

03 "Street Child World Cup Exhibition," 2010. Exhibition view at Durban Art Gallery, Durban. Photo: Karen Stafford



02

### "Three Parts More Harmony" 2011

This group exhibition brought together artists from Mozambique, the United Arab Emirates, and South Africa.

### "DON'T/PANIC" 2011–12

Curated by Gabi Ngcobo, this exhibition raised questions and offered new perspectives regarding natural disasters and catastrophes caused by the changing climate. The exhibition was organized to coincide with the COP17 climate change summit.

The Durban Art Gallery's collections includes everything from current and historical art and artefacts of KwaZulu-Natal to English masterpieces, from anonymous carvings, clay pots and beadwork to the works of celebrated South African artists like Andrew Verster and Penny Siopis.

The gallery celebrated its centenary in 1992. Cathcart William Methven, then the Harbour Engineer, gave one of his paintings to the Town Council in 1892. Various donations and purchases were subsequently made, and in 1920 Colonel R.H. Whitwell, art connoisseur and philanthropist, presented over 400 works to the gallery, including British, French and Dutch paintings, objets d'art such as French and Chinese ceramics, early glass vases by Lalique and bronzes by Rodin. This established the character of the foreign collection. From the 1970s on, many works of local artists and craftspeople were added to the collection, and the gallery's collecting focus is now largely concentrated on works which reflect the rich multicultural diversity of Durban and South Africa. The holdings now include over 3,500 works.

The Durban Art Gallery is more than just a collection of works of art. It promotes an awareness of art in general, and of the art and culture of KwaZulu-Natal in particular, through a variety of activities including workshops and films. It also regularly hosts traveling exhibitions of works that do not belong to the Gallery, such as the "Images of Human Rights" exhibition.



03



# 3—139

## KZNSA

The KZNSA, founded 108 years ago and located in Durban, KwaZulu-Natal, was initially established as an informal opportunity for artists to discuss, exhibit and market their work. During the past century, the organization has been through a number of radical transformations, and today it is the province's premier contemporary art gallery hosting exhibitions of local, national and international importance.

There are a number of components to the organization. The shop develops and markets local craft and design, and is also an important outlet in the province for design from the rest of the country. The outreach programs provide art and culture education development activities with strategic partners. However, the key component of the organization is its gallery exhibitions and public programs.

The KZNSA is a not-for-profit, member-based, public benefit organization. It is governed by a democratically elected council, with specialist ad hoc committees. This places the KZNSA in a unique position, straddling the divide between non-profit contemporary public art space on the one hand, and a gallery that has the benefit of the artist in mind on the other. This unique position presents many exciting challenges to an organization that serves the interests of a broad community of artists.

www.nsagallery.co.za  
gallery@kznsagallery.co.za  
+27 31 277 1705

### Address

166 Bulwer Road  
Glenwood  
Durban, Kwazulu Natal  
South Africa

### Mailing Address

Postnet Suite 150  
Private Bag X04  
4014, Dalbridge  
South Africa

### Public Hours

Tuesday–Friday: 9 am–5 pm  
Saturday: 9 am–4 pm  
Saturday: 10 am–3 pm

### Founding Year

1902

### Funding Sources

Individuals, Foundations, Government

### Activities

Educational programs, Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



01

### Durban Gay & Lesbian Film Festival 2011

The inaugural Durban Gay & Lesbian Film Festival provided an independent platform for filmmakers from South Africa and across the world to specifically deal with issues relating to the lesbian, gay, bisexual, transgendered, and intersexed community. It showcased new and innovative feature films, documentaries, and shorts alongside workshops and discussions. All proceeds benefitted the KZNSA and the KwaZulu-Natal Gay & Lesbian Tourism Association.

### "Dialogue Among Civilisations" 2011

This exhibition formed the basis for a new initiative by the collective Art for Humanity. For this project, artists and poets from Africa and from those countries who participated in the 2006 Soccer World Cup collaborated on works with the theme of identity, land, object and belief. Works were exhibited in public spaces throughout South Africa.

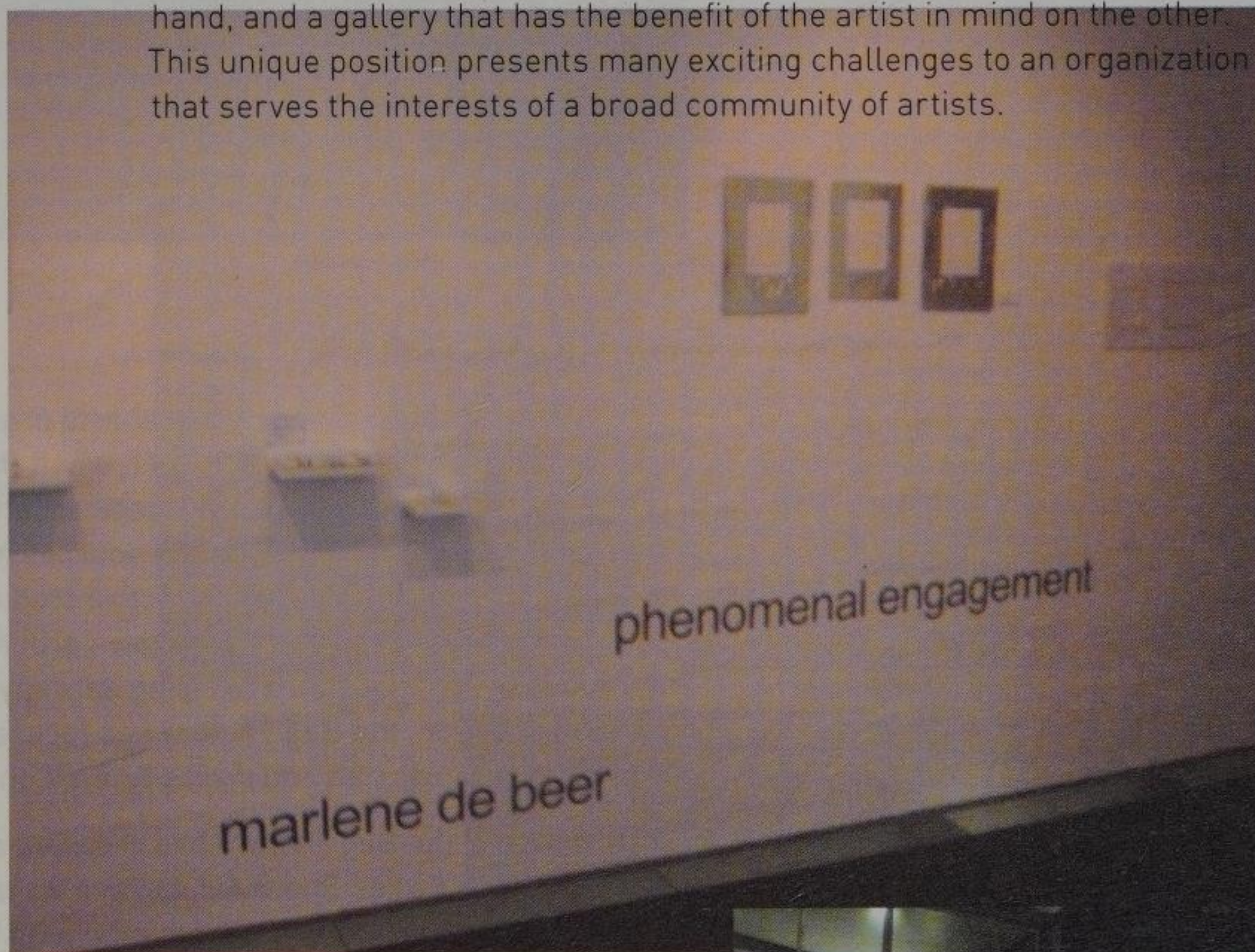
### "Sit Down and Shut Up" 2011

This public seminar addressed censorship of the arts in South Africa. A one-day awareness raising event organized in collaboration with the artist Bernice Stott gathered affected artists and art commentators as speakers for a seminar and discussion. The seminar took place at Durban University of Technology.

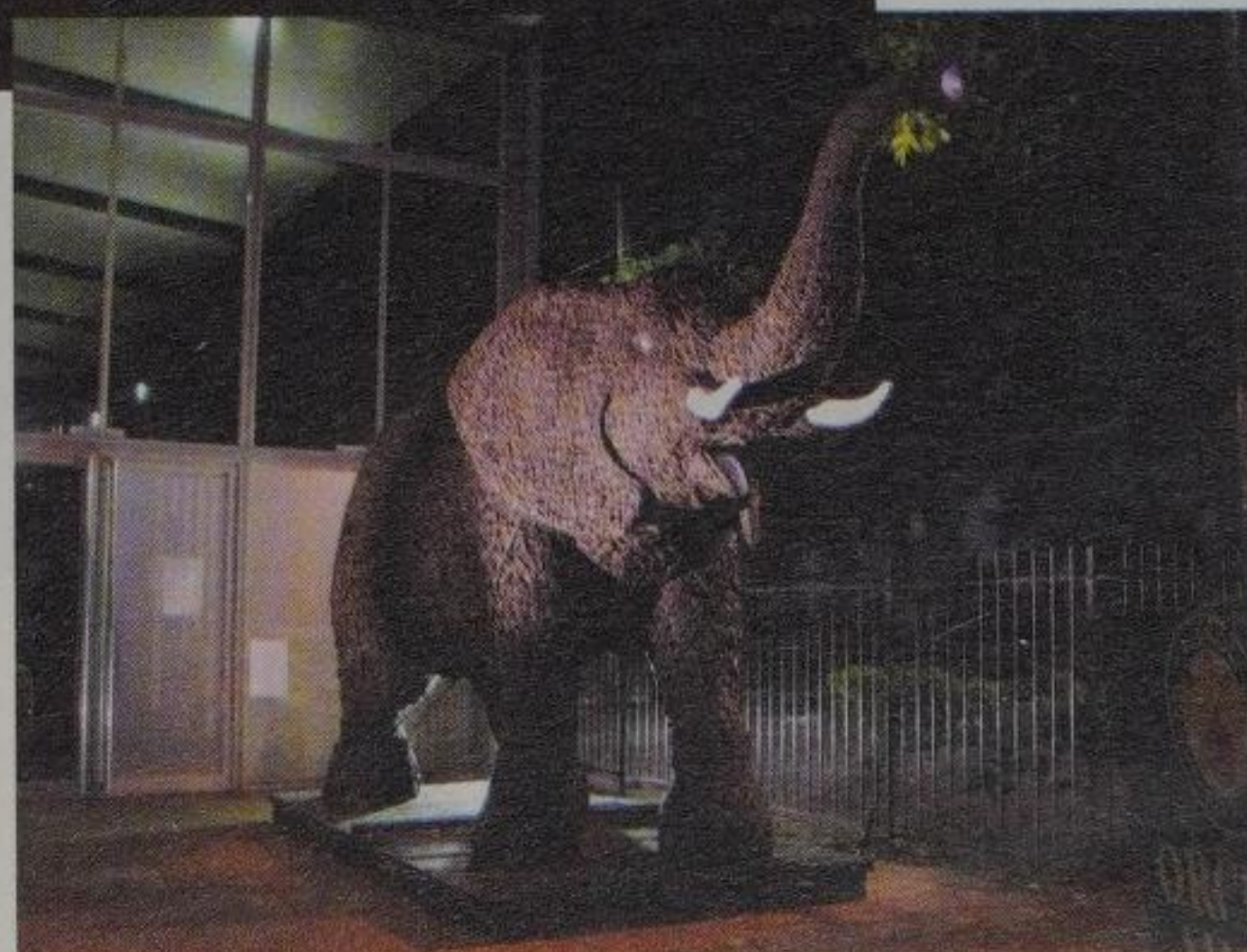
01 Exterior view of KZNSA, Durban, 2008. Photo: Sarah Lyne

02 Chris de Beer & Marlene de Beer, "Phenomenal Engagement," 2011. Exhibition view at KZNSA, Durban. Courtesy the artists

03 Andries Botha, "The Elephant," 2009. Exhibition view at KZNSA, Durban. Courtesy the artist



02



03

# 3—140

## Bag Factory

[www.bagfactoryart.org.za](http://www.bagfactoryart.org.za)  
[info@bagfactoryart.org.za](mailto:info@bagfactoryart.org.za)  
+27 11 834 9181

**Address**  
10 Mahlatini Street  
Fordsburg  
2001, Johannesburg  
South Africa

**Mailing Address**  
PO Box 794  
Newtown  
2113, Johannesburg  
South Africa

**Public Hours**  
Variable (by exhibition)

**Founding Year**  
1991

**Funding Sources**  
Individuals, Foundations, Government

**Activities**  
Educational programs, Exhibitions,  
Partnerships with other institutions, Public  
programs (lectures, performances, screenings,  
etc.), Residencies, Workshops



02

### "Altering Conditions" 2011

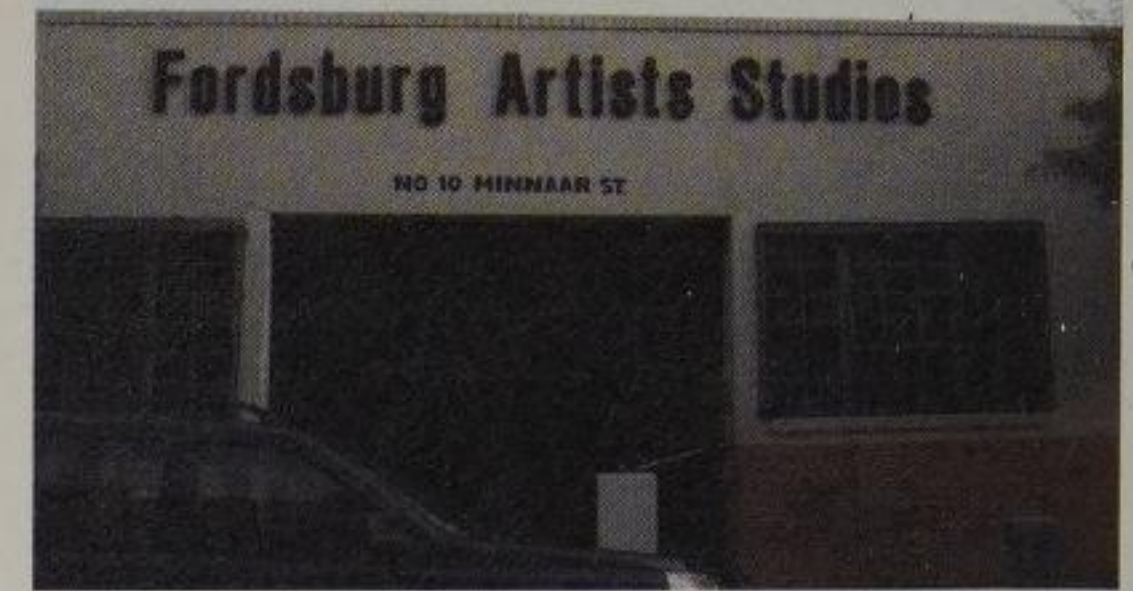
Curated by visiting art historian Claudia Stemberger, this exhibition focused on performance and video art in South Africa. More than 20 artists participated in the exhibition, including Dineo Seshee Bopape, Hasan and Husain Essop, Zen Marie and Amy-Jo Windt.

### Outreach Skills Development

Many in South Africa lack even the most basic access to arts training and opportunities. With this workshop program, Bag Factory endeavors to reach those who have not had this basic human right, and give some support to under-resourced communities. The Bag Factory offers practicing artists the opportunity to take their talents to those communities and enthuse their participants through a process of "learning-by-exchange."

### Artist Studios

The Bag Factory provides 15 studios on a long-term basis (maximum four years) to artists based in Gauteng as part of its commitment to supporting local practitioners. The group, which reflects the diversity of artists and practices in Gauteng, forms an integral part of the Bag Factory's life and becomes involved in the various activities taking place in the building. The studio artists' contribution to events and their interaction with visiting artists creates a lively, supportive and dynamic working environment.



01 Exterior view of the Bag Factory, Johannesburg, 2005. Courtesy freeDimensional

02 Exhibition view at the Bag Factory, Johannesburg, 2010. Courtesy Triangle Network

03 Education workshop at the Bag Factory, Johannesburg, 2010. Courtesy Triangle Network



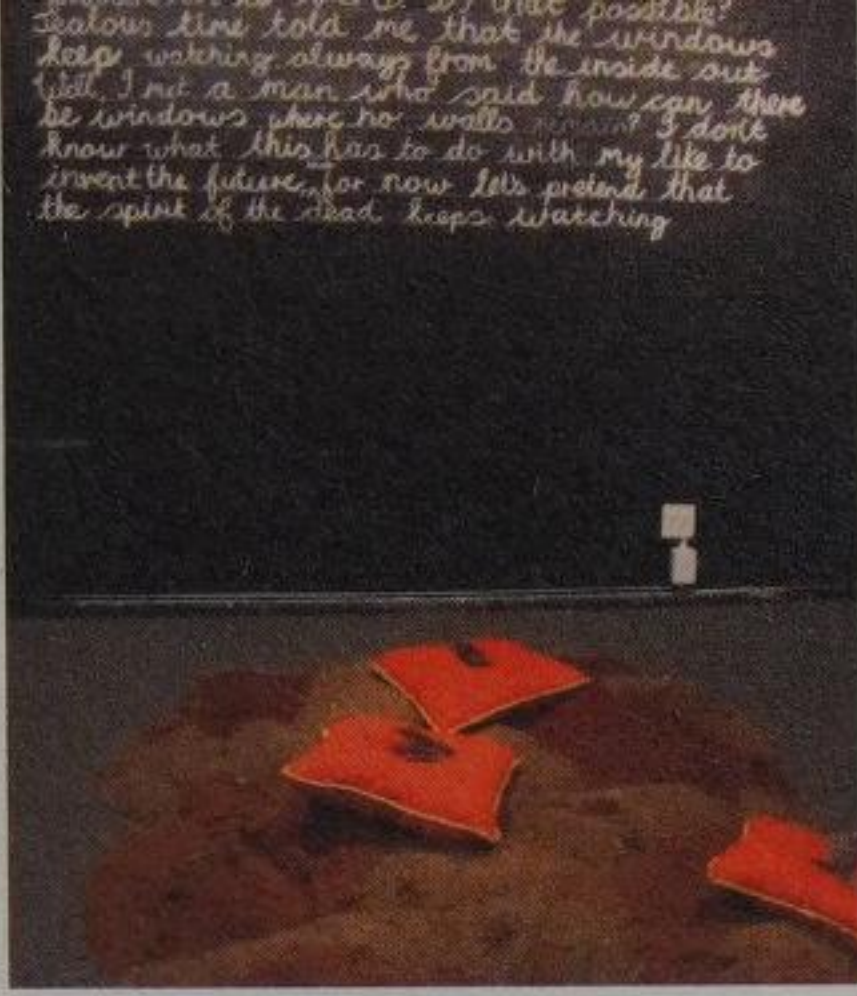
03

One of Johannesburg's leading visual arts organizations, the Bag Factory has been alive and kicking since 1991, when the space was set up to provide studios for artists—mainly black artists, who at that stage, had very little access to networks and resources in order to build their careers. It was one of the first collective studio spaces for visual artists in South Africa and has held its downtown ground in the rapidly evolving metropolis of Johannesburg by rising daringly to the moment's headline. Since its inception, the Bag Factory has focused on developing a program that stands for inclusion and diversity, built on an idea of open access.

Over the years, the Bag Factory has provided a vital stomping ground for many well-established South African artists who have been associated with the collective at different moments in its history. From Kendell Geers and Penny Siopis, to Dominic Tshabangu, Deborah Bell, Rookeya Gardee, Verna Jooste, Claudette Schreuders, Stephen Maqashela, Alan Alborough, Ben Arnold, Tamar Mason, Kay Hassan, Fatima Fernandes and Paul Emmanuel, a hugely diverse array of artists, each with his or her own distinctive style and voice, has passed through the corrugated garage doors that open onto the airy studios within.

# 3—141

## Center for Historical Reenactments



The Center for Historical Reenactment (CHR) is a Johannesburg-based independent platform founded in 2010. CHR looks at history to investigate how, within a particular historical hegemony, certain values have been created and promoted into a broader universal discourse. No doubt, historical constructions play essential, almost central roles in the formation of this system and what is often taken for granted as a given. Therefore, within the scope of emancipatory artistic productions, historical reenactments can and do play a significant role.

CHR is a platform in which artistic productions become central in helping to deconstruct particular readings of history and how historical context informs artistic creation—both of which become central questions of how art can help us reinterpret history and its contextual implications, and how can it add and suggest different historical readings and help in the formation of new subjectivities.

Website under construction  
h.reenactments@gmail.com

### Address

32 August House  
76-82 End Street  
Doornfontein  
2028, Johannesburg  
South Africa

### Mailing Address

P.O. Box 16877  
Doornfontein, 2028  
South Africa

### Public Hours

Wednesday–Friday: 11 am–4:30 pm  
Tuesday and Saturday–Sunday: By appointment only, except during events

### Office Hours

Tuesday–Friday: 10 am–4:30 pm (flexible)

### Founding Year

2010

### Number of Staff

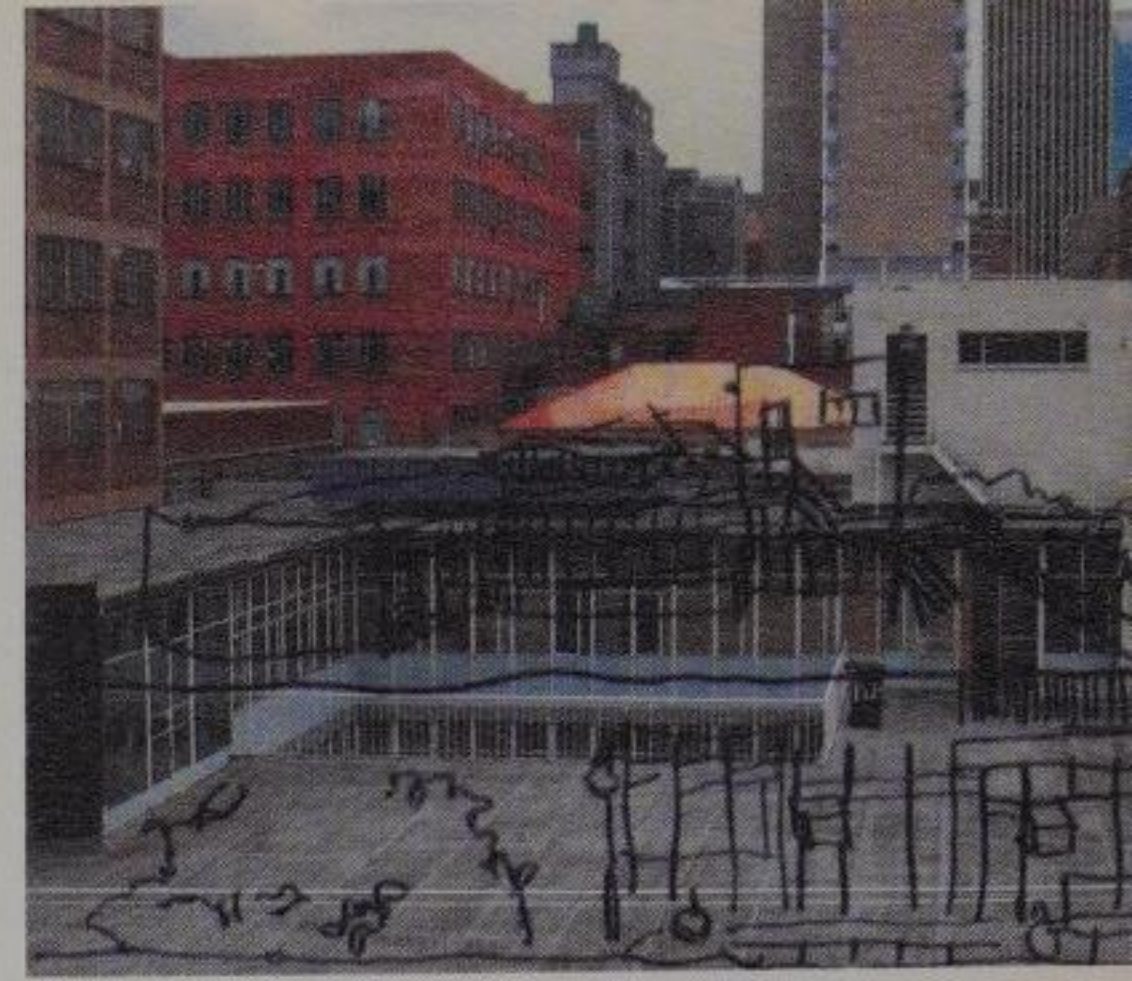
Paid: 1  
Unpaid (including interns/volunteers): 3

### Funding Sources

Foundations, Individuals

### Activities

Archives, Publications, Public programs (lectures, performances, screenings, etc.), Workshops, Other: Research



### "PASS-AGES: References & Footnotes" 2010

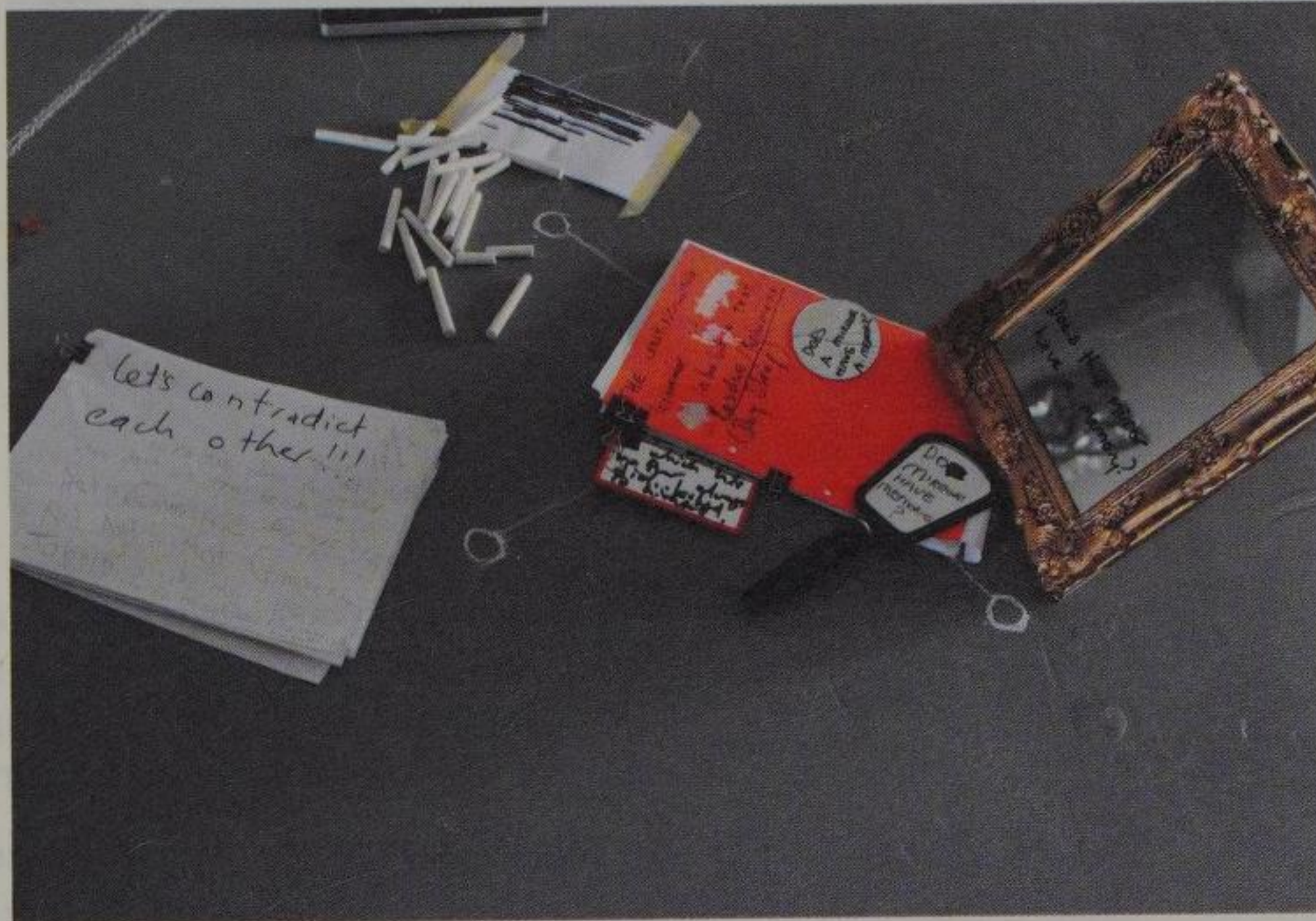
"PASS-AGES: References & Footnotes" was CHR's inaugural exhibition that took place at the historical site of the Pass Office, where the most basic work of the apartheid state was accomplished: the control of black bodies across the South African landscape. The project pulled together ideas that have helped shape practices of contemporary artists from South Africa, alongside ideas that have and continue to shape history and our memories of it. Contributors included artists, writers and a designer.

### A Re-enactment of a Rehearsal—Echoes of Our Footsteps 2010

CHR hosted a performance by Kemang Wa Lehulere, titled A Re-enactment of a Rehearsal—Echoes of Our Footsteps, and a talk by Eungie Joo, Director and Curator of Education and Public Programs at the New Museum, New York.

### "Xenoglossia" 2010-11

CHR launched "Xenoglossia," a six-month research project that looked at historical misunderstandings that happen through language. It featured performances, screenings, panel discussions and a commissioned public artwork.

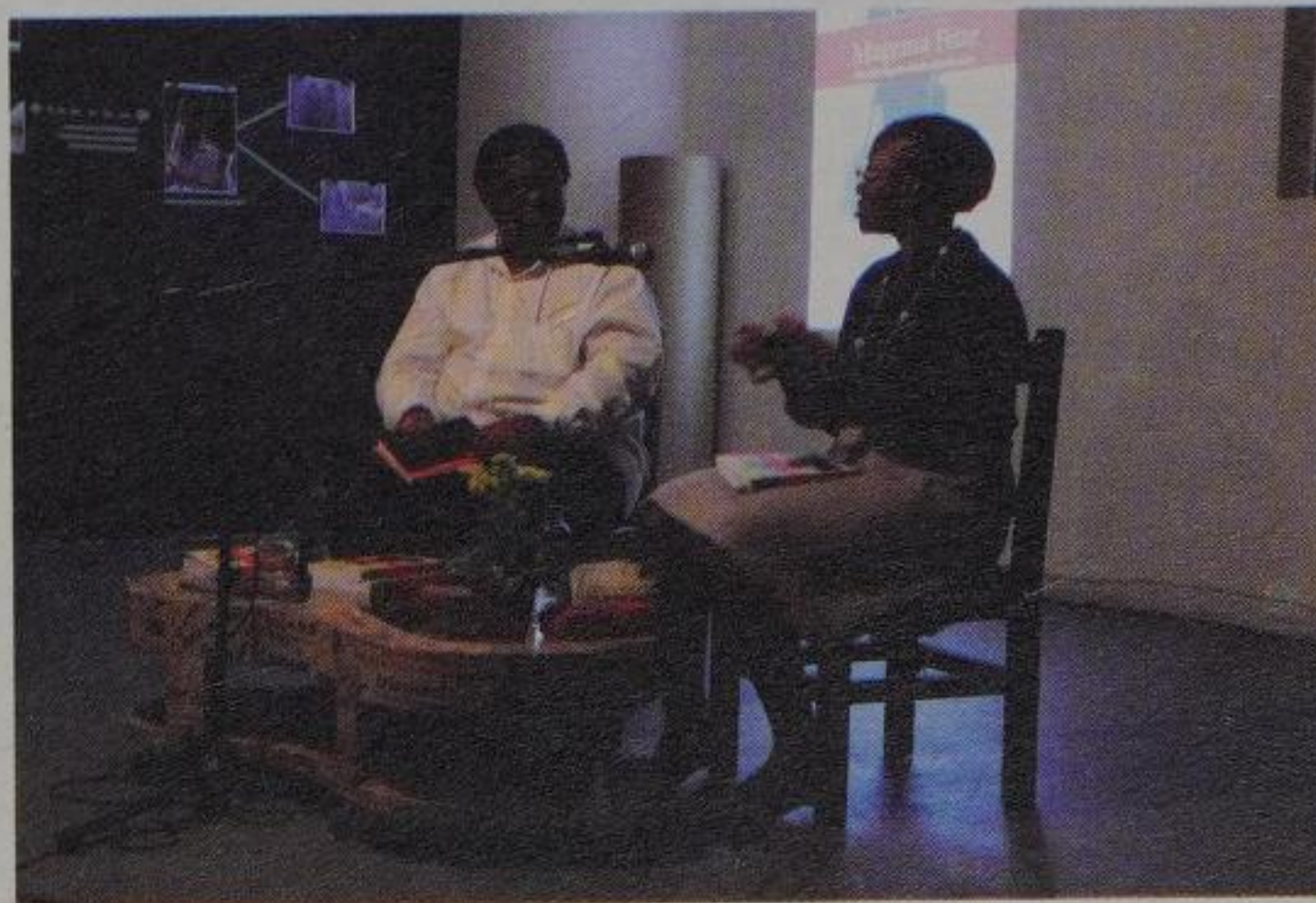


01 Kemang Wa Lehulere, Remembering the Future of a Hole as a Verb, 2010. Chalk on wall. Installation view at Center for Historical Reenactments, Johannesburg. Courtesy the artist

02 Nothando Mkhize, project proposal for the window of the Center for Historical Reenactments, Johannesburg, as part of the research project "Xenoglossia," 2011. Courtesy Center for Historical Reenactments

03 Donna Kukama and Kemang Wa Lehulere, An Unknowing Grammar of Inhabiting a Text, 2010. View of a performance at the Center for Historical Reenactments, Johannesburg, as part of the research project "Xenoglossia," 2010. Courtesy Center for Historical Reenactments

04 Hlonipha Mokoena in conversation with Khwezi Gule at the book launch of Magma Fuze: The Making of a Kholwa Intellectual, as part of the research project "Xenoglossia," at the Center for Historical Reenactments, Johannesburg, 2011. Courtesy Center for Historical Reenactments



# 3—142

## Goethe-Institut South Africa

www.goethe.de/johannesburg  
pr@johannesburg.goethe.org  
+27 11 442 3232

### Address

119 Jan Smuts Avenue  
Parkwood 2193  
Johannesburg  
South Africa

### Mailing Address

Private Bag X18  
Parkview 2122  
Johannesburg  
South Africa

### Public Hours

Daily: 8:30 am–6 pm

### Office Hours

Weekdays: 8:30 am–6 pm

### Founding Year

1995

### Number of Staff

Paid: 21  
Unpaid (including interns/volunteers): 2–4

### Funding Sources

Government, Individuals

### Activities

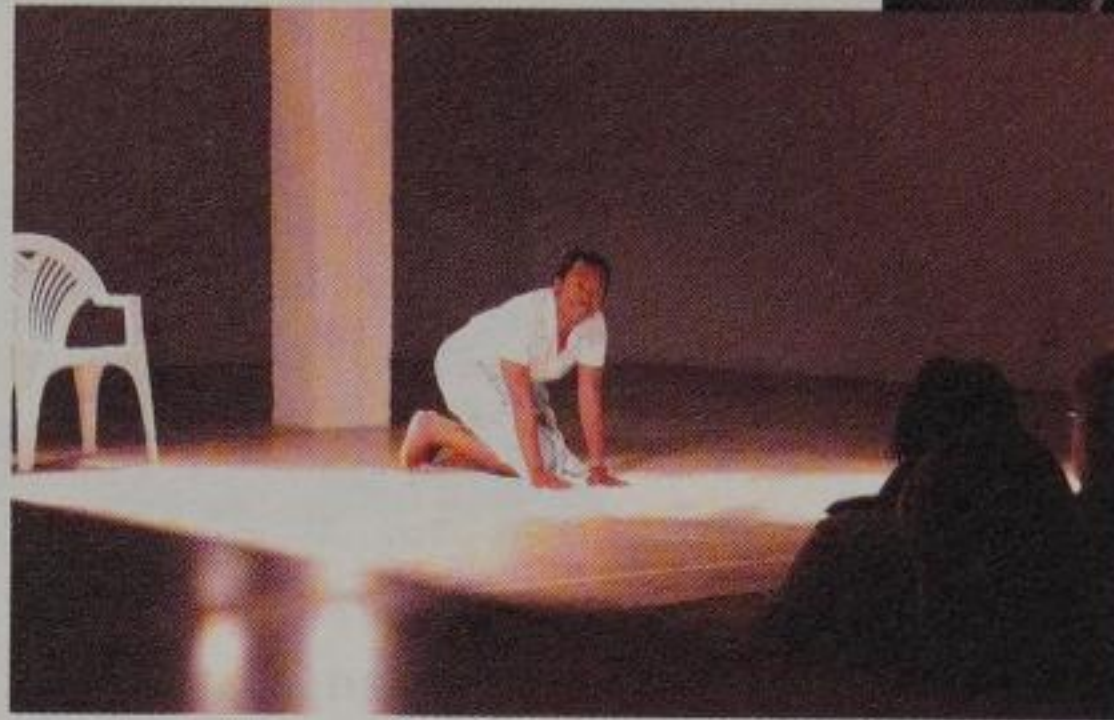
Archives, Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops



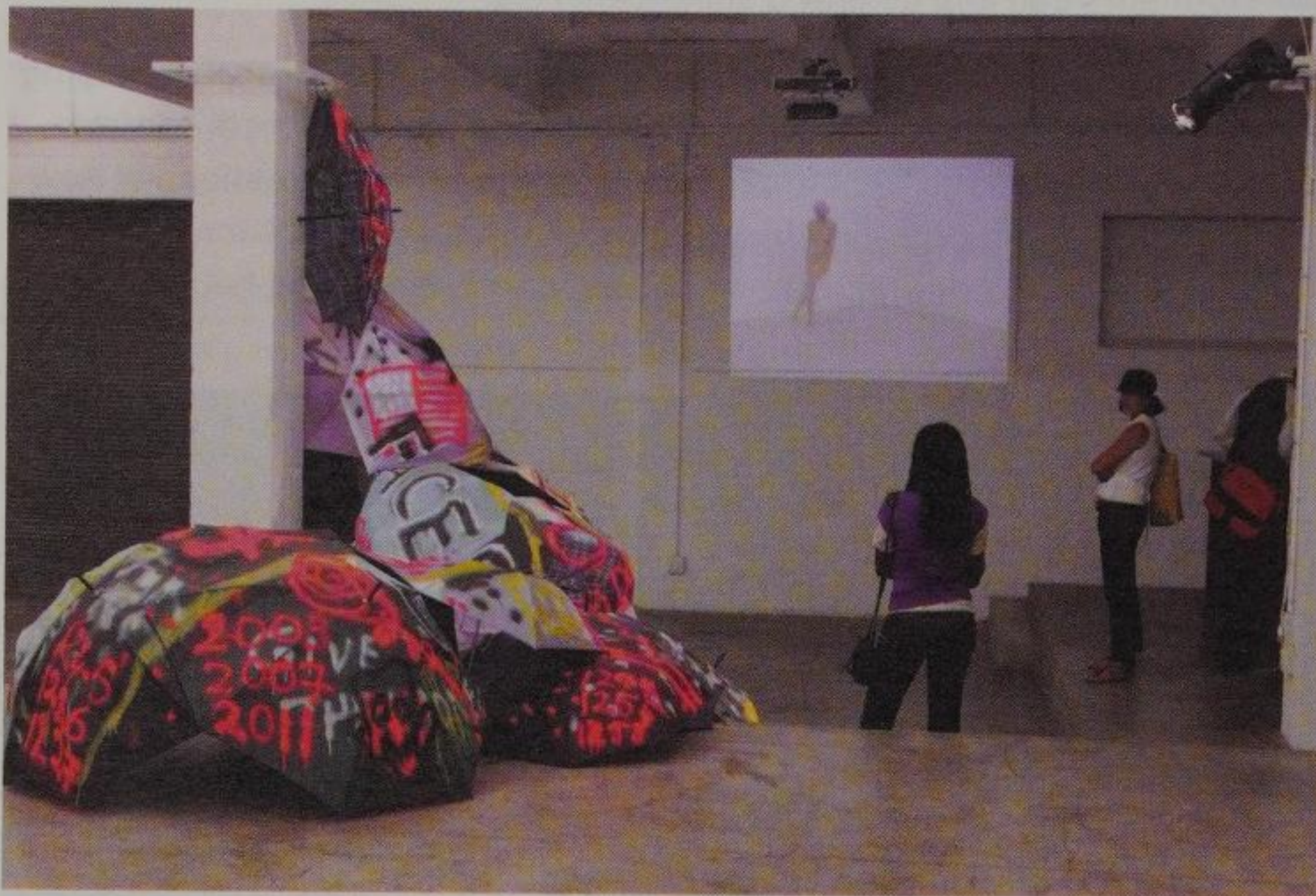
01



02



03



04

01 Jacques Coetzer, Culture Medium, 2010. Installation view of "New Adventures" at Goethe-Institut South Africa, Johannesburg, 2011. Photo: Delwyn Verasamy

02 Exhibition view at Goethe-Institut South Africa, Johannesburg. Photo: Delwyn Verasamy

03 Tonderai Munyebvu, Harare Files, 2011. Performance, directed by Sarah Norman, at Goethe-Institut South Africa, Johannesburg, 2011. Photo: Onthatile Modise

04 Emeka Udemba, "Closed Space," 2011. Exhibition view at Goethe-Institut South Africa, Johannesburg. Photo: Akona Kenqu

### GoetheonMain

Located in the inner city of Johannesburg, GoetheonMain is Goethe-Institut's project space, which is used by South African artists for exhibitions, performances and other art projects. A jury chooses the artists.

### "Über(W)unden—Art in Troubled Times" 2011

"Über(W)unden—Art in Troubled Times" consisted of conferences and interventions on artistic approaches to social and personal trauma.

### "Football Meets Culture"

This series of cultural events for the World Cup 2010 in South Africa included works by Harun Farocki, Pascale Mathine Tayou and Jérôme Bel.

Goethe-Institut, Germany's globally active cultural institute, encourages international cultural cooperation, promotes knowledge of the German language abroad and conveys a comprehensive image of Germany. It also aims to foster a deeper understanding between cultures.

Goethe-Institut engages in a dialogue rooted in partnership, acting with no political affiliations. There are presently more than 150 Goethe-Instituts worldwide in 83 countries, and 11 institutes are located in sub-Saharan Africa. The latter are coordinated and headed by the Goethe-Institut South Africa, situated in Johannesburg, as are the 14 Goethe centers across the sub-Saharan African continent. Our focus is on sustainable development in the cultural fields.

GoetheonMain is the interdisciplinary project space of the Goethe-Institut in the inner city of Johannesburg. It serves as a platform for exhibitions, performances, workshops and other art projects. A jury of local art professionals selects the projects.

Even now, the cultural segregation in Johannesburg still influences both artists and the public alike. A large part of the white minority avoids the trip to downtown. Likewise, very few blacks attend art events in the wealthy suburbs. The Goethe-Institut wants to extend the cultural dialogue by adding a central space to its headquarters on Jan Smuts Avenue in the middle of town: GoetheonMain. It is a space that aims to encourage exchange between artists and spectators of various origins.

# 3—143

## Keleketla! Media Arts Project (Keleketla! Library)

www.keleketla.org  
+27 011 333 1112

### Address

1st Floor North Block, The Drill Hall  
14/15/16 Twist Street, Joubert Park  
Johannesburg, 2044  
South Africa

### Mailing Address

P.O. Box 598  
WITS 2050  
Johannesburg, 2044  
South Africa

### Public Hours

Monday–Friday: 10 am–5 pm  
Saturday: 10 am–3 pm  
Closed on public holidays

### Office Hours

Monday–Friday: 10 am–5 pm  
Saturday: 10 am–3 pm  
Closed on public holidays

### Founding Year

2008

### Number of Staff

Paid: 5  
Unpaid (including interns/volunteers):  
More than 5

### Activities

Archives, Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops

### SKAFTIEN 2011–

SKAFTIEN is a recurring, community-based meal that generates and democratically awards micro-grants for creative, experimental and innovative arts projects in Johannesburg. More information can be found at: [www.skaftien.org](http://www.skaftien.org).

### "Nonwane: Passages, Tempos and Spectacular Ways of Dying" 2011

"Nonwane" was a project that interrogated the concepts of artist residencies and performance art. An invitation by the Wits School of Arts, this residency took the form of screenings, listening sessions, walks, talks, jammings, recordings, workshops, readings, writing, discovery and creation, exploring *Welcome to Our Hillbrow* (Phaswane Mpe, 2001), *The Quiet Violence of Dreams* (K. Sello Duiker, 2001) and *Darkness Pass* (Moses Taiwa Molelekwa, 2005). More information can be found online at [dislocatingthestudio.tumblr.com](http://dislocatingthestudio.tumblr.com) and [dislocatingthestudio.blogspot.com](http://dislocatingthestudio.blogspot.com).

### "55 Years to the Treason Trial Q & A Sessions" 2010–

Each event invites a former defendant of the Treason Trial back to Drill Hall (the venue where the trials took place in 1956) to engage with youth about the relevance of the trial's history and lived experience. The first Q & A featured former Treason Trialist and retired anti-apartheid hero Ahmed Kathrada, and was paneled by youth from Keleketla! Library's After School Programme.

Keleketla! Media Arts Project (known as Keleketla! Library) is an interdisciplinary, independent library and media arts project based at the historic Drill Hall, Joubert Park, Johannesburg. It was established in 2008 to create access to the use of arts and media strategies as alternative education models and tools.

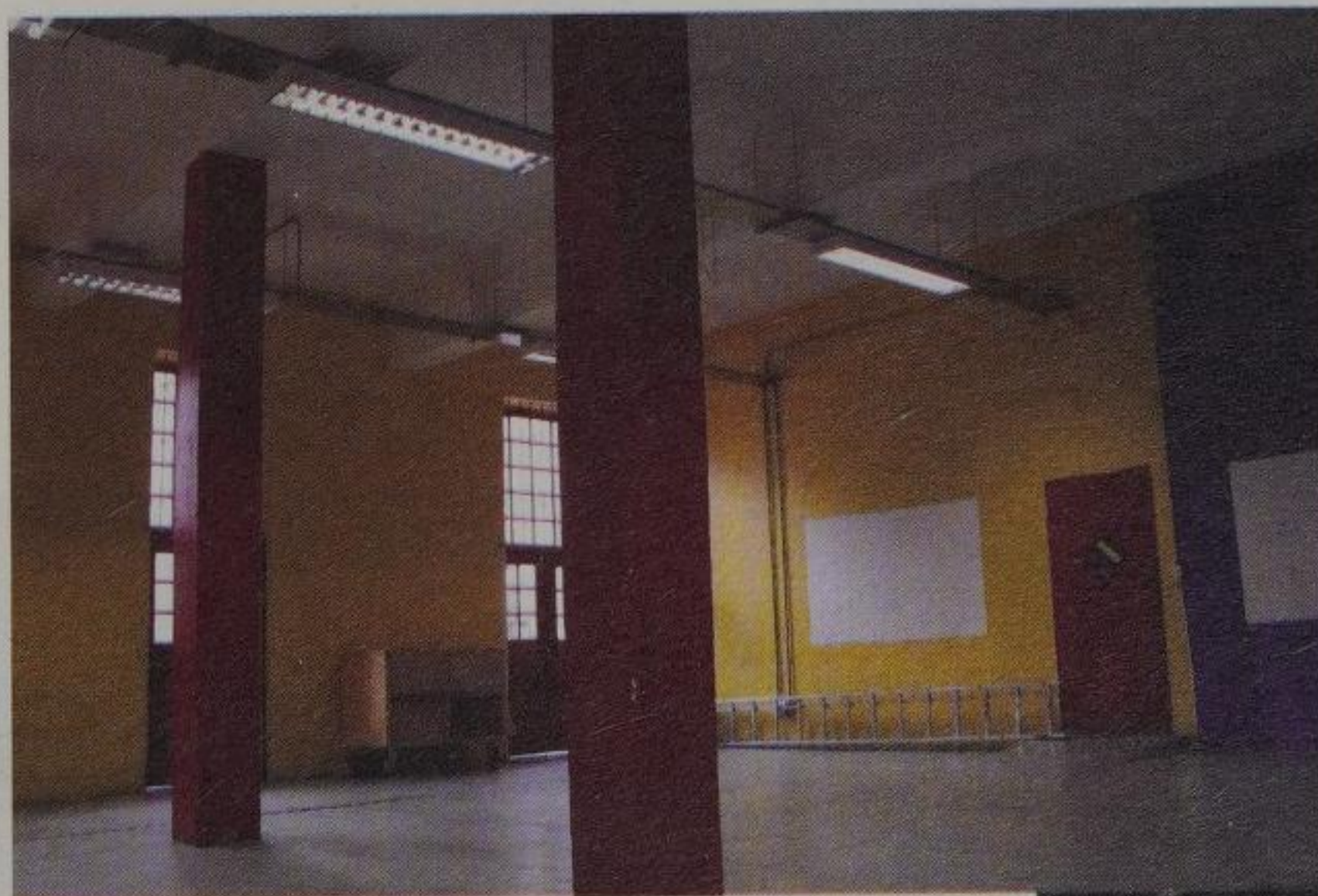
The project initiates and provides a platform for collaborative, experimental, multimedia projects with local, national and international artists, cultural practitioners and activists. Its beneficiaries are youth of the inner city of Johannesburg, emerging artists from South Africa and the Diaspora, teachers, progressive NGOs, researchers, activists and independent media makers. Keleketla! Library's international artist-in-residence program inserts brave and adventurous individuals and groups within a dynamic inner city of Johannesburg.

The center consists of a research and lending library, artist studios, a sound lab, workshops spaces, performance spaces, a gallery, a project space and a penthouse for artists in residence.

01 The Project Space at Keleketla! Media Arts Project, Johannesburg, 2011. Photo: Rangoato Hlasane

02 Malose Malahlela preparing for the "Nonwane" residency at the Keleketla! Library Residency Studio, Johannesburg, 2011. Photo: Natalie Propa

03 Choreographer Mike Machaya facilitating Movement Mandela, a dance performed by a youth group during the "55 Years to the Treason Trial Q & A Sessions" at the People's Studio, 2011. Photo: Rangoato Hlasane



01



03

# 3-144

## homesession



[www.homesession.org](http://www.homesession.org)  
+34 933 295 583

### Address

C/ Poeta Cabanyes 68 Bajos  
08 004, Barcelona  
Spain

### Public Hours

Wednesday-Friday: 6-8 pm

### Office Hours

Wednesday-Friday: 2-8 pm

### Founding Year

2008

### Number of Staff

Unpaid (including interns/volunteers): 2

homesession is a program for emerging artists in Barcelona. This non-profit organization encourages creation in visual arts, video and performance, and involves artists, as well as other partners, in a very exciting exchange. This artist residency aims to facilitate a cultural interchange in the artistic process. homesession's co-founders Olivier Collet and Jérôme Lefauve provide a residence for emerging artists to develop their creative work and to be able to show their creations in Barcelona. The resident artists are connected to the local artistic community for possible collaborations, four-handed creations or artistic events.

homesession's major singularity lies in the development of artistic works in the context of a domestic place. The project is a permanent investigation into the relationship between intimacy and the artistic process, from the artistic creation to the exhibition to the public diffusion. For each residency, an event is organized for a public presentation (e.g., an artist talk, installation, projection). The Invited-One-Day initiative also supports site-specific works by local artists in a private space for one day. Through these different programs and other initiatives (e.g. publishing and curating exhibitions), homesession explores new creative territories and is an open link toward the international visual artists and the local scene.

### "Propietat Privada, Usos Públics" 2011

The specific video program "Propietat Privada, Usos Públics," presented at homesession by the curator Alexandra Laudo, offered to the spectators an investigation on the concept of "house." Through their videos, six artists raised the question of the limits between the public and the private regarding the domestic sphere.

### Carolina Cordeiro 2011

Carolina Cordeiro's work at homesession used daily and low-profile resources to develop a particular narration. Each piece came up as the culminating point of a fiction, and proposed to the audience its reconstruction through a sensorial experience.

### Tai Shani 2011

At homesession, Tai Shani wrote and directed an adaptation of the play Antigone, working with actors from the master's program at the Institut del Teatre. She presented a fractured science-fiction version of the tragedy, proposing Antigone both as a true character within the play and as a self-aware meta-character that deconstructs herself.

01 View of Anibal Parada's installation at homesession, Barcelona, 2010. Courtesy homesession

02 Mariokissime, "Invited-One-Day," 2010. Exhibition view at homesession, Barcelona. Courtesy homesession

03 View of Mickael Tramoy's project at homesession, Barcelona, 2008. Courtesy homesession

04 Installation view of Beatrix Reinhardt's photographs realized during her residency at homesession, Barcelona, 2009. Courtesy homesession



# 3—145

## La Conservera, Centro de Arte Contemporáneo

www.laconservera.org  
info@laconservera.org  
+34 868 923 132

### Address

Avda. Lorquí, s/n  
30562 Ceutí, Murcia  
Spain

### Public Hours

Tuesday–Friday: 4–8 pm  
Saturday–Sunday and bank holidays:  
11 am–8 pm; mornings by appointment  
(for schools and university groups)

### Office Hours

Weekdays: 9 am–2 pm and 3–6 pm

### Founding Year

2009

### Number of Staff

Paid: 11  
Unpaid (including interns/volunteers): 3

### Funding Sources

Government

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops



01

02



Cycle 5: Kristoffer Ardeña, Aida Rulova, avaf,  
Eduardo Balanza 2010–11

These artists shared common concerns and interests, including music as a central theme, in its most “performative” aspect, and its importance within collective memory and as a vehicle for cultural identity.

Cycle 6: Francesco Vezzoli, Pilar Albarracín,  
Kalup Linzy, William Cordova, Brice  
Dellsperger / Jean-Luc Verna 2011

These artists projected themselves through characters drawn from the history of art, literature, popular culture, the star system and soap operas. The cycle focused on the splitting of the artist into different physical and psychic entities.

Cycle 7: Maureen Gallace, Angel Mateo Charris  
/ Gonzalo Sicre, Jorge Peris, Diana Al-Hadid  
and Martin Jacobson 2011–12

For this occasion, these artists made a trip from or to Murcia. Each exhibition worked as a log-book and were the results of these journeys. Landscape, architecture, memory became their common field.

La Conservera, Centro de Arte Contemporáneo opened in May 2009, and operates under the auspices of the Ministry of Culture and Tourism of the Autonomous Region of Murcia. It is located in Ceutí, which is 20 minutes from the center of the regional capital.

La Conservera’s space, which takes its name from the former use of its building, a canned-food factory, was designed by the architect Fernando de Retes. Each of its four large exhibition galleries has its own character, and together they make up a total of 4,800 square meters.

The center’s activities consist of successive cycles of parallel exhibitions shown simultaneously. To ensure a continuous, logical gallery tour, each show normally comprises five artists who share common concerns. This makes it possible to analyze the same concepts from different stand-points. Likewise, no specific art medium is given priority. On the contrary, constant questioning of disciplines is encouraged. All of these exhibitions are produced by La Conservera itself, concentrating exclusively on organizing specific projects and works for its own spaces.

La Conservera also has its own series of publications, as well as public and educational programs.

Since February 2011, Sala Verónicas, a former church located in downtown Murcia, has since become Conservera’s fifth space.

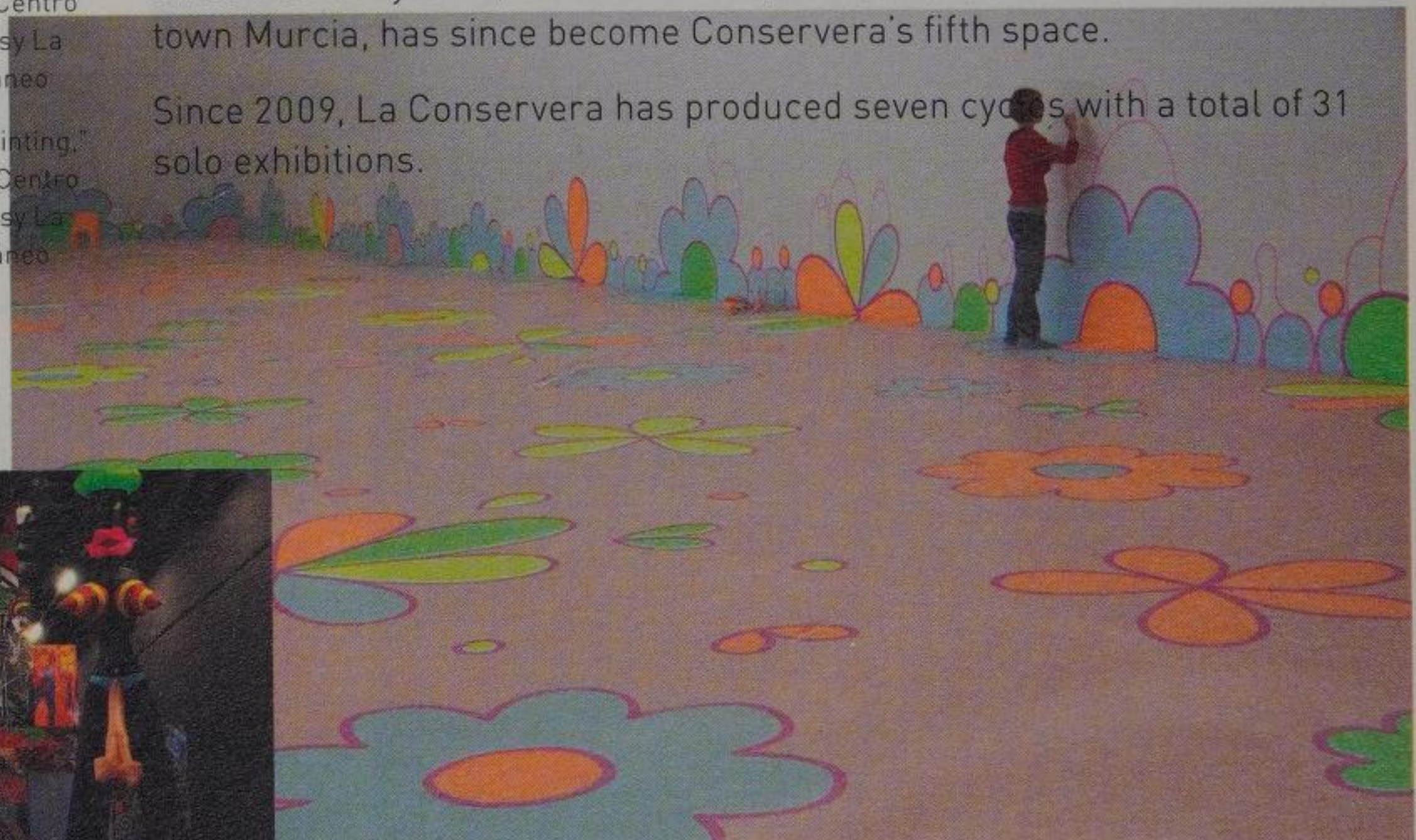
Since 2009, La Conservera has produced seven cycles with a total of 31 solo exhibitions.

01 Valentin Carron, “Fibre Fibre, Austère Austère,” 2009. Exhibition view at La Conservera, Centro de Arte Contemporáneo, Murcia. Courtesy La Conservera, Centro de Arte Contemporáneo

02 Exterior view of La Conservera, Centro de Arte Contemporáneo, Murcia. Courtesy La Conservera, Centro de Arte Contemporáneo

03 AVAF, “Aquí vivimos atisbando fantasmas,” 2010. Exhibition view at La Conservera, Centro de Arte Contemporáneo, Murcia. Courtesy La Conservera, Centro de Arte Contemporáneo

04 Lily van der Stokker, “Flower Floor Painting,” 2010. Exhibition view at La Conservera, Centro de Arte Contemporáneo, Murcia. Courtesy La Conservera, Centro de Arte Contemporáneo

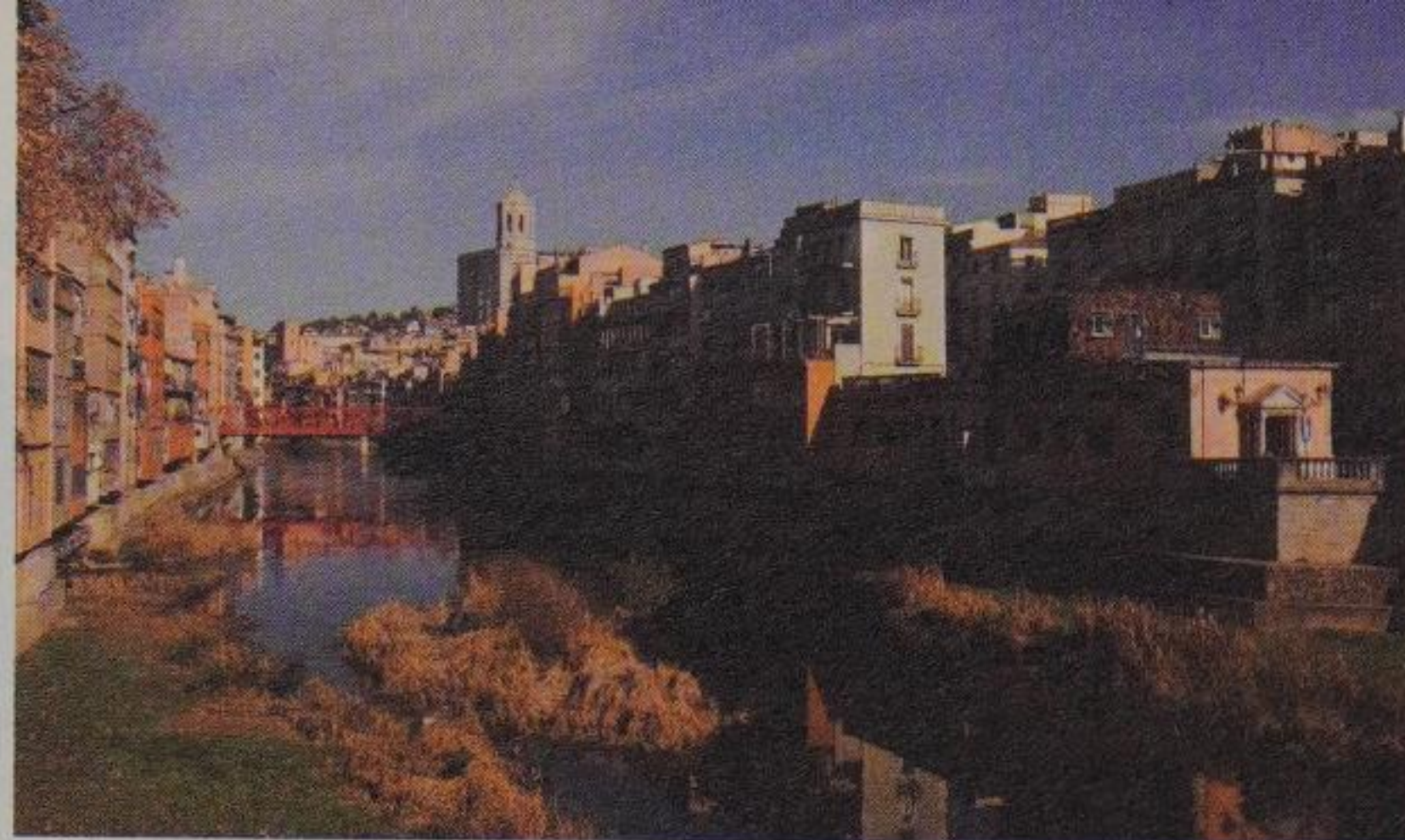


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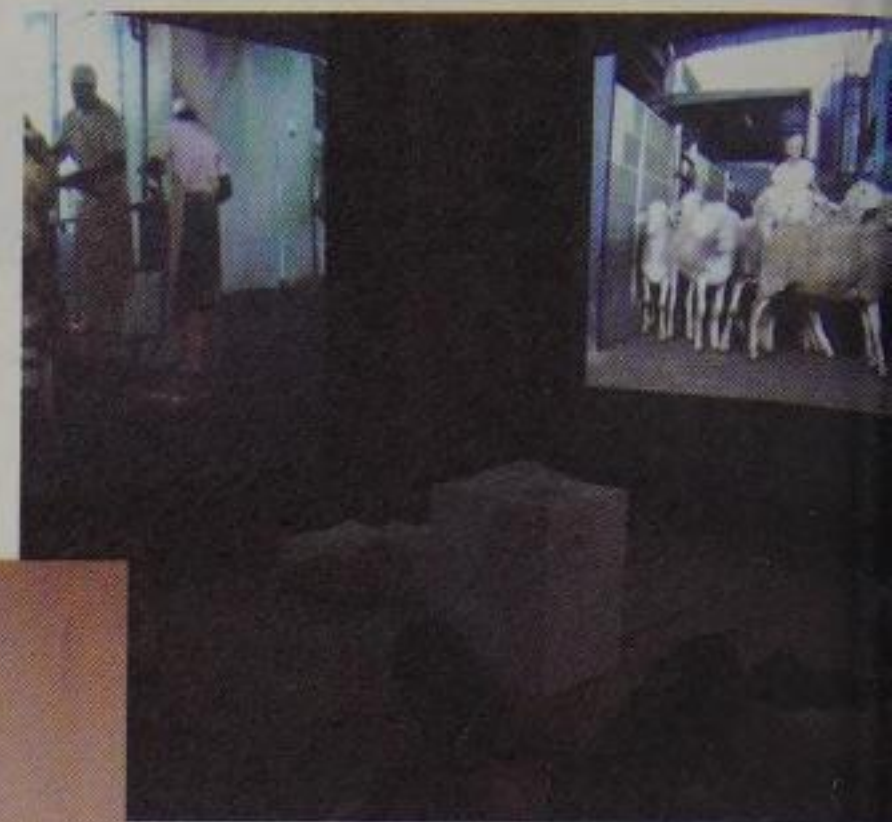
04

# 3—146

## Bòlit, Centre d'Art Contemporani Girona



01



02

01 Exterior view of Bòlit-LaRambla, Girona. Courtesy Bòlit, Centre d'Art Contemporani Girona

02 "Limbicus," 2010. Exhibition view at Bòlit, Centre d'Art Contemporani Girona. Courtesy Bòlit, Centre d'Art Contemporani Girona

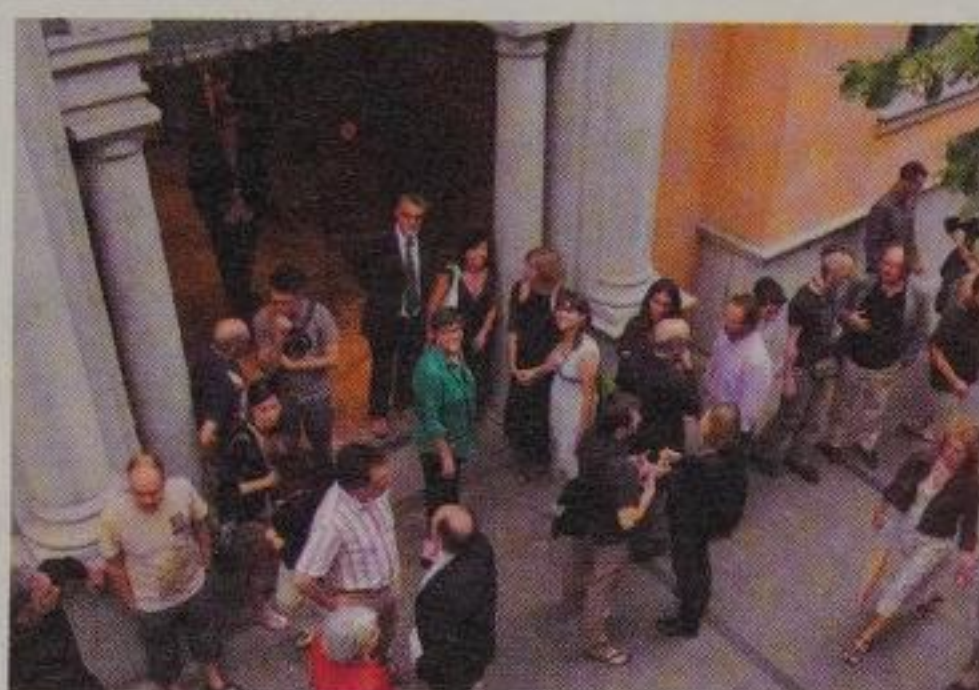
03 "Dark Nights of the Soul," 2009. Exhibition view of the opening at Bòlit, Centre d'Art Contemporani Girona, Girona. Courtesy Bòlit, Centre d'Art Contemporani Girona

04 "Variable Future," 2011. Exhibition view at Bòlit, Centre d'Art Contemporani Girona. Courtesy Bòlit, Centre d'Art Contemporani Girona

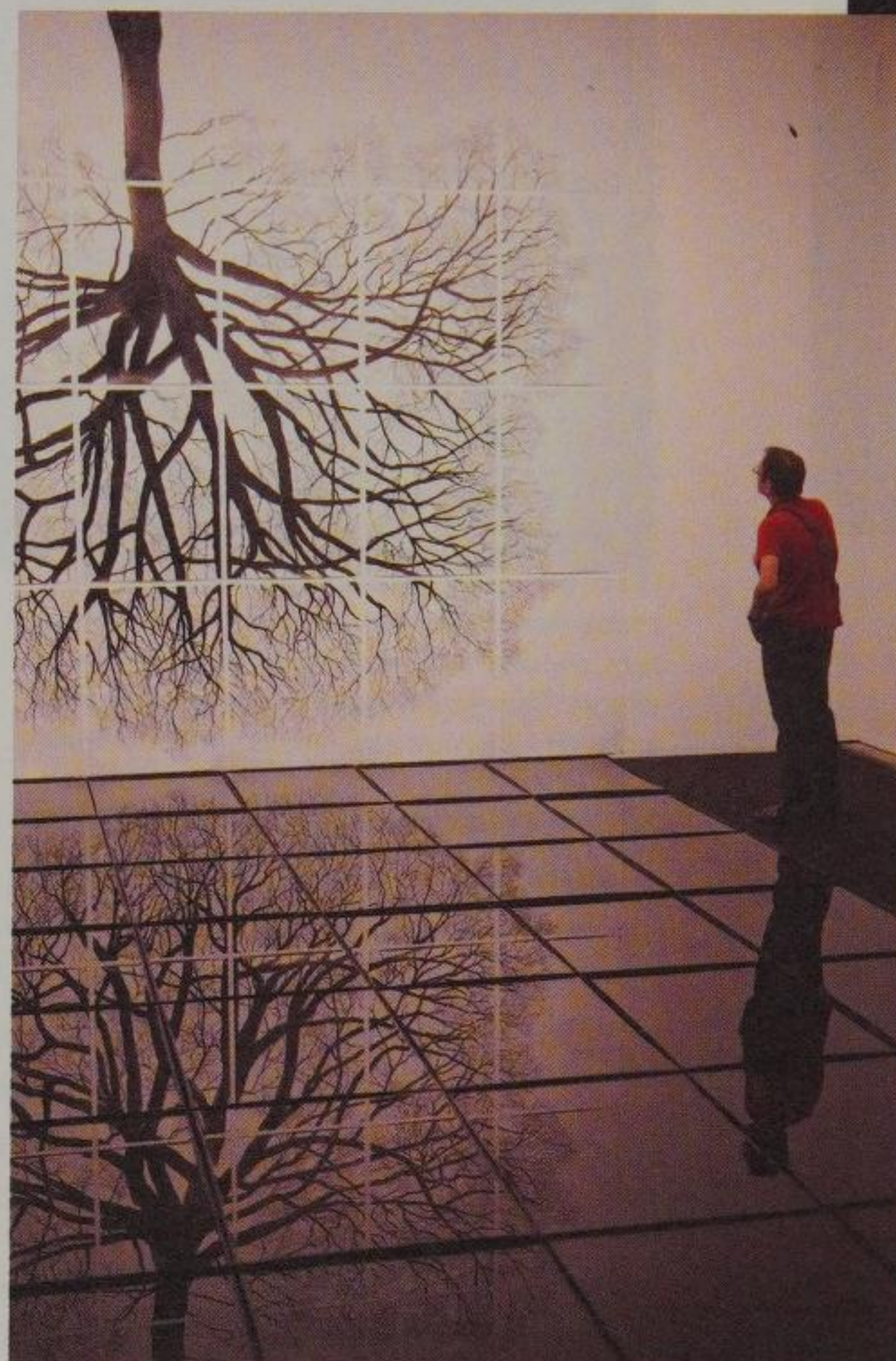
www.bolit.cat  
info@bolit.cat

### Address

Pujada de la Mercè 12 2n pis  
17004, Girona  
Spain



03



04

### Public Hours

Tuesday: 6–9 pm  
Wednesday–Sunday: 12–2 pm and 6–9 pm

### Office Hours

Monday–Friday: 9 am–2 pm

### Founding Year

2008

### Number of Staff

Paid: 4  
Unpaid (including interns/volunteers): 1

### Funding Sources

Government

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

### "Dread of being Devoured, Desire to be Devoured" 2011

This group exhibition featured works by Pep Admetlla + spaceGAParchitectureSTUDIO, Louidgi Beltrame, Marisa González, Ge Jin, Adrià Melis and Maria Ruido. The works were exhibited at three of Bòlit's temporary spaces: Bòlit-LaRambla, Bòlit-SantNicolau and Dadespai.

### "Limbicus" 2010

This group exhibition featured works by Eija-Liisa Ahtila, Jonathan Harris and Isaki Lacuesta/Isa Campo. The works were exhibited at Bòlit's temporary spaces Bòlit-LaRambla and Bòlit-SantNicolau.

### "Dark Nights of the Soul" 2009

This group exhibition featured works by Bill Viola, Manuel Saiz and Tony Serra, and was programmed to coincide with the 10th Festival of World and Sacred Music of Girona, organized by Girona Auditorium.

Bòlit, Centre d'Art Contemporani Girona, is a cultural facility with the aim of developing research, production and exhibition programs for contemporary artistic projects. It is also deeply involved with creators and professionals from other fields of knowledge, on the local, national, and international levels.

This highly dynamic and active art center will present a full program of exhibitions and other integrated and related activities, such as workshops, lecture cycles, urban interventions, projection cycles, specific proposals and works in progress. Initial priority is given to the content of the art center, and the initiative has been seeking participation and involvement from civil society right from the very start.

While Bòlit's new art center building is under construction on the site of former barracks near Parc del Migdia, several city spaces have been made available for holding its exhibitions and activities. These include La Rambla Exhibition Hall (Bòlit-LaRambla) and Sant Nicolau Chapel (Bòlit-SantNicolau), as well as other areas around the city where one-off events or ongoing activities take place. In addition, two new city art spaces, Dadespai and El Niu, will provide Bòlit with the temporary infrastructure needed to develop research and production projects.

In regard to territorial scope, Bòlit will draw together and catalyze initiatives and programs carried out in Girona province, and encourage collaboration and exchange relationships between its various projects. Links will also be established between the center's creative production and other research and creation spheres and contexts at an international level.



# 3—147

## CA2M Centro de Arte Dos de Mayo

The principal goals of CA2M Centro de Arte Dos de Mayo are to conduct work related to contemporary art and to make this work available to the general public. CA2M honors its commitment to contemporary creation and critical thinking through its exhibitions, collection, activities, educational projects, research, website and publications.

Every aspect of the work conducted by CA2M is underpinned by a series of criteria, which enable it to encompass a range of projects including not only the visual arts, but also film, music, literature, design and the performing arts.

Meanwhile, thanks to its location in Móstoles, CA2M is able to question the complex definition of cities and their role in modern culture, articulating its ties to its immediate environment—south of the Madrid region—and its desire to transcend such borders.

[www.ca2m.org](http://www.ca2m.org)  
[ca2m@madrid.org](mailto:ca2m@madrid.org)

### Address

Av. Constitución, 23  
28931, Móstoles, Madrid  
Spain

### Public Hours

Tuesday–Sunday: 11 am–9 pm

### Office Hours

Monday–Friday: 9 am–6 pm

### Founding Year

2008

### Number of Staff

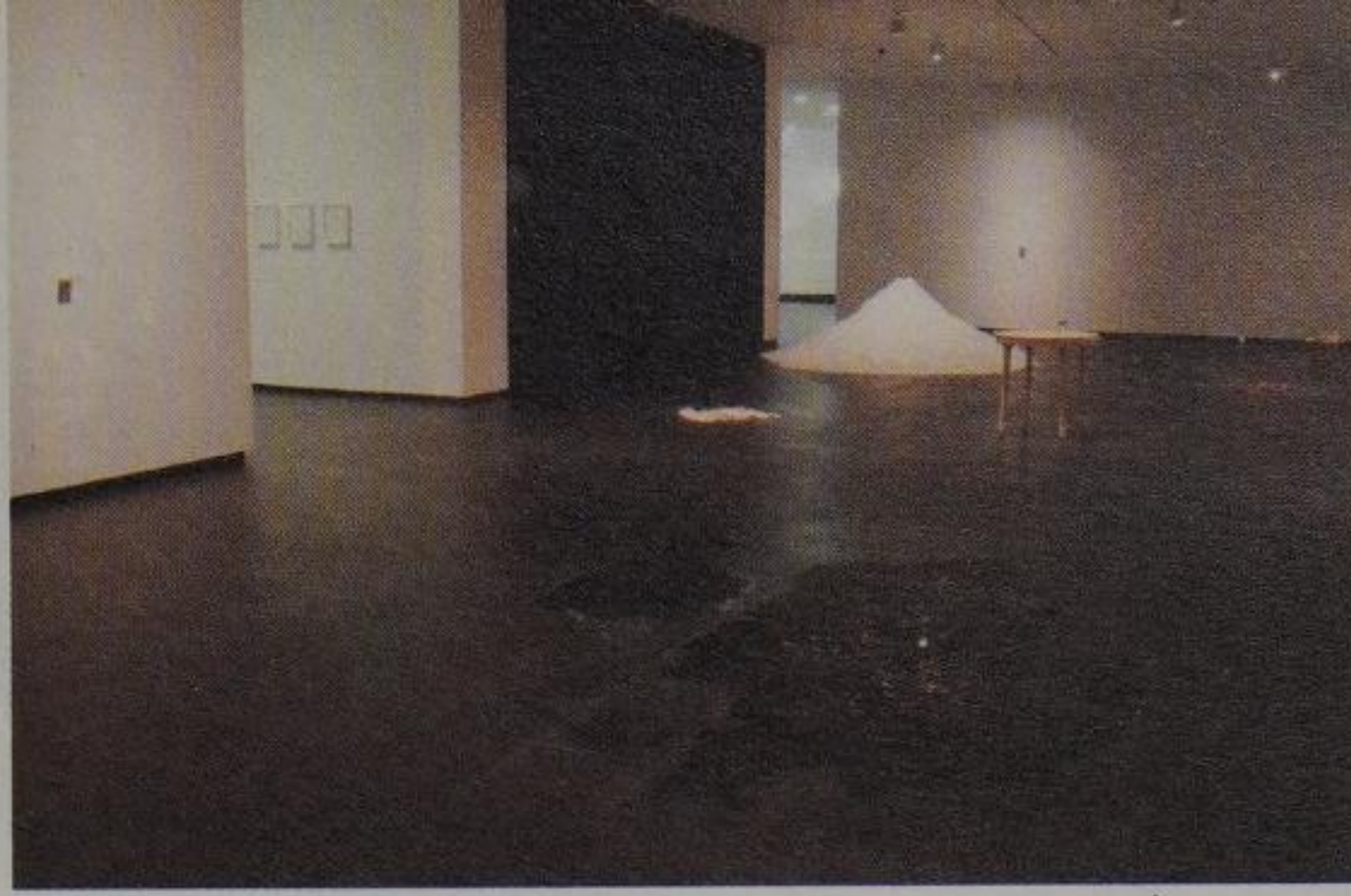
Paid: 12

### Funding Sources

Government

### Activities

Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops



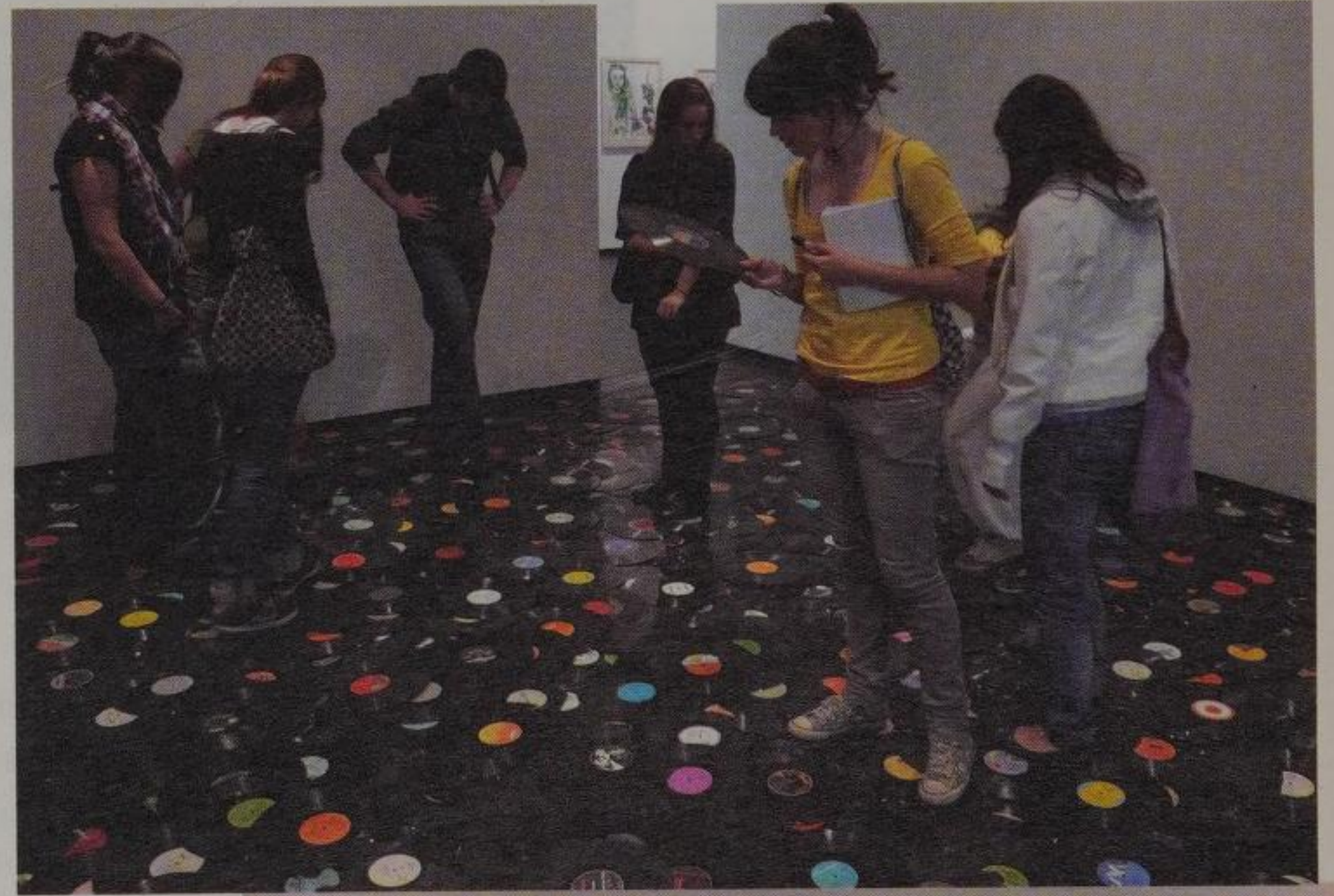
01

01 Wilfredo Prieto, "Tied Up to the Table Leg," 2011. Exhibition view at CA2M Centro de Arte Dos de Mayo, Madrid. Photo: Paloma Polo

02 View of a workshop held in conjunction with "Sonic Youth etc.: Sensational Fix," which was exhibited at CA2M Centro de Arte Dos de Mayo, Madrid, 2010. Photo: Carlos Granados

03 "Auto, Dream and Mater," 2009. Exhibition view at CA2M Centro de Arte Dos de Mayo, Madrid. Photo: Angel de la Rubia

02



### "Critical Fetishes: Residues of General Economy" 2010

"Critical Fetishes: Residues of General Economy" was the first installment in a series of projects by El Espectro Rojo, a Mexico City-based collective that explores the intersection between artistic and theoretical practices from a political, postcolonial and poetic perspective.

### "Before Everything" 2010–11

"Before Everything" was an exhibition that attempted to delve into current artistic production from Spain. The selection did not set out to offer a totalizing vision of the here and now of Spanish art, but rather to confer an unprecedented level of visibility to productive modalities that have developed in specific locations in Spain.

### "Tied Up to the Table Leg" 2011

This monographic exhibition, the first-ever show dedicated to the young Cuban artist Wilfredo Prieto at a Spanish museum, presented a great number of his recent works in addition to some pieces created especially for the exhibition. "Tied Up to the Table Leg" included installations, sculptures, objects, interventions, performances and drawings.

03



# 3-148

## RMS, El Espacio

RMS, El Espacio is a nonprofit space that aims to become a working place devoted to contemporary creation: an environment for debate, in which different ways of thinking and doing can be outlined, and discourses in the process of being formulated can be made; a laboratory of projects in which a system of trial and error is prioritized; a meeting point for the exchange of experiences; a rehearsal room in which proposals that explore emerging ideas and practices are presented; and an agency that produces new projects of a discursive nature or involve reflection on art itself or its displays.

An everyday space—70 square meters with a kitchen—RMS is an invitation to a much more flexible, relaxed and immediate approach to art projects and to those involved with them. It is a modest hub for encounters and discussions.

The space was founded in Madrid, in 2011, by RMS, La Asociación.

[www.rms.com.es](http://www.rms.com.es)  
[info@rms.com.es](mailto:info@rms.com.es)

**Address**  
C/Antonio Pirala, 17  
Madrid, 28017  
Spain

**Public Hours**  
Tuesday–Friday: 4:30–7:30 pm

**Office Hours**  
Monday–Friday: 10 am–8 pm

**Founding Year**  
2010

**Number of Staff**  
Paid: 3  
Unpaid (including interns/volunteers): 1

**Funding Sources**  
Artwork/edition sales, Government (for specific projects), Individuals, Other: Workshops and seminars

**Activities**  
Archives, Exhibitions, Public programs (lectures, performances, screenings, etc.), Workshops



01



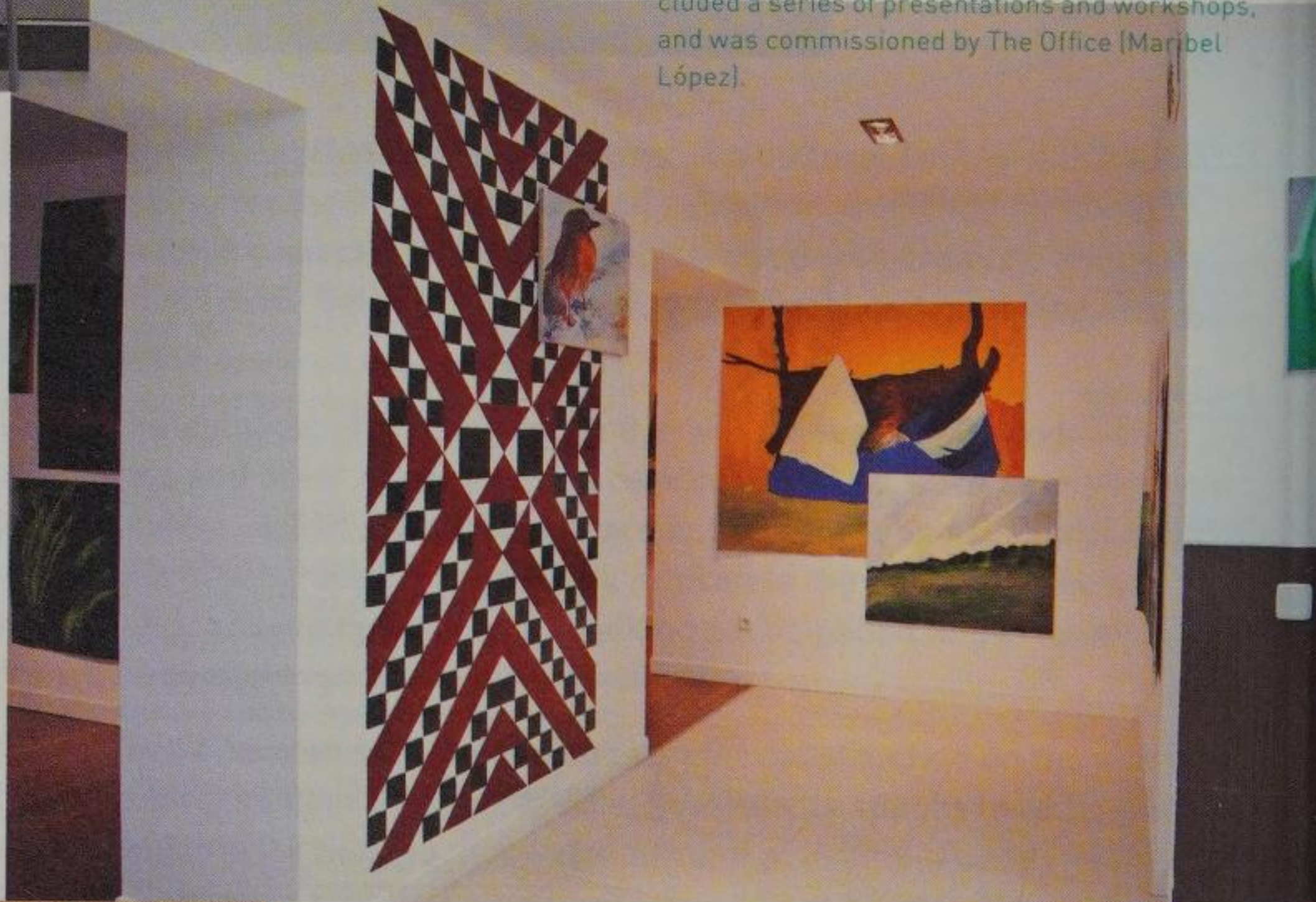
02

01 Exterior view of RMS, El Espacio, Madrid. Photo: María Nieto. Courtesy RMS, El Espacio

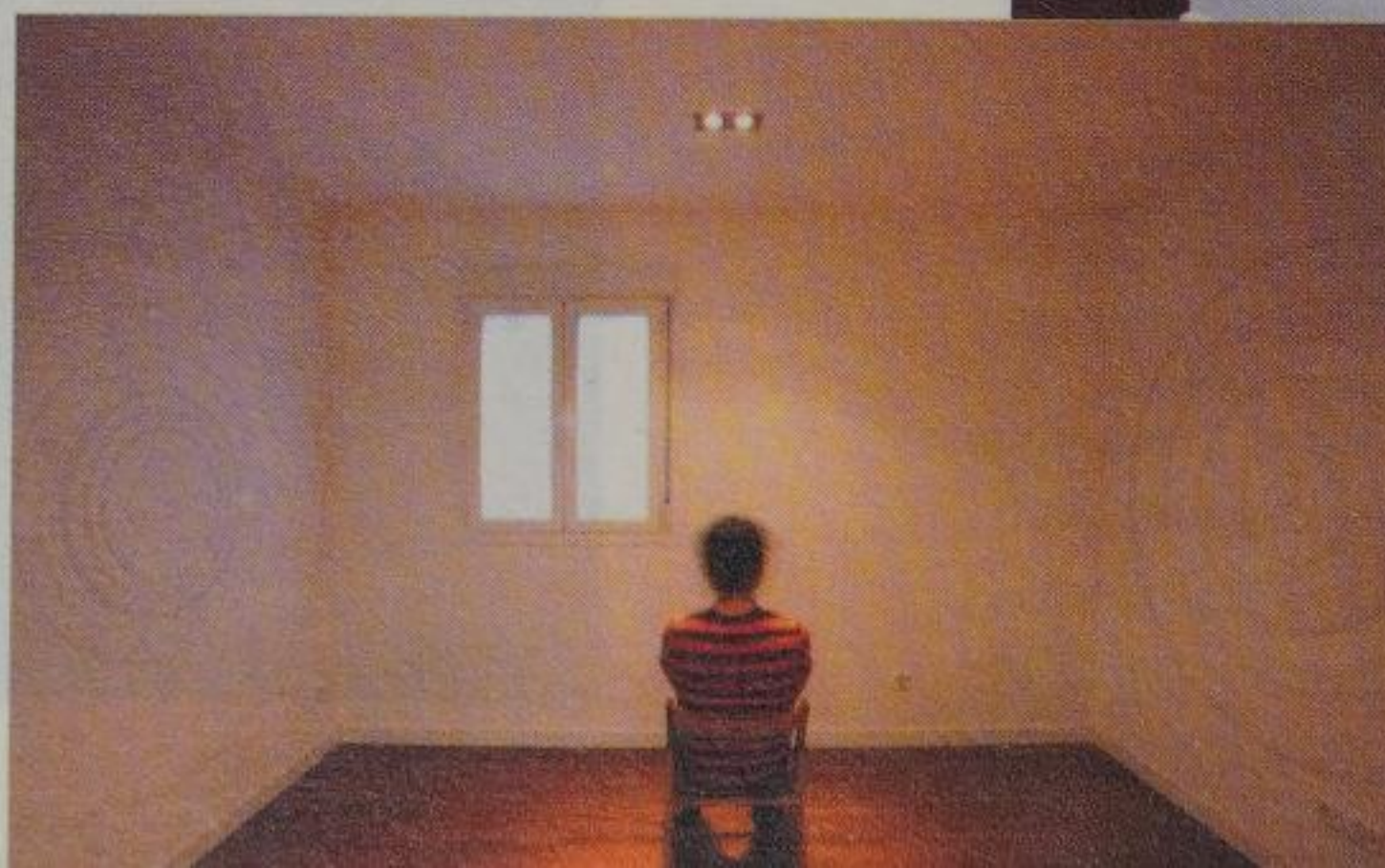
02 Guillaume Desanges, "A History of Performance in 20 Minutes." Performance as part of "The Impossible Show" at RMS, El Espacio, Madrid. Photo: María Nieto. Courtesy RMS, El Espacio

03 Taxio Ardanaz, "Forlorn Hope," 2010. Exhibition view at RMS, El Espacio, Madrid. Photo: María Nieto. Courtesy RMS, El Espacio

04 Mitsuo Miura, "Amarillo Transparente/Transparent Yellow," 2010. Exhibition view at RMS, El Espacio, Madrid. Photo: Alfonso Herranz. Courtesy RMS, El Espacio



03



04

### "Mitsuo Miura: Amarillo Transparente" 2010

For this installation in continuous growth, Miura (Born in Iwate, Japan, 1946) took the very objectives of RMS, El Espacio, as points of departure for re-creating different environments: a study and research room, a room for meditation and a wall to build up layers of memory. Architect Andrés Jaque, professor Armando Montesinos and artist Juan Pérez Agirregoikoa lectured on his work.

### "The Impossible Show"

An "exhibition of impossible exhibitions," this is an archive in progress that takes on different formats—from press releases to lectures to audio guides—with the aim of reflecting on the very act of exhibiting and its determining factors: the way of narrating through artworks; the genre of ekphrasis; the development of fiction, rumor and lies; and the exercise of memory and imagination.

### "Primera necesidad: ¡Libros!" 2011

"Primera necesidad: ¡Libros!" was conceived as a temporary bookshop presenting contemporary art-related editorial projects from independent publishers that are not readily available in Madrid. It focused on the book's value as support for an artistic project, and also on the pleasure of reading. The program included a series of presentations and workshops, and was commissioned by The Office (Maribel López).

3—149

## Arteleku- Tabakalera Centre for Creation

[www.arteleku.net](http://www.arteleku.net) / [www.tabakalera.eu](http://www.tabakalera.eu)  
[info@arteleku.tabakalera.eu](mailto:info@arteleku.tabakalera.eu)  
 +34 943 453 662

### Address

Kristobaldegi 14  
 Loiola Auzoa  
 20014 Donostia-San Sebastián  
 Spain

### Public Hours

Monday–Friday: 8 am–9 pm

### Office Hours

Monday–Friday: 8 am–7 pm

### Founding Year

1987

### Number of Staff

Paid: 15

### Funding Sources

Government

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



02

Arteleku-Tabakalera Centre for Creation is the result of a collaboration agreement between Diputación Foral de Gipuzkoa (regional council) and Tabakalera International Centre for Contemporary Culture. The center's main goal is to promote creative projects with innovative elements, especially linked to the audiovisual field, but it also covers multiple artistic disciplines such as visual arts, photography, animation, cinema, sound and performing arts.

Here, local and international artists—and anyone interested in extending their knowledge in arts and contemporary creation—will find professional structural support as well as a physical space in which to work, investigate, learn, exhibit and get in touch with other people and creators.

Facilities include a well-stocked documentation center specializing in contemporary culture, and featuring multimedia rooms, areas available for artists on short-term loan and production workshops that adapt to the increasingly diverse needs of today's artists, as well as a conference room and an exhibition hall.

With an important interdisciplinary schedule of activities, Arteleku-Tabakalera acts as an observatory for emerging trends: exhibitions, performances and screenings, as well as creative projects (self-produced or made in collaboration with other institutions), monographic courses, workshops and seminars—all run by specialist professionals or guest artists.



03



01

### Audiolab 2003–11

Managed by Xabier Erkizia, Audiolab organizes and hosts a range of events, including workshops, seminars, concerts, conferences and other projects. Audiolab seeks to showcase and back the work of international and local artists, and to study the importance of sound in our world.

### "Again and Again with the Performance" 2009

This project featured seminars, workshops, performances and round tables on the role of women artists in the field of action arts. It aimed to analyze the influence of feminism on the performing arts, and the radical character and vitality of many of these kinds of proposals.

### "Elephant in the Room" 2011

"Elephant in the Room" was a workshop given by the artist and filmmaker Maureen Selwood for artists from different disciplines. Dance, music and drawing were all invoked in the creative process. The aim was to offer a different vision to the traditional concept of animation. Dialogue with other disciplines helped blur the boundaries between them, providing the audiovisual discourse with new dimensions.

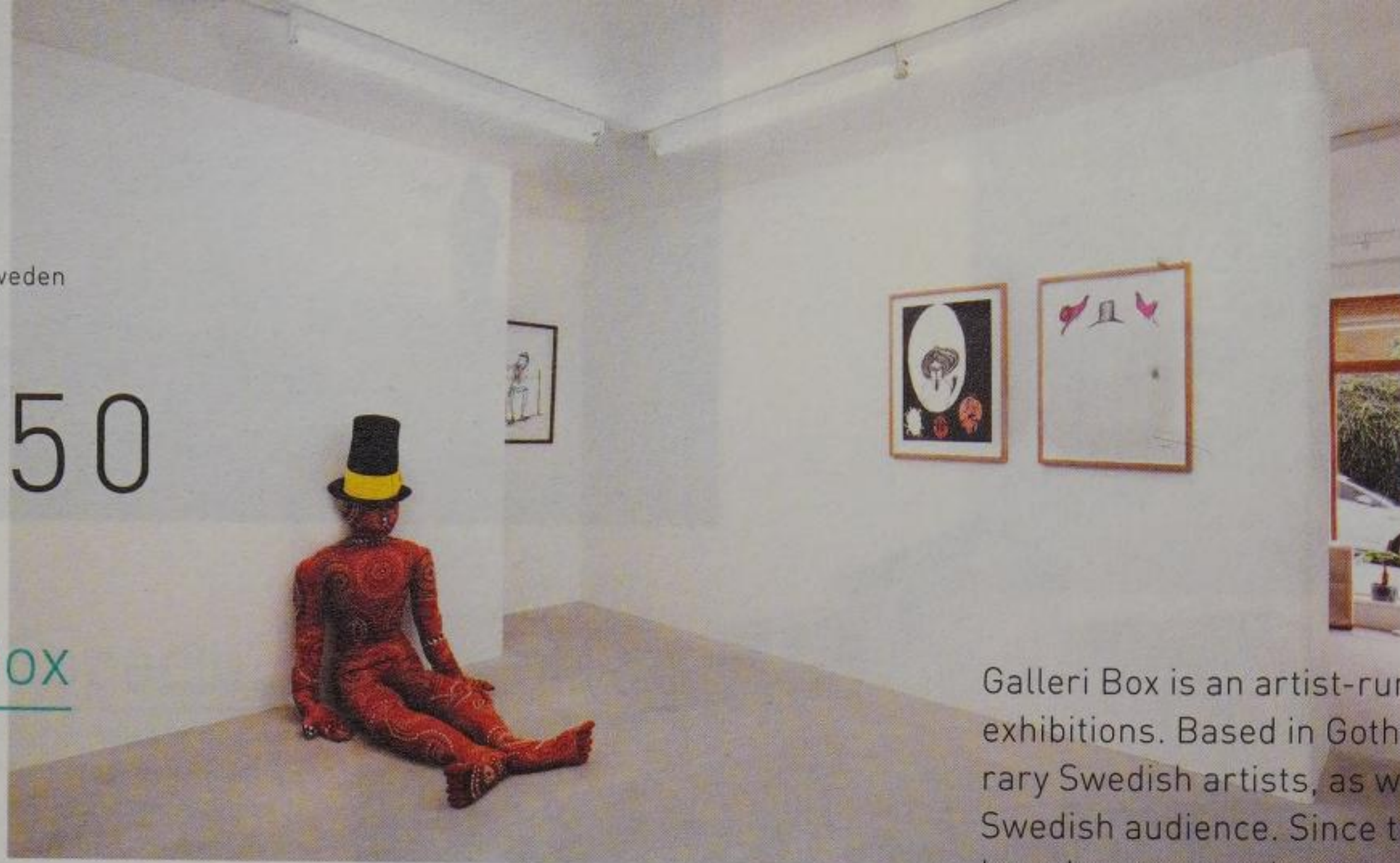
01 Installation view of works from the workshop "Elephant in the Room," 2011. Photo: Jesús Mari Pemán. Courtesy Arteleku-Tabakalera Centre for Creation

02 Exterior view of Arteleku-Tabakalera Centre for Creation, San Sebastián, 2011. Photo: Ainhoa Orkaizagirre. Courtesy Arteleku-Tabakalera Centre for Creation

03 Performance by sound artist Erin Sexton at Arteleku-Tabakalera Centre for Creation, San Sebastián, 2011. Photo: Jesús Mari Pemán. Courtesy Arteleku-Tabakalera Centre for Creation

3—150

## Galleri Box



Galleri Box is an artist-run space for contemporary art projects and exhibitions. Based in Gothenburg, the gallery aims to promote contemporary Swedish artists, as well as to introduce international artists to a Swedish audience. Since the project was established in 1998, Galleri Box has shown more than 90 exhibitions. With events such as exhibitions, artist talks, seminars and dialogues, Galleri Box has been able to build and establish its position as an important place of communication within the field of contemporary art. Galleri Box is run by Anna Bonnevier, Kalle Brolin, Katarina Elvén, Sara Gunn, Cecilia Suhaid Gustafsson, Eliana Ivarsdotter Haddad, June Lassesson, Gustav Lejelind, Ida Lindström, Josefina Posch, Sara Schmidt and Hendrik Zeitler.

www.galleribox.se  
info@galleribox.se  
+46 31 132 037

Address  
Kastellgatan 10  
441 22, Gothenburg  
Sweden

Public Hours  
Tuesday–Thursday: 1–5 pm  
Saturday–Sunday: 12–4 pm (during exhibitions)

Office Hours  
Same

Founding Year  
1998

Number of Staff  
Paid: 1  
Unpaid (including interns/volunteers): 11

Funding Sources  
Government

Activities  
Exhibitions, Public programs (lectures, performances, screenings, etc.), Workshops

### "Art and Work" 2010

"Art and Work" was a group show at Galleri Box split in two parts. The first part presented artworks made by artists who have been inspired by their secondary workplaces and the jobs they've been forced to do in order to survive economically as artists. The second part presented artworks made by artists who have visited and executed projects inside various workplaces.

### "Kåt A4" 2009

Presented at Galleri Box, the group exhibition "KÅT A4" included 40 artists. Board members Pär Darell and Josefina Posch acted as curators, and each invited half of the artists, without discussing their choices with each other. The invited artists were each asked to create a piece, on a standard 80-gram A4 sheet of paper, related to the Swedish word kåt, which means "horny" in English.

### "Capricious Presents: Tender Love and Care"

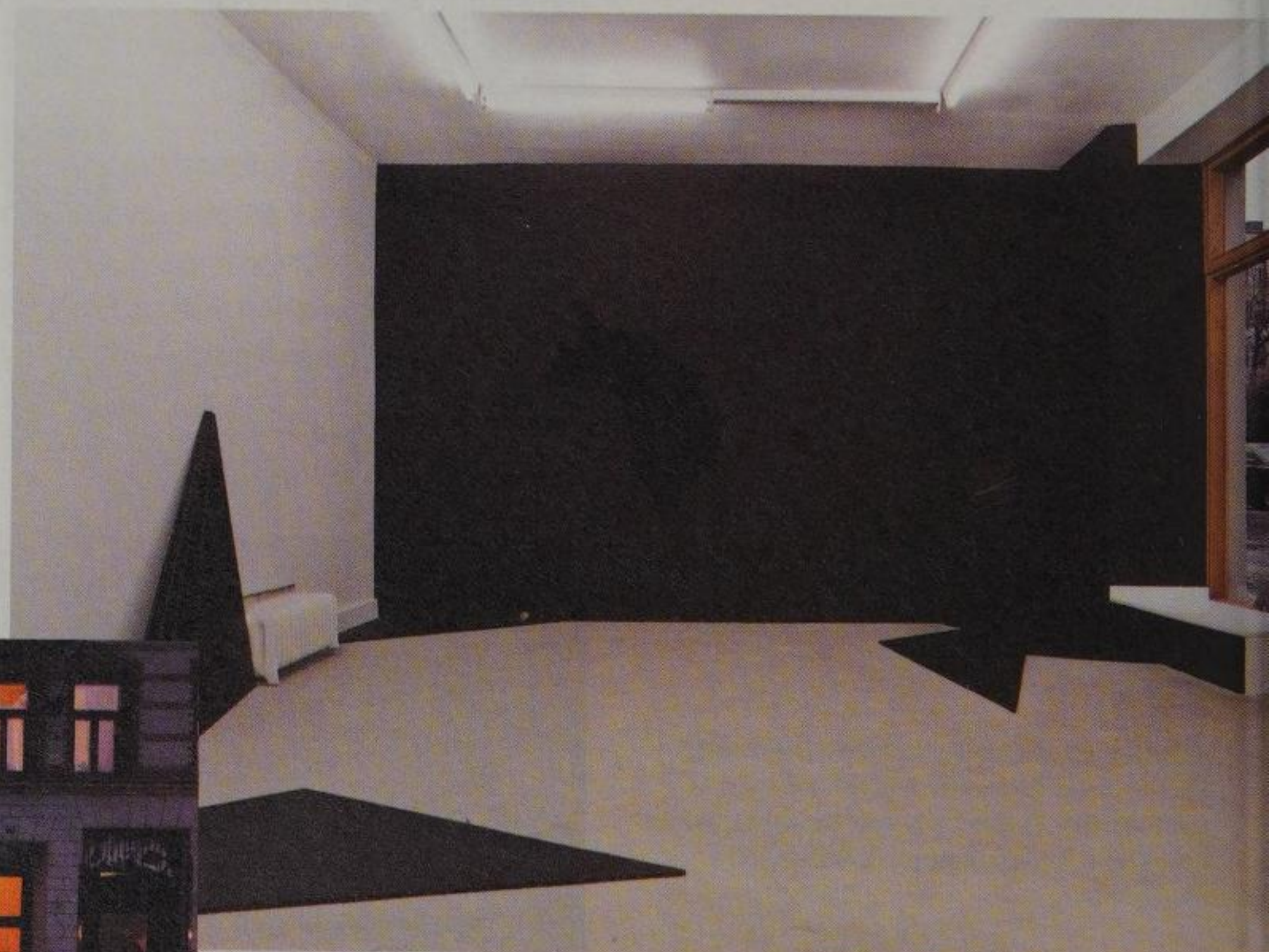
2009

This exhibition was curated by Sophie Mörner of Capricious for Galleri Box.

01 Christina Hamre, "Vesterland," 2008. Exhibition view at Galleri Box, Gothenburg. Photo: Hendrik Zeitler

02 Exterior view of Galleri Box, Gothenburg. Photo: Hendrik Zeitler

03 Hrafnhildur Halldórsdóttir, "Cos I Love and I Live Primitive," 2008. Exhibition view at Galleri Box, Gothenburg. Photo: Hendrik Zeitler



# 3—151

## Martini Projects

[martiniprojects.tumblr.com](http://martiniprojects.tumblr.com)  
[martiniprojects@gmail.com](mailto:martiniprojects@gmail.com)

### Address

Skårs Led 9  
Gothenburg  
Sweden

### Mailing Address

Sara Lindeborg  
Älghagsgatan 3F  
413 17 Gothenburg  
Sweden

### Public Hours

Wednesday–Friday: 7–10 pm  
Saturday–Sunday: 12–3 pm

### Founding Year

2011

### Number of Staff

Unpaid (including interns/volunteers): 4

### Funding Sources

Café/bar

### Activities

Exhibitions, Public programs (lectures, performances, screenings, etc.), Workshops

01

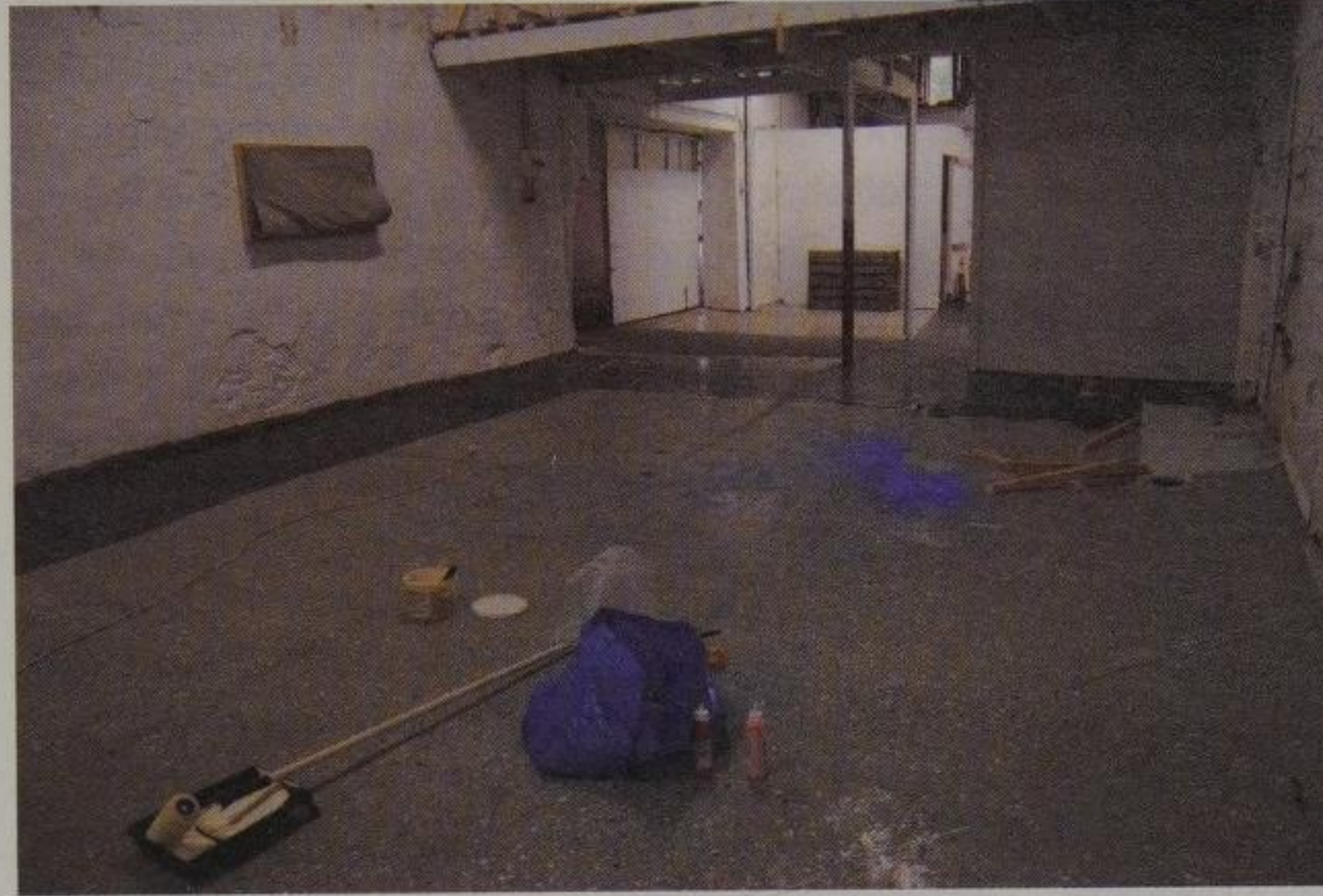


### "Demolition Contract" 2011

"Demolition Contract" was a one-week workshop reconstructing the interior architecture of the Martini Projects space. The result of this collaborative, dynamic process was presented at the opening of Martini Project's current space.

### H 00 Dumentary 2011

In early 2011, artist Ilja Karilampi traveled to Bijlmer, a large suburban housing project on the outskirts of Amsterdam, the Netherlands, to compare the area with Studiegången, a similar, though much smaller neighborhood in eastern Gothenburg. The video H 00 Dumentary is an essayistic collage of found footage, filmed research material and animated graphics. As part of the exhibition, Martini Projects produced a site-specific installation in collaboration with the artist.



02

Martini Projects is a platform for collaboration initiated by artists Verena Gillmeier, Sara Lindeborg, Max Ronnersjö and Märta Rovin. The "project" is to make our own setting, while expanding the dialogue in support of the arts community in Gothenburg, Sweden.

The current Martini Projects space opened in August 2011, and is a 160-square-meter hall inside a former brewery, in an industrial area of the city. Working primarily with emerging artists, as well as artists who have never shown in Gothenburg, we explore the curatorial process as a collaborative one, using new ways to display and construct art within a common and experimental platform.

We think it is important to make art production responsive, collaborative, social and temporary in form. We also want to stress the necessity of how theory and practice, intention and production can be understood as one body of work. Every Wednesday we host an "Art Bar" event, where we offer drinks and food, both to create a meeting point and to provide us with economic self-sufficiency—forming a community, working against the odds and minimizing the gap between the audience and the scene.

01 Exterior view of Martini Projects, Gothenburg, 2011, Photo: Sara Lindeborg

02 Erika Landström, "Protecting Utopia—Leaving the Body Behind," 2011. Exhibition view at Martini Projects, Gothenburg. Photo: Sara Lindeborg

03 "Demolition Contract," 2011. Exhibition view at Martini Projects, Gothenburg. Photo: Sara Lindeborg



03

# 3—152

## Signal—Center for Contemporary Art

Signal—Center for Contemporary Art was founded in 1998 in Malmö, Sweden, by five artists with a shared aim to contribute to a more elaborate discussion on art and thought, and to compensate for the lack of art spaces dedicated to international art practitioners at an early stage of their careers. Over the years, the team at Signal has developed into a curatorial collective, comprising both artists and curators, and has evolved organically into a discursive platform focusing on the production, presentation and diffusion of contemporary art, with a central focus on exploring the possibilities of a collaborative, curatorial practice and the manifold functions of an art arena. Since the start, Signal has played an important role as a counterpart to the institutional as well as commercial art scene in Sweden.

Signal's program spans diverse activities such as exhibitions, lectures, concerts, film screenings, performances, events, symposia, publications and reading groups. As an approach to further challenge the traditional exhibition display, it constantly investigates new ways to communicate and produce art projects and criticality. An important method in its practice, besides working with contextual curating in our projects, is the intimate dialogue between Signal and the artists, which endorses an open learning process for the team.

An important cornerstone in Signal's program is the sharing of knowledge, and over the years it has organized a series of talks titled Metod ("Method"), where it invites curators, writers, scholars and artists to discuss and present their working methods. As a way to also discuss the prevailing values within the cultural policies of today, part of Signal's agenda consists of talks and writings on the current production of art, the working conditions of the artist and the culture producers, and the implications in the prevailing market economy of the kind of exhibition-making that produces immaterial knowledge rather than easy entertainment.

Another important aim is to facilitate a functioning infrastructure, which in this case led Signal to compile an archive with Malmö-based artists' material. The Artist Archive at Signal plays an important role as a place for professional encounters, by enabling international curators and writers to research and meet artists based in the region.

www.signalsignal.org  
info@signalsignal.org  
+46 40 979 210

Address  
Södra Skölgatan 31  
Barkmansgatan  
SE 214 22, Malmö  
Sweden

Public Hours  
Thursday–Friday: 2–6 pm  
Saturday–Sunday: 1–5 pm

Office Hours  
Monday–Friday: 9 am–6 pm

Founding Year  
1998

Number of Staff  
Paid: 3

Funding Sources  
Foundations, Government

Activities  
Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



"Breaking Point: Kathryn Bigelow's Life in Art"  
2010

This exhibition was accompanied by a series of events relating thematically to the show.

"A Parallel History: The Independent Art Arenas of Skåne" 2009/2011

This was an extensive research project that consisted of three parts: an exhibition (October 16–December 13, 2009), a book launch in September 2009 and a seminar held in autumn 2011.

"Wet and Wild: The Spirit of Sister Corita" 2007–08

"Wet and Wild: The Spirit of Sister Corita" was organized by Julie Ault and Signal, in collaboration with WKMP, and comprised of an exhibition, a series of events and a publication.

### Metod Talks

Past participants in Metod Talks include: Clémentine Deliss, Simon Starling, Jacob Fabricius, Rirkrit Tiravanija, Charles Esche, Gitte Villesen, Lisebeth Bik & Jos van der Pol, Maria Lind and Soren Grammel, Lars Bang Larsen, Barbara Wien, Lise Nelleman, Julie Ault, Johanna Billing, Esther Shalev-Gerz, Rudi Laermans, Matthew Buckingham, Natasa Petresin, Mary Beth Edelson, Hito Steyerl, Valentinas Klimasauskas, An Architektur, Morgan Fisher, Gregory Sholette, castillo/corales, MFK—Malmö Free University for Women, Dorothea Jendricke and Sonia Dermience, among others.

01 "The Greatest Untapped Resource in the World," 2011. Exhibition view at Signal—Center for Contemporary Art, Malmö. Courtesy Signal

02 "Breaking Point: Kathryn Bigelow's Life in Art," 2010. View of the exhibition, office and library space at Signal—Center for Contemporary Art, Malmö. Courtesy Signal

# 3—153

## Bonniers Konsthall

www.bonnierskonsthall.se  
info@bonnierskonsthall.se  
+46 8 736 42 48

### Address

Torsgatan 19  
SE-113 90, Stockholm  
Sweden

### Public Hours

Wednesday–Friday: 12–7 pm  
Saturday–Sunday: 11–5 pm

### Office Hours

Monday–Friday: 8:30 am–5 pm

### Founding Year

2006

### Number of Staff

Paid: 11

### Funding Sources

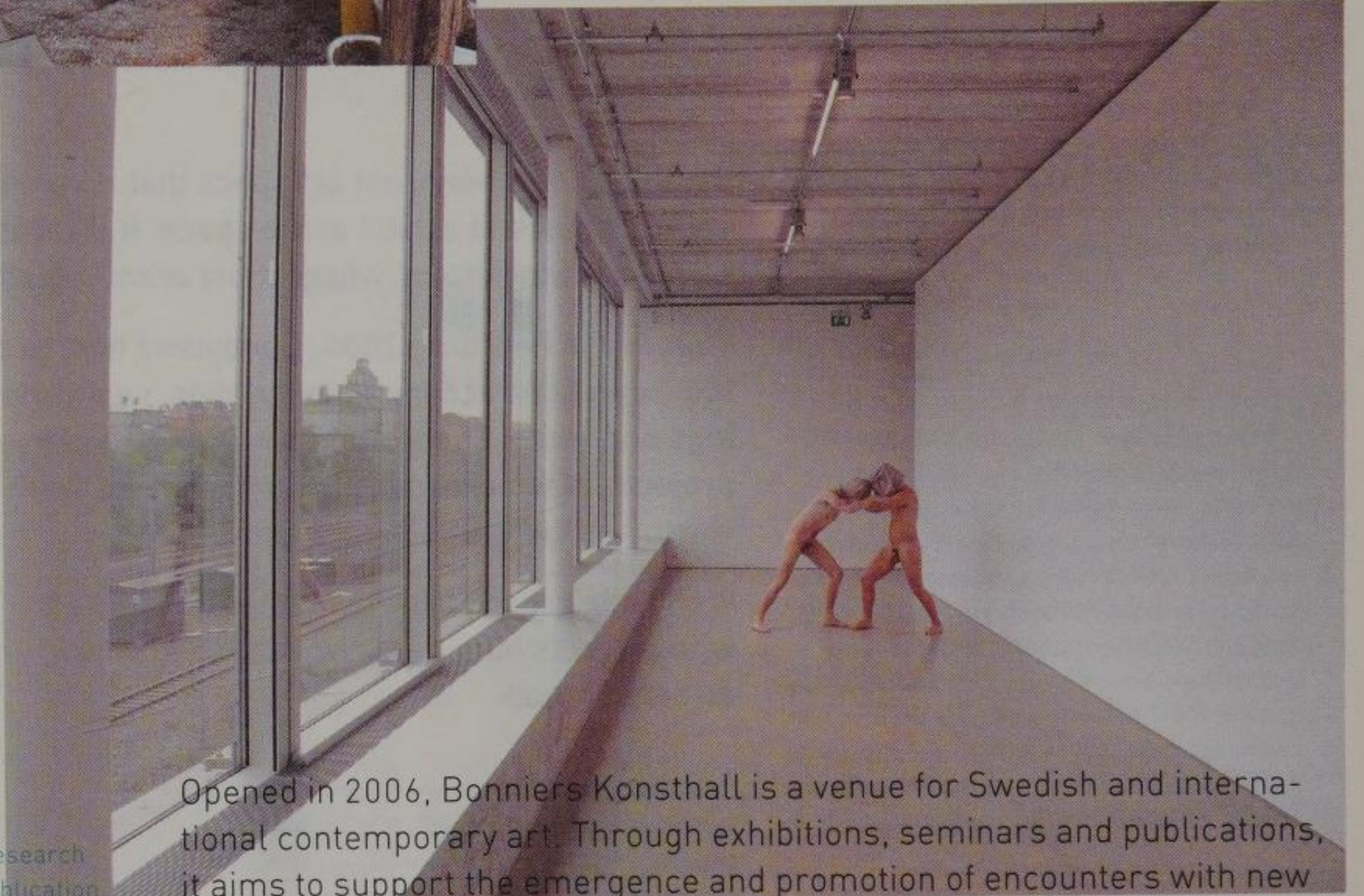
Admissions/ticket sales, Café, Corporations,  
Foundations, Membership, Merchandise

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions, Permanent  
collection, Publications, Public programs (lec-  
tures, performances, screenings, etc.),  
Residencies, Workshops



01



02

### "Exercises in Translatability" 2011

"Exercises in Translatability" was a research project—including an exhibition, a publication, seminars, film screenings and additional programming—in collaboration with Södertörn University and Albert Bonniers Förlag. The exhibition "The Spiral and the Square," curated by Daniela Castro and Jochen Volz, featured Cildo Meireles, Rirkrit Tiravanija, Laura Lima, Dominique Gonzalez-Foerster and Rivane Neuenschwander, among others. The publication, *Translatability*, was edited by Sara Arrhenius, Magnus Bergh and Cecilia Sjöholm, with contributions by Jochen Volz, Daniela Castro, Aleksandar Hemon and Edouard Glissant, among others.

### "14 Billions (Working Title)" 2010

"14 Billions (Working Title)," curated by Sara Arrhenius, was the solo exhibition of Tomas Saraceno. It featured the commissioned piece *14 Billions (Working Title)* as its central work. The accompanying publication included contributions by Jeffrey Kastner, Hans Ulrich Obrist, Helena Granström, among others.

### "Sprout from White Nights" 2008

Curated by Zhang Wei, this group exhibition focused on contemporary Chinese art, featuring artists such as Cao Fei, Yang Fudong, Chu Yun and Xu Tañ. The accompanying publication was edited by curator Hu Fang.

Opened in 2006, Bonniers Konsthall is a venue for Swedish and international contemporary art. Through exhibitions, seminars and publications, it aims to support the emergence and promotion of encounters with new art.

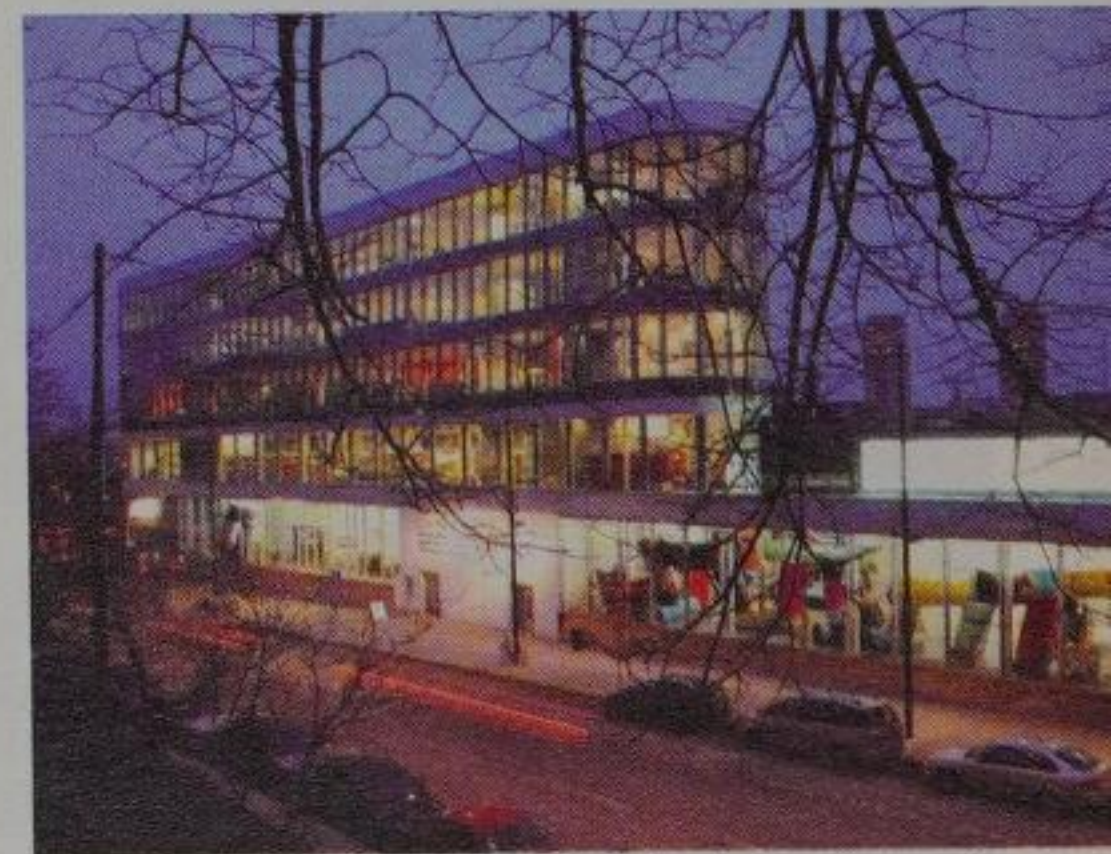
Bonniers Konsthall works with artists who are at the beginning of their careers, while also giving more established artists an opportunity to create new works. With its main emphasis on exhibitions, commissions produced in-house and collaborations with Swedish and international art institutions, the venue shows a varied program of extensive solo exhibitions, thematic group exhibitions and smaller art events.

With a large public program, Bonniers Konsthall wants to be an open and inviting place for the local Stockholm audience, and to play an active role in both the national and international art scene. Bonniers Konsthall has its roots in the Maria Bonnier Dahlin Foundation, founded in 1985 by Jeanette Bonnier, in memory of her daughter Maria Bonnier Dahlin. Every year, the foundation awards a grant to a young Swedish artist. The venue is run on a nonprofit basis by the Bonnier family, under the auspices of the Bonnier Group. The Bonnier family has been supporting culture and art for more than two centuries.

01 Yangjiang Group, Interior courtyard IV, 2007. Installation view of "Sprout from White Nights" at Bonniers Konsthall, Stockholm, 2008. Photo: Bonniers Konsthall. Courtesy Leister Collection, Schweiz

02 Laura Lima, Marra, 1996–2011. Installation view of "The Spiral and the Square" at Bonniers Konsthall, Stockholm, 2011. Photo: Olle Kirchmeier

03 Exterior view of Bonniers Konsthall, Stockholm, during its exhibition of artist Michael Beutler, 2008. Courtesy Bonniers Konsthall



# 3—154

## Candyland

Candyland is a nonprofit art space that is run by ten people who take turns inviting artists to exhibit at the space. It is located in Södermalm, part of southeast Stockholm, where most artist initiatives in the city are located.

Founded in February 2004, Candyland has, to date, arranged more than 100 exhibitions accompanied by gigs, performances, workshops, screenings and more. These efforts have resulted in a wide variety of different projects, often experimental and informal in their presentation, with a warm and welcoming atmosphere.

Alongside organizing exhibitions with invited artists, Candyland works with projects outside of the exhibition space, and has also developed into an artist group.

[www.candyland.se](http://www.candyland.se)  
+46 703 365 862

### Address

Gotlandsgatan 76  
SE-11638 Stockholm  
Sweden

### Mailing Address

C/o Ribbung  
Skånegatan 51  
SE-11637, Stockholm  
Sweden

### Public Hours

Saturday–Sunday: 2–5 pm

### Founding Year

2004

### Number of Staff

Unpaid (including interns/volunteers): 10

### Funding Sources

Artwork/edition sales, Government,  
Membership

### Activities

Exhibitions, Partnerships with other institutions,  
Public programs (lectures, performances,  
screenings, etc.), Workshops



01 "Global Trash," 2009. Exhibition view at KIM? Contemporary Art Centre, Riga. Photo: Alvaro Campo

02 Laurent Faulon and Delphine Reist's installation at Candyland's booth at the SUPERMARKET art fair, Stockholm, 2011. Photo: José Figueroa

### "Global Trash" 2009

In this project, garbage of all kinds were pasted onto a 2.5-by-10-meter black canvas. The garbage was arranged by color so that the general impression was that of the spectrum of a rainbow. The activity was called "Action Pasting Jam" and included performance, video and sound. "Global Trash" was part of ART VILNIUS 2009 at the Lithuania and Latvian Museum of Contemporary Art, Riga.

### "Surrealist Mingle" 2008

"Surrealist Mingle" was commissioned to comment on the exhibition "Max Ernst: Dream and Revolution" at Moderna Museet Stockholm.

### "CandyTour" 2005

The project "CandyTour" was organized for 90 media scientists attending a conference in Stockholm, and involved the investigation of the use of a chartered bus for an art experience. For a couple of hours, the group was taken around the Stockholm area on a contemporary surrealist excursion, involving performance, installation and mind-blowing absurdities.





# 3—155

## Konsthall C

01



01 "Techniques of Persuasion," 2010. Exhibition view at Konsthall C, Farsta. Photo: Sébastien Berthier

02 "Building Societies," 2007. Exhibition view at Konsthall C, Farsta. Courtesy Konsthall C

03 "Building Societies," 2007. Exhibition view at Konsthall C, Farsta. Courtesy Konsthall C

www.konsthallc.se  
info@konsthallc.se  
+46 086 047 708

### Address

Cigarrvägen 14  
S-123 57 Farsta  
Sweden

### Public Hours

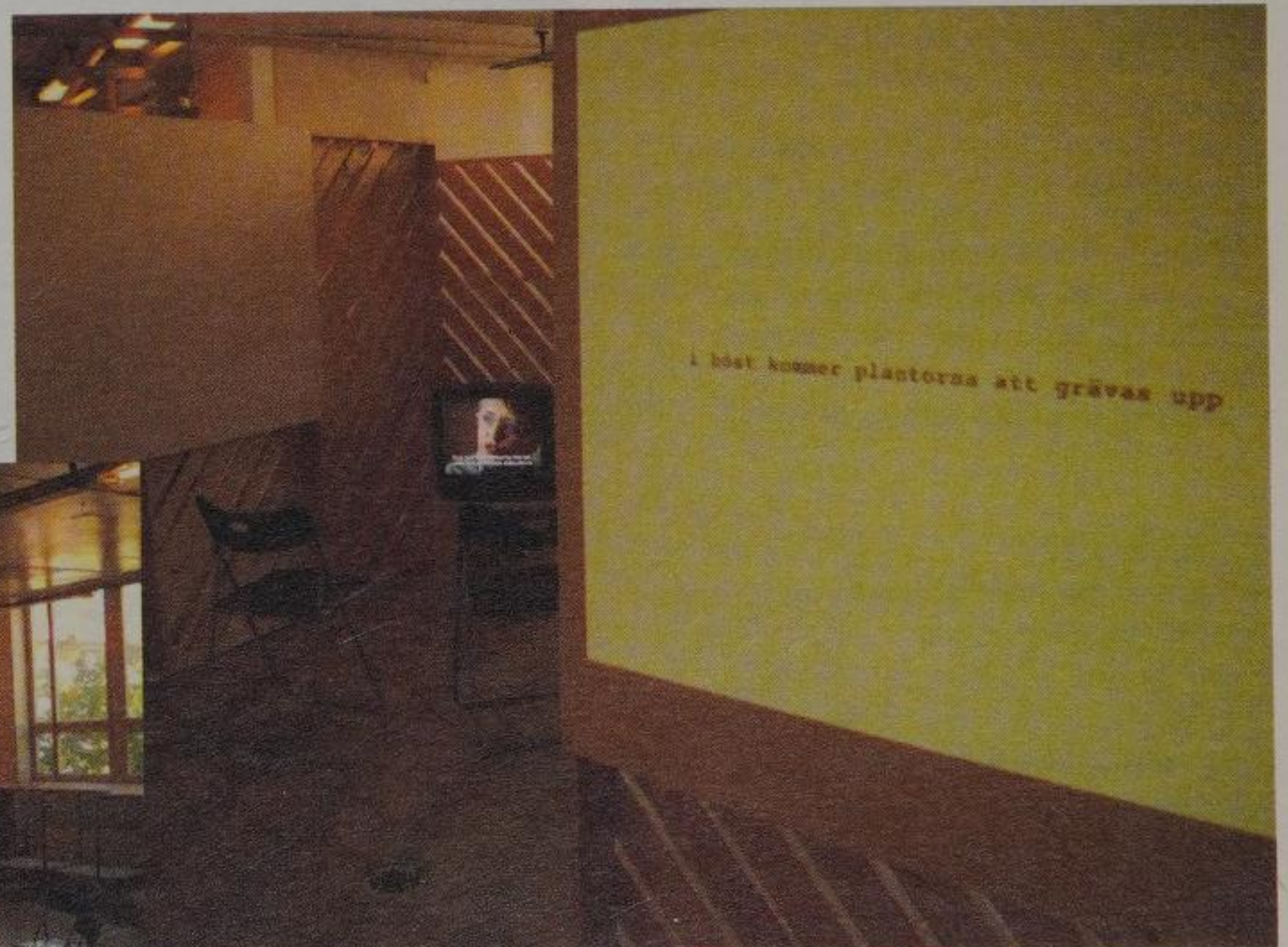
Wednesday–Thursday: 12–5 pm  
Saturday–Sunday: 12–5 pm

### Founding Year

2004

Konsthall C is an art space situated in an old laundry room at Cigarrvägen in Hökarängen. There is also a minor space called Centrifug, which is open for anyone to book for shorter exhibitions.

02



03

### "Community Action Center and Beyond" 2011

Two days of sociosexual affinity that brought together a selection of sociosexual films and videos by the artists A.K. Burns, A.L. Steiner, Barbara Hammer, Malin Arnell, and Marit Östberg. The films and works presented celebrate desire and redefined notions of queer sexuality and the lesbian body.

Presenting a multigenerational overview of representation, this two-day event focused on contemporary artistic practices that incorporate avant-garde visions of sexuality and the erotic—dissecting the trope of pornography itself.

### "There Is No Alternative" 2010

Taking as its starting point Margaret Thatcher's notorious statement that "There is no alternative," this exhibition, initiated by Olivia Plender, adopted the idea of exhibition-making as a form of research. Working in a wide range of media, from performance and film to text and drawing, the artists in the exhibition addressed questions of how the recent financialization of the global economy and the narrative produced through this process change our world; from the everyday questions of what kind of social relations we are able to imagine to the realm of cultural production and our understanding of history.

### Funding Sources

Foundations, Government

### Activities

Educational programs, Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.)

# 3—156

## Alpineum Produzentengalerie

www.alpineum.com  
info@alpineum.com  
+41 41 410 0025

### Address

Hirschmattstrasse 30a  
CH-6003, Lucerne  
Switzerland

### Public Hours

Thursday–Friday: 4–7 pm  
Saturday: 11 am–4 pm

### Office Hours

Thursday–Friday: 10 am–7 pm  
Saturday 11 am–4 pm

### Founding Year

2007

### Number of Staff

Paid: 2  
Unpaid (including interns/volunteers): 12

### Funding Sources

Artwork/edition sales, Corporations,  
Foundations, Government

### Activities

Artist representation, Exhibitions, Partnerships  
with other institutions, Publications, Public  
programs (lectures, performances, screenings,  
etc.)



01 "The Alpineum Minimale" 2009–10

The Alpineum Minimale was a year-end, open-call exhibition, with the only restriction being the limitation of the artwork's size: 5 x 5 x 5 cm. 248 artists from 55 cities, eight countries and three continents submitted works to the exhibition.

### Art Fairs

The Alpineum has participated in several art fairs, such as the Supermarket Art Fair in Stockholm, Sweden. Various exhibition exchanges and collaborations with other similar art spaces have resulted from Alpineum's participation in Supermarket.

### Exhibition Program

The Alpineum Produzentengalerie is an artist-run project whose goal is to earn importance and to sell art. In the sense of "education permanente" we are learning by doing—each upcoming show is a step toward improvement, professionalization and practicing artistic concepts.



04



02 "Alpineum Minimale: Die Grosse Leistungsschau für Aktuelle Mikrokunst," 2010. Exhibition view at the former venue of Alpineum Produzentengalerie, Lucerne. Photo: Stefan Meier. Courtesy Alpineum Produzentengalerie

03 "ARCHITHESEN," 2010. Exhibition view at Alpineum Produzentengalerie, Lucerne. Photo: Stefan Meier. Courtesy Alpineum Produzentengalerie

04 Exterior view of the Alpineum Produzentengalerie, Lucerne, with guest artist Thomas Behling standing in the doorway, 2010. Photo: Stefan Meier

05 "Hubert Hofmann, Jennifer Kuhn, René Odermatt," 2011. Exhibition view at Alpineum Produzentengalerie, Lucerne. Photo: Andri Stadler. Courtesy Alpineum Produzentengalerie



03

The Alpineum Produzentengalerie, which has been in operation since November 2007, was initiated by ten Swiss artists. The gallery contributes actively to Lucerne's cultural life by offering discourses and debate concerning contemporary art and its practices.

The Alpineum organizes nine exhibitions annually, in which the artistic positions of the founding members, as well as those of invited guest artists from Switzerland and abroad, are shown (the guest program is called "Alpineum Inn"). Activities such as lectures, artist talks, video screenings and performances—often held in collaboration with other artist-run initiatives—accompany the exhibitions. In addition, a limited-edition magazine highlighting the art on view is published with each exhibition. Monthly to bimonthly meetings provide a platform for Alpineum's members to discuss the gallery's program, organization and economic status, as well as to assess its direction.

# 3—157

## AllArtNow

AllArtNow is considered to be the first independent collective space in Syria for visual arts, multimedia and contemporary art. Founded in 2005 by Abir and Nisrine Boukhari, the initiative aims to create greater opportunities for emerging Syrian artists and the development of the contemporary art practice in Syria.

A neglected house in the Old City of Damascus serves as AllArtNow's laboratory for art. It is a hub for emerging artistic practice, and serves as a meeting point for local and international artists to collaborate and exchange creative ideas. To date, AllArtNow has succeeded in creating opportunities for artists in Syria and abroad.

www.allartnow.com  
allartnow@gmail.com  
+963 11 221 8166

### Address

Al-Amine Street  
Damascus  
Syria

### Mailing Address

P.O. Box 14136  
Bab Musala Street  
Damascus  
Syria

### Public Hours

During exhibitions or by appointment only

### Founding Year

2005

### Number of Staff

Paid: 3  
Unpaid (including interns/volunteers): 2

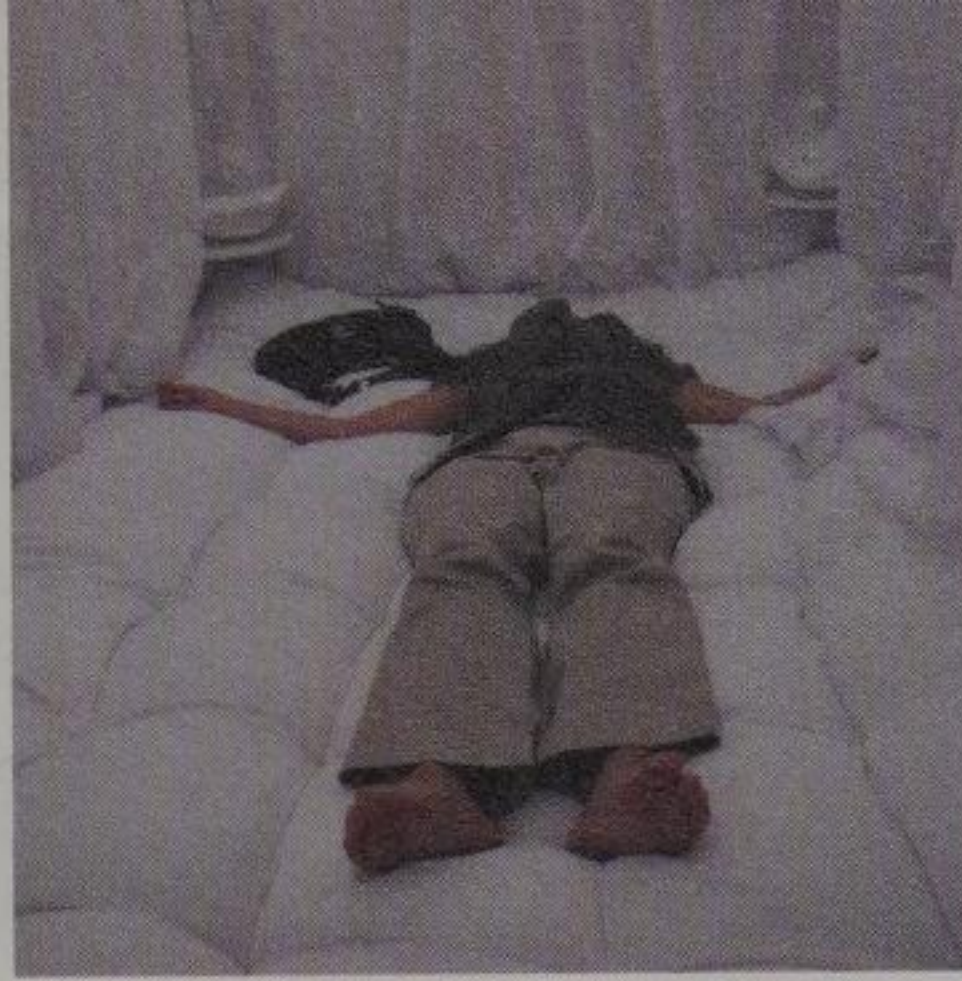
### Funding Sources

Artwork/edition sales, Corporations,  
Foundations, Individuals, Merchandise

### Activities

Artist representation, Educational programs,  
Exhibitions, Partnerships with other institutions,  
Public programs (lectures, performances,  
screenings, etc.), Residencies, Workshops

01



02

### Living Spaces Festival

This festival took its forms as an intervention platform for contemporary art, public spaces and audiences. It started on 2009 in an effort to reach diverse audiences, encourage contemporary art, provide new suggestions for the intervention between public spaces and the arts, and offer a solution to showing high-quality art on a low budget. We seek to nurture and help the cultural scene grow, year after year, and to add to our already growing number of partnerships.

### Contemporary Art School

The concept of this school came about as a result of developments made by AllArtNow, which was established in reaction to limitations faced by artists and other contemporary cultural practitioners in today's Syria. With each project completed, we became convinced of what the benefits of a platform enabling the development of contemporary art would bring, in providing the necessary opportunities for artists to flourish.

### AllArtNow Residency

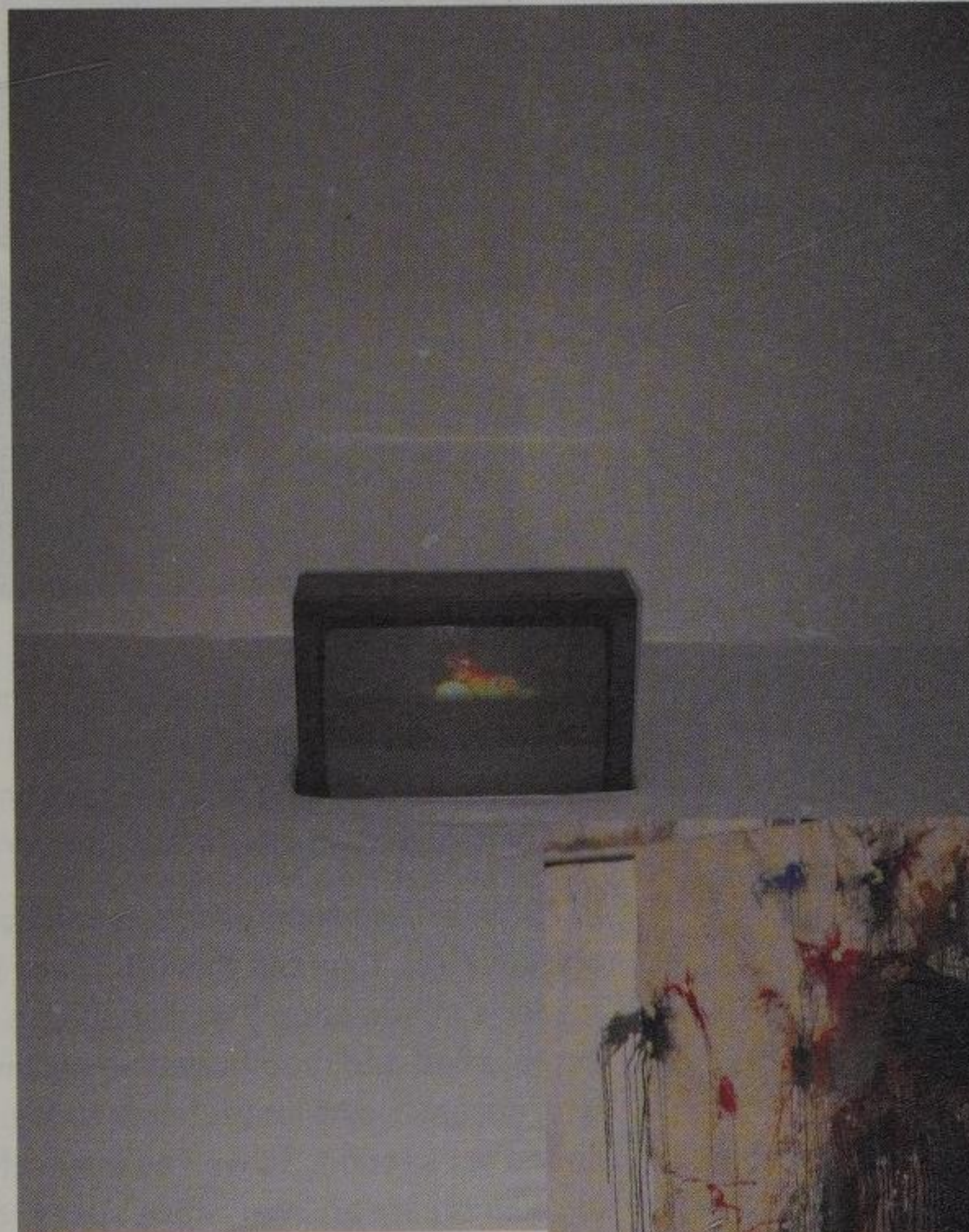
AllArtNow offers residency in Damascus to a visual artist, artistic researcher or curator to work with local artists on a collective project, discover the art scene in Syria, produce artworks and show and interact with the local audiences.

01 Viewer interacting with Nisrine Boukhari's installation at AllArtNow, Damascus, 2009. Courtesy AllArtNow

02 Ethem Özgüven from Bilgi University, Istanbul, during a seminar on video art at the AllArtNow Living Spaces Festival, Damascus, 2009. Courtesy AllArtNow

03 Video installation by Iman Hasbani, 2009. Courtesy AllArtNow

04 Yemine Alrhorba during his performance for the "Trace" project, AllArtNow, Damascus, 2009. Courtesy AllArtNow



03



04

# 3-158

## 5533

[www.imc5533.blogspot.com](http://www.imc5533.blogspot.com)  
[imc5533@gmail.com](mailto:imc5533@gmail.com)

### Address

5533 IMÇ 5th Block, No. 5533  
Unkapan, İstanbul  
Turkey

### Public Hours

Wednesday-Saturday: 1-6 pm

### Office Hours

Wednesday-Saturday: 1-6 pm

### Founding Year

2008

### Number of Staff

Unpaid (including interns/volunteers): 2-6

### Funding Sources

Individuals

### Activities

Archives, Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops

### "Get a Desk" Project 2011

In the summer of 2011, parallel to the 12th International Istanbul Biennial, 5533 conducted the "Get a Desk" project. Curators, writers, artists, art historians and other guests rented desks in the 5533 space for conducting research, preparing workshops, networking, collaborating and making presentations.

### "Special Days and Weeks" 2009

"Special Days and Weeks" was an event that aimed to create opportunities for communication, networking and sharing among 17 local independent art spaces, collectives and artist initiatives, located in various real and virtual neighborhoods of Istanbul. Participating art spaces included Altı Aylık, Apartment Project, Artık, Atıl Kunst, Bas, Caravansaray, Daralan, Hafriyat, Galataperform, Kop-Art, Masa, Nomad, Pist, Oda Project and Videoist.

### Nancy Atakan & Volkan Aslan projects 2008-

The 5533 team has organized several projects planned and directed by Nancy Atakan and Volkan Aslan. It has made four video projects—Neighbors 1 (2008), Neighbors 2 (2009) and two pseudodocumentary art films presenting views about events that have taken place at 5533—as well as one book, *Tutunmak/Holding on*, on the spiritual, poetic, hopeful and always positive comments written about the concept of "holding on" by IMÇ shop workers, and a photography series of the fifth block of the IMÇ, collected between 2008 and 2011 by Volkan Aslan and Nancy Atakan.

01 "On Produceability," 2008. Exhibition view at 5533, Istanbul. Courtesy 5533

02 "Almost in Passing," 2010. Exhibition view at 5533, Istanbul. Courtesy 5533

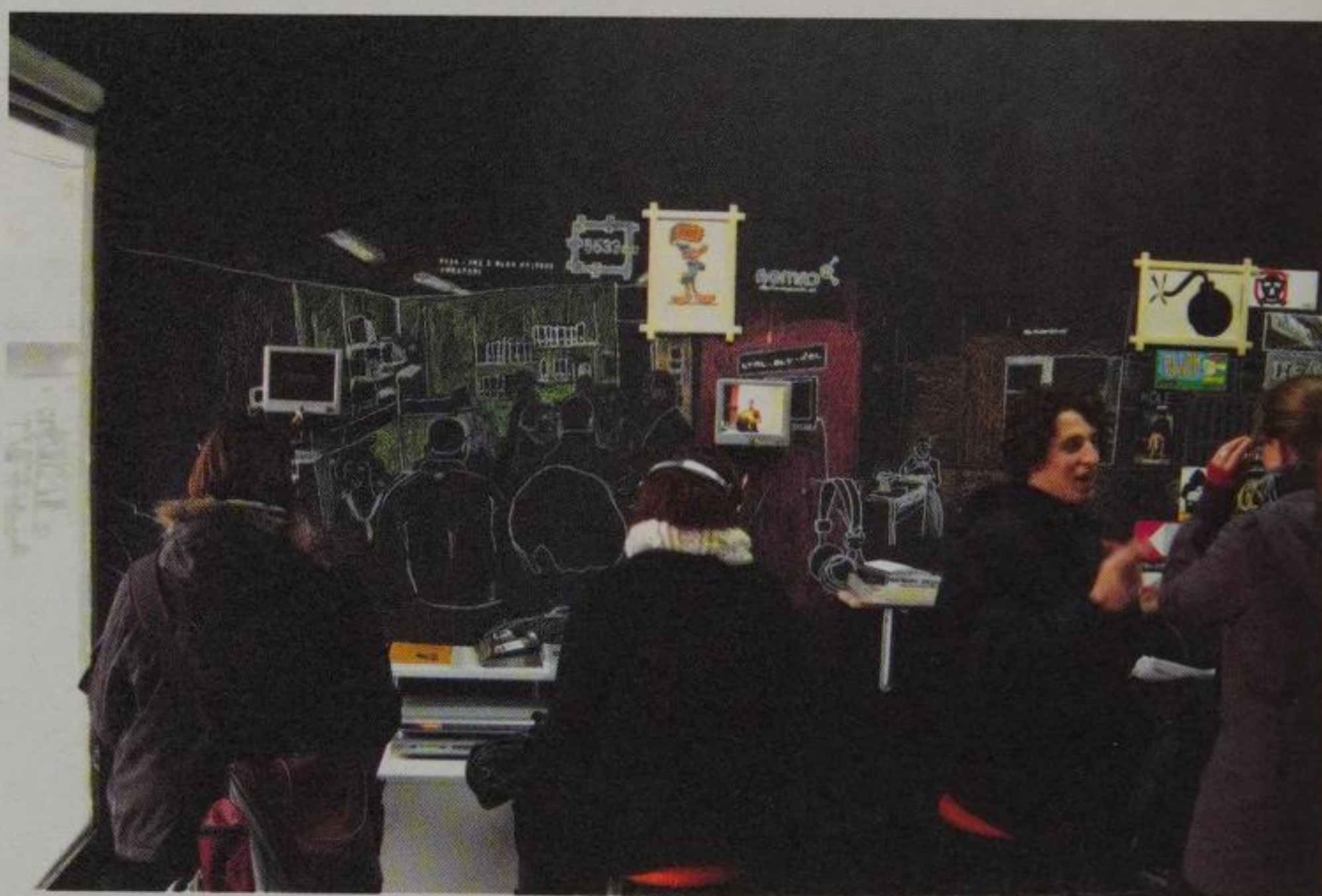
03 "Special Days and Weeks No.1," held at 5533, Istanbul, 2009. Courtesy 5533



01



02



03

5533 is an independent, nonprofit contemporary art space in Istanbul that presents and produces exhibitions, research and debates. Emphasizing dialogue, networking and interaction, it aims to foster contemporary art projects based on intellectual and critical reflection.

In 2008, artists Nancy Atakan and Volkan Aslan, together with curator Marcus Graf, founded this off-space inside an old store in the Istanbul Trader's Association (IMÇ) shopping center. Since its founding, 5533 has established and maintained an archival library of portfolios of local artists, curators and institutions; today, it also features a new media and sound art section, as well as a storefront window for exhibitions. 5533 aims to create an interactive space to review art practice and theory through artists' talks, studio presentations, roundtable discussions and readings. In addition, it presents video screenings, performances and exhibitions for spectators from IMÇ shop workers and the local art community. It aims to establish, within the Istanbul art context, a "contact zone" to bring together people from different disciplines, occupations and backgrounds.

In December 2010, Nazlı Gürlek joined Volkan Aslan and Nancy Atakan as an advisor at 5533, which then entered a period of renovation. Eventually, the team decided to continue its activities under two main strands from May 2011 onward.

## 3—159

Apartment Project

Established in 1999 by visual artist Selda Asal, Apartment Project is one of the first artist-run spaces in Istanbul and Turkey. Since the very beginning, it has been committed to developing communication between artists and art operators, such as critics, researchers and curators.

It provides a project space for solo and collective exhibitions, workshops with interdisciplinary collaborations, screenings, performance evenings and open public discussions. Some of those projects have traveled to other locations, including Germany, Sweden and France.

Apartment Project plays a key role in supporting art production and research projects based on workshops. The organization is also dedicated to the research and development of different models and perspectives, working in the contemporary art scene together with local and international art scenes of neighboring countries. By inviting artists and researchers from contemporary art and cultural fields, it has organized traveling workshops in the South Caucasus and Balkan countries.

Apartment Project offers a four-room residency flat, which is designed principally for artists, curators and researchers.

Since April 2008, Apartment Project has been functioning as an association.

www.apartmentproject.com  
info@apartmentproject.com  
+90 532 3174416

Address

Sehbender St. No: 14  
D: 3 Asmalimescit  
Tunel Beyoglu, Istanbul  
Turkey

Public Hours

Tuesday–Saturday: 2–7:30 pm

Office Hours

Monday–Saturday: 12–6 pm

Founding Year

1999

Number of Staff

Paid: 2  
Unpaid (including interns/volunteers): 3

Funding Sources

Foundations

Activities

Artist representation, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

"Reciprocal Visit" 2009

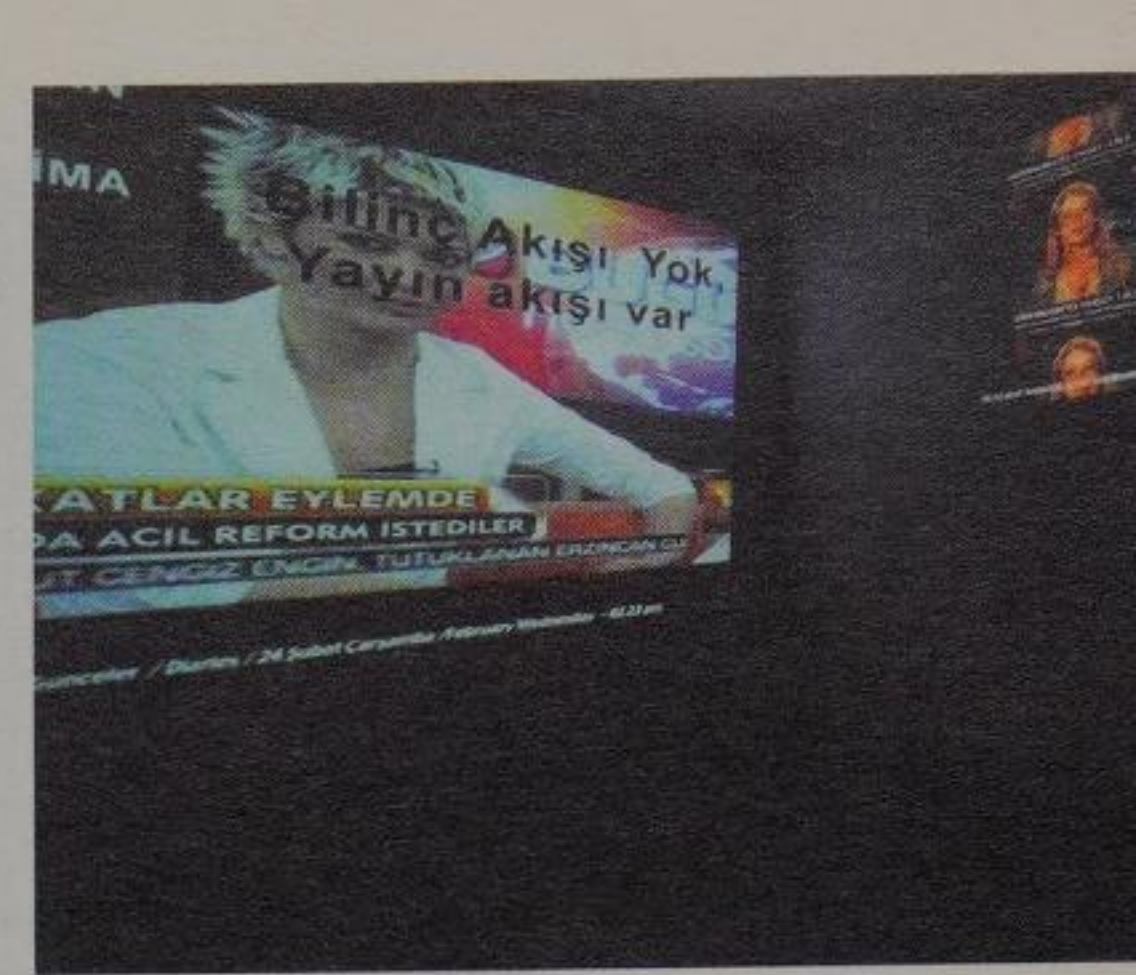
This experimental studio work was made up of photographs, films, writings, interactions and talks by participants from a variety of disciplinary backgrounds. The material was created while participants were on the road and at places where they stopped, visited or stayed, including Tbilisi, Yerevan, Baku, Tehran and Istanbul. The aim was to let each participant describe his or her experience in his or her own language.

"Freefall" 2010

This project was an attempt to create a different experience and to open up a new path in workshops; namely, to create a new language and practice by changing the workshop structure. It was a virtual workshop that used the model of social networking.

"Re-Locate" 2011

Inspired by the shared history between Anatolia and the Balkans, this project focused on the flexibility of the region's borders, cultural similarities and controversies, as well as various methods of developing new communication models. The "Re-Locate" project proposed an experimental workshop practice that was based on mobility and translocation, and took place in Plovdiv, Athens, and Skopje, Prishtina.



01 View of the "Re-Locate" project's exhibition in Roumelie Han, Istanbul. Installation by artist collective Ha Za Vu Zu, 2011. Photo: Selda Asal

02 "Freefall," 2010. Exhibition view at Apartment Project, Istanbul. Photo: Selda Asal

03 Tayfun Serttas, "M&M Tailor's Dream," 2011. Exhibition view at Apartment Project, Istanbul. Courtesy the artist

04 Exterior view of Apartment Project, Istanbul, 2006. Photo: Selda Asal. Courtesy Apartment Project



04

# 3-160

## BAS

[www.b-a-s.info](http://www.b-a-s.info)  
[info@b-a-s.info](mailto:info@b-a-s.info)

### Address

Necati Bey Caddesi no 32/2  
Karaköy, İstanbul  
Turkey

### Public Hours

Wednesday-Saturday: 12-5:30 pm

### Founding Year

2006

### Number of Staff

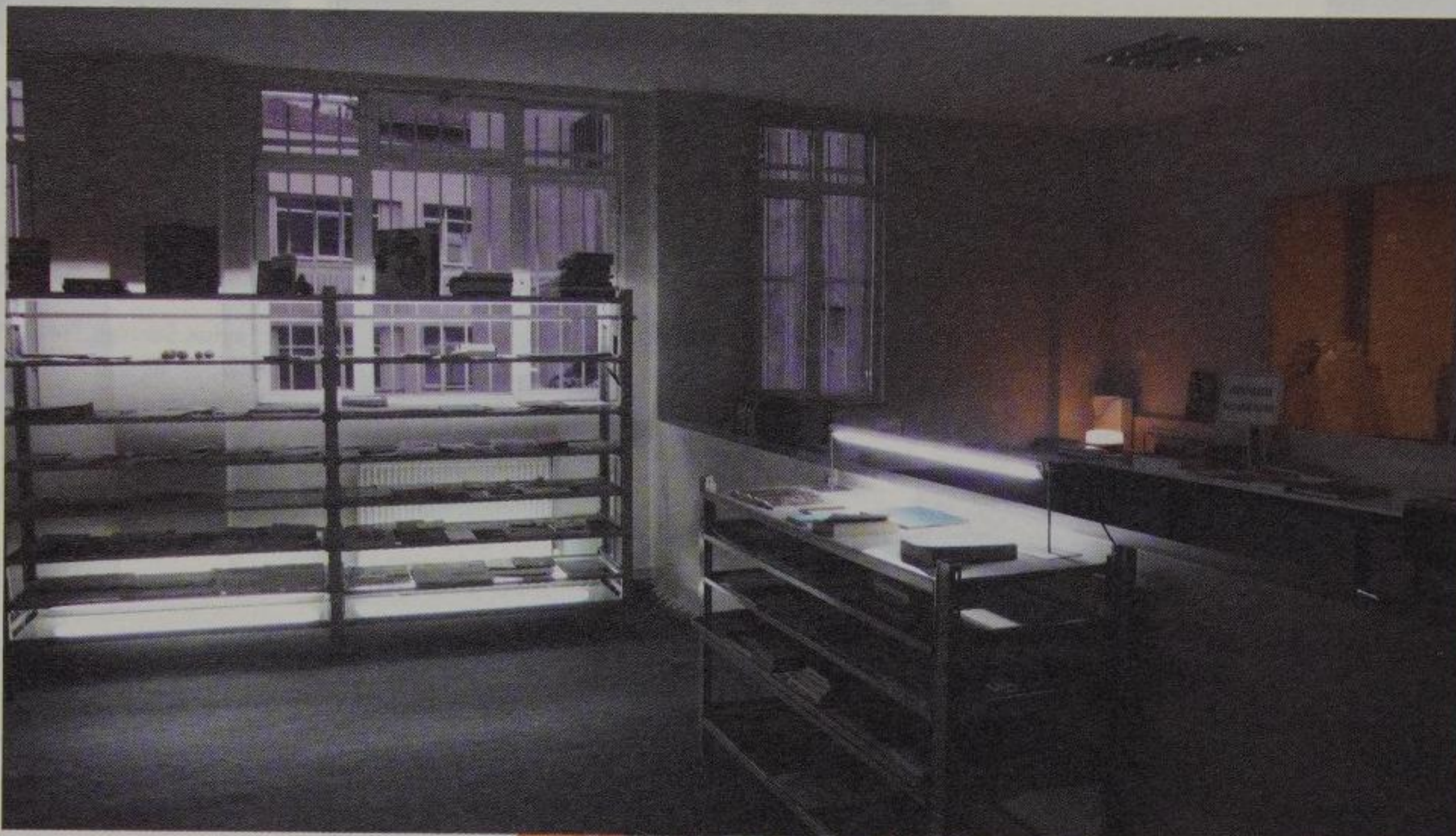
Unpaid (including interns/volunteers): 3

### Funding Sources

Artwork/edition sales, Foundations, Individuals

### Activities

Archives, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.)



01

01 Interior view of BAS, Istanbul. Courtesy BAS

02 Exterior view of BAS, Istanbul. Courtesy BAS



02

BAS's first production project was Bent, a series of books produced in collaboration with Turkish artists. Artists were invited to conceive the publications, and Banu Cennetoğlu and Philippine Hoegen, a Dutch artist who lived in Istanbul and is now based in Amsterdam, took responsibility for their editing, pre-press, printing, publishing and distribution. Since May 2006, ten books by five artists were produced and launched.

Another BAS publication project is An Interrupted History of Punk and Underground Resources in Turkey 1978-1999. This resource book, which is unique in this topic, was edited by Sezgin Boynik and Tolga Güdallı. It traces the development of the punk and underground movement in Turkey.

Since December 2009, BAS has been developing a series of talks and exhibitions in order to focus on the historical and critical context of artists' books and printed matter. An exhibition of artists' books by Sol LeWitt was followed by a talk by Antoni Muntadas, an archival exhibition of works by the Turkish mail art collective KORIDOR (1988-95) and a discussion with its members. For the fourth event of this series, BAS hosted artist AA Bronson from New York City.

Since 2006, artist Banu Cennetoğlu has been running the Istanbul space BAS, where artists' books and publications are collected, displayed, produced and distributed. The space features a permanent display whose aim is to increase awareness of the medium and to encourage the public to explore printed matter. BAS is also building an archive of artists' books by local and international artists.

# 3—161

## Caravansarai

### "Tea, Tavla and Tall Tales" 2010

The Persembce Pazari in Istanbul's Karaköy neighborhood where Caravansarai is located has been occupied almost entirely by hardware and construction suppliers for the past 30 years. But, like most of the rest of Istanbul, it has multiple histories: official and contrived, mundane and mythical. What is recorded? What is true? We're collecting all of it—the hearsay and the textbook articles, websites, rumors and "undisputed facts"—and inviting artists to incorporate these stories into the renovations of the Caravansarai building. Invited artists have created seven site-specific artworks, spread throughout the building, for this project.

[www.caravansarai.info](http://www.caravansarai.info)  
[info@caravansarai.info](mailto:info@caravansarai.info)

### Address

Bankalar Cad  
Banka Sok  
3 Tan Han, Karaköy, Istanbul  
Turkey

### Public Hours

For events only

### Office Hours

By appointment only

### Founding Year

2007

### Number of Staff

Paid: 2 (though we are not yet paid)  
Unpaid (including interns/volunteers): Variable (by project)

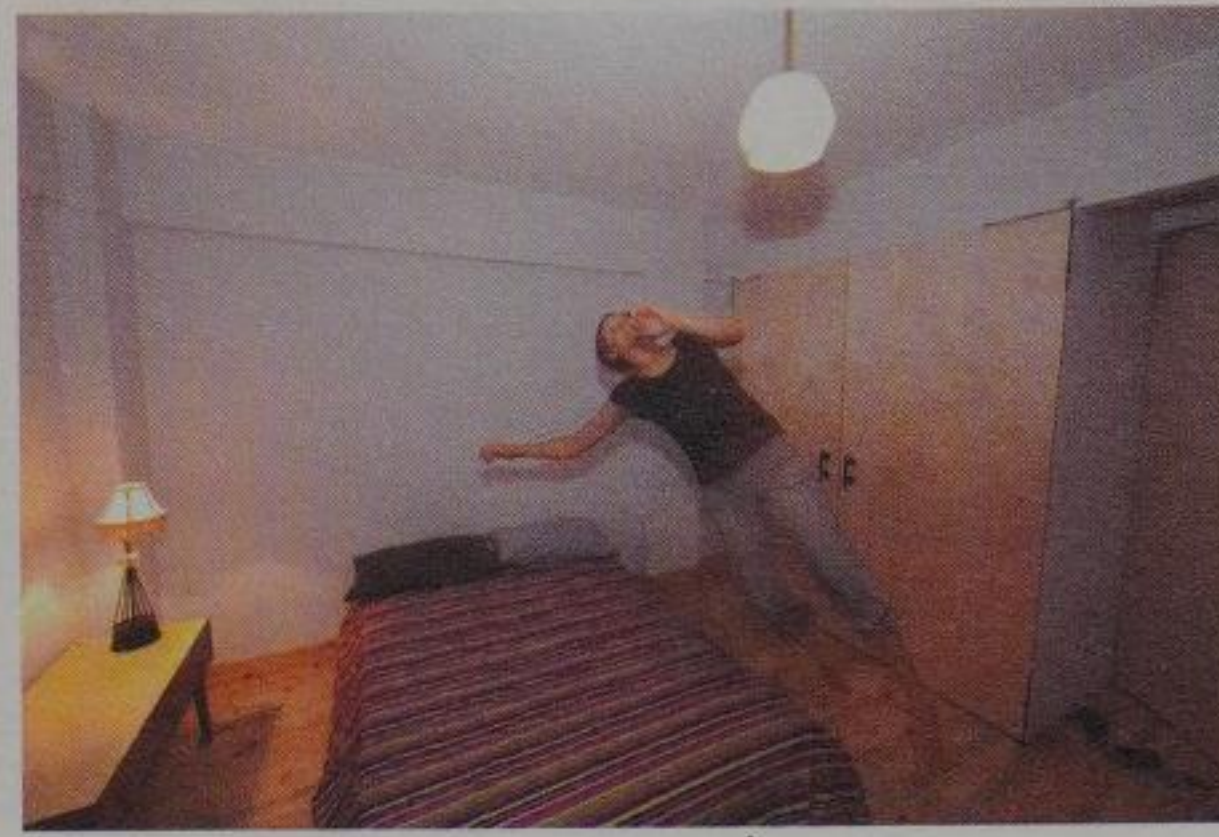
### Funding Sources

Admissions/ticket sales, Individuals, Other: Space rental, Consultation, Project management, Artists' services

### Activities

Educational programs, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

01

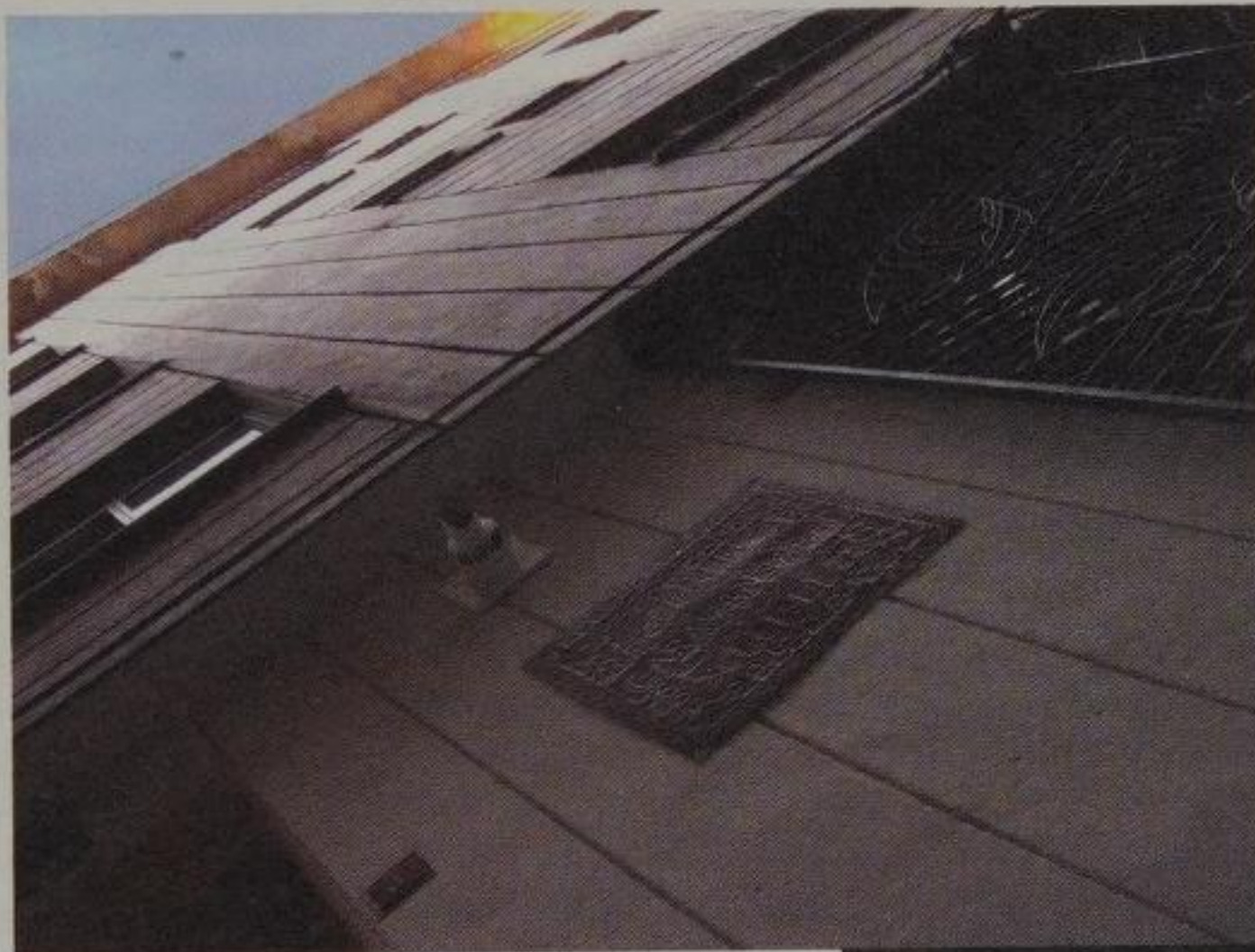


Caravansarai is an independent art production space and meeting point for creators in Istanbul, Turkey. Just as the historical caravansarais hosted camel caravans along the Silk Road, we invite creative people—with or without camels—from around the globe for collaboration, experimentation, research and exchange.

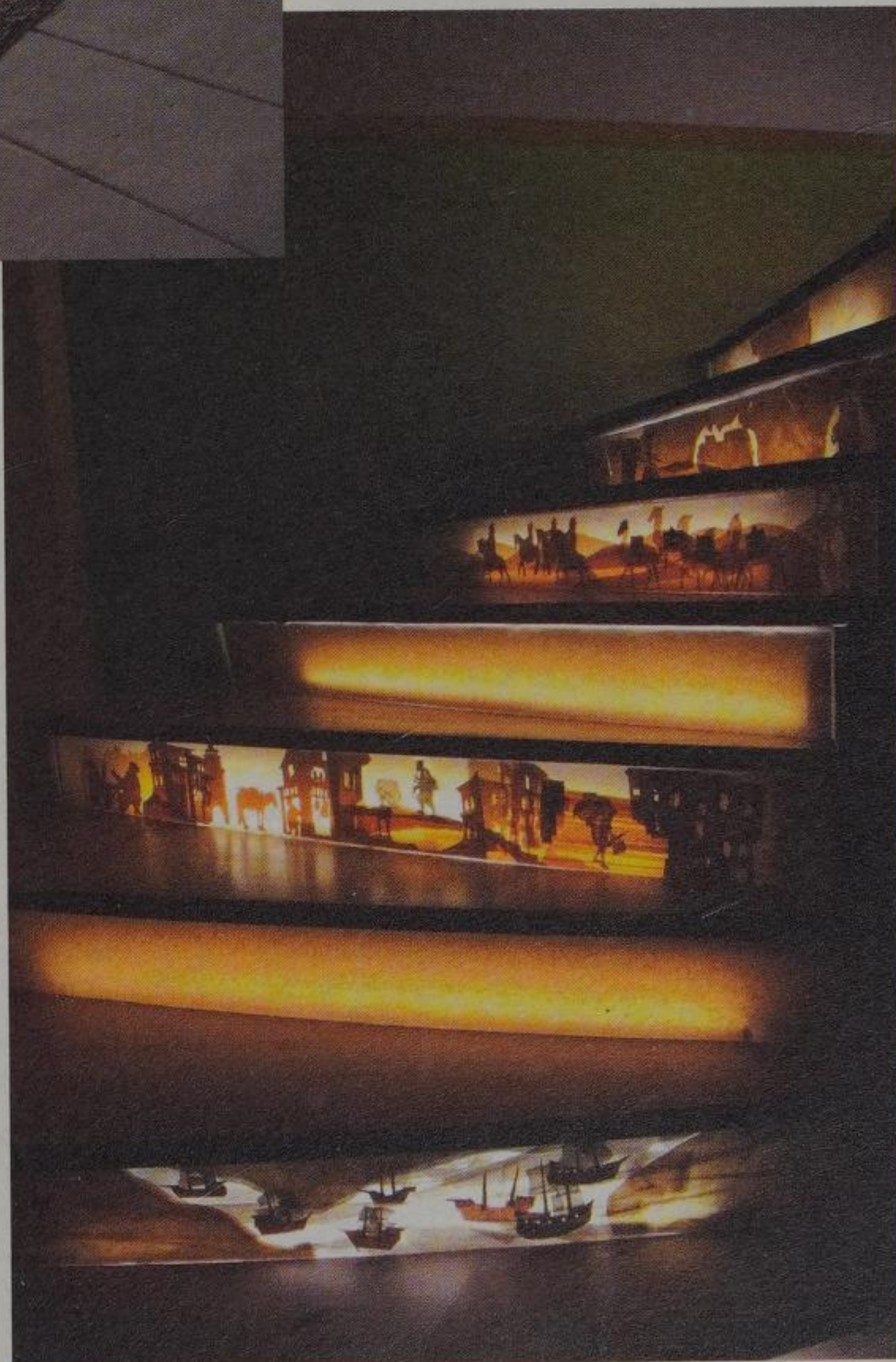
Our building is home to workshops, investigations, public and private events, collaborations and an artist-in-residence program. As experienced producers of cultural and artistic projects, we are able to present a myriad of services: project and event management, art production and artist management.

We welcome visual artists, filmmakers, musicians, scientists, circus performers, architects, choreographers, curators, writers, artisans, urban theorists and all manners of creative people. Beyond Istanbul, inspired thinkers from everywhere participate virtually and physically in the projects we incite.

Caravansarai is an artist-run business adventure that explores the integration of art and culture into the flow of everyday life. Because of this, it is also what we (Julie and Anika, founders of Caravansarai) call ourselves when working together on our own personal art projects.



02



01 The artist-in-residence bedrooms at Caravansarai, Istanbul, 2010. Photo: Jonathan Lewis. Courtesy Jonathan Lewis Photography

02 The building of Caravansarai, Istanbul, 2010. Photo: Julie Upmeyer. Courtesy Julie Upmeyer and Caravansarai

03 View of the permanent exhibitions "Tea, Tavla and Tall Tales" and Daisy Frossard's "Siyah Köyden Gölgeleler" in the interior stairway of Caravansarai, Istanbul, 2010. Photo: Jonathan Lewis. Courtesy Jonathan Lewis Photography

03

3-162



01

## DEPO

DEPO is a space for critical debate and cultural exchange in the city center of Istanbul, and the first initiative in Turkey to focus on regional collaborations among Turkey, the Caucasus, and Middle Eastern and Balkan countries. In addition to offering an artistic program (exhibitions, documentary screenings and discussions), DEPO addresses the sociopolitical implications of socially engaged art practices in the whole region. It also organizes conferences, workshops, lectures and panel discussions, and publishes an e-journal. DEPO is a hub for the initiation and realization of regional projects.

All activities organized by DEPO and its e-journal project provide artists, cultural operators, academics and intellectuals the opportunity to engage with each other, exchange ideas and experiences, and develop collaborative projects. Furthermore, DEPO functions as an open space for other institutions' activities.

DEPO's quarterly e-journal Red Thread is envisioned as an active network and platform for the exchange of knowledge and the collaboration of artists, curators, social scientists, theorists and cultural operators from the Balkans, the Middle East, the Caucasus, North Africa and beyond. It aims to create and widely disseminate new knowledge about paradigmatic, socially engaged art practices in a wide geopolitical context, thus challenging the predominance of Western narratives in official art histories and exhibition making.

[www.depoistanbul.net](http://www.depoistanbul.net)  
[asenagunal@depoistanbul.net](mailto:asenagunal@depoistanbul.net)

### Address

Tütün Deposu  
Lüteci Hendek Cad. No. 12  
34425, Tophane, Istanbul  
Turkey

### Public Hours

Tuesday-Saturday: 11 am-7 pm

### Office Hours

Tuesday-Friday: 11 am-7 pm

### Founding Year

2009

### Number of Staff

Paid: 5  
Unpaid (including interns/volunteers): 2

### Funding Sources

Corporations, Foundations

### Activities

Educational programs, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops

01 "Open Table" discussion on "Gentrification," 2010. View of the public program at DEPO, Istanbul. Courtesy DEPO

02 Exterior view of DEPO, Istanbul. Courtesy DEPO

03 "No More Reality," 2009. Exhibition view at DEPO, Istanbul. Courtesy DEPO

### "Open City" 2010

Three exhibitions—"Open City Forum," "Refuge: Critical Projects and Positions by Architects, Urbanists, Artists and Activists" and "Bas Princen: Photographs from Istanbul, Beirut, Amman, Cairo and Dubai"—were curated by Philipp Misselwitz and Can Altay, in cooperation with the 4th International Architecture Biennale Rotterdam, "Open City: Designing Coexistence." "Open City" placed special emphasis on how architects and urban planners can make concrete contributions for sustainability of the urban condition.

### "SaturDox"

Held twice every month, "SaturDox" documentary screenings are accompanied by presentations by professionals and academicians working in related fields. Selected noteworthy examples of international documentary cinema and the work of local documentary filmmakers are included in the program.

### "Open Table"

Held once every month, "Open Table" discussions aim to bring people together in order to create a discussion and sharing platform at DEPO. The program includes not just artists but also social scientists, critics and curators.

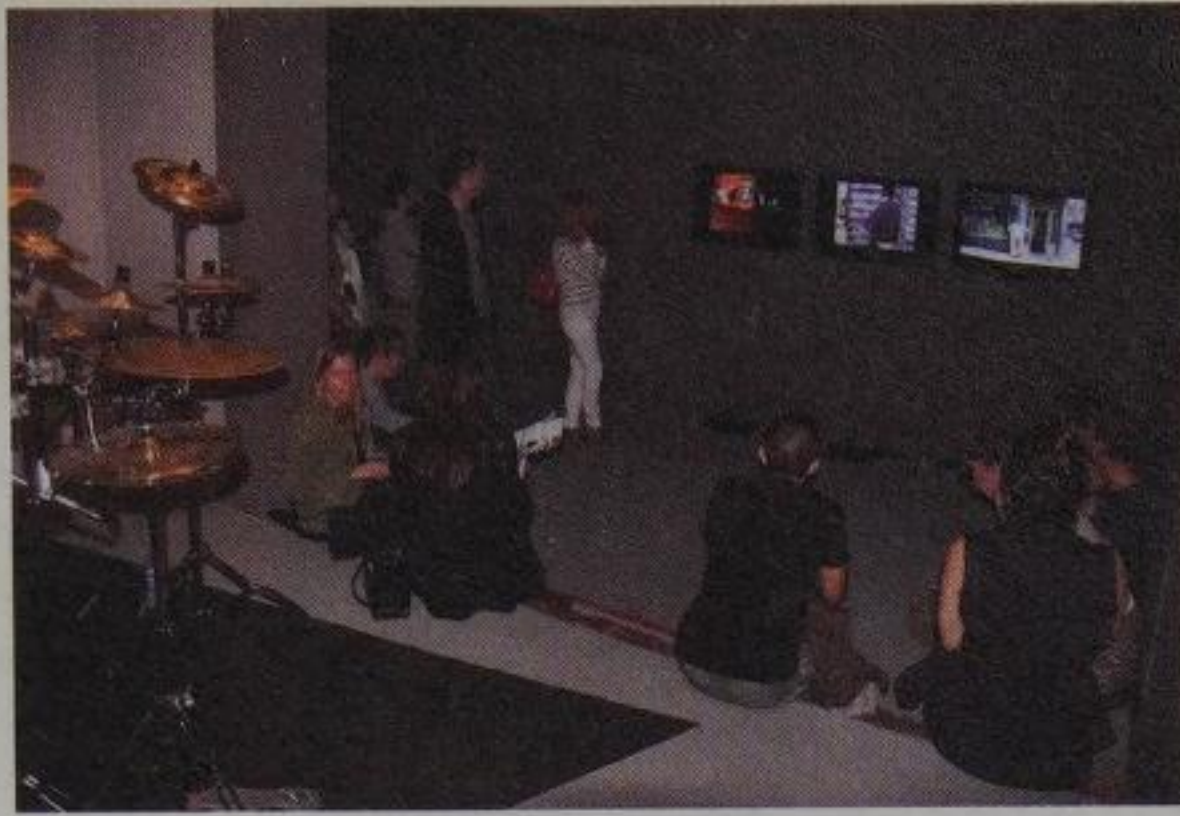
02



03



# 3—163



## PiST/// Interdisciplinary Project Space

www.pist.org.tr  
pist@pist.org.tr

**Address**  
Dolapdere Caddesi  
Pangalti Dere Sokak No. 8 A/B/C Pangalti  
34375, Istanbul  
Turkey

**Public Hours**  
Wednesday–Saturday: 2–6 pm

**Office Hours**  
Wednesday–Saturday: 10:30 am–6 pm

**Founding Year**  
2006

**Number of Staff**  
Paid: 1  
Unpaid (including interns/volunteers): 2

**Funding Sources**  
Artwork/edition sales, Foundations, Individuals

**Activities**  
Archives, Artist representation, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops

### "Reserved '06" 2006

Organized by Osman Bozkurt, Didem Özbek and Fatos Üstek, this exhibition invited 13 artists to exhibit for only 15 minutes each. During the three days of exhibition, the PiST/// shops as well as street and neighboring shops were used for installations, performances, exhibitions and screenings. On the fourth day, a discussion was held to check whether 15 minutes was enough for the artists to produce and exhibit their work, and for the audience to view it.

### "Artist Information" 2007

For this conceptual project developed by Didem Özbek, 200 questions were collected regarding the contemporary art scene of Istanbul. As the subversion of tourist information offices, artist walks, discussions and LIST, Istanbul's art list and map, followed this questioning process. In 2010, "Artist Information" crossed the borders and Amirali Ghasami from Tehran's Parking Gallery guided "Iran vs." for PiST///.

### "How to Turn the World by Hand" 2011-

"How to Turn the World by Hand" is a collaborative research project in which PiST/// has partnered with Arrow Factory, Beijing, and Collective, Edinburgh. Inspired by world-famous museums and galleries opening branches in other countries, this collaboration allows PiST/// to operate branches in Beijing and Edinburgh.

01 Danilo Correale's *Istanbul Symphony*, 2009, and Osman Bozkurt and Didem Özbek's *Napoli*, 2009. Courtesy PiST/// Interdisciplinary Project Space

02 "How to Turn the World by Hand: A Mobile Bazaar" at Arrow Factory, Beijing, 2011. Courtesy PiST/// Interdisciplinary Project Space

03 Hera Büyüktasçıyan, *The Other*, 2007. Window display at PiST/// Interdisciplinary Project Space, Istanbul, 2007. Courtesy PiST/// Interdisciplinary Project Space

04 Eylem Akçay, Burak Delier and Günes Terkol at a discussion on their art project "S.T.ARGEM," 2009. Courtesy PiST/// Interdisciplinary Project Space

01



02

PiST/// Interdisciplinary Project Space is a nonprofit, independent art space in Istanbul. It has been co-directed by artists Didem Özbek and Osman Bozkurt since May 2006. The space is intentionally set away from the art axis of Istanbul—convenient to reach, as it is still in the European heart of the city, but out of the Beyoğlu district.

Özbek and Bozkurt consider the whole process of PiST/// as an art project. Creating a project space in a hybrid neighborhood was the result of the influence of Istanbul's chaotic daily life on their art practices. Conflicts of public and private space, identity, urban issues and power relations in art markets and scenes are some of its main interests.

PiST/// not only develops its own projects but also organizes exhibitions, screenings, discussions, publications and performances, by collaborating with art professionals from Turkey and around the world. Such events take place either in the PiST/// spaces or on the street, or even in other cities or countries. In January 2011, PiST/// started an international research and production-in-residency program. The center has also participated in Frieze Art Fair 2008, The Armory Show 2010 and the Festival of Independents at Tate Modern, 2010.



03

04

# 3—164

## SALT

SALT explores critical and timely issues in visual and material culture, and cultivates innovative programs for research and experimental thinking. Assuming an open attitude and establishing itself as a site of learning and debate, SALT aims to challenge, excite and provoke its visitors.

SALT Research sources diverse fields of knowledge and provides outlets for thought in the space between different disciplines. The institution's research projects expand beyond linear chronologies, medium-based questions and the traditional separation of fields of study. SALT assembles archives of recent art, architecture, design, urbanism and social and economic histories to make them available for research and public use. These resources are being interpreted in the form of exhibitions and discussed in all other areas of programming.

SALT's activities are distributed between two landmark buildings and also shared via Saltonline. The first building, SALT Beyoğlu, is on the pedestrian street İstiklal Caddesi, and its program and circulation interiors are mostly occupied by exhibition and event spaces. The second building, SALT Galata, is the former 19th-century Imperial Ottoman Bank headquarters. SALT Galata houses a specialized public library and archive, spaces dedicated to research, workshops and an exhibition and conference hall, as well as the Ottoman Bank Museum.

[www.saltonline.org](http://www.saltonline.org)  
[salt@saltonline.org](mailto:salt@saltonline.org)

### Address

İstiklal Caddesi 136  
 Beyoğlu, 34430, Istanbul  
 Turkey

### Public Hours

Tuesday–Saturday: 12–8 pm  
 Sunday: 10:30 am–6 pm

### Office Hours

Monday–Friday: 9 am–6 pm

### Founding Year

2011

### Number of Staff

Paid: 31  
 Unpaid (including interns/volunteers): 4

### Funding Sources

Café, Corporations, Foundations, Individuals, Merchandise

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops, Other: Research residency



01

01 Interior view of SALT Beyoğlu, Istanbul. Photo: Serkan Taycan

02 Exterior view of SALT Beyoğlu, Istanbul. Photo: Cemal Emden

03 View of the walk-in cinema at SALT Beyoğlu, Istanbul. Photo: Serkan Taycan



03

### "Hüseyin Bahri Alptekin: I Am Not a Studio Artist" 2011

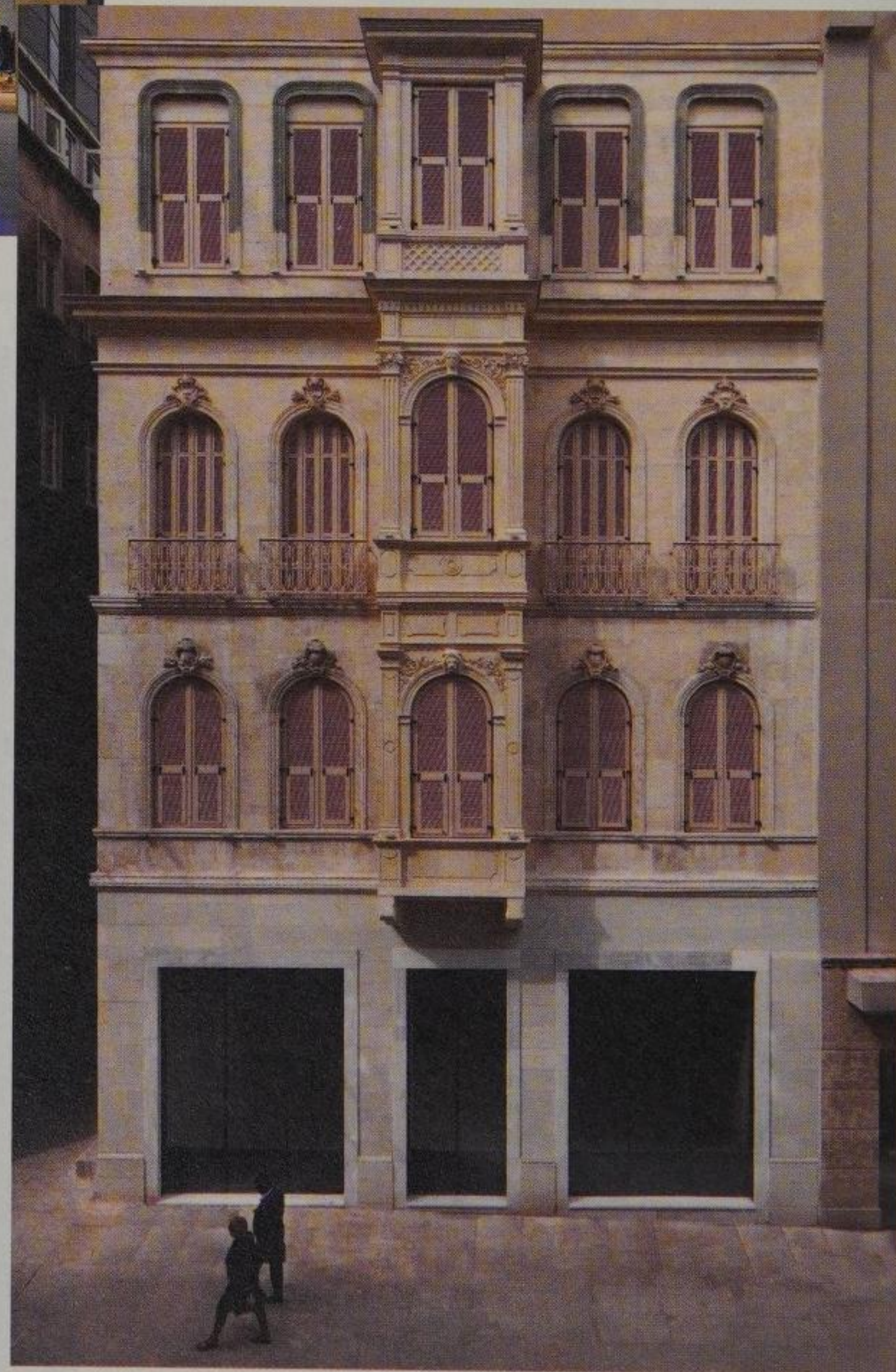
SALT Beyoğlu opened with a retrospective of Hüseyin Bahri Alptekin's work, "I Am Not a Studio Artist." The exhibition allowed visitors to become acquainted with the themes Alptekin had explored, as well as experience the variety of media he has employed, ranging from his early collages to his highly complicated "heterotopia" installations, and from his etymologically playful neon works to the poignant videos he showed at the Turkish Pavilion at the Venice Biennale in 2007.

### "Modern Essays" 2011-

The series "Modern Essays" investigates different aspects of modernism, the effects of Westernization and the notion of progress in cultural practice via singular works and positions. Works presented in this context have included Ahmet Öğüt's *Across the Slope*, photographs by Hrair Sarkissian and *Modernity Unveiled* Interweaving Histories by Gülsün Karamustafa.

### "Becoming Istanbul," "90" and "The Making of Beyoğlu" 2011

These three projects—"Becoming Istanbul," "90" and "The Making of Beyoğlu"—together explored the current conditions of Istanbul and its local urban planning decisions, opening them up for debate and critique.



02

# 3—165

## The Flying House



01



02



03

www.the-flyinghouse.com  
info@the-flyinghouse.com  
+971 4 265 3365

### Address

Al Quoz 1, Str. 25  
House No. 18  
Dubai, UAE

### Mailing Address

P.O. Box 7322  
Dubai, UAE

### Public Hours

By appointment only

### Office Hours

Flexible

### Founding Year

2007

### Number of Staff

Paid: 3  
Unpaid (including interns/volunteers): 1

### Funding Sources

Artwork/edition sales, Foundations, Individuals

### Activities

Archives, Artist representation, Exhibitions,  
Publications

01 Interior view of The Flying House, Dubai. 2007.  
Courtesy The Flying House

02 Interior view of The Flying House, Dubai.  
2008. Courtesy The Flying House

03 Exterior view of The Flying House, Dubai.  
2007. Courtesy The Flying House

04 Interior view of The Flying House, Dubai. 2007.  
Courtesy The Flying House



04

The Flying House (TFH) is a nonprofit, private foundation for promoting contemporary Emirati artists. TFH is not an art gallery nor is it a museum. It is an institution with a mission: to preserve contemporary artworks produced by United Arab Emirates artists and to actively contribute in developing and nurturing the contemporary art infrastructure of the UAE.

Founded in December 2007, TFH supports UAE talents through a diversified panel of interventions, among which are: organizing solo and group shows in collaboration with local and international art galleries; establishing contacts with international institutions in order to finalize exchanges and residencies for its sponsored artists; favoring relationships with local and international art experts, thus bringing attention to local art practitioners and creativity; and accurately documenting and updating its records concerning the careers and production of its artists.

TFH also has a collection of artworks representative of the Emirati contemporary art movement, dating from 1973 to the present day. In addition to early works of some of the pioneers of contemporary art in the UAE—works that constitute the core of our historical collection—TFH regularly acquires a significant selection of recent artworks realized by both established and young artists.

### "Season of Art" 2008

Curated by Jos Clevers and Mohammed Kazem, "Season of Art" was a large-scale group show held at Dubai International Financial Center, which featured selected works by TFH artists, including Hassan Sharif, Hussain Sharif, Mohammed Ahmed Ibrahim, Mohammed Kazem and Layla Juma.

### "Press Conference" 2009

Curated by Mohammed Kazem and Cristiana de Marchi, this was Hassan Sharif's first comprehensive solo show in Dubai (organized by TFH in collaboration with 1x1contemporary). The exhibition focused on its namesake project that was displayed as a complex installation—a representative selection of Sharif's semi-systems and a few experiments and objects.

### "Hassan Sharif: Experiments & Objects

1979–2011" 2011

In collaboration with Abu Dhabi Authority for Culture and Heritage, "Hassan Sharif: Experiments & Objects 1979–2011" was curated by Catherine David and Mohammed Kazem in Abu Dhabi. It was the first retrospective show displaying the artist's early experimental work and a representative section of his objects. The show was accompanied by the publication of the monograph, Hassan Sharif Works 1973–2011.

3-166

## Tashkeel

Established in Dubai by Lateefa bint Maktoum in January 2008, Tashkeel is an independent resource for artists and designers. Tashkeel members are able to access extensive communal studio facilities for painting, photography (darkroom and studio), printmaking, textile printing and jewelry-making, as well as a Mac lab for digital printing and 3-D practices. In addition, there are up-to-date journals and a reference library, as well as a members' room and a gallery that is open to the public. In January 2011, Tashkeel opened a second facility in Dubai's heritage area of Bastakiya, providing four individual artist studios and a dedicated members' gallery.

Tashkeel also organizes workshops in creative practice, led by practicing artists and open to both members and non-members. It works in collaboration with the Dubai Culture and Arts Authority, Art Dubai and the Delfina Foundation, London, to offer an annual artist-in-residency program.

Tashkeel's primary mission is to support, encourage and promote the work of artists of all nationalities living and working in the United Arab Emirates. It is committed to facilitating art and design practice, cross-cultural dialogue and creative exchange.

www.tashkeel.org  
tashkeel@tashkeel.org  
+971 4 336 3313

### Address

Intersection of Street 5 and Street 20  
Nad Al Sheba 1  
Dubai, UAE

### Mailing Address

P.O. Box 122255  
Dubai, UAE

### Public Hours

Saturday–Thursday: 8 am–10 pm

### Office Hours

Sunday–Thursday: 10 am–

### Founding Year

2008

### Number of Staff

Paid: 11

### Funding Sources

Artwork/edition sales, Individuals, Membership, Merchandise

### Activities

Exhibitions, Partnerships with other institutions, Publications, Residencies, Workshops, Other: Studio facilities for use by artists



### Artist Exchange Program 2008

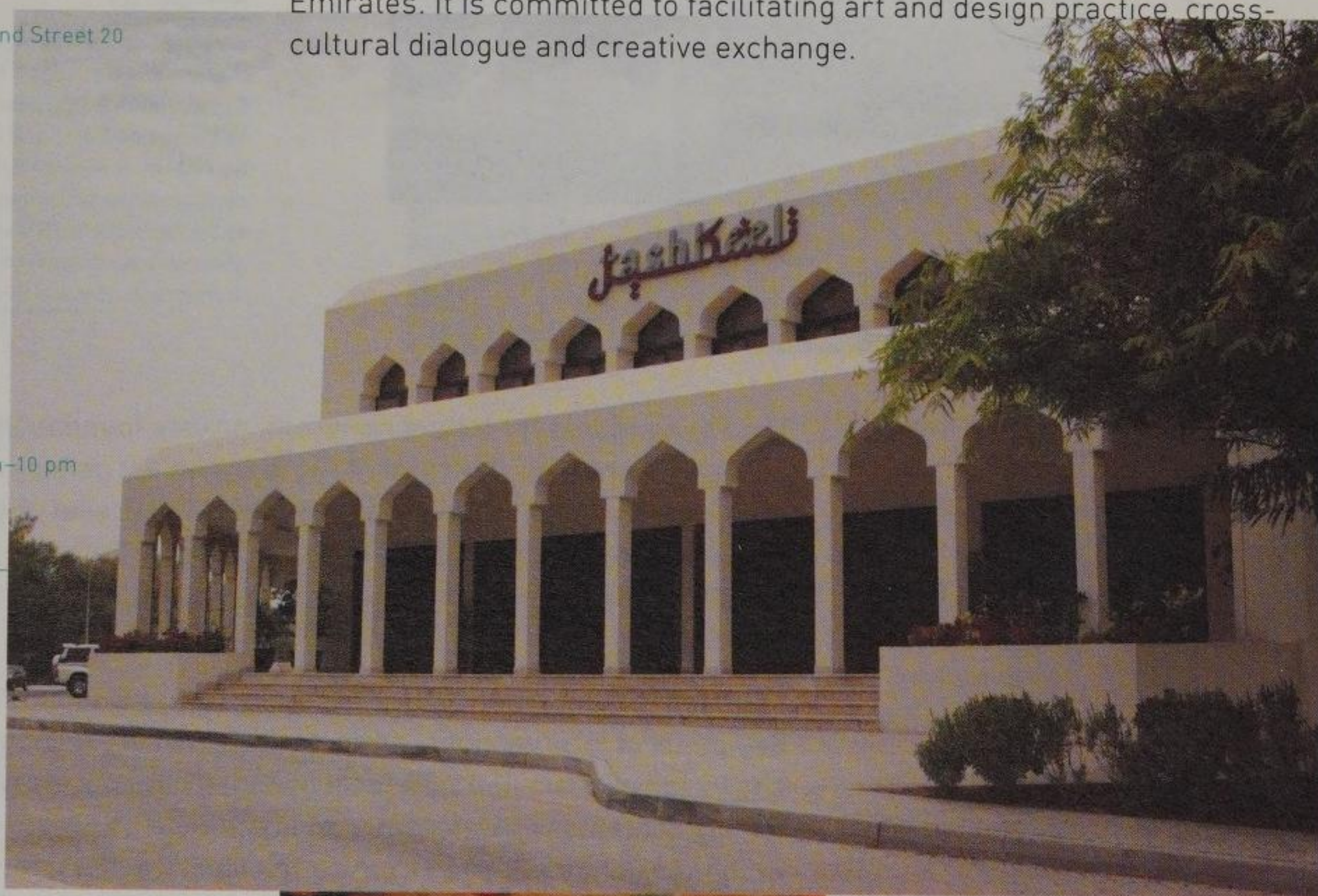
The 2008 artist exchange program was in collaboration with Fondazione Volume, Rome, and Emerson Gallery, Berlin. Four artists from the two European galleries spent ten days in Dubai, producing work inspired by the city, while four artists from the UAE traveled to Rome and Berlin. The program resulted in exhibitions in all three cities.

### Resident Artists 2010

UK-based graffiti artists Aerosol Arabic were commissioned to paint Tashkeel's garden wall. The artists worked closely with a number of Tashkeel members, and gave a public talk and a series of workshops in support of the children's charity, START, at Art Dubai 2010.

### Artist-in-Residence 2011

The 2011 artist-in-residence program was in partnership with the Dubai Arts and Culture Authority, Art Dubai and the Delfina Foundation, and supported by the British Council. Living and working in a designated house/studio/gallery in Bastakiya, Dubai, two visiting artists worked alongside three emerging Emirati artists. Outcomes of the residency were exhibited at Art Dubai and Sikka Art Fair.



02

01 View of the printmaking studio at Tashkeel, Dubai, 2010. Photo: Zahra Pedram

02 Exterior view of Tashkeel, Dubai, 2009. Photo: Zahra Pedram

03 View of the jewelry studio at Tashkeel, Dubai, 2010. Photo: Zahra Pedram

# 3—167

## Maraya Art Centre

www.maraya.ae  
info@maraya.ae

### Address

Al Qasba  
Al Taawun Road  
P.O. Box 62932  
Sharjah, UAE

### Public Hours

Saturday–Thursday: 10 am–10 pm  
Friday: 4–10 pm

### Office Hours

Sunday–Thursday: 9 am–5 pm

### Number of Staff

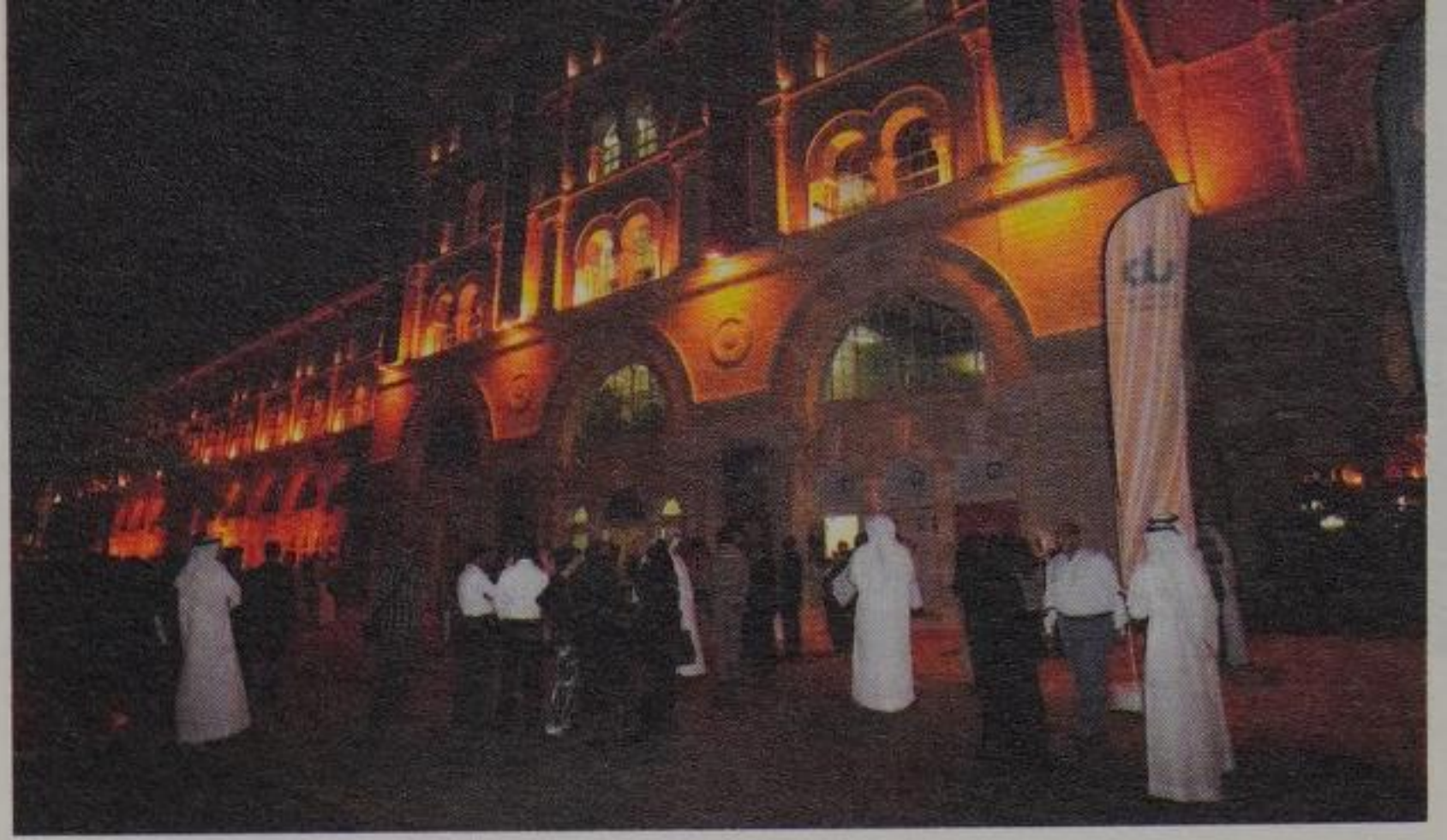
Paid: 5

### Funding Sources

Artwork/edition sales, Government,  
Merchandise

### Activities

Archives, Educational programs, Exhibitions,  
Partnerships with other institutions, Permanent  
collection, Publications, Public programs (lec-  
tures, performances, screenings, etc.),  
Residencies, Workshops



01

### "Experiment" 2010

Curated by Noor Al Suwaidi, "Experiment" was a group exhibition of five young Emirati artists who worked with different new media.

### "Al Ghaib, Aesthetics of the Disappearance" 2011

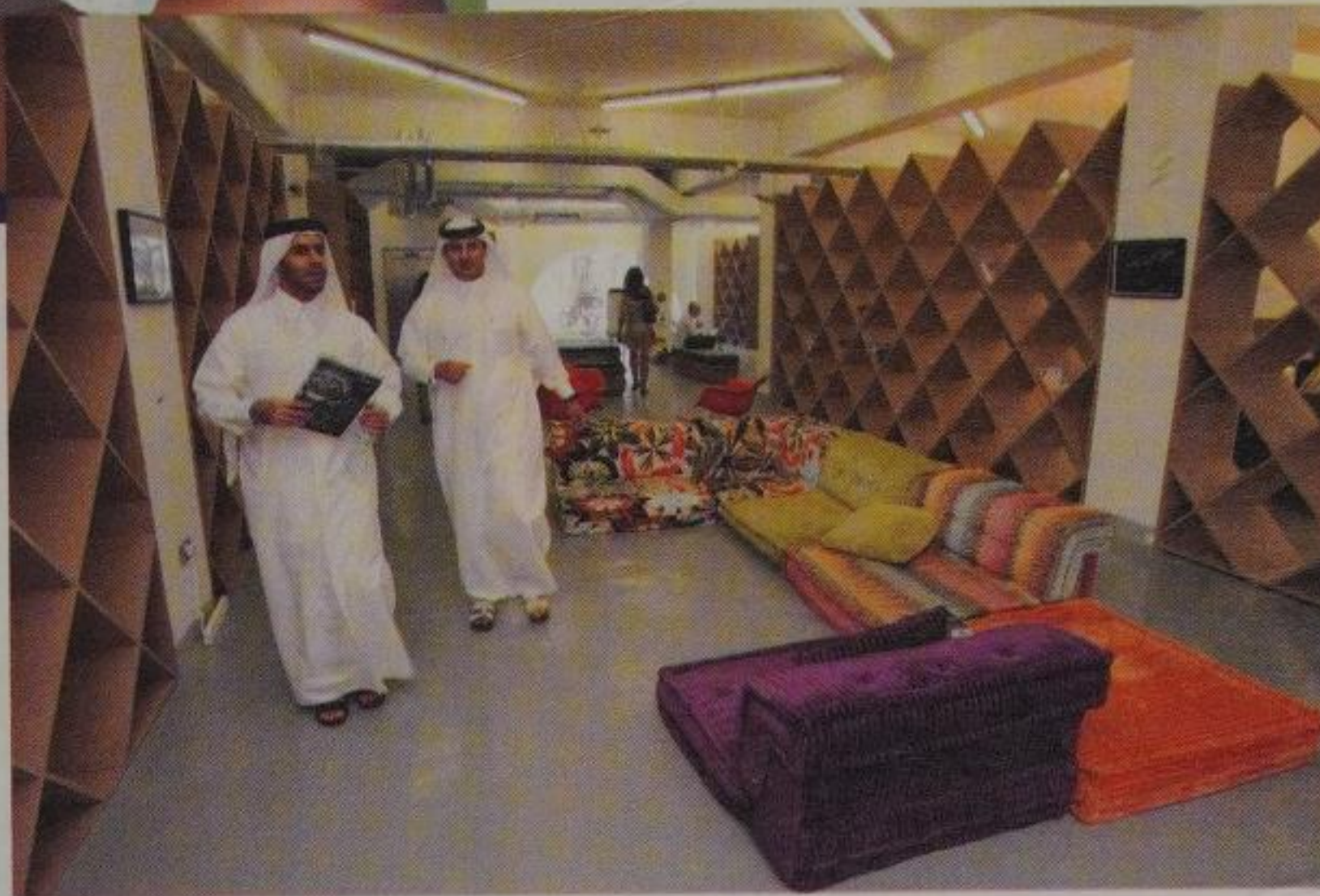
For this exhibition, curated by Gaia Serena Simionati, 27 artists from 12 different countries were invited to think about and represent the theme of "disappearance."

### "Roaming Images: Mapping the Art in Sharjah and the UAE" 2011

A selection of artists, scholars and architects in the Emirates were invited to take part in a three-day workshop led by representatives from the Macedonian Museum of Contemporary Art of Thessaloniki, Greece. The result of the workshop was exhibited in an exhibition at the Maraya Art Centre, and then traveled to Greece to be presented during the Thessaloniki Biennale.



02



03

Consisting of more than 1,500 square meters of immaculate gallery space located in the heart of Sharjah, the newly revived Maraya Art Centre was officially launched in March 2010 as one of the UAE's most spectacular venues for contemporary visual arts. Maraya plays an important role in the art scene of the whole region as its most vibrant, active and multi-functional art space. The center's purpose is to discover, nurture and promote young artists from the Arab region—creating a bridge between local and international institutions and private galleries and organizations—and to be a platform for international exchange and educational programs.

The art space consists of three units: the Maraya Gallery, the Barjeel Art Foundation and an educational community space named "The Shelter."

01 Exterior view of Maraya Art Centre, Sharjah, 2011. Photo: Abdul Hanan Mostafa

02 "Al Ghaib, Aesthetics of the Disappearance," 2011. Exhibition view at Maraya Art Centre, Sharjah. Photo: Abdul Hanan Mostafa

03 Interior view of Maraya Art Centre, Sharjah, 2010. Photo: Abdul Hanan Mostafa

# 3—168

## Sharjah Art Foundation

www.sharjahart.org  
info@sharjahart.org  
+971 6 544 4113

### Address

C/o Sharjah Art Museum  
Al Shuwaihin, Arts Area  
Sharjah, UAE

### Mailing Address

P.O. Box 19989  
Sharjah, UAE

### Office Hours

9 am–5 pm

### Founding Year

2009

### Number of Staff

Paid: 40

### Funding Sources

Government

### Activities

Educational programs, Exhibitions, Partnerships with other institutions, Permanent collection, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

01 Imran Qureshi, Blessings Upon the Land of My Love, 2011. Acrylic and emulsion paint on interlocking brick pavement. Installation view at Sharjah Art Museum, Sharjah. Photo: Alfredo Rubio. Courtesy Sharjah Art Foundation

02 Slavs and Tatars, Friendship of Nations, 2011. Photo: Gerardo S. Martinez. Courtesy Sharjah Art Foundation

03 Hala Elkoussy, On Red Nails, Palm Trees and Other Icons, Al Archief (Take 2), 2009. Mixed media. Installation view at Sharjah Biennial 2009, Sharjah. Photo: Alfredo Rubio. Courtesy Sharjah Art Foundation

04 Joana Hadjithomas and Khalil Joreige, Lebanese Rocket Society: Cedar IV, A Reconstitution. Launched on November 21, 1963, 2011. Iron sculpture, corian, 800 x 120 x 100 cm. Installation view at Sharjah Art Museum, Sharjah. Photo: Plamen Galabov. Courtesy Sharjah Art Foundation

### Sharjah Biennial 1993–

Since 1993, this event has formed a cultural bridge between artists, art institutions and organizations, both locally and internationally. The biennial now holds a key regional position in enriching the cultural landscape of the Gulf by commissioning, producing and presenting innovative and challenging art experiences, and fostering experimentation—all while offering an internationally recognized platform for artists from the region.

### March Meeting 2008–

March Meeting is an annual gathering of global art professionals and institutions concerned with the production and dissemination of art in the MENASA region. Launched in 2008, the meeting was conceived as a forum to encourage regional art professionals to connect and share ideas and expertise, and to network and form partnerships for future projects.

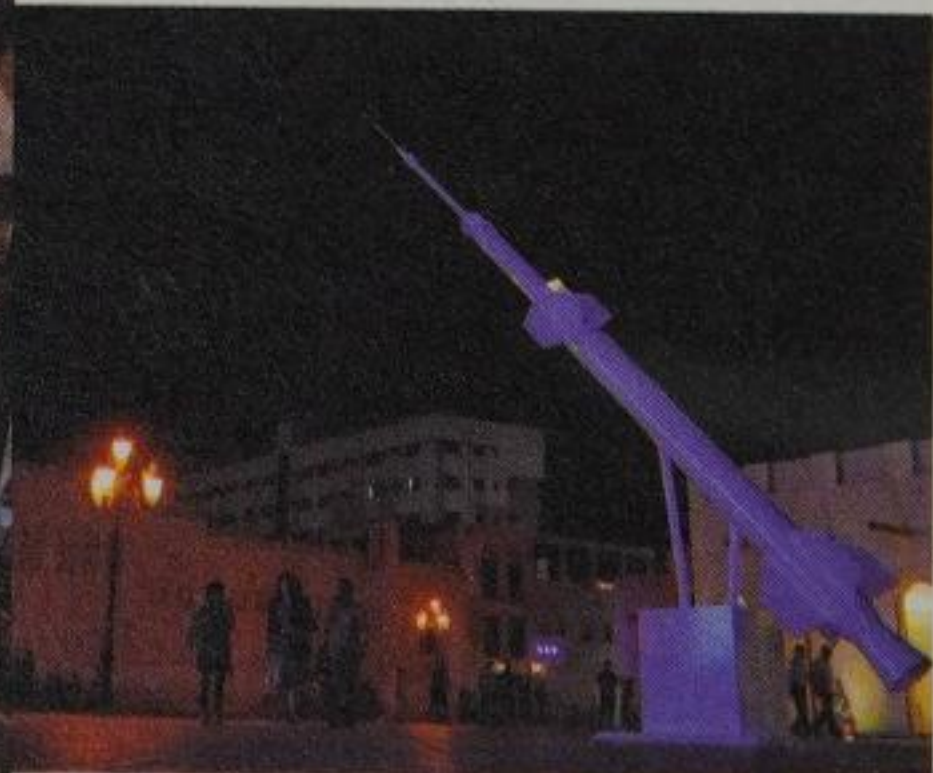
### Residencies Programme

The Residencies Programme offers visiting artists and art practitioners a dedicated outpost in Sharjah as a place of rest, reflection and exploration. It is also a unique point of departure for those who are reassessing their relationship with the Emirates and the region at large. Recent residents have included Tarek Atoui, Wael Shawky, Ziad Antar and Basma Al Sharif.



The Sharjah Art Foundation (SAF) brings a broad range of contemporary art and cultural programs to the communities of Sharjah, the United Arab Emirates and the region. Since 2009, the SAF has built on the history of cultural collaboration and exchange that began with the first Sharjah Biennial in 1993.

Working with local and international partners, we create opportunities for artists and artistic production through our core initiatives that include the Sharjah Biennial, the annual March Meeting, residencies, production grants, commissions, exhibitions, research, publications and a growing collection. In addition, our education and public programs focus on building recognition of the central role art can play in the life of a community, by promoting public learning and a participatory approach to art.



# 3—169

## International Project Space

www.internationalprojectspace.org  
 info@internationalprojectspace.org  
 +44 121 331 5763

**Address**  
 School of Art Bournville  
 Birmingham Institute of Art and Design  
 Maple Road, Birmingham B30 2AA  
 UK

**Public Hours**  
 Wednesday–Saturday, 12–5 pm

**Founding Year**  
 2002

**Funding Sources**  
 Foundations, University

**Activities**  
 Educational programs, Exhibitions, Public Programs [lectures, performances, screenings, etc.]

International Project Space (IPS) is a non-profit contemporary arts organization situated on the Bournville campus of the Birmingham Institute of Art and Design. Since its founding, IPS has established a reputation for presenting a challenging and experimental program of exhibitions, events and new commissions with both emerging and established artists, providing many with their first opportunity to present a solo project in the UK. Drawing on its pedagogical context, IPS is committed to providing a space for experimentation and discussion, opening up the exhibition space to alternative modes of working and production.

IPS currently produces up to six solo and group exhibitions a year. As well as regular talks and events, new programs running alongside main exhibitions include an ongoing series of displays entitled "The Reading Room" hosting both artist and curatorial projects which interrogate the ways in which knowledge is produced and made public through experimental forms of writing and distribution. We are also developing a series of long-term research-based collaborations with artists and other practitioners, the first with artist Cally Spooner, who will present research over a period of eight months across various platforms within the organization. IPS will also be developing its online presence, commissioning works and projects to be presented exclusively on our website.



02



01 "Through Symbolic Worlds," 2011. Exhibition view at International Project Space (IPS), Birmingham. Courtesy IPS

02 Joëlle de La Casinière "Absolument nécessaire," 2011. Exhibition view at International Project Space (IPS), Birmingham. Courtesy IPS

03 "Crippled Symmetry," 2010. Exhibition view at International Project Space (IPS), Birmingham. Courtesy IPS

**"RADIO IPS" 2010**

This six-day program took International Project Space as a broadcast location for FM and internet radio. Transforming the gallery space into a listening hub, RADIO IPS was housed within the gallery, playing host to a series of independent artist, curatorial and musical organizations. Through live and pre-recorded music, performances, readings and interviews, each collective individually programmed five hours, culminating in a live performance by Longmeg.

**"Design Research Unit 1942-72" 2011**

Formed in London in 1942, the Design Research Unit was responsible for some of the most important design produced in post-war Britain. It pioneered a model for group practice, being the first consultancy in the country to bring together expertise in architecture, graphics and industrial design. This exhibition was the first of its kind, mapping the history of the group and the currency of its designs.

**"Absolument nécessaire" 2011**

The first solo exhibition by French artist Joëlle de La Casinière in the UK brought together various aspects of Casinière's diverse body of work spanning over 40 years, including text and book projects, collage, film and video.



03

# 3—170

## Grey Area

Grey Area is an independent artist-run gallery in the centre of Brighton. Established in a dilapidated basement in March 2006, Grey Area has become a platform for experimental contemporary art events in an idiosyncratic non-sterile project space.

[www.greyareagallery.org](http://www.greyareagallery.org)  
[thegreyarea@hotmail.co.uk](mailto:thegreyarea@hotmail.co.uk)

### Address

31 Queens Road  
Brighton, BN13XA  
UK

### Public Hours

Thursday–Sunday: 1–5 pm

### Founding Year

2006

### Funding Sources

Foundations, Government

### Activities

Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.), Residencies

### "Shaping Silence" 2010

An exhibition of photographic and video work that focuses on a range of silent interiors, and the connotations of absence that they carry. The work, as a response to those spaces, is both eclectic and varied, deploying a wide range of photographic strategies. With their different qualities of silence and their various subliminal messages and subtle allusions to the implications of those silences, these images openly invite viewers to excavate their particular and uniquely specific messages.

### "MEANING DECORATION MASS" 2010

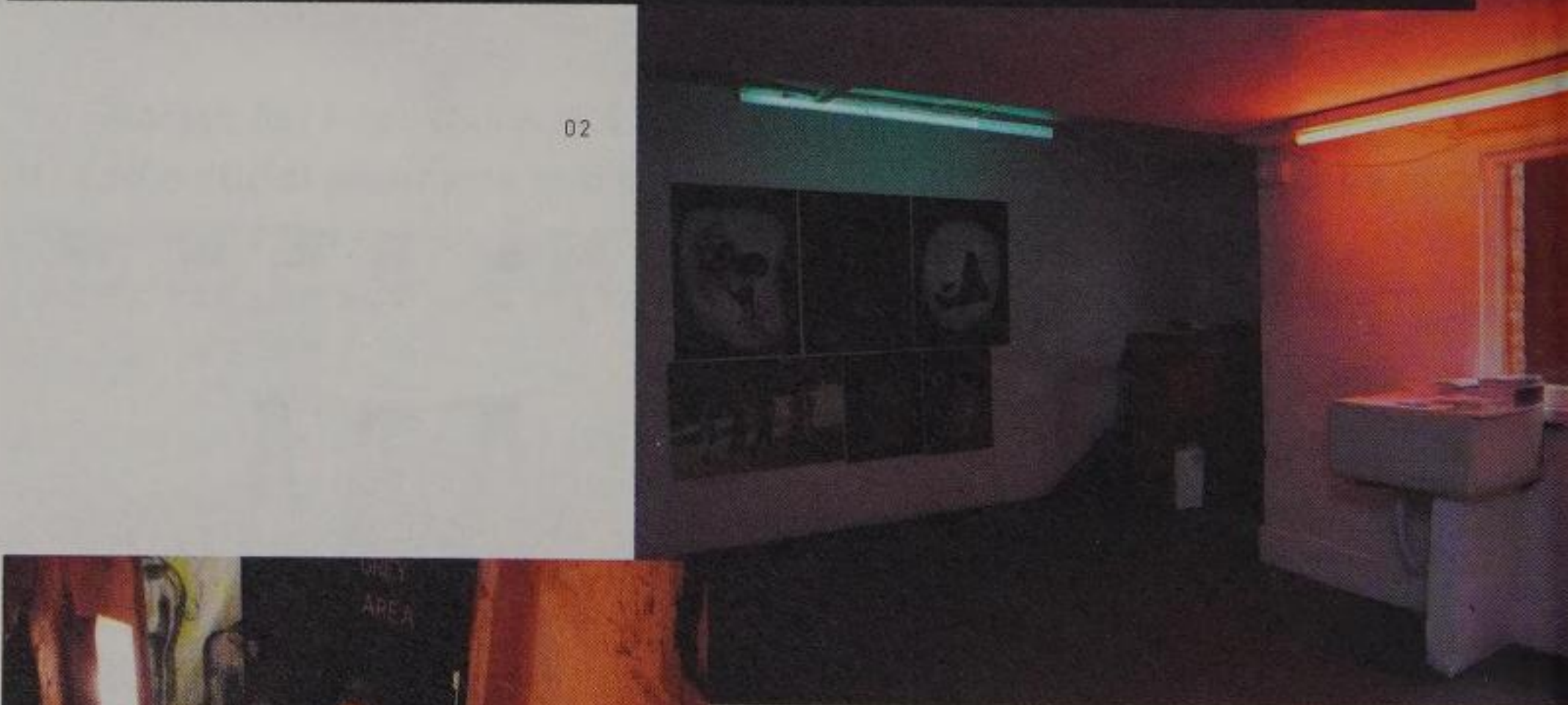
The artists Lulu Allison, Huw Bartlett and Chris Smith were invited to spend a day on site armed with as many free newspapers as their arms can carry and a pair of scissors behind the ear. The resulting works were displayed for the remainder of the exhibition.

### "Holed Up" 2008

This solo exhibition of photographs by Jonathan Swain mirrored the vain attempts by high street banks to plug gaps left in their buildings by the ad hoc removal of redundant ATMs. Swain uses current art world trends to highlight evidence of contemporary urban decay and commercial deception. The exhibition was accompanied by a series of discussions and tours of local cash machines.



01



02



03

01 "Martha Rosler Reads Vogue," 2010. Exhibition view at Grey Area, Brighton. Courtesy Grey Area

02 "Impossible Diagrams, Plastique Fantastique," 2011. Exhibition view at Grey Area, Brighton. Photo: Daniel Yanez-Gonzalez

03 Exterior view of Grey Area, Brighton. Courtesy Grey Area



3—171

Spike Island



02

Spike Island is an international center for the presentation and production of contemporary art and design. It is unique as a place where artists and the public can meet, as well as for the way in which it creates pathways for artists and nurtures a visual arts ecology that can branch outward.

The support and development of art and artists and the audience's encounters with them, underlies everything Spike Island does. To this end, it seeks to develop fruitful synergies across the building, housing 70 low-cost artist studios and 50 desks for new design startups. Spike Island is also home to Fine Art BA students from the University of the West of England, as well as a range of creative businesses, including fine art fabrication, illustration, graphic and web design, print, film and video production, CGI, typography, advertising and animation.

Spike Island's building, with its busy café, is a thriving and productive hub—open 24 hours a day, 365 days a year, with approximately 200 people working on the premises and an additional 300 studying there.

www.spikeisland.org.uk  
admin@spikeisland.org.uk

Address

133 Cumberland Road  
Bristol, BS1 6UX  
UK

Public Hours

Galleries | Tuesday–Sunday: 11 am–5 pm  
(during exhibitions)  
Café | Monday–Friday: 8:30 am–5 pm  
Saturday–Sunday: 11 am–5 pm

Office Hours

Weekdays: 9 am–5 pm

Founding Year

1996

Number of Staff

Paid: 46  
Unpaid (including interns/volunteers): 13

Funding Sources

Admissions/ticket sales, Café, Foundations, Government

Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops, Other: Provide working space for artists, designers and other creative practitioners

01



"Lands End" 2007

Ruth Claxton was the first artist to be awarded the prestigious Arts Council England: South West Residency after Spike Island's reopening in January 2007. Her time here formed part of the research phase in the development of a major new body of work, which evolved into the critically acclaimed solo exhibition "Lands End" at Spike Island.

"Richard Long and Simon Starling" 2008

Featuring new commissions, this show was the first time these Turner Prize-winning artists have exhibited together. Both works were site specific and driven by interaction with the Bristol landscape, reflecting a series of journeys and processes made by each artist outside the gallery.

Associates Programme

Established in 2007, this group of more than 90 artists, curators, writers and other cultural producers forms a network of critical peer support. Led by the Associates themselves, the culture of the program is centered on practice, production, dissemination and collaboration through research trips, reading groups and group critiques.

01 Exterior view of Spike Island, Bristol, 2011. Photo: Stuart Whipps

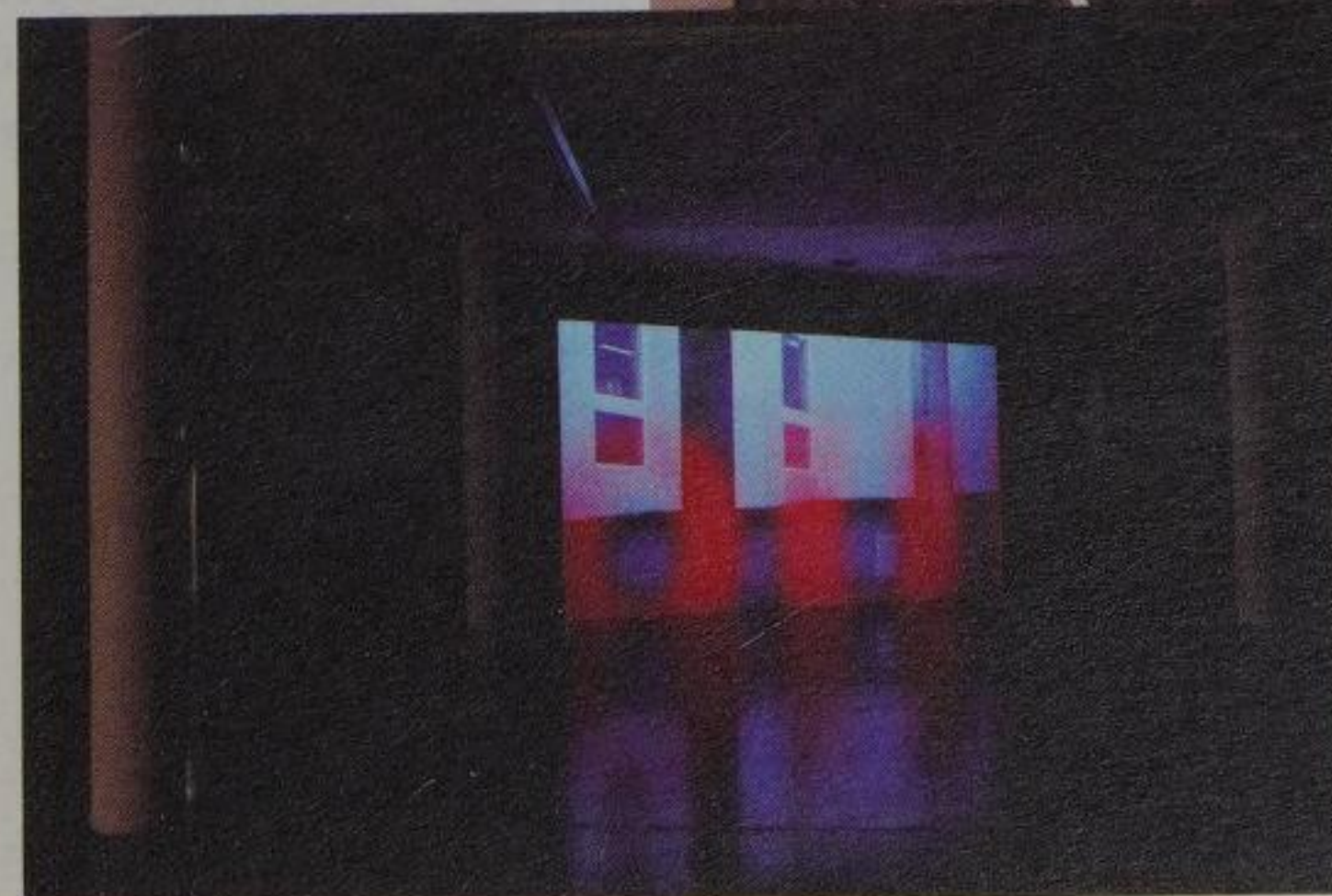
02 Marjolijn Dijkman, "Theatrum Orbis Terrarum," 2011. Exhibition view at Spike Island, Bristol. Photo: Stuart Whipps

03 Spike Island Open Studios, Bristol. Photo: Max McClure.

04 Sean Edwards, Maelfa, 2010. Single-channel HD projection, 24 min 44 sec. Installation view of "Maelfa" at Spike Island, Bristol, 2011. Photo: Jamie Woodley



03



04

# 3—172

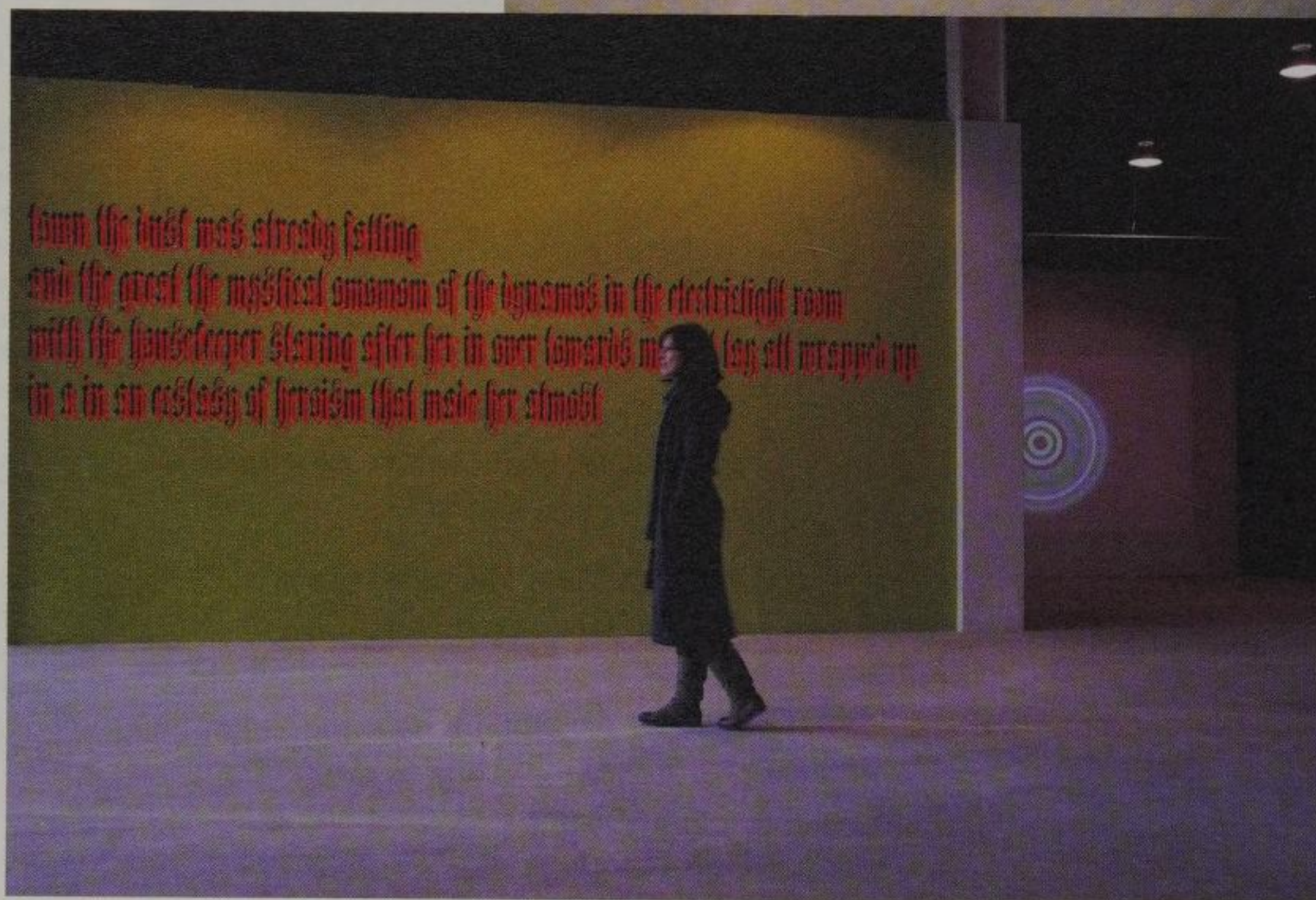
## PSL [Project Space Leeds]

[www.projectspaceleeds.org.uk](http://www.projectspaceleeds.org.uk)  
[info@projectspaceleeds.org.uk](mailto:info@projectspaceleeds.org.uk)

### Address

Whitehall Waterfront  
 2 Riverside Way, Leeds  
 West Yorkshire, LS8 3LF  
 UK

03



### Public Hours

Wednesday–Saturday: 12–5 pm

### Office Hours

Tuesday–Friday: 10 am–6 pm

### Founding Year

2006

### Number of Staff

Paid: 12  
 Unpaid (including interns/volunteers): 50

### Funding Sources

Artwork/edition sales, Corporations,  
 Government

### Activities

Artist representation, Educational programs,  
 Exhibitions, Partnerships with other institutions,  
 Publications, Public programs (lectures, per-  
 formances, screenings, etc.), Residencies,  
 Workshops

### "For 195 Miles" 2008–09

PSL and the Whitechapel Gallery in London invited four artists from Leeds to engage in dialogue with four East End artists, culminating in four collaborative works presented at PSL. Participating artists included: Nick Cass and Lizzie Hughes; Dave Ronalds and Matt & Ross; Noah Sherwood and Janis Rafailidou; and Amy Stephens and Rory Macbeth.

### "The Drawing Shed" 2010

"The Drawing Shed" was devised by Diane Howse for PSL at the "No Soul for Sale" festival, which took place at Tate Modern, London, May 14–16, 2010. This participatory project changed and developed as artists made new drawings on the Shed's blackboard exterior. Artists continued to add drawings and to create sound works, installations and performance works for the Shed, when the work was moved to PSL later in the year.

### "The Stag and Hound" 2011

This exhibition consisted of objects, texts, animations and sound works, which formed part of Dutton and Swindells's "Institute of Beasts" project, and evolved over the course of the exhibition.

PSL [Project Space Leeds] is a nonprofit, artist-led organization that engages creatively with the practice and dissemination of contemporary art. We develop and promote: a large-scale gallery space at Whitehall Waterfront in Leeds's city center, off-site projects, publications, mentoring and the active encouragement of interdisciplinary discussion and events. These projects develop in response to a practitioner-focused philosophy in a rigorous framework of engaged discussion with creative partners, both nationally and internationally.

Additional events, such as talks, seminars and education workshops, sit alongside the exhibitions program, engaging diverse audiences and aiming to grow awareness of the city's contemporary visual arts. By working with organizations from outside Leeds PSL aims not only to bring established artists to the city and to provide opportunities for native talent, but also to position Leeds on the national and international radar.

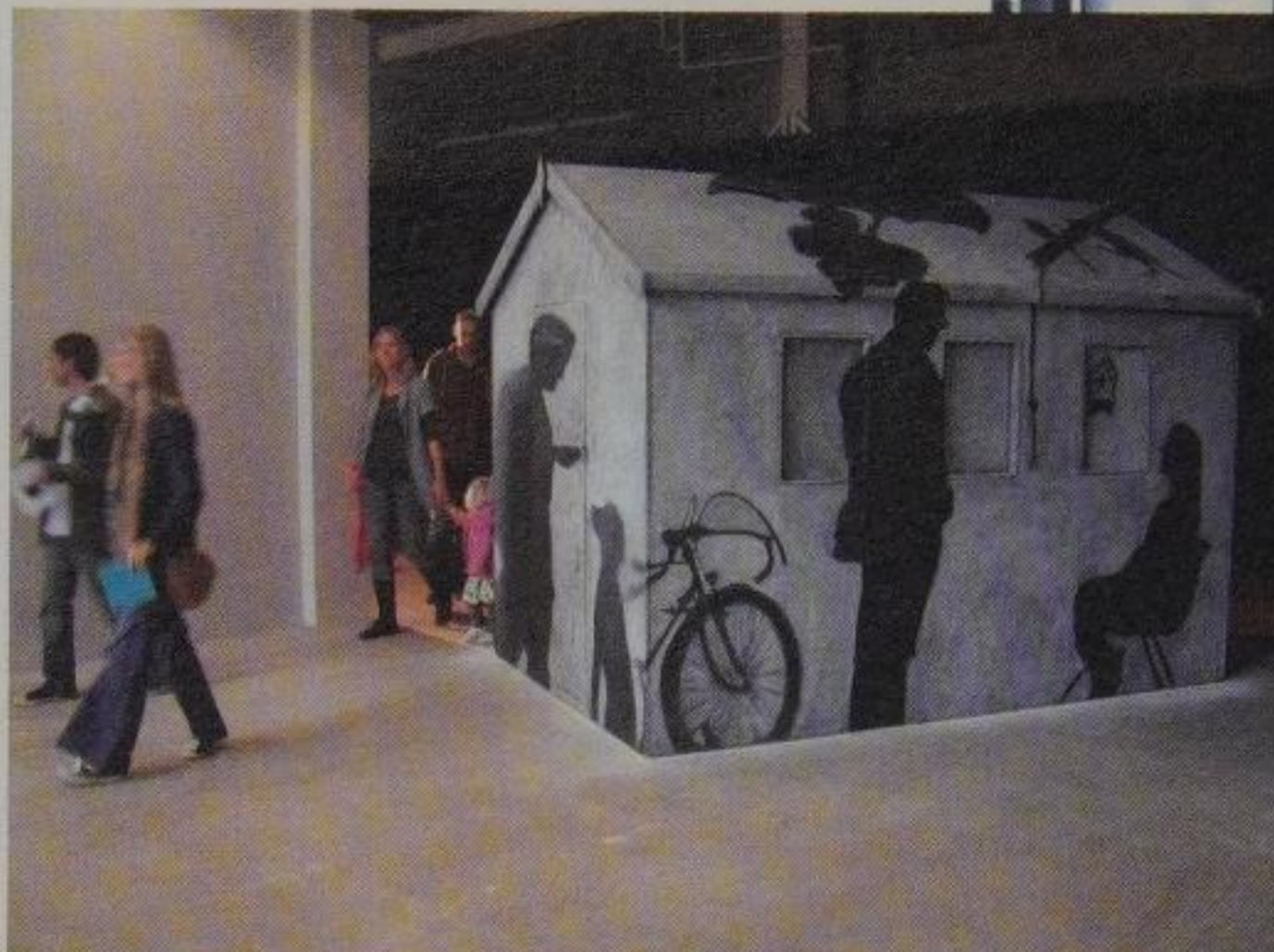
PSL was founded in 2006 by artist-curators Pippa Hale, Kerry Harker and Diane Howse.

01



01 "Meet Pamela," 2009. Exhibition view at PSL [Project Space Leeds]. Photo: Simon Warner. Courtesy PSL

02



02 "The Drawing Shed," 2010. Exhibition view at PSL [Project Space Leeds], with new drawings by Hondartza Fraga. Photo: Kerry Harker. Courtesy PSL

03 Dutton and Swindells, "The Stag and Hound," 2011. Installation view of works in progress at PSL [Project Space Leeds]. Photo: Steve Swindells. Courtesy PSL

04 Exterior view of PSL [Project Space Leeds]. Photo: Simon Warner. Courtesy PSL

04

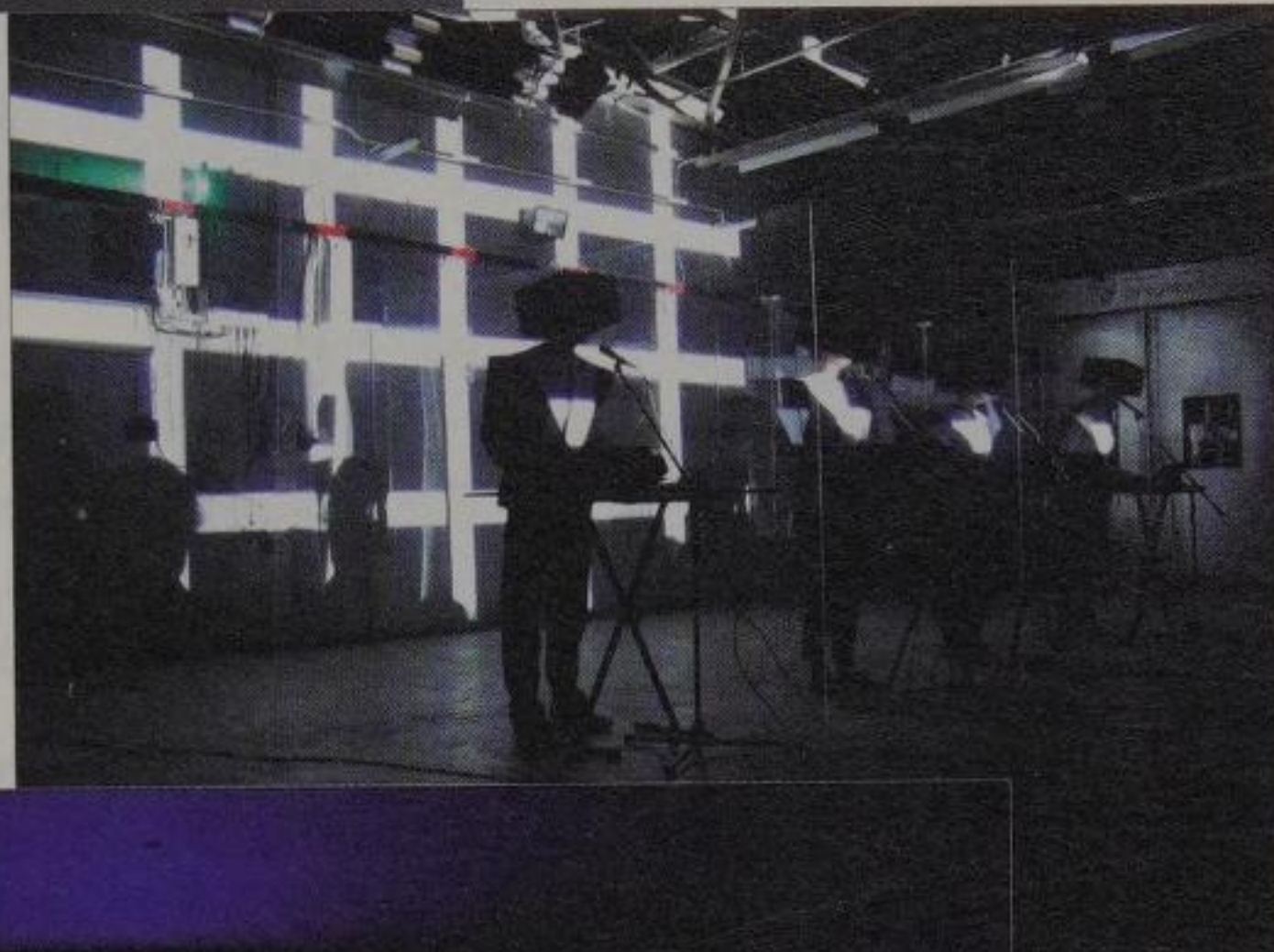


# 3—173

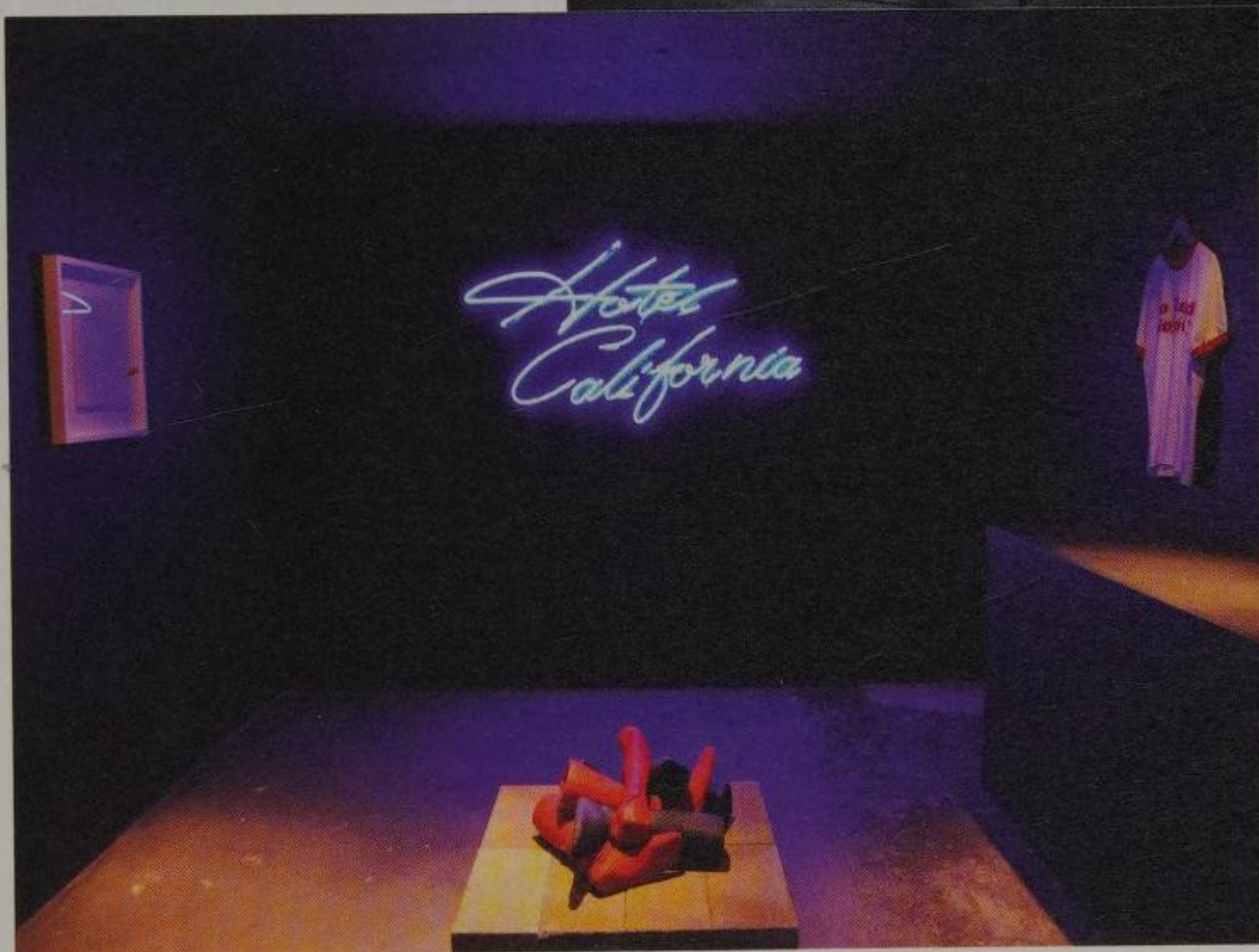
## The Royal Standard



01



02



03

### "Sinking Towards Wishy Mountain" 2008

The Royal Standard's contribution to the 2006 Liverpool Biennial was "Sinking Towards Wishy Mountain," an exhibition of ten new works by artists working in Liverpool, UK, and Stavanger, Norway. Initiated in response to Liverpool and Stavanger's joint Capital of Culture 2008 status, the show marked the beginning of The Royal Standard's forays into the international art world.

### Residency Program 2009-

From 2009 to the present, we have been running a continuing residency program in which we invite selected early-career artists and recent graduates to use our gallery space as their studio.

### "No Soul for Sale" 2010

"No Soul for Sale" at Tate Modern, London, was a festival of nonprofit organizations from around the world. We were selected as one of 70 to engage with the public in a dialogue to promote the activity of independent art spaces. Within our designated area, we took the format of a game show to create an "idea exchange," allowing us to debate with visitors on the value of ideas and creative thought.

[www.the-royal-standard.com](http://www.the-royal-standard.com)  
[info@the-royal-standard.com](mailto:info@the-royal-standard.com)

### Address

Unit 3, Vauxhall Business Centre  
131 Vauxhall Road, Liverpool, L3 6BN  
UK

### Public Hours

Wednesday–Sunday: 11 am–6 pm (during exhibitions; alternatively, email us to arrange a tour)

### Office Hours

Variable, contact us via email to arrange a time

### Founding Year

2006

### Number of Staff

Unpaid (including interns/volunteers): 5

### Funding Sources

Artwork/edition sales, Foundations, Government, Membership

### Activities

Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies

The Royal Standard is an artist-led gallery and studios in Liverpool, England.

We were established in 2006 with a two-fold agenda. The Royal Standard was developed with an aim to fill the gap that existed in the city, between the major public galleries and the small, "do-it-yourself" art spaces. Through a rolling directorship scheme, we are committed to an ethos of "temporary autocracy"; regal yet democratic, this enforces flexibility in ideas and opinions helping us to maintain an energy and freshness befitting of our position.

As the first part of our agenda, we aim to present an innovative, contemporary gallery program within a large exhibition space to rival any commercial gallery. This has a focus on showing the most talented, early- and mid-career artists from home and abroad.

Secondly, we have dedicated ourselves to providing a critically engaged environment for our 27 studio members, promoting a culture of exchange, dialogue and experimentation supplemented by an ongoing program of off-the-wall talks, screenings and events.

More recently, we have broadened our focus to seek out like-minded organizations, to nurture relationships further afield and to offer opportunities to our studio members with studio-swaps, exchanges, residencies and web-based debates.

01 "Deadpan," 2010. Exhibition view at The Royal Standard, Liverpool. Photo: Natalie Hughes. Courtesy The Royal Standard

02 Pil and Galia Kollektiv, We, 2010. Performance as part of "Hierarchies of Allegiance" at The Royal Standard, Liverpool, 2010. Photo: Laura Robertson. Courtesy The Royal Standard

03 Jamie Shovlin, The Black Room, 2007. Installation view of "Deadpan" at The Royal Standard, Liverpool, 2010. Photo: Natalie Hughes. Courtesy The Royal Standard

# 3-174

## Bold Tendencies

### "Bold Tendencies 5" (BT5) 2011

A specially appointed Curatorial Council commissioned 14 large-scale new works by international artists for this exhibition. BT5 featured works by Eva Berendes, David Brooks, Mircea Cantor, James Capper, Rachael Champion, Michael Dean, Jess Flood-Paddock, Lilah Fowler, Camille Henrot, Matt Keegan & James Richards, Kitty Kraus, Mamiko Otsubo, Bettina Pousttchi and the Bruce High Quality Foundation. Public and education programs were developed alongside BT5 to further engage the public, families and students, along with new architectural structures to house these programs.

### "Bold Tendencies 4" (BT4) 2010

A specially appointed Curatorial Council commissioned 15 large-scale new works by UK-based artists for this exhibition. BT4 featured works by Rachel Adams, James Balmforth, Nicholas Byrne, Juliana Cerqueira Leite, Matthew Darbyshire, Edward Fornieles, Lauren Gault, Anthea Hamilton, Alex Hoda, Sam Kennedy, George Henry Longly, Mohammed Qasim Ashfaq, Florian Roithmayr, Giles Round and Alexandre Singh.

### "Bold Tendencies 3" (BT3) 2009

BT3 featured works by Awst & Walther, Tom Barnett, Hannah Barton & Xavier Poultney, James Balmforth, Tim Bouckley, James Capper, Bobby Dowler, Matthew Holroyd, Myles Painter, Daniel Schwitzer, Bayly Shelton, Robin Shepherd, Molly Smyth, Theo Turpin, Jesse Wine and Jack Vickridge. Special projects on the lower floors included works by Lucky PDF, the Sunday Painter, New Model Army and Field.

[boldtendencies.com](http://boldtendencies.com)  
[info@boldtendencies.com](mailto:info@boldtendencies.com)

Address  
Levels 7-10, Peckham Multi-Storey Car Park  
95a Rye Lane, London, SE15 4ST  
UK

Mailing Address  
133 Copeland Road Unit 9i  
London SE5 3SN  
UK

Public Hours  
Thursday-Sunday: 11 am-10 pm (June 30-September 30)

Office Hours  
Variable

Founding Year  
2007

Number of Staff  
Unpaid (including interns/volunteers): 30

Funding Sources  
Artwork/edition sales, Corporations, Foundations, Individuals

Activities  
Archives, Artist representation, Educational programs, Exhibitions, Public programs (lectures, performances, screenings, etc.)



01

Bold Tendencies is a nonprofit summertime sculpture project dedicated to showcasing new art by international artists. Held on the top four floors of a disused multistory parking lot in Peckham, South London, with spectacular views across the city, Bold Tendencies is committed to supporting the vision of artists and actively engaging audiences.

15 large-scale new works are commissioned annually by a specially appointed Curatorial Council and exhibited for three months from June 30-September 30.

The popular Frank's Cafe & Campari Bar, designed by Practice Architecture (Paloma Gormley & Lettice Drake), occupies a temporary building alongside the sculpture on the roof.

Our aim is to establish London's first sculpture park dedicated to making the most important exhibition of new international sculptures. We also endeavor to engage the local community and to support the education of children, young people and students.

01 Bettina Pousttchi, *Ahead Only*, 2011. Courtesy the artist, Damian Griffiths and Bold Tendencies

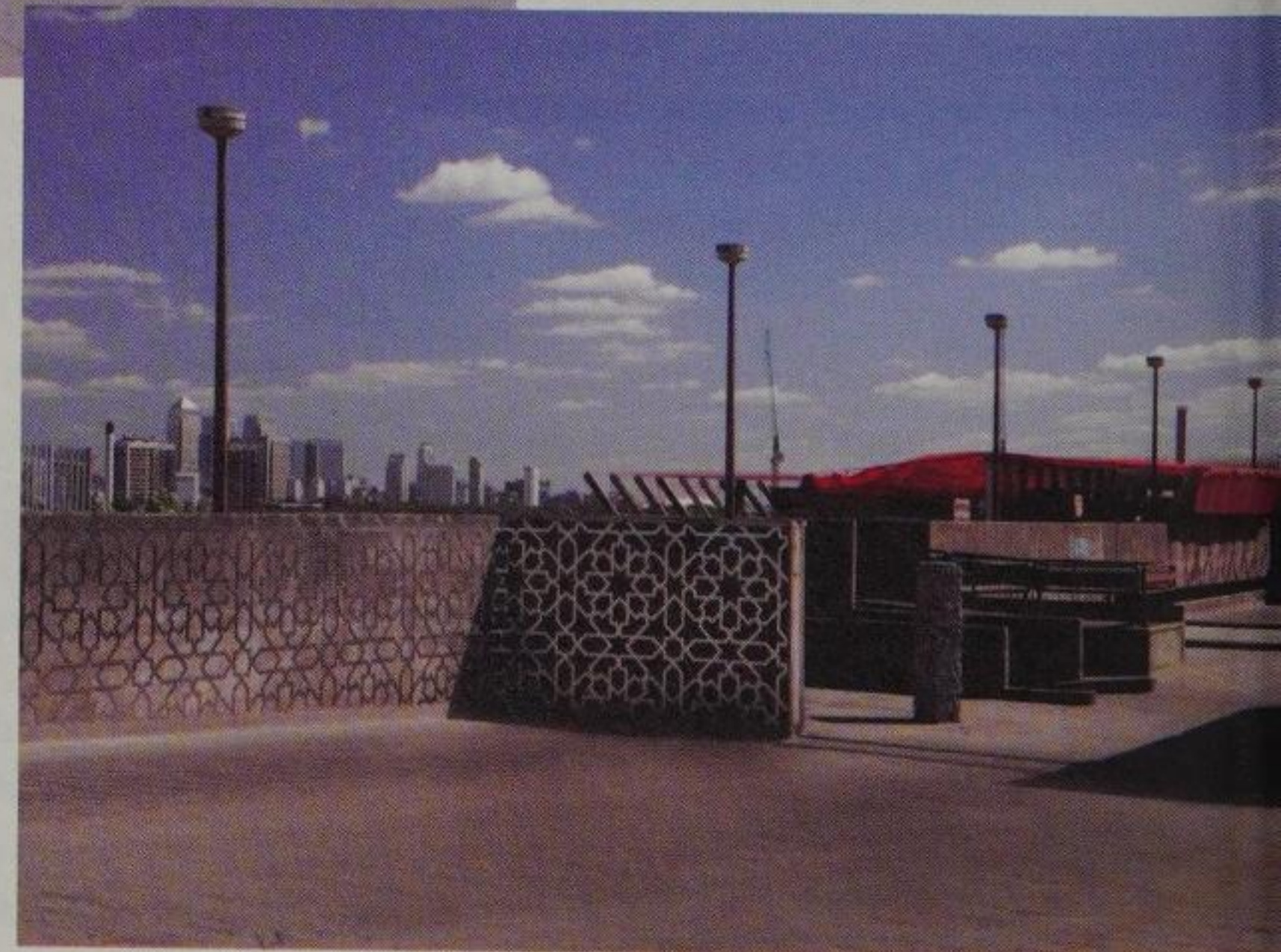
02 David Brooks, *Adaptable Boardwalk (With Three Genetic Drifts)*, 2011. Courtesy the artist, Damian Griffiths and Bold Tendencies

03 Mohammed Qasim Ashfaq, *How Dirty Is Your Glossy Black 2*, 2010. Courtesy the artist, Ben Blossom and Bold Tendencies

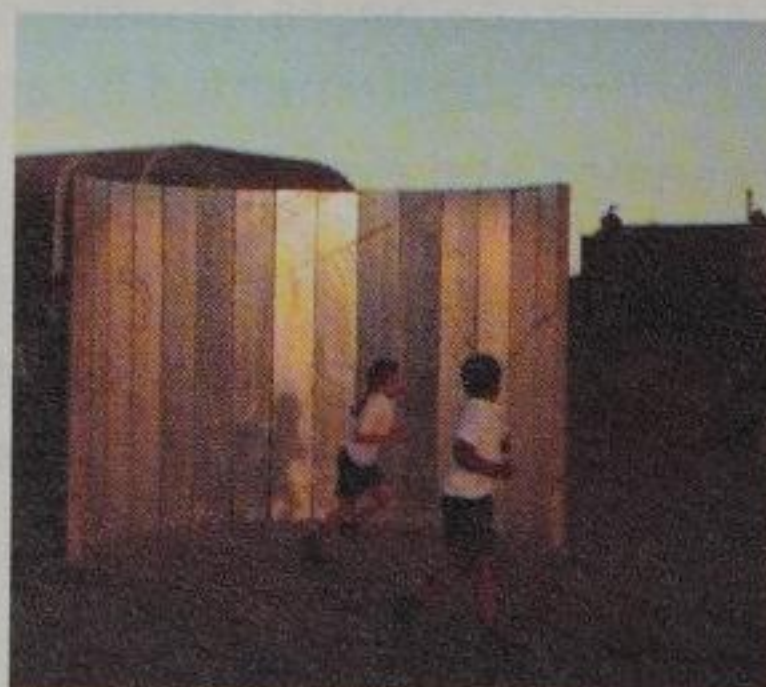
04 Florian Roithmayr, *Like Thinking about Last Night When You Wake Up in the Morning*, 2010. Courtesy the artist and Bold Tendencies



02



03



04

3—175

# Camden Arts Centre

[www.camdenartscentre.org](http://www.camdenartscentre.org)  
[info@camdenartscentre.org](mailto:info@camdenartscentre.org)

### Address

Arkwright Road  
London, NW3 6DG  
UK

### Public Hours

Tuesday–Sunday: 10 am–6 pm  
Late opening Wednesday: 10 am–9 pm

### Office Hours

Monday–Sunday: 9:30 am–6 pm

### Founding Year

1990

### Number of Staff

Paid: 20  
Unpaid (including interns/volunteers): 55

### Funding Sources

Artwork/edition sales, Café, Foundations, Government, Individuals, Membership, Merchandise

### Activities

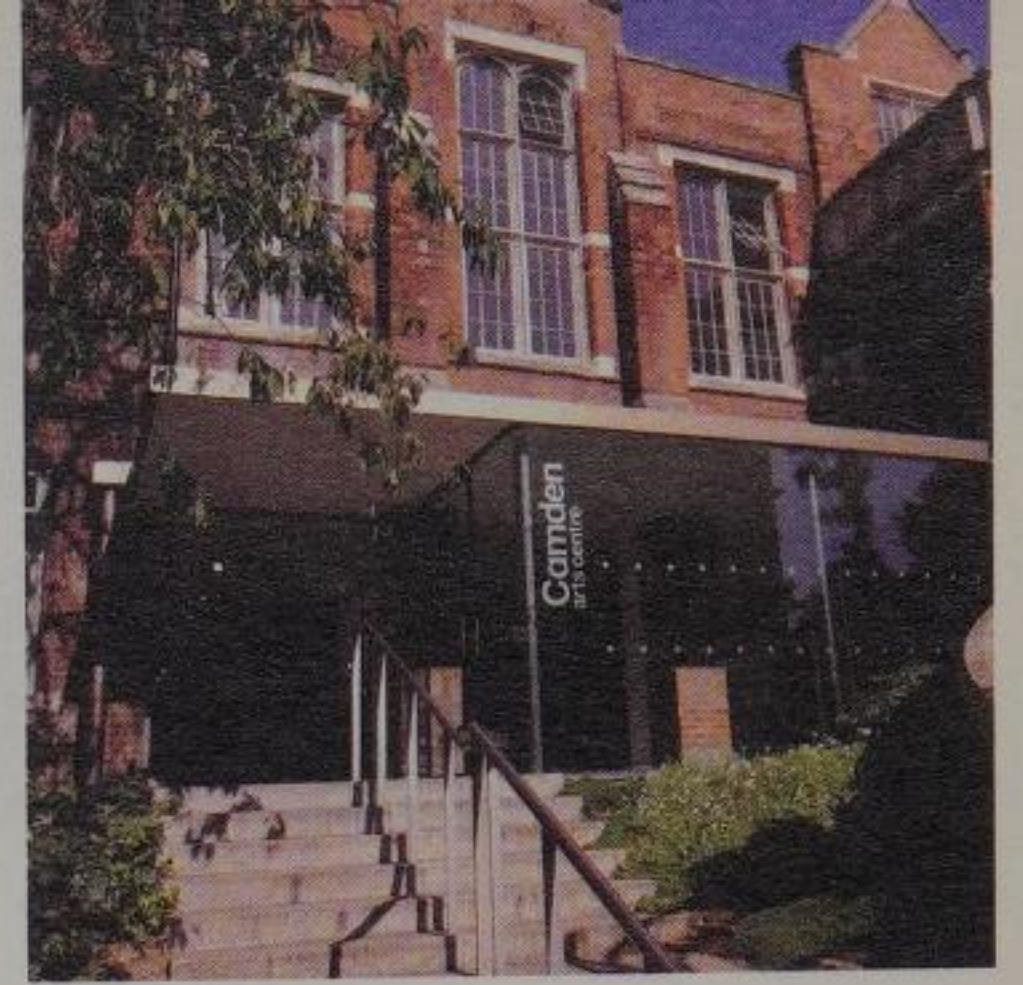
Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

02



03

01



"Simon Starling: Never the Same River [Possible Futures, Probable Pasts]" 2010–11

This exhibition revisited the rich history of the Camden Arts Centre by showing fragments of exhibitions from the past 50 years. These works were reinstalled in the positions they previously occupied and artist Simon Starling selected new artists as an imagined future for the exhibition program.

"Junction" 2009–10

"Junction" was a series of artists' projects for King's Cross commissioned by Camden Arts Centre and supported by Bloomberg. Projects included Ria Pacquée recording a street-level portrait of King's Cross that was shot incognito, the art collective Public Works collecting and disseminating the daily experiences of people from the area and William Hunt transforming an artists' studio into a recording studio, and hooking singers up to a polygraph machine while performing.

"Insights" 2009–11

"Insights" offered young people an opportunity to learn and develop their interest in the visual arts. Working with practicing artists at Camden Arts Centre, as well as tutors and student ambassadors at Central Saint Martin's College of Art and Design, the project focused on supporting young people in their artistic career choices.

Camden Arts Centre is a world-class contemporary visual arts space dedicated to engaging with the highest caliber artists from across the international arts scene. Placing the artist at the center, it strives to involve members of the public in the ideas and work of today's artists and the artists who inspire them.

The space's exhibition and education programs are developed with equal importance, and are continually intertwined. The changing program, which includes exhibitions, artist residencies, off-site projects and artist-led activities, ensures Camden Arts Centre remains a dynamic place for seeing, making and talking about art. Exhibitions feature emerging and international artists showing for the first time in London, significant historic figures who inspire contemporary practice and artist-selected group shows relevant to current debate. Residencies develop artists' practices with practical support, resulting in new work and public participation. Off-site projects include new commissions and performances in strategic areas such as King's Cross and in local schools and community centers.

Camden Arts Centre's educational activities include events that engage audiences in a regular series of talks and discussions, as well as film screenings and live art performances—all alongside family and school programs, and widening participation projects led by artists.

01 Exterior view of Camden Arts Centre, London, 2009. Courtesy Camden Arts Centre

02 Christine Borland, "Cast from Nature," 2011. Exhibition view at Camden Arts Centre, London. Photo: Andy Keate

03 "Simon Starling: Never the Same River [Possible Futures, Probable Pasts]," 2010. Exhibition view at Camden Arts Centre, London. Photo: Andy Keate

# 3—176

## The Delfina Foundation

[www.delfinafoundation.com](http://www.delfinafoundation.com)  
[info@delfinafoundation.com](mailto:info@delfinafoundation.com)  
+44 207 233 5344

### Address

29 Catherine Place  
Victoria, London, SW1E 6DY  
UK

### Public Hours

Daily: 10 am–6 pm

### Office Hours

Weekdays: 10 am–6 pm

### Founding Year

2007

### Number of Staff

Paid: 3

Unpaid (including interns/volunteers): 1

### Funding Sources

Foundations, Government, Individuals

### Activities

Artist representation, Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

### Artist-in-Residence Program 2011

The Delfina Foundation partnered with Art Dubai, Tashkeel and the Dubai Culture & Arts Authority to host an international artists-in-residence program in Al Bastakiya, Dubai. This initiative, in collaboration with Art Dubai Projects, developed artistic practices by providing career-defining opportunities for new commissions by artists Abbas Akhavan and Shaikha al Mazrou. A larger annual program is being planned for artists and curators.

### Decolonizing Architecture Art Residency 2010-

The Delfina Foundation collaborates with Decolonizing Architecture Art Residency in Palestine, on annual residencies for UK-based artists and architects whose work involves critical spatial practice. Following the first residency in 2010, a series of public programs was devised with leading partners such as Tate Modern, London (2010).

### "The Knowledge" 2009-

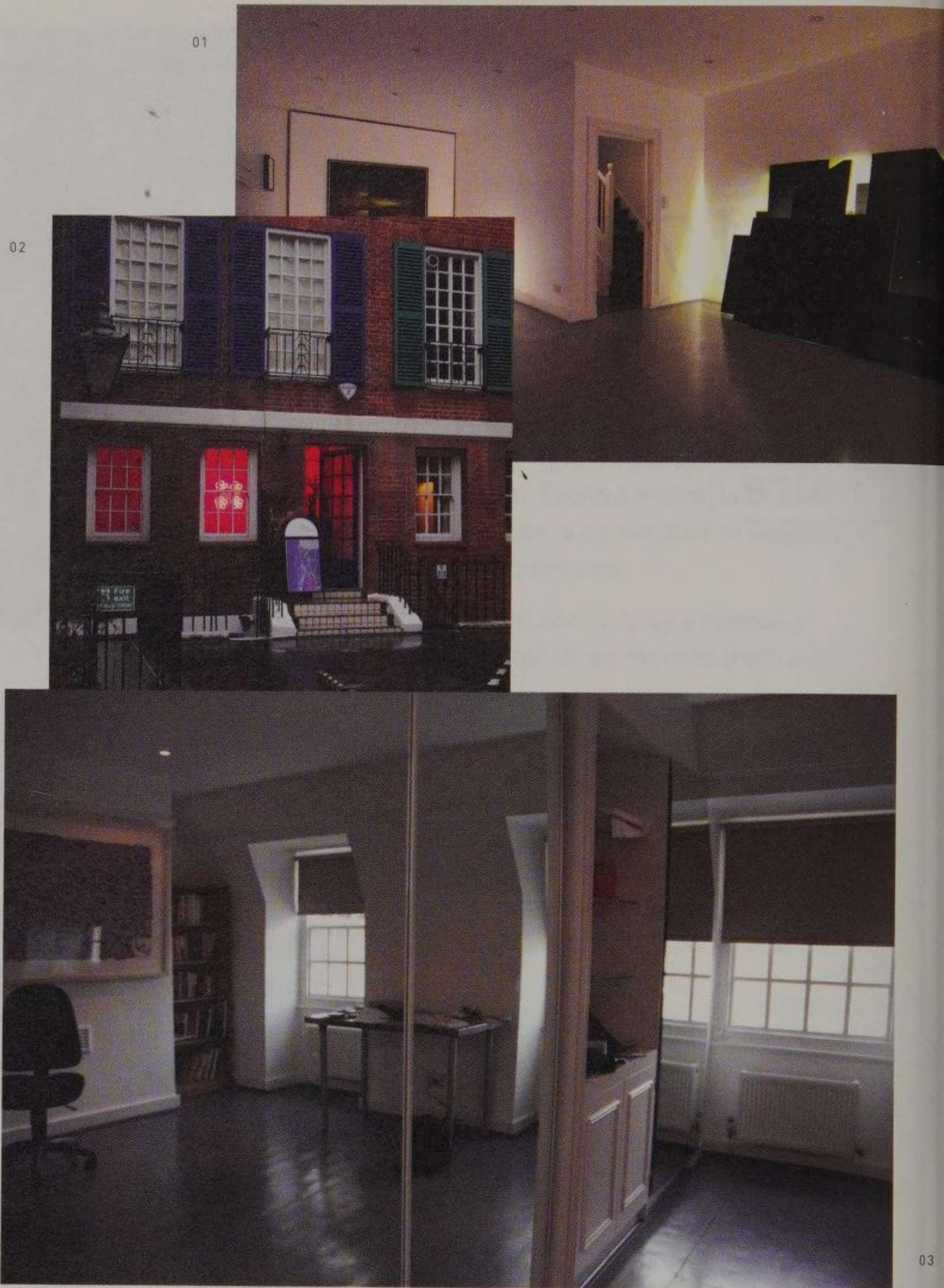
Taking its title from London's famous black cab drivers' training, "The Knowledge" is an ongoing series that explores visual culture from the Middle East and North Africa, one city at a time. Previous "stops," which involved screenings, talks and exhibitions, have included Damascus (2009), Tehran (2010) and Alexandria (2011).

Founded in 2007, The Delfina Foundation facilitates artistic exchange through an interrelated program of residencies and public programs, such as talks and exhibitions. We support artists, curators and writers in expanding their practice via professional development and platforms for public engagement and critical discourse around the role of art in society.

For more than 20 years, the "Delfina" brand has become renowned for nurturing and supporting the professional development of more than 500 international artists, including more than a dozen Turner Prize nominees.

Since its founding, The Delfina Foundation has focused on cross-cultural exchange with the greater Middle East, developing international collaborations through reciprocal residencies and public programs in the UK and abroad. Current and previous partnerships have included Art Dubai, Foundation for Indian Contemporary Art, AllArtNow, Bidoun magazine, Al Riwaq Art Space, British Council, Visiting Arts, Iniva, Tate, Serpentine Gallery, Decolonizing Architecture Art Residency, The Victoria & Albert Museum, Riwaq Biennale, Tashkeel, Edinburgh Art Festival and Alhambra, to name a few.

The Delfina Foundation is an independent, non-political arts organization with charitable status. It is not a grant-making foundation.



01 Nathaniel Rackowe's exhibition at The Delfina Foundation, London, 2010. Courtesy the artist

02 Exterior view of The Delfina Foundation, London, 2010. Photo: Rana Begum

03 View of a studio at The Delfina Foundation, London, 2008. Photo: Sara Haq

3-177

# Gasworks



02

[www.gasworks.org.uk](http://www.gasworks.org.uk)  
[info@gasworks.org.uk](mailto:info@gasworks.org.uk)  
 +44 20 7587 5202

### Address

155 Vauxhall Street  
 London, SE11 5RH  
 UK

### Public Hours

Wednesday–Sunday: 12–6 pm or by appointment

### Office Hours

Monday–Friday: 9 am–6 pm

### Founding Year

1994

### Number of Staff

Paid: 7  
 Unpaid (including interns/volunteers): 3

### Funding Sources

Foundations, Government, Individuals

### Activities

Educational programs, Exhibitions,  
 Partnerships with other institutions,  
 Publications, Public programs (lectures, per-  
 formances, screenings, etc.), Residencies,  
 Workshops

Starting out as an artist-run space in 1994 in a converted Victorian warehouse, Gasworks provides studios for London-based artists and organizes a program of artist residencies, exhibitions, events and outreach projects.

Under one roof, Gasworks houses various aspects of contemporary art practice: conception, production, dissemination and debate, and addressing the need of artists to create work in a context that instigates dialogue and the exchange of ideas. These are supported through open-ended and process-based residencies, as well as commissions that involve long-term engagement and discussion between coordinators, curators and artists.

Gasworks's exhibition program aims to contextualize existing and new work within critical frameworks. Residencies and exhibitions are complemented by events including artists' talks, seminars, conferences, screenings and performances. An interactive program is offered to Gasworks's local communities through its participatory program of activities.

As a part of Triangle, an international network of artists and arts organizations, Gasworks is able to conduct in-depth curatorial research on an international level. While maintaining strong connections with the UK art scene, Gasworks also draws on its links with Triangle Network to present emerging practices and artists from countries in Africa, Asia, the Middle East and Latin America, as well as from North America and the rest of Europe.

### "All I Can See Is the Management" 2011

"All I Can See Is the Management" was an exhibition and program of events that looked at how artists have addressed the pervasiveness of managerial culture from the late 1970s to today. The show included work by Filipa César, Amy Feneck, Darcy Lange, Stuart Marshall and Allan Sekula.

### "Forward to Guns for Banta" 2011

"Forward to Guns for Banta" was Mathieu Kleyebe Abonnenc's first UK solo show. Developed through a residency at Gasworks, his work introduced Sarah Maldoror, a pioneering yet little-known filmmaker linked to the liberation struggles in Lusophone Africa. Abonnenc's work questions how to approach images of revolution and reactivate the spirit of liberation movements.

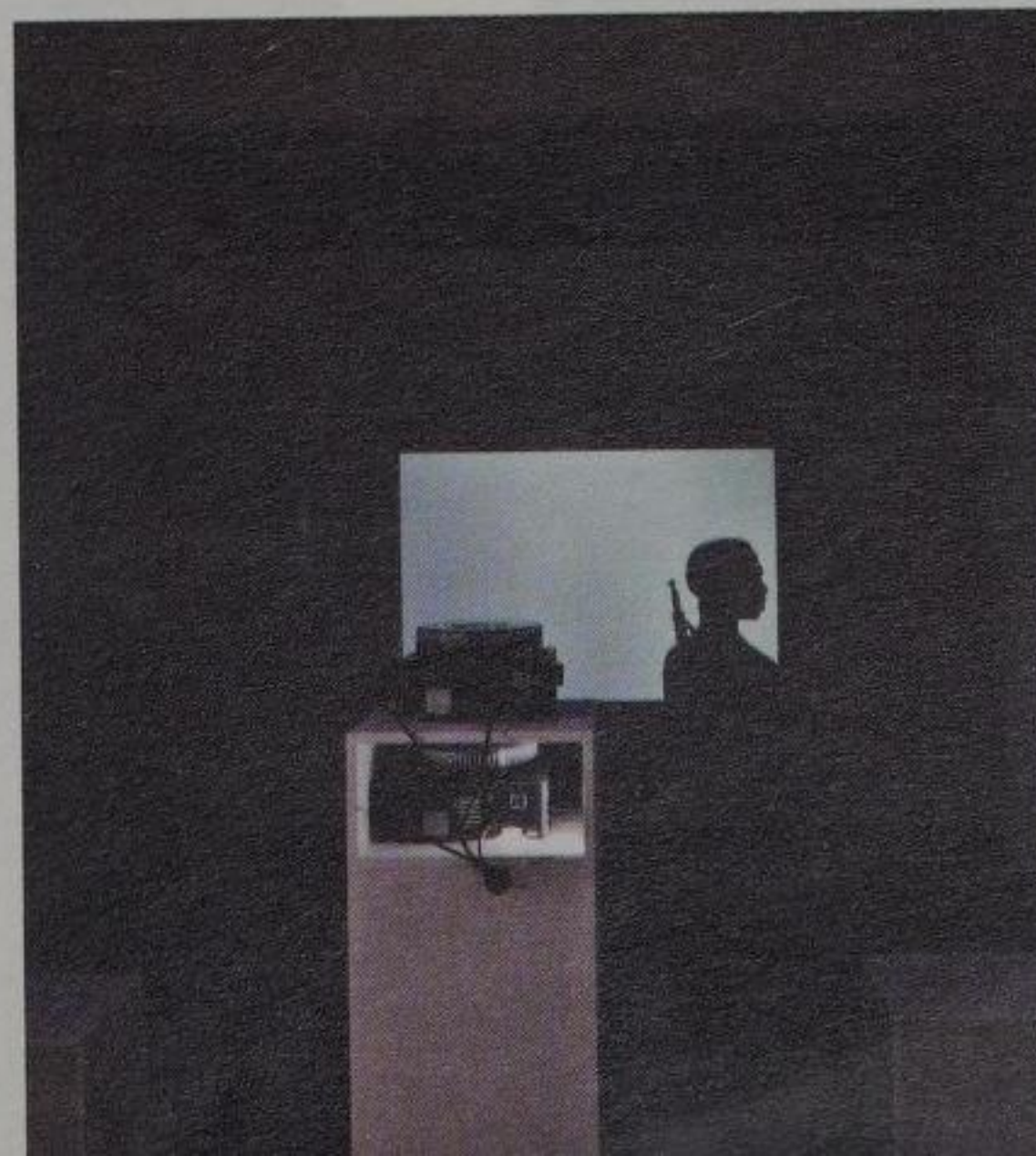
### "Everything Has a Name, or the Potential to Be Named" 2009

"Everything Has a Name, or the Potential to Be Named" was a group exhibition focusing on the appropriation of the natural environment in the Americas by European colonial powers during the 17th and 18th centuries. Featured artists included Alberto Baraya, Matthew Buckingham, Luis Camnitzer, Jimmie Durham and Andrea Geyer.

01 Alberto Baraya, Herbario de Plantas Artificiales (Herbarium de Artificial Plants), 2001–. Installation view of "Everything Has a Name, or the Potential to Be Named" at Gasworks, London, 2009. Photo: Matthew Booth

02 The Otolith Group, "A Long Time Between Suns," 2009. Exhibition view at Gasworks, London. Photo: Matthew Booth

03 Mathieu Kleyebe Abonnenc, "Foreward to Guns for Banta," 2011. Exhibition view at Gasworks, London. Photo: Kristel Raesaar



03

# 3—178



01

## The Mosaic Rooms

The Mosaic Rooms is an arts space showcasing contemporary culture from and connected to the Middle East. We bring the most exciting, progressive and innovative voices in art, literature and film from the region to audiences in the United Kingdom.

Situated in a beautifully refurbished Victorian townhouse in Kensington, we offer a rich and varied program, including art and design exhibitions, film screenings, literary launches, readings and lectures.

The Mosaic Rooms has profiled leading artists, writers and filmmakers from the Arab world and beyond, including Raja Shehadeh, Hanaa' Mal-Allah, Hisham Matar, Antony Gormley, Mahmoud Darwish and Mona Saudi, as well as younger emerging contemporaries. Entrance to exhibitions and many of our events is free.

Alongside this varied program of events, we also offer residencies to visiting artists and cultural practitioners, and run educational outreach projects in the local area. A resource center for those interested in Middle Eastern culture is also accessible through our specialist bookshop and archive.

The Mosaic Rooms is an A.M. Qattan Foundation project. The foundation is a UK charity dedicated to the support of culture and education in Palestine and the Arab world. The Mosaic Rooms is part of the foundation's Culture and Arts Programme.

[www.mosaicrooms.org](http://www.mosaicrooms.org)  
[info@mosaicrooms.org](mailto:info@mosaicrooms.org)  
+44 20 7370 9990

### Address

226 Cromwell Road  
London, SW5 0SW  
UK

### Public Hours

Monday–Friday: 11 am–6 pm  
Saturday: 11 am–4 pm

### Office Hours

Monday–Friday: 10 am–6 pm

### Founding Year

2008

### Number of Staff

Paid: 4  
Unpaid (including interns/volunteers): 2

### Funding Sources

Artwork/edition sales, Foundations,  
Government, Merchandise

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions, Public  
programs (lectures, performances, screenings,  
etc.), Residencies, Workshops

01 Ayed Arafah, Horizon, 2010. Installation view of "Such Stuff as Dreams Are Made on: Young Artists from Palestine" at The Mosaic Rooms, 2011. Courtesy The Mosaic Rooms

02 Interior view of The Mosaic Rooms, London. Courtesy The Mosaic Rooms

03 Exterior view of The Mosaic Rooms, London. Courtesy The Mosaic Rooms



02



03

### "Hanaa' Mal Allah: Vivid Ruins" 2009

"Vivid Ruins" showcased new works from one of Iraq's leading contemporary artists, Hanaa' Mal Allah.

### "Mona Saudi: Poetic Inspirations" 2010

This was the first UK solo exhibition of sculptures and drawings by Mona Saudi, one of the most distinguished contemporary artists in the Arab world.

### "Such Stuff as Dreams Are Made on: Young Artists from Palestine" 2011

This was an exhibition featuring a selection of works by finalists in the 2010 A.M. Qattan Foundation's Young Artist of the Year Award. The biennial award—organized by the foundation's Culture and Arts Programme in the Occupied West Bank city of Ramallah—is open to artists under 30 of Palestinian descent, from any part of the world. This exhibition featured paintings, sculptures, short films and video works by young artists from Gaza, Ramallah, Bethlehem and Jerusalem.

### New Literature Season: Spring 2011

The spring 2011 season included book launches and discussions by the International Arab Prize for Fiction (IPAF), Raja Shehadeh and Hisham Matar.



3—179

## PEER

www.peeruk.org  
+44 20 7739 8080

**Address**  
97 & 99 Hoxton Street  
London N1 6QL  
UK

**Public Hours**  
Wednesday–Saturday: 12–6 pm

**Office Hours**  
Monday–Friday: 10 am–6 pm

**Founding Year**  
1999

**Number of Staff**  
Paid: 3

**Funding sources**  
Artwork/edition sales, Corporations,  
Foundations, Government, Individuals,  
Membership

**Activities**  
Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops



**“Stuart Brisley: Next Door (The Missing Subject)” 2010**

Adopting the persona of RY Sirb, Stuart Brisley’s Curator of the Museum of Ordure took up temporary residence among the trash and pandemonium of the former shop next door, to investigate and interrogate this transitional space before it was transformed and acquired by PEER as an extension of the gallery.

**“Matthew Hale: Der Mond v Le Monde” 2009**

Mathew Hale’s first solo exhibition in London in five years consisted of five works: one two-projector and one three-projector slide piece, a constructed painting (that could equally be described as a wall-mounted sculpture) and two large collage works.

**“John Frankland: Boulder” 2008**

Commissioned and presented by PEER, “Boulder” is a dual-site, permanent public-realm project for two Hackney parks, which have become permanent homes to two massive pieces of solid granite, each weighing up to 100 tons and measuring more than four meters high.

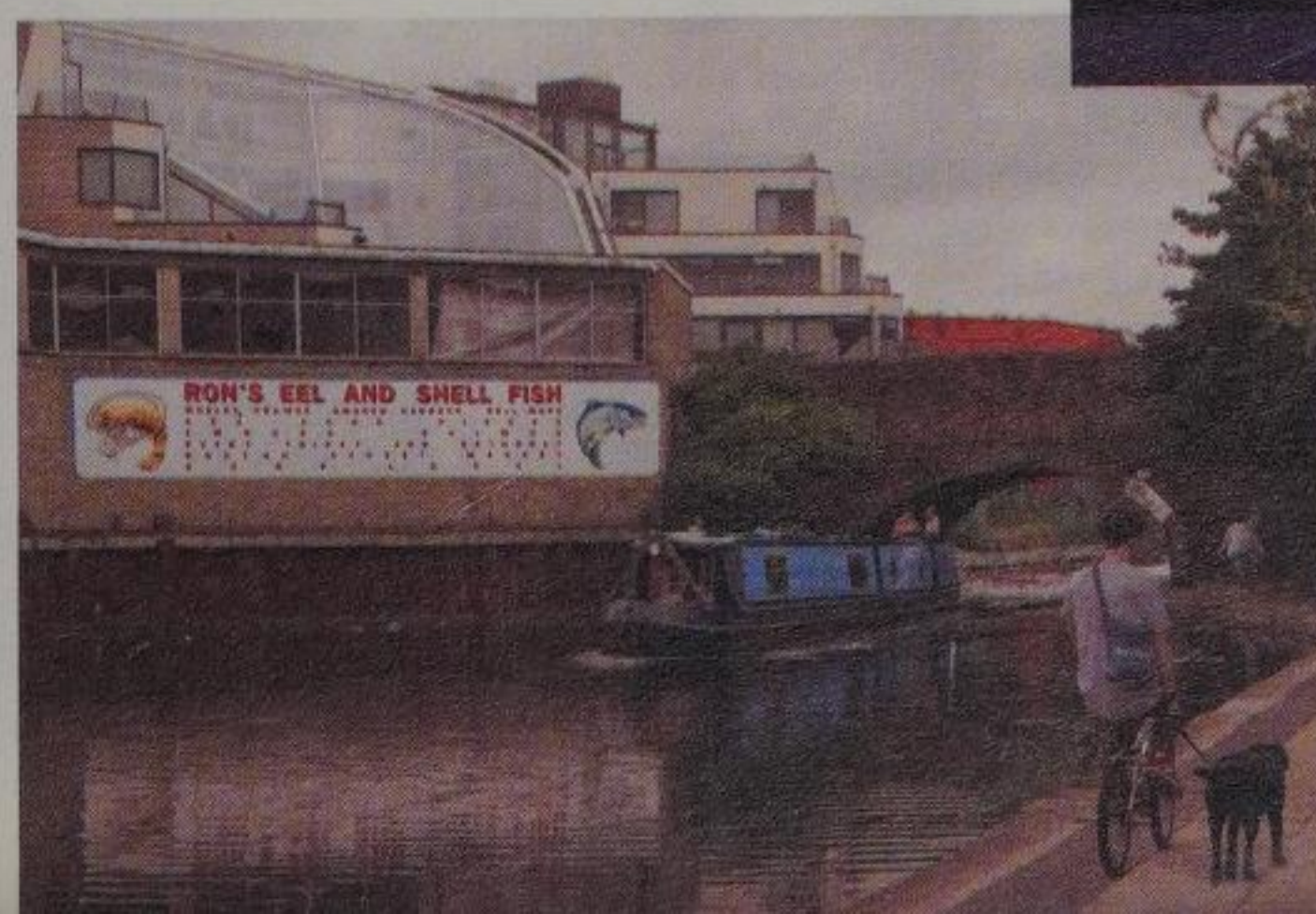
PEER is a small-scale, contemporary visual arts organization that has earned an outstanding reputation for commissioning imaginative and ambitious arts projects. Since the launch of Martin Creed’s now seminal and first public-realm work, Work No 203: EVERYTHING IS GOING TO BE ALRIGHT (1999), PEER has become increasingly embedded into the fabric of its local environment, through a range of world-class off-site regeneration projects and high-quality, gallery-based exhibitions. Enabling artists to make impactful work is at the core of PEER’s ethos, and so, too, is our resolute determination to make this work available and relevant to the widest possible audiences through its display, interpretation and participation opportunities.

With an impressive track record of more than 50 projects over 12 years, PEER continues to offer opportunities to artists at key moments in their careers, including Mike Nelson’s Venice Biennale installation, which launched his career internationally, and Breda Beban’s first multichannel work for the public realm. PEER has also built a reputation for anticipating the zeitgeist, particularly in cases when older generations of artists are being reassessed by the newer generations, such as with Chris Marker, Theresa Hak Kyung Cha, Anthony McCall, Bill Culbert and, most recently, Stuart Brisley.

01 Andrew Lanyon, “Von Ribbentrop in St. Ives: Art and War in the Last Resort,” 2011. Exhibition view at PEER, London. Photo: Chris Dorley Brown

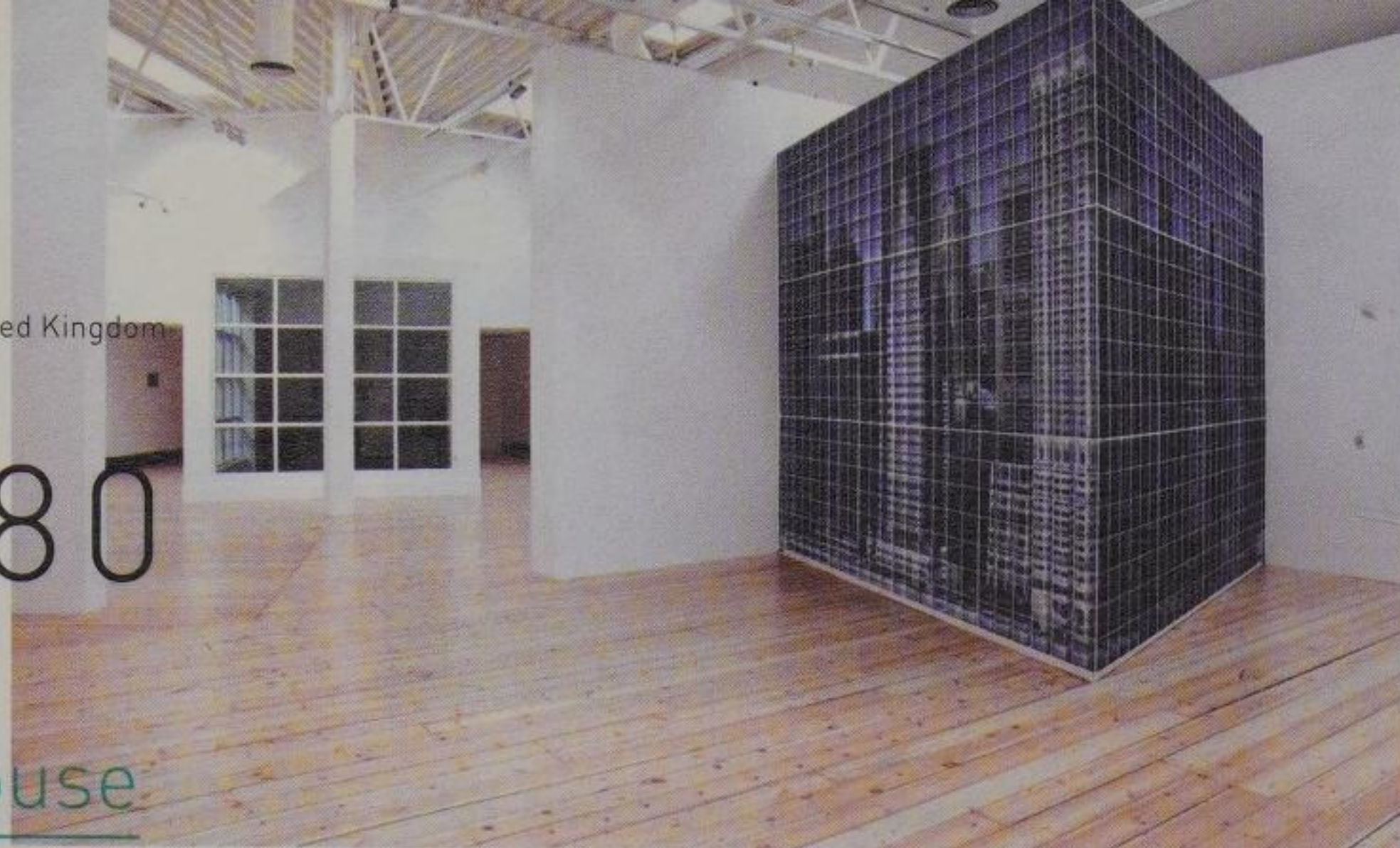
02 Martin Creed, Work No 203, EVERYTHING IS GOING TO BE ALRIGHT, 1999. Courtesy PEER

03 Bob and Roberta Smith, Ron’s Eel and Shell Fish, 2006. Off-site installation along Regent’s Canal, London. Photo: Chris Dorley Brown



3-180

Cornerhouse



01

01 Rashid Rana, *Desperately Seeking Paradise II*, 2010–11. Installation view of "Everything Is Happening at Once" at Cornerhouse, Manchester, 2011. Photo: WeAreTape. Courtesy the artist and Cornerhouse

02 "Contemporary Art Iraq," 2010. Exhibition view at Cornerhouse, Manchester. Photo: Paul Greenwood. Courtesy the artist and Cornerhouse

03 Exterior view of Cornerhouse, Manchester, 2010. Photo: Ben Page. Courtesy Cornerhouse

04 "New Cartographies: Algeria-France-UK," 2011. Exhibition view at Cornerhouse, Manchester. Photo: Paul Greenwood. Courtesy the artist and Cornerhouse

www.cornerhouse.org  
 info@cornerhouse.org  
 +44 161 200 1500

Address

70 Oxford Road  
 Manchester M1 5NH  
 UK

Public Hours

Tuesday–Saturday: 12–8 pm  
 Sunday: 12–6 pm

Office Hours

Monday–Friday: 9 am–6 pm

Founding Year

1985

Number of Staff

Paid: 51  
 Unpaid (including interns/volunteers):  
 Couple of interns a year

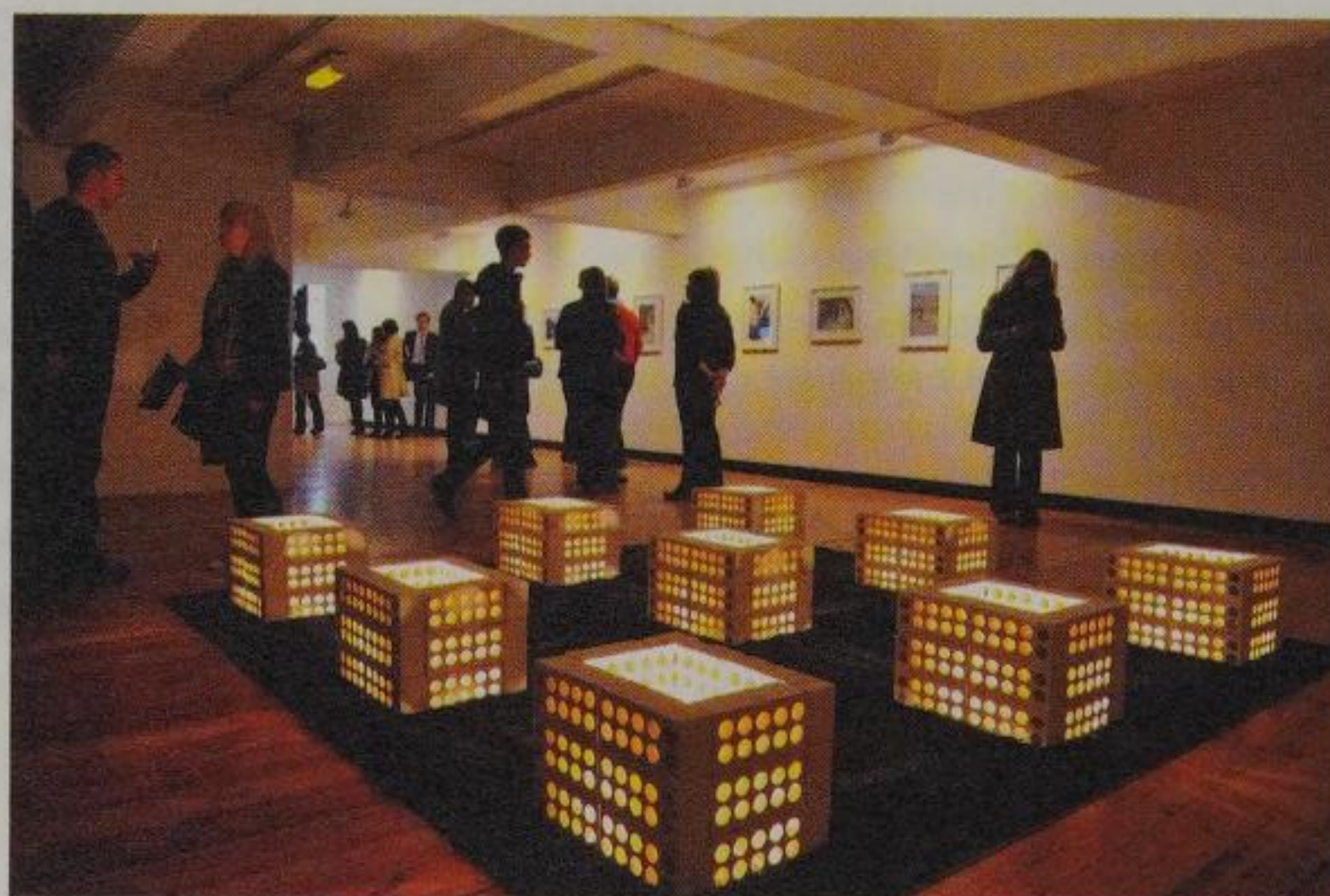
Funding Sources

Admissions/ticket sales, Artwork/edition sales, Café, Corporations, Foundations, Government, Individuals, Membership

Activities

Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

02



"Contemporary Art Iraq" 2010

Timed to follow the Iraqi parliamentary election, Cornerhouse announced the first comprehensive UK exhibition of new and recent contemporary art from Iraq since the first Gulf War, examining practices emerging with fresh perspectives from a culture marked by conflict and turmoil. "Contemporary Art Iraq" was co-curated by Cornerhouse and ArtRole.

"New Cartographies: Algeria-France-UK" 2011

In response to the seismic historical shifts and current events in the country, "New Cartographies: Algeria-France-UK" brought together recent works by ten emerging and established contemporary artists based in France, Algeria and the UK.

"Everything Is Happening at Once" 2011

Cornerhouse and Asia Triennial Manchester 11 presented the first major UK public solo show from Rashid Rana, widely considered to be the most prominent and original contemporary artist working in South Asia today.



04



03

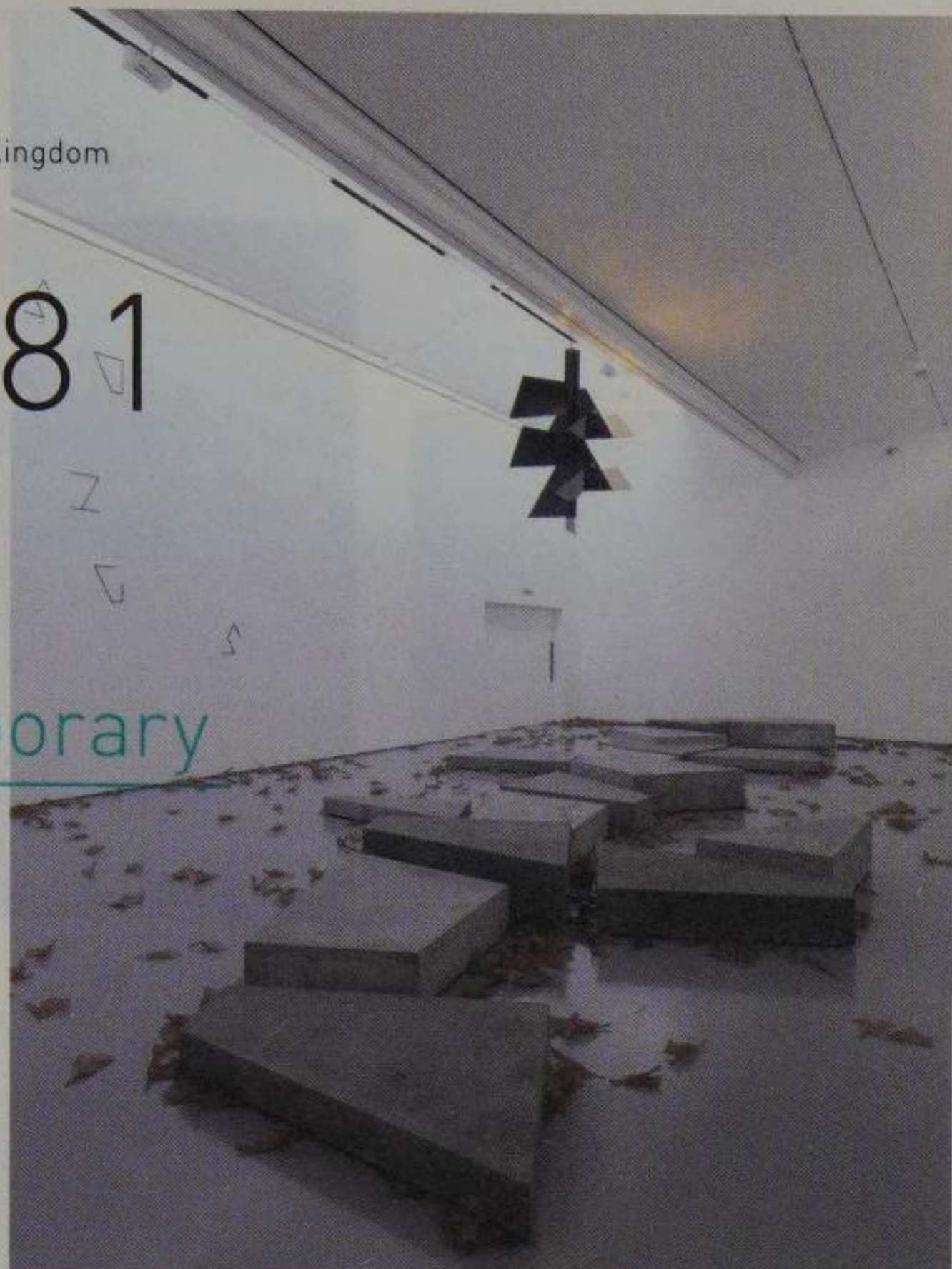
Cornerhouse is Manchester's international center for contemporary visual arts and independent film. It was founded by the Greater Manchester Visual Arts Trust, chaired by Sir Bob Scott, and opened in 1985. The organization has been at the forefront of Manchester's vibrant cultural scene ever since. Patrons include Danny Boyle, Damien Hirst and Helen Mirren.

Located on Oxford Road, Cornerhouse, which gets around 500,000 visitors every year, houses three floors of contemporary art galleries, three screens showing the best of independent cinema, a bar, café and a bookshop. It also operates an international distribution service for contemporary visual arts books and catalogs, working with more than 95 publishers, including Arnolfini, BALTIC, British Council Visual Arts and Design Publications, Hayward Gallery Publishing, the Henry Moore Institute, ICA, the Lowry, Modern Art Oxford, Photoworks and Picture This.

433 Dundee, United Kingdom

3—181

## Dundee Contemporary Arts



01



02



03

www.dca.org.uk  
+44 1382 909 900

### Address

152 Nethergate  
Dundee, DD1 4DY  
Scotland, UK

### Public Hours

Tuesday–Saturday: 11 am–6 pm  
Thursday 11 am–8 pm  
Sunday: 12–6 pm

### Office Hours

Monday–Friday: 9 am–6 pm

### Founding Year

1999

### Number of Staff

Paid: 65  
Unpaid (including interns/volunteers): 0–5

### Funding Sources

Admissions/ticket sales, Artwork/edition sales,  
Café, Foundations, Government, Membership,  
Merchandise

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops, Other: Production space for artists,  
Open-access print studio with traditional and  
cutting-edge technologies

### "The Associates" 2009

This exhibition, a generational survey of artists who emerged out of Dundee, featured works by Steven Cairns, Raydale Dower, Katy Dove, Luke Fowler, Kevin Hutcheson, Fiona Jardine, Graham Little, Lucy McKenzie, Duncan Marquiss, The Lonely Piper, Alan Michael, Ellen Munro, Scott Myles, Robert Orchardson, Clare Stephenson, Stephen Sutcliffe and Andy Wake.

### "Martin Boyce: No Reflections" 2009, 2010

DCA was the first arts institution in Scotland to curate the Scottish Pavilion at the Venice Biennale. The center commissioned Boyce (shortlisted for the 2011 Turner Prize) to produce new work for the two locations: Palazzo Pisani, Venice (2009), and Dundee Contemporary Arts, Dundee (2010).

### "Minimalist Works from the Holocaust Museum" 2010–11

2010–11

This was the first solo exhibition in a UK public gallery for the New York-based artist Jonathan Horowitz, who showed newly commissioned works alongside significant ones from the past 20 years.

Dundee Contemporary Arts (DCA) is a world-class center for the development and exhibition of contemporary art and culture. Since opening in 1999, DCA has established itself as a major force in contemporary art and cultural cinema, community and education practice, and as a vibrant social and cultural hub for the people of Dundee, Scotland, and beyond. The secret of its success has been the imagination, ambition, commitment, intricate care and hard work of its staff and collaborators, whose energy and ideas have earned it national and international acclaim, while ensuring that it is embraced by the community that is its home. DCA's success is also thanks to the commitment of its audiences that have supported the organization by visiting, attending, participating, enjoying, challenging and questioning its projects and programs.

"Dundee experienced its own well-documented Bilbao Effect 12 years ago, when that well-designed new building with a clearly defined purpose, Dundee Contemporary Arts, opened. The lesson it provides is that cultural institutions need to prove their worth by their international quality, economic sustainability, close relationships with their audiences and deep local roots. As if to prove that very point, DCA has just opened a new show that exemplifies that combination." (Moira Jeffrey, Scotland on Sunday, May 2011)

01 Martin Boyce, "No Reflections," 2009. Exhibition view at Dundee Contemporary Arts, Dundee. Photo: Gilmar Ribeiro

02 Jonathan Horowitz, "Minimalist Works from the Holocaust Museum," 2010. Exhibition view at Dundee Contemporary Arts, Dundee. Photo: Ruth Clark

03 "The Associates," 2009. Exhibition view at Dundee Contemporary Arts, Dundee. Photo: Ruth Clark

04 Exterior view of Dundee Contemporary Arts, Dundee. Photo: Chris Park



04

# 3—182

## GENERATORprojects

[www.generatorprojects.co.uk](http://www.generatorprojects.co.uk)  
[mail@generatorprojects.co.uk](mailto:mail@generatorprojects.co.uk)

Address  
25–26 Mid Wynd Industrial Estate  
Dundee, DD1 4JG  
Scotland, UK

Public Hours  
Thursday–Sunday: 12–5 pm or by appointment

Office Hours  
Not specified; please contact us by email for further information

Founding Year  
1996

Number of Staff  
Paid: 0  
Unpaid (including interns/volunteers): 6 committee members

Funding Sources  
Foundations, Government, Membership

Activities  
Archives, Educational programs, Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies



01



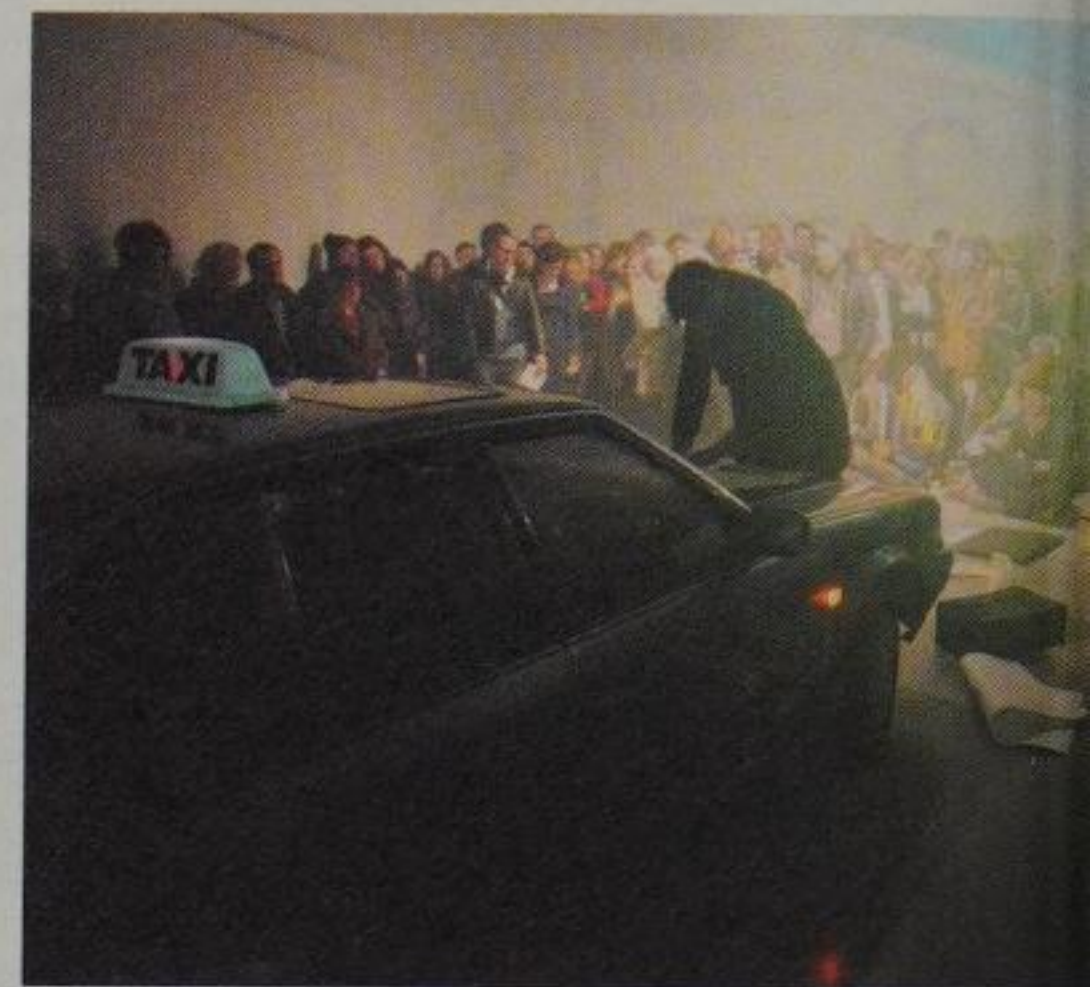
GENERATORprojects is an artist-run exhibition and project space that was established in September 1996 in Dundee, Scotland. Our aims are to facilitate the demands of contemporary creative talent in the city, to support the artistic community in all its diversity and to provide a varied program of exhibitions and events featuring the work of emerging and mid-career artists. We are a registered charity managed by a voluntary committee of artists, currently consisting of six members. Committee members serve for a maximum of two years to ensure that there is constant regeneration of ideas and artistic development.

01 "Be the Hammer or Be the Anvil," 2010. Exhibition view at GENERATORprojects, Dundee. Photo: Ross Fraser McLean. Courtesy Rachel Adams, Solveig Einarsdottir, Mairi Lafferty, Rose Ruane and GENERATORprojects

02 Bedwyr Williams, DROMOS, 2010. Performance at GENERATORprojects, Dundee. Photo: Ross Fraser McLean. Courtesy the artist and GENERATORprojects

03 Laura Aldridge and Conal McStravick, "Maison Domino," 2009. Photo: Ruth Clark. Courtesy the artists and GENERATORprojects

04 "Strange Loops," 2011. Exhibition view at GENERATORprojects, Dundee. Photo: Ross Fraser McLean. Courtesy Sovay Berriman, Christopher Bryant, Raydale Dower, Sacha Imrie, Craig Mulholland, Carmel O'Brien and GENERATORprojects



02

03

### "Strange Loops" 2011

In oblique reference to Douglas Hofstadter's theory of "tangled hierarchies," the exhibition "Strange Loops" sought to create a platform for the study of irresolute hierarchical distinctions, where the artists/designers were each invited to create a series of works following a particularly rigorous production directive. The use of a recursive curatorial method was intended to heighten the effects of regressive and self-referential processes often used by these practitioners, with the potential of generating some unpredictable formal and contextual distortions.

### "Dromos" 2010

In this exhibition, artists responded to the notion of appropriation, and what it means to "appropriate." Projects were translated into live performance events and hand-printed publications. The exhibition coincided with the Kill Your Timid Notion festival in Dundee.

### "More Pricks Than Kicks" 2008

"More Pricks Than Kicks" was a multifaceted exhibition exploring themes absorbed by the subversion of structure and its manifestation in the absence of realities—references existing for nobody and everybody in the same instance. Artist Haroon Mirza, who was part of this exhibition, won the Northern Art Prize 2011.



04

# 3-183

## Collective



### "The Indirect Exchange of Uncertain Value" 2011

Exhibited off-site at Fettes College, this project was developed for Collective by Joanne Tatham and Tom O'Sullivan, with new commissions by Elizabeth Price and Chris Evans.

Tatham and O'Sullivan have a dialectical approach to making art, producing absurd or contradictory interventions as a means of considering or examining a situation. "The Indirect Exchange of Uncertain Value" continued this approach by citing artworks "against context" at Fettes College. The project was developed through a discussion about the nature of public and private space within Edinburgh, and the instrumentalization of art within the public sphere.

### New Work Scotland

New Work Scotland (NWS) is a Collective initiative recognized as giving Scottish-based graduates their first significant visual art project or commission. Through an annual open application, NWS identifies and supports some of the most promising new practitioners working in the visual arts in Scotland, providing them with the opportunity to make new work and bring it to the attention of a wider public. It has supported solo exhibitions to Ruth Ewan, Mick Hogg, Penny Hogarth and Nicolas Party, among others.

### "In Free Fall" 2010

Hito Steyerl's "In Free Fall" charted a singular object, the Boeing 707-700 4X-JY1 airplane. Less about the story of an object's production and eventual obsolescence, "In Free Fall" documented a life made visible through consecutive moments of destruction. This was a solo festival exhibition by Steyerl, in association with Picture This, Bristol and Chisenhale, London.



[www.collectivegallery.net](http://www.collectivegallery.net)  
0131 220 1260

### Address

22-28 Cockburn Street  
Edinburgh, EH1 1NY  
Scotland, UK

### Public Hours

Tuesday-Sunday: 11 am-5 pm

### Office Hours

Monday-Sunday: 9 am-5 pm

### Founding Year

1984

### Number of Staff

Paid: 4  
Unpaid (including interns/volunteers): 2

### Funding Sources

Artwork/edition sales, Foundations,  
Government, Merchandise

### Activities

Archives, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops



Collective is committed to supporting new visual art through a program of exhibitions, projects and commissions. Originally established as an artist-run organization in 1984, it is an international organization for the production, research, presentation and distribution of contemporary art and culture, with a specific focus on new visual art and practices.

We aim to foster, support and debate new work and practices in a way that is of mutual benefit to artists and audiences. We believe that visual art can provide experiences that change the way we look at our world and understand ourselves within it. Collective is a space where people can come to witness, be challenged, learn and experience—it is a space where adventure is celebrated.

Over the past 25 years, Collective has developed a reputation for its consistent support for relevant, participatory and challenging work, its continued ability to innovate by spotting and supporting new ideas, and the high volume of quality programming activities it generates. The organization has become a pioneering exhibition, commissioning and development agency that supports new work and develops innovative new platforms on which artists and diverse communities can connect.

Collective is now recognized nationally and internationally for pioneering models of working with the best local, national and international artists in collaboration with artist and other communities.

01 Hans Schabus, "Remains of the Day," 2011. Exhibition view at Collective, Edinburgh, 2011. Courtesy the artist

02 Hans Schabus, "Remains of the Day," 2011. Exhibition view at Collective, Edinburgh, 2011. Courtesy the artist

03 Aleksandra Mir, The How Not to Cookbook: Lessons Learned the Hard Way, 2009. Installation view at Collective, Edinburgh. Courtesy Collective

# 3—184

## EMBASSY

### "On Tomorrow" 2011

The group show "On Tomorrow" monitored the present history of the possible future, looking at appropriative and collating practice in the work of Fritz Welch, Amy Yao, the Tenses and Nicolas Ceccaldi, alongside an online commission by graphic designer Ivor Williams.

### "Going Public" 2011

"Going Public," an exhibition of three parts, showcased projects from Erwin van Doorn and Inge Nabuurs, as well as cultural activists BAVO, alongside documentation of the activities of Lee Joss, a collective username currently based in Edinburgh. "Going Public" attempted to deal with what characterizes the "commons" in the current moment, and what the notion of "public" might mean now.

### "Out of Your Head" 2010

"Out of Your Head" was the artist Morag Keil's first solo exhibition in the UK, expanding upon the artist's use of display methods and cultural reference points in the construction of a collective self. The show followed EMBASSY's commitment to supporting local emerging art, providing a platform upon which to develop new bodies of work.

www.embassygallery.org  
info@embassygallery.org

### Address

10b Broughton Street Lane  
Edinburgh, EH1 3LY  
Scotland, UK

### Public Hours

Thursday-Sunday: 12-6 pm (during exhibitions)

### Founding Year

2004

### Number of Staff

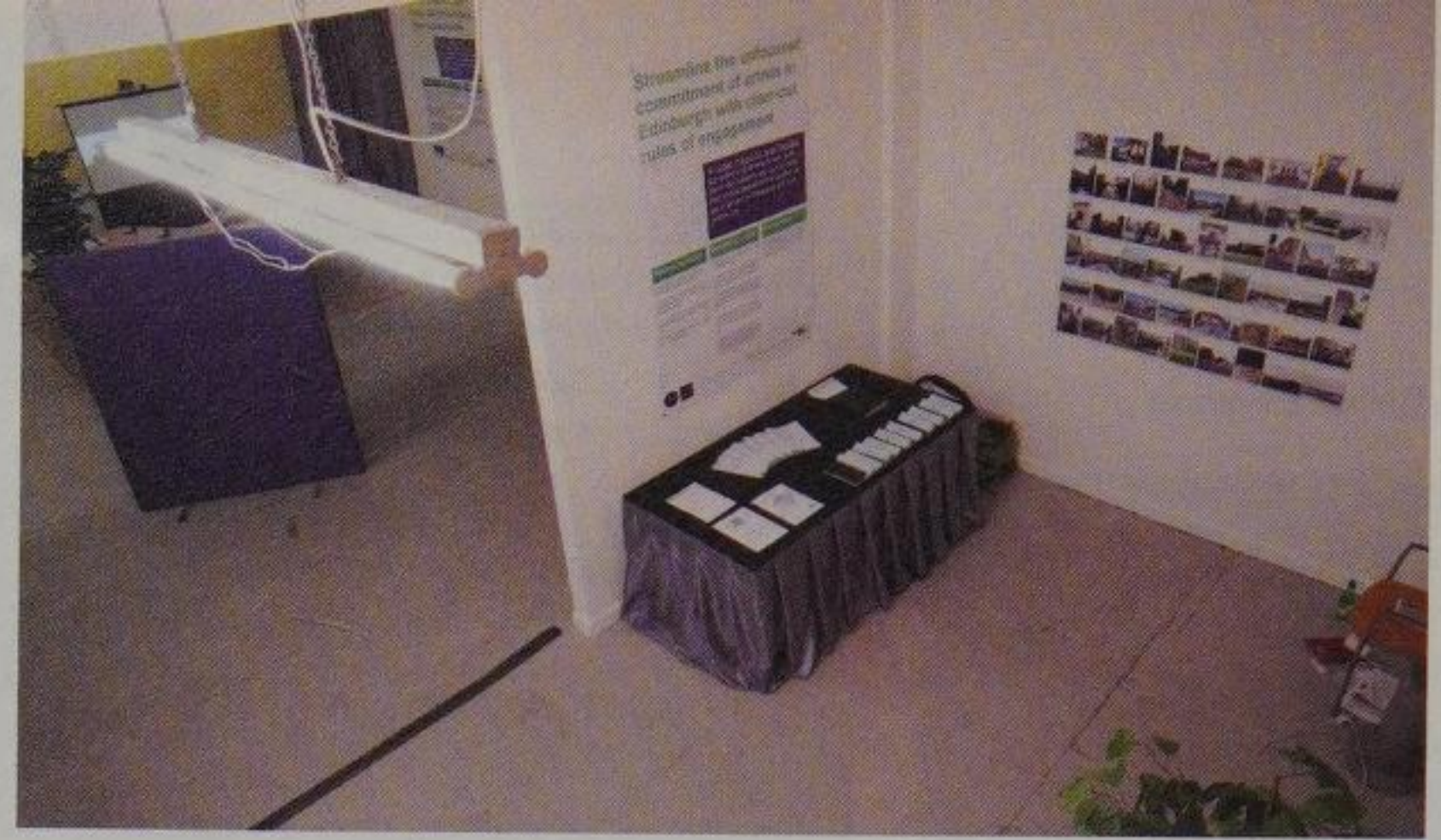
Unpaid (including interns/volunteers): 4-7

### Funding Sources

Artwork/edition sales, Foundations, Government, Membership

### Activities

Archives, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies



01

EMBASSY is a nonprofit, artist-run gallery founded in 2004. The gallery holds a yearly program of exhibitions and events, and exhibits at off-site projects. EMBASSY also coordinates the Annuale festival, a yearly presentation of grassroots artistic activities, in various venues throughout Edinburgh.

EMBASSY has a rolling committee of four to seven members who work on a voluntary basis and are supported by a member base. The committee is responsible for all aspects of the gallery, and serves as its directors for a two-year period.

01 "Going Public," 2011. Exhibition view at EMBASSY, Edinburgh. Photo: Stephen McGarry

02 Exterior view of EMBASSY, Edinburgh, 2011. Photo: Stephen McGarry

03 "Going Public," 2011. Exhibition view at EMBASSY, Edinburgh. Photo: Stephen McGarry

04 Nicolas Ceccaldi, Trojan, 2011. Installation view of "On Tomorrow" at EMBASSY, Edinburgh. Photo: Stephen McGarry



02



03



04

# 3—185

## The Fruitmarket Gallery

fruitmarket.co.uk  
info@fruitmarket.co.uk  
+44 131 225 2383

Address  
45 Market Street  
Edinburgh, EH1 1DF  
Scotland, UK

Public Hours  
Monday–Saturday: 11 am–6 pm  
Sunday: 12–5 pm

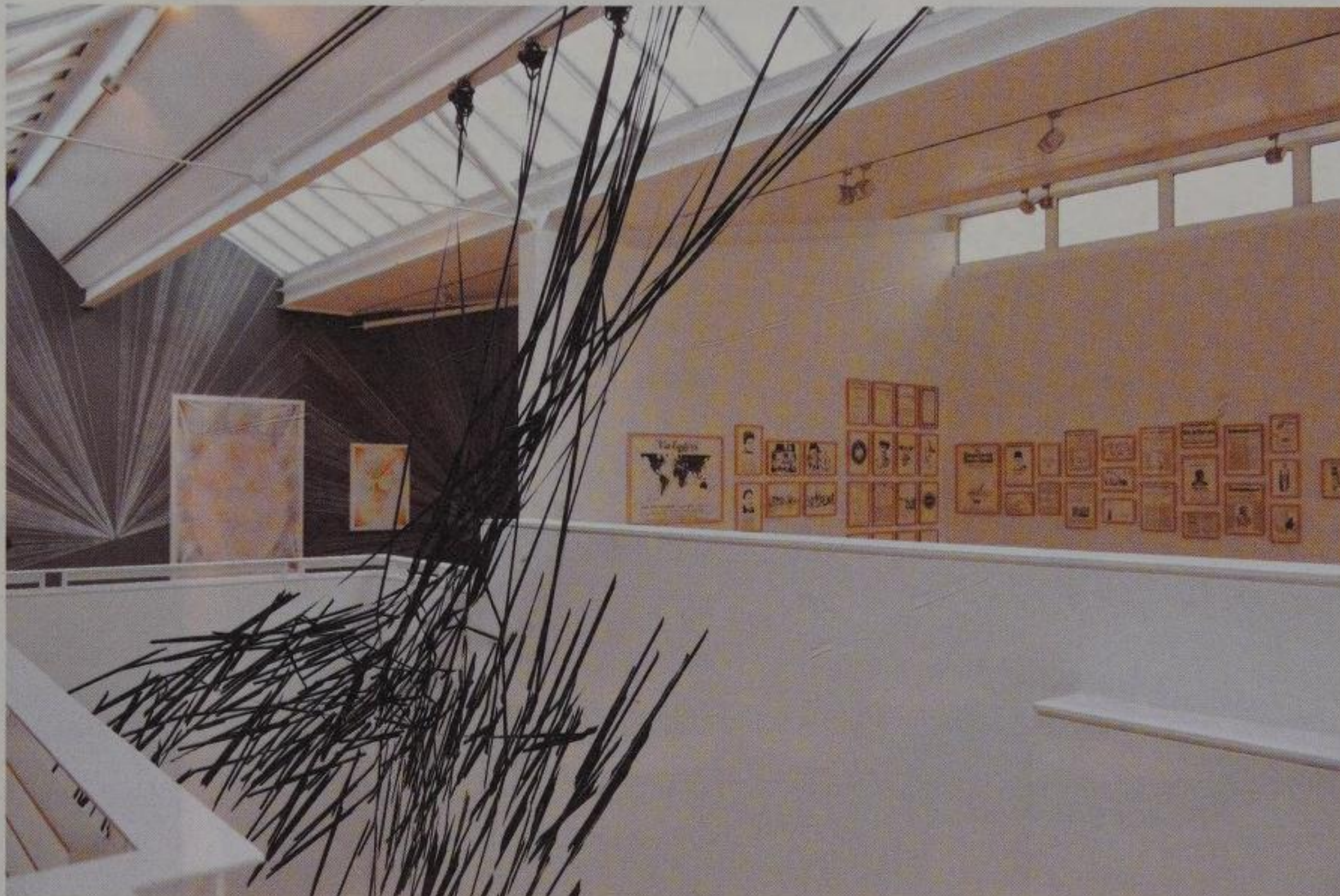
Office Hours  
Monday–Friday: 9 am–6 pm

Founding Year  
1984

Number of Staff  
Paid: 13  
Unpaid (including interns/volunteers): 3

Funding Sources  
Artwork/edition sales, Café, Corporations,  
Foundations, Government, Individuals

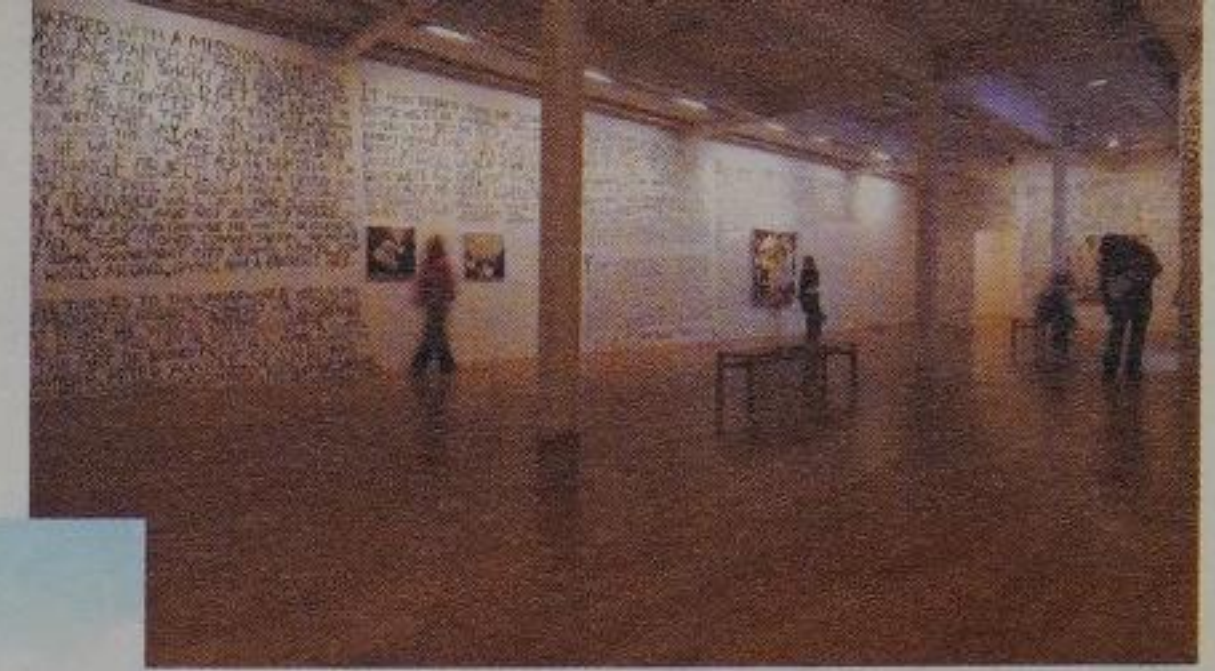
Activities  
Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Workshops



03



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### "Eva Hesse: Studiowork" 2009

This was a touring exhibition of small sculptures by Eva Hesse, a major figure in postwar art whose work is of much interest to artists and audiences today. The exhibition was the result of new research by Hesse scholar Professor Briony Fer, and toured from 2009 through 2011.

### Martin Creed, Work 1059 2011

Work 1059 is a new, permanent work of public sculpture by Turner Prize-winning Scottish artist Martin Creed. Commissioned by The Fruitmarket Gallery for Edinburgh's historic Scotsman Steps, Work 1059 is a feast for the eyes—104 steps leading from the old to new towns, each step clad in a different color of marble from around the world.

### "Scotland + Venice" 2011

Curated by The Fruitmarket Gallery for Scotland's representation at the 2011 Venice Biennale, "Scotland + Venice" was a stunning exhibition of new work by Scottish artist Karla Black. The majority of the work in the exhibition has since been acquired by major collections, and Black was nominated for the 2011 Turner Prize.

The Fruitmarket Gallery aims to make art accessible without compromising art or underestimating audiences. It presents world-class, thought-provoking and challenging exhibitions of modern and contemporary art made by both Scottish and international artists, in an environment that is welcoming, engaging, informative and always free. The gallery's creative program includes exhibitions, commissions, interpretation, education and publishing in both print and electronic forms.

The gallery aims to give audiences the confidence both to enjoy art and to understand the importance of art, artists, culture and creativity, and their impact on individual and collective lives. A layered approach to education and interpretation for each exhibition allows visitors to access as little or as much information as they need or choose.

01 Trenton Doyle Hancock, "The Wayward Thinker," 2007. Exhibition view at The Fruitmarket Gallery, Edinburgh. Photo: Alan Dimmick

02 Exterior view of The Fruitmarket Gallery, Edinburgh, featuring Alex Hartley's Elevation 1:1, 2007. Courtesy The Fruitmarket Gallery

03 "End of the Line: Attitudes in Drawing," 2009. Exhibition view at The Fruitmarket Gallery, Edinburgh. Photo: Alan Dimmick

04 Karla Black, "Scotland + Venice," 2011. Exhibition view at Palazzo Pisani, Venice, 2011. Photo: Gautier Deblonde



04

# 3—186

## CCA: Centre for Contemporary Arts



01



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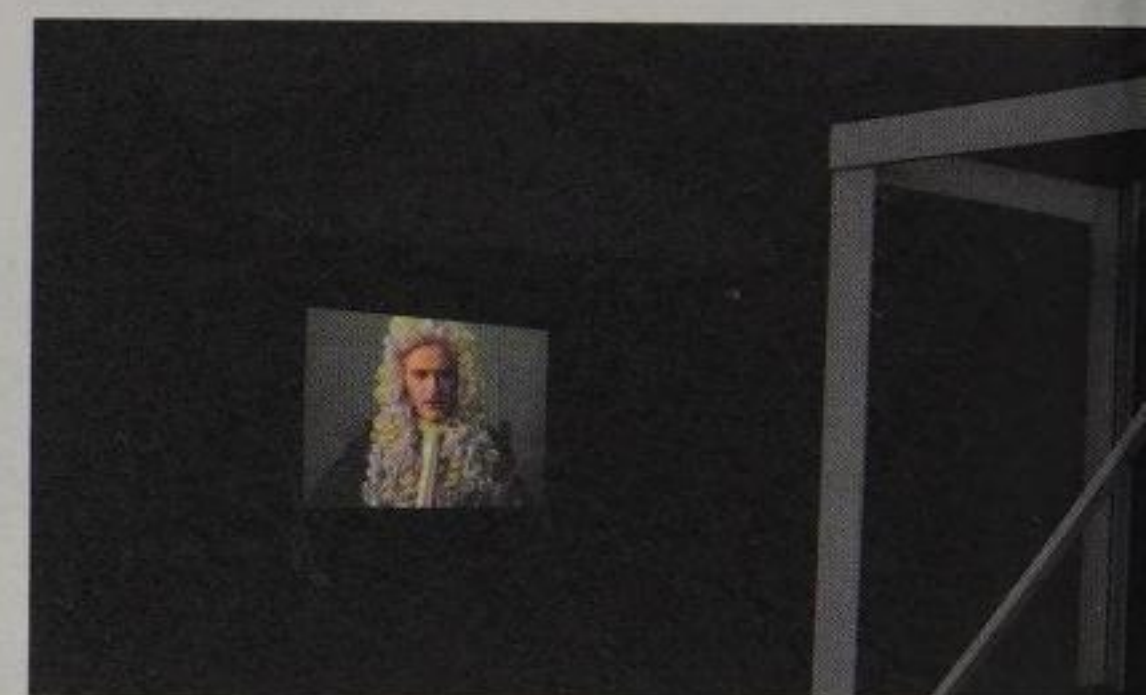
01 View of "Welcome Home Craft and Design Shop" at CCA: Centre for Contemporary Arts, Glasgow, 2011. Photo: Alan Dimmick. Courtesy CCA

02 Exterior view of CCA: Centre for Contemporary Arts, Glasgow, 2011. Photo: Alan Dimmick. Courtesy CCA

03 Abraham Cruzvillegas, "Autoconstrucción," 2008. Exhibition view at CCA: Centre for Contemporary Arts, Glasgow. Photo: Alan Dimmick. Courtesy CCA

04 Anja Kirschner and David Panos, "The Last Days of Jack Sheppard," 2009. Exhibition view at CCA: Centre for Contemporary Arts, Glasgow. Photo: Alan Dimmick. Courtesy CCA

04



www.cca-glasgow.com  
+44 141 352 4900

Address  
350 Sauchiehall Street  
Glasgow, G2 3JD  
Scotland, UK

Public Hours  
Monday–Saturday: 10 am–midnight

Office Hours  
Monday–Friday: 10 am–6 pm

Founding Year  
1992 (previously Third Eye Centre)

Number of Staff  
Paid: 29  
Unpaid (including interns/volunteers): 3

Funding Sources  
Admissions/ticket sales, Foundations,  
Government

Activities  
Archives, Educational programs, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops

CCA: Centre for Contemporary Arts is a hub that provides support structures for artists, organizations and audiences at many levels. It has a core program that revolves around the visual arts. There is also a series of six annual exhibitions and associated events. CCA aims to support and promote artists based in Scotland, and to present international work that is relevant and exciting for the public and local art community.

The largest element of CCA's program is comprised of projects curated by other organizations or individuals. This open program allows CCA to support a broad range of artistic activity across Glasgow. Here, projects and artists that may not have a place to present their work are supported, allowing our audience to experience the full range of innovative art being created in the city.

CCA is committed to widening access to all of its programs. To this end, we create a context for the activities we support and organize events that allow for an equal exchange of ideas around the issues of contemporary art and culture.

Acknowledging that many audiences in Glasgow find it difficult to visit a venue in the city center, CCA is working on projects that revolve around growing, gardening, art and healthy living in Drumchapel and Parkhead.

### "Autoconstrucción" 2008

CCA and Cove Park worked in collaboration to offer Mexican sculptor Abraham Cruzvillegas a six-month residency shared between the institutions. This was followed by a six-week exhibition of new work at CCA, as well as the publication of a book and a CD recording of songs, produced in collaboration with a series of Glasgow-based musicians and bands.

### "The Last Days of Jack Sheppard" 2009

This film and exhibition, by Anja Kirschner and David Panos, was produced collaboratively between Chisenhale Gallery and CCA. It was the first project in what is hoped to be an ongoing collaboration with Chisenhale on selected projects.

### "Comparison Via a Third" 2011

With support from the Goethe-Institut, Glasgow, CCA produced an exhibition of works by Harun Farocki. The show was the culmination of a series of open lectures and workshops based around screenings of a wide range of Farocki's works. The program culminated with a talk and Q & A session with the artist, and a lecture with workshop contributors.



# 3—187

## David Dale Gallery & Studios

www.daviddalegallery.co.uk  
info@daviddalegallery.co.uk  
+44 141 258 9124

### Address

161 Broad Street  
Glasgow, G40 2QR  
Scotland, UK

### Public Hours

Friday–Sunday: 12–5 pm

### Office Hours

Tuesday–Saturday: 10 am–5 pm

### Founding Year

2009

### Number of Staff

Unpaid (including interns/volunteers): 5

### Funding Sources

Artwork/edition sales, Foundations,  
Government, Other: Studios

### Activities

Archives, Artist representation, Exhibitions,  
Partnerships with other institutions,  
Publications, Public programs (lectures, per-  
formances, screenings, etc.), Residencies,  
Workshops



01

### "There Is No There There" 2011

A curatorial exchange with Rhubaba, Edinburgh, this exhibition project featured works by Rob Chavasse (London), Desmond Church (Copenhagen), Lara Macleod (Edinburgh), Jake Rusby (London) and Lyndsey Wardrop (Glasgow). A publication, which included contributions from Andrew Campbell, Norman Hogg, Alex Impey and EP-GA, was produced to coincide with the event.

### "Borders, Boundaries and Barricades: Redeveloping Geographies of Division" 2011

This was Ric Warren's first major solo exhibition dealing with contemporary urban theory. An online wiki essay was produced for the exhibition, with London-based curator Nicola Wright, to develop in the time for his next exhibition at MOT International, London, 2011.

### "Fill the Invisible" 2010

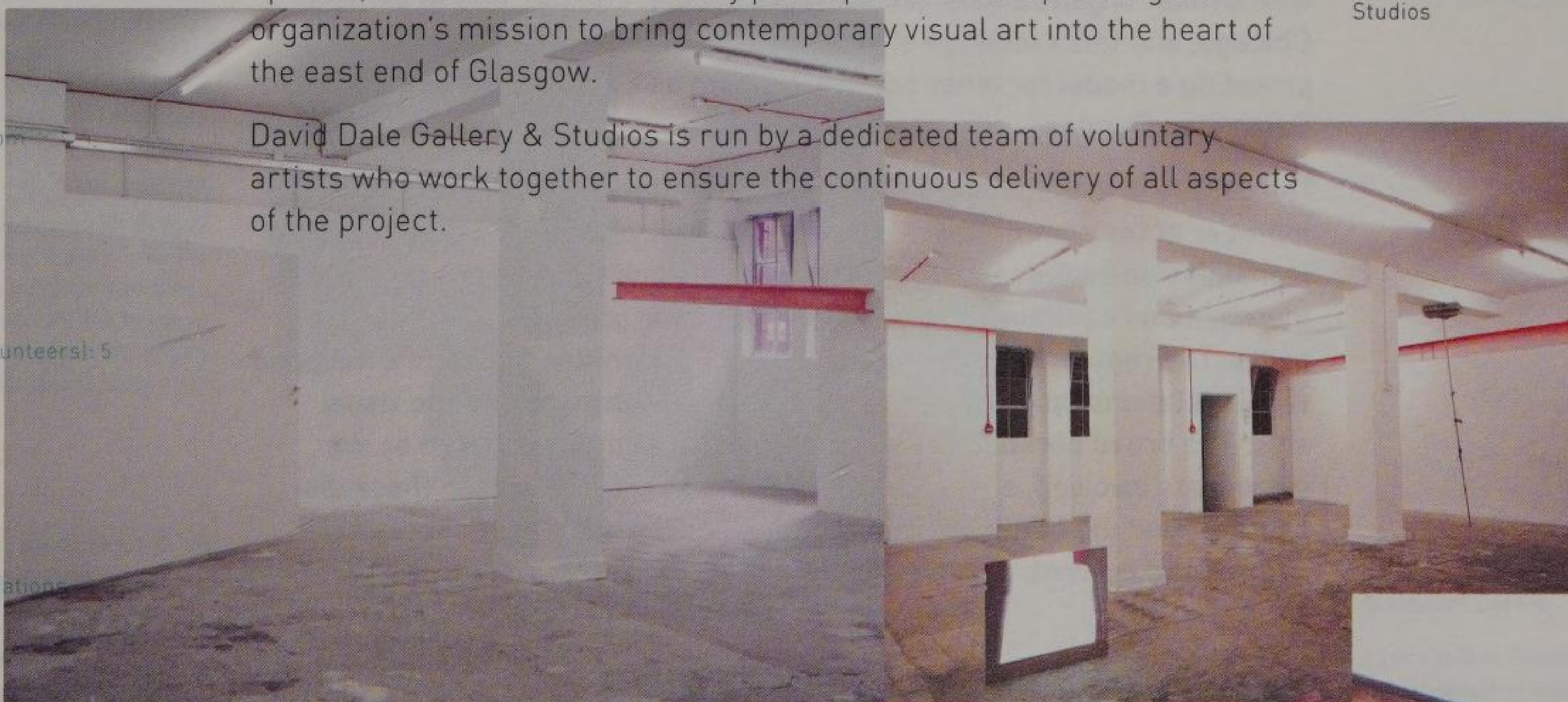
"Fill the Invisible" was the solo exhibition resulting from a month-long residency by American artist Darren Tesar. It was accompanied by a published essay, as well as a lecture by the artist.

David Dale Gallery & Studios is a nonprofit artist-led organization based in the east end of Glasgow. Located on Broad Street, Bridgeton it is situated in a building that once constituted part of David Dale College, established in 1949, and named after the 18th-century philanthropist David Dale.

Established in 2009, by four fine art graduates from the Glasgow School of Art, David Dale Gallery & Studios provides artist studio spaces within a supportive peer group community, and hosts an innovative, year-round exhibitions and events program that promotes pioneering contemporary visual art.

The organization is committed to providing opportunities and supporting the development of early-career contemporary visual artists, curators and writers. David Dale Gallery & Studios encourages professional development, education and community participation while upholding the organization's mission to bring contemporary visual art into the heart of the east end of Glasgow.

David Dale Gallery & Studios is run by a dedicated team of voluntary artists who work together to ensure the continuous delivery of all aspects of the project.



02

01 Ric Warren, City Limits: Revanchism and the Redevelopment of Spatial Separation (Shields 1–7), 2011. Installation view of "Borders, Boundaries and Barricades: Redeveloping Geographies of Division" at David Dale Gallery & Studios, Glasgow, 2011. Courtesy David Dale Gallery & Studios

02 Theodoros Stamatogiannis and Risa Tsunegi, "abcdefghijklmnopqrstuvwxy," 2010. Exhibition view at David Dale Gallery & Studios, Glasgow. Courtesy David Dale Gallery & Studios

03 "There Is No There There," 2011. Exhibition view at David Dale Gallery & Studios, Glasgow. Courtesy David Dale Gallery & Studios

04 Exterior view of David Dale Gallery & Studios, Glasgow, 2011. Courtesy David Dale Gallery & Studios

03



04

# 3-188

## Transmission Gallery

[www.transmissiongallery.org](http://www.transmissiongallery.org)  
[info@transmissiongallery.org](mailto:info@transmissiongallery.org)  
+44 141 552 7141

### Address

28 King Street  
Glasgow, G1 5QP  
Scotland, UK

### Public Hours

Tuesday-Friday: 11 am-5 pm

### Founding Year

1983

### Funding Sources

Foundations, Individuals

### Activities

Exhibitions, Publications, Public programs  
(lectures, performances, screenings, etc.)



01



02

A diverse and increasingly high-profile art scene has emerged in Glasgow with Transmission Gallery at its center. Transmission provides a place where artists can meet, talk and exhibit along with local and international peers and influences.

Transmission was set up in 1983 by graduates of Glasgow School of Art who were dissatisfied with the lack of exhibition spaces and opportunities for young artists in Glasgow. Through sponsorship and support from the Scottish Arts Council (now Creative Scotland) they managed and maintained a space in which to exhibit their work and the work of a rapidly growing collective of local artists.

They began to invite artists who influenced them to show in the gallery and become part of this dialogue. The range of contacts grew through projects with similar organizations, such as City Racing, London, and Artemisia, Chicago, and this exchange of ideas has continued with Transmission providing a model for other collectives such as Catalyst, Belfast, and Generator, Dundee.

The gallery is managed by a voluntary committee of six people. Each member of the committee serves for up to two years and is then replaced. Transmission evolves under the influence of each successive committee member, and continues to draw in a young peer group as active participants. The regular changes in the gallery's committee maintain a fluid and varied relationship with developing concerns in the world of the visual arts. The broad perspectives on contemporary culture, offered by the individuals involved, ensure Transmission's prominent role in these discourses, and the gallery is committed to keeping its engagement challenging and current.



### "Annual Members Show"

Every year, Transmission offers its membership the opportunity to participate in the "Annual Members Show." With no limits to the size of work and all media accepted, the show promises a whole range of contributions, from that of students to work by established artists.

### "Instead of Allowing Some Thing to Rise up to Your Face Dancing Bruce and Dan and Other Things" 2011

The first exhibition in Scotland by artist Tino Sehgal presented a solo dance piece that combines a specific movement technique with improvisation. Breathing is the basis of the movement that utilizes aspects of release technique and contact improvisation. The piece references video works by Bruce Nauman and Dan Graham. The work was interpreted continuously by a group of Glasgow-based dances over the course of six weeks.

### "October Show" 2009

In 2009, Transmission celebrated 25 years as an artist-run organization. This large group show combined a plethora of artistic aspirations of a group of artists who have shown at the gallery, alongside younger or international artists who showed at Transmission for the first time.

01 "October Show," 2009. Exhibition view at Transmission Gallery, Glasgow. Photo: Rupert White

02 Exterior view of Transmission Gallery, Glasgow, 2006. Photo: Ruminatrix

03 "October Show," 2009. Exhibition view at Transmission Gallery, Glasgow. Photo: Rupert White

441 Lusaka, Zambia

# 3—189

## Henry Tayali Visual Art Centre

vacmain@gmail.com  
+260 211 254 440

### Address

Lion Lane, Showgrounds  
Lusaka  
Zambia

### Mailing Address

P.O. Box 37084  
Lusaka  
Zambia

### Public Hours

Monday–Friday: 8 am–5 pm  
Saturday–Sunday: 10 am–4:30 pm

### Founding Year

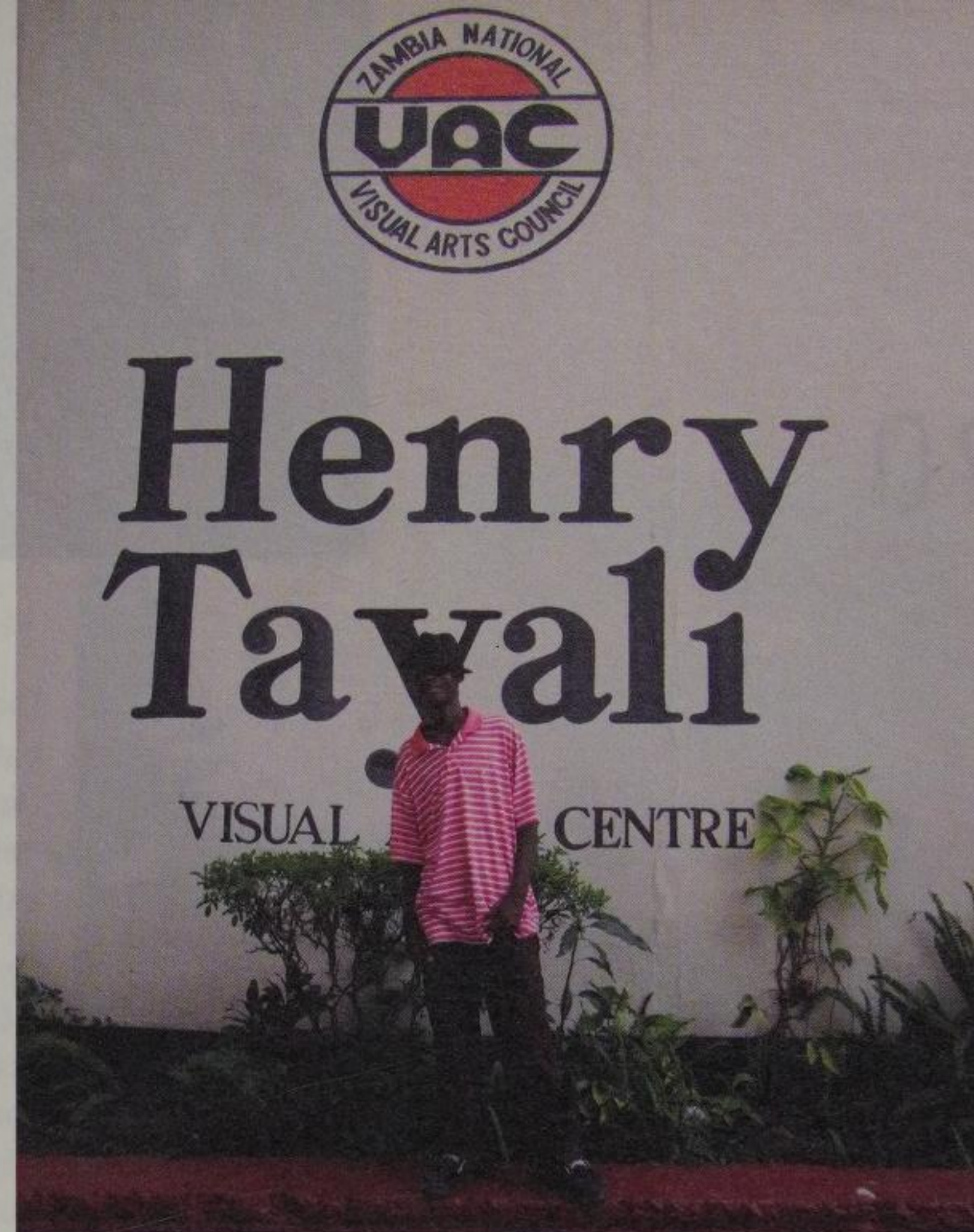
1989

### Funding Sources

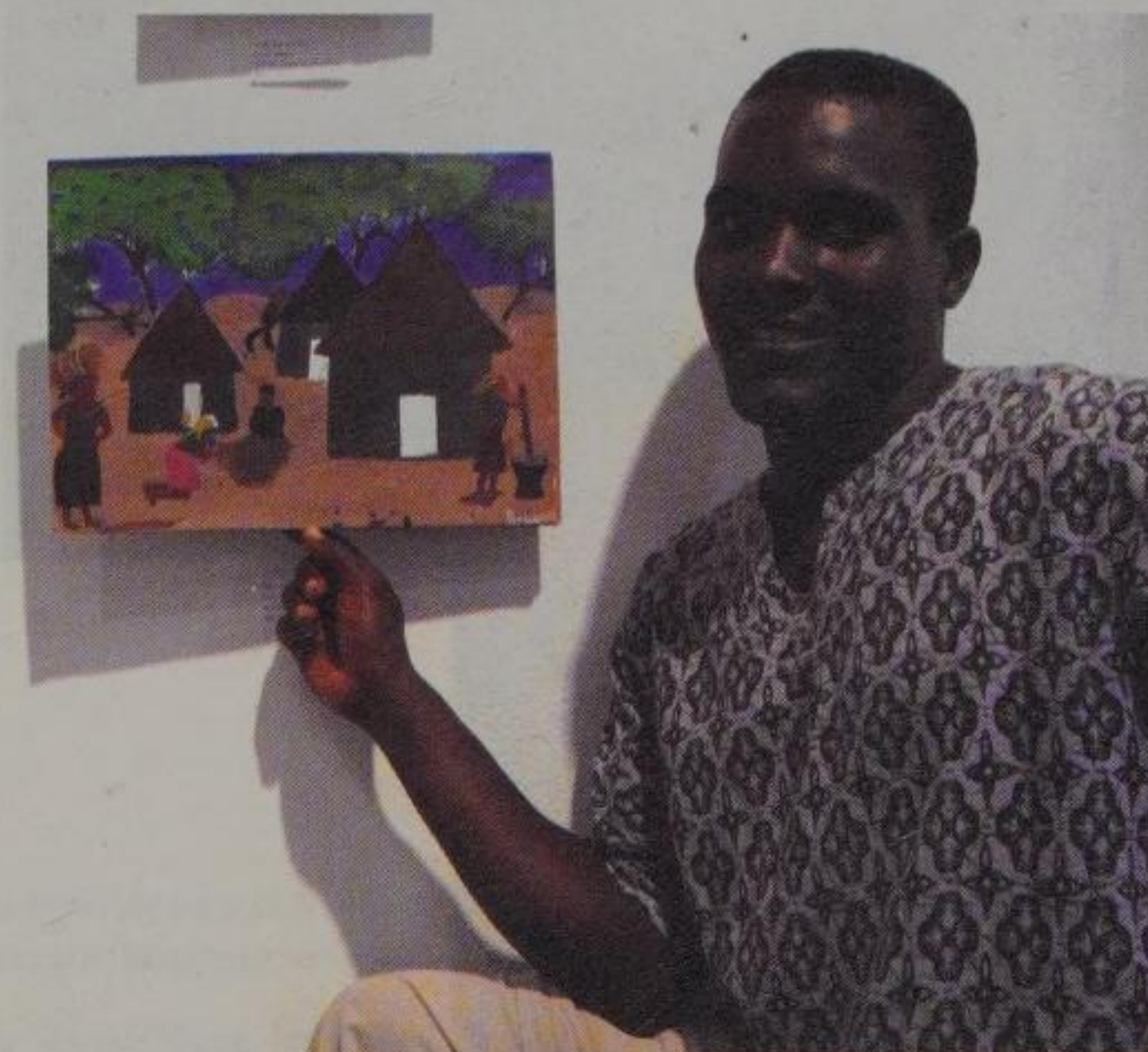
Foundations, Government

### Activities

Educational programs, Exhibitions,  
Partnerships with other institutions, Public  
programs (lectures, performances, screenings,  
etc.), Workshops



Named in memory of Zambian artist Henry Tayali, the Henry Tayali Visual Art Centre is the headquarters of the Zambia National Visual Arts Council (VAC). Comprised of an art gallery, documentation office and library, audiovisual editing studio, computer room and photography darkroom, the art center has served as the launching pad for artists into the professional circle since its inception. Space is provided for artists to meet other artists, clients and curators, and to exchange information and ideas. The Henry Tayali Visual Art Centre also provides art materials for purchase.



02

### "Afrocentric" 2011

This exhibition featured works by Chilyapa "Danny" Lwando and Nezas "Neziland" Nyirenda which were inspired by contemporary reactions to classical African wood carvings and masks. Born out of Lwando's documentary exploration of so-called "fetish" objects, the exhibition presented paintings inspired by small wooden figurines from Zambia and the Democratic Republic of Congo, often purchased by European travelers.

### "Laurey Nevers" 2010

Originally from Canada, Laurey Nevers has been an active member of the Zambian art community since 1990. This exhibition of new abstract paintings followed several solo exhibitions in Lusaka and Canada.

01 Exterior view of the Henry Tayali Visual Art Centre, Lusaka, 2009. Courtesy Henry Tayali Visual Art Centre

02 Artist Bob Solachi with one of his paintings at an exhibition of work by Lubuto Library art students. Exhibition view at Henry Tayali Visual Art Centre, Lusaka. Courtesy Henry Tayali Visual Art Centre

# 3—190

## Insaka

[www.artshost.org/insaka](http://www.artshost.org/insaka)  
[insakartists@gmail.com](mailto:insakartists@gmail.com)

Address

27 Elm Road  
Woodlands, Lusaka  
Zambia

Founding Year

1993

Funding Sources

Corporations, Foundations, Government

Activities

Exhibitions, Partnerships with other institutions  
Public programs (lectures, performances,  
screenings, etc.), Residencies, Workshops

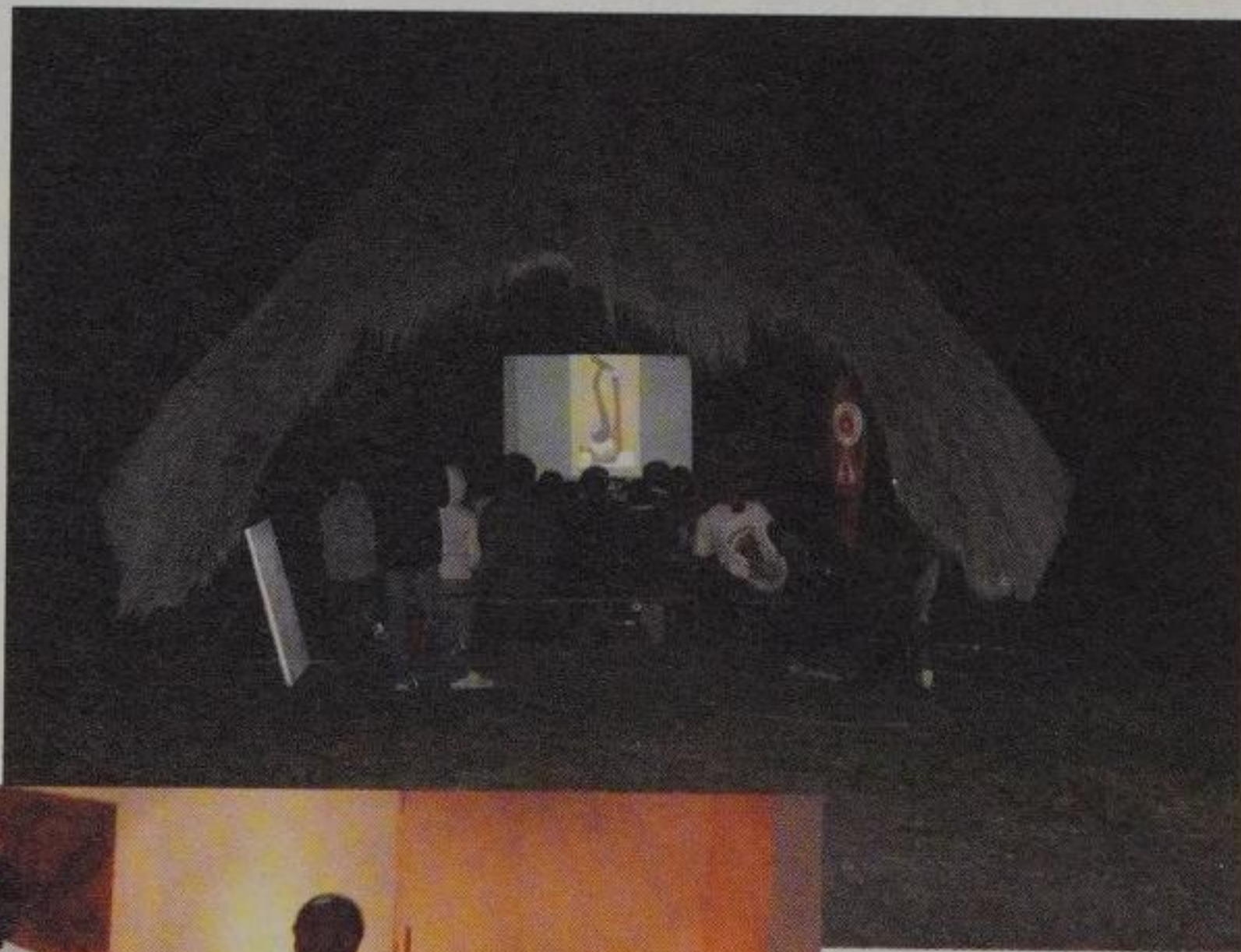


01

The Insaka International Artists Workshop and the Insakartists Trust were established in 1993 to cater to the practical needs of local artists, and to tap the resources offered by virtue of being a member of a worldwide network. Their premises include artists' workshops, studios, residences, exhibitions and a computer suite.

From its inception, Insaka's major objective has been to host an annual international artists workshop, in which local and visiting artists share a platform to exchange ideas, explore possibilities for collaboration and share experiences. These workshops are also designed to facilitate the engagement of Zambian artists in international events and activities through the international artists' network.

Insakartists Trust is available to local artists and communities that benefit from community outreach programs. However, for resources, mobilization and support for the workshop, Insaka also works with diplomatic missions, the corporate sector and other art organizations within and outside the country.

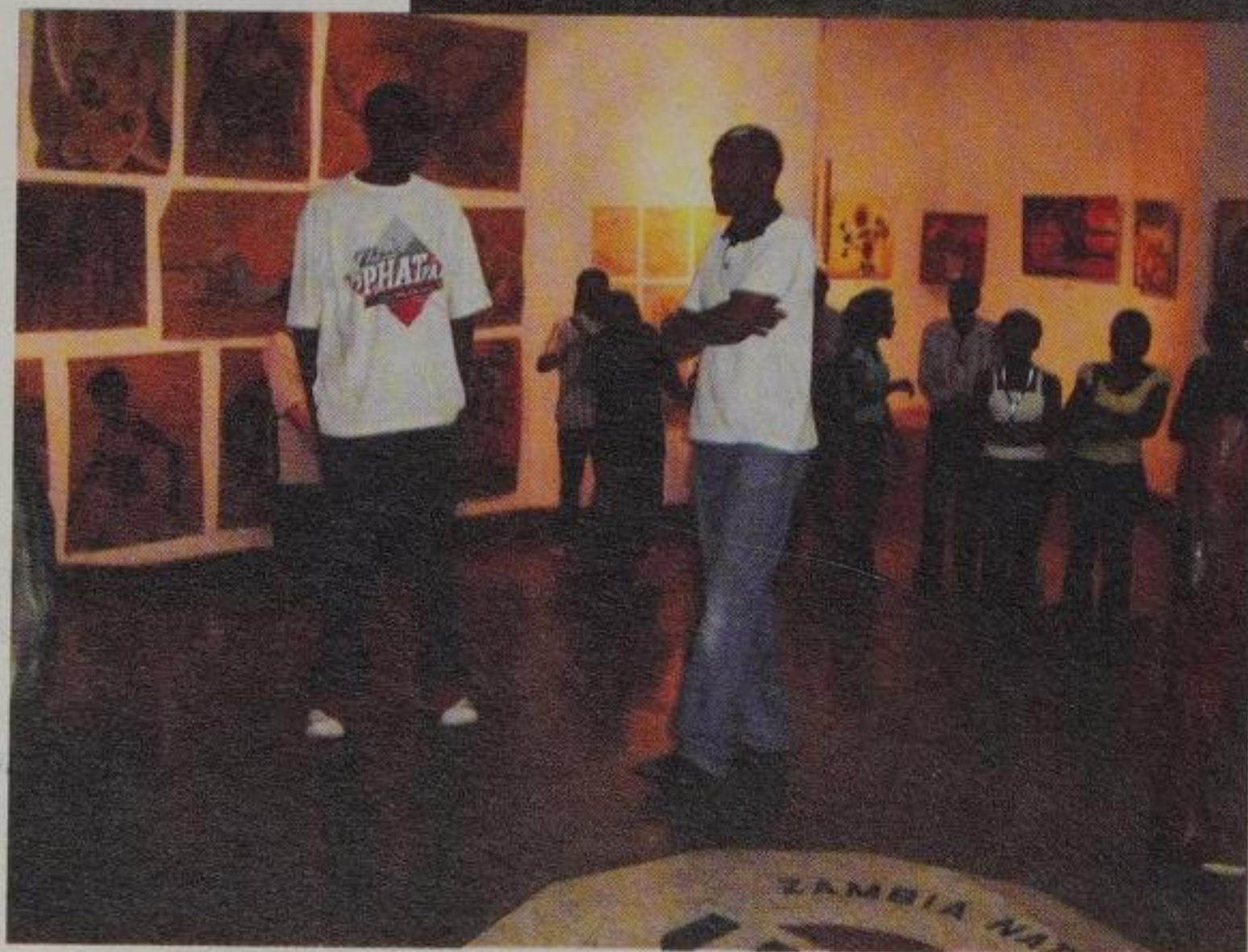


02

01 Insaka International Artists Workshop at Insaka, Lusaka, 2005. Courtesy Triangle Network, London

02 View of a screening event organized by Insaka, Lusaka, 2010. Courtesy Triangle Network, London

03 Interior view of Insaka, Lusaka, 2010. Courtesy Triangle Network, London



Insaka International Artists Workshop, 1993-

This extended workshop allows local and international artists to work together for 14 days, away from everyday busy life. Here, they can create in a peaceful environment and have the opportunity to experiment, exchange knowledge, share experiences and make contemporary art with artists of diverse backgrounds.

# 3—191

## National Gallery of Zimbabwe

### "Live and Direct" 2010

This flagship exhibition, which coincided with the 2010 World Cup, sought artists to express their political, economic, social and religious views of Zimbabwe over the past ten years, during which the country experienced difficult times. The exhibition was up for three months and a prize was awarded to three winning artists.

### School of Art and Design

The National Gallery of Zimbabwe is working toward building a national institution for visual art that reaches to degree level. The success of the school will depend on the financial support we receive from well-wishers. Currently, the gallery has a school, the National Gallery of Zimbabwe Visual Art Studios, which offers art education at certificate level.

### The Silver Jubilee 2007

In 2007, the National Gallery celebrated 50 years since its official opening. Corporations and well-wishers partnered with the gallery during this year to make the institution's endeavors a success. The year was filled with exhibitions that commemorated this achievement.

www.nationalgallery.co.zw  
ngz@nationalgallery.co.zw  
+263 4 704 666/7

### Address

20 Julius Nyerere Way  
Harare  
Zimbabwe

### Public Hours

Tuesday–Sunday: 9 am–5 pm

### Office Hours

Monday–Friday: 8 am–5 pm

### Founding Year

1957

### Number of Staff

Paid: More than 60

### Funding Sources

Admissions/ticket sales, Artwork/edition sales, Café, Corporations, Foundations, Government, Individuals, Merchandise, Membership

### Activities

Archives, Artist representation, Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

The National Gallery of Zimbabwe is the center for contemporary art in the country with branches in three major cities: Harare, Mutare and Bulawayo. The gallery also boasts a permanent collection with more than 6,000 works collected over a period of 50 years.

The curator, with assistance from the exhibition department, makes a thorough selection of artworks for use during an exhibition, considering quality, authenticity, originality and conformance to the theme of the show. Almost 15 exhibitions are held throughout the year. The gallery, through its education department, holds workshops and lectures on various subjects of visual art as a way of promoting and educating the public about visual arts.

The National Gallery, through the Thomas Meikle Library, provides research and interest facilities, and, at the same time, preserves and conserves published works for the education of present and future generations of Zimbabwe.

01 Exterior view of National Gallery of Zimbabwe, Harare. Courtesy National Gallery of Zimbabwe

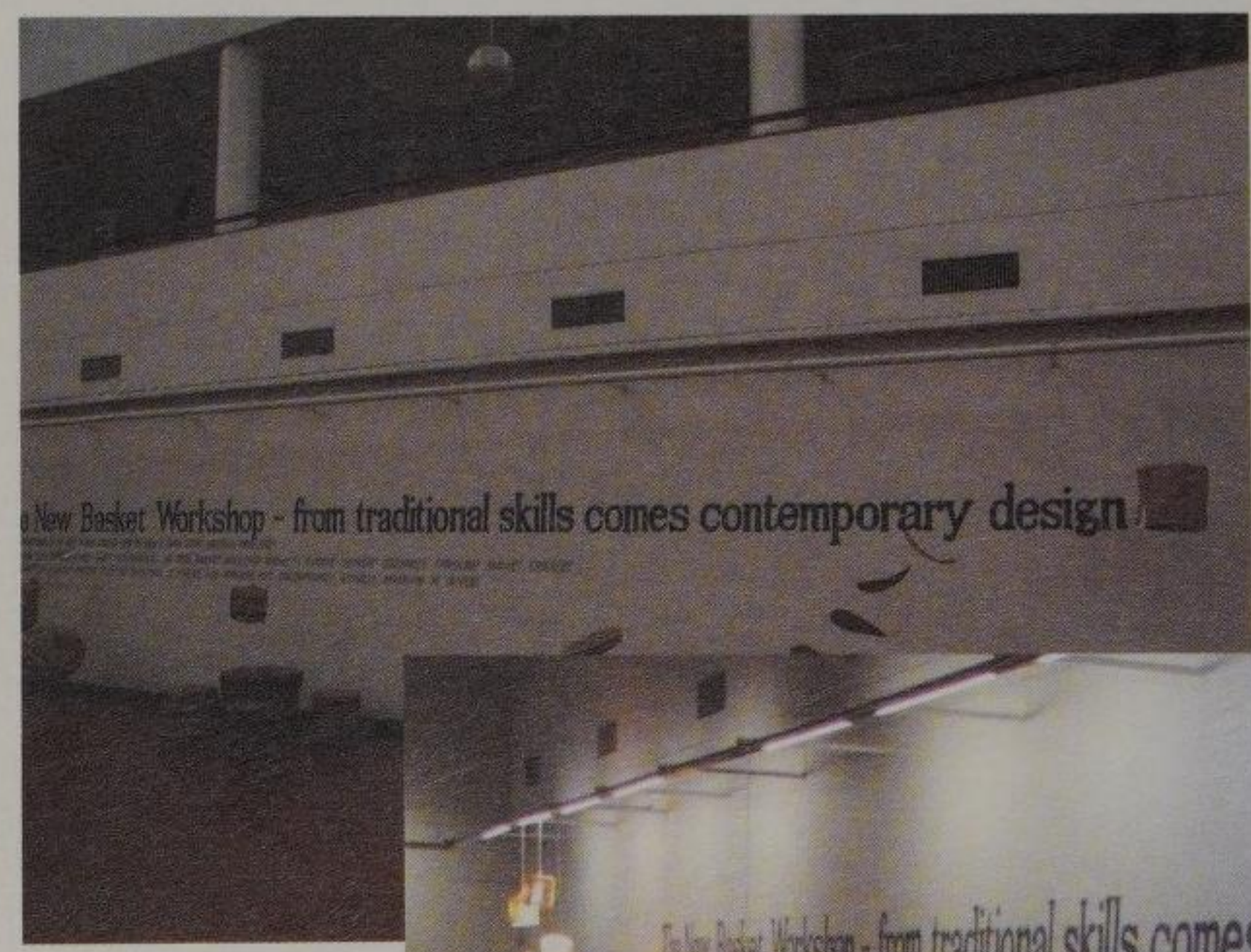
02 "Basket Case: Traditional Meets Contemporary," 2011. Exhibition view at National Gallery of Zimbabwe, Harare. Courtesy National Gallery of Zimbabwe

03 "Basket Case: Traditional Meets Contemporary," 2011. Exhibition view at National Gallery of Zimbabwe, Harare. Courtesy National Gallery of Zimbabwe

01



02



03







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When the opportunity arose to partner with The New Museum in its Triennial celebration of artists from around the globe, Joe Fresh felt it had found a brilliant way to highlight our commitment to art and its influence on fashion and style as well as to reinforce our core belief in supporting the vital and vibrant arts and cultural programs of our new home of New York as well as the world at large.

Joe Fresh is proud to be the title sponsor of The New Museum's 2012 Triennial, "The Ungovernables." As we introduce Joe Fresh style to New York, we invite you to join us as we join The New Museum in introducing this very exciting and very inspiring exhibition to New York and the world.

Best regards,

A handwritten signature in black ink that reads "Joe." The signature is stylized with a large, sweeping loop for the letter "J" and a simple horizontal line for the "e".

Joe Mimran

Creative Director | Joe Fresh

Published on the occasion  
of the exhibition  
**THE UNGOVERNABLES**  
curated by Eungie Joo.  
February 15 – April 22, 2012  
New Museum, New York

Title Sponsor



**"The Generational" is made possible by a generous grant from The Andy Warhol Foundation for the Visual Arts.**

**Additional support is provided by the Fundación Almine y Bernard Ruiz-Picasso para el Arte, the Horace W. Goldsmith Foundation, and The Jacques and Natasha Gelman Trust.**

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Support for the accompanying publications is made possible by the J. McSweeney and G. Mills Publications Fund at the New Museum, and a grant from the Elizabeth Firestone Graham Foundation. The Art Spaces Directory is co-published with ArtAsiaPacific, with the support of the Burger Collection, Hong Kong, The Shelley and Donald Rubin Foundation, Anna-Maria Rossi and Fabio Rossi, and The Mathur Family.

Curatorial travel and research has been underwritten by The Andy Warhol Foundation for the Visual Arts and the Asian Cultural Council. Artist travel support is provided by the Mexican Cultural Institute of New York and the Office of Cultural Affairs, Consulate General of Israel in NY. Art shipping is provided, in part, by the Mexican Ministry of Foreign Affairs. The official hotel partner for "The Generational" is The Standard Hotel.

Museum as Hub Supporters

The Museum as Hub initiative is made possible through the generous support of the Robert Sterling Clark Foundation.

Museum as Hub and public programs are made possible, in part, through the support of the New York City Department of Cultural Affairs and the New York State Council on the Arts. Endowment support is provided by the Rockefeller Brothers Fund, the Skadden, Arps Education Programs Fund and the William Randolph Hearst Endowed Fund for Education Programs at the New Museum.

Education and public programs are made possible by a generous grant from Goldman Sachs Gives at the recommendation of David and Hermine Heller.

Museum as Hub Residency Program

Artist residencies will be presented through the Museum as Hub initiative, organized in conjunction with the "The Generational."

The Museum as Hub Residency Program is made possible through the lead support of the Rockefeller Foundation. Artist travel is made possible, in part, through the support of the Ford Foundation.

Additional generous support for the Residency Program is provided by Laurie Wolfert.

Public Movement's participation in "The Generational" is co-presented by the New Museum and Artis Contemporary Israeli Art Fund, with additional support from the Ostrovsky Family Fund.

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Designed by NR2154

First published 2012  
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ISBN: 978-0-9845625-3-4

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Printed in Hong Kong



3-095 Kunstverein  
3-081 Kuona Trust  
3-139 KZNSA Gallery

# L

2-069 L9 Center for the Arts  
2-021 La Central  
3-145 La Conservera, Centro de  
Arte Contemporáneo  
3-033 La Criée Centre for  
Contemporary Arts  
2-001 La Ene - Nuevo  
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2-002 La Herrmana Favorita  
2-038 La Miscelánea  
2-022 La Peluquería  
2-051 LAXART  
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2-039 Laboratorio  
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3-060 Limerick City Gallery of Art  
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3-053 Lo and Behold  
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2-026 Lugar a Dudas  
2-055 The Luggage Store  
2-100 lumber room

# M

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3-064 Mamuta at the  
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3-167 Maraya Art Centre  
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3-061 MoBY -  
Museums of Bat Yam  
2-052 Monte Vista  
3-178 The Mosaic Rooms  
1-044 Mumbai Art Room  
2-040 Museo Experimental  
El Eco

# N

3-035 NAK Neuer Aachener  
Kunstverein  
3-191 National Gallery  
of Zimbabwe  
3-014 NeMe  
3-042 Neuer Berliner  
Kunstverein (n.b.k.)  
1-064 New Zero Art Space  
3-043 Next Visit  
1-100 Nha San Studio  
3-074 Nomas Foundation  
1-070 None  
3-105 NoPlace  
1-057 NTT InterCommunication  
Center  
2-084 NURTUREart  
Non-Profit Inc.

# O

3-070 O'  
1-031 Observation Society  
1-034 OCT Contemporary  
Art Terminal  
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The Art Spaces Directory is an international guide to the sites where contemporary art and artists are nurtured, interrogated and sustained. With detailed profiles of over 400 art spaces from 96 countries, this easy-to-use volume is a useful tool for artists, curators, students and the general public. In addition, it includes a series of essays and discussions contributed by Víctor Albarracín, Reem Fadda and Christine Tohme, Stefan Kalmár, Naiza H. Khan, Catalina Lozano, Elaine W. Ng and tranzit.org.

