# Table of Contents

**Director's Foreword** Lisa Phillips 005

**Introduction** Eungie Joo & Ethan Swan 007

**Acknowledgements** 009

**Antagonism and Failure** Víctor Albarracín 011

**Same, Same but Different?** Elaine W. Ng 014

Christopher D’Arcangelo, Four Texts, for Artists Space (1978) selected by Stefan Kalmár 016

**Mobility and Exchange: Creative Discourses Across Borders** Naiza H. Khan 020

**A Discussion** tranzit.org 022

**Some of These Art Spaces** Catalina Lozano 026

**A Conversation** Christine Tohme and Reem Fadda 028

**Art Space Profiles: Region 1** 036

**Art Space Profiles: Region 2** 138

**Art Space Profiles: Region 3** 252

**Sponsor Statement** 445

**Publishing Credits** 447
Director's Foreword

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 Euny 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, Loni 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.; Elynn and Saul Dennis; Mitzi and Warren Eisenberg; Susan and Leonard Feinstein; Maria José García, Carol and Arthur A. Goldberg; Sunny and Brad Goldberg; Lietta and Dakis Joannou; Tina Kim and Jae woong 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." 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.
Introduction

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, 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 Victor Albarracín, Reem Fadda and Christine Tohme, Stefan Kalmár, Naïza H. Khan, Catalina Lozano, Elaine W. Ng and transnit.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, Athenia 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
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-Müller, 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 Antioniolli
Minam A pang
Matthias Arndt
Tarek Atoui
Negar Azimi
Sonia Becce
Serena Bentley
Tobias Berger
Arianna Bongioanni
Rayne Booth
Sally Brand
Paul Brewer
Ringo Bunean
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 Händlykken
Christopher Hanrahan
Vít 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
Dirélia Lazo
Jeff Leung
Maria Lind
Catalina Lozano
Mariana Cáñepa 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
Luís 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 Vietrugno
Hamza Walker
Katri Walker
Haegue Yang
Ala Younis
Honza Žamojskí
Antagonism and Failure

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—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 Faguette said about her experiences during the final period of the artist-run initiative La Panadería, in Mexico 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.” Its members wanted “to force some sort of dislocation in the metaphysics of contemporary art in Colombia.” 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...
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, bar tenders 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.” 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 steali-
ing 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 contempla-
tion 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,
ensufficient 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 dis-
sent 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 “spec-
tacles,” “community platforms,” “emerging markets”
and “creative industries” that, obviously, denied every
chance for negativity—the real effects of an antagonis-
tic inclination were visible. The space experienced
the progressive loss of visitors, the collapse of its oper-
ative 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 impor-
tant 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 renders all the attention it didn’t get
while it existed; it has been the subject of a feature
length-documentary, 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 (elbodegon.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 Faquet, “Marginally Successful:
A brief account of two artist-run spaces,” in
On Cultural Influence: Collected Papers from
Apexart International Conferences 1999-2006

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

5 Mardiéndanos la Cola, produced by
Interferencia, an art collective from Bogotá,
Colombia (interferencia-ca.net), available online at:
vimeo.com/28533721.
Same, Same but Different?

Elaine W. Ng

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 nonprofits—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 Wooster 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 Yoon 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.
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 contexts 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. 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/or 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 ("inadequately 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 sub-
   tract 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

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 here, 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), Theertha International Artists Collective (Sri Lanka); and Vasl Artists’ 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 Vasi, an important constituency has been the student bodies of art colleges across the country. It is not a coincidence that most Vasi 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. Vasi 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 Vasi 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 Vasi 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 the electronic medial 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 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?

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?

A and C

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 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.

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) was planned to provide another substantial platform for digital 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 organisations.

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-Amnesiology, 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, Futur, 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

Catalina Lozano

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 altertness 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; 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-
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 these 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 Capaceté, 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."3 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, Capaceté 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.

---

1 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 Diaz from Helena Producciones; Oscar Muñoz and Sally Mizrahi from Lugar a Dudas; Abraham Cruzvillegas from La Galería del Comercio; Esteban Álvarez and Tamara Styby from El Basilisco; Helmut Balistó and Daniela Castro from Capaceté; Víctor Albarracín from the defunct El Bodegón; Micky Markuach, Beatriz Santiago Muñoz and Tony Cruz from Beta-Local; Alessio Antonelli, from Gasworks, and the Triangle Network, all of whom have directly or indirectly contributed to these ideas.

2 Argentine-Mexican philosopher Enrique Dussel coined the term "transmodernity," as opposed to the Eurocentric pretension of Europe being the sole producer of modernity.

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.

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 all over 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 or 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
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 amassed 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 years 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 Chaker, Rami Daher, Akram Zaatari and Mireene 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 Pietrobuoni, 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/artist 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 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 citizenship 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.
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.
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.

Funding Sources
Corporations, Foundations, Government, Individuals

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

"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 50 new or recent works by more than 30 calligraphers and illumination artists from across Afghanistan.

"Living Traditions: Contemporary Art from Afghanistan, Iran and Pakistan" 2007
"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 8,800 local visitors in Kabul alone, including more than 3,000 local schoolchildren.

"East-West Divan: Contemporary Art from Afghanistan, Iran and Pakistan" 2007
In June 2007, 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.
c3 Contemporary Art Space was established in the basement of the historic Abbotsford Convent building. The gallery was built on a shoestring 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 unetethered 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.
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.
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’Keefe. 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.

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’Keefe. 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.
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.
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.

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.
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).
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 Themelis. It featured newly commissioned experimental instruments and sonic installations that were "played" in a series of performances. The project featured works by Rus Bandit and Albert Mihalicki, Rod Cooper, Emma Lashmar and Rowan McNaught.

"Melbourne Reflection" 2011
BUS Projects hosted this exhibition, presented by the South Project, at the 5th international South Gathering in Yogyakarta, Indonesia.

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

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


Activities
Exhibitions, Partnerships with other institutions, Publications, Public programs (lectures, performances, screenings, etc.), Workshops
Centre for Contemporary Photography

www ccp.org.au
info@ccp.org.au
+61 3 9617 1969

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): 10

Funding Sources
Foundations, Government, Individuals
Membership

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

"In Camera and In Public":
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":
Tarun Simion'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":
The search for an understanding of the politics of place informed this photographic series by Simmy 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.

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.
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, presented as part of the 2008 Melbourne International Arts Festival, "21:100:100: One Hundred Artists from the 21st Century," 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 was a reciprocal project that stemmed from Gertrude Contemporary’s International Curatorial Residency Programme, undertaken by Francesco Scopelli 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.


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

Gabo Caninizer, Always Moving (a performance laboratory in several parts), 2010. Photo: David Mutch. Courtesy Gertrude Contemporary
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.
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 low-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, Tareae McKenzie, Rob McLeish, Noriko Nakamura, Lisa Radford, Kate Smith and Alex Vivian.

Funding Sources
Artwork/edition sales, Government, Individuals

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

Ella Barclay
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
Curator Amanda Rowell invited emerging Brisbane artist Joseph Breikers to exhibit at db. Breikers, in turn, presented his new video works and assemblage sculptures in both the interior and exterior of the gallery, as well as 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.
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.

"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" 2014
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.

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

Exterior view of Firstdraft Gallery, Surry Hills. Courtesy Firstdraft
1—018

4A Centre for Contemporary Asian Art

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

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

Mailing Address
P.O. Box 11312,
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, talks, performances, screenings, etc.
Workshops

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.

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 Bingzhang and Chen Chieh-jen, to name a few, have been screened.

“Edge of Elsewhere” 2009
4A partnered with Campbelltown Arts Centre to develop a three-year project that brought together Sydney’s communities and artists from Australia and the Asia 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 Rehana, 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, Fatty Chang, Alfredo and Isabel Aquilizan, and Zhang Ding, to name a few.

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, Artspace 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.
1-020

Porapara Space for Artists

www.porapara.com
porapara_artist@yahoo.com
+880 1799742967

Address
Charbosti, 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.
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.
Voluntary Artists' Studio, Thimphu

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.

Funding Sources
Foundations, Individuals

Activities
Educational programs, Exhibitions, Workshops

Image Captions:
01 View of a dinner at Voluntary Artists’ Studio, Thimphu, by YAST
03 Interior view of Voluntary Artists’ Studio, Thimphu. Courtesy YAST
04 View of a watercolor workshop led by Dr. Suchart at Voluntary Artists’ Studio, Thimphu, 2009. Courtesy YAST
JavaArts

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

"Our City" 2009

In 2009, 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

"Pop-up Artspaces," 2009

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

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 Sopho, Geur Sokuny, 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.

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")
1—024

Meta House

www.meta-house.com
meslerharm@gmx.net
+855 222 44 40

Address
#17 Sothearos Boulevard
Songkha Tonle Bassak
Khan Chamkarmon
Phnom Penh
Cambodia

"What is a Curator?"
The Mekong Curatorial Workshop 2017
The work of curators and the curatorial process
is still new and unfamiliar among people living
in the Mekong Region. There are very few “edu-
cational 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)—or-
ganized The Mekong Curatorial Workshop, which
took place in Thailand, Laos, Cambodia and
Vietnam from March to April 2017.

"Art of Survival" 2006
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 future. The exhibition "Art of Survival" brought
together 17 Cambodian artists reflecting on the
genocide.

Funding Sources
Foundations, Government

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

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 develop-
ment. 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.

Exhibition view at Meta House, Phnom Penh.
Photo: Katharina Kast

Exterior view of Meta House, Phnom Penh.
Courtesy Meta House
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 2448
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, performances, screenings, etc.), Workshops

"A Cambodian Memory Bank," 2004
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," 2005
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," 2008
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.
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.

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 6, 2011) and "Thoamada" by Vuth Lyn (May 17–June 12, 2011).
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.
HomeShop

Series Number One: GAMES 2008

"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 second-hand 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.

Beieriao Leaks

Produced in the context of a one-day workshop, Beieriao Leaks is a short-run newspaper, or local broadsheet, that focuses on the comings and goings of the Beieriao 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 relating 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 micropolitical 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 Beieriao Leaks community broadsheet, 2010. Photo: Elaine W. Ho

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
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.

Funding Sources
Corporations, Foundations, Individuals

Activities
Exhibitions, Publications, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops
1-030

Taikang Space

www.taikangspace.com
info@taikangspace.com
+86 10 5172 3173

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

Public Hours
Tuesday-Saturday: 10 am-6:30 pm

Founding Year
2003

“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 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.
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.

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
Vitamin Creative Space

www.vitamincreative.space
mail@vitamincreative.space
+86 20 8629 6960

Address
Room 301, 29 Hao, Hengyijie, Chigangxilu
Guangzhou, 510000
China

Public Hours
Monday-Saturday: 10 am–8 pm

Office Hours
Monday-Saturday: 10 am–6 pm

Founding Year
2002

Number of Staff
16

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 2009
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 outgrowth 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.

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-model that is specifically geared toward the contemporary Chinese context.


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

1–033

Arthub Asia

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 Julia Rudelius; Blood and 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 Xiang Men (Chen Shaoxiong, Gimhongsok and Tsuyoshi Ozawa) at the Bevilacqua La Masa, and Indonesian artist Jempat at Gervasutti 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.

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.
OCT Contemporary Art Terminal

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

While OCAT 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.

OCAT 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, OCAT 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.
Established in February 2003 in East Timor's capital Dili, Arte Moris is 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 saleable works and exhibition of the permanent collection, and a music and drama space currently run by the Bibi Bulak theater and music troupe.
1a space

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.”

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 art 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.
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.
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.

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
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, 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.
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 Yau Ma Tei, 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, screenings 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.

www.wooferten.org
info@wooferten.org
+852 3685 6499

Address
G/F 404 Shanghai Street
Kowloon
Hong Kong

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

Founding Year
2007

Funding Sources
Foundations, Individuals

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

“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, Ai Wong and Kano Tak.

Woofer Ten Artist-in-Residency Program (ill)
“Homeless Artist: Misako Ichimura” 2017
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 Yau Ma Tei neighborhood, and the livelihood of its homeless people.
1 Shanthiroad Studio/Gallery

Shanthiroad 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. Shanthiroad 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. Shanthiroad aims at forging strong links with South Asian countries and the global South.

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, performances, screenings, etc.), Residencies, Workshops, Other: Outreach, Open Kitchen, Debut Show, Grants
Devi Art Foundation

www.devartfoundation.org
+91 0124 4888 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
2009

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 forefront the diversity and contemporary relevance of the vernacular artists' personas, ideas and concerns.

"Assemble Reassemble," 2014
This show brought together the works of 65 Pakistani contemporary artists from the Lekha and Anupam Poddar Collections. 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 nationalism. 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.

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 Collections. The works are on view for a substantial period to allow engagement with the exhibits.
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 Coflah and Sumesh Sharma, as a curatorial collaborative based in Mumbai.

---

**Address**
Clark House, Ground Floor
c/o RFT & Co
8 Nathalal Parekh Marg
Mumbai 400039
India

Public Hours
Daily: 11 am–8 pm

Office Hours
Weekdays: 10 am–8 pm

Founding Year
2010

Number of Staff
Paid: 2
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

---

"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 Sabarwa" 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.

"JXXI: Auguries" was an exhibition that showcased these works.

---


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


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
happgood.susan@gmail.com
+91 976 995 0132

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


Exterior view of Mumbai Art Room, Mumbai. Photo: Susan Happgood. 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 Sibahyi Ong, 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 Happgood and Cornelio Louf 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.
Khoj International Artists’ Association

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.
Asbestos Art Space

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.
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—Aminuddin T H Siregar, Rifky Effendi and Agung Hujatnikajennong—and artists, JA Pramuhendra, Radi Arwinda and Wiyoga Muhardanto. Heru Hikayat and Herra Pahlasari work as operational managers of the space.
Ruangrupa

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 R+RU 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 2016, 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: FL ESH, the fifth Jakarta International Video Festival, was held at the National Gallery of Indonesia, and in several public spaces of Jakarta (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).
Cemeti Art House

"The Past—The Forgotten Time" 2004–07

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" 2005–09

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 "land" in Yogyakarta, and were then given the opportunity to concentrate on their own 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.

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, art critics and artists of all disciplines, through various residency designs.
The House of Natural Fiber (HONF)

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.
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.

"Selamat Datang dari Bawah [Welcome from Below]" 2019
This was a collaborative project featuring choreography by Fitri Setyaningsih, the Bodyscape installation by Titikub—whom was also the project’s artistic director—and poetry by Afriza, Malina. It was a part of the Empowering Women Artists Program 2018 by Kelola Foundation.

Archives Exhibition of 30 Years History of Indonesian Children Movement 2019
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) SAM IN organization.

Perjumpaan Selatan—Selatan by South Project 2019
This was the fifth International South-South Gathering organized by South Project, in cooperation with Kedai Kebun Forum, Indonesian Visual Art Archive, M scratching, Le Centre Cultural Francois 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.

www.canmanage.net
conmanage@gmail.com
+62 274 277169

Address
Jalan Suryadiningrat No. 39
Yogyakarta 55141
Indonesia

Public Hours
By appointment only

Office Hours
Monday-Saturday: 10 am–6 pm

Founding Year
2008

Funding Sources
Individuals

Activities
Artist representation, Educational programs, Exhibitions, Public programs (lectures, performances, screenings, etc.), Workshops, Others: Book publisher
Indonesian Visual Art Archive

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 and 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 digitized materials are accessible at 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 2007, 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.
1—053

Kedai Kebun Forum

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.

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
KUNCI Cultural Studies Center

“Media and Technology Convergence in Indonesia” [2001-11]
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

“Space/Scape Project” [2002]
The aim of this project was to engage social space formation through an experimental/interdisciplinary approach (e.g., cultural studies, urban design, architecture and art) with the South Alun-Alun Yogyakarta as a case study. This was a collaborative project with the experimental performance art collective Teater Garasi.

“Community History Project” [2003]
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 narrative as circulated by the government.

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.
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.

“Look If You Like, but You Will Have To Leap”
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 Hikino, Hiroya Yagihashi, Hiroshi Fuji, ZERODATE Art Project, commandN, and Jun-ichi 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
This artist talk, held by Andres de Santiago Areizaga—artist in residence at 3331 from April to May 2011—analyzed the literary work of German author W.G. Sebald.
Art Initiative Tokyo (AIT)

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.
NTT InterCommunication Center

1-057

Open Space
Open Space includes a gallery, a mini-theater and the ICC video archive, HIVE. Since its inauguration in 2004, 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, Akira Noto, Akiyoshi Det, Spottoni and Yoshine 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.

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 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 Resource Furniture" at NTT InterCommunication Center, Tokyo, 2010. Photo: Koizumi Iwamoto
03 "Open Space," 2008. Exhibition view at NTT InterCommunication Center, Tokyo. Photo: Hajime Nakano
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."
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.
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—a exhibition area and artist studies. 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
afamacau@gmail.com
+853 2833 6664 (Macau)
+86 16 9979 9925 (Beijing)

Address
Macau
Rua Francisco X. Pereira
No 45-47, FL-3
Macau
Beijing
706 North Street, 798 Art Zone
2 Juxianqiao Road
Chaoyang District, Beijing
China

Public Hours
Daily: 10 am-7 pm

Office Hours
Daily: 10 am-7 pm

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

"Imaginary Belongings—Macau Contemporary Art 2011"
Expanding the visibility of a multicultural city, where Eastern and Western cultures peacefully live together, the Museo 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.
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.
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.

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)

Community Projects

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.
House of MATAHATI

MATAHATI Art Fund ("Artrangle" Exhibition)
"Artrangle" 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.

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 "Artrangle" 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 Radjijn, Masnoor Ramli Mahmud and Hamir Soib Mohamed.


New Zero Art Space

www.newzeroartspace.com
newzero.org@gmail.com
+95 0 99892

Address
No. 54, II-El, Bo Yar Nyunt St. Dagon Taung
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

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.
Quixote's Cove is an independent bookstore located in the town of Jawalakhel, 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 establish 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.
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.

Noteworthy recent projects have included: a reenactment of Jim Allen’s seminal 1974 performance Contact—a work that marked a distinct shift 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.

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
RM

"RM Flag Project"
Flags designed by a selection of artists, designers and collectives—from New Zealand, Korea and Europe—were flown 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 Fianchetto"
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 more such as N13 or Q5, 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, Liyeon Chong, Matt Ellwood, William Hsu, Dane Mitchell, Nick Spratt and Lauren Winstone.

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.

1. 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
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.

"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 Cating 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 Melanie of found, adapted and adroitly fashioned objects and textures. Cheng’s ensemble demonstrated a practice spun out of an intriguing blend of locavore and material precarity.
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.

The Tenth Anniversary of the Blue Oyster Project Space was 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 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.
1 - 070

None

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.

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

"Predilection," 2011
A sound performance by Pete Gorman / Variant.

"El Abuermene NZ," 2011
Drawings exhibition and performance by Argentinian artist Ania Courtes.

"Glean," 2011
A local group show of wearable debris and detri- tus, and installation works plus sound performance.


Matt Middleton, "grezzo," 2010. Exhibition view at None, Dunedin. Photo: Edwina Stevens

Exterior view of None in Dunedin, New Zealand. Photo: Edwina Stevens

Alex MacKinnon and Rory MacMurdo, 2010 performance at None, Dunedin. Photo: Edwina Stevens
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 enlighten 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.
1—072

IVS Gallery,
Indus Valley
School of Art
and Architecture

www.indusvalley.edu.pk/ivsgallery.html
+92 21 111 111 467

Address
St-33, Block-2
Scheme 6
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
collections, Publications, Public programs (lectures, performances, screenings, etc.),
Workshops, Other-Community projects

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-Akhtlaq—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.
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.
VM Art Gallery

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 collaborative 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.
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.

"Not 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 Exterior view of Green Papaya Art Projects, Quezon City. Photo: Brendan Goco

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 decalifying 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.

Goetz Arndt, AM/PM, 2010, steel bars, fluorescent, Gaston Damag, Ah-hud, 2010, mango wood. Courtesy MO_Space,

Ringo Bunoa, Little Deaths, Bridges, 2008, Wooden pallets. Courtesy MO_Space

Lena Cobangbang, Velvet Landing, 2010, Paraffin wax, petroleum jelly, moth, cardboard, LED lights. Courtesy MO_Space

LOSTprojects

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 Kiyomars. 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.

LOSTprojects was invited by Francesco Stocchi to participate in VOLTA. The project space brought three Filipino artists from its stable—Sam Kiyomars, Robert Langenegger and Pow Martinez. The two painters from this group presented their spectrum of practices among the emerging generation of painters in Manila—the grit in narrative and the primal mode of abusing and exhausting image.

“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 chronic and matching 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”

“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 photo-realistic trend and rising of picturesque inclinations.
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.
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.

Funding Sources

Activities
Archives, Artist representation, Exhibition programs, Exhibitions, Partnerships, Publications, Institutions, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops

1 Exterior view of the Chapel at Sculpture Square, Singapore, 2009. Courtesy Sculpture Square Limited
2 Chapel Courtyard at Sculpture Square, Singapore, 2010. Courtesy Sculpture Square Limited
3 Interior view of the Chapel at Sculpture Square, Singapore, 2009. Courtesy Sculpture Square Limited
The Substation Ltd.

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.
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.
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.

A Different Similarity
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 inevitably involve 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'

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
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.
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.
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.

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 Hee 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.
Art Space Pool

"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-visionsion of Dongducheon" (February 7-17), Part 2: "Maseok Furniture Factory Complex" (September 1-16), and Part 3: "Security Four" (November 7-17). Exhibiting artists included Sangdon Kim and Lee Jia (Part 1), A & C Sangjun (Part 2) and Yang Sungsoon (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 Jinpool).

"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 Cculull (Honey, Representational Choi Jeong Hwa). The show reflected Pool's historical experience 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 HAHAA, Project (Kwon Yongjoo, Sangdon Kim, Kim Sangjin, Lee Soo-song, Choi Jung-hwa), Andante, Lee Jia and PS.

Art Space Pool ("Pool") is a nonprofit art organization based in Seoul, Korea, dedicated 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 bilingual website. It began reaching a multigenerational public with its opening of an annex pilot space, "Cculull (Honey) & Cculull Pool (Honey Grass)," in 2010, for experiments 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, "Pool."
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.

"Listening to the Extreme" was a public program at The Book Society on improvisational music, which was held in collaboration with Hong Duuk. 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 Choo Joonhyung.

"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" 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 Mulla 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
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 multi-faceted, 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.
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.

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 Jae-Won. Venues included Gallery FACTORY and neighboring café Mak and design studio Gagarin. Exhibiting artists were X-Field, October Sky, Random Walks, Farnersparty, Hyungjin Kim.

"House in Your Head" 2011
"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.
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 Insadong, 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.

Exterior view of Project Space SARUBIA, Seoul. Courtesy Project Space SARUBIA.


---

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 Danang (SARUBIA Coffee Shop)" 2001
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.
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.

"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 2014
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
TheCube Project Space

www.thecubespace.com
info@thecube.tw
+886 2 2368 7410

Address
2F, No.13, Aly.1
Lane 138, 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.
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.
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 interock and exchange 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.

**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
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.

**Website:** www.bactria.net, bactria@acted.org

**Address**
Ak. Rajabov 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**
25

**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.

This project contributed to the revitalization of the Central Asian cultural sphere by offering opening opportunities for vocational training and exchange among artists and art stakeholders, and by 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 2007-11**
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
The Art Center at Chulalongkorn University

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 multidisciplinary 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.

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
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.
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.


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
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.

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.


This exhibition of works by Chinese artist Lin Yilin was presented at The Land Foundation.

A rice-planting project held by The Land Foundation, Chiang Mai, January 2011. Courtesy The Land Foundation.

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 week, March 2011. Courtesy The Land Foundation.

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.
The Tashkent House of Photography

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.
Nha San Studio

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.

Emerging Artist Program

This program consisted of six exhibitions, primarily solo, by young and/or emerging artists based in Hanoi.

"IN.A.C.T." 2010

IN.A.C.T 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.A.C.T.'s mission is twofold to create a venue for emerging generation of Vietnamese performance artists to showcase their work and to develop a platform of exchange between local and international contemporaries.

"13 + 2008"

This group exhibition celebrated Nha San's ten-year anniversary.
1–101

Sàn Art

www.san-art.org
art@san-art.org
+84 8 3840 0698

Address
3 Me Linh, District Bình Thạnh,
Ho Chi Minh City,
Vietnam

Public Hours
Monday–Saturday: 9:30 am–5:30 pm

Office Hours
Monday–Friday: 9:30 am–6:30 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.

"Porcelain: Superflex in Collaboration with the Propeller Group," 2010

"Porcelain: Superflex in Collaboration with the Propeller Group" 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.

"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.

"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.

"Collection Show," 2009

Exhibition view at Sàn Art, Ho Chi Minh City. Courtesy Sàn Art

"Porcelain," 2010

Exhibition view at Sàn Art, Ho Chi Minh City. Courtesy Sàn Art
La Ene is 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 legitimation. 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.
La Herrmana Favorita is a trio of artists (Ángeles Ascúa, Florencia Caterina and Maïa Pépél) 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.
"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 Cseko, Dan Mitchell, Buga Ferraz and Carlos Garaioca.

"Abre Alas" 2005.

The exhibition "Abre Alas" was born at the end of A Gentil Carioca's first year, when Marcio Botinha, Laura Lima and Ernesto Neto realized the treasures 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.

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 Botinha, 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.

A Gentil Carioca, Rio de Janeiro. Photo Pedro Varela. Courtesy the artist and A Gentil Carioca


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.

As part of the group of actions and events that embodied the 29th Biennale of 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 2011–12
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 the speed of 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.
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 interdisciplinarity 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.
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.

www.casatomada.com.br
info@casatomada.com.br
+55 11 2532-7455

Address
Rua Brás Cubas, 333
04109-040
São Paulo, SP
Brazil

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

Open Studio 2018
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 stimulate each other’s art production.

The House Hosts 2018
A program that encourages 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 2018
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.
Articule 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. Articule 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, Articule 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.
Centre des arts actuels Skol

www.skol.ca
skol@skol.ca
+1 514 988 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.)

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. the artists who regularly take part in Skol’s various committees throughout the year. We also support offsite initiatives and special events.

“Faire comme si tout allait bien” 2006-07
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 Rhinoceros (Strasbourg) and coordinated by co-curators Anne Bertrand, Hervé Reelants and Stephen Wright.

SKOOL, 2006
2006 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.
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 postgraduates in the first five years of their professional career, working in new media and related disciplines.
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").

Portfolio Review for Contemporary Photography 2018

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 "Can Todo Mi Afecto" by Josée 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.
Sporobole

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 autogérés du Québec (RCAAQ).
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.
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.

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.)

"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, Lamya Gargash, George Katodrylis, 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.
The Power Plant

"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 time from prehistoric to decidedly iconoclastic and created with media including photography, film, video, sculpture and painting, the works in the exhibition examined the lure of primal states and primitive behaviors, and the urge to understand oneself as wild at heart.

"Cuttings (Supplement)", 2013

"Cuttings (Supplement)" was Simon Starling’s largest exhibition since winning the Turner Prize in 2005 and followed his exhibition "Cuttings" at Museum für Gegenwartskunst, Basel, in the summer of that year.

"Ryan Trecartin: Any Ever", 2011

"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 2, 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.

02 Entrance to The Power Plant, Toronto, 2011. Photo: Tom Arban Photography Inc.
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 interdiscplinary 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.
2–016

grunt gallery

www.grunt.ca
info@grunt.ca
+1 604 873 9516

Address
#116–358 E 2nd Avenue
Vancouver, BC, V5M 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/volunteer): 30

Funding Sources
Foundations, Government, Individuals,
Membership, Merchandise

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

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.


02 Dmitry Strakovski, "... 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

"Activating the Archive" ....

This multi year 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.
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.
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.

"Jimmie Durham: Knew Urk"...

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"...

This group exhibition was guest-curated by Juan A. González and featured six Vancouver artists: Abbas Akhavan, Arabella Campbell, Ron Tran, Antonia Hirsch, Paul Kajander and Sara Mamen. The show considered the legacy of minimalism and conceptual art within contemporary practices. This was most exemplified in the work Apartment # 201 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—Another False Front"...

For this public realm project, which was commissioned by the Western Front for the 2010 Winter Olympics cultural program, Reece Tettis 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 artificiality of the boom-town architecture of the gold rush era.
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 2019, an exhibition titled "EXPO BLOC" opened. It included selected works of BLOC's founding artists. During the first months of 2011, Diego Eche 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 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 2011 guest speakers program, we held lectures by Italian curator Ilaria Bonacossa of Fondazione Sandretto, as well as reputed Chilean artists Magdalena Atia, Ignacio Dumucio, Félix Lazo and Francisca Sánchez.
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.
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.
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.

Manifesto:

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 (puente roma) because we have our very own Bogotanian tips (puente 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.
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.
Galería LaMutante

www.galerialamutante.org
info@galerialamutante.org
+57 316 327 0748

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 2–4 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

"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" (an exhibition), Prólogo Ultralíneo (residencies), Defienda su Talento (public interventions) and Hágala Fácil (video workshops).

"La Glicerina" ["The Office"]
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.
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.

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 Pincoinco, among others.

“Escuela Movil de Saberes y Practica Social”

As a way of generating other structures 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 Barranca

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.

- Exterior view of Helena Producciones, Cali, Colombia. Courtesy Helena Producciones
- “Escuela Movil 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
- View of the seventh Festival de Performance de Cali, 2019. Courtesy Helena Producciones
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 disappearances 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.

Fotocopista
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 Fotocopista 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 artists' creative process through an artistic 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.

02 Gabriela Orozco, "Ventilador," 2010. Exhibition view at Lugar a Dudas, Cali. Photo: Luisa González. Courtesy Lugar a Dudas
2-027

Albo Program


Icaro 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 falling), 2011. Exhibition view at Albo Program, Medellín. Photo: Julián Roldán

Icaro 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 falling), 2011. Exhibition view at Albo Program, Medellín. Photo: Julián Roldán

"Momentum. Origen de un Instante en el Tiempo" (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 Bogota-based artist Venuz White delved into the sensory world and formal experimentation as a clue to the passage 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.

Icaro Zorbar
Bogota-based artist Icaro 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 Guzman Ruiz
Edgar Guzman Ruiz was invited as the guest artist for Albo Program's November 2011 exhibition.

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.
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.
Taller 7

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 Medellin. 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.

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.

"Oticas [little optician’s]" [ref]

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 Maria Pineda and Julian Urrego.

"Perros [Dogs]" [ref]

"Perros" was an intervention project that took place in public spaces in Pereira, Manizales, Cali, Medellin and Bogota, 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 Maria Pineda, Julian Urrego and Milton Valencia.

01 "Dibujos." 2009. Exhibition view at Taller 7, Medellin. Courtesy Taller 7

02 Exterior view of Taller 7, Medellin. Courtesy Taller 7

03 Exterior view of the back of Taller 7, Medellin. Courtesy Taller 7

Information compiled by Christopher Green
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.

03 Exterior view of TEOR/éTica, San José. Courtesy TEOR/éTica

Information compiled by Christopher Green

Funding Sources
Café, Foundations, Individuals

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

"DEARLY LOVED WOLF/ADORADO WOLF" 1980
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 interpretative 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 Wolfli, a Swiss autodidact artist who, while insane and submerged in delirium, created one of the most important works of world culture." — Sandra Ceballos

Gabinete Ordoamorís 1982
For this event, El Espacio Aglutinador was the target of a “robbery” audaciously carried out by the members of Gabinete Ordoamorís: Diango and Francis. On the day of their long-term invitation, 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" 2011
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 Rene Quintana

Activities
Exhibitions, Public programs (lectures, performances, screenings, etc.), Residencies
Proyectos
Ultravioleta

"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 Fototón, Guatemala’s premier contemporary photo festival.

"Taller 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 art education institution Espíritu / La Espora, was aimed toward young artists and students and concluded with a pin-up session.

"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.
Oficina para Proyectos de Arte (OPA) is an independent, nonprofit art space in Guadalajara, Mexico, founded by artists José 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.
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. Tatá, this group exhibition and site-specific project reflected two concepts: transformation and surrounding. Participating artists included Aggelákis, Felipe Ariuço, Catalina Lozano vs. José Arnaud, Jerónimo Hergarten, 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 Salvages/Savage Signs,” 2011
This research-based project focused on the city as a site for the articulation of gestures that are not subservient 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.
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.
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.
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.

"Día de Muertos" ("Day of the Dead")
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 project fostered participation by everyday people and brought their art to the masses.

"Wallrideimyway"
This project, produced by Martin Núñez in partnership with DROP IN and Ludic skateboard, 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.
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.

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 Critic's 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.

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.
Laboratorio Arte Alameda

www.artealameda.bellasartes.gob.mx
info.artealameda@gmail.com
+52 55 5510 2773

Address
7, Dr. Mora, Centro Histórico
Cuauhtémoc 06850, Mexico City
Mexico

Mailing Address
5, Colón, Centro Histórico
Cuauhtémoc 06850, 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, performances, screenings, etc.), Workshops

“Dynamic (In)Position”
Produced in collaboration with Arts Electronica
and FIM Festival de Mexico, this electronic arts
exhibition featured works by Philip Beesley
(Canada), Kurt Hensschlager (Austria), Rejane
Cantoni and Leonardo Crescenti (Brazil), DNA
doubleNegatives Architecture (Japan, Czech
Republic, Hungary), Ivan Abreu (Cuba/Mexico),
Mariana Sardón (Argentina), Christa Sommerer
and Laurent Michon (Australia 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, Gáboria Meze and Juan
Pablo Anaya, Grace Quintanilla, Erane Vargas,
Liliana Gunthar, Manuel Rocha Ibarbide and
Isabel Martínez. The accompanying publication
(a six-DVD set and book) is organized into four
sections: Background, Critical readings, Testi-
monies and Spaces.

SonicLoud
Part of Radar Festival, this sound art exhibition
featured works by Mexican and international
artists, and was curated by Barbara Peraza and
Guillermo Santamarina.

Founded in Mexico City by the National Council for Culture and Arts
(CONACULTA), through the National Arts Institute (INBA), Laboratory
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 diferent
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.
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.
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 Rapiss Manifesto.

Since November 2008, we have shown works by Alice Lancaster, Marlon Rabenreither, Felix Lee, Bea Fremderman, Brandi Strickland, Hazel Hill, Grant Willing, Comrow 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 Altman, Radames "Juni" Figueroa, Anne de Vries, Chemi Rosado, Daniel Hipólito, Dylan Reece, Jostyn 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.
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 exhibits 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, Tercerounquinto 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.

**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**

**Activities**
Archives, Educational programs, Exhibitions, Permanent collection, Publications, Public programs (lectures, performances, screenings, etc.), Workshops
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.

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

SOMA Summer 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.

Performance by artist collective EL Resplandor at SOMA, Mexico City, 2011. Courtesy SOMA

View of the lobby at SOMA, Mexico City, 2011. Courtesy SOMA

Exterior view of SOMA, Mexico City, 2011. Courtesy SOMA

View of the auditorium at SOMA, Mexico City, 2011. Courtesy SOMA
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 Ex-Culpable

"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.

PARAI SO book launch 2011

Described by the artist as "an inventory of works and ideas," PARAI SO is the first monograph for the Peruvian artist Jhanie 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.

---

Funding Sources
Individuals

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

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.

ArtBío, ArteBA and CHAC
For three consecutive years, the gallery has been invited to these three Latin American fairs, representing young, contemporary Peruvian artists.
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.
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.
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.
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.

Funding Sources
Individuals
Activities
Exhibitions, Public programs (lectures, performances, screenings, etc.)
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, inviting conversation about contemporary art practices in L.A. 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.

**Activities**
- Educational programs
- Exhibitions
- Partnerships with other institutions
- Publications, Public programs, lectures, performances, screenings, etc.
- Residencies
- Workshops
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.
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.
CCA Wattis Institute for Contemporary Arts

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.

"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.

Public Hours
Tuesday–Friday: 12–8 pm
Saturday: 10 am–6 pm

Office Hours
Monday–Friday: 9 am–5 pm

Founding Year
1998

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

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

Since 1987, 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" was a series of projections of a street, a zone of life, and a zone of death. It was a series ofuisions ofcot, and 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 and/or Barcelona in 2007. The themes explored the impact of the drug trade on women in lawless-like relationships, and took us on a journey into the thick forests of Columbia overlaying a roadhouse, through the roads to Medellin, and brought awareness to medical research on abandoned animals' lives in Spain. Featured artists included Carolyn Castellano, Gary Daughn, Arnaldo Carreño and Alvaro Perdices.

BULLET TRAIN LA/SP Round Trip

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 [17 members], predominantly of residents from the former Aarti Cooperative Hotel at Ellis and Leavenworth, in 1987. We remained as 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.
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." 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.
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.

Southern Exposure (SoEx) 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 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 30 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 arts 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.

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

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, performances, screenings, etc), Residencies, Workshops
Philip J. Steele Gallery (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.

www.rmcad.edu/exhibitions
csteele@rmcad.edu
+1 720 244 0467

Address
1600 Pierce Street
Denver, CO 80224
USA

Public Hours
Monday-Saturday: 11 am-6 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, performances, screenings, etc.), Workshops
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.


03 Transformer’s storefront in Washington, D.C. Photo: Marissa Long. Courtesy Transformer


"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 Künstlerbund, 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 Hinlicky, "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 Bannan, examining uses and preservation of natural resources.

"ID-entity" and "Give & Take / Da y Toma," 2010
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.

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

Activities
Educational programs, Exhibitions, Partnerships with other institutions, Publications, Public programs: Lectures, performances, screenings, etc. Workshops

01
2-060

621 Gallery, Inc.

www.621gallery.org
621galleryinc@gmail.com
+1 850 226 6163

Address
621 Industrial Drive
Tallahassee, FL 32310
USA

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 7,000 people each month to engage with art.

621 Gallery Sculpture Garden
Located 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 Apalachicola 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.

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.

62 621 Sculpture Garden at Railroad Square Art Park, Tallahassee, 2011. Photo: Cynthia Hollis
63 Interior view of 621 Gallery, Tallahassee. Photo: Cynthia Hollis
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.

Propeller Fund

In May 2010, Gallery 400 and local nonprofit art space Threewalls launched Propeller Fund, which annually grants ten USD 2,500 and five USD 1,000 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

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

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.

Public Hours
Tuesday–Friday: 10 am–6 pm
Saturday: 12–6 pm

Office Hours
Monday: By appointment only
Tuesday–Friday: 10 am–5 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.)
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.

Address
5020 S. Drexel 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

"Plate Convergence" by
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" by
This exhibition showcased the energy and audacity of more than 40 notable artist-run spaces in the Chicago land area over the past decade that have made great contributions to contemporary art produced in the US and abroad.

General Economy, Exquisite Exchange by
The artist collaborative-in-residence, General Economy, Exquisite Exchange, created a post-retail museum shop and rooftop tomato garden at the Art Center, where neighborliness 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.

1 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


3 Iglo Manglione-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 3D surround sound. Photo: Tom Van Eynde

The Renaissance Society at the University of Chicago

www.renaissancesociety.org
info@renaiassancesociety.org
+1 773 702-8870

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

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 Prokofiev 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).
The Suburban

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.
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.
Salina Art Center

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 explore, interpret and contribute to the dialogue surrounding the important issues of the town today.


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-programmed provided Salina’s community with a framework to begin thinking about the future exhibition.
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.

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
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.

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, performances, screenings, etc.)
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.

www.goodchildrengallery.com
info@goodchildrengallery.com

Address
4037 St. Claude Avenue
New Orleans, LA 70115
USA

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.)
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.
Press Street is a New Orleans-based nonprofit literary and visual art collective. Formed in 2005 to promote art and literature in the community through events, publications and arts education, its projects include: the contemporary visual arts space Antenna; Draw-A-Thon, an annual free arts education 24-hour extravaganza; Room 220, a blog dedicated to the literary life of New Orleans, and the host of a variety of workshops and lectures; and the publication of books that focus on the relationship between the visual and literary arts.

Press Street's Antenna Gallery

www.press-street.com
antenna@press-street.com

Address
3141 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, Cafe, Corporations, Foundations, Government, Individuals, Membership, Merchandise

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

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 Kleebrew 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.
MIT List Visual Arts Center

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 public-situated 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.
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.

“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.

Bureau for Open Culture

www.bureauforopenculture.org
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, performances, screenings, etc.), Residencies, Workshops


Exterior view of Bureau for Open Culture at MASS MoCA, North Adams, 2011. Bureau for Open Culture

Installation view of Bureau for Open Culture’s booth at the New York Book Fair, 2011. Courtesy Bureau for Open Culture
Institute of Contemporary Art at Maine College of Art

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.
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.


"View of the Midway contemporary art library, Minneapolis. Courtesy Midway Contemporary Art.

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.

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.

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.

Almost Nothing is

Three 6,000-lb. 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 "EXEX" exhibition, held at The Soap Factory in 2008.

"This Mango is Now an iPoD," 2011

This was the second in a new-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.

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.
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.

"Orthostatic Tolerance"
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
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
Mastermind behind the band SSION, Cody Critcheloe 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 semi-autobiographical, queer-utopian musical narrative, which Critcheloe has described as "a gay-punk Forrest Gump."
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 antididactic 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, Cathokia ByMbu ['Broken Screen'] (2011), which drew on Karthik Pandian's two-year investigation into the Cathokia 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 40-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.
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 works by Fred Wilson, Eleanor Antin, Huma Bhaba, Marina Abramovic, New Orleans Avant-Garde, Mary Jane Jacob, Madonna, and Arthur Jafa. 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 beloved trompe l'oeil tradition as a vehicle to probe the simulacrum. Shinnick 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).
Bemis Center for Contemporary Arts

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 1 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 32,000 square feet, the mural is the largest public art project in the history of Omaha, and the largest singly funded mural in the nation.
Big Orbit Gallery / Soundlab

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.

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

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, multimedia 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.
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.
Black & White
Gallery/Project Space

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.
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.
WE ARE

In the summer of 2011, NURTUREart introduced an ambitious new yearly program. A statement of identity 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 2010

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, Brooklyn, USA

www.nurtureart.org

NURTUREart 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.
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.
Flux Factory

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.
255 Canal 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, 255 Canal 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 255 Canal 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, 255 Canal is a place of circumstance. It is a space in which to live, create and produce; a space that plays an active role in interaction and evolution.

A space of the “yet to come.”

---


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.

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 Exchange (EERE). Nemes was the first Romanian artist to come to New York following Art in General’s newest EERE partnership with Pavilion Unirea 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.

For the duration of his exhibition “Rehearsal Sculpture,” Ghad 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.

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.
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, the website has a global reach, providing opportunities for presentation and discussion between artists and curators from multiple communities.
Exit Art

"Autofobia: 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" 2004
Long after the cassette tape became an obsolete relic of a clumsier, analog era, the essence of the mixtapes lives on through CD and MP3 playlists. "Summer Mixtape Volume 1: The Get Smart Edition" paid tribute to the evolution 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.
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 reimagined 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” 1987
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.

Installation view at Eyebeam, New York. Photo: Christine A. Butler

Open Studios at Eyebeam, New York. Photo: Shalini Scupham

Interior view of Eyebeam, New York. Courtesy Eyebeam
The Kitchen

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.
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 Kunsthalle Munich, the European Kunsthalle in Cologne and Kunsthalle Stuttgart. During this period, emerging artists such as Henrik Olesen, Lara Almarcegui, Natascha Sadr Haghighian 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.
PARTICIPANT INC.

www.participantinc.org
participant@participantinc.org
+1 212 354 4534

Address:
253 East Houston Street, Ground Floor
New York, NY 10002
USA

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 Bratten, whose Super 8 film, The Triumph of Night, was shot in its entirety at the space. “Community of Elsewhere,” 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.

Tabbou’s exhibition “The Nightingale” transformed PARTICIPANT INC with a theatrical installation that debuted a series of new paintings, some double 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 “Indecisive Correctness” by Lizzi Bougatsos and Rita Ackermann, “Ridiculous” by A.I. Stein and Nicole Eisenman, “Blow Both of Us” by Shannon Ebner and Adam Fultine, 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 Burkhardt, Michel Auder, Renée Green and Barre Sæthre, and has ensured that the work of emergent artists, such as Derrick Adams, Alice O’Malley, Diana Punta, Robert Boyd and My Barbarian, are presented in New York for the first time.
Recess Activities, Inc.

www.recessactivities.org
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

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.

The Brown Bear: Neither Particular Nor General

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 surrounding 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.”

Performance at Recess Activities, New York.
Photo: Nick Johnson. Courtesy Recess Activities, Inc.

Exterior view of Recess Activities, New York.
Photo: Nick Johnson. Courtesy Recess Activities, Inc.


White Columns

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.

Curated by Helen Molesworth and Clare 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," 2019
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" 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.
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.
2-098

SPACES

www.spacesgallery.org
+1 216 621 2594

Address
2220 Superior Viaduct
Cleveland, OH 44113
USA

01 Interior view of SPACES, Cleveland. Photo by Amy Youngs

02 Exterior view of SPACES, Cleveland. Courtesy SPACES

03 Interior view of SPACES, Cleveland. Photo by Brian Kuzma

"Portability & Network" 2011

German-born Cleveland artist Christian Wulffen of Studio C. 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 2011

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 Chipola of the Carrot Museum, SPACElab artist Rayden Watson and stunt man Richard Fike.

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.
Appendix Project Space

www.appendixspace.com
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

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.

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 expose of Google's Worker Castle 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.

01 "Fan Death," 2011. Exhibition view at Appendix Project Space, Portland. Photo: Appendix Project Space

02 Oregon Painting Society, "Cruising," 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
www.lumberroom.com
info@lumberroom.com
+1 503 222 2040

Address
419 NW 11th
Portland, OR 97209
USA

Public Hours
Variable (by exhibition)

Office Hours
Please contact 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

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.
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
lamar@disjecta.org
+1 503 984 3189

Address
837 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.)

"Solitaire and the Unknown," 2011
Situated between sentimental and sublime, this installation of artist-in-residence Nickolaus Topydelos explored complexities layering experience in an enigmatic universe. Interplay of various media created an atmosphere contemplating how transparency, perception, and absurdity play into humankind's search for meaning.

"Bleach Party," 2011
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," 2011
This exhibit reflected the mental space we resign ourselves to when encountering difficulty responding to events in daily life. Everitt Beider's work served as a vehicle for accepting certain realities beyond our control, and was designed to appear neither celebratory nor defeatist in nature.

"Accumulate," 2010
Exhibition view at The Vestibule, Portland. Courtesy The Vestibule

Installation view at The Vestibule, Portland. Courtesy The Vestibule

Kevin Abell and Alex Felton, "Bleach Party," 2011. Exhibition view at The Vestibule, Portland. Courtesy The Vestibule
YU Contemporary

The center is planning a capital project to repurpose its 1968 Yale Union building—a 45,000-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 1982). Films and performances produced by PCVA were screened, including Richard Serra's "Railroad Turnbridge" (1975) 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 is a critical journal that presents documentation of artist and paper projects. Veneer is a publishing project of artist Aaron Fish, 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.
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.

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" 2011
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.

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.)
2-104

Vox Populi

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.
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, Winfred 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.
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.
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.

Funding Sources
Artwork/edition sales, Government, Rents

Activities
Archives, Exhibitions, Publications, Residencies

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."
Arthouse at the Jones Center

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.

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

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" Installation

This solo exhibition by Stockholm-based conceptual artist Lisa Tan included a new, never-before-seen work that re-imagined the loaded territories of desire, longing, solitude and loss through video, photography and works on paper.

Tony Feher, Dr. Hawking, 2010. Site-specific installation. Photo: Michael Moran. Courtesy Arthouse at the Jones Center

Ryan Hinnie, The Specious Present at 780 Congress, 2011. Animated video, 3 min. 36 sec. Photo: Michael Moran. Courtesy Arthouse at the Jones Center

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

James Sham, Close Caption, 2008. Video, 4 min. 55 sec. Photo by Michael Moran. Courtesy Arthouse at the Jones Center
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 [DWR], 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.
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 helped 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 Dia de Los Muertos, which features an open-call exhibition of more than 300 contemporary interpretations of the retablo, a Mexican folk art tradition.
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.
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 multi-disciplinary 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.

Marfa Dialogue, 2006
In recognition of the unprecedented geo-, socio- and eco-political situation along the Mexico-US border, a handful of journalists, writers, academicians, photographers and filmmakers came together at Marfa’s Crowley Theater and searched for a language during three days of dialogue on politics and culture. The symposium was inspired by art’s potential to elicit critical conversation and generate new ideas.

"Immaterial," 2001
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 transcendency of conscious states through a plurality of visual languages.

"Hello Meth Lab in the Sun," 2005
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.
Artpace

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 Alejandra Diaz, Rae Culbert, Jessica Halinen, Yunhee Min, Cruz Ortiz, Riley Robinson and Gary Sweeney.

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.
Gyumri Center of Contemporary Art

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.

Funding Sources
- Foundations, Individuals

Activities
- Educational programs, Exhibitions, Partnerships with other institutions, Permanent collection, Publications, Public programs (lectures, performances, screenings, etc.), Workshops
Armenian Center for Contemporary Experimental Art

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.
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.
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.

"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 '60s and desire. It is curated annually by Spike Art Quarterly, in conjunction with Vienna Art Week.
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.

Recent exhibitions have included: an attempt by Josef Strau and Martin Guttmann to write a shared autobiography; Henning Böhl and Sabine Reimann’s extensive documentation of tourist buses that culminated in the publication of an artist book and poster series; El Arakawa and Nik Gambaroff’s premiere of their Two-Alphabet Monograph; Jan van der Velden’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 Leonardi.

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.
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 narration of cultural histories; it is also engaged in numerous ancillary projects. tranzit.at co-curated Manifesta 8 in 2010.
Yeni Gallery

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.

"Unknown Known", 2009
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", 2009
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 SASSIAN.

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.)
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 studio, office space, bookstore, gift shop and exhibition space. A café was added in late 2010.

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 326, where Bahraini and international artists took part in a new concept Soul 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.
ɏ Gallery

ɏ Gallery is a nongovernmental contemporary art institution that unites an exhibition room, bookshop, café and art library in one place. ɏ 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.


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.

StartArt 2009

StartArt is a program initiated by ɏ 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", 2007

"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.
Extra City Kunsthall Antwerp 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.

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 Grasso, Brian O'Doherty, Luis Jacob, Ken Jacobs, Joachim Koester, Zacharias Kunuk, Leni Lye, Étienne-Jules Marey, Daria Martin, Angela Melotopoulos & Maurizio Lazzarato, Henri Michaux, Santu Mofokeng, Yutaka Sone, Jan Swankmaier, Rosemarie Trockel, Anne-Mie Van Kerckhoven and Apichatpong Weerasethakul.


"Justine Frank (1902–1953), A Retrospective," 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 Rose Rosen dedicated five years to researching Frank’s life, ethics and aesthetics, which continue to yield contradictory responses and create controversy.
3-011

WIELS

"A Story of Deception" 2010

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" 2006

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. 1999-2008" 2002

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.
3-012

Thapong Visual Arts Centre

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
thapong@mega.bw
+267 267 316 1771

Address
Plot 21945
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

Funding Sources
Artwork/edition sales, Foundations, Government

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

Molepolole Workshop 2004
This painting workshop was held at the Kgosi Sechele I 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 Arte 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 Barchot, Mike Robison and Meleko Mokgosi, traveled to Maputo as part of an exchange program.

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
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.
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.

“Through the Roadblocks,” 2011

“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.

“In Transition Russia,” 2008

Exhibition view at the National Center of Contemporary Art, Moscow. Photo: Christiana Solomou. Courtesy NeMe

References

Public Hours
Daily: 10 am–1 pm and 5–8 pm
Office Hours
Weekdays: 9 am–5 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 (lectures, performances, screenings, etc.), Workshops
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
Quadri 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, performances, screenings, etc.), Workshops

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.
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.


“Becoming Real: A Maggie’s Reflection of Self”

Anthony Marchetti’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 maggots in moments of contemplation and a sculpture of a taxidermed 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 Tamžík.

“Bartleby the Scrivener”

This show featured three works by Etienne Chanbaud 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”

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

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, administering all projects within the broad spectrum of FUTURA’s activities.

“The Eventual” was the brainchild of Eva González-Sanchez, director of the Burgundy Regional Contemporary Art Collection IFAC Bourgogne, Dijon, who brought together 11 works by Franciscus Alys, Johanna Billing, Matthew McCauley, Jonas Dahlberg, Dora García, Gaylen Gerber, Henrik Håkansson, Guillaume Leblon, Jan Macák, Mark Manders and Adrian Piper. These works suggested differing landscapes in which an event or situation may occur and may alter them.

“Love at First Site” was curated by Emanuela Nobile Mino and organized in collaboration with Fondazione Vaneo of Rome. It considered the concept of “change,” which can involve both 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.

Public Hours
Wednesday-Sunday: 11 am – 6 pm
(closed on state holidays)

Office Hours
Monday-Friday: 11 am – 4 pm

Founding Year
2003

Number of Staff
2

Funding Sources
Corporations, Foundations, Government, Individuals

Activities
Exhibitions, Partnerships with other institutions, Publications, Residencies
3-018

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.

"Regina José Galindo: Crisis/Hair" 2011

During her residency at Château Trébčice, 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" 2011

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.
Školská 28

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.
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.
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 PICA 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. PICA 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 Mankasha village.
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.
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-hierarchal, 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.
Contemporary Image Collective

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.
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.

"Speak, Memory," 2019
"Speak, Memory" was a symposium structured around presentations, panel discussions, screenings and artist talks. It sought to investigate 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) 2014
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.

"Caire Residency Symposium," 2019
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.

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 at Arb 'in (The Forty Day Road), 2009. Installation view of "Clean History" at Townhouse Gallery, Cairo, 2009. Courtesy Townhouse Gallery
Center for Contemporary Arts, Estonia (CCAEE) 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, CCAEE 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

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.]

Center for Contemporary Arts, Estonia (CCAEE), Tallinn, 2008. Photo: Elve Manglus
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.

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.)

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.
Triangle France is a nonprofit association that has been based at La Friche Belle de Mai in Marseilles 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).

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.
La Galerie, Contemporary Art Center

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).
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 Eudition" (2010–2011)

The "Concrete Eudition" cycle was a two-year exhibition program (2010–2011) 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 2019

RF is a monograph of Richard Fauguet, conceived by the Frac Île-de-France as a result of the "Pas Vu Pas Pro" 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 2010, it was presented at Le Plateau, which was the first stop of a traveling exhibition; it then moved to Kunsthalle 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.
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 zombiess, 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.
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 Pouges-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.

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, performances, screenings, etc.) Residencies

‘Nothing, Nothing!’ 2016

‘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 Roder. 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.

‘HEREHEREHEREHERE [La Source]’ 2016

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’ 2017

This group show, curated by Allyson Spellicy, 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.
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 around 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.
Center of Contemporary Art — Tbilisi

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.
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.
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 7hours TURM at the neo-Roman-esque 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.
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.
Art Laboratory Berlin

www.artlaboratory-berlin.org
info@artlaboratory-berlin.org

Address
Prinzenallee 34
13357 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, performances, screenings, etc.), Workshops

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.

Kalinigrad-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" 2006
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 bibliophile 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.
arttransponder

www.arttransponder.net
info@arttransponder.net

Address
Gethsemani Str. 4
10437 Berlin
Germany

Mailing Address
Soldner 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
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.

"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.

in Berlin. Photo: Tatjana Felić


Funding Sources
Individuals, Government, Membership

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

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.
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.

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.)
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.

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.
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 Arttina Athens. It has also received invitations from ClubTransmediale, Art Swap Europe and Akademie der Kuenste.
Wonderloch Kellerland

So far, the artists who have been shown include: Bob Rutman, Franziska Hufnagel, Friedrich Schröder-Sonnenstern, Philippa 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 Kramhöller, Jaine Raisen, Martin Kippenberger and many others.

Furthermore, Wonderloch Kellerland showcased a performance by Roberto Ohrf (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.

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.
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 Öziem Sultak (Turkey). Most of the artists had their first institutional solo exhibition accompanied by a publication at GAK, including Tracey 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 Revisited #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]).
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.
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.

"Kabinett der Abstrakten—Original and Facsimile" 2011

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 of an Intrusion Incident" 1987

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 Leipziger 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.

www.halle-fuer-kunst.de
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
Hermes und der Pfau

www.hermesundderpfau.de
ap@hermesundderpfau.de

Address
Dorten Haus, Christophstr. 8a
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/editon 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 Ruckhaverle, 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 "L'art" in 1944, 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 Ñak Bonillas in Germany.

"Hermes und der Pfau presents Ruairadh O'Connell's 'Retina Burns'" 2011

Initiated 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 Ruairadh O'Connell. It was accompanied by exhibits and documentation material representing the idea and spirit of the project.
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

"The Story of Şener Özmen" was the first solo show in the 21-year artistic career of Künstlerhaus artist Şener Özmen. It was presented alongside "Back to First Position: the first monographic exhibition of Nevin Aladağ in her hometown Stuttgart, which bridged different cultures, 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.

"Stuttgart, How Are You Doing?"

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 Güres

Künstlerhaus Stuttgart presented the first comprehensive solo exhibitions of David Blandy and Nilbar Güres in Germany. Blandy’s solo show "Child of the Atom" transformed the second floor of Künstlerhaus Stuttgart into a movie theater for cinematic experiences. Güres’s monographic exhibition "Self-Deformation," on the fourth floor, aimed to display the diversity of her practice with a focus on a narrative approach to gender issues.
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.
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.

"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, geopolitical identity, the "uncanny" as described by Freud, and the presentation and description of a utopian space.
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.
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 Hernández (born in Cuba, lives and works in Düsseldorf), November 2010
   Exhibition catalogue published by Distanz Verlag, Berlin
   Asim Məməş (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

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)

---


Studio of Young Artists Association

"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 Ci Foundation, the Studio of Young Artists Association, the Hungarian University of Fine Arts and transzf.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.

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.).

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
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.
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.
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.
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
artgallerylimerickcity.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–8 pm
Saturday: 10 am–6 pm
Sunday: 2–5 pm

Office Hours
Monday–Friday: 10 am–5 pm

Founding Year
1948

Number of Staff
Paid: 13

Funding Sources
Artwork/sedition sales, Government

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

Carnegie Building Redevelopment
In 2011, LCGA completed a large-scale redevelopment of the historic Carnegie Building, providing essential 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 Otthmann (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.

01 Exterior view of Limerick City Gallery of Art, Limerick, 2007. Photo: Bernie Goldbach / Limerick Institute of Technology
02 Anna 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
MoBY—Museums of Bat Yam

MoBY—Museums of Bat Yam is a complex of three museums—Ben Ari Museum of Contemporary Art, Ryback House and Shoham 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.
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.

Funding Sources
Foundations, Government

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

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

"Luminai Spaces" 2006–10
"Luminai 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.

"Jessi Project" 2010–12
The "Jessi 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, conformity, social responsibility, disobedience and non-conformism 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.
Bezalel Academy of Arts and Design/Yaffo 23

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

"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 tangible 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 23. Participating artists included Etti Abergel, Ronny Caryn, Imri Kahn, Pablo Fernandez Zapata, Maya Mushawsky Parnas, Lindsey Lawson, Nir Harari, Dfini Chalabi and more.


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.
Mamuta at the Daniela Passal Art and Media Center

www.mamuta.org
mamuta.pasal@gmail.com

Address
Madregot Habikur 58
Eldan House, Ein Karen
Jerusalem, 96145
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, performances, screenings, etc.), Residencies, Workshops

27th Jerusalem Film Festival
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 selector's committee; Cinema of Poetry, the film of Raquel Chalti; and From East to West and Back Again, a joint project by the Sala-Manca Group and filmmaker Avishai Swan.

"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."
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 Talia 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 Hearst Shulaym Foundation).
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.
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.
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.


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: Gai Deren. Courtesy The Spaceship

The Spaceship is a partner to various initiatives. The HaYarkon 70 News Company is a weekly and twice-monthly newspaper broadcast 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, transforming the individual pieces and placing them in a greater archival context. The Spaceship's new printed periodical is a twice-weekly journal of textual, visual and conceptual dialogues between ideas, disciplines and cultural producers.
Umm el-Fahem Art Gallery (el-Sabar Association)

www.ummelfahemgallery.org
office@ummelfahemgallery.org

Address
P.O. Box 4
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

Historical Photographic Archives
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 Wadi Ara area, since the end of the 19th century.

The work in the archive is directed by professor Mustafa Kafha, a researcher and lecturer in history and communication at the Open University of Tel Aviv.

Umm el-Fahem Museum of Contemporary Art
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 2011-2012
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 60 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.

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.
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 Roccacloriosa (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.

"RUMORS" 2013
This exhibition featured works by artists in residence from Roccacloriosa, on the subject of "noise." Invited artists included Antonio Barrella, Gianluca Codognini, Isaacontabbar 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.

"ROOMS NUMBER 101 and 102" 2013
In the EX-BRUN space, artists Dacca Manto and Maurizio Mercuri were invited to give their performances as part of the exhibition by artist Flavio Favelli.
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.-LaboratorioArtBovisa, 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 Schrattenberg. 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.
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 Kunsthalle Zürich featuring a series of performances, speeches, readings and talks exploring art practices that use writing as an inherent component. Past exhibitions include: Ahmet Oğüt (2009); Alicja Kwade (2010); Mario Garcia Torres (2010); Corrado Levi (2010); J. Parker Valentine (2010); Pavel Bückler and Evangelia Spiliopoulou (2011); Francesco Arena (2011); Elena Narbutaite and Dalia D udenaitė (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.
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). 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.

Public Hours
Monday–Friday: 11am–7pm
Saturday: 3–7pm

Office Hours
Monday–Friday: 11am–7pm

Founding Year
1991

Number of Staff
Paid: 6
Unpaid (including intensives and interns): 10

Funding Sources
Foundations, Government, Membership

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

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 Staio 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
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.
Fondazione Giuliani per l'arte contemporanea

"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 Öğüt used an art collection as source material. Through aesthetic interventions, Öğüt 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.

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.

Notes:
3–074

Nomas Foundation

www.nomafoundation.com
press@nomafoundation.com
+39 06 9639 9381

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
2008

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

A Performance Cycle featuring Ryan Gander, Pierre Leguillon, Tris Vonna Michiel 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 Chambaud, in collaboration with Vincent Normand, was developed with the Davis Roberts Art Foundation, London, and the Kades 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, Angelica Kischner and David Panos, Renzo Martens, Daimantas 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 Sciarratta, 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").
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.

Funding Sources
Foundations, Individuals

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

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 Uretti, Tankboy (Lorenzo Mason and Marco Campardo), Simona Casarotto, Francesca Luise and Studio mobile (Cristina 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.
Darat al-Funun—The Khalid Shoman Foundation

"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), Haim Shapira (Israel), and Ahlam Shibli (Palestine).

Aramram 2007-
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 2004-15

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 1947

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, performances, screenings, etc.), Residencies, Workshops

Shatana International Artist Workshop
2006—2007

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, and 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 project 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 began 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.

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 open doors 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


03 The Balcony. An Idea in a Void (2018), a publication by Makan Art Space, Amman. Photo: Amin Musa

Centre for Contemporary Art of East Africa

The Nairobi Arts Trust / Center for Contemporary Art of East Africa (CCEA) 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 CCEA 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
info@nairobi-arts.org
+254 477 2011

Mailing Address
P.O. Box 6503
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, performances, screenings, etc.), Residencies

"AMNESIA: Imagining Africa without the Crisis of Historical & Cultural Memory" was 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 Oonga 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 of Nairobi. The project was conceived as a process. During the first phase in October 2007, Oonga 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.

1. Yazmany Arboleda, "18,000 balloons," 2011. Project initiated as part of the artist's residency with the Centre for Contemporary Art of East Africa, Nairobi. Photo: Paige Aarhus

2. Exterior view of the Centre for Contemporary Art of East Africa, Nairobi. Courtesy the Centre for Contemporary Art of East Africa
The GoDown Arts Centre

"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: Nyagore 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 travelled to various other cities including Kisumu, Mombasa, Eldoret and Naiasha.

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.

Ounda Mtaani 2009

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, 'California' 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.

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
Kuona Trust

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.
KIM? Contemporary Art Centre

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.
The Latvian Centre for Contemporary Art

www.lcca.lv
lccaBlicca.lv

Address
Alberta Street 13
LV-1019 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 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

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.
Batroun Projects

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.
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—085

Arab Image Foundation

www.fai.org.lb
+961 1 589 373

Mailing Address
Zoghba building, 4th floor
457, Bourj Hammoud 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


View of the Arab Image Foundation Collection Management department, Beirut. Courtesy Arab Image Foundation

View of the Arab Image Foundation Library and Public Space, Beirut. Courtesy Arab Image Foundation
98weeks Research Project / Space

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.

---

"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 Allys and Ouahib Medina

Workshop III: "On Mar Markhel" [October 17-18, 24-26 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 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, Kirah, etc.), literary publishers (Sheik, Adaab, Mawakef, etc.), artistic publishers (Founoun Arabia, Founoun Tashkila, Gallery 68 etc.) and a history of a history of fanzines and porn publications (Beirut Post, Al Jeness etc.).

---

91. Lawrence Abu Hamdan performing the Harold Pinter play Mountain Language at 98weeks Project Space, Beirut, 2010. Courtesy 98weeks Project Space
92. A talk by Bik Van Der Pol held at 98weeks Project Space, Beirut, 2011. Courtesy 98weeks Project Space
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.

---

01 Exterior view of Home Workspace, Beirut, 2011. Courtesy Ashkal Alwan, Beirut


03 Exterior view of Home Workspace, Beirut, 2011. Courtesy Ashkal Alwan, Beirut
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.
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.

The Beirut Street Festival

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

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") Project

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.
Casino Luxembourg

www.casino-luxembourg.lu
info@casino-luxembourg.lu
+352 22 58 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
1995

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, performances, screenings, etc.], Residencies, Workshops

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.
3-091

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

Initiated by Independent Curators International, New York. "PROJECT 35" was a collaborative, curatorial and exhibition project in four stages. It included video 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"

This was a collaborative project including research-based workshops staged in Rome (II:1 Projects), Paris (Kadist Art Foundation) and Skopje (press to exit project space), as well as subsequent meetings in London (CAST/Tate Britain), Amsterdam (Donders Centrum for Cognitive Neuroimaging) and Belgrade (‘1kh/Magazine, where participants discussed concepts such as time, space, perception, subjectivity and the context of science in art.

Public Faculty No. 1"

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.

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 arts, Festivals
Espace 150x295

"Trojandonkey" project

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 other essences 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 multiples.org to follow the progress of the donkey, share their impressions or suggest new destinations for the "Trojandonkey." 

"JRF's Morocco: Reduce, Reuse, Recycle" project

This workshop was led by artists Seamus Farrell and Faouzi Laatiri, with students from the National Institute of Fine Art in Tetouan, University of 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.

Public Hours
Monday-Saturday: 9 am - 3 pm
Office Hours
Monday-Saturday: 9 am - 7 pm
Founding Year
2005
Number of Staff
3
Paid/Technical 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 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

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, cinéphiles and the public at large.

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/eidition 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

"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 / Tanger 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.


Exterior view of Cinémathèque de Tanger, Tangier, 2011. Photo: Sarah Keller

View of the café La Buvette at Cinémathèque de Tanger, Tangier, 2011. Photo: Sarah Keller
de Appel arts centre is an internationally oriented arts center located in Amsterdam. Since 1975, it has functioned as a site for 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 1974
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): 8

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 Interior view of De Appel Boys' School, Amsterdam, 2009. Photo: Cassander Eefinck Schattenkerk
02 Exterior view of De Appel Boys' School, Amsterdam, 2009. Photo: Cassander Eefinck Schattenkerk
03 Valerie Manns, "Drawing and Ceramics, Stage," 2010. Exhibition view at de Appel arts centre, Amsterdam. Photo: Cassander Eefinck Schattenkerk
04 Mika Rottenberg, "Tropical Breeze," 2011. Exhibition view at de Appel arts centre, Amsterdam. Photo: Cassander Eefinck Schattenkerk

"For the Blind Man in the Dark Room Looking for the Black Cat That Isn't There", 1996
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 curating artists each pursued a better understanding of the world, but also insisted that artwork is an explanation or an idea that has to be unlocked.

"Take the Money and Run", 1999
At the location where Wim Smalls initiated de Appel in 1975, 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 3x4 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)", 1997
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, assemblies, 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.
Kunstverein is a curatorial office, domestic franchise and imprint 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.
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.
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 classical 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.
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.
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 (indirectly) 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.

"Seeing Studies" [2011]
A project by Natascha Sadr Haghighian and Ashkan Serafian, "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" [2012]
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.

GDfR 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.

 founded by Casco Office for Art, Design and Theory
In Utrecht, The Netherlands
at 't Spectrumstraat 8 R
The Netherlands

Contact
info@cascoprojects.org
www.cascoprojects.org

Public Hours
Monday–Friday: 10 am–6 pm
Tuesday–Sunday: 12–6 pm
Office Hours
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

02 Exterior view of Casco, Utrecht. Courtesy Casco—Office for Art, Design and Theory
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.

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

On Independence and the Ambivalence of Promise

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.


Interior view of the Centre for Contemporary Art, Lagos, 2010. Photo: Ryan Inouye

Exterior view of the Centre for Contemporary Art, Lagos, 2010. Photo: Ryan Inouye
Entrée is a noncommercial gallery promoting local and international young artists. It was founded in 2009, by artist Cato Løland and curator Randi Grev 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 (Entrée-visningsrom.blogspot.com) for Entrée's exhibition archive and future updates.
Located in Granland, 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 (ICPA)

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 (2016), 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.

"Rykke Tilbage Til Start! [Return to Start!]" 2008

Curated by Jan Christensen, 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.


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.
1857 is an artist-run gallery occupying a former lumberyard in Granland, 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.

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. 'Architectoooral' (2010) took its title from a term coined by Charles Dickens, and brought together artists Peter Ballo, Philippe Fix, Gordon Matta-Clark, Zin Taylor, Marianne Viere, Shane Munro and Ryan Sieglin-Smith. It included a magnificent 50-ton ephemeral sculpture demonstratively installed next to a talisman wood stove, commissioned from Norwegian artist Ballo.

"Drop Hankerchief 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.
Kunstnernes Hus

www.kunstnerneshus.no
post@kunstnerneshus.no
+47 2285 2410

Address
Weriegelandsveien 17
0167 Oslo
Norway

"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" 2011
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" 2008
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 Kleveland
02 "Urs Fischer, Mark Handforth, Georg Herold," 2009. Exhibition view at Kunstnernes Hus, Oslo. Photo: Leif Gabrielsen
04 Exterior view of Kunstnernes Hus, Oslo. Photo: Leila 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.
NoPlace tries very hard to be an ideal space for art, even though we don't believe in art as such.

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.

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 that culminates again, with the help of an “Orgone receptor”.

The works in this exhibition were chosen for their idiosyncrasy rather than their connection to each other—posing art as an act of faith and a subjective relation to the absolute.

Public Hours
Saturday–Sunday: 2–6 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

www.noplace.no
utopia@noplace.no

Address
Oslogate 2B
0192 Oslo
Norway

Mailing Address
C/o Petter Buhagen
Schweigaardsgate 93
0656 Oslo
Norway

01 Lutz Becker, Cinema Notes, 1975. Installation view of “Nowhere” at NoPlace, Oslo, 2011. Photo: Saman Kamyab. Courtesy no.w.here.org.uk


03 "Stumdogs not Millionaires,” 2011. Exhibition view at NoPlace, Oslo. Photo: Knut Ivar Aaser

04 Exterior view of NoPlace, Oslo, 2011. Courtesy NoPlace
3-106

Office for Contemporary Art Norway

www.oca.no
info@oca.no

Address
Nedre Gate 7
NO-0251 Oslo
Norway

Public Hours
Wednesday, Friday and Saturday: 12-4 pm
Thursday: 12-8 pm

Office Hours
Monday-Friday, 9 am-5 pm

Founding Year
2001

Number of Staff
Paid: 26
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

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.

"Whatever Happened to Sex in Scandinavia?"

"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 I]"

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.
Al-Ma’mal Foundation for Contemporary Art

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.
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.
A. M. Qattan Foundation

/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, screenings, 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 2009, 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.

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.
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.
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.
Laznia Centre for Contemporary Art

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 audio-visual arts. The cycle collects the leading artists of the contemporary improvisational scene.

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.
Wyspa Institute of Art

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.

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

International Visual Art Festival, Alternative
2011–12
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.

"Subjective Bus Line," 2011
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.
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.
3–115

Centre of Contemporary Art “Znaki Czasu” in Torun

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.


The CoCA Music Festival
The CoCA 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.
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.
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.
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.
Caribic Residency

Walking Residencies
Caribic Residency invites artists for two-day walks (approximately 60 km), which have included Paul Sochacki (Hamburg to Luneburg, 2010), Marthe Eckers (Leipzig to Dessau, 2010), Stefan Thalier (Bletten to Ahlhorn, 2011), and Paul Simon Richards (London to Lutun, 2011). Walking provides an opportunity to extend vision, reflect, meditate, reconnect, discover and be inspired.

Quixotic Sausage Scenario
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 strong and hung, crossed 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
"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.

Caribic Residency is a nomadic Kunstverein and two-day artist residency. The project started in a small former Caribean 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.
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.


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.
Kunsthal 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, Kunsthal 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 Kunsthal. From this point of view, and regardless of any arguments to the contrary, Kunsthal Lissabon is a hoax.

However, the simple assumption of Kunsthal 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 Kunsthal 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, Kunsthal Lissabon is anything but a hoax.

Thus, we take as our starting point the historical notion of that which constitutes not only the traditional Kunsthal, 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.
Maumaus

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

Mali-born Manthia Diawara's documentary Maison Tropicale complements Ángela Ferreira's artistic project on the Maison Tropicale by Jean Prunier, 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 Biennal

The participation of the Independent Study Programme of Visual Arts at the São Paulo Biennal involved lecturers and guest faculty members of Maumaus (Awam Anikpa, Jimmie Durham, Renée Green, Salah Hassan, Manuela Ribeiro Sanches and Gertrud Sandqvist, among others).

Publication of a Portuguese-Krenak/Krenak-Portuguese Dictionary

This Portuguese-Krenak dictionary was adapted from the early 20th-century German-Krenak/German dictionary, and presented by Maria Theresia 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.
A Certain Lack of Coherence

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.

"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.
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.
Stacion—Center for Contemporary Art Prishtina

3—125

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 publics, works with clear social and political intentions, 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.

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.
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.
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 Photographe.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.

---


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


---

“Yevgeny Antufiev: Bones” 2010
Hunters and friends brought artist Yevgeny Antufiev the heads of animals and birds, which he then boiled to 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 shrine with four domestic cats. Sorokina sacrificed her body, image and point of view as an artist to creations that are innocent and without guilt.

“Yevgeny Antufiev and Ivan Dyun: Shining” 2011
In the spring of 2010, Yevgeny Antufiev became acquainted with a wolf hunter in Tuva named Ivan Dyun. He conducted an interview with the hunter and took back with him several of Dyun’s personal objects. The exhibition was a kind of documentary story, comprised of Dyun’s personal objects as well as art objects made by the artist.
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 contemporary art and social activism.

In 2009 and 2010, ZHIR monitored art activism in Russia, maintaining the activist art blog 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, dedicated to activist art and its context, based in the Glieia 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.
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, RAWBASE, 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.

"Oil Rich Niger Delta" [31]
"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" [32]
"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. Balfour, Fatim, Kan-Si, Stobong Nkang, George Osodi, Piniang, Fatou Kande Senghor, Woulo and Xuman. This exhibition was curated by Charlotte Bagheri Brandt and Koyo Kouoh.

"Etats Unis d'Afrique" [33]
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 Kanassy, it uses multiple practices such as installation, print, performance and public lecture, which were featured in this exhibition.

---


[33] View of the discussion "Vox Artist" with Viyé Diba and Koyo Kouoh at RAW MATERIAL COMPANY, Dakar, 2011. Courtesy RAW MATERIAL COMPANY
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.

'Cultural Crossroads East-West'

'Cultural 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.

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.
Stanica

www.stanica.sk
info@stanica.sk

Address
Stanica Žilina-Zarielce
Závodská Cesta 3
01001, Žilina
Slovak Republic

Public Hours
Daily: 12–8 pm

Office Hours
Monday–Friday: 12–6 pm

Founding Year
2003

Number of Staff
Paid: 8
Unpaid (including interns/volunteers): 10

Funding Sources
Admissions/ticket sales, Cafe, Corporations,
Government, Foundations, Individuals,
Merchandise

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

The cultural center Stanica—located in the building of Žilina-Zarielce, 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.
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.

"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 Buharoy.

"Symposion" (2011)
Curated by Boris Ondreicka for the Event 2011, Birmingham, UK. "Symposion" was a performative event reenacting The Symposium by Plato. It featured live acts by Clementine Deliss, Karl Holmqvist, Jiri Koval, Maria Lindberg, Christian Raetsch, Emily Roysdon, Rasha Sattil, Rudi Seta and Jan Verwoert.

Milos Laky (2011)
Milos Laky, edited by Boris Ondreicka and Fedor Blascak, is a retrospective publication of one of the most significant radical Slovak conceptuallists who died at age 27 in 1974.
Ljudmila Art and Science Laboratory

"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', ""tinker ing"", 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 Prežeren. 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.
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.
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 Guguletu’s "Untold" (2007), Kiluanji 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).


02 Mary Wafar, "High Violet," 2010. Exhibition view at blank projects, Cape Town. Courtesy blank projects

03 Exterior view of blank projects, Cape Town, with Sandi Aggenbach’s Stereo Diptych, 2011. Courtesy blank projects

www.blankprojects.com
info@blankprojects.com
+27 72 198 9221

Address
113-115 Sir Lowry Road
Woodstock, Cape Town, 8001
South Africa

Mailing Address
P.O. Box 15577
Vlaeburg, 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
The BAT Centre

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.
Durban Art Gallery

streetart@durban.gov.za
+27 31 311 2244

Address
2nd Floor Smith Street
City Hall, Emith Street
Durban
South Africa

Public Hours
Monday-Saturday: 8:30 am-4 pm
Sunday: 11 am-4 pm

Founding Year
1892

Three Parts: More Harmony* Ill This group exhibition brought together artists from Mozambique, the United Arab Emirates, and South Africa.

"Do Not Panic:"* 2011
Curated by Dabi 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 exhibitions 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.
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.

Durban Gay & Lesbian Film Festival

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 benefited the KZNSA and the KwaZulu-Natal Gay & Lesbian Tourism Association.

“Dialogue Among Civilisations”

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”

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.

Funding Sources

Individuals, Foundations, Government

Activities

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

www.bagfactoryart.org.za
info@bagfactoryart.org.za
+27 11 834 9181

Address
10 Mahalphi Street
Fordsburg
2001, Johannesburg
South Africa

Mailing Address
PO Box 794
Newtown
2113, Johannesburg
South Africa

Public Hours
Variable (by exhibitions)

Founding Year
1991

"Alternating Conditions", 2001
Curated by visiting art historian Claudia Steinberger, 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.

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 Kendall 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.
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.
Goethe-Institut
South Africa

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.
Keleketla! Media Arts Project (Keleketla! Library)

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


"Nonwane" was a project that interrogated the concept of artistic residencies and performance art. An invitation by the Wits School of Arts, this residency took the form of screenings, listening sessions, talks, workshops, readings, writing, and creation, exploring Welcome to Our Hillbrow Place (Nkosiwe Mpho, 2001), The Quiet Violence of Dreams (K. Sello Duiker, 2001) and Darkness Pass (Moses Tshwane Molokwane, 2001). More information can be found online at dislocatingthestudio.tumblr.com and dislocatingthestudio.blogspot.com.

"55 Years to the Treason Trial Q & A Sessions," 2011.

Each event invites a former defendant of the Treason Trial back to Drift 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 panelled 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.
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 Lefaure 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 Públicos" 2017
The specific video program "Propietat Privada, Usos Públicos," 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 2017
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 2017
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.
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 Reteres. 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 standpoints. 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.
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-La Rambla) and Sant Nicolau Chapel (Bòlit-Sant Nicolau), as well as other areas around the city where one-off events or ongoing activities take place. In addition, two new city art spaces, Dadespa 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.
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.

Public Hours
Tuesday-Sunday: 11 am-9 pm
Office Hours
Monday-Friday: 9 am-4 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

"Critical Fetishes: Residues of General Economy" 2017
"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" 2014
"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.
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.
Arteleku-Tabakalera Centre for Creation

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.
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, Josefinas Posch, Sara Schmidt and Hendrik Zeitler.

"Art and Work," 2008
"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.

"KÀt A4" 2008
Presented at Galleri Box, the group exhibition "KÀt A4" included 40 artists. Board members Per Darel and Josefinas 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 kät, which means "horny" in English.

"Capricious Presents: Tender Love and Care," 2007
This exhibition was curated by Sophie Morner 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
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.
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.
Bonners Konsthall

Opened in 2006, Bonners 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.

Bonners 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, Bonners 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. Bonners 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.

Notes:

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 (lectures, performances, screenings, etc.), Residencies, Workshops
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.

"Global Trash," 2009
In this project, garbage of all kinds were pasted onto a 2.8-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 Lithuanian and Latvian Museum of Contemporary Art Riga.

"Surrealist Mingle," 2009
"Surrealist Mingle" was commissioned to comment on the exhibition "Max Ernst: Dream and Revolution" at Moderna Museet Stockholm.

"CandyTour," 2009
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.
Konsthall C

www.konsthallc.se
info@konsthallc.se
+46 08 6 047 708

Address
Cigarrvägen 14
S-123 57 Farsta
Sweden

Public Hours
Wednesday-Thursday 12-5 pm
Saturday-Sunday 12-5 pm

Founding Year
2005

Funding Sources
Foundations, Government

Activities
Educational programs, Exhibitions,
Partnerships with other institutions, Public
programs Lectures, performances, screenings,
etc.

Konsthall C is an art space situated in an old laundry room at Cigarrvägen in Hökaranäs. There is also a minor space called Centrifug, which is open for anyone to book for shorter exhibitions.

"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 Ostberg. The films and works presented celebrate desire and redefined notions of queer sexuality and the lesbian body.

Presenting a multi-generational 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" 2013
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.


Alpineum Produzentengalerie

www.alpineum.com
info@alpineum.com
+41 41 410 0023

Address
Hirschmattstrasse 30a
CH-6003, Lucerne, Switzerland

Public Hours
Thursday-Friday: 6-7 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.)

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.
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.

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 Özbilen 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 Alhorba during his performance for the “Trace” project, AllArtNow, Damascus, 2009. Courtesy AllArtNow
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 (İMÇ) 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 İMÇ 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, Nazli 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.
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.

"Reciprocal Visit", 2010
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, Pristina.
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.
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.
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.
PiST/// Interdisciplinary Project Space

Organized by Osman Bozkurt, Didem Özbek and Falas Ustek, 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" 2010

For this conceptual project developed by Didem Özbek, 200 questions were collected regarding the contemporary art scene of Istanbul. As the substitution of tourist information offices, artist walks, discussions and LUST, 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. Us for PiST///."

"How to Turn the World by Hand" 2010

"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.


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.
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.

"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 invited 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 Bulent 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.

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
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.
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.

Artist Exchange Program

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

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

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.

Funding Sources
Artwork/edition sales, Individuals, Membership, Merchandise

Activities
Exhibitions, Partnerships with other institutions, Publications, Residencies, Workshops, Other: Studio facilities for use by artists
Maraya Art Centre

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 multifunctional 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."

"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.

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 (lectures, performances, screenings, etc.), Residencies, Workshops
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.
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.


"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 Longneg.

"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 Cassinière in the UK brought together various aspects of Cassinière's diverse body of work spanning over 15 years, including text and book projects, collage, film and video.
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
thegreyarea@hotmail.co.uk

Address
31 Queens Road
Brighton, BN1 3XA
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 implica-
tions of those silences, these images openly
invite viewers to excavate their particular and
uniquely specific messages.

"Meaning Decoration Mass", 2013
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", 2014
This solo exhibition of photographs by Jonathan
Swain mirrored the vain attempts by high street
banks to plug gaps left by 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.


"Exterior view of Grey Area, Brighton. Courtesy Grey Area"
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.
PSL [Project Space Leeds]

Website: www.projectspaceleeds.org.uk
Email: info@projectspaceleeds.org.uk

Address:
Whitehall Waterfront
2 Riverside Way, Leeds
West Yorkshire, LS8 3LF, UK

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, performances, screenings, etc.), Residencies, Workshops

"For 16 Miles," 2009
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 Coss and Lizzie Hughes; Dave Keholds and Matt&Rose; Noah Sherwood and Janis Rafailidou; and Amy Stephens and Rory Macbeth.

"The Drawing Shed," 2009
"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 14-15, 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.
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.
Bold Tendencies

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 & Lettie 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 Rothmayer, Like Thinking about Last Night When You Wake Up in the Morning, 2010. Courtesy the artist and Bold Tendencies
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.
The Delfina Foundation

www.delfinafoundation.com
info@delfinafoundation.com
+44 20 7233 5244

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

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, Al ArtNow, 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.
Gasworks

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.
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.
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.
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.
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 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]
GENERATOR projects 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.

"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 Kil 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 instant. Artist Haroon Mirza, who was part of this exhibition, won the Northern Art Prize 2011.
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.
**EMBASSY**

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.

**On Tomorrow**

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**

"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**

"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.

**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
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.
CCA: Centre for Contemporary Arts

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.
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.
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.
Henry Tayali Visual Art Centre

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.

"Afrocentric" art

This exhibition featured works by Chilyapa "Danny" Lwando and Nziasa "Nziland" 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" 1999

Originally from Canada, Laurey Nevers has been an active member of the Zambian art community since 1996. This exhibition of new abstract paintings followed several solo exhibitions in Lusaka and Canada.

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

Funding Sources:
Corporations, Foundations, Government

Activities:
Exhibitions, Partnerships with other institutions, Public programs (lectures, performances, screenings, etc.), Residencies, Workshops
3–191

National Gallery of Zimbabwe

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.

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
Offering fresh and affordable clothes and accessories, Joe Fresh™ answers the consumer’s desire for of-the-moment style at accessible prices. Creative Director, Joseph Mimran of Joe Fresh oversees the extensive line from the chicest shoes to sweaters to scarves for men, women and children. Joe Fresh brand is available in over 308 locations across Canada, as well as New York City and surrounding area where it opened its first U.S. stores in the Fall of 2011. For more information please visit: JoeFresh.com

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,

Joe

Joe Mimran
Creative Director | Joe Fresh
Published on the occasion of the exhibition
THE UNGOVERNABLES
curated by Eunje 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 Atmíne y Bernard Ruiz-Picasso para el Arte, the Horace W. Goldsmith Foundation, and The Jacques and Natasha Gelman Trust.

Major support is provided by
Friends of "The Generational"
Co-Chairs
Shelley Fox Aarons
Toby Devan Lewis
Lonti Ebers

The Steering Committee of the Friends of "The Generational"
The Booth Heritage Foundation Inc.
Ellyn and Saul Dennison
Mitzi and Warren Eisenberg
Susan and Leonard Feinstein
Maria José García
Carol and Arthur A. Goldberg
Sunny and Brad Goldberg
Lietta and Dakis Joannou
Tina Kim and Jaewoong Chung
Sueyun Loeks
Shaun Caley Regen
Lindsey and Samuel Schwab
Eve Steele and Peter Gelles
Laurie and David Wolfert

Friends of "The Generational"
Lorenzo Martone
Kathleen O'Grady
Ana Sokoloff

The Artist Steering Committee of the Friends of "The Generational"
Mark Bradford
Michael Joo
Damián Ortega
Lorna Simpson
Rirkrit Tiravanija
Kara Walker
Haegue Yang

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 ArtAsia Pacific, 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 undertaken 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 N.Y. 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.

Board of Trustees

Shelley Fox Aarons, Secretary
Dietrich Bogner
James-Keith Brown
Saul Dennison, President
Jon V. Diamond
David Droga
Lonti Ebers
Mitzi Eisenberg
Susan Feinstein
William E. Ford
Stephanie French
John Friedman
Sunny Y. Goldberg
Lola Goldring
Manuel E. Gonzalez
Ellie Gordon
Julia Gruen
David Heller
Maja Hoffmann
Ruth Horowitz
Dakis Joannou
Michèle Gerber Klein
Jill Kraus
Ken Kuchen
Joan Lazarus
Toby Devan Lewis
Eugenio López
James A. McClennen, Vice President
Catherine Orentreich
William A. Palmer
Nancy Delman Portnoy
Aby Rosen
Ron Rosenzweig
Paul T. Schnell, Vice President
Laura Skoler, Vice President
Wiesje Van Hult
Dianne Wallace
John S. Wolowitz, Treasurer
Lisa Phillips, Toby Devan Lewis, Director, ex officio