

THE NEW
ARTSPACE

The Los Angeles Institute of Contemporary Art

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*A Summary of Alternative Visual Arts
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The Los Angeles Institute of Contemporary Art

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Artist-Run Spaces: N.A.M.E. Gallery as a Prototype

Guy F. Whitney and N.A.M.E. Gallery

The subject of artist-run spaces is so broad and diverse that it is fruitless to attempt a comprehensive discussion in such a short article. We have chosen instead to do what seemed more sensible and coherent in approach, that is, to restrict our comments and observations to what is most familiar--the development and problems of N.A.M.E. Gallery, an artist-run space.

N.A.M.E. Gallery was founded in Chicago in 1973 by six artists who hoped to create a new art context in the metropolitan area. Several things seemed to make our decision imperative. In the early 1970's, for example, there was national dissatisfaction with the "status quo attitude" characterizing many aspects of American culture. New art forms that were outside the context of the commercial art gallery evolved, bringing objects and ideas to the outdoors, loft spaces, or even into dematerialized situations. These cultural phenomena suggested the need to develop cooperative ventures by artists in several parts of the United States to counter complete dependence on the established commercial gallery and museum structure for initiating and sustaining artistic exposure and dialogue. Across the nation emerging artists felt a growing necessity of being able to exercise some form of self-determination in the art world at a grass-roots level.

The national economic recession of the early '70s resulted in a tightly competitive art market in which the number of artists being exhibited in commercial galleries was increasingly limited. Imagism, a regional movement, prevailed in Chicago, and the Imagists or "old-guard" local artists were given commercial space preference over "unknowns," "emergents," "unaffiliateds," "independents," etcetera in this time of financial cut-backs. Fear of risk, long an art museum malady, left the Chicago art world largely in the grip of a restrictive regional aesthetic and out of touch with developments in other parts of the country, with the exception of New York. The city's "established/establishment" galleries and art museums seemed unresponsive to the dramatically growing number of unexhibited artists working in the metropolitan area. In short, there was no support system for emerging artists.

Local stagnation provoked rebellion which was grounded in the determination to gain a measure of control in order to effect some change on the art-professional environment. Artists recognized the need to become more self-reliant, to create situations and spaces in order to see and hear more of what they needed and wanted. Our response was to join together and to pursue a set of idealized goals cooperatively. Fortunately there was an abundance of energy and sufficient time, as well as a prevail-

ing attitude that there was nothing to lose, but much to gain.

The existence of a few New York cooperative galleries like 112 Greene Street and A.I.R. Gallery reinforced the idea of mutual coexistence and provided structural models. The potentially versatile idea of members paying monthly dues to support the space, sharing the responsibilities of maintaining it, seemed a practical approach to our problem. The cost of exhibiting nonmembers works, for example, could be financed by charging each external participant a modest fee. Nonmembers comprise over seventy percent of N.A.M.E.'s exhibitions.

The concept that only members would exhibit was always opposed. We felt that one of our most important goals was to create an ambiance that would provide current information about what local artists were doing. There was also a desire to have a place where artists doing similar and/or different work could visually and verbally communicate with one another. A recognition of the need for providing a context for artists to work with was fundamental to our decision of formation, since we felt that without consistent sources of new information, a viable art community could not exist. Without exposure to new people and their work, local artists could not grow except by leaving Chicago.

After several months of discussion and planning, N.A.M.E. Gallery was founded. It was located in an inexpensive yet versatile third floor walk-up, in a 19th century commercial/industrial building on Lake Street at the north end of the Loop. The space was then the largest gallery in Chicago. Obtaining a nonprofit tax status, the gallery was able to procure several thousand dollars in tax-deductible donations to finance the materials and labor needed to renovate the space. The "underground" and "avant-garde" nature of the gallery was reinforced by its nonestablishment location, modest facilities, and limited operating budget. These very factors however, allowed us to take risks, be innovative, and adventurously explore.

From the beginning, the gallery primarily addressed itself to an audience of other artists. Our principal aim was to give exposure to artists who frequently had no other outlet for their work, offering a kind of showcase for what we thought was stimulating art. It was to be a place where artists could receive reinforcement from peers and engage in a meaningful dialogue about their work or profession. As this system of support began to develop, it became clear that a process of certification was evolving, if only in terms of making the artist more visible and acceptable to commercial galleries. The question that then arose was, "is the alternative

space really an independent phenomenon, or is it merely a stepping stone back into the commercial gallery system?

Having been motivated by an enthusiastic idealism, there was little understanding of what it would mean to operate a gallery. Immediately confronted with pragmatics, the founding members realized that decisions had to be made on issues ranging from selection of shows to keeping the space clean. Weekly meetings were instituted to deal with business responsibilities, to look at slides of new artists' work, and to share opinions on a myriad of functional, theoretical, philosophical, and aesthetic issues. Decision-making was done by a group process that was decidedly democratic, requiring a majority vote to pass any measure. Initially the resultant dialogues about every matter proved most stimulating, but they soon became arduous and tedious, because the need to make decisions dramatically increased in both number and complexity. We found that democracy is ideal, but not very efficient. Furthermore, as the size and diversity of the group expanded to twelve members, the difficulty in arriving at solutions increased proportionately. Factions began to emerge, especially in selecting shows. (Ironically, performance and other events were often selected on the basis of recommendation or minimal proposals.) Artist members were of varying aesthetic persuasions and involved with various media, a situation that can create an exciting dialogue, but differing points-of-view made it very difficult to agree as a group on the basis for deciding what is "good" art, or what art is necessary to be seen and experienced. This circumstance also raised the question of whether or not it is possible to remain consistent in a criterion for decision-making; does compromise result in mediocrity? Can a group aesthetic exist? How does a group resolve the conflict between an un verbalized point-of-view and an idealized democratic wish to make a space available to everyone?

In 1975 N.A.M.E. Gallery moved to its present location on Hubbard Street. Funding from the National Endowment for the Arts and the Illinois Arts Council had allowed the range of activities to grow and a large space was needed. The move to a 4,000 square foot location provided us with twice our former space, and our display window facade was at street level, thereby providing us with easy visibility and accessibility. (As our public image developed, N.A.M.E.'s actions had greater and more visible repercussions.) Some of our initial goals had now been met, but we were unclear about new goals. Two employees were hired through CETA grants, which created further confusion on our part. From out of an unstructured beginning with clear goals (where a good deal of anarchy had allowed for creative solutions), we seemed to be searching for a new kind of order.

Our first year on Hubbard Street proved very successful and resulted in attracting several other artist-run galleries to the location, including ARC and Artemisia, both women's cooperatives. Hubbard Street became known as an avant-garde counterpoint to the establishment commercial galleries associated with Ontario Street, and for the first time, a sense of real community emerged among Chicago's New Arts Spaces. Through collaborative efforts, a series of large juried shows were mounted simultaneously in all the participating spaces in an attempt to provide exposure for an ever-growing range of artists.

The artist's economic well-being has become an

increasing concern; for being able to sell a piece of art is as real a kind of support as giving someone a show. The ideal would be to introduce buyers and artists, to promote appreciation and sales, and to allow the artist to keep one hundred percent of a sale, as we do now. We have found, however, that Chicago collectors do not generally seem willing to risk buying local new art. This situation is further aggravated by the fact that our process of selecting exhibitions has allowed for only a very few repeated showings by any particular artist, thus, most artists are only seen once at N.A.M.E., after which they may disappear from the art world, move from Chicago, or become associated with a commercial gallery. Questions now arising include our ability to provide more completely for an artist's needs. Should we attempt to encroach on a commercial gallery's domain of sales? Competing economically with commercial galleries would seem to necessitate the development of our own "stable" of artists, which would be in direct conflict with our original intention of giving a wide variety of artists exposure. We have discussed the possibility that artists might prefer to be serviced by a separate support structure created expressly to handle financing to keep them operating. Most spaces have been dependent to some degree on the National Endowment for the Arts and state, county, or municipal agencies. How long these revenue sources will remain supportive is highly questionable. It is most important, therefore, that alternative funding approaches be developed. Although government grants are never unrestricted, they generally are generous in interpretation and also provide for specific programs and projects. We feel that this prospect of receiving private foundation grants or endowments is remote and unlikely. When available they tend to be too restrictive and are also generally difficult to obtain, since supporting art does not carry the same socially redeeming connotations as giving money to community action groups or public television. Until these foundations (frequently corporate) realize the need for supporting various kinds of pure art research centers that artist-run spaces represent, the amount of money received will remain minimal. Another possible source for funds is private patronage. Mounting direct mail campaigns is expensive and laborious, and from our experience demands consistent mailings. It also requires that \$25 to \$100 must be solicited from individuals before it can become a significant revenue source. The numbers of potential personal patrons depends on the number of other cultural institutions (e.g., museums, symphonies, operas, ballets, theatres) already existing in the area and competing for the same money.

A possible solution to funding can be found in Louis Sullivan's idea for the construction of the Auditorium Building in Chicago almost one hundred years ago. He designed a cultural complex with a hotel and office space that would support the artistic ventures resident in the structure. It is in the same manner that New York's Museum of Modern Art plans to secure its future--offices and apartments in conjunction with the museum. On a much smaller scale, an alternative gallery could own or lease a building and rent space for studios and/or gallery spaces. This would provide for the gallery's basic operating budget. The administration of such a venture, however, might require too much of a bureaucracy and lead to an organization that is overly institutionalized. Furthermore, with or without purchasing money, an initial endowment would be necessary to provide

for renovation and maintenance costs.

Clearly the issue of economic self-sufficiency is the single most important obstacle facing small, noncommercial art spaces. Without economic autonomy the future remains uncertain. We feel the existence of these spaces must continue, for their loss would be irreparable: in order to insure the development of an increasingly vital and significant art world, there must continue to be spaces where exchange can occur and where the emerging artist can seek support and stimulation.

Placing the Artist

Alanna Heiss

In junior high school I was given a test called the Future Career Adjustment Analysis (FCAA), the object of which was to select the occupation that most nearly suited the subject's aptitude and predilection. When my responses were analyzed, I was told that I wanted to be a forest ranger. This bothered me. At that time in my life, I was an intensely committed musician, practicing six hours a day, and determined to attend the best conservatory of music that would admit me. I thought about the life of a forest ranger--living alone, daily confronting an identical environment, scrutinizing it for disturbances, slowing the mind to apprehend punishingly gradual and subtle processes of change. I rebelled against the prospect. A second application of the FCAA was ordered. The results were the same.

I might have shrugged it off, but for the urgent importance that occupations have for an adolescent in a small town, bent on transportation to glamor and growth. My dreams had tended toward being, if not a musician, than a ballerina--not a dancer, but a ballerina, with all the implications of grace, nobility, and tortured personal perfection, of female success without male competition; or a foreign correspondent, a spy-like keeper of rendez-vous at dimly lit hotel bars in rainy, unpronounceable cities. But not a forest ranger, imprisoned by unanswering vastness.

Some dreams later, I am the director of an art institute and the curator of two exhibition spaces. I assemble shows, raise funds, apply for grants, write notes, and stage openings.

This is a particular dicey time in which to be a curator, especially a curator of an "alternative," nonmuseum, space. Historically, the responsibilities entailed by the job were neatly characterized by the French translation of the word "curator," which came close in sound and sense to the word "concierge": a person who fulfills a service capacity by supplying information to and about the occupants of a building. This humble role--created by the advent of public exhibition spaces after a period in which most works of art had remained in private homes for generations--served adequately through the Modern period in painting and sculpture. The curator's task was to select art works of quality and present them in a suitable environment, where they would be seen in hospitable light against a hospitable background, free of distractions, complemented by the accompanying works. To be sure, the task was construed to require well-developed powers of intellectual and aesthetic discernment, but these powers were to be used to facilitate the spiritual traffic between artist and audience, not to impose an additional statement that might color or compromise the artist's intention.

While the demands of art centered on the meaningful expression of the self, the demands of curating predominantly included the ability to absent the self, to provide the neutrality of context necessary to artists and audience, much as a discreet concierge might direct two circumspect lovers to the same clean and quiet room.

It is surprising, then, to hear with increasing frequency the opinion that "the real art of the '70s is in curating shows." If this statement were as true as it is facile, it would mandate the alarming judgement that the art being produced in this decade is so anemic and un compelling that it survives only in a format conceived by a clever curator--and that, fortunately, is untrue.

Today, as ever, the strength of the curator's role in selecting and placing art is dependent wholly on the strength of the art itself. The statement that the "real art" resides in curating appears at first to be an aggrandizement of the curator's responsibilities. In fact, it is an abdication of the traditional function: preserving neutrality of context.

This function has been made increasingly difficult by the nature of the new work being produced, much of which is environmental or site-directed. When installation becomes integrated into art-making, the artist assumes responsibilities and powers previously held by the curator, as he or she situates the work in the process of creating it. At the same time, the curator absorbs some of the artist's latitude, since location is so much a part of the art. The relationship is more collaborative than ever before or, seen another way, more perilous. Stakes rise, contradictions mount, and new levels of sophistication are demanded of the curator. Indeed, part of the attraction of environmental works for some artists is the opportunity to supersede the imposition of context (for which the curator is the primary agent). To project artistic impulses out of a realm of passive exhibition in a neutral space, into an authorship of the environment itself is a placing of contexts within (and without) contexts. Where the traditional functions of curating have been archival, academic, and preservation-oriented, there must now be a willingness on the curator's part to conspire with the artist in the subversion of the very conventions of exhibition, to assume a more flexible, less defensive, role. In the task of curating at present, there is a current of multiplied uncertainty. A paralysis threatens the tasks of selection and location. The exhibition space becomes a more implacable, sometimes isolating, environment. One stares down the setting, evaluating its potentials for neutrality and subterfuge, searching for

the clues, the anomalies, the pitfalls. The term "curator" itself seems inadequate. What is the French for "forest ranger?"

The bright side to this shakeup of the curator's function is the opportunity to construct a new vocabulary of exhibition, especially as it applies to works by living artists, for surely, this is the most challenging and interesting task for the contemporary curator. In my own work at PS 1 and the Clocktower, I have evolved a provisional rule of thumb that has helped me to place the curatorial role in perspective: place the artist, not the art.

The curator, especially in an alternative exhibition setting, should recognize a primary responsibility to the artist, a secondary responsibility to the art, and a tertiary responsibility to the audience. For museums--with their contrasting economics, architecture and perceived function--the schedule of priorities is generally some permutation of this. Museums are, to a greater extent than alternative spaces, in the audience business, a business that often includes subsuming a work of art to the composition of a room or theme. Alternative spaces are in the artist business--the business of allowing an artist to make coherent statements which take precedence over the location and circumstances of exhibition, and to then get personal and direct with his or her audience.

This is considerably easier to do in solo shows than in group shows. To me, works of art invariably are more effective and demanding in solo shows. The reason most solo shows look so good is that most group shows look so bad. A group show intensifies the dangers of too close a proximity among works (for me, ten feet is the minimum space between small paintings, but then I have spent a lot of time in South Dakota), and the imputation of undesirable relationships of theme, style, "movement," and "school." While the first trap is laid by the old inevitables--space and money--the second is a function of an unhealthy presumption on the part of some curators.

There are legitimate reasons for group shows: the necessity of exposing artists whose work is not yet well-known to the public (the Biennials are prototypes of this kind of show); to cope realistically with the fact of limited space, time, and budget and to allow artists to exchange energy and ideas in the creation of the exhibition.

But of the several available organizing gambits for group shows, some are more legitimate than others. A geographical basis, e.g., "San Diego artists," sounds arbitrary, but is valuable for precisely that reason. It places no burden of supposed sympathy of style or philosophy on the artists involved. It provides as good a means of identification as any without disturbing the neutrality of context offered by the exhibition space, and, thus, the integrity of the participants. It places the artists, not the art. By contrast, a "conceptual" show that seeks to identify the artists as coreligionists in some nascent or ongoing movement is more likely to produce compromise than complementarity. It places the art, using the pieces as elements of the curator's argument, rather than placing the artists in a position to communicate freely with each other and their audience.

Artists are not dumb. They resent having the corners knocked off their individuality, and rightfully so.

The placing of well-known artists in a show in order to bring less well-known artists to the pub-

lic attention is a legitimate, pragmatic activity, but it must be governed by sufficient sensitivity to avoid the interpretation that the exhibition is about a star and his disciples. In this consideration, as in those mentioned above, it may be useful to think of a group show as a chain--the sort of chain in which small links, serving as connectors, alternate with larger ones. The works of art are the large links; the curatorial function is the forging of the links between them. In a successful show, the large links are all essential, each as strong as those beside it. The chain is functional, capable of supplying cohesive strength without bending any link out of shape. It is when the chain becomes merely decorative, a glittering rope around the neck of a theory or an occasion, that the connecting links grow so large as to compete with what they connect, and the definition of the individual pieces is lost, obscured by the dazzle of the chain's elegance. This type of exhibition enjoys a wide currency and a causal relationship with the dictum of "curating-as-art." The curator makes a pitch for stardom, the audience is presented with the manifesto of a movement whose parameters, if not its existence, are at best debatable, and the artist awakens on the morning of the opening to find that he is now an example first and an individual artist second.

One alternative is the sort of painting show I did at PS 1 in 1977. It was time for a group painting show--unavoidably; there were certain artists who had been insufficiently presented in the preceding year, and we had to do it. I had six rooms and two corridor rooms to work with. I selected six artists for each of the six rooms, called the artists in and said, "Okay, I'm giving you room assignments. There are three hanging walls in each room. I want you to work it out--decide among yourselves which works get exhibited in each room. I'm not going to come to your studios and select work for this show. But I will hang the corridor rooms a few days before the show opens." Keeping the corridor rooms made it possible for me to balance the show insofar as it needed balancing, to retain some of the arbiter's last-word function. But, having placed the artists, I allowed them to place the art in the space, so that they created both the works and the show in which the works were presented. And it worked--it was a successful experiment, not only in putting a show together in an equitable way, but in increasing the involvement and sympathy of the artists with the difficult decision-making processes of exhibition.

"Place the artist, not the art" is the most important of the precepts I have made for myself while trying to bring the curatorial role into phase with the changing character of the art being produced. Like the guidelines listed below, like all common-sense ideals, it is always desirable but only sometimes manageable. I have not been able to fulfill all of these in every exhibit, and I never will be, but they are a useful catechism of marks to shoot for.

Get money--for the artists, and the exhibition space. Learn the politics of fund-raising and get good at it.

Plan imaginative publicity and audience-attracting devices. An exhibition space is not, or should not be, a department store, where an obligatory consumer function is discharged, but maximizing audience attendance is part of the responsibility to the artist. Learn the techniques of advertising and do it well.

Do not subject the artist to involvement in either of the above.

Keep the information about the show--title, catalog descriptions, and other data--as neutral and free of pigeonholing, as possible. This done, circulate the information enthusiastically. Inform professional colleagues about each exhibition and demand equivalent information from them.

Run interference for the artist in his or her relationship with the administrative and custodial staff. Be a buffer. Insist that functionaries of the exhibition space come to you, not the artist, with problems.

Agree to a budget and stay with it. Do not hold the exhibition hostage for more money halfway through its completion.

Provide the best possible catalog, with as many reproductions, photographs, biographies, essays by (or interviews with) the artists as possible. When possible, include works of the artist not included in the show.

Do the installation at the agreed location. Choose artists and works with the location in mind.

The show is a tool for the artist, not the curator, the critics, the funding agency or the audience. Let the artist know that you know this. And make it stick.

Viewing the Museum: The Tail Wagging the Dog

James Pomeroy

Any comprehensive survey of the New Arts Space would be deficient without a close analysis of the preexistent structures which formed either the basis for, or caused reactions resulting in the development of alternative systems. The major focal point, in fact the dominant structure, is the modern art museum whose history, function, responsibility and potential is here examined, with specific regard to the commensurate evolution of contemporary art.

History is a facsimile of events held together by flimsy biographical information. Art history is less explosive than the rest of history, so it sinks faster into the pulverized regions of time. History is representational, while time is abstract; both of these artifices may be found in museums, where they span everybody's own vacancy. The museum undermines one's confidence in sense-data and erodes the impression of textures upon which our sensations exist. Memories of 'excitement' seem to promise something, but nothing is always the result. Those with exhausted memories will know the astonishment.

Visiting a museum is a matter of going from void to void. Hallways lead the viewer to things once called 'pictures' and 'statues.' Anachronisms hang and protrude from every angle. Themes without meaning press on the eye. Multifarious nothings permute into false windows (frames) that open up onto a verity of blanks. Stale images cancel one's motivation. Blind and senseless, one continues wandering around the remains of Europe, only to end in that massive deception 'the art history of the recent past.' Brain drain leads to eye drain, as one's sight defines emptiness by blankness. Sightings fall like heavy objects from one's eyes. Sight becomes devoid of sense, or the sight is there, but the sense is unavailable. Many try to hide this perceptual falling out by calling it 'abstract.' Abstraction is everybody's zero but nobody's nought. Museums are tombs, and it looks like everything is turning into a museum. Painting, sculpture and architecture are finished, but the art habit continues. Art settles into a stupendous inertia. Silence supplies the dominant chord.

Bright colors conceal the abyss that holds the museum together. Every solid is a bit of clogged air or space. Things flatten and fade. The museum spreads its surfaces everywhere, and becomes an untitled collection of generalizations that immobilize the eye.¹

Such was a dominant opinion held ten years ago by articulate and critical artists who sought to push past the narrow parameters enforced by an obsolete oppressive mercantilist system. Expansive social, formal and political permutations throughout the art world (a tiny fraction of a much greater cultural upheaval), developed an incalculable array of work, attitude, mobility, articulation and responsibility. The '60s and '70s witnessed the unprecedented growth of an "artist consciousness" that rejected the passivity encouraged by the ideology which sees art as a speculative commodity, views the artist as an eccentric indulgent romantic and uses these myths to mask far more pervasive aspects of cultural domination.²

This rejection is characterized by the production of impermanent and nonmarketable work, a reevaluation of intention and audience, and by an analysis and an adjustment of the roles and institutions associated with the established networks. The artist began to assume many functions previously assigned to other areas of the extant order: critic, curator, historian, agent, translator, dealer, judge, advocate, performer, publisher, disseminator, advisor, editor and promoter.

Culture has the power to shape not only our view of the past but also the way we see ourselves today. Official culture can only diminish our ability to understand the world and to act upon that understanding. The critical examination of culture is thus a necessary step in gaining control over the meaning we give our lives.

We are often assured that museums are central to our existence as civilized, spiritually complete beings. We are also told that museums bring art closer to people and help make art a part of life.³

The last decade was an important one for the museum. Several died, a few were born, some received new buildings or additions, most increased the size of their collections, many changed administrations, and some dropped or cut back on contemporary programs. Inflation soared and the market retreated.

Staffs organized and wages increased. Pressures were applied from Third World and feminist sectors. Shipping, paper, printing and insurance costs tripled. Contemporary art was no longer conveniently sized, durable or fixed. Neither was it modularly similar in the style known as "movements." It became quite difficult for museums to cope with the contemporary art scene and apparently the artists did not make it any easier.

Nordland, former Director of the San Francisco Museum said however, "Los Angeles has gone backwards in the last 15 years."

He said he was disappointed in the diminution of premium quality art dealers... "They can't stay in business if the collectors don't support them."

Nordland speculated that 'capitalist collectors' may have been frightened off by recent art movements in noncollectible conceptual art.⁴

And how are collectors important to our view of the museum?

Collectors, incidentally, frequently serve as museum trustees so that even if they are not actively pressing for exhibitions of artists in their collections, and some of them do, they at least constitute a niche of market compliance in the top echelons of museums. Collectors who are trustees may get preferential treatment from dealers who can expect in return not a direct payoff necessarily but sympathetic attention to future proposals in which they may be involved. If we equate knowledge of collectors with their enthusiasm for ownership, it follows that the taste brought to the formation of the collection is likely to be a limiting factor on their decisions as trustees.⁵

And how do "recent movements in noncollectable art" affect museums?

Still, a truism of the museum world has it that directors survive and flourish in direct proportion to their ability to please, if not all their trustees, at least the most powerful ones. Considering the reviews that the Guggenheim International Exhibition received last winter (an instance preciously free of painting and where "sculpture" took the form of dirt, documents, and tape recorders), one can understand the Director's sensitivity to another potential hornet's nest. Gone are the days of Iposteguy, Manzu, Wotruba, Moore, and Pomodoro, when sculpture on the Guggenheim's ramps looked like jewelry in Cartier's! Quite possibly Process, Systems, and Conceptual art have become the final divorce decree between the avant-garde artist and the wealthy patron...

There is something profoundly pathetic in

a great museum becoming a frightened third-rate institution. Already the response from the art community has been decisive. A number of artists have categorically refused to have their work in the building. By next season the Museum may be reduced to exhibiting its permanent collections and the art of a few obscure contemporaries. With his need for personal and institutional safety, Thomas Messer may very well transform the Guggenheim into a relic of a bygone age.⁶

Terry Allen has 'drawn' an interesting portrait of the Collector:

His lonely
is only
the blank space
in the hallway
on the wallway
between the hangings
of paintings
of lonely
that ain't lonely
at all.

In a real sense, the museum is the biggest collector of all...

San Francisco is to become the beneficiary of an art gift of "enormous magnitude and potential," the unique \$10 million collection of paintings gathered over the last 14 years by John D. Rockefeller III and his wife.

The 71 year old Rockefeller made his announcement yesterday at the M.H. de Young Memorial Museum, where eight of his paintings already hang on long term loan.⁷

but with markedly different ramifications:

We are often assured that museums are central to our existence as civilized, spiritually complete beings. We are also told that museums bring art closer to people and help make art a part of life.

A visit to almost any modern art museum teaches the exact opposite of these claims. Inside and out, modern museums are designed to keep art away from people--physically, psychologically and intellectually--and to keep art removed from daily life. It is telling that so many modern museums resemble windowless tombs, bunkers or bank vaults. Both of the museums pictured on this page (Whitney, Denver) are reminiscent of the fortified castle keeps of the dark ages (the Whitney actually has a moat). By design, modern museums literally force people to experience art as untouchable, inexplicable treasures--refrigerated relics from the past or the present. Museums architecturally enforce the untruth that art comes only in scarce, ownable forms that must be protected from both the elements and human understanding.⁸

Architecture is an interesting point. Although the numerous cases of overbuilding and insensitive design are legendary, boards of directors and architects persist in what Peter Plagens calls "The Edifice Complex."⁹ Rigid, inflexible, and domineering museum palaces commemorate more the powers that erected them than the treasures they are assumed to protect/embrace/cherish/preserve/ennoble/enhance.

Once built, these dinosaurs eat budget like candy--security, air conditioning, staff, traffic, lighting, maintenance, exhibitions force. By nature of these massive demands, an entropic situation that bleeds internally starves the flexibility and scope of the programs the museum was originally built to serve. Yet a museum, like a palace, is still thought to confer status. But the certification associated with museum recognition becomes an onerous sanction replete with limitations: poor design, collector/market dominated direction, and the box office appeal of popular shows like those devoted to King Tut, Van Gogh, Andrew Wyeth, and the recent archaeological finds from the People's Republic of China. The artist working in experimental or critical formats has not a chance to entertain the audience of curators which is sandwiched between confining spaces and schedules, watchful trustees eyeing their programs like investment portfolios (which they are), and proven, profitable blockbuster "hits." However, the title "museum" and the focus "modern art" never contain disclaimers acknowledging the fact that these institutions cannot or will not exhibit art beyond the realm of traditional or neutral content formats. They obviously should not be expected to attempt something they are incapable of accomplishing, but to pretend that they have "the action covered" is another matter.

Ultimately, under the guise of "certification," "education," and "connoisseurship" (the art of collecting art), the museum influences rather than reflects the contemporary art it purports to present impartially. It is in the museum's interest to either ignore alternative developments, to excuse them, or to substitute the labor involved in these programs for curatorial acumen. All too frequently, a museum or gallery will repeat, with massive publicity and documentation, exhibitions or performances premiered at artists' spaces and fail to acknowledge the previous source of exposure. Occasionally, the institution credits itself with the exclusive scoop.

YOU ARE INVITED TO JOIN THE NEW MUSEUM.
The New Museum is the only museum to focus on living artists and their work, it provides public exposure to adventurous and provocative art from throughout the United States.

...it is intended as a forum for the kind of exchange between artists and public that existed in New York in the late 1920's and 1930's, when dialogue and controversy were synonymous.

The New Museum's scope lies between the non-historically oriented alternative spaces and the major museums, whose primary function is the collection, preservation and exhibition of work of proven historical value.

The New Museum is unique in having, as its

priority, a focus on living artists and art which cannot readily be seen outside the studio...

... a membership in The New Museum is an opportunity to support art by living artists..10

(Here is how "living artists" are supported in The New Museum:

MT: One of the things I've seen in recent years is an increasing estrangement between the artists and the museum. Artists, for instance, are not allowed to participate in any of the decision-making about how, where, and when their work is going to be seen.

BB: But they will in The New Museum?

MT: Well it's not so much a different technique as a different feeling and a different atmosphere. I believe that a part of my professional ability has to do with installations. That's a part that should be taken out of the artist's hands, that the artist should be relieved of and surprised by. The best thing you can do for an artist is to have him or her walk into an exhibition and say, "My God, my work is so GOOD." That's what you really want. Similarly with the catalog. I write the catalog, not the artist. That's because I want the artist--if I'm successful--to say, "Ah ha. The work really does speak for itself." 11

...and what's so new about that?)

PATRONIZE 1: to act as a patron of 2: to adopt an air of condescension toward 3: to be a customer or client of

Webster's Seventh New Collegiate Dictionary

A great deal of the United States is still dominated by the market/critic/museum myth. Ironically, the regions where these beliefs are strongest are usually those in which there is no significant local art market or criticism. Instead, a more oppressive machination exists: the competition.

Usually, in a competition a museum advertises widely, featuring the name of a prominent museum, artist, or "critical" personality as juror. There is often an entry fee, an honorarium for the juror, and prizes or purchases for the 'winners.' Work is brought or delivered (at artist expense) to a crowded storeroom, handled by volunteers, amateur staff (and frequently damaged). It is cursorily examined by the judge (except for favorites guaranteed to show, or inserted later by the museum) and then the 5-15% of accepted work is crammed into the galleries and hung on short notice by curator and crew unfamiliar with either the work or the juror's rationale. Work not accepted is returned uninsured; damage is a risk borne by the loser. The show opens amid great fanfare and is touted as "another significant Survey of Art, The _____ Annual!" The winners get a ribbon and a line in a resume, the juror receives a fat check, some painless research and a couple of good strokes; the museum once again cops out and buys off the local artists for another year (with the artists' own time and money). Nothing can be learned

about the art work indigenous to the region from these shows; they're critical nightmares. As a consequence, any semblance of peerage among the desperate people fighting over these scraps is destroyed.

Rental galleries, Christmas sales, studio tours (all favorite fund raisers, although the artists are rarely offered membership for their efforts), patron-curated introductions or acquisitions, and huge minstrel shows like the San Francisco Museum of Modern Art's "Artists' Soap Box Derby" are other major condescending forms of museum/artist interface. Many museums still stage significant "black tie" functions where the artist is definitely unwelcome. Only a few museums have begun to develop flexible aggressive programs such as Jim Elliot's Matrix gallery at Hartford and Berkeley (a museum with a history of artist-curated shows and events), Viewpoint at Walker, and Projects at MOMA. These approaches, though not identical or equally successful, nonetheless begin to confront many of the issues raised by the problems faced by the contemporary artist in a museum context. Experimentation and risk (with "room to fail"), education aimed at provoking rather than gratifying, a permanent and plastic space, accessibility to curator and schedules, budgetary and programmatic independence from the museum as a whole, broad latitude in the work shown (including installation, performance, socio-critical documentation, and interdisciplinary forms) are some of the ideas embodied in these programs. The lead time and reactive ability of these spaces are far more responsive to work in progress than is the slow moving pace usually attendant upon museum exhibitions. It is important to remember that these programs do not replace the contemporary or modern thrust of their parent institutions--they augment and expand the museum's scope. Significantly, they seem to derive from direct involvement with artists, frequently bypassing market or critical authority.

The establishment of video archives and distribution of videotapes is another concept being developed in several museums, with different solutions. Video is a useful tool, form, and document familiar to many people involved in alternative programs. Although museum acceptance has been slow, video probably makes more sense in a stable environment that places an emphasis on preservation rather than in many more flexible multi-use spaces. (David Ross's work at the Everson Museum in Syracuse and the Long Beach Museum of Art are well-known prototypes.)

The above encouraging approaches are, however, the exception. There are several instances, where museums, participating in contemporary art activities either folded or withdrew their support. In a large, developed scene, like San Francisco or New York, other institutions may be able to pick up the slack, and temporarily offset the loss. Cities with solitary museums suffer more. The worst disaster area is Los Angeles, with three major modern art museums (L.A. County Museum of Art, UCLA Frederick S. Wight Gallery, Norton Simon Foundation), none of which deals with anything beyond token contemporary involvement, local or otherwise. Yet, a nontraveling show of a local, living artist is the least expensive exhibition a museum can mount, other than showing another permutation from its collection, and Los Angeles has the second highest population of artists in the country. Obviously, the vacuum created is a major factor in the development of broader based alternatives such as the Los Angeles Insti-

tute of Contemporary Art and Some Serious Business rather than the more specific orientations found elsewhere.

At this point a digression might be useful.

STACKING THE DECK: some gross generalizations (with a few exceptions) that distinguish these structures from each other. Though they all involve "nice dedicated people," there are some differences:

	<u>MUSEUM</u>	<u>NEW ART SPACE</u>
building:	designed (owned)	found (rented)
location:	civic centers, parks	industrial or warehouse districts, declining zones of transition (a process that is often reversed as these areas become attractive real estate again and the artists are displaced)
audience:	upper-class white	artist, frequently ethnic or other affinity (sex, media, etc.)
ambiance:	sterile ('white cube')	natural (studio)
ideal:	perfection	risk
overhead:	ponderous	skeletal
scope:	painting, sculpture, photography, printmaking	video, performance, music, dance, film, arts and community services, interdisciplinary forms, painting, sculpture, photography, printmaking
bias:	modern, historical	contemporary, work in progress
flexibility:	inertial	reactive
funding:	public and hard private	public and soft private
annual budget:	multiples of \$100,000	multiples of \$10,000
staff:	large, paid, professional	small, volunteer, part-time, CETA
director:	male	both sexes, (with a high incidence of women directors)
curatorial staff:	extensive, specialized, usually the part of the museum with the highest population of women	usually a part-time or volunteer gallery coordinator

	<u>MUSEUM</u>	<u>NEW ART SPACE</u>
curators:	historians	artists
security:	controlled access, electronic detection and surveillance guard force (usually the part of the museum attracting the highest population of minorities)	informal (locks), volunteer (usually only sound and video equipment require extra precautions)
governance:	hierarchical, with an active market/collector/corporate influence and NO input from artist sector or community-at-large.	usually democratic, although a significant number of NAS reflect the goals and energies of one or a few individuals, with little or no accessibility to governance or program direction.
attendance:	large, diverse	small, medium (usually identified with affinity/focus/peerage)
affiliation:	galleries, other museums, collectors, auctions, art historians	artists, other NAS
exposition:	static	nonstatic
posture:	conservative	radical
	acquisition, collection (marriage)	rotation (one night stand)
	perpetual	expedient
	stability	change
	climate control	may have heat
	segregated restrooms	may have restrooms
	restaurant	definitely box lunch

This comparison raises some obvious points. The most relevant seems to be the high-energy nature of the alternative space versus the momentum of the museum. The New Arts Spaces vary widely in size, scope, focus, accessibility, frequency, flexibility, longevity, efficiency, etc. It is a form in evolution, the resolution unclear. The preeminence of the museum is a given. Gross change is underway, but the ultimate determination lies not only with the New Arts Space but with the inertial shift effected upon the most conservative institutions.

LAICA, and/or, IAUR, PCVA, N.A.M.E. are all approaching the stability characteristic of strong,

influential models and present visible prototypes/histories for firm, viable support roles. Whereas artists have developed a rich, diverse, active responsibility, the museum prefers to continue a posture of benevolent patriarchy. The museum should reside in the passive, the reflective, the receptive mode. Corporate entities with survival instinct are desirable only when they do not compete with the processes from which they're derived.

...it is recognized that there is a need for additions to the existing art support system which would provide for increased exposure of serious, developing artists in a noncommercial context. Many artists suffer most at a stage in their careers when they are beginning to make visual statements but are not yet ready to receive full museum exposure. The present program of so-called "alternative spaces" is not sufficiently well-organized to serve as a bridge between the artist and the museum and he must still rely upon commercial galleries for exposure. This problem becomes particularly acute at times when many artists are producing art which is not marketable.¹²

Hopkins seems to be under the impression that the New Arts Space is an alternative to the commercial galleries, and that it functions as a clumsy sort of bush league ladder to final recognition for mature artists "ready to receive full museum exposure." He does not seem to recognize the possibility that the New Arts Space is an alternative to the museum as well. In fact, many alternative spaces developed in situations with direct and enthusiastic support from members of the market community, even though it was highly unlikely work would ever appear in a gallery context. In most cases these situations were invisible to both museums and critics. The dealers were there as audience and support, they wanted to see the work as much as anyone else, and there was no where else to see it...

The New Arts Space is a parallel structure, not a feeder system to the museum. Much work can never be shown, nor should it be, in museums; but much can not be seen anywhere but. A significant amount of art functions well in either environment--it should be the artist's choice of context (and context is a major part of content these days). At one time, museum certification was the cardinal accolade for an artist, but that mode of validation is quickly eroding: the museum simply cannot do it all. Persistence on the part of museums to maintain this position, to oppose development of alternative structures, to ignore or denigrate their presence constitutes gross negligence. Dropping or trimming the museums' share of contemporary art programs in communities capable of supporting them is criminal.

It is important to recognize the complementary nature of these structures. The New Arts Space grants intimacy among peers, a highly critical yet directly supportive audience. The museum offers a controlled aesthetic (or anesthetic) presentation to a larger, distant, more complacent audience. The 'artist' is present in the New Arts Space, absent in the museum. Each forum offers unique valuable expositions in addition to interchangeable modes of exhibition (exclusions and overlaps).

These ideas begin to delineate areas that mus-

eums and alternative spaces may view as resources. Seen cooperatively, the prospects brighten for fulfillment of the broadest possible spectrum of contemporary art, as does the propensity for significant political address and autonomy from market manipulation. This may threaten short-sighted entities, yet the long term projection is optimistic (and the process appears irreversible, especially in this fashion-oriented culture).

Few examples of cooperation exist as yet. The best working situation seems to be and/or's relationship with the Seattle Art Museum. (A positive exchange from and/or's inception). The Museum has assisted directly in and/or's programs, and has contributed financial support as well. Artists who presented their work at and/or lectures have later been exhibited at the Museum. These were exhibitions and/or could not have mounted, and the dialogue obviously benefited the work, the artist, the New Arts Space, the museum and of course, the public.

Residencies or lectures at New Arts Spaces, coinciding with installations or exhibitions at museums, are easily arranged forms of mutually productive programming. A desirable by-product of the development of alternative networks is increased artist mobility and consequent decentralization of art world authority. Already, informal association among West Coast spaces makes possible 'tours' that would otherwise be prohibitive for artists from other areas. As of now, museums have not participated in these efforts.

Unfortunately, even when presented with the situation and its obvious dividends, museum resistance seems to be the rule. Local artists, supporters, and staff members of the Santa Barbara art museums initiated a program of performances and lectures (Contemporary Arts Forum) by artists from outside the Santa Barbara vicinity to supplement local art activity. The curatorial skills and mobility of volunteer professionals contributed significantly to the success and quality of this program. Official museum support, although the series enriched their programs at little or no cost, consisted of renting to them the auditorium of the Santa Barbara Museum of Art, thus further hampering attempts to fill gaps the museums could not cover, and will eventually profit from anyway. (Literally now and figuratively later--good sound business at whose expense, again?)

Possibly, cooperation between museums and New Arts Spaces is unimportant, perhaps undesirable. What is important however, is that museums recognize the artist as something more than a colorful eccentric, an otherwise ineffectual manufacturer of tokens, icons, toys, decoration, portraits, effigies, and entertainment, or as a blind fabricator of the primary units of a vast, exploitative, commercial, imperialist conglomerate. This should not be hard; it is the museum's job to recognize important artists. Maybe it is just somewhat humiliating to be reminded of priorities, responsibilities and origins.

The New Arts Space is nothing new. If we trust our "art history" we find that the two most famous, most legendary, most pivotal exhibitions of the last 150 years took place in alternative spaces, curated by artists--the Salon des Refuses, 1855, and the Armory Show, 1913. All the kings' horses, and all the kings' men couldn't put Art back together the way it had been.

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Helene Fried, Barry Holden, Anne Focke, Phyllis Plous, Lynn Learned, Cheryl Duke, Paul Demarinis, Michael Auping. The responsibility for the contents is mine, alone.

¹ Robert Smithson, "Some Void Thoughts on Museums," Arts Magazine, Vol. 41, No. 4, February, 1967, pg. 41.

² For expansion on just one aspect of the idea of cultural domination, see "Abstract Expression, Weapon of the Cold War," by Eva Cockroft, in Artforum June 1974. Also pertinent is an anticatalog, published by the Catalog Committee of Artists Meeting for Cultural Change, in 1977 in New York.

³ From an anti-catalog, see note number 2.

⁴ William Wilson, "Three Directors Resign from Institutions," Los Angeles Times, Wednesday, May 18, 1977, reporting Gerald Nordland's resignation as Director of the UCLA Galleries.

⁵ Lawrence Alloway, "The Great Curatorial Dim-out," Artforum, Vol. 13, No. 9, May, 1975, p. 32.

⁶ Jack Burnham, "Hans Haacke's Cancelled Show at the Guggenheim," Artforum, Vol. 9, No. 10, June 1971, p. 67.

⁷ Carolyn Anspacher, "A Rockefeller's Lavish Gift of Art to San Francisco," San Francisco Chronicle, January 20, 1978.

⁸ From an anti-catalog, see note number 2.

⁹ An excellent discussion, as well as prediction, of museum planning is laid out in "L.B.M.A., M.O.C.A., P.M.M.A., L.A.C.M.A.," by Peter Plagens, in Artforum October 1973. Plagens is also acutely accurate in recommending a museum format closely resembling the structure and considerations now found in programs like LAICA's, and/or's, and IAUR's.

¹⁰ Excerpts from an advertisement, Artforum, November 1977.

¹¹ Barry Brennan, "Marcia Tucker on the New Museum," Artweek, January 14, 1978.

¹² Henry Hopkins, Director, San Francisco Museum of Modern Art, from a statement read before a hearing of the House Subcommittee on Select Education (concerning legislation calling for a White House Conference on the Arts), January 4, 1978, University of California, Berkeley.

Art Museums and Alternative Spaces

Henry T. Hopkins

The art museums in America, have, in my mind, proven their value to the American people. Visitations to art museums in this country now exceed visitations to sporting events. Far from being the isolated elitist temples decried by neo-Marxist propagandists, America's museums have been exceptionally responsive to our constantly shifting social, political and art attitudes.

If anything, our art museums have allowed themselves to be too popular--too willing to submit the threatened species in their care, either temporarily or permanently, to massive audience interaction. Physical plants are taking an incredible beating. Security systems, no matter how sophisticated, are not sufficient to prevent vandalism and theft. The professional staff in most museums, working for wages that compare unfavorably to those of a unionized plumber, are stretched so thin that they can rarely think beyond the changing exhibition program. They have little time to concentrate upon the development of their own areas of scholarship and sensibility, or to document and care for the objects in the collection that are their special responsibility.

To place these comments into perspective, it must be remembered that anyone who works in an art museum has, by fact of employment, accepted the mandate for museums established by the American Association of Museums. This mandate defines a museum as "a permanent, nonprofit institution, essentially educational or aesthetic in purpose, with professional staff, which acquires objects, cares for them, interprets them, [through changing exhibitions and educational programs--H.H.] and exhibits them to the public on some regular schedule."

This mandate allows each museum to specialize in any or all periods of man's creative endeavor, and at the same time assures the American people that the combined total of art museums will provide them with a reasonably fleshed-out record of man's art achievement through time.

The essence of this mandate is that museums are storehouses of visual history which are open to the public for study, to develop awareness and appreciation of the many historical, philosophical, social and aesthetic linkages to our ancestors, which can lead to a better understanding of ourselves and our position in the universe.

On the one hand, art museums are spoken of as places that have replaced churches in contemporary society as spots of spiritual refreshment. (My own recent Sunday visits to New York, Kansas City, Los Angeles and San Francisco museums leads me to believe that there is some validity to this thought.) But, on the other hand, the very existence of art museums is being questioned by those who feel them to be the

most obvious examples of societal elitism reflecting our dependence upon traditional value systems.

I must admit that I have difficulty with this attitude since I have always thought of art museums as being more communal in purpose than elitist. As far as traditional values are concerned, every art museum fulfills its public role by providing a visual/historical exposure of every value shift since the beginning of time.

Through the past decade art museums have been put under considerable pressure to stretch beyond their self-imposed mandate with most of the pressure coming from within the art community itself. Why are not art museums more responsive to presenting contemporary expression? Why the great emphasis on collecting and preserving? Why the rigid curatorial structure for exhibition and collection selection? Why should Boards of Trustees of tax-supported institutions not represent a full spectrum of the community? Many other issues indirectly related to art museums were raised. What are the rights of artists in the sale, presentation and preservation of their work? Why the emphasis on art as a commodity?

Through this difficult decade and up to the present moment, staffs and trustees of art museums have wrestled with these complex questions. A number of institutions, primarily those involved with the presentation of work by living artists, reached well beyond the museum mandate to be responsive to the new thinking. Almost without exception the results have been disastrous to the primary purpose of the institutions. Budgets were overrun, exhibitions were not well thought out, relationships between the museum and the artists became even more strained as it became apparent that particular groups of artists can not speak for artists in general.

Most recently, art museums have been forced, from financial and staff necessity, to review their purpose and, if my reading is correct, most have concluded that the original mandate must be upheld even against the expedient calls for more democratic procedures and a deemphasis upon collecting "the best." In short, art museums are finally realizing that they cannot and should not attempt to do it all for everyone. All of which leads me to a discussion of "alternative spaces" and the museum's relationship to them.

The history of alternative spaces in this country is rather brief. Beyond co-op galleries which were essentially extensions of the commercial gallery system, the first serious alternative spaces were the Museum of Contemporary Art in Chicago, and the Contemporary Art Museum, Houston. Patterned after the German *kunsthalle*, they were to be places for exhibition of contemporary work and not centers of

collecting. Technically, according to the accepted definition, they are not museums at all and calling them museums only confused the issue further. However, because they are reasonably well-administered, curated and publicized, and because they exist in buildings which mimic museum structures ("clean, well lighted spaces"), the exhibitions they produce receive the same credibility with the art press, collectors, audience and financial support as a museum normally would. In recent fact, they have both become museums by beginning permanent collections.

More recent alternative spaces such as the Los Angeles Institute of Contemporary Art, P.S.1, Art Park and 80 Langton Street to name a few, unless fully subsidized by local, state or federal government, have had difficult times with funding and audience because they do not sound, look or act like museums. Therefore, at the moment, they lack public credibility.

It is all well and good that artists should have access to space to show other artists and a limited number of supporters for what they are doing. It is important that such activities are gaining increasing recognition in the art press. But, unfortunately, it is unrealistic to assume that significant amounts of public funds will be spent in support until it is shown that such activities will serve a larger public.

Still, any city with a population of 500,000 should have a city-sponsored "official" alternative space--no matter how many art museums already serve the area. Ideally this space would be developed in an existing structure, well-located in a safe area with access by public transportation and available parking. The city should pay for the initial renovation, utilities, custodial help and should provide 50% of the annual operating budget.

My concept of an ideal organizational structure would be as follows:

1. Board of Directors: Revolving and self-perpetuating, made up of interested laymen including a legal and financial advisor. Single purpose would be fund raising, legal and financial advice.
2. Board of Selection: Revolving and self-perpetuating, made up primarily of artists or members of the creative community. Purpose would be to determine policy, select exhibitions, establish exhibition budgets and to determine time and space for each exhibition. They would receive exhibition proposals from any source within the community. They would review proposals and select the program. (This Board would replace the curatorial function in a museum.)
3. Paid administrative officer @ \$25,000, to serve as liason between the two boards, the staff, the selected exhibitors and the general public.
4. Paid preparation and exhibition installation staff (probably three people @ \$15,000 each) to work for the exhibitor to ease problems of packing, shipping, insurance, installation and dismantling. This group would also serve as registrar.
5. Paid part-time bookkeeper @ \$8,000.
6. Paid publicist @ \$12,000.
7. Paid clerical staff, two people @ \$10,000 each.
8. Paid security staff @ \$30,000.

Operational expenses:

Annual budget: \$300,000
 Staff and benefits: \$160,000
 Exhibition and publication: \$140,000

Funding

City	\$150,000
Membership (1,000 at \$20)	20,000
Exhibition admission or donation at the door)	25,000
NEA+State+Corporate Grants for specific exhibitions	50,000
Board of Directors developed gifting, endowment or fund raising	55,000
	\$300,000

Certainly the present support structure for some art and artists needs to be changed, and the primary change seems to be based upon the noncommercial nature of much of the work being produced. Thus, the old structure which ran in a more or less straight line from artist to commercial gallery or criticism and publication to museum, now must read from artist to commercial gallery or alternative space to criticism and publication to museum. The action of the collector, another traditional factor in the support system, can dip in at any level or need not enter in at all in the new structure.

It is quite probable that in many cases the alternative space showing would be the end of the line and that the work presented might not move on to the museum for collection and preservation. This would be particularly true for the artist who is working with ephemeral materials and ideas who wishes to make an anti-historical point.

Obviously, I do not see "official" alternative spaces as being anti-establishment in purpose. I see them as additions to the existing art support structure, providing alternative avenues toward recognition without going through the established commercial gallery system. I also see them as providing art information that is not generally or easily available to the public through existing museums and commercial galleries. I see no reason why art museums and well-organized alternative spaces cannot be mutually supportive.

So You Want to Show a Rock and Roll Star (... or Video, Performance and Music in the New Arts Space)

Robert Stearns

This is not a treatise on the origins of temporal art--or a historic survey meant to demonstrate that such work has been around, really, since long before us all. Rather, with some experience in presenting such art events, I wish to pass on some very practical considerations regarding space, equipment, publicity, audience development, budgeting, contracts and honoraria.

Video, performance and new music have some basic similarities in their requirements. Film, also temporal in form, is not specifically discussed here except as it relates to the overall scheduling problems of a New Arts Space. I am assuming that there are sufficient guidelines elsewhere for the programming of films in the series or repertory format.

Temporal art is defined as existing only as long as the artist and/or assistants are activating the prescribed tools that convey the concept of the work. Props are props, videotape is plastic wound on a spool, and a musical score is a set of instructions. None of these, as objects, are art unless activated. Documentations and so-called "residue" can be sold as art, thus hopefully supporting the artist, but these then become objects of art, and are differentiated from the temporal artwork itself.

From the viewpoint of the presenter, there are perhaps two different types of temporal art: live and nonlive. Live, of course, includes live performances and nonlive does not. Nonlive includes prerecorded audio/videotapes or environments and mechanically controlled installations. The biggest problem in presenting nonlive work might be that the equipment will not work, whereas in the case of live art, the artist might not work. To avoid either, the following outline summarizes basic operational considerations.

Space: No matter how well-situated your organization may be, available, suitable space is often difficult to find. Unless you are fortunate enough to have separate adjoining facilities designed for temporal art, you must decide whether you will be able to run continuous programs amidst the static visual art exhibitions. Another method is to "gang" your programs in minifestivals or series during "down" times between exhibitions. Continuous video, sonic, or other media environments should be thought of as part of an exhibition program, but "livability" must be considered. That is, sound transmission, light control requirements, etc., must be taken into account if more than one work or more than one artist is being presented at the same time. In all cases, direct communications between artists and organizers will usually avoid unnecessary misunderstandings.

Nearly any space can be used to present temporal works; you should not be discouraged if you have less than ideal facilities. Given your specific layout, you may be able to handle certain works and not

others. Minimally, however, you should take stock of these issues:

1. **Video:** A comfortable arrangement which allows the audience to concentrate on the work, yet also allows the courteous viewer to come in and out quietly. Ability to control artificial or natural light is virtually mandatory. If you are showing videotapes, the viewing room should be isolated from heavy traffic flow while remaining accessible. It is advisable to consider some amount of acoustic muffling to provide an intimacy which I find desirable with video.

2. **Performance and Music:** A reasonable wood floor suitable for dance will allow flexibility in your choice of programming. Acoustics should be considered. A number of relatively inexpensive solutions exist to deaden an otherwise overly live space. But, remember that in a modestly-sized space, the presence of the audience will acoustically adjust an otherwise reverberant room. Sight lines should be considered, especially for the live events. Placement of chairs, so much more comfortable than floor seating, can help control sight lines and takes less space. Clean visually neutral spaces with at least twenty-five feet, (more if possible), and open floor space between columns, will provide a facility that a wide range of artists will be able to utilize.

3. **Equipment:** Equipment is often the biggest obstacle an organization must confront. Unless an artist or an ensemble is completely outfitted, you may be asked to provide some or all of the technical equipment required. There is no feasible way to prepare for all situations. Most foundations and many public grants restrict the use of funds for equipment purchases. While justifiable, this practice is short-sighted. You may have to rent equipment from time to time, but the following are the most commonly required items.

1. **Video:** 1 color $\frac{1}{2}$ " record/playback deck
1 $\frac{3}{4}$ " cassette record/playback deck
2 17" color monitors
coaxial video and audio cables,
assorted adaptors

2. **Performance and Music:**
1 omni-directional microphones
1 open reel stereo tape recorder
1 cassette stereo tape recorder
4 microphone stands
4 music stands
1 stereo, 4 input mixer
1 stereo amplifier/preamp
2 speakers with at least 50-15,000
Hz response 15" woofers
compatible audio cable of sufficient
length
1 or 2 theater spotlights

- 1 16mm film projector
- 1 or 2 carousel projectors
- assorted adaptors

If you do not have access to a piano you severely limit potential breadth of any program.

Electronic and mechanical equipment must be maintained, which may make the initial investment an easy part of a continuing relationship with your local dealer. You should research your region to find if there are any nonprofit equipment resources where items may be borrowed or rented inexpensively. If you do not find one, you might think about starting one. The largest in the country is M.E.R.C. in New York City (Media Equipment Resource Center, 4 Rivington St., New York, NY 10012). They are currently preparing a guide to operating such a facility. Remember, whatever equipment you can provide for an artist will be appreciated, but only if it works! Whatever you do not have will cost you money to rent or will limit the selection of works you may present. However, this does not limit quality of work you are able to consider. Many excellent works require virtually no equipment at all.

4. Publicity and Audience Development: You have to decide whom your audience is. This is largely a matter of broad policy for your organization. Is your audience largely made up of other artists and a small group of friends? Do you want to draw upon the cognoscente? Or appeal to a broader audience including children, students, teachers, families, intelligent individuals who might otherwise be uninformed about art? Your decision will necessarily be reflected in choice of programming. Whatever your choice, you will have to inform them as to what you are offering.

Advertising and publicity techniques can know no limit of creativity. The following are the basics:

1. Display ads in local newspaper and magazines. Clean, clear concise layout is mandatory.
2. Announcement cards.
3. Periodical newsletters to a mailing list.
4. Free announcements and advance articles in newspapers, on radio or television programs.

5. Handouts and posters on street corners or in other galleries, museums, concert halls, etc. Variations on these basic themes include the inevitable silkscreened T-shirts, pins and buttons, bumper stickers, well-placed fortune cookie messages... The sky is not even the limit: balloonists, banners and skywriters have also been used.

Advertising and publicity is quite different from audience development. No amount of paid or free advertising alone will develop an audience for unknown, experimental work. Audience development is a more subtle activity than barraging the audience with superlatives and visual come-ons.

To develop an audience requires a following--people who will come back often. A small group of habitues is not a developed audience. A variety in programming can broaden the audience you have. It is important to develop an audience who trusts you. Trust is built on everything from beginning your program promptly or minimizing equipment malfunctions to respecting the intelligence of your audience even if they do not understand something.

If you do not already have one, develop a membership program. Membership programs serve two functions: 1) they are a source of revenue, 2) they are important audience developers through the sense of belonging to the organization. I might add that the membership card itself is a constant reminder of your presence. Give your members discounts to

events. Offer them season tickets to encourage repeated audience attendance. If you develop a dialogue between your public and your organization, you cannot help but develop an audience.

5. Budgeting: For smaller organizations that rely on numerous free services to get through already lean fiscal years, the notion of budgeting for special events such as video works and performances may seem the last word in irrelevance, but unless you do it, such programs will always be stepchildren of your operations.

Budgeting is simply a means to account for what you will be able to spend...what you will be able to afford. Budgeting allows you to know in advance when you can do more events, or less, so that you can make commitments, get publicity out and develop your audience. (These activities are all intertwined.)

Even if you function on donated services, you should calculate their dollar value and exercise the following discipline:

1. Determine how many events or works you can or want to schedule.
2. Determine how much money you can earn from or solicit for them.
3. Determine how much money you are likely to spend.

There are several different systems of accounting for income and expenses, and space does not allow for any in depth treatment of budgeting procedures. But at least it should be noted that budgeting should be done on an accrual basis. That is, expenses and income should be budgeted during the year in which the program occurs, regardless of the year in which the income or expenses is anticipated. While this will not tell you how badly in debt you are, it will tell you how much your annual program costs you. This will organize your budget so that applications for annually based grants from foundations, city, state and federal funding sources can be consistent throughout your fiscal year.

Each potential source of support may request budgets outlined in various formats, but you should develop one for yourself that includes the detail required by the most demanding of all your sources so that you are prepared to supply the details when called upon. The outline prescribed by the New York State Council on the Arts is a monstrous and time-consuming one, but I have found that, when adhered to, it provides the most complete breakdown. It may be obtained by writing:

The New York State Council on the Arts
80 Centre St.
New York, NY 10013

You might enclose a couple of dollars to cover the handling and printing, although the guidelines are, of course, free for the use of bonafide applicants.

Clear, complete and concise budgeting is the first most important step to funding any project. It is a mandatory discipline that allows for creative freedom.

6. Contracts and Honoraria: It may seem to some and less obvious to others, but contracts are a good idea. They do not need to be formidable documents written in complex "legalese."

The presentation of performance and video is in a relatively incipient stage, and many artists in the field are inexperienced in the business of presenting their work. Therefore, there is all the more reason to clearly state on paper who will do what for whom, when and for how much.

There are many excellent sample contracts available from service organizations such as the

Dance Alliance, the Off-Off Broadway Alliance, the Volunteer Lawyers for the Arts. The most basic information conveyed in a contract that you can draw up yourself should include:

1. The name of the artist or group.
2. The dates of the presentation.
3. The titles of the work(s) if any and any other pertinent descriptive information.
4. How many people are involved as performers, assistants, etc.
5. How much the artist is to receive for the presentation.
6. Manner of payment, i.e. before, on or after the date of the performance.
7. What provisions should be made if a cancellation is unavoidable.
8. What services you, as presenter, will provide, for example:
 - a. Technical services
 - b. Rehearsal and set-up time
 - c. Equipment
 - d. Program notes
 - e. Publicity--how much, when and where
9. Any other items that may be needed in your particular situation.

If you cover these points in a conversation, accompanied by a written, signed confirmation well in advance of the presentation, then both you and the artist will know what your responsibilities to each other are.

The issue of honoraria or fees is sometimes a difficult one. I believe that the artist should be given as much as possible. You have the responsibility to ascertain what you can afford to do, and this is a function of how much financial and other support you can muster. There are many variations on the two basic approaches:

1. All or part of collected donations or ticket sales.
2. Guaranteed fee drawn upon an "events" or "special projects" fund which you might have.

These variations can include all gate after direct, agreed-upon expenses are paid, 50% split of gate regardless of expenses, a basic guaranteed fee augmented by a percentage of gate above a certain amount and so on. I prefer a system in which the artist is contracted a fee, and the presenter collects all the gate which is used to defray overall expenses. If the fee schedule structure is on a relatively equal basis for artists, this financially favors the lesser-known artist, whose fee is likely to be higher than the gate proceeds.

* * *

It is my feeling that there is a great deal of significant nonstatic work being developed which merits broad review and exposure. I hope that these basic guidelines will assist those who are not currently active but are contemplating presentation of temporal art work. I have not covered the issues of regional cooperation and the all-important sponsoring and funding which are large concerns deserving a lot of attention. But the underlying commonality of New Arts Spaces is the flexibility and spontaneity that is not possible in more bureaucratized institutions. It would seem that temporal art is synonymous with this concept and can be an integral portion of any space's activities.

The Contribution of the Woman's Art Movement to the Development of Alternative Art Spaces

Ruth E. Iskin

The creation of ongoing feminist alternative spaces for the exhibition of women's art has played a crucial role in the women's art movement since its early stages. The women's art movement has also provided an impetus and model for the general phenomenon of alternative spaces. During the 1970's the number of alternative spaces has grown to the extent that they now exist throughout the nation, and are playing a significant role in the current art world system. Essentially, the 19th century dealer/critic structure governed the art world up to the 1960's,¹ along with the increasing power of museums and the replacement of individual critics by special interest publications. The present art world system includes two important new components: alternative institutions (spaces and publications) and the reinstatement of significant government support for the arts.²

The importance of the contribution to the initiation of alternative spaces made by the women's art movement is evident when one realizes that alternative spaces now constitute a significant change in the make-up of the current art world distribution system. In "Women's Art of the 70's," (a highly controversial article among feminists), Lawrence Alloway asserted that "it is a measure of the radical social base of women's art that it should require changes in the distribution system in a way never needed by Minimal art, Pop art, Op art or even Conceptual art, which all flourished happily within the given commercial structure."³ Faced with an art establishment that excluded women's art, consciousness of the need for alternatives permeated groups of women, who then began, in the early seventies, to establish alternative art spaces.

The beginnings of the women's art movement in the late 1960's were marked by militant demands and protests directed at the art world establishment--museums and galleries.⁴ The movement soon began creating its own alternatives, at first through group exhibitions of women's art staged in spaces outside of the established gallery or museum structure, and subsequently through founding permanent spaces dedicated to the exhibition of women's art.⁶ Independent exhibitions, ongoing feminist alternative art spaces and publications have nourished the movement and have had an external impact in making women's art visible to the public. Creating and maintaining feminist alternative institutions, along with conferences, independent exhibitions, etc., constitutes a ground for creating a group identity focused upon work and shared goals, and provides professional and emotional support for individuals. These spaces gave women an opportunity to develop new collegial relationships with one another. With the existence of a supportive community, the traditional isolation of women artists was replaced by collaboration and cooperation. The scope

of these loose yet elemental connections between women in the arts supersedes any organization or institution. By virtue of their ongoing and public existence, alternative spaces function as a nucleus for these otherwise informal and ever-changing networks of communication.

Community spaces such as Womanspace and the Women's Building, Los Angeles; Interart Center, New York; the Women's Art Centers, San Francisco and Washington D.C., and cooperative galleries (e.g., A.I.R., New York; Artemisia and Arc, Chicago; W.A.R.M., Minneapolis) have performed a crucial and essentially curatorial function in making women's art as a movement visible to the public. They have provided an alternative to the traditional curatorial function of museums, namely locating an emerging movement or style in art, assembling it in an exhibition context, and making it accessible to the public for the first time. By mounting ongoing one person shows and group exhibitions focused around thematic, stylistic or media categories, feminist alternative spaces have been the only institutions that consistently bring women's art to the attention of critics and the public.

Feminist alternative spaces have functioned as a training ground, offering opportunities to many women in the arts. This role was not consciously intended at the time, but has proven to be important. Many women artists who had their first one person or group exhibitions in a feminist alternative space, have since made a reputation in the establishment art world. In the early days of the women's art movement the idea of using feminist alternative spaces as training grounds or springboards for entering the establishment was certainly frowned upon. Indeed, it is important to recognize the alternative space as an entity of inherent value, rather than as deriving its value from acceptance by the establishment it seeks to supplement if not replace altogether. One of the major functions of an alternative space is to provide exposure and experience for artists who are not yet accepted by establishment institutions, and thereby to introduce new art and values to society. Clearly it is not the goal of an alternative space to discourage or oppose establishment recognition for such art and artists.

Among its goals, the feminist alternative space seeks to create a situation whereby its values are adopted by the currently discriminatory mainstream. At the very least, the role of the alternative space is to anticipate emerging art activity before the establishment does. In fact, in the current system, the alternative and the establishment have a mutual need for each other. The establishment uses the alternative space as a source of information about new art. The alternative space has an educational role in facilitating recognition of the value of art which is unacceptable to the establishment at the time.

Conversely, the alternative needs the establishment institution as a point from which to deviate. It is by locating the areas that the establishment institution neglects or excludes that the alternative space gains its *raison d'être* and formulates its specific goals.

Finally, the feminist alternative spaces have had an impact on art created by the artists who are associated with it, just as the establishment of museums, galleries and publications have obviously had an influence on the kind of art which is created for exhibition in that context.

Sylvia Sleigh and Mary Beth Edelson, two members of the New York coop gallery A.I.R., have created group portraits of the gallery members. Edelson's print, "Death of Patriarchy," is a collaged group portrait of the A.I.R. artists as participants in an anatomy lesson. They are depicted witnessing the dissection of the corpse--symbol of patriarchy. The radical implications of the existence of an alternative like A.I.R. is manifested in the allegorical meaning of the group portrait. Another example is found in the work of West Coast performance artist Suzanne Lacy. In 1975, for her one woman show at Grandview, the feminist cooperative gallery at the Woman's Building, she created a piece which conceptually and practically would not have been possible without the feminist context that inspired it and for which it was specifically made. Lacy set up a structure whereby her one woman exhibition created an ever-growing community of women who performed an act of naming themselves to other women. These women were in turn invited to name themselves to others, and thus continue the expanding chain. An important conceptual part of Lacy's performance derived from feminist principles--her inclusion of artists as well as nonartists working within an art framework. Lacy's goal was democratization of art and demystification of what it means to be an artist. The entire show was grounded in the artist's experience of community in the feminist context of the alternative institution and her piece in turn contributed to an expansion and manifestation of that community.

Lacy elaborated upon this concept two years later (1977) in a major art event devoted to the subject of rape: "Three Weeks in May." This art piece was exhibited and performed at numerous locations within the city. Two large maps of Los Angeles were displayed at the City Mall and were stamped with a red stencil spelling "Rape" on those locations where a rape was reported to have taken place during the piece's three week exhibition period. The piece included a number of performances by various Los Angeles performance artists, talks by politicians and grassroots organizers, self-defense demonstrations and several television talk show hosts.

On the same model, Lacy, in collaboration with performance artist Leslie Labowitz-Starus, created another mass media event inspired by the distorted media representation of "women as victims," associated with the Hillside Strangler case. The piece was entitled "In Mourning and In Rage," and was performed on the steps of City Hall. It also included artists, nonartists, and local politicians, making use of the mass media as an inherent part of the piece.

These art pieces temporarily and effectively transform nonart spaces into alternative art spaces. Yet on a deeper level, such art pieces permanently transform these nonart environments by transmitting values and causing wide-spread implementation of feminist ideas. For example, as a result of "In Mourning and In Rage," the telephone company agreed

to list Rape Hot-Line numbers among emergency numbers; the police department changed its public presentation of self-defense, and over one thousand city employees have received free self-defense instruction.

These art events have specifically been an outgrowth of the philosophy, values and processes embraced by the Woman's Building. The artists created these art events as outreach efforts. By performing in public and specifically governmental locations, the artists intended to bring feminist concerns through an art format to the attention of a mass audience. In content and in form they made use of the media as a crucial part of the piece. These art events are probably the best and most effective form of social art existing today; it is no accident that they have grown out of an alternative feminist institution. They demonstrate concretely how an alternative institution like the Woman's Building pursues the goal of branching out into mainstream culture and politics. Beyond any specific examples, the existence of feminist alternative spaces has provided hundreds, perhaps thousands of artists with the encouragement and support to create daring feminist work.

Women in the arts first banded together to establish alternative spaces in the early seventies in New York, Los Angeles, San Francisco, Chicago, Florida, Rhode Island, Minneapolis, and numerous other locations across the country. Initially receiving a substantial amount of media attention, feminist alternative spaces provided an impetus for the creation of many other not primarily feminist oriented spaces. Feminist alternative spaces set an example proving that with energy, intention, commitment and hard work it was possible to create an independent institution which served artists and provided exposure to new art. The generally high professional level of most feminist spaces commanded respect from the establishment, and did much to remove the stigma of insignificance surrounding artists' coops.

The West Coast provides a clear example of how the creation of a feminist alternative space--Woman-space--inspired the creation of another alternative space--LAICA. When Womanspace--the first feminist alternative space on the West Coast--opened in Los Angeles in January 1973, the Los Angeles art community became concretely aware of the need for, and the possibilities of, creating an alternative space that would serve the entire Southern California community. In fact, many women who had been involved in the formation or maintenance of Womanspace later became involved in LAICA and contributed their concrete experiences gained in Womanspace.⁷ From the start LAICA's scope of activities followed the Womanspace model closely. It included art exhibitions, performances, special events, a calendar of events and a publication, workshops and a slide registry. In its general structure LAICA was also based on the Womanspace model, including a large membership composed primarily of artists with voting privileges to select its officers; rotating committees; a rotating board of directors, and a permanent director. At Womanspace, exhibitions were curated by rotating exhibition committees with the intent of bringing a multiplicity of points of view to every exhibition. At LAICA, exhibitions are curated by guest curators, who are selected by a rotating exhibition committee.

Despite the essential similarity in scope and structure, a fundamental difference distinguishes radical feminist alternative institutions like Womanspace and the Woman's Building from other alternatives such as LAICA. The goals of feminist alternatives attempt to radically change the status quo. Radical feminist alternatives are primarily committed to a

set of values that differ from dominant culture. They seek to provide a public space for women's culture and for an emerging feminist art. Feminist values are at odds with the essentially patriarchal model that dominates current culture, politics and institutional structures. The goals of other alternative structures attempt by and large to supplement and extend a traditional and limited art establishment, but they are not categorically at odds with the values at the base of this culture. Of course, this is true of some women's alternative spaces to various degrees.

Perhaps the most important influence of feminist alternative spaces and the woman's movement in general has been the development of new kinds of work relationships, new processes, leadership models and an openness within institutions for deep involvement of members of the community. The philosophy of the woman's movement and its implementation in feminist groups and institutions has radically changed the quality of interactions among people in professional environments. Feminists have demonstrated the validity of including personal feelings in professional work situations, which traditionally were characterized by a repression of the emotions.

In extending legitimacy to the expression of feelings in group and personal interactions at work, feminists in alternative institutions have replaced isolation and competition with support and collaboration. Feminist institutions also developed the principle of honoring and acknowledging the contribution of each participant regardless of the "hierarchical" value traditionally awarded to different tasks. Credit is given to the multiplicity of individuals and the accomplishments of the group rather than to the more visible leaders. The concept of leadership itself has been transformed by feminists. Feminist philosophy and institutions have replaced the exclusivity and emphasis on power attached to leadership with the notion that leadership is a field open to the participation of anyone who is willing to take on responsibility and accomplish the work. The feminist attitude toward skills has been one stressing demystification and sharing. Skills are apprehended as something that anyone can learn or acquire in the process of working on a project. Leadership too is shared amongst the many rather than held by a few. For that reason feminist institutions usually provide for rotating leadership and an essentially nonhierarchical leadership structure involving a group rather than an individual.

Feminist alternative institutions have experimented with these concepts and invented structures and processes to implement them. Many of these were adapted to one degree or another by other alternative institutions. Indeed, the women who participated in consciousness raising groups and had been active in feminist contexts were largely responsible for introducing these attitudes into other alternative structures with which they later became involved. Marcia Tucker's feminist experience could not have been incorporated to a significant degree in an establishment like the Whitney Museum, but could be implemented more broadly in the New Museum, an alternative art institution she has been working towards, in collaboration with her co-workers.

The historical precedent for feminist alternative art spaces can be found in the avant-garde movements of the 19th century, when the art establishment of the Salon and the Academy had proven to be exclusive of new art and art movements.⁸ It was under those circumstances that avant-garde artists like

Courbet and groups such as the Impressionists created their own art exhibitions. Like women artists in the 1970's, these artists rented spaces, selected each other for exhibition and promoted the shows. But the independent art exhibition was only a transitional phenomenon for the Impressionists. Their (and other contemporary avant-garde artists') needs for exposure and sales were resolved by the emergence of private dealers. In the twentieth century the dealer/critic system, which originally began as a new solution to the exclusivity of the former art system, has proven to be deficient and exclusive of new artists and movements.

The severe exclusion of women artists--by no means a new phenomenon--had become intolerable for women in the arts in the late 1960's and early 1970's as a result of the growing women's movement. The consciousness, support, and encouragement provided by the women's movement were the primary factors for the emergence of many more women artists, the radically increased visibility of women artists, and the creation of feminist alternative art spaces.

¹For an extensive discussion of the dealer/critic system in the 19th century see Harrison and Cynthia White, Canvases and Careers, John Wiley & Sons, New York, 1985.

²In recent years, government support for the arts has become a significant factor for artists as well as for alternative spaces. It is especially important for video and performance art, which by their natures do not lend themselves to traditional collecting and thus to representation by commercial galleries.

³Lawrence Alloway, "Women's Art of the 1970's," Art in America, Vol. 64, No.3, May-June, 1976, p.72.

⁴As a participant in forming Womanspace in 1972, I attempted to outline the implications of the creation of feminist alternative spaces in, "A Space of Our Own, Its Meanings and Implications," Womanspace Journal, No. 1, February-March, 1973.

⁵For a documentation of these early demands, see WAR, A Documentary Herstory of Women Artists in Revolution, May 1971.

⁶For example, the history of events in Los Angeles are as follows. In 1970, the Los Angeles Council of Women Artists was formed and made a series of demands of the Los Angeles County Museum of Art. Two results were: Jane Livingston's show, "Four L.A. Artists," and the most extensive historical exhibition of women's art to date, "Women Artists, 1550-1950," curated by Linda Nochlin and Ann Harris, 1976-77.

In 1970, the first feminist educational program for women in arts was founded by Judy Chicago at California State University, Fresno. In 1971, Feminist Art Programs were opened at California Institute of the Arts, and in 1973, the Feminist Studio Workshop opened as the first independent alternative school for women in the arts at the Woman's Building. In 1971, June Wayne initiated the "Joan of Art" seminars dealing with business and professional problems of women artists. In 1971, the first fund raising efforts for Womanspace--an alternative gallery space for women's art--were begun.

In 1972, Womanhouse, the first feminist collaborative art project opened; the first West Coast

conference of women in the arts was held; the first exhibition attempting to identify women's sensibility in art was curated by Dextra Frankel and exhibited at the Long Beach Museum of Art; women artists were renovating the space that was to become Womanspace. Gallery 707, a commercial gallery owned by artist Anait Stevens was dedicated to the exhibition of women's art. (707 moved to the Woman's Building in 1973, and closed in 1974.)

In November of 1973, the Woman's Building opened to the public--signifying a new scope and scale for an alternative feminist institution devoted to the arts. Grandview I & II formed--first cooperative galleries of women artists on the West Coast at the Woman's Building, closed in June 1975. In 1975, the Woman's Building moved to a new location; Double X formed--a group of women artists who had been involved in Grandview coop, who dedicated their efforts to organizing women's art events.

In 1977 the Ad Hoc Committee of Women in the Arts was planning a citywide celebration while the Women's Caucus for Art and the Woman's Building were planning the conference of women in the arts in conjunction with the College Art Association. The first extensive documentation of the alternative feminist movement on the West Coast was published. For a documentation of the women's art movement of the West Coast, see Faith Wilding, By Our Own Hands, Double X, Santa Monica, California, 1977.

⁷To name but one example from many, Miriam Shapiro, a feminist art leader on the West Coast, had been involved in the early formulations of Womanspace, became later actively involved in the formation of LAICA.

⁸White, op. cit.

Alternative Spaces and the University

Edward Levine

The relationship between colleges and universities and the concept of alternative spaces is a natural marriage. Although it may, at first glance, seem arbitrary to join the two, a closer analysis of the educational process will show that the association is not gratuitous; the essence of learning is an openness to new possibilities.

Although we may conceive of education as the means of preserving our cultural heritage (the natural ally of the museum), this is only one aspect of education's role within the culture. Another function of education is to question this tradition, its validity within the present social and cultural context, and its relationship to present discoveries within all disciplines. From this viewpoint education may be seen as representing a line of investigation that becomes the cutting edge, leading the way toward a reevaluation of the ground from which our current premises have developed.

Perhaps this investigation, which represents the more theoretical side of the educational process, will provide the irritant from which new views and tenets will eventually develop. It deals with possibilities, dreams and absurdities that can no longer be entertained without an awareness of the current tradition. Questioning arises from dissatisfaction with the limitations inherent in current modes of thought in dealing with new information entering the field--the limits of a metaphysic. Or it can result from the subjective side of human nature which seems to expand at the very moment it is contained. Education's primary role fosters this type of investigation, inspiring the need for reevaluation and providing a ground from which it will continue to flourish.

In art, the two sides are represented by art studio classes and by art history. These areas provide complementary views of the nature of artistic experience. The constructs of art have subtly shifted within this century that parallels science and expands the function of education. In science we have seen the manner in which educational institutions have become instrumental in the development of new theories of matter and the universe. The ineffable dreams of the scientist have been nurtured by his role within the university structure. While this has been going on, the artist has found a place on the campus, but more as cultural symbol than as an investigator/colleague. The artist has been tolerated rather than promoted. His craziness seems somehow different from that of the scientist; his work is perceived from the Platonic stance of the administration as somewhat subversive, or at the very least, a nuisance. Although the artist and studio experience can be viewed as a paradigm of advanced education, the model has been virtually ignored. This

model is predicated on the premise that the center of interest is located within the individual, needs and desires being the stimulus for independent research and time being open and personal. It is a pure line of inquiry, similar to a theoretical science, unfettered by an attachment to the practicalities of existence. The subjective motivation becomes the predicate for the work. The artist/studio model represents an alternative which does not necessarily subscribe to the prevalent ideology of the place in which the artistic investigation takes place. In institutions of higher education we find the scientist, sociologist, computer programmer, anthropologist and the philosopher. Given the interrelationships between the various directions of art and other disciplines, the university provides, theoretically, the natural site to foster continual and developing interactions. The increasing synergy of disciplines and knowledge seems to indicate an even greater need for this interaction to be encouraged by our colleges and universities. Given the fragmentary nature of our society, the degree of specialization and the linearity and hierarchical structure of our logic, the need to allow artists, scientists, and philosophers to find a place where they can exchange ideas seems even greater. Such an interchange will facilitate the breakdown of superficial distinctions and boundaries which overlay the intellect and create a bifurcation between the arts and sciences, mind and matter.

The changing nature of art naturally links it both with alternate space and the university. The Expressionist paradigm of art which dominated the thinking of this century has slowly given way to a notion of art based on research and investigation. The shift from noun to verb, from object to process has been a significant change leading to an increasing interaction between art and other disciplines. We have rediscovered the original lineage between art and knowledge that Heidegger pointed to. The university seems to be central to the development of this construct and to foster the growth of contemporary art. The alternative spaces becomes an ideological alternative to the prevalent views which dominate the more public (or establishment) art scene. In this view, the alternative space is a laboratory, a site where "failure" does not have any relevance since within the process of investigation even a negative result is important to our understanding of what is probable or possible. The alternative space on the campus finds a natural relationship to what is already going on with the institution. By making its space available to the artist who questions the context and boundaries of art, the university is not altering its function but extending it. When the idea of a laboratory replaces the gallery as an exhibition space, per-

haps we will see a new consciousness about the nature of the artist and artistic activity. Given the current sociological context and the highly charged atmosphere of the gallery and museum, exhibitions have become a rather frightening spectacle similar to the premiere of a film or a play where everyone waits around for reviews to determine the efficacy and validity of the activity. The exploration and research has been lost; the entire scene signifies a social rather than artistic event.

The relationship of the exhibition space to the art department is crucial. With the university art departments and limited resources, inherent problems of tenured faculty, an alternative space program provides a forum for new ideas and viewpoints. It extends the range of possibilities open to the student by giving him access to information he would not ordinarily acquire in the department. The program functions as an important resource for the instructors to react to. It provides a challenge to keep us questioning the tacit assumptions from which our art springs and the conceptual framework in which it grows. The stimulation and benefits the alternative space provides seem exponential. It engages our minds and becomes a critical inquiry into the ideas of art that exist on the campus. It should thus become a self-renewing dialogue not subject to the establishment of one dominant view, but the arena for the discourse between outlooks and concepts.

Given the cultural situation in our country, most universities possessing galleries or alternative spaces have become the central cultural institutions in their respective communities, in spite of museums which are more rooted in their historic function as preservers and curators of the established art system's more traditional viewpoints. Within this situation the university as alternative space has an obligation to provide access to other modes of thought and different viewpoints to its community. It must ask the questions which are not being asked, and present a forum for the community where dormant issues may be raised to the level of discourse. The alternative space of the university will probably be a center of controversy within the community and perhaps an embarrassment to some administrators. But in performing this function it will be a natural extension of the school's desire to provide a direct and valuable link with the life of a community. Only when this questioning is present can the community confront itself at the same moment that the university is fulfilling its primary function.

By taking on these functions the university provides an alternative to the "art world" which exists around the institutions and museums. It can offer a new attitude toward the artist and a new set of expectations about the nature of the art activity. By becoming a "boundary situation" the conjoining of university and alternative space can insure even in these most conservative times, a continuing arena for the presentation of ideas and, at the same time, preserve an important aspect of the educational activity.

Some Thoughts about New Arts Spaces, and "New" Four Year Old Organizations that Plan to Have a Longer Life

Anne Focke

The thoughts are written from my own perspective at and/or in Seattle, and are directed especially to other art spaces that are three to six years old, at this particular moment, as we begin to develop stronger ties with each other. In planning this paper, an initial concern was a fairly descriptive one: I wanted to find out what organizational patterns we as "New Arts Spaces" have developed, how we function, and what shapes we have taken, with a special interest in how each institution makes decisions. Since an ability to change seems a crucial part of any organizational pattern, especially a "new" one, this first concern seemed related to another, to find out how our structures have changed over our three to six year lives. We must ask what are the issues and conditions we now face that we did not face initially, how each organization deals with becoming an institution itself, and how we retain the kind of energy and vitality that got us started. It seemed important to consider these issues in terms of our relationship to one another. Initially, our development was fairly independent, with little contact or knowledge of each other (or so it seemed in Seattle), and now, as we face the fact that we are "not so young any more", we find that we are beginning to be more in touch with each other.

In a generalized way, our beginnings were specific responses to definite needs within our own arts communities, especially within the visual artists' community. Our responsiveness was a defining element in establishing our initial validity and remains our continuing source of strength. Our close contact to artists and to their issues and needs, or being artists ourselves, made us experience the restrictions in the existing arts institutions very keenly. The development of New Arts Spaces was a positive response to the lack of forums and support for particular artists, art forms and ideas.

We found ourselves responding to specific needs in specific communities--communities that were generally quite different. Many of us began without a sense of models or patterns to follow, since it seemed there were none (or, at least, that is how it seemed in Seattle). We did know that something new was needed. As a result of the contexts we found ourselves in, of the existing needs and resources within our immediate communities, of the particular people we were (skills, experience, attitudes, etc.) and of the relative lack of models, the forms we built are quite diverse.

I started a telephone survey to augment my knowledge of the organizational patterns of New Arts Spaces, and to see if some conclusions could be

drawn. However, the diversity I found, even in the relatively small sampling of approximately ten groups, was so great that I have resisted drawing conclusions. Especially since we are really just beginning to get to know each other, I decided not to develop or propose any single model, or to make judgements about the value of one organizational structure or decision-making procedure over others. My experience of the activities and accomplishments of our various organizations indicates that exciting, high quality programs have resulted from many different forms and procedures. The fact that through all our variations we recognize ties with each other potentially strengthen all our differences. It seems to me that our diversity will be especially valuable if we develop ways to share the information and experience we are each acquiring.

The following paragraphs are included to suggest the variety of organizational patterns and procedures that I found even in my limited survey.

I found organizations with space, without space and with several spaces. I found a wide variation in paid staff sizes including one organization with a single part-time person and one with seven full-time, three part-time, four interns and two CETA positions. Some spaces have a policy of paying everyone at the same scale, others have a more traditional hierarchy of salary levels.

Decision-making procedures, while not always clear, also vary considerably. In some cases, full responsibility for decisions within a particular program area is placed in the hands of full-time paid program directors. In a number of other cases, program decisions are determined by a board of directors elected by a membership, or by a committee of the board. In some instances I found theoretical models for the decision-making process accompanied by an acknowledgement that things really do not happen as cleanly as the model would suggest. Many people expressed the need to improve their internal communications as one effort to help the decision-making function more smoothly.

Several spaces rely on an active board to get the basic work of the organization done, and in these instances, there generally is only a very small paid staff. Many other organizations have a paid staff who do the work and make the basic decisions, with a more inactive board. In these cases, I almost always found a renewed (ever-present?) effort to increase the board's participation. In a few cases, the board and staff overlap, and are artists as well. I found artists as decision-making (curatorial and administrative) staff members, as technical or office staff assisting professional administrators, and as

board members. In terms of purpose and program, a few spaces have a specialized focus, such as artists' books, while others have a multiple focus, undertaking programs in many areas. Some emphasize regional work, others stress bringing nationally established artists to their region.

There have been a great many specific and internal changes since we began. The telephone conversations that I mentioned also included some discussion of these changes. Many of the people I spoke with referred to the fact that their organization was currently undergoing some specific and major change--a new director, significant staff turnover, program expansion or staff expansion (through CETA or otherwise), rapidly increased member participation, significant additions to or changes in board membership and in the role of the board.

Beyond these, many of us are experiencing internal, procedural changes and pressures which result from our own success and from the more general success of New Arts Spaces as credible institutions. While the effects of this success can be seen most clearly in the larger organizations, the change affects us all. An increase in visibility and prestige has been matched by an increase in demand, in requests to show, and in expectations. Among other things, this has very often resulted in new selection procedures or criteria. During my informal phone survey, several people mentioned a growing concern for increasing quality of their programs. One person mentioned the development of stronger curatorial sense and of a move away from being a "community place." Another mentioned that with the increase in requests and in numbers of programs, she finds herself more removed from direct contact with artists. Where she once was in close contact with the community (an intimacy which undoubtedly helped inform her selections), she now asks for proposals. As programs, budgets and organizations expand, it becomes impossible for one person to know everything about the organization, keeping the space personal.

During some of my conversations, there was also a recognition that the world, the artist community, and the issues are changing. An organization established to provide a forum for a specific art form or group of artists (video, performance, conceptual work, etc.) finds that there are many more artists working in that field now. One person referred to the pressures resulting from his recognition and support of a new generation of artists with new aesthetics, while at the same time honoring his commitment to artists shown earlier who continue to have no other significant public forum.

A significant part of an extant definition of our organizations consists in our role as alternatives to existing institutions. Perhaps some of our discomfort with that aspect grows out of our recognition that we ourselves have become viable institutions. The actuality of our existence as institutions becomes more apparent as a result of our tenacious survival, of our increasing visibility, our growing confidence in our artistic and curatorial credibility, and of the improvement of our management skills. The strengthening of these attributes provides a stronger support structure for the work we present, for the artists, for their issues and ideas.

At the same time, amidst all this growth and change, there is an underlying challenge that we maintain vitality, stay fluid, and continue the

response to new aesthetics and issues. It did not seem difficult to maintain energy and vitality in the formative stages, but to maintain it as fledgling institutions is a new and probably greater challenge. As it was when we started, there are few models to compare ourselves with.

In almost all of my phone conversations, there was some recognition of the challenge presented by our evolution as "institutions." In some cases, generally from people associated with smaller spaces, there was a simple recognition of an accompanying change in attitude, or a vague expression of unease and a sense of future issues. On the other hand, some organizations have made very specific operational responses to this challenge. In one instance, there was a firm belief that continuing growth had to be maintained, and, in this case, the organization has continued to expand existing programs and to add whole new program areas. While continual growth is one response to the need for vitality, another Arts Space is consciously moving out of an expansionist phase and is trying to consolidate and alter its existing programs to allow for efficient management. In this instance the person was the most vocal of anyone I spoke with in her concern for remaining fluid and vital. Another approach was expressed by an organization that plans to restrict some older programs to encourage growth in new areas. Someone else mentioned that his organization is still struggling so hard simply to survive that he did not feel they are in any "ruts" yet. Although he did feel the impact of being considered an institution, he reacts to the advantages, such as increased respectability and credibility.

Following are a number of "odds and ends"--some questions and issues that seem useful to me as I consider the challenge of being a four year old New Arts Space.

The initial validity of our spaces and our beginning objectives grew out of our involvement with artists--in many cases this was because we are artists ourselves. As the demands increase, how will we retain that vital connection? Can we build it into the basic structure? Can we avoid becoming detached and distant?

As our prestige and reputations increase, as we increasingly have something to lose, it could become harder to take risks, to risk failure, to risk not living up to our own standards. Risks were not difficult when we were fairly invisible--and, I cannot believe that we have learned enough to make risks unnecessary. This issue is also related to the need to remain fluid and flexible, to anticipate and be ready for change in ourselves, in issues, in the artists and their work.

What is our history? We started with a sense of not having one, but our age and success places new demands on us to learn who we are, to evaluate our programs and operations, to look at the history we are making, our place in a broader history. How can that evaluation become part of our structure without slowing us down?

How do we continue to reach out to and involve new people--artists and audiences? Both should and can effect us, keep us vital and aware of issues and new work.

I think the personal, often one-to-one, nature of our organizations has been important in making and keeping us responsive and relevant. Traditionally the "personal" and the "professional" have been kept separate. Is a new understanding of the re-

lationship between the two possible in our organizations?

It is important to me to be working with all these issues on a relatively small scale at and/or, with a small staff and budget (though we are growing), in a small city of one half million people outside the "primary" centers of art activity. While and/or's particular situation in Seattle makes certain things possible, I look forward to increasing my contact with people working on a similar scale in other regions, and those operating in very different situations and with different objectives. It seems we will all eventually be strengthened by that communication. As I mentioned, I resist developing evaluative models at this point because I am excited and stimulated by our diversity, but think we all need support as we continue to grow, and we all have experience and hard-earned knowledge to share. I look forward to the potential of the conference that generated this paper and this publication as one way to meet and to increase our communication with and understanding of each other.

Floating Spaces: Notes On A Portable Alternative

Lynn Hershman

Poetry is everywhere.

Lautreamont, 1874

The distinction between art and life will
be cancelled out in principle.

Andre Breton, 1940

Art should do more than sit on its ass in
a museum.

Claes Oldenburg, 1972

Trust the Force, the Force is everywhere.

STAR WARS, 1977

In the past 500 years we have discovered the whole world. We cannot only circle the globe, we can fly away from it. As intergalactic travel becomes a reality, we reinvent the future and create alternatives that articulate an expanding sensitivity towards our environment. Art organizes new perceptions and reshapes imagination.

Artists' conceptions have expanded. The earth has become a global canvas on which we can make direct strokes that alter our environment and link global resources into a poetic synergy. The Floating Museum is a portable system designed to emphasize artworks that extend beyond the boundaries of traditional four-wall gallery or museum spaces. It provides a method of communication for artists whose work transcends a defined dimension. A holistic attitude toward situations and an integration of resources is encouraged.

The Floating Museum helps to transform nonfunctioning art spaces into viable exhibition areas, stressing the concept of recycling existing resources--spaces, time and energy.

The Floating Museum is invisible. Its only physical components are a telephone and stationery. It has no walls. The limits of each exhibition are determined by the imaginations of the artists: art dictates form! The Floating Museum is designed to facilitate the production of artworks by artists whose concerns interface directly with the context of life, whose work is best seen outside of traditional museum of gallery spaces. Administrative concerns are kept to a minimum--there is no staff. Experts are hired as they are needed. Because it does not have a permanent "space", overhead is negligible, and most of the collected funds go directly to artists for the production of their works.

During its first year, The Floating Museum recycled San Francisco's space by using the locale as a site and commissioning artists from outside the area to create situational or environmental works. These works were made specifically for the place they

were shown, incorporating political, social and psychological positions into the total construct. The Floating Museum negotiated for the use of the spaces that artists selected, arranged for honoraria and materials. Whenever possible, The Floating Museum encourages in-kind exchanges of energies and services. Exhibitions are publicized through available public access methods in the community, from television commercials to radio time to listings in local museum calendars.

During its second year, The Floating Museum reversed the structure of its first phase. Through a program named "Global Space Invasion," artists from California were invited to create situational and environmental works in sites throughout the world. This exhibit will culminate in a local display titled "Time/Travel/Experience" that will show the collective and collaborative works of the eighteen participating artists. This first year stressed one person exhibitions. The second year focused on collaborative works that involved many artists working toward the same end.

The Floating Museum is funded by members who join by paying a tax-deductible fee. Their participation forms the nucleus of a community collective that not only exhibits artworks, but actually causes the works to be made. We have also received two National Endowment for the Arts grants.

Except for a permanent mural created on walls of San Quentin Prison, all of The Floating Museum's projects have been temporary. Like the works it shows, The Floating Museum itself is designed to exist for a defined time and to dissolve when its function is fulfilled.

Capsulized policies of The Floating Museum presently exist in five areas:

Education: To communicate ideas through mass media systems such as television commercials, billboards, posters, leaflets and newspapers.

Building and Expansion Program: To recycle existing resources, space and materials.

Collection: Consists of stratas of experience coupled with relevant phenomenological data.

Administration: Functions as a collaborative self-organizing, rotating system.

Audience: Involved with people in the context of their daily lives.

The Floating Museum has encountered a variety of special problems. It has been necessary to work with city and government agencies in obtaining permits, which requires a special awareness of legal and safety problems. Dealing with divergent groups, prison officials, inmates and Rangers, has necessitated developing a clear and specific language through which to communicate our ideas, to use and recycle

materials, and to work within existing systems without disrupting them. Each project requires a melding of the divergent attitudes of individuals in differing specialties, from sound engineers to needlepoint store owners. We work together and we learn from each other as our projects progress from inspiration to reality.

Just as art can change reality, reality can move in the direction of art. The Floating Museum intends to circulate aesthetic criteria within the moving stream of life. Like alternative spaces and museums, floating spaces hope to communicate directly with the public, in a manner that heightens the perceptions moving within society's ever-expanding consciousness. Collaging art into life systems juxtaposes expectations, enhancing holistic and subliminal responses to the environment.

Other groups working in ways similar to The Floating Museum include:

C.A.R.P.
Marilyn Nix
8831 La Puebla Avenue
Whittier, Ca. 90605
(213) 696-6663

C.E.A.C.
Amérigo Maras
15 Duncan Street
Toronto, Canada
(416) 468-4933

Creative Time
Anita O'Neill
193 Front Street
New York, N.Y. 10038
(212) 285-1494

Foundation for Art Resources
Connie Lewallen/Morgan Thomas
2919 Santa Monica Boulevard
Santa Monica, Ca. 90404
(213) 828-4676

Independent Curators, Inc.
Susan Sollins/Nina Sundell
1740 N Street N.W.
Washington, D.C. 20036
(202) 872-8200

Museum of Temporary Art
1206 G Street N.W.
Washington, D.C. 20002
(202) 638-9613

Some Serious Business
Nancy Drew/Susan Martin/Elizabeth Freeman
73 Market Street
Venice, Ca. 90291
(213) 396-1392

Productions Works
Scott Redman
4324 C 17th Street
San Francisco, Ca. 94114
(415) 863-5893

XX
Connie Jenkins
139 Fraser Avenue
Santa Monica, Ca. 90405
(213) 299-4814

Experimental Art Foundation
Noel Sheridan
169 Payneham Road
St. Peters
Adelaide, South Australia

Artists' Books As Alternative Space

Martha Wilson

Artists all over the world are producing books and periodicals that, when scrutinized, are not books or periodicals in the conventional sense. Ed Ruscha's Thirtyfour Parking Lots, for example, is not "about" parking lots, as its Library of Congress classification would suggest; it is an artwork that contains pseudo-formalist images of white lines on dark shapes. Thirtyfour Parking Lots was self-published by Ruscha in a first edition of 2,413 copies in 1967, and in a second edition of 2,000 copies in 1974. If the current supply runs out, the artist will probably publish a few thousand more. Hence, Thirtyfour Parking Lots is distinct from conventional books, and conventional artworks, which are produced in expensive, limited editions or as one-of-a-kind works. What function does an artwork that is cheap, portable and potentially unlimited serve? It functions, as so many artists are aware, as alternative space--a channel that circumvents the exclusivity of galleries and the critical community.

The antecedents of the current artists' book phenomenon may be found in the books and periodicals published by the Futurists and Surrealists after the turn of the century, with Dada-Constructivist typographical experimentation, and with Marcel Duchamp's publication of his notes in facsimile. Marcel Duchamp's invention of an art object lacking uniqueness, the Ready-made, inoculated the art world with the idea that multiples could be as valuable as originals if the idea rather than the material of the work was the locus of "art." Duchamp's attitude permitted him to produce his working notes in facsimile for "Box," published in 1914. Individual scraps of paper of assorted shapes and sizes with notes in ink and pencil written before 1915 were reproduced exactly for multiples of "Box," and again for "Green Box," which was published in 1934. Duchamp's conceptualism, which set the precedent for production of works in multiple, is still difficult for many people to accept, especially when the artwork costs \$3.50. To make matters worse for layman, high-speed offset printing now allows artists to produce their works in multiples of a thousand.

Additional antecedents to the present day artists' books movement may be found. The Futurists, Constructivists, Dadaists and Surrealists advocated fusion of the arts, or at least relaxation of the boundaries separating literature, music, art, poetry, drama, dance and even politics and sociology. This attitude on the part of artists working in the early 20th century made collaborative and experimental works possible, and encouraged artists to utilize the public media. For example, "Le Futurisme" was proclaimed on the front page of Le Figaro by Emilio Filippo Tommaso Marinetti in 1909. Marinetti's use of a mass medium

was as important as the Futurist Manifesto itself; he was attempting to broadcast aesthetic ideas into a larger world, to circumvent the limits of the art world of his time through the use of a new form, the popular newspaper. Even before his proclamation appeared in Le Figaro, however, Marinetti was aware of the value of publication as alternative space. Between 1905 and 1909 he published Poesia, a Futurist periodical that included previously unpublished poetry and prose by Europeans and Americans. The potential for artists' books and periodicals to reach a wider audience was recognized long before printing techniques caught up with artists' enthusiasm.

The book form, like the artist's periodical, was recognized by artists as a portable unit that could distribute ideas more efficiently, (although with its own particular set of aesthetic problems). Yet perhaps less than a dozen artists' books per year have come to attention between 1920 and 1960. Out of the Bauhaus school came such books as El Lissitzky and Vladimir Majakovsky's For Reading Out Loud, published in 1923. Experimental typography designed by Lissitzky indicates the intonation with which Majakovsky's Russian and German text is to be read. Not only is the typography experimental; the design of the book itself, with its stepped index to the text organized on an invented visual system, is unusual for any time. Other isolated pockets of publishing activity existed in Europe and America before the great surge of artists' book publication in the '60s. Bern Porter, living in Houlton, Maine, published a work called Map of Houlton High School in 1928, in an edition of 250 copies. This three-page 11" x 14" work was printed with a letterpress from a zinc cut. Porter claims to have begun publishing bookworks in 1914, and he has published at least forty-seven to date. In 1948 he published The Union of Science and Art, an early conceptual bookwork, consisting of four 8½" x 11" pages and one photograph. Certainly Bern Porter has been making bookworks steadily for longer than practically anyone else, but he has never achieved notoriety or monetary reward. He currently lives in Belfast, Maine, in near poverty, with stacks of books in his basement.

Offset technology was accidentally discovered by Ira Rubel in New Jersey in 1904, but it was not until after World War II that offset printing became a highly versatile medium, faster and more precise than any previous printing medium. A Swiss artist, Dieter Rot, began to experiment with offset printing on book pages, collaborating with his publisher, von Hansjorj Mayer. Together they designed books with slits cut through the pages, holes, shapes, printed with colors, comic book images, drawings, notes, solving the technical problems of printing and die-cut-

ting, binding and boxing. Between 1957 and 1972, Dieter Rot designed a series of twenty books, each volume challenging the book medium on every issue; sequentiality, the page format, information-bearing associations, binding alternatives, etc. Dieter Rot continues to publish; presently he is collaborating with Hansjorg Mayer on a magazine called Review for Everything, published in Stuttgart. Among his remarkable productions is bok 3b und 3d, Volume seven of his collected works, originally published in 1961 in Reykjavik, Iceland. The pages of this volume are newsprint, printed with comic book strips both upside down and rightside up, and punched through with various-sized holes so that the page format is completely subverted. A second section of this same volume is white newsprint with black line drawings, also punched through with holes. Volume eight of his complete works is composed of two variants of a portfolio made between 1958 and 1961. Book A is composed of black and white unbound sheets, offset and die-cut, so that perforated square grid centers may be recombined in any order and direction to produce an artwork with unlimited visual combinations. Book B is similarly offset in blue and red ink, and the center of each unbound sheet is die-cut in grid patterns so that they, too, may be recombined in unlimited visual patterns. Both volumes together may be combined in any order, of course, so that the possible variations are endless. Volume twelve, called the Copley Book, was published by the Copley Foundation in Chicago in 1965. This book is composed of forty sheets of different sizes, mostly printed on both sides, folded or collaged, offset and letterpress. The limited edition version of this book was wrapped in a photograph and signed by Dieter Rot. As this sampling suggests, Dieter Rot has rigorously investigated all aspects of the book format, and he continues to do so.

In the '60s, interest in alternative media suddenly became fierce, and several notable varieties of artists' publications appeared. Fluxus artists, intent upon producing events, often produced cheap, portable offset works as a residue of their activities. Robert Filliou's Ample Food For Stupid Thought, for example, is an unbound "book" of postcards, each with a thought on one side and place for a stamp and address on the other, which incorporates the idea that someday the book will be dispersed and valueless as an object. The Great Bear Pamphlets, twenty in all, were published by Dick Higgins's Something Else Press from 1965 to 1967, and remain associated with Fluxus. The most notorious pamphlet in this series is Some Recent Happenings, by Allan Kaprow. Dick Higgins published experimental works by artists such as Dieter Rot, Claes Oldenburg, Allen Kaprow, Ray Johnson, George Brecht, Bern Porter, Daniel Spoerri, Geoff Hendricks, Robert Filliou, and Alison Knowles; he also republished experimental literature by Gertrude Stein, and work by writers such as Emmett Williams and Jackson MacLow. Many of the Something Else Press books look conventional, with sewn bindings and hardcovers, but further investigation shows how far from conventional books they are. For example, Dick Higgins's foew&ombwhnw, published in 1969, looks like the Anglican Book of Common Prayer, with nubby black cover, red-edged tissue pages, and a ribbon marker, and it is written in the two-column form in which the Book of Common Prayer appears. But foew&ombwhnw is entirely written by Dick Higgins to take advantage of the associations that can be made with religious practice, and it is a very funny work indeed.

During the '60s, Seth Siegelaub began publishing

catalogs which themselves served as the artist's "show." As the art object dematerialized, the book became a handy, portable repository for ideas. Lawrence Weiner's Statements, for example, contains suggestions for artworks that may be executed or not, while the book containing the statements originally sold for \$1.95. Similarly, the catalog entitled Diary Huebler contained maps with lines drawn through cities and other pieces; Huebler's work is documented in a catalog that never accompanied an installation. At the same time that Seth Siegelaub was publishing in New York, the Art & Project group in Amsterdam began publishing bulletins that were a cross between artists' books and periodicals. Each bulletin was devoted to a single artist, and within the limits of the 4" x 8½" format, each artist could do as he or she chose. Over one hundred Art & Project bulletins have been published since 1968, and distributed all over the world by mail. By publishing catalogs, books and pamphlets, artists reached an international audience directly, and in the '60s a furious exchange of art ideas that has not abated, began to occur.

The rise of artists' books as a prevalent means of distributing work came about in part due to artists' dissatisfaction with the gallery system. During the '60s, artists like Dan Graham regularly used magazines and newspapers as channels to circumvent the exclusivity of galleries that would not show his work. For example, Homes for America was published in Arts magazine in December 1966, and Schema was published in Arts in spring 1967. Perhaps Dan Graham is an example of an artist whose work has gained acceptance in the United States through the back door of publication rather than by exhibition. Ray Johnson, founder of the New York Correspondence School of Art, made the process of sending free papers through the mail the validation, or "publication," of his work. Periodicals containing multiples by artists, such as SMS and Arts magazines, began appearing in the '60s, included ephemeral artworks that were lightweight enough to be sent through the mail. One issue of SMS magazine contained a burned bow tie multiple by Lil Picard that left librarians from coast to coast bewildered; was the issue in "good" condition upon receipt if it contained a burned item? How was a burned bow tie to be shelved and checked out? At the present time, libraries are still reluctant to collect and shelve artists' books because they come in an array of shapes, sizes, formats and materials which are often difficult to label and store. However, alternative spaces have sprung to collect, exhibit and advocate artists' books, and many libraries are convinced that they must add to their collections of artists' books to afford educational materials to art students.

The book has been recognized by artists as a portable unit that could disseminate art ideas efficiently, and as a means by which to influence the general public. Many artists' records, books, cassette tapes and magazines are being packaged for distribution through commercial channels, and artists are familiarizing themselves with marketing techniques in hopes of selling their works to the potentially broad audience outside the art world. This marks healthy tendency toward decentralization in the arts, which is likely to make an impact through colleges and secondary schools, and spread into American homes. My hope is that soon artists' books will be as commonplace as cereal boxes, read over and over again in a leisurely way in peoples' living

rooms, or given as gifts instead of stationery and soap. In conclusion, artists' books and periodicals provide alternative space, exhibition outside the gallery system, which will alter the complexion of future art and the public's experience of art.

Alternative Periodicals

Edit deAk and Walter Robinson

The time of a single forum for avant-garde art has ended. Some would say that if you cannot pinpoint the avant-garde (through a representative magazine), it does not exist. A reply cites the diversity of artistic directions receiving attention and support. This is called pluralism, and has been identified by and with the emergence of many new art magazines. These periodicals are now an integral part of the contemporary art scene, and have been called "alternatives" since around 1970.

"Alternative" is used to describe a layer of the art world that is both nonprofit and in opposition to the commercial art institutions. Where the commercial structure attempts to consolidate and codify, the alternatives try to accommodate; they deal with the live nerve ending of turmoil--with what is on the verge of formulation. Of course the alternatives are not really that radical (one does not often hear of a revolution with nonprofit status), but they do offer more choices to the aspiring fine artist. The alternatives are a means of survival and proliferation with a populist aura: they provide focus for communities, place control of culture in more hands, and question elitist notions of authority and certification.

We are happy to have many different kinds of alternative periodicals, and herewith is a list of types. With luck, an analysis will emerge from the typology. Please remember that many contemporary art magazines do not fit well in any category, or fit well in more than one, and that members of a category are not necessarily similar.

1) Picture magazines ("thumb throughs"). The visual artist's magazine in its simplest sense, these consist of artworks, usually graphics or photographs, done in the magazine space. A common format is a number of pages from each artist, like a catalog. There are at least two stylistic poles: from the neo-Dada correspondence and Fluxus artists, heavy on design, collage, and wit (such as Vile from San Francisco, or the Soft Art Press from Lucerne) to a more severe conceptual art documentation (Interfunktionen from Cologne, Art and Project Bulletin from Amsterdam). These magazines, which have a lot in common with artists' books, epitomize four aspects of the alternative periodical rationale: the magazine as exhibition space, the magazine as locus of a communal sensibility, the magazine independent of the commercial gallery system, and the artists' control of their own press appearances. Problems: total control does not mean quality control; it leads to self-promotion, and certainly permits self-indulgence.

This is easily the largest category, with entries from all over; some new ones are Qwertuiop from Columbus, Ephemera from Ulises Carrion

in Amsterdam, and Salon from Cologne. The picture magazine might be anti-art-critical, if only through benign neglect, but as artists add writing to their list of skills, analytical texts begin to appear. Good examples of this hybrid (artists usurping the critic's role) are File from Toronto and X Magazine from New York.

2) Parochials and House Organs. These are fledgling critical magazines and papers, often with strong artist participation, that fashion the scene in communities outside of mainstream centers. Editorial sensibility parallels mainstream models; they are not known for energetic departures from staid design or writing. They take pride in being it between here and there, like having the tallest building west of the Mississippi. Their basic contribution to alternative theory: democratic decentralization, responsiveness to local community, and the periodical as a regional catalyst and voice. There are such art publications based in Chicago, Atlanta, Houston, Boulder, and elsewhere, and they all carry on the dissent of the provinces against the chauvinist art centers.

The House Organs are connected with institutions: Afterimage from the Visual Studies Workshop in Rochester (this paper is not, strictly speaking, "parochial," since it covers more than just local artists), Vanguard from the Vancouver Gallery of Art, and the LAICA Journal from the Los Angeles Institute of Contemporary Art. They have solved the alternative problem of funding by having an anticommercial publisher: the nonprofit institution. But since they represent an institution or a community, credibility problems arise; e.g., a tough critical stance can seem like sabotage of the group interests. This is the bane of the House Organ. Question: if the periodical is dull can the scene be lively?

3) The Voice of the New (a sensibility in print). These are critical magazines of more confidence. They are authoritative in the art they promote, and are creating or are committed to the avant-clique. They capture the flavor of the avant-garde by being part of the action, working closely with the creating artist. Alternative touchstone: enfranchising new art and artists that the commercial periodicals, with their interests invested elsewhere, have resisted. This group is often associated with media shifts.

Like the Parochials, their attitude towards the powers-that-be is rebellious, while their attitude towards their own people is most solicitous. The revolt can spread to the style of criticism as well, which tries to bypass conventional art reviewing through interviews, artists' statements, anything but analytic expostulation; they tend to advance the

interests of the artist (accuracy) or the audience (clarity) over that of the critic. Best known of this type is Avalanche, which began by introducing an international group of body and process artists.

This type of magazine is fast disappearing; perhaps they do not coexist well with the speeded-up turnover of eclectic aesthetics. Working from the same "surf's up" attitude is the use of "theme" issues, in which a new movement is covered every month.

4) The Scholarly Ones (vehicles for analysis). Here is the last refuge of learned art criticism, with a tilt towards more esoteric areas of aesthetics and philosophy. They use the "journal" format: small size, densely texted with expository articles, translations, few illustrations. They usually have academic connections, or leftist ideologies, or both. Examples: Art-Language from Oxford, October and the Performance Art Journal from New York, Praxis from Berkeley. Their unique and rare addition to alternative theory is the notion that the established periodicals are not properly analytic. Critics and thinkers reign here, with the implicit suggestion that the discussion accesses the value of the art. Misfortune: they continue to mystify analytic writing.

5) Lobbyists (the union papers). Here we have the alternative periodical at its most economically pragmatic. These are the only ones that conceive of their audience as a social unit, and one that needs protection. This is part of a larger sociological mechanism--forming special interest groups to gain social leverage for the members. In Canada, the artists have a national union; their papers take up the nationalist cause. The Art Workers News lobbies for artists against all comers; the feminist art magazines (Heresies, Womanart, Feminist Art Journal from New York) dedicate themselves to women's cultural prerogatives. Basic alternative tenets: a right to federal funding, and the periodical agent for the disenfranchised.

In a strange kind of reversal, the Fox (from New York), in some of its better moments, was artists lobbying with artists--an attempt to raise important questions, like a social conscience.

6) Newsletters (mimeozines). These are one version of art journalism, specializing in reportage on art and art scene developments. Alternative point: low overhead. They also can represent the periodical as a single person's point of view, and conversely, can suggest many separate voices. Newsletters typify the anticritical side of alternative publications, and go from information to opinion. They run from the impersonal, fact-packed Art-Letter (from Art in America) to the gossipy Newsletter on the Arts (Diana Zlotnick in Los Angeles) with Willi Bongard's Art Actuel (Cologne) somewhere in between. Further examples, which begin to confound the category, are Umbrella (from Los Angeles, and dealing primarily with publications), Upshot (from San Francisco, a broadside collage of radical outrage) and the Arts BiWeekly (from San Francisco, an activist community newsletter), and the Women Artists Newsletter (from New York, and actually more of a lobbyist for women). There is also a whole subgroup of newsletters which are overtly house organs--program brochures and activity notes that come out of institutions in the same format. Examples: the short-lived John Weber Newsletter (from the gallery of the same name in New York City), the and/or

Member's Note (a particularly thorough one from an alternative space in Seattle), and the ARLIS Newsletter (the organ of the National Art Librarians Association).

* * *

The editor of an establishment magazine confessed that "vital aspects of present day art are not included in his pages simply because the commercial interests which persist in dominating the communication outlets, on every level, ensure that much relevant art activity fails to surface." This indicates the *raison d'être* of the alternative periodicals vis-à-vis the '70s art superstructure. But they arise from and effect the support subculture as well. The alternative publication seems destined to have appeared: it is easy, it is cheap, so go out and do it yourself. In this mutually inspired arena, the magazines gave space and shape to the art as it was being made. Some of these instant magazines were also alternative "hits." They fit with a sense of precise history into the present worldwide trend toward specialty products for minority audiences. The availability of an arena (no matter how small, as long as it is yours) is an article of faith now, as it was with the counter-culture publications of the past decade. Keep it small, keep it ethnic, regional, political, noncommercial, alternative; keep it within the perimeters of your beliefs. After what we went through in the majestic and monolithic '60s, modest venues seem best for most of us. If powerlessness is our secret, and if we are cruising in low gear, it is simply because our communication is not long distance--we are in close proximity to the art. (Besides, our form, tone, meaning, and value is ever more excitingly promiscuous.)

The implication of independent production is that our publications could turn into collectors' items for magazine connoisseurs, or a hobby with frivolous format devices. This further suggests that we can afford our own eccentricity and idealism, and also an insistence on a framework of playfulness over wanting to go pro, and have the strength of a major worldwide magazine. We could turn into a bunch of so-so's, whether these so-so's will be morally good or semi-fictitious junk. But the very proliferation of so-so's is positive, especially since even the so-called alternative hacks can make wonderful magazines in this framework. No matter what, they bring home to us how art flexes its means toward a more direct use of the press, an important physical and meta-communication technique to conquer.

Will this phase remain alternative--small, mobile, and internal? The high rate at which these cottage industry productions use up their own energy resources, and the hilariously token-sized sums they are working with as "funding," will largely take care of keeping the morale up and away from selling out, and explain as well the high mortality rate. Alternatives are a rather small-scale cultural crusade. A few of these magazines are the greatest, but even these have not yet won over their own constituency. The alternatives' fierce local stylistic and ideological identification strengthens their message but narrows their potential for a broad impact.

But finally it is the sensibility that must survive--the sensibility that thinks in terms of message and media with the same breath, and daringly produces its own solution to its own dream. If it comes to a choice between selling out or not exist-

ing, I'll settle instead even for the so-so's, the hobbyists, or the few genius producers making magazine art catering to the audience of avant-philes--a few thousand connoisseurs of raw art and ideas. We have to deal with it; it is our currency.

Future Considerations

Robert L. Smith

SUMMARY

The phenomenon known as the alternative space, the independent development of exhibition spaces, workshops, periodicals and service organizations has produced a unique institutional entity. Common to almost every organization is the desire to serve artist constituents first, a policy of collaborating with artists on an equal basis and a belief that the primary commitment of institutions should be to individuals.

The lack of response to recent changes in art and the museum's often indifferent manipulation of the artist has instigated a reevaluation of priorities respectful to needs of the artist. The development of new selection processes and a departure from traditional connoisseurship acknowledges a need to find viable structural alternatives and new support systems.

The New Arts Space has ultimately integrated the unique creative role of the artist within the institutional setting. Artists acting as directors and curators at and/or, N.A.M.E. and 80 Langton St. know the distinction between making art and curating art exhibitions. Commitments made for shows, projects, and performances with no idea of the eventual result at Clocktower, the Kitchen and La Mamelle place the institution in the same vulnerable "risk" position as the artist. Artist trustees and staff at the Woman's Building, Art-Rite, and Franklin Furnace continually redefine the goals and activities of the institution to match the needs and interests of the artists.

GOALS

In its first seven years, the alternative space has become a major element in the arts environment. More ambitious organizations, going beyond the initial goal of providing exposure for art, have worked to become more accessible, relevant, visible and professionally credible.

The original structures of Artists Space and the Boston Visual Artists Union in becoming more accessible, provided for a high degree of democracy and participation in their selection of programs. In a reaction to the narrow restrictive selection process common to museums--one or two people controlling the selection of all exhibitions--most alternative spaces have developed a policy of reflecting a variety of aesthetic biases while maintaining high professional standards.

Varied regional needs have produced highly divergent programs. P.C.V.A. opened with a series of primarily New York "blue chip" painters; L.A.I.C.A. initially exhibited only Southern California art and N.O.V.A. mounted exhibitions of members' work. Each of these programs was relevant to local needs.

As programs expanded, many organizations became visible on the local, national and international art

scenes. Some spaces have received exposure in the press for their innovative exhibitions with greater frequency than museums with large budgets and financial resources. And/or has developed a series of free public service announcements to further expand its local audience.

The gradual emergence of alternative art spaces as credible institutions places them in an important position relative to the validation of art work. The concern for timely and relevant issues, growing professionalism and visibility have contributed to the stature of many spaces as desirable places for exposure.

Playing traditional "career making" roles may be anathema to some organizations, but if the primary goal of the New Arts Space is the support of the artist, there can be no better support than promoting or sustaining a livelihood through their art.

THE FUTURE

The future holds great promise as well as many problems for the New Arts Space. In order to maintain their present positions, organizations must expand and take on new programs or they will surely die of lethargy if not suffer declining importance because of community disinterest. What are the likely areas of future expansion? What problems will they present? Whose needs will be served?

An initial inclination is to expand programs; create more ambitious exhibitions, projects, to travel shows, publish catalogs, integrate performances and include other arts disciplines. Program expansion contributes to the recognition of "important" art centers, but creates demands on staff, funding, space and scheduling. Most organizations now have a great deal of flexibility because of simple and short-range scheduling. As complexity increases, responsiveness and accessibility are diminished.

The growth of staff size provides a resource for expansion and increased professionalism, but even if paid through CETA funding, creates organizational problems associated with businesses and museums. Large staffs do not function efficiently without detailed job descriptions, organizational charts and internal communication systems. Alternative spaces, with few exceptions, have been the creation of one or two people contributing the necessary energy to get each organization started and to sustain it. As staff size increases, management skills must either be learned or added as resources of the space.

Many alternative spaces offer a variety of services to artist members. The Boston Visual Artists Union has a credit union and group health insurance plan. Information centers, periodical libraries bookstores and grant writing assistance are programs

of other spaces. Demand for these services exists on a national scale and should be met.

Video work, artist performance and most project (installation) works have little market support. Artists participating in these areas are largely dependent upon institutional support. The New Arts Space is responsible for extending and developing this support system, and for establishing obligatory fees paid to artists for the exhibition of static works (painting, sculpture). New support systems for advanced work, in addition to gallery, patron, museum and government sources must be established. Business and private foundation support of contemporary art is severely limited; the New Arts Space should become the vehicle for that support.

Demands for increased financial resources produced by large staffs, expanded programs, new services and larger facilities are inescapable. With concomitant liabilities of artist dominated trustees, radical programs, political activities and rough unpretentious spaces, development of traditional arts support seems unlikely until the goals and policies of the New Arts Space are clearly understood. Without this knowledge, affluent trustees and major donors may exert the same power and conservative influence over programs as they now do in museums.

Recognition of the New Arts Space as a valuable asset with its own priorities, values and methods is the first step in the development of a base for expansion. Common activities and definitions must be developed in the first New Arts Space conference to make widespread recognition possible. While retaining independent operation, a uniform institutional image will enhance visibility and facilitate access to funding sources.

The National Endowment for the Arts and Canada Council are responsible for the support of most organizations. Without this funding, the New Arts Space would be largely nonexistent; without expanded support, its continued growth and existence is in jeopardy. The \$15,000 NEA limit on alternative space grants must be increased to a level where it provides a reasonable fraction of budgets at and above \$100,000.

City and State support of alternative spaces (except in New York), has been limited. Expansion of funding from these potentially lucrative sources is tied to increased public interest, political advocacy and other problems common to all cultural institutions.

The New Arts Space conference may provide the vehicle for the creation of an association devoted to the advancement and support of alternative visual arts organizations. Assistance could range from minimal information about organizations and programs to a full professional association similar to that of the A.A.M. Obvious needs exist in the areas of: program coordination, information on methods of operation, political activity or lobbying and service activities. Additional programs might include: fine arts group insurance, professional assistance with funding, traveling exhibition services and annual conferences. Should priorities change and the last item (conferences) become a reality, the New Arts Space will no longer be serving artists first, but will exist as quasi-museums; places of employment for the staff, becoming the art parasites alternative spaces were created to circumvent.

Listing of Organizations

Name of Organization The Nightingale Arts Council/A Space

Mailing Address 85 St. Nicholas St.,
Toronto, Ontario. M4Y 1W8

Is there a space or building (s) yes If so,
Address 85 St. Nicholas St.
Toronto, Ontario. M4Y 1W8

Phone number (s) (416) 964-3627
(416) 964-8719

Total square footage: Exhibition 2303 Office 380

Total running feet of gallery wall 80

Type of ceiling wood beam Ht 12' Type of floor hardwood

Equipment: Video yes Audio yes Film no

Organization founded by R. Bowers, S. Cruise, M. Lewis, C. Young

When 1972 Incorporated 1972 Programs began 1971

Fiscal Year ends Mar. 31 Records audited annually no

Accrual no Or cash basis yes Amount of budget:

77-78 192,000. 75-76 180,000. 76-77 185,000.

Director Victor Coleman, Marien Lewis, John B. Mays

Number of personnel, both full and part time:

77-78 5 75-76 5 76-77 5

Insurance benefits provided staff:

Life no Health no Liability (w.c.) _____

Percent of 77-78 budget for: *

Staff: executive 9% admin. - secretarial 9%

technical 5% build./grounds maintenance 15%

legal _____ accounting 1% auditing _____

paid by organization, volunteer, CETA - please note

Major programs: _____

Artists' honorariums and materials fees: 19%

Publications: 9%

Office and building maintenance: 9%

Capitol Expenditures: 5%

Advertising and promotion: 8%

*All percentages and figures cited are approximate as our budget does not break down exactly into the categories described.

Percent of 77-78 budget raised through:*

Federal 45% ^{PROV.} State 47% City _____ Sales 4%

Benefit _____ Artists _____ Corporate _____

Membership 1% Average contribution _____

Range of contributions _____

Items raised on an in-kind basis:

Staff _____ Buildings x Exhibitions Mat. _____ Equip. _____

Programs Sponsored:

Exhibitions x Performance x Concerts x Video x

Film x Educational Programs x Artists Services x

Public Art x Newsletters x Artists' Catalogs x

Art Publications x (see publication section below)

Process by which programs are selected: the directors of the Nightingale Arts Council are responsible for most of

A Space programs. Consultative committees in all areas are used on an informal basis.

Number of exhibitions 22 Number of performances 54

Number of artists shown 100 Annually **

What community need produced your alternative organ.:

Workspace x Equipment x Co-Op x Info-exchange x

Develop critical center for artists in area x

Little or no museum activity in contemporary art _____

No commercial gallery active in contemporary art _____

For publications only:

Name of publication Only Paper Today

Editor Victor Coleman Circulation approx. 400

Published how often monthly Number of issues 12/yr.

Price per copy \$1.00 Subscription Rates \$12.00/yr.

How is this publication distributed by mail to subscribers, also available in galleries and book-stores.

Do you accept advertising no If so,

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____

**These figures (approximate) are for the year 1977.



Initiated in 1971, and incorporated under a charitable, non-profit corporation (The Nightingale Arts Council), A Space was the first of the now proliferating artist-operated production/exhibition centres whose purpose is to provide 'parallel' or 'alternate' space for exhibitions or art events that do not easily fit within the framework of the well-established public and commercial art galleries. It grew up with and out of the tremendous burst of energy in all the arts - a phenomenon particularly manifest in art, theatre and music in Toronto - at the end of the Sixties. It was then and has continued to be an important centre for research, education, production and presentation of all new aspects and uses of media in the arts - work which used to be called 'experimental' and 'avante-garde'.

At the moment, A Space (and/or The Nightingale Arts Council) conducts the following arts-related activities:

- 1) a year-round non-stop programme of gallery exhibitions encompassing the widest possible range of works and activities by artists;
- 2) the preparation, publication and distribution of ONLY PAPER TODAY, a monthly tabloid newspaper devoted to writing by and about artists and artwork in Toronto;
- 3) the presentation of The Poetry Front, a regular series of readings by Canadian poets and authors and their important contemporaries abroad.
- 4) a regular series of concerts of jazz and contemporary instrumental music;
- 5) the maintenance of an archive of periodicals and publications about art and a catalogued collection of videotapes produced and collected by A Space, both of which are open to public access;
- 6) a video post-production facility equipped for editing and dubbing, which is open to and in nearly constant use by the members of a video co-operative;
- 7) the rental of space and printing facilities to Fibre Studios, an independent group of printing technicians who design and print publicity material for A Space, and who offer printing services to artists, art publishers and art and educational institutions;
- 8) an extensive programme of concerts, film and video showings, performances of dance and theatre and other special events;
- 9) sponsorship or contribution to projects outside its own programmes, such as theatrical productions, public lectures and professional workshops.

Seven years of continuous activity, along with a distinctive accumulation of organizational and publicity-related styles and a wide-ranging network of friends and contacts that extends well

beyond Canada, has earned A Space a quiet but important reputation as a vanguard art centre. We hope to continue to provide the best resource possible to facilitate the self-determination of all artists.

Name of Organization _____ and/or _____

Mailing Address 1525 - 10th Avenue
Seattle, Washington 98122

Is there a space or building (s) yes If so, Address same

Phone number (s) (206) 324-5880
() _____

Total square footage: Exhibition 1800 Office 370
Total running feet of gallery wall 170
Type of ceiling vaulted Ht 16' Type of floor wood
Equipment: Video yes Audio yes Film no

Organization founded by Anne Focke and the Seattle Souvenir Service

When 2/74 Incorporated 2/74 Programs began 4/74
Fiscal Year ends Dec Records audited annually _____
Accrual _____ Or cash basis X Amount of budget:
77-78 1104,200 75-76 350,743.92 76-77 370,062.38 ²

Director Anne Focke

Number of personnel, both full and part time:
77-78 7 75-76 7 76-77 7
Insurance benefits provided staff:
Life _____ Health X Liability (w.c.) X

Percent of 77-78 budget for:

Staff: executive/administrative 6.7% ³
technical/program 27.2% maintenance _____
legal _____ accounting _____ auditing _____
paid by organization, volunteer, CETA - please note
Program expenses (materials, equipment, etc.) 15%
Artists' honorariums and travel 16.8%
Publications: 2.2%
Office and building maintenance: 11%
Capital Expenditures: 16.2% ⁴
Promotion (posters, calendar, newsletter, postage) 4.8

Percent of 77-78 budget raised through:

Federal 39% State 2.6% City 4% Sales 2%
Benefit 9% Individuals 17% Corporate 7%
Membership 7% Admissions 10%
Range of contributions 25¢ - \$3,000 (from individuals)

Items raised on an in-kind basis:

Staff X Buildings _____ Exhibitions Mat. X Equip. X
Printing X

Programs Sponsored:

Exhibitions X Performance X Concerts X Video X
Film X Educational Programs X Artists Services a few
Public Art X Newsletter X Exhibition catalogs X
Art Publications X (see publication section below)
Xerox service X Library X Music & video studios X

Process by which programs are selected: Program decisions are the responsibility of and/or's staff (primarily artists). Decisions are made together with reliance on specific expertise of each. There is also a program ⁵

Number of public events (12 months, 1976-77) 118 ⁶
Number of artists shown (12 months, 1976-77)
In one or two person shows 73 Incl. group shows 562 ⁷

What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op _____ Info-exchange X
Develop critical center for artists in area X
Little or no museum activity in contemporary art _____
No commercial gallery active in contemporary art _____
No public forum for many new art forms and ideas X

For publications only:

Name of publication Hindsight
Editor Annie Grosshans Circulation 500
Published how often annually Number of issues 1
Price per copy 7.50 Subscription Rates --
How is this publication distributed direct sales and through the mail

Do you accept advertising no If so, Ad rates: full page _____ 1/2 page _____ 1/4 page _____
Percentage of income from ads _____ sales _____ grants _____

1. Additional square footage: library 280
music studio 225 video studio 225 storage 360
2. Value of in-kind contributions:
77-78 150,000 75-76 \$40,173 76-77 \$44,101
3. Entire staff shares in decision-making & maintenance.

4. Includes one-time purchase of equipment for artists video editing facility.
5. advisory group of and/or members and board.
6. Includes exhibitions, performances, talks, workshop
7. "alternative organ"?

and/or
1525 10th Ave

and/or 1525 Tenth Avenue Seattle WA 98122

and/or is a non-profit corporation established in February, 1974. The facilities include a large exhibition/performance space (approximately 40x40 feet, 18 foot ceilings, wood floor, white walls), a small gallery (approximately 20x15 feet), an electronic music studio, a video editing facility, a library, offices and storage space. The funding comes primarily from memberships, contributions, admissions and grants from private and governmental agencies.

and/or presents public exhibitions, performances and workshops, and provides supportive services such as a library and regularly scheduled informal discussions. Work that has no other public context in Seattle is stressed -- work that explores new ideas and new tools, often in overlapping media. and/or shows work both by artists from Seattle and by artists from other parts of the country, and encourages cooperative programs and exchanges with other groups and institutions. A priority in all and/or programs is having the artists present with their work. Occasionally, and/or expands its program and audience by using other spaces for events: exhibitions and performances have taken place in such spaces as a public park, a neighborhood storefront, a city street, a building facade and city buses. and/or's programming policy remains intentionally flexible. It has changed and grown in an effort to be responsive to the energies and demands of the Northwest area.

The staff of seven is composed primarily of artists in various fields. Anne Focke is the overall director and is influential in the directions and emphases of and/or in general, and in the selection of programming which falls outside the specific responsibility of other staff members such as performance, projects and talks. Kelly Arlin is the book and records keeper. Bert Garner is the visual arts director; the visual arts program emphasizes exhibitions not possible in more traditional gallery spaces such as installations constructed specifically for and/or's space, work at other locations, and work by new or unrecognized artists. Annie Grosshans handles the publications program and the distribution of all catalogs and printed matter published by and/or; she is also the editor of *Interchange*, and/or's annual documentary publication. David Kahler has developed the new music program to include electronic and tape music, text-sound pieces, vocal work and music for acoustic instruments with a special emphasis on composers as performers of their own work. Ann Obery coordinates the contemporary arts

library which includes periodicals, books and magazines in many fields; visual arts, performance, new music, artists' rights, dance, film, video, written arts, women artists and artists' publications. Morie Sato coordinates the media program in video and film with a focus on tape showings, performance utilizing radio, installations and constructions with video, and workshops/seminars. In addition to the seven salaried staff people, Maxine Burns organizes and maintains our membership files, an important aspect of and/or's support system.

The participation of and/or's members (approximately 600 total) is increasing and is vital to and/or's operation. Members activities take many forms from general assistance in the library and office, to participation in specific groups and projects such as fundraising, publicity (production of TV PSA spots and press releases, for example), program support (from advice to technical assistance), "Exchange" (an ongoing series of workshops and classes), and "and/or all over" (a variety of projects for public contexts, such as buses and billboards).

In planning long-term financial support, and/or has developed a partnership with a new for-profit corporation -- Artech, a professional arts handling service incorporated in January 1978. Its staff is composed primarily of artists, many of whom have years of professional experience in this field. and/or owns all the stock in Artech.

The operating structure of and/or is designed to accommodate and combine the particular knowledge and skills of its individual staff members with a collective process for direction, program selection and daily operations and maintenance. Specific decisions on programming are made by the staff as a whole through a process of discussion, combining the responsibilities of a particular staff member with the thoughts and reactions of the others. This operating structure has undergone various evolutions over the past four years, in response to the experience, needs and directions of the staff, the programs, the artists and the community. It is often difficult to materially enact an attitude of fluidity and change in the context of the day-to-day stresses and demands that are part and parcel of a growing alternative organization. In response to these demands, and/or has developed a commitment to maintain, simultaneously, the integrity of the artists and other individuals involved, the vitality and energy of its operation and the quality of its programs and services.

Name of Organization Armory for the Arts
a project of Rising Sun, a non-profit corporation

Mailing Address P.O. Box 148, 1050 Old Pecos Trail
Santa Fe, New Mexico 87501

Is there a space or building (s) yes If so,
Address Armory for the Arts

(converted National Guard Armory
Trail Hall - WPA Building
1050 Old Pecos Trail, Santa Fe, NM 87501

Phone number (s) (505) 988-1886
(505) 982-1338

Total square footage: Exhibition see below Office see below

Total running feet of gallery wall see below

Type of ceiling acoust Ht 17 ft Type of floor hardwood

Equipment: Video 1/2 & 1 Audio yes Film 16mm

Organization founded by Booth Richard Knott

When 1971 Incorporated 1971 Programs began 1971

Fiscal Year ends May Records audited annually yes

Accrual 77-78 Or cash basis 71-77 Amount of budget:

77-78 \$112,000.00 75-76 \$25,000.00 76-77 \$11,100.00

Director Alton Malgou

Number of personnel, both full and part time:

77-78 10 75-76 4 76-77 4

Insurance benefits provided staff:

Life yes Health yes Liability (w.c.) yes

Percent of 77-78 budget for:

Staff: executive 6% admin. - secretarial 4%

technical 20% build./grounds maintenance 10%

legal 2% accounting 1% auditing 1%

paid by organization, volunteer, CETA - please note
Major programs: 50%

Artists' honorariums and materials fees: 25%

Publications: 5%

Office and building maintenance: 10%

Capitol Expenditures: 5%

Advertising and promotion: 5%

Square Footage: Facility - 12,000 (total)

Foyer Gallery - 850 (permanant)

Major Gallery - 7,150 (multi-use)

Offices, Workshops,

& Storage - 4,000 (multi-use)

Running Feet: Foyer Gallery - 120 feet (permanant)

Major Gallery - 900 feet (multi-use)

Percent of 77-78 budget raised through:

Federal 30% State 15% City 2% Sales 25%

Benefit 5% Artists 5% Corporate 17%

Membership 1% Average contribution \$100.00

Range of contributions \$1.00 - \$1,000.00

Items raised on an in-kind basis:

Staff x Buildings x Exhibitions Mat. x Equip. x

Programs Sponsored:

Exhibitions x Performance x Concerts x Video x

Film x Educational Programs x Artists Services x

Public Art x Newsletters x Artists' Catalogs x

Art Publications x (see publication section below)

Process by which programs are selected: Specific
project control - some by committee, some by individual
project director. All co-ordinated by a Development
Officer.

Number of exhibitions 9 Number of performances 20

Number of artists shown 180 Annually

Based on annual activity 1977-78

What community need produced your alternative organ.:

Workspace x Equipment x Co-Op x Info-exchange x

Develop critical center for artists in area x

Little or no museum activity in contemporary art x

No commercial gallery active in contemporary art

For publications only:

Name of publication ARTIFACT

Editor Ken Ausubel Circulation 2,000

Published how often quarterly Number of issues 3

Price per copy n/a Subscription Rates \$10.00 per year

How is this publication distributed

Direct bulk mail

Do you accept advertising No If so,

Ad rates: full page 1/2 page 1/4 page

Percentage of income from ads 0% sales 5% grants 25%
Contributions 70%

New Publications / future currently uncertain / may
include advertising.



THE FIRST SANTA FE ARMORY SHOW 1977 - Oct. 1-15

The first Santa Fe Armory Show was an exhibition of 109 artists living and working in this area. Independently organized by the artists, the show attempted to demonstrate the range and vitality of Santa Fe's contemporary art scene. It was also an effort to bridge the gap between the heralded Los Cinco Pintores of the 1920's and artists working here today.

At a public meeting held in June 1977, the local artists voted to mount the Armory Show as their collective expression of unity. The Committee undertook organizational details and depended on community support for all aspects of its endeavors. Rising Sun, a non-profit corporation, sponsored the show and provided administrative support. The committee had no designated chairperson. Each member took areas of responsibility and carried them through.

A jury of 20 artists working in a variety of media and styles was assembled from the Santa Fe area and assigned the task of choosing four exhibitors each. In addition, the majority of artist/jurors also participated in the open submissions day where 17 more exhibitors were chosen.

The intent of the Committee was to exhibit contemporary artists who are showing a strong direction and personal statement in their work and to open up the community to the process of putting together something of this scope. As a result, exhibitors ranged from those with regional or national reputations to comparative unknowns.

Besides the aesthetic selections, the Committee faced the less glamorous necessities of raising money, constructing the physical exhibition space, hanging lights, and organizing the details that made the show happen. Thousands of volunteer hours by many people went into this effort. The philosophy of the Committee was to seek grass roots support. There were no salaries to offer, only the satisfaction of getting the job done. At each turn, the community responded with donations of time, money, cooperation, participation and encouragement. Also, a grant was received from the New Mexico Arts Commission.

The Santa Fe Armory Show was organized with the philosophy that all things change. Their intention was to avoid creation of another established hierarchy, a fossilized institution repeating itself. No one show can possibly meet everyone's expectations. The ideals and drives behind the exhibition will change from year to year. This is the strength of the Armory Show.

The Armory for the Arts is a project of Rising Sun, a non-profit corporation, located at 1050 Old Pecos Trail, Santa Fe, NM 87501. (505) 988-1886

THE SANTA FE ARMORY SHOW 1978 - Sept. 30 - Oct. 31

As the organizers of last year's show had hoped, the 1978 Armory Show will have an identity very much its own. Although still under sponsorship of Rising Sun and benefiting from advice of last year's crew, the 1978 Committee has sought new directions.

This year exhibitors will be chosen from the Albuquerque-Santa Fe-Taos area. Each city will be responsible for organizing their artists, disseminating information, conducting a search for working artists, and raising funds. Each city will elect two jurors and one alternate. These six will travel to each area on successive weekends to select a maximum total of 90 artists and 180 pieces for the 1978 exhibition.

Controversy from many quarters surrounded the Armory Show last year, creating opportunities for real dialogue between artists and artists, artists and community. The Armory Show will hopefully always be an experiment in process that provides new and valuable insights to all persons who are touched by it, who come to the exhibition, who participate as artists and beholders.

THE SANTA FE ARMORY FOR THE ARTS

Since being proclaimed the Santa Fe Armory for the Arts, the former National Guard building has undergone regular transformations. From leaky drill hall to studio/stage to multi-purpose arts center has been a three year journey. Volunteers have come and gone, but the core group remains amazingly stable - six to ten people committed idealistically to each other and to building an arts center in Santa Fe.

The facility, built by the WPA in 1940, became State of New Mexico property when the Guard moved to new quarters. In 1975, Rising Sun, a non-profit corporation, was given use of the Armory for a media, visual, and performing arts center, giving it the present name.

The SFAA fills an important need for space affordable to artists and takes an inter-disciplinary approach. It involves Santa Fe's unique tri-cultural community on the common meeting ground of participation in the arts, promoting understanding and meaningful exchange on a people to people level.

In Sept. 1977, the SFAA moved in a new direction with regularly paid staff and a National Endowment for the Arts planning project grant. This year marks an important turning point in the life of the old drill hall. The plans will take several years to become reality. Through it all, the Armory remains responsive to the artists, responsible to the community and dedicated to high professional standards.

Name of Organization ART METROPOLE

Mailing Address 241 YONGE STREET
TORONTO CANADA M5B 1N8

Is there a space or building (s) _____ If so,
Address 241 YONGE STREET

TORONTO CANADA
M5B 1N8

Phone number (s) (416) 368-7787
() _____

Total square footage: Exhibition _____ Office 2500

Total running feet of gallery wall NO GALLERY

Type of ceiling WOOD Ht 12' Type of floor WOOD

Equipment: Video YES Audio NO Film NO

Organization founded by GENERAL IDEA

When 1972 Incorporated 1972 Programs began 1972

Fiscal Year ends 3/31 Records audited annually NO

Accrual _____ Or cash basis _____ Amount of budget:

77-78 _____ 75-76 _____ 76-77 _____

PUBLISHING: AA BRONSON
VIDEO: PEGGY GALE/PUBLICATIONS: DAVID BUCHAN
Director _____

Number of personnel, both full and part time:

77-78 4 75-76 3 76-77 3

Insurance benefits provided staff:

Life NO Health NO Liability (w.c.) NO

Percent of 77-78 budget for:

Staff: executive 25% admin. - secretarial NIL

technical 15% build./grounds maintenance 1%

legal 1% accounting 1% auditing 1%

paid by organization, volunteer, CETA - please note
Major programs: _____

Artists' honorariums and materials fees: _____

Publications: _____

Office and building maintenance: _____

Capitol Expenditures: _____

Advertising and promotion: _____

Percent of 77-78 budget raised through:

Federal _____ State _____ City _____ Sales _____

Benefit _____ Artists _____ Corporate _____

Membership _____ Average contribution _____

Range of contributions _____

Items raised on an in-kind basis:

Staff _____ Buildings _____ Exhibitions Mat. _____ Equip. _____

Programs Sponsored:

Exhibitions _____ Performance x Concerts _____ Video x

Film _____ Educational Programs _____ Artists Services _____

Public Art _____ Newsletters _____ Artists' Catalogs x

Art Publications x (see publication section below)

Process by which programs are selected: _____

Number of exhibitions _____ Number of performances _____

Number of artists shown _____ Annually _____

What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op _____ Info-exchange _____

Develop critical center for artists in area _____

Little or no museum activity in contemporary art _____

No commercial gallery active in contemporary art _____

For publications only:

Name of publication _____

Editor _____ Circulation _____

Published how often _____ Number of issues _____

Price per copy _____ Subscription Rates _____

How is this publication distributed _____

Do you accept advertising _____ If so,

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____

ART METROPOLE IS A NON-PROFIT AGENCY DEVOTED TO RECORDING, PRESERVING, PROMOTING, PUBLISHING, AND MAKING AVAILABLE TO THE PUBLIC, WORK BY CONTEMPORARY ARTISTS WORKING IN NEWER NON-TRADITIONAL MEDIA - SUCH AS VIDEO, FILM, PERFORMANCE EVENTS, PHOTOGRAPHIC MEDIA, & PRINTED MATTER (BOOKS, CATALOGUES, PERIODICALS).

WE HAVE AN EXTENSIVE ARCHIVE OF BOOKS AND PUBLICATIONS BY ARTISTS, WORLD-WIDE; MANY OF THESE ARE AVAILABLE FOR SALE. COMPREHENSIVE ILLUSTRATED CATALOGUES ARE PUBLISHED TWICE A YEAR. WE DISTRIBUTE VIDEOTAPES AND FILMS BY ARTISTS ... AT PRESENT 160 TAPE TITLES BY 27 VIDEO PEOPLE, 27 FILMS BY 9 ARTISTS. WE ACT AGENTS FOR THESE ARTISTS MUCH IN THE WAY THAT COMMERCIAL AGENTS AND GALLERIES DO, BUT THE MONEY ARRANGEMENTS ARE DIFFERENT: FULLY 80% OF FUNDS GENERATED FOR FILM/VIDEO THROUGH ART METROPOLE IS RETURNED TO THE ARTISTS. THE PUBLICATIONS SECTION OPERATES ON A PURCHASE BASIS RATHER THAN CONSIGNMENT. CONSIGNMENT GENERATES TOO MUCH PAPERWORK AND REQUIRES TOO MUCH DELAY.

WE OFFER CURATORIAL ADVICE FOR VIDEO AND FOR BOOKS BY ARTISTS, AND HAVE ARRANGED A NUMBER OF EXHIBITIONS, AS WELL AS MAINTAINED A REFERRAL AND 'IDEA' SERVICE.

WE HAVE REGULAR 'EXHIBITIONS' OF POSTERS, BOOKS, UNUSUAL EDITIONS, IN OUR WALL CABINETS BUT THESE ARE NOT EXACTLY A GALLERY SPACE. WE HAVE A HALF-DOZEN READINGS OR PERFORMANCES OR VIDEO PREMIERES EACH SEASON TOO, THO AS WE CAN ACCOMMODATE ONLY ABOUT 35

ART METROPOLE: EDITIONS BY ARTISTS
241 YONGE STREET . TORONTO CANADA M5B 1N8
(416) 368-7787

CALL US

PEOPLE COMFORTABLY FOR SUCH EVENTS WE DO NOT MAKE IT A STANDARD EVENING: RATHER, IT IS A SPECIAL EVENT. OPEN TO ALL, BUT USUALLY JUST A FEW INVITATIONS ARE SENT OUT AND RUMOUR DOES THE REST. WE ARE NEVER UNDER-ATTENDED.

WE DEPEND ON MAIL AND THE PHONE. WE ARE IN TOUCH REGULARLY WITH ARTISTS, PUBLISHERS, LIBRARIANS, CURATORS, COLLECTORS FROM ALL OVER THE WORLD.

WE DO A REMARKABLE AMOUNT OF WORK, ESPECIALLY IN VIEW OF THE 2-FULL AND 1-PART TIME STAFF. NO SECRETARIES OR GOPHERS. (SIGH) A LOT OF SUPPORT FROM FRIENDS (THROUGH FAVOURS, CAR RIDES, PHOTO WORK, EQUIPMENT ...)

BASICALLY WE DEPEND ON FEDERAL SUPPORT FOR THE VIDEO OPERATIONS. CANADA COUNCIL GIVES US EQUIPMENT MONEY (PLAYBACK-RECORD 1/2" & 3/4") AND ONE SALARY PLUS PARTIAL OPERATING FUNDS. WHEN WE PUBLISHED VIDEO BY ARTISTS, AND ALSO FOR THE NEW PERFORMANCE BY ARTISTS (1978) WE DID IT WITH CANADA COUNCIL HELP. THE BOOKS-WORKS SECTION HAS BEEN SELF-SUPPORTING FOR THE PAST TWO YEARS BUT NOW WE HAVE A PART-SALARY PLUS SOME EXPENSES FOR THE ARCHIVE ACTIVITIES. PROVINCIAL AND LOCAL SUPPORT IS PRETTY MODEST, SO FAR.

RECENT ENERGIES HAVE GONE TOWARDS ENLARGING THE EUROPEAN CONNECTION, THROUGH BUYING PUBLICATIONS THERE AND BEING PART OF THE FAIRS SINCE 1976. THERE IS MUCH RECIPROCAL INTEREST. WE TRAVEL A GREAT DEAL IN USA, CANADA AND EUROPE, AND THAT'S GOOD.

ART METROPOLE

ART METROPOLE BUILDING 241 YONGE STREET TORONTO CANADA M5B 1N8 (416) 368-7787

Name of Organization Air Research Center
Air Research Center Group

Mailing Address 922 E. 45th
Kansas City, Mo
64110

Is there a space or building (s) Yes If so,
Address 922 E. 45th (the gallery)
722 1/2 E. 45th (Audio Offices)
4734 Harrison #4 (Bookshop Office)
4725-27 Troost (Annex Theater)

Phone number (s) (816) 531-2067
()

Total square footage: Exhibition 3500 Office 1300
Total running feet of gallery wall 750
Type of ceiling Acoust Ht 12' Type of floor carpet
Equipment: Video yes Audio yes Film yes

Organization founded by NAACP, NA, NAACP
When 1966 Incorporated 1962 Records audited annually Yes
Fiscal Year ends June 30 Amount of budget:
77-78 34,600.00 75-76 30,000.00 76-77 32,000.00

Number of personnel, both full and part time:
77-78 1 75-76 3 76-77 5
Insurance benefits provided staff:
Life Health Liability (w.c.) X

Percent of 77-78 budget for:
Staff: executive NEA admin. - secretarial CETA
technical CETA build./grounds maintenance Volunteer
legal Volunteer accounting CETA auditing NEA, MAC
paid by organization, volunteer, CETA - please note
Major programs: 40%
Artists' honorariums and materials fees: 2%
Publications: 10%
Office and building maintenance: 25%
Capitol Expenditures: 5%
Advertising and promotion: 10%

*the new \$4,000.00 in CETA use
for arts which is accounted separately
from program budget*

Percent of 77-78 budget raised through:
Federal 20% State 2% City Sales 10%
Benefit 10% Artists 20% Corporate 10%
Membership 10% Average contribution \$10.00
Range of contributions \$5.00 - \$100.00

Items raised on an in-kind basis:
Staff 2 Buildings 1/2 Exhibitions Mat. 10% Equip. 10%

Programs Sponsored:
Exhibitions X Performance X Concerts X Video X
Film X Educational Programs X Artists Services X
Public Art X Newsletters X Artists' Catalogs
Art Publications X (see publication section below)

Process by which programs are selected: committee
selection of artists
selection of artists

Number of exhibitions 8-12 Number of performances 4-8
Number of artists shown 10-12 Annually
(except international) 5-7 TEHC-77
50 artists to 15 countries

What community need produced your alternative organ.:
Workspace Equipment Co-Op 1960 Info-exchange X
Develop critical center for artists in area X
Little or no museum activity in contemporary art X
No commercial gallery active in contemporary art X

Historical & Aesthetic Needs & Activities
For publications only: NEA 1-7-1960-71
Name of publication MATRIX
Editor Patricia Schubert Circulation 1975
Published how often monthly Number of issues 12
Price per copy 6.00 Subscription 10.00

How is this publication distributed Mail, Art Workshops,
Alternative Spaces, Museums, New Circle Publishing

Do you accept advertising not yet if so,
Ad rates: full page \$5 1/2 page \$3 1/4 page \$2
Percentage of income from ads sales 2% grants 1%



The Art Research Center group is an independent, multidisciplinary collective for open experiment in the Constructive Arts. We explore relationships between art, science, and technology, conducting experiments in the areas of the visual arts, expanded cinema, experimental music and theatre.

ARC is a public foundation, chartered as a federally tax exempt, non-profit organization, partially funded by the National Endowment for the Arts and the Missouri Arts Council. We are located at 922 East 48th St., Kansas City, Mo., in the cultural (Univ. of Mo./ Nelson Gallery) area. Group members began working together in 1963 and formally organized ARC in 1966.

Our facilities include 4 gallery areas, a dark room, sound studio, and the "New Circle Publications" bookstore, which offers current and hard-to-find art publications. We feel that we have the finest Constructivist and experimental art library in this area.

ARC offers a full schedule of exhibitions in our galleries, emphasizing the systematic, the constructive, and the experimental in the visual arts. A unique series of "process exhibitions" is designed to acquaint the public with the thinking and working processes of the artist, and to "demystify" the work of art as it is presented to the viewer. Twenty two artists, from the U.S., Canada, and Europe have been invited to hold "process exhibitions" with us. We invite proposals from artists with programs.

In addition to our visual arts exhibitions, ARC offers a regular schedule of performances by experimental composers, musicians, film-makers, and dramatists, as well as symposia on art and cultural ideas.

We feel that our educational program is a vital alternative to a traditional art education. Through the local Communiiversity program, and through a regional consortium of colleges, ARC offers students exposure to multidisciplinary thinking in art, its theory and methodology, and an opportunity to collaborate with professional artists on a peer level.

The second column contains a selection from activities since our founding.

ART RESEARCH CENTER



Major International Exhibitions at A.R.C.

MATRIX-1973. Prints and drawings based on grid, continuous field, and dimensional ambiguities. (50 artists from 12 countries.)

TELIC-1977. Abstract photography, visual constructs, visual poetry, cinema, video, and new music. (80 artists from 15 countries.)

Theatre, New Music, Multimedia Events, A.R.C.

1971-First multimedia performance of Stravinsky's *L'Histoire du Soldat*.

1971-"Mechanical Revue", designed by Andreas Weisinger at the Bauhaus in 1923, first built and performed by A.R.C. Robot Plays written and performed in the "Mechanical Revue" by A.R.C. members.

1975-Sensorium, abstract theatre of multimedia, written and performed by A.R.C.

1976-Open and Poppo21ppzapp, "Theatre Beyond Theatre", written and performed by A.R.C.

1977-First Annual Concert of New Music, sponsored by A.R.C.

1978-The Memorizing of Tenderizing, a Nu-Style play by Peter Melnick, performed by his Unified Field Theatre troupe, commissioned and sponsored by A.R.C.

Major Outdoor Balloon Structure Events, A.R.C.

1970-at National Sculpture Conference, K.U. University of Toronto, Canada.

1973-"Floating Spectrum Structure", 250' high, Crown Center, Kansas City, Mo.

1974-"Lights with the Art On". Univ. of Buffalo, N.Y.

1977-Balloon structure with cube, searchlight and fog horns. CB radio accompaniment by J. Panone, Petr Kotik, and A.R.C.

A.R.C. Publications

A.R.C. Magazine, issues 1-10, 1966-77.

MATRIX, book/catalog, 1973.

A.R.C. Tenth Anniv. book/catalog, 1977.

TELIC book/catalog, 1978.

Biomechanic Journal, 1978, upcoming international journal of projective culture.

Art Research Center Group Members:

Thomas Michael Stephens, co-ordinator, and co-founder.	David Desmond, Assoc.
Virginia Hillix	David Barr, Assoc.
Jay Hueser	Jon Thogmartin, Assoc.
Dorothy Moss	Laurence Booth, Assoc.
Gerald Eisterhold	Stanley Tigerman, Assoc.
Phillip Van Voorst	David Garrison, Assoc.
Patricia Schubert	Steven Conard, Assoc.

arc

Name of Organization Art-Rite Publishing Company

Mailing Address 149 Wooster Street
New York City, New York 10012

Is there a space or building (s) yes If so,
Address see above

Phone number (s) (212) 673-5257
()

Total square footage: Exhibition _____ Office 2000

Total running feet of gallery wall _____

Type of ceiling vaulted Ht 12 Type of floor wood

Equipment: Video _____ Audio _____ Film _____

Organization founded by Art-Rite

When 1973 Incorporated 1973 Programs began 1973

Fiscal Year ends 12/31 Records audited annually _____

Accrual _____ Or cash basis x Amount of budget:

77-78 20,000 75-76 10,000 76-77 15,000

Director Edit deAk / Walter Robinson

Number of personnel, both full and part time:

77-78 3 75-76 2 76-77 3

Insurance benefits provided staff:

Life _____ Health _____ Liability (w.c.) _____

Percent of 77-78 budget for:

Staff: executive _____ admin. - secretarial _____

technical _____ build./grounds maintenance _____

legal _____ accounting _____ auditing _____

paid by organization, volunteer, CETA - please note
Major programs: _____

Artists' honorariums and materials fees: 10%

Publications: 80%

Office and building maintenance: 10%

Capitol Expenditures: _____

Advertising and promotion: trades

Percent of 77-78 budget raised through:

Federal 25 State 25 City _____ Sales 30

Benefit 5 Artists 5 Corporate 10

Membership _____ Average contribution _____

Range of contributions _____

Items raised on an in-kind basis:

Staff x Buildings _____ Exhibitions Mat. _____ Equip. _____

Programs Sponsored:

Exhibitions _____ Performance _____ Concerts _____ Video _____

Film _____ Educational Programs _____ Artists Services _____

Public Art _____ Newsletters _____ Artists' Catalogs _____

Art Publications x (see publication section below)

Process by which programs are selected: _____

pre-current dialogue

coverage of the uncovered

thematic groupings

Number of exhibitions 3 Number of performances 17

Number of artists shown 100 Annually sporadically
in affiliation w/ other institutions

What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op _____ Info-exchange _____

de-Develop critical center for artists in area x

Little or no museum activity in contemporary art _____

No commercial gallery active in contemporary art _____

For publications only:

Name of publication Art-Rite

Editor Robinson/deAk Circulation 8000

Published how often irreg. Number of issues 1

Price per copy 0-\$1.00 Subscription Rates \$5 15.00 (1 yr)

How is this publication distributed _____

'free in N.Y. art community, + subscription and

bookstore sales

Do you accept advertising yes If so,

Ad rates: full page 180 1/2 page 95 1/4 page 50

Percentage of income from ads 20 sales 10 grants 50

Art-Rite magazine is a division of PENTAMEDIA, Inc.

ART-RITE

149 WOOSTER NYC NY 10012

Project description (from a grant application):

Publishing Art-Rite, the magazine which set the concept and structure for "alternative" art magazines to follow. It is printed on newsprint in the belief that the low-cost process will help deinstitutionalize and demystify the esoterica it contains; it is given away in recognition of the community which nurtures it.

Art-Rite provides an experimental ground for young artists and critics; its close relationship with the art community gives it the ability to articulate emerging critical, sociological and esthetic ideas; it reflects the younger generation's view of more known and accepted artists and art; it provides media space for artists to experiment with and produce work directly in the medium; for its collective audience, Art-Rite represents a restless but friendly, constantly evolving entity without a fixed point of view. We are trying to take our cues from the artists as well as provide them with relevant ideas and modes of expression. Our activities extend way beyond the pages of the magazine.

Art-Rite will continue to appear in three different guises. We publish thematic issues (e.g. video, performance, painting, artists' books) which give these emerging discourses their first critical attention. More general issues represent an ongoing approach to the energy and momentum of N.Y. art activity. Finally are the "Dollar Art" series, 24 page (no ads) issues entirely turned over to an individual artist to create a work in magazine form.

From Studio International, 10/76:

Please excuse our fashioning technical gossip rather than more ideological promotional hyperbole.

Some years ago, as students, the not-yet-editors of Art-Rite found themselves together in, yes, an art criticism seminar. One thought that art criticism had something to do with journalism. Another was expecting to find out exactly what minimal art, serial art, conceptual art and so on were (ending up reading Artforum), but was disappointed to find a peculiar type of writing being taught. Not too long after that, the editors joined forces determined to publish a magazine of their own. One of them could write, one could talk to people, and one who was working for a newspaper had access to type technology. They of course knew nothing and no one and had no money. But most artists and critics are basically nice people and they had no end of help and encouragement.

The first issue was eight pages on newsprint (half-tab size) printed in a run of 1,000 for 100 dollars, and distributed free in the New York galleries. The cover was custom-made by Les Levine, and inside were an interview/article on the critic Lawrence Alloway, something on Stella supposedly laid out like an advertisement (apropos McLuhan), and other stuff

including some nasty comments about a few "major" artists (who were famous and successful and because they were safe we couldn't hurt them and since we spent the rest of our life defending babies we had to attack someplace).

Five years pass; the magazine slowly grows. The last number was 80 pages and 8,000 copies were given away. It has a number of subscribers, sells a bit of advertising, and gets grant money. Artists still do the covers, but the editors have stopped writing about critics, concentrating instead on art. Contributors are still largely unpaid; no one, to their continuing dismay, makes money from the magazine.

Some casual observations: the editors (who are the publishers as well) make the magazine because they like to and because they want fame and fortune; Art-Rite has at least positioned them in the art system. Tangentially, the magazine as a series of issues reflects the development of the tastes and interests of the editors, and (they like to think) of the New York art neighborhood as well. The fact that Art-Rite is parochial, that it is free, and that the publishers do the clerical and manual work also comes not from Mao but from economic necessity. And perhaps in some way the magazine exists to be a visual and cognitive spectacle separate from the itinerary of the art and artists it involves.

Edit deAk & Walter Robinson, Editors

From a letter of recommendation:

To whom it may concern:

Art-Rite is unique among art periodicals for its profound involvement in that part of the art world which nurtures, encourages, and provokes the newest art and the youngest artists. Respected as well in more established circles, this milieu (comparable perhaps to Off-Off Broadway) nevertheless provides Art-Rite with its real and much-needed function, in New York and elsewhere. Its editors make concerted efforts to keep in touch with what new artists are doing all over the world and to provide a forum for younger critics. Its combination of iconoclasm and commitment are refreshing and intelligent. In New York, where the local/international art market tends to govern publications as well as museums and galleries, Art-Rite is particularly valuable, stimulating thought (and healthy satire, humor, sometimes a certain cynicism) about the farthest reaches of what is still nostalgically called the avant-garde. All the risks large publications and institutions don't and can't take, Art-Rite can and does.

Sincerely,
Lucy Lippard

Name of Organization Committee for the Visual Arts, Inc.

Mailing Address 105 Hudson Street
New York, N. Y. 10013

Is there a space or building (s) yes If so,
Address same

Phone number (s) (212) 226-3970
()

Total square footage: Exhibition 3500 Office +2000

Total running feet of gallery wall 375

Type of ceiling plaster Ht 11 Type of floor tile

Equipment: Video _____ Audio X Film X

Organization founded by Trudie Grace, Irving Sandler

When 1972 Incorporated 1972 Programs began 1972

Fiscal Year ends July Records audited annually yes

Accrual X Or cash basis _____ Amount of budget:

77-78 124,000 75-76 96,500 76-77 112,000

Director Helene Winer

Number of personnel, both full and part time:

77-78 5 75-76 3 76-77 4

Insurance benefits provided staff:

Life _____ Health X Liability (w.c.) X

Percent of 77-78 budget for:

Staff: executive 30% admin. - secretarial 4%

technical 4% build./grounds maintenance 1 CETA

legal _____ accounting 2% auditing _____

paid by organization, volunteer, CETA - please note

Major programs: 14%

Artists' honorariums and materials fees: 30%

Publications: 3%

Office and building maintenance: 8%

Capitol Expenditures: _____

Advertising and promotion: 5%

Percent of 77-78 budget raised through:
Federal 27% State 58% City 2% Sales 2%
Benefit _____ Artists _____ Corporate 10%
Membership _____ Average contribution one dollar
Range of contributions _____

Items raised on an in-kind basis:
Staff X Buildings _____ Exhibitions Mat. X Equip. X

Programs Sponsored:
Exhibitions X Performance X Concerts X Video _____
Film X Educational Programs _____ Artists Services X
Public Art _____ Newsletters _____ Artists' Catalogs X
Art Publications _____ (see publication section below)

Process by which programs are selected: Staff, guest-curators, submitted proposals, project applications, Artist members of board review proposals.

Number of exhibitions 15 Number of performances 25

Number of artists shown 177 Annually 1977/78

What community need produced your alternative organ.:
Workspace _____ Equipment _____ Co-Op _____ Info-exchange X
Develop critical center for artists in area _____
Little or no museum activity in contemporary art X
No commercial gallery active in contemporary art _____

For publications only:

Name of publication _____

Editor _____ Circulation _____

Published how often _____ Number of issues _____

Price per copy _____ Subscription Rates _____

How is this publication distributed _____

Do you accept advertising _____ If so,

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____



Artists Space is the gallery of the Committee for the Visual Arts, Inc., a non-profit corporation formed in 1972 to respond to the needs of the artists community in New York. Its programs provide direct support to artists in the form of grants and fees, and visibility to current art through exhibitions, performances, screenings, and installations. The overall role of the Committee for the Visual Arts is to diminish the economic and professional difficulties faced by artists, to provide a means for exhibiting new art and a context for an audience to become acquainted with trends in the visual arts while they are current.

Artists Space gallery is devoted exclusively to the exhibition of serious new art that has not had adequate exposure in galleries and museums and is not readily accommodated by these traditional outlets. Challenging art that is not considered to be commercially viable, its form or content too controversial, or it is simply unfamiliar and misunderstood is more appropriately confronted in a sympathetic context where the intention is to introduce new ideas and issues that are essential to its comprehension.

There are five individual gallery spaces, three of which are devoted to regular exhibitions. The large room is additionally used for performances and other events that involve large audiences. Two informal rooms are available for installations, projects and small audience events. A hall space is used for showing photographs and other wall pieces. Exhibitions are organized by Artists Space or by guest curators, with proposals submitted to the artist members of the Board of Directors. Project spaces are scheduled in response to applications or in conjunction with the regular exhibitions. Artists Space has traditionally given artists their first one-person shows in New York City, and has often been the first public space to identify or confront new trends

in art, with such group exhibitions as the Super 8 Film Exposition, Pictures, and Audio Works.

Although Artists Space is the most visible of the CVA's programs, the service aspects of the organization are equally as important. The Visiting Artists Program sponsors visits by artists to art centers and colleges. It provides matching fees, that generate approximately \$25,000 per year that goes directly to artists. The funding for this program is exclusively for New York artists and institutions, although assistance in arranging visits for groups outside the state is available.

The Independent Exhibition Program encourages artists to initiate and organize exhibitions of their own work. Grants are provided for artists for group exhibitions in public locations. Funds are given for fundamental exhibition costs, such as announcements, mailings, space rental and preparations, and transportation. Administrative assistance is given for organizational necessities.

The Emergency Materials Fund gives direct financial aid to artists in small grants of up to \$150. The funds are distributed upon application by artists who have scheduled exhibitions at non-profit galleries and are unable to meet expenses involved in preparing or presenting their work.

The CVA maintains an Unaffiliated Artists File that includes approximately 1500 New York artists not represented by galleries. A separate room with projection equipment is devoted to this material, which is primarily in slide form but also includes other documentation. The file is available to anyone interested in reviewing contemporary work by artists whose work is otherwise inaccessible. It is often made use of by art dealers, gallery owners and exhibition organizers.

Name of Organization A.R.C. (Artists, Residents of Chicago) Gallery
A.R.C. Educational Foundation

Mailing Address 6 West Hubbard St.
Chicago, Illinois 60610

Is there a space or building (s) yes If so,
Address 6 West Hubbard St.
Chicago, Illinois 60610

Phone number (s) (312) 266-7607
()

Total square footage: Exhibition 950 sq. Office 350 sq.
Total running feet of gallery wall 250 linear feet
Type of ceiling wood ^{exposed} joists Ht 12.5' Type of floor wood
Equipment: Video no Audio yes Film no

Organization founded by Gerda Meyer Bernstein, Johnnie Johnson, Frances Schoenwetter
When 7/73 Incorporated 7/73 Programs began 9/73
Fiscal Year ends 6/31 Records audited annually yes
Accrual Or cash basis yes Amount of budget:
77-78 \$39,868.00 75-76 \$18,200.00 76-77 \$22,800.00

Director Irmfriede Hogan/Cludja C. Langman/Jan Miller
Number of personnel, both full and part time:
77-78 2 75-76 1 76-77 0
Insurance benefits provided staff:
Life No Health* Yes Liability (w.c.)* Yes
*for Ceta employees

Percent of 77-78 budget for:
Staff: executive 5% admin. - secretarial 38.8%
technical - build./grounds maintenance 24%
legal no ^{no} unpaid accounting 1% auditing -
paid by organization, volunteer, CETA - please note
Major programs: Illinois Arts Council Exhibits & Ceta
Artists' honorariums and materials fees: 1.4%
Publications: -
Office and building maintenance: Volunteer
Capitol Expenditures: 25.4%
Advertising and promotion: 4.4%

Percent of 77-78 budget raised through:
Federal 65/21 State 5.2% City - Sales -
Benefit 3% Artists - Corporate -
Membership 26.5% Average contribution 400/year
Range of contributions \$10.00 - \$10,000.00

Items raised on an in-kind basis:
Staff Buildings Exhibitions Mat. X Equip.

Programs Sponsored:
Exhibitions X Performance X Concerts X Video X
Film X Educational Programs X Artists Services
Public Art X Newsletters Artists' Catalogs X
Art Publications (see publication section below)

Process by which programs are selected: Invitationals
Juried exhibits, Membership exhibits, Outside jury
competitions.

Number of exhibitions year Number of performances 6/year
Number of artists shown 350 Annually 60-75

What community need produced your alternative organ.:
Workspace Equipment Co-Op X Info-exchange X
Develop critical center for artists in area X
Little or no museum activity in contemporary art X
No commercial gallery active in contemporary art X

For publications only:
Name of publication
Editor Circulation
Published how often Number of issues
Price per copy Subscription Rates
How is this publication distributed

Do you accept advertising If so,
Ad rates: full page 1/2 page 1/4 page
Percentage of income from ads sales grants



A.R.C., a non-profit, membership governed cooperative art gallery and educational foundation is operated by 20 Chicago women artists. A.R.C. is funded by membership assessments, grants, and donations. We are in our fifth successful year of sponsoring exhibitions and programs, and are now more than ever a vital force in the Chicago art scene. We exhibit our members work plus extend our facilities to show quality work by other artists.

A.R.C. Educational Foundation was organized to foster interaction between artists and the public. The foundation provides the art community with a center for meetings, panel discussions, seminars, lectures, referrals, and a pool of resources for artists, students, educators, and the general art public. This year we anticipate an art criticism workshop, a womens resource center as well as programs of experimental music, drama, performance and video. We have openly helped and encouraged artists in the Midwest to establish alternative spaces.

Some of our past exhibitions and programs have included; an open discussion led by Franze Schulze in conjunction with our "Women Choose Men" exhibit, an evening with Anne Rorimer assistant curator of 20th Century Art at the Art Institute of Chicago, an evening devoted to the video media, women in the film media, and a session concerning health hazards in the plastic arts discussed by the curator of the Field Museum, plus many more. We have shown and sponsored nationally known artists and lecturers: Miriam Schapiro, Nancy Spero, Athena Tacha Spear, Joseph Shapiro, Harry Bouras, Leon Golub; and group shows such as: "Illinois Women Artists 77", "3/3" and "4/4" shows in conjunction with other Chicago co-ops, and a 4 Artist Invitational.

Our move to the Hubbard Street area with the acquisition of a larger space brought an expansion of ideas about ourselves, as well as our commitment to the art community. Indicative of our commitment is a new project we are involved with called Raw Space. Raw Space is a large space located under our upstairs gallery. It is free from all the confinements of a normal gallery situation of white walls, hardwood floors and high ceilings. Raw Space will be showing artists who are involved with making vigorous and highly experimental art.

We are also actively involved with seeking out spaces in the city where we can organize or curate shows of works not normally seen in Chicago. With the aid of a grant from the Illinois Arts Council, we will be able to show two innovative exhibitions open to men and women: "The Altered Image" which is a photography show, and "Works That Can't" which is a conceptual and theoretical exhibit.

A.R.C. is committed to showing more artists, opening up new and experimental space, and giving the Chicago art public the opportunity to experience a wide variety of stimulating and evocative art.

A.R.C. MEMBERS:

Gerda Meyer Bernstein
Reba Blick
L. J. Douglas
Judy Gordon
Thelma Heagstedt
Irmfriede Hogan
Priscilla Humay
Janine Kinka
Claudia C. Langman
Carol Haliday McQueen
Barbara Lazarus Metz
Jan Miller
Chris Millon
Mary Jane Min
Jeanne Reilly
Kay Rosen
Civia Rosenberg
Regina Hirsch Rosenblum
Frances Schoenwetter
Claudia Jadlocki Weiner

A.R.C. STAFF:

Margo Rush
Jeffrey Stevenson

Name of Organization ARTON'S
(Parachute Center for Cultural Affairs)

Mailing Address 320-10th St.N.W. Calgary
Canada T2N 1V8

Is there a space or building (s) _____ If so,
Address same as above

Phone number (s) (403) 283-6536
(403) 283-8988

Total square footage: Exhibition 900 Office 400
Total running feet of gallery wall min. 60 max. 200
Type of ceiling Exp. Tile Ht 102" Type of floor Wood
Equipment: Video Yes Audio Yes Film No

Total space: 3000 sq.ft.
Organization founded by W.O.R.K.S.

When 1972 Incorporated 1975 Programs began 1972
Fiscal Year ends March Records audited annually Yes
Accrual _____ Or cash basis yes Amount of budget:
77-78 \$57,000 75-76 \$21,054 76-77 \$38,842

Directors Clive Robertson, Marcella Bienvenue
Number of personnel, both full and part time:
77-78 Three 75-76 Two 76-77 Four
Insurance benefits provided staff:
Life - Health - Liability (w.c.) _____

#Staff is responsible for
Percent of 77-78 budget for: all following job categories
Staff: executive 23% # admin. - secretarial # _____
technical # _____ build./grounds maintenance # _____
legal - accounting # _____ auditing 1.3%
paid by organization, volunteer, CETA - please note
Major programs: none
Artists' honorariums and materials fees: 25%
Publications: 12%
Office and building maintenance: 16%
Capitol Expenditures: 17%
Advertising and promotion: 1.7% (see also publications)

Percent of 77-78 budget raised through:
Federal 80.8% State 9.8% City 9.8% Sales
Benefit .05% Artists .50% Corporate .05%
Membership 1% Average contribution \$5
Range of contributions to \$50

Items raised on an in-kind basis:
Staff - Buildings - Exhibitions Mat yes Equip. _____

Programs Sponsored:
Exhibitions yes Performance yes Concerts yes Video yes
Film yes Educational Programs yes Artists Services yes
Public Art yes Newsletters yes Artists' Catalogs yes
Art Publications yes (see publication section below)
Readings yes Artists-in-Residence yes

Process by which programs are selected: _____
Regional and national need within our specific
collaborative and critical philosophies

Number of exhibitions 10 Number of performances 31
Number of artists shown 56 Annually 56
(above is since Sept.1977)

What community need produced your alternative organ.:
Workspace yes Equipment yes Co-Op _____ Info-exchange yes
Develop critical center for artists in area yes
Little or no museum activity in contemporary art yes
No commercial gallery active in contemporary art _____
Also: VOICES/PROVENCE audio cassette mag (1974)
and AVP (Arton's VideoPub)

For publications only:
Name of publication CENTERFOLD
Editor Clive Robertson Circulation 2000
Published how often 6/year Number of issues 10
Price per copy \$1.00 Subscription None (retail \$18/air)
How is this publication distributed Others \$9(air)
Bulk distribution through international network
(complete in-dexed back issues available in edition)
Do you accept advertising Yes If so,
Ad rates: full page \$100 1/2 page \$50 1/4 page \$25
Percentage of income from ads --- sales 5% grants 75%
donations: 20%



ARTONS

Artons

A Department Storage for Art
320 - 10th St. N.W.
Calgary, Alberta
T2N 1V8

(403) 283-6536
(403) 283-8988

A facility of Parachute Centre for
Cultural Affairs.

Directors

Clive Robertson
Marcella Bienvenue

1st Floor

Exhibits
Archives
Performances
Video
Creative Musics
Readings
New Dance
Productions

ARTON'S is the new name for an enlarged facility begun in 1975 as The Parachute Center for Cultural Affairs. The Parachute Center itself was an enlargement of the activities (Performance, Video, Publishing) of a group (W.O.R.K.S.) which formed in Calgary in 1972. The Parachute Center was designed as an Artists Publication Archive, a Performance Center and a Video Production-Presentation space.

"A center for the production and presentation of interdisciplinary arts, ARTON'S continues to adapt and modify its programming and physical service so that it can best function within its immediate location and maintain its history of creative international exchange."

(from 1977-78 brochure)

AN ARTIST-RUN CENTER:

Specifically designed for research and production ARTON'S third role is presentation, the interface with an audience. As artist-administrator often awkwardly straddled, there is encouragement for both artist and audience to define and understand the developing processes and meaning of the new arts.

Artist-run centers are the 'wholesalers' of new art. Functions of gallery, recording studio, museum, theater and library have been appropriated by artists (of all disciplines and permutations) so that their requirements of production and distribution are not inadvertently separated.

ARTISTS-IN-RESIDENCE:

Combating geographic isolation and jet-lag, this program (assisted by both *The Canada Council* and artists within the community) is almost an ideal way of working for both the production center and the visiting artist(s). The length of each residency changes between a week (GENERAL IDEA) to two weeks or a month - ROBERT FILLIOU, STEVE MacCAFFERY, HP, JOHN OSWALD and MARGARET DRAGU. Artists are encouraged to collaborate on publications with ARTON'S either through CENTERFOLD (magapaper), VOICESPONDENCE (audio cassette magazine) or AVP (Arton's Video Publishing).

EXHIBITION:

Exhibitions are chosen for their contemporary informational content in addition to their aesthetic appeal. Video, slides, audio tape and publications by the artist more than often accompany exhibits.

REINDEER WERK, ERIC ANDERSEN, MARTHA ROSLER, CAVELLINI, CATASTROPHE ART FROM JAPAN all had their first Canadian exhibit at Arton's, other recent exhibitors include ERIC METCALFE, GENERAL IDEA, CIONI CARPI, ROBERT CUMMING, BRIAN DYSON and ROBERT FILLIOU. Other exhibits have been organized as archive shows, the Parachute Center had many street window displays of small press publications.

VIDEO:

Equipped for small format studio production and post-production, Arton's have archives of performance documents and recently video publications.

Tapes of RICHARD KOSTELANETZ, MR. PEANUT, ACE SPACE Co., and GENERAL IDEA have been broadcast via Cablevision.

Screenings have been managed in different forms including a SUNDAY, VIDEO SUNDAY series: LISA STEELE, COLIN CAMPBELL, DAN GRAHAM, ED. VIDEO, RODNEY WERDEN, CLIVE ROBERTSON, WESTERN FRONT, LA MAMELLE, ANT FARM etc.

Arton's organised the first video open for Canadian Video: THE 1978 CANADIAN VIDEO OPEN - a month-long video festival. A color-plate catalog is in production.

ARCHIVES:

Arton's began an artist publications archive in 1971. Similar in scope to archives at Western Front, Vancouver and Art Metropole, Toronto - the archive is indexed and a catalog is in publication.

PERFORMANCE/MUSIC/READINGS:

Included WILLOUGHBY SHARP, DR. BRUTE, ELISABETH CHITTY, VIC D'OR, MR. PEANUT, OPAL NATIONS, STEVE MacCAFFERY, MARGARET DRAGU, STEVE LACY, ROSCOE MITCHELL, THE CCMC, EUGENE CHADBOURNE, FIELDING DAWSON, GERRY GILBERT, NEW DALTA AHKRI, ROBERT FONES, A.S.A. HARRISON, JOHN BENTLEY MAYS, OLIVER LAKE, HP, ROBERT FILLIOU, DENNIS TOURBIN, ELDON GARNET, MARTIN BARTLETT, etc.

NEW DIRECTIONS:

Beginning in August 1978 Arton's is changing both location and function. Soon to be set up in Toronto will be a video and audio cassette publishing facility with emphasis on production-publication instead of production-presentation. Within the past eight years we see now the need for specialization to effect the systems and intellect that we are working in and with.

Name of Organization Artpark

Mailing Address Box 371
Lewiston, New York 14092

Is there a space or building (s) Yes If so,
Address Lewiston, New York

Phone number (s) (716)745-3377
()

Total square footage: Exhibition NA Office NA

Total running feet of gallery wall NA

Type of ceiling NA Ht NA Type of floor NA

Equipment: Video Yes Audio Yes Film Yes

Total Acreage: 200

Organization founded by N.Y. State Parks Commission

When 1973 Incorporated NA Programs began 1974

Fiscal Year ends 9/30 Records audited annually Yes

Accrual X Or cash basis NA Amount of budget:

77-78 \$247,000 75-76 \$220,000 76-77 \$240,000

Executive Director: David Midland

Director of Visual Arts: Rae Tyson

Number of personnel, both full and part time:

77-78 9 75-76 8 76-77 9

Insurance benefits provided staff: (Permanent only)

Life X Health X Liability (w.c.) X

Percent of 77-78 budget for:

Staff: executive 7% admin. - secretarial 1%

technical 10% build./grounds maintenance NA

legal * accounting * auditing *

paid by organization, volunteer, CETA - please note
Major programs.

Artists' honorariums and materials fees: 72%

Publications: *

Office and building maintenance: NA (Parks
Commission
(Budget)

Capitol Expenditures: NA

Advertising and promotion: *

Supplies and Services 10%

Percent of 77-78 budget raised through:

Federal 7% State 73% City 0 Sales 0

Benefit 0 Artists 0 Corporate 2%

Membership 1% Average contribution \$10.00

Range of contributions \$10.00 - \$5,000.00

Earned Income: 17%

Items raised on an in-kind basis:

Staff NA Buildings NA ~~Artists~~ ~~Materials~~ Mat. X Equip. X

Programs Sponsored:

Exhibitions NA Performance X Concerts X Video X

Film X Educational Programs NA Artists Services NA

Public Art X Newsletters NA Artists' Catalogs X

Art Publications NA (see publication section below)

Artists-in-Residence X

Process by which programs are selected: by
staff search or submission of proposal

Number of exhibitions NA Number of performances 100+

Number of artists shown 60+ Annually X

What community need produced your alternative organ.:

Workspace NA Equipment NA Co-Op NA Info-exchange NA

Develop critical center for artists in area NA

Little or no museum activity in contemporary art NA

No commercial gallery active in contemporary art NA

Provide outdoor alternative X

Provide public access to art X

For publications only:

Name of publication _____

Editor _____ Circulation _____

Published how often _____ Number of issues _____

Price per copy _____ Subscription Rates _____

How is this publication distributed _____

Do you accept advertising _____ If so,

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____

Note: We have included information about Artpark's Visual Arts program only. There are a number of other programs as well. Where asterisks (*) appear, we have been unable to provide answers because the items are included in another department's budget and cannot be separated out. Also, Artpark only has programs in the summer.



Left to right: an aerial view of Artpark; piece by Mary Miss, 1976; George Trakas' Rock River Union.

Artpark, a publicly-funded state park dedicated to all aspects of the arts, opened July 25, 1974 in Lewiston, New York, seven miles north of Niagara Falls and thirty miles north of Buffalo. Artpark is unique, both as a public park and as a space for art. Its 200 acres have become common ground for artists and the public -- a resource for developing new art and making it accessible to the general public.

In addition to facilities for all the traditional park/outdoor activities, Artpark contains a seven million dollar theater, which each summer provides a stage for major companies performing opera, ballet, musical theater and jazz. The rest of the 200 acres is devoted to space for artists, both performing and visual.

Located on New York State park land above the Niagara River Gorge, the Artpark site was the birthplace of Niagara Falls thousands of years ago. As the site of The Portage, the land route that made it possible to surmount the Falls -- the only obstacle in the great system of waterways leading from the Atlantic to the Mississippi -- it was once a major crossroads for travel west. With the construction of the Erie and Welland canals, alternate waterways to the west, the area declined in importance and the land was abused, serving alternately as a dump for garbage, chemical waste and tons of construction debris from the Niagara Power Project.

Artists who come to the park to participate in the Visual Arts program are aware of the history and public nature of the land and work to renew its life from their own perspectives. Each summer, some 25 visual artists are invited for over-lapping residencies averaging four weeks. They are selected for the quality of their art, the ability of their art to harmonize with the site and their ability to work with people. They are encouraged to experiment and collaborate, and, through their work, the site is transformed into a laboratory for ideas. Process is emphasized over product. Completed works are the property of the artists. If they choose not to take them, they are either removed by the staff or left to disintegrate and become part of the site. This impermanence assures that the land will remain a resource for future growth. The constant recycling reflects the history of the site.

Before their arrival, each artist receives the following statement from the Visual Arts staff: "Artpark is an area for all the arts, a place for artists to perform, develop, experiment. Like life itself, Artpark is designed to breathe, change with the seasons, to respond to nature. Accordingly, the artists who participate in the Artpark

program are envisioned as the life-force coursing through the organism -- giving it color, energy, warmth, posture, vitality, growth. With this concept in mind, we do not expect that artworks or their residue will remain from one season to the next. We expect to relocate, remove, cover over or allow the natural erosion process to occur with such objects.

In this way, the park will be given back to nature for the fall, winter and spring, and will be allowed to recycle itself so that the artists of next season will have more choices and greater freedom of activity."

Because impermanence is a necessary condition of the art, documentation is especially important at Artpark. At the end of each season, a catalog is published, containing a photographic record of how each piece developed. Also included are drawings and statements by the artists which describe the intent of the works as well as the materials used in construction.

In her introduction to the 1977 edition of the Visual Arts catalog, Nancy Rosen made these observations:

"With four summer seasons to its credit, Artpark has proven to be a lively and daring American enterprise. As host to over twenty-five artists each summer, the Park has redefined the notion of the artist's studio. As a non-profit State institution, it has established another mode of patronage by providing artists with funds and services to create new works. As an open-air recreational and cultural attraction, Artpark has challenged a wide public audience in an informal manner that is effectively unorthodox and refreshingly direct.

The function of Artpark is the opposite of the cultivated, manicured public park that is decorated with sculptures. The objectives of the Park's Visual Arts Program are never predicated on beautification or decoration per se.

The goals of Artpark are significantly different than those of the art museum. The process of making art, and the immediate experience of participating with the works are emphasized. The artist is no longer anonymous or absentee; he is visible and accessible to the visiting public as he goes through the stages of realizing an idea. . . The boundaries that define a museum, an artist's studio, or a separate pedestal for art no longer exist. . . Artpark has taken art and art-making out of the city, away from established institutions and the art marketplace. We all stand to profit from its convictions."

Name of Organization THE ASSOCIATION OF ARTIST-RUN GALLERIES

Mailing Address 152 Wooster Street
New York, NY 10012

Is there a space or building (s) _____ If so,
Address 21 co-operative galleries in
N.Y.C., Phildelphia, Washington,
D.C. and Montreal, Canada

Phone number (s) 1 212 252-0112
() _____

Total square footage: Exhibition _____ Office _____
Total running feet of gallery wall _____
Type of ceiling _____ Ht _____ Type of floor _____
Equipment: Video _____ Audio _____ Film _____

Organization founded by Phoenix, Westbroadway
and Ward-Nasse Galleries

When 1974 Incorporated 1975 Programs began 1975
Fiscal Year ends Dec. Records audited annually X

Accrual _____ Or cash basis _____ Amount of budget:
77-78 ? 75-76 \$1500 76-77 \$20,000

Exec.
Director: Jonathan Price, Coordinator-Joellen
Number of personnel, both full and part time:
77-78 15 75-76 15 76-77 10
Insurance benefits provided staff:
Life _____ Health _____ Liability (w.c.) _____

Percent of 77-78 budget for:

Staff: executive _____ admin. - secretarial _____
technical _____ build./grounds maintenance _____
legal _____ accounting _____ auditing _____
paid by organization, volunteer, CETA - please note
Major programs: 80%
Artists' honorariums and materials fees: _____
Publications: 10%
Office and building maintenance: _____
Capitol Expenditures: _____
Advertising and promotion: 10%

Percent of 77-78 budget raised through:

Federal _____ State _____ City _____ Sales _____
Benefit _____ Artists _____ Corporate _____
Membership 10% Average contribution _____
Range of contributions \$1.00-\$5,000.00

(fund raising is in process)

Items raised on an in-kind basis:

Staff X Buildings X Exhibitions Mat. _____ Equip. _____

Programs Sponsored:

Exhibitions X Performance X Concerts X VideX
Film X Educational Programs X Artists Services X
Public Art X Newsletters X Artists' Catalogs X
Art Publications X (see publication section below)

Process by which programs are selected: Programs
are presented by the galleries; they are

selected by the Executive Board (11 members)
and are administered by AARG.

Number of exhibitions 300 Number of performances 25
Number of artists shown 1000 Annually 750

What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op X Info-exchange X
Develop critical center for artists in area X
Little or no museum activity in contemporary art X
No commercial gallery active in contemporary art _____

For publications only:

(formerly - Artists Review)
Name of publication Artists View Art
Editor Jess Decker Circulation 2000
Published how often quarterly Number of issues 3rd year
Price per copy free Subscription Rates \$4 yearly
How is this publication distributed subscriptions by
mail, also placed in all the co-op galleries

Do you accept advertising artwork only If so,

Ad rates: full page _____ 1/2 page \$40 1/4 page _____

Percentage of income from ads 10% sales 10% grants 80%



The Association of Artist-Run Galleries is an Association of many functions: 1) it is a service organization because it serves as an information center for its 21 member galleries -- in N.Y.C. - Amos Eno Gallery, First Street, Fourteen Sculptors, Gallery 84, Noho, Phoenix, Pleiades, Prince Street, Viridian, Westbroadway and Ward-Nasse; in Queens - The Exhibitionists; in Brooklyn - Gallery 91, Henry Hicks, The Sixth Estate and Atlantic Gallery; in Washington, D.C. - Foundry, Spectrum, Studio and Madam's Organ; in Philadelphia - Nexus, and in Montreal, Canada - Gallery Signal; 2) it is an alternative organization without space (the mailing address is % Pleiades Gallery, 152 Wooster St., N.Y.C. 10012), and at the same time it is an organization which has the use of many spaces (21+ co-operative gallery spaces) across the country; 3) it is an educational association which aims at using co-operative gallery spaces for quasi- museum activities -- large scale exhibitions, historical and contemporary simultaneously in many spaces, exchange exhibitions, invitational exhibitions, symposia, concerts, video, film, mixed media performances, etc.

Founded in 1974 as a membership organization for the pooling of resources and information about co-operative galleries (a co-op of co-ops), The Association of Artist-Run Galleries has expanded its scope in order to create the largest democratic exhibition process in the U.S.

A.A.R.G. in the past 4 years has given exhibition opportunities to thousands of artists, within the co-op gallery structure (each gallery maintains a roster of 15-200 artists) and within the art community (commercially affiliated and unaffiliated artists) as well.

Each co-operative gallery runs at least one invitational exhibition per year and some galleries run as many as ten. (In the future, we hope to run invitationals in all our spaces thru' the summer months.) Large-scale exhibitions (i.e. "Tenth Street Days-The Co-ops of the 50's" and a CETA Exhibition planned for next winter) coordinated by A.A.R.G. again utilizes co-op gallery spaces in "alternative" ways. "Tenth Street Days" showed works by 185 artists who were members of co-ops in the 50's.

We also run festivals where unaffiliated as well as co-op artists can participate in large scale outdoor works; and we plan to open as many as 200 studios at one time as another alternative plan. Whatever the project, our aim is to include as many artists as possible.

A.A.R.G. also utilizes the gallery spaces for symposia, concerts, film, video and mixed media performances. Since the galleries do not rely on sales in order to "stay in business" (dues paid by member artists pay the rents), we can afford to use our spaces for events as well as for exhibitions.

What makes The Association of Artist-Run Galleries unique is that it is run solely by artists -- artists who are dedicated to alternative exhibition opportunities. A.A.R.G. has helped to establish at least 10 co-operative galleries nationally in the past 3 years. Thus, as A.A.R.G. grows, exhibition opportunities for artists around the nation grow too.

Name of Organization Atlanta Art Workers Coalition, Ltd.

Mailing Address 972 Peachtree St. NE, Suite 214
Atlanta, Georgia 30309

Is there a space or building (s) Yes If so,
Address 972 Peachtree St NE
Suite 214
Atlanta, Georgia 30309

Phone number (s) (404) 876-4026
()

Total square footage: Exhibition 600 Office 600
Total running feet of gallery wall 100
Type of ceiling acc.tile Ht 16' Type of floor tile
Equipment: Video _____ Audio _____ Film _____

Organization founded by group of artists
When 1976 Incorporated 1976 Programs began 1976
Fiscal Year ends 12/31 Records audited annually Yes
Accrual _____ Or cash basis X Amount of budget:
77-78 27,260 75-76 NA 76-77 5,675

Director Santo Bruno (Pres.), Julia Fenton (Director)
Number of personnel, both full and part time:
77-78 5 75-76 2 76-77 3
Insurance benefits provided staff:
Life _____ Health X Liability (w.c.) _____
(In planning stages)

Percent of 77-78 budget for:
Staff: executive _____ admin. - secretarial 20
technical _____ build./grounds maintenance _____
legal free accounting free auditing _____
paid by organization, volunteer, CETA - please note
Major programs: 20
Artists' honorariums and materials fees: 10
Publications: 20
Office and building maintenance: 20
Capitol Expenditures: _____
Advertising and promotion: 10

Percent of 77-78 budget raised through:
Federal 20 State 5 City 10 Sales _____
Benefit 5 Artists _____ Corporate 5
Membership 10 Average contribution 15.00
Range of contributions 15.00 - 100.00

Items raised on an in-kind basis:
Staff 1/2 Buildings 3/4 Exhibitions Mat. _____ Equip 3/4

Programs Sponsored:
Exhibitions X Performance X Concerts _____ Video X
Film X Educational Programs X Artists Services X
Public Art X Newsletters _____ Artists' Catalogs _____
Art Publications X (see publication section below)

Process by which programs are selected: Special
committees composed of members.

Number of exhibitions 10 Number of performances 2
Number of artists shown 100 Annually 100-150

What community need produced your alternative organ.:
Workspace _____ Equipment X Co-Op _____ Info-exchange X
Develop critical center for artists in area X
Little or no museum activity in contemporary art X
No commercial gallery active in contemporary art _____

For publications only:
Name of publication Atlanta Artworkers News
Editor Julia A. Fenton Circulation 1500
Published how often 1-monthly Number of issues 6 yr
Price per copy _____ Subscription Rates _____
How is this publication distributed mail; limited
distribution in bookstores and shops

Do you accept advertising Yes If so,
Ad rates: full page 50.00 1/2 page 27.00 1/4 page 14.00
Percentage of income from ads 20 sales _____ grants 80

The Atlanta Art Workers Coalition is a non-profit service organization for visual artists and arts organizations in the metro Atlanta area. Since its incorporation in 1976, its membership has grown to include over 120 individual members and the affiliation, through organizational membership, of over 400 artists and craftspersons in the area. The purpose of the Coalition is to provide services for artists and to promote public interest in the visual arts through publications, seminars, workshops and exhibitions.

Since its inception, the Coalition has obtained funding from the NEA, the Georgia Council for the Arts and Humanities, and the City of Atlanta Bureau of Cultural Affairs, as well as from private foundations and interested individuals.

Three types of membership are offered by the Coalition: voting members, who must be juried for acceptance; affiliate individual members, who may not vote on policy but who receive most of the benefits of the organization; and affiliate organization members who are interested in supporting the activities of the Coalition.

The Coalition currently has three paid staff members who administer the programs of the group. The Director of Activities is funded by NEA; the Gallery Curator and the secretary are funded by CETA.

Programs of the Coalition include: an information resource center for artists; a gallery, a newspaper which circulates to over 1500 people locally and nationally; up-to-date information on funding and exhibition opportunities for visual artists; series of workshops, lectures and visiting artists programs. We are currently developing a health insurance program for artists, a slide registry, a job referral agency, and are researching the possibility of publishing a comprehensive artists' directory for the area. In addition, we are compiling statistics on the economic state of artists in the area.

The information resource center is acquiring books, pamphlets and ephemera on artists' publications, funding sources for artists, practical information on such matters as contracts, copyrights, and royalties. The newspaper is in the process of expanding and contains articles on issues and problems in the visual arts, as well as information listings on available housing, studio spaces, exhibition opportunities, research on health and safety standards, etc. The gallery accepts proposals for exhibitions both from members and non-members, which are voted on by a selection committee; arranges travelling exhibitions; and arranges for exchange exhibitions with other visual arts groups across the country.

Name of Organization Boston Visual Artists Union, Inc.

Mailing Address 77 North Washington Street
Boston, Massachusetts 02114

Is there a space or building (s) yes If so,
Address 77 North Washington Street
Boston, Massachusetts 02114

Phone number (s) (617) 227-3076
()

Total square footage: Exhibition 80 ft. Office 20 ft.
Total running feet of gallery wall 160 ft.
Type of ceiling slate Ht 12 Type of floor hardwood
Equipment: Video _____ Audio _____ Film slide projectors

Organization founded by the members
When 1971 Incorporated 1971 Programs began 1971
Fiscal Year ends July 1 Records audited annually yes
Accrual _____ Or cash basis cash Amount of budget:
77-78 50000. 75-76 70000. 76-77 58000.
position of Sec.-General elected annually

~~Director~~ ~~Secretary-General~~ Mr. Cary Wasserman
Number of personnel, both full and part time:
77-78 3 75-76 4 76-77 4
Insurance benefits provided staff:
Life _____ Health _____ Liability (w.c.) _____

Percent of 77-78 budget for:
Staff: executive _____ admin. - secretarial 32%
technical _____ build./grounds maintenance _____
legal _____ accounting _____ auditing 3%
paid by organization, volunteer, CETA - please note
Major programs: 10%
Artists' honorariums and materials fees: 5%
Publications: 8%
Office and building maintenance: 30%
Capitol Expenditures: 5%
Advertising and promotion: 7%

Percent of 77-78 budget raised through:
Federal 22% State 21% City _____ Sales 6%
Benefit _____ Artists _____ Corporate 1%
Membership 45% Average contribution 5%
Range of contributions _____

Items raised on an in-kind basis:
Staff _____ Buildings _____ Exhibitions Mat. _____ Equip. _____

Programs Sponsored:
Exhibitions X Performance X Concerts X Video X
Film X Educational Programs X Artists Services X
Public Art X Newsletters X Artists' Catalogs X
Art Publications X (see publication section below)

Process by which programs are selected: VOTE OF
~~the membership~~ Every member is a member of the
Board of Directors, and has an equal vote.

Number of exhibitions 10 Number of performances 40
Number of artists shown _____ Annually 350 77-78
varies annually

What community need produced your alternative organ.:
Workspace _____ Equipment _____ Co-Op xx Info-exchange x
Develop critical center for artists in area x
Little or no museum activity in contemporary art _____
No commercial gallery active in contemporary art _____

For publications only:
Name of publication Boston Visual Artists Union Newsletter
Editor ~~Ms. Maria Vermeas~~ Circulation 1000
Published how often Monthly Number of issues 12
Price per copy _____ Subscription Rates \$5.00
How is this publication distributed Mail/In Service

Do you accept advertising yes If so,
Ad rates: full page \$200. 1/2 page \$125. 1/4 page \$70.
Percentage of income from ads _____ sales _____ grants _____

The Union aims to make closer connections between artists and the public by providing the community with access to and information about the visual arts being created with in its midst. It brings together artists working in various media with no stylistic requirements for membership and supports their work through exhibitions and assistance of all kinds as well as exchange of information.

Activities include weekly program and business meetings, open to the public, the operation of a gallery, a slide registry, a newsletter, housing and studio space flies, discount on art supplies and co-operative buying, an active artists' right program wich inlcudes dissemination of information, selling with contracts, and protest action taken from time to time, an active legislation Committee, and a committee on Copyright.

Every member is a director, but committee heads form a Executive Committee which meets monthly. There are three paid staff members, a Bookkeeper, a Union Coordinator and a Gallery Coordinator.

Finacial support is from \$25. annual membership dues, NEA and State grants and other fund raising.

Name of Organization CEPA Gallery

Mailing Address 30 Essex Street
Buffalo, New York 14213

Is there a space or building (s) yes If so,
Address 30 Essex Street
Buffalo, New York 14213

Phone number (s) (716) 883-582
()

Total square footage: Exhibition 425 ft Office 216 ft.

Total running feet of gallery wall 67 ft.

Type of ceiling dropped Ht 11 Type of floor wood

Equipment: Video _____ Audio _____ Film _____

Organization founded by Robert Muffoletto

When 1974 Incorporated 1974 Programs began 1974

Fiscal Year ends 6-30 Records audited annually no

Accrual x Or cash basis _____ Amount of budget:

77-78 \$90,000 75-76 521,000 76-77 521,000

Director Kevin Noble

Number of personnel, both full and part time:

77-78 13 75-76 3 76-77 3

Insurance benefits provided staff:

Life _____ Health x Liability (w.c.) x

Percent of 77-78 budget for:

Staff: executive 10 admin. - secretarial 5

technical 10 build./grounds maintenance 5

legal _____ accounting _____ auditing _____

paid by organization, volunteer, CETA - please note

Major programs: Exhibitions, 10%

Artists' honorariums and materials fees: 20

Publications: _____

Office and building maintenance: 5

Capitol Expenditures: _____

Advertising and promotion: 5

30% of our budget this year is to pay the salaries of 5 Artists-Photographers. CEPA has received money through CETA, Title VI, Special Projects, to hire 12 people to produce a photographic documentation of the city of Buffalo.

Percent of 77-78 budget raised through:

Federal 10% State 10% City 75% Sales _____

Benefit _____ Artists _____ Corporate _____

Membership 5% Average contribution _____

Range of contributions _____

Items raised on an in-kind basis:

Staff x Buildings _____ Exhibitions Mat. _____ Equip. x

Programs Sponsored:

Exhibitions x Performance x Concerts _____ Video _____

Film x Educational Programs x Artists Services x

Public Art x Newsletters _____ Artists' Catalogs _____

Art Publications _____ (see publication section below)

Process by which programs are selected: _____

Exhibitions are organized by staff & guest curators

Number of exhibitions 35 Number of performances 40

Number of artists shown 150 Annually 50

What community need produced your alternative organ.:

Workspace x Equipment x Co-Op _____ Info-exchange x

Develop critical center for artists in area x

Little or no museum activity in contemporary art _____

No commercial gallery active in contemporary art _____

For publications only:

Name of publication _____

Editor _____ Circulation _____

Published how often _____ Number of issues _____

Price per copy _____ Subscription Rates _____

How is this publication distributed _____

Do you accept advertising _____ If so,

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____



CEPA was founded in Buffalo, N.Y. in 1974 as a non-profit exhibition and workshop center for contemporary photography. In June 1977 CEPA relocated to 30 Essex Street and expanded its facilities to include the following:

- Community Darkroom. A complete darkroom facility with ten enlargers for the development, enlargement and final print preparation of black and white photographs. Facilities for color work are soon to be added.
- Large meeting area for workshops, demonstrations, lectures and presentations.
- Private darkrooms, facilities for visiting artists and Artists-in-Residence.
- An offset printing press for workshops in the printing process and for production of small limited edition literary and visual catalogues, artist's books and publicity.
- A new exhibition area with 80 feet of permanent wall space and an additional portable wall space.
- A silkscreen studio and papermaking facility.
- A photo booth that gives four poses for only 25c.

In an attempt to provide more exposure for the work of new artists, CEPA organizes exhibitions of photographic work for the Metro Bus System every month. Generally, the show consists of the work of one or two photographers, which is installed in the advertising space of one Metro bus that travels different routes in the city throughout the month. In this way large numbers of people have the opportunity to view the exhibitions on their way to work or shopping.

CEPA also offers workshops in photography, silkscreening, papermaking, printing and writing as well as continuing seminars in various subjects. Visiting artists are invited to CEPA to show and discuss their work with the Buffalo community. This program includes photographers, filmmakers, video artists, and writers.

CEPA was awarded a CETA, Title IV, by the Special Projects Administration, Division for Manpower Planning, City of Buffalo grant this year to hire ten people. Five of these people are photographers producing photographic documentation of the city of Buffalo. Exhibitions of the work produced will be presented in community centers and public buildings throughout the city of Buffalo, as well as the CEPA Gallery.

The exhibition program is designed to present the work of more established, nationally known photographers to the Buffalo community, as well as to provide an opportunity for the lesser established artists to exhibit their work. Artists who have exhibited their work in the photographic medium at CEPA include:

Nathan Lyons	Joel Swartz
Michael Bishop	Keith Smith
Donald Blumberg	Rene Magritte
Diane Bertolo	Bea Nettles
Peggy Brady	Oscar Bailey
Ellen Carey	Charles Swedlund
Charles Clough	Ralph Gibson
David Chappel	Aaron Siskind
Tony Conrad	Susan Eder
C. John Davis	Barbara Jo Revelle
Debby DeStaffan	Phil Malkin
Jon Burriss	Richard Link
Linda Neaman	
David Kulik	
David Seaman	
Joe Emery	
Tyrone Georgiou	
Biff Henrich	
Terry Higginson	
Joe Hryvniak	
Pierce Kamke	
Les Krims	
Robert Longo	
L.P. Lundy	
Joan Lyons	
Paul Lemberg	
Jo-Ann Callis	
Lew Thomas	
Donna Lee Phillips	
Hal Fisher	
Marion Faller	
Phil Block	
Charles Stainback	
Anne Turyn	
Ann Rosen	
Ruth Breil	
Scott Rucker	
Ken Pelka	



Photo Workshop & Gallery
30 Essex St., Buffalo, N.Y. 14213
716/886-7592

Name of Organization CONTEMPORARY ARTS CENTER

Mailing Address 900 Camp St.
New Orleans, La. 70130

Is there a space or building (s) yes If so,
Address 900 Camp St.
New Orleans, La. 70130

Phone number (s) (604) 523 1216
(504) 523 1621

Total square footage: Exhibition 16,200 Office 750

Total running feet of gallery wall 850-1000

Type of ceiling Wood Ht 16' Type of floor wood

Equipment: Video none Audio none Film none

Organization founded by a group of interested

When 1976 Incorporated 1977 Programs began 1976

Fiscal Year ends 3/31 Records audited annually yes

Accrual yes Or cash basis _____ Amount of budget:

77-78 \$164,000.00 75-76 0 76-77 \$15,000

Director Donald K. Marshall

Number of personnel, both full and part time:

77-78 16 75-76 0 76-77 2

Insurance benefits provided staff:

Life _____ Health _____ Liability (w.c.) yes

Percent of 77-78 budget for: CETA

Staff: executive 11% admin. - secretarial 18%

technical 15% build./grounds maintenance 4%

legal _____ accounting _____ auditing _____

paid by organization, volunteer, CETA - please note

Major programs: 14%

Artists' honorariums and materials fees: 17%

Publications: _____

Office and building maintenance: 1%

Capitol Expenditures: 6%

Advertising and promotion: 1%

Percent of 77-78 budget raised through:

Federal 50% State 5% City _____ Sales _____

Benefit 15% Artists _____ Corporate 15%

Membership 15% Average contribution _____

Range of contributions \$10-\$6,000.00

Items raised on an in-kind basis:

Staff _____ Buildings x Exhibitions Mat. _____ Equip. _____

Programs Sponsored:

Exhibitions x Performance x Concerts x Video x

Film x Educational Programs x Artists Services x

Public Art x Newsletters x Artists' Catalogs x

Art Publications _____ (see publication section below)

Process by which programs are selected: An Arts

Committee made up of the Board of Directors

and members of the public reviews and rules

on proposals submitted to the CAC.

Number of exhibitions 18 Number of performances 400

Number of artists shown 275 Annually varies

What community need produced your alternative organ.:

Workspace x Equipment _____ Co-Op _____ Info-exchange x

Develop critical center for artists in area x

Little or no museum activity in contemporary art x

No commercial gallery active in contemporary art _____

For publications only:

Name of publication _____

Editor _____ Circulation _____

Published how often _____ Number of issues _____

Price per copy _____ Subscription Rates _____

How is this publication distributed _____

Do you accept advertising _____ If so,

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____

Contemporary Arts Center



New Orleans is a city economically poor but rich in creative people. The CAC has become an outlet for this creative energy and the means for recognition of contemporary visual and performing artists of this region. It was founded with the intention of providing "exhibition and performance space for local, regional and national contemporary artists."

From its inception, the Contemporary Arts Center has had the participation of artists, educators, architects, media people, performers, technicians and members of the business communities.

The CAC building is four stories, approximately 100,000 square feet; there are air conditioning and heating facilities, off-street parking, alarm and sprinkler systems, freight and passenger elevators, a sub-surface basement, and loading dock. The building has open spaces, high ceilings and is so structured that many different events can occur simultaneously. It is perfectly suited to the needs of an art center. Currently in use are two performance areas, three exhibition areas, as well as dance, workshop, office and service spaces.

A particularly exciting result of opportunities presented by the CAC is that different groups are working together for the first time. Theatre, dance, music and visual artists are assisting one another with projects, exhibits and events. Our low overhead is passed on to artists, so that many of them, including actors, are being paid --an unusual occurrence in New Orleans. A recent CETA grant is allowing the expansion and inception of programs thought to be years in the future. It is expected that all four floors, the basement and side garage will be in use by the Fall.

The Contemporary Arts Center is an exciting and thriving part of New Orleans.

FOLLOWING IS A LIST OF PAST AND FUTURE ACTIVITIES:

LOUISIANA CRAFTSMEN 1961-1977: An exhibition jointly sponsored by the Louisiana Crafts Council and The CAC. The work of fifty-seven craftsmen was exhibited.

GEORGE DUREAU RETROSPECTIVE: Paintings, Drawings and Photographs of a major New Orleans artist.

LOUISIANA ENVIRONMENTS: Forty Louisiana artists were invited to develop, individually, environments which were an expression of their particular artistic vision.

CONTEMPORARY PHOTOGRAPHY IN LOUISIANA EXHIBITION/COMPETITION: The statewide photography competition drew fifteen hundred entries; judge Charles Gatewood selected two hundred for exhibition.

AMERICAN NARRATIVE/STORY ART: 1967-1977: A traveling exhibition from the Houston Contemporary Art Museum of various visual representations of the narrative process.

REGIONAL PRINT CONFERENCE: (June, 1978) This exhibit will focus on the multiple image and will include a regional print competition judged by James Butler.

PLAYWORK: Diversity Players performed this full length original script by a local writer.

OTRABANDA COMPANY: The nationally known group (for its annual River Raft Revue) has its office here and performs their work regularly at the CAC.

DANGEROUS GARDENIAS: An original script by local playwright was performed here in conjunction with the LOUISIANA ENVIRONMENTS exhibition.

MUSICIANS FOR MUSIC: Local musicians performing contemporary music in a showcase setting.

Name of Organization Creative Time, Inc.

Mailing Address 193 Front Street
New York, New York 10018

Is there a space or building (s) n/a If so,
Address The organization uses a variety
of spaces on an interim basis.

Phone number (s) (212) 825-1494
()

Total square footage: Exhibition Office 500 sq. ft.
Total running feet of gallery wall _____
Type of ceiling _____ Ht _____ Type of floor _____
Equipment: Video _____ Audio _____ Film _____

Organization founded by Anita C. O'Neill,
Karin Bacon & Susan H. Jones.
When 1973 Incorporated 1975 Programs began 1973
Fiscal Year ends 6/30 Records audited annually Yes
Accrual _____ Or cash basis _____ Amount of budget:
77-78 52,000 75-76 45,000 76-77 55,000

Director Anita C. O'Neill
Number of personnel, both full and part time:
77-78 3 75-76 2 76-77 3
Insurance benefits/provided staff:
Life X Health X Liability (w.c.) X

Percent of 77-78 budget for:
Staff: executive 13% admin. - secretarial 8%
technical 10% build./grounds maintenance _____
legal 1% accounting 3% auditing 1%
paid by organization, volunteer, CETA - please note
Major programs: _____
Artists' honorariums and materials fees: 40%
Publications: 7%
Office and building maintenance: 2%
Capitol Expenditures: _____
Advertising and promotion: 7%

Percent of 77-78 budget raised through:
Federal 25% State 30% City 6% Sales 4%
Benefit _____ Artists _____ Corporate 9%
Membership _____ Average contribution 15%
Range of contributions \$250 to \$30,000

Items raised on an in-kind basis:
Staff X Buildings X Exhibitions Mat. X Equip. X

Programs Sponsored:
Exhibitions X Performance X Concerts X Video X
Film X Educational Programs X Artists Services X
Public Art X Newsletters _____ Artists' Catalogs X
Art Publications _____ (see publication section below)

Process by which programs are selected: Artists who
wish to create a new work submit proposals which are
reviewed by the staff, art consultants and the Board
of Directors.
Number of exhibitions _____ Number of performances _____
Number of artists shown _____ Annually 4-5 exhibitions

What community need produced your alternative organ.:
Workspace X Equipment _____ Co-Op _____ Info-exchange _____
Develop critical center for artists in area _____
Little or no museum activity in contemporary art X
No commercial gallery active in contemporary art X

For publications only:
Name of publication _____
Editor _____ Circulation _____
Published how often _____ Number of issues _____
Price per copy _____ Subscription Rates _____
How is this publication distributed _____

Do you accept advertising _____ If so,
Ad rates: full page _____ 1/2 page _____ 1/4 page _____
Percentage of income from ads _____ sales _____ grants _____



Creative Time, Inc. is a not-for-profit, tax-exempt arts organization, founded in 1973, which is engaged in making available alternative spaces for professional artists to test ideas and create new works for public exhibition. Once the works are complete, the alternative work spaces become the alternative exhibition spaces.

Creative Time alternative spaces are highly visible and accessible to the public. They include glass-enclosed ground floor spaces, plazas, vacant lots, sides of buildings, etc., and provide the artists and their work with maximum exposure. By presenting the artists at work in these spaces where thousands traffic daily a new audience is exposed to contemporary art, art which is usually seen only by those who visit museums and galleries.

With cooperation from various real estate owners and city agencies, Creative Time has been successful in obtaining rent-free, on an interim basis, a variety of unrented and/or unused spaces in which artists may create work. By tapping these resources, Creative Time and the artist are freed from underwriting high overhead costs such as rent, maintenance, security and, whenever possible, utility expenses. This allows Creative Time to concentrate its energies and funds toward the program: creating new works of art for public exhibition. Creative Time assumes all responsibility for coordinating the workshop and exhibit space so that the artists can devote all of their time to the creation of art. The funds Creative Time allocates from public and private sources go directly to the artists for their time, the creation of a work and the public exhibition--not toward the rental of a suitable space, or other non-artistic concerns.

Programs sponsored by Creative Time include both the visual and performing arts and are designed to encourage a positive relationship between the artist and the public. The goals of the organization are to present new works by artists who are concerned with expanding the viewer's perception of a particular environment, to share with the public not only the artist's finished product, but also the creative process of an artist at work in his or her medium and to utilize visible spaces for exhibitions, which are readily accessible to the general public and are located in densely populated areas lacking in cultural amenities.

Artists wishing to create a new work submit proposals which are reviewed by the staff, art consultants and the Board of Directors. In selecting the work of a professional contemporary artist,

Creative Time is concerned with the importance of the artist's work, that the work be accessible to a great number of people and that the budget for the project lie within the limits of funding possibilities. Creative Time programs often involve a collaboration of artists whose works encompass a variety of media. The artists who have participated in Creative Time programs and the works created in the alternative spaces have received national and international coverage in the press and media.

Creative Time exists to find the wherewithal for artists who have projects dependent on particular spaces and to promote those projects. The exact course of the organization's future cannot be charted because it is the artists and their proposals that do the steering. Creative Time anticipates helping artists involved in many disciplines and utilizing diverse spaces in which their projects can be realized and experienced.

Board of Directors

Bruce W. Bean	James I. Freed
Morley Cho	Jaynie M. Goldstein
Jacques d'Amboise	John P. Grady
Suzanne Davis	Susan H. Jones
Mark di Suvero	Anita C. O'Neill

Staff

Anita C. O'Neill	Executive Director
Molly Mullin	Project Administrator
William Zimmer	Art Consultant (1977-1978)

Photographs from left to right

SAIL an environment by Anne Healy and Jim Burton, 88 Pine Street, New York City, 1974
 RUCKUS MANHATTAN by Red and Mimi Grooms and the Ruckus Construction Company, 88 Pine Street, New York City, 1975
 ROUND, SOUND FOR CONCAVE SURFACES by Max Neuhaus, Rotunda of the U.S. Custom House, New York City, 1976

Name of Organization CRISS-CROSS

Mailing Address P.O. BOX 2022,
BOULDER, COLORADO 80306

Is there a space or building (s) _____ If so,
Address _____

Phone number (s) ()
()

Total square footage: Exhibition _____ Office _____

Total running feet of gallery wall _____

Type of ceiling _____ Ht _____ Type of floor _____

Equipment: Video _____ Audio _____ Film _____

Organization founded by Criss- Cross Foundation

When 73 Incorporated 1974 Programs began 1974

Fiscal Year ends _____ Records audited annually _____

Accrual _____ Or cash basis _____ Amount of budget: _____

77-78 \$10,000 75-76 _____ 76-77 _____

Director Four co-editors/directors

Number of personnel, both full and part time:

77-78 4 75-76 4 76-77 4

Insurance benefits provided staff: none

Life _____ Health _____ Liability (w.c.) _____

Percent of 77-78 budget for:

Staff: executive 0 admin. - secretarial 0

technical 0 build./grounds maintenance 0

legal 0 accounting 0 auditing 0

paid by organization, volunteer, CETA - please note

Major programs: CRISS-CROSS ART COMMUNICATIONS

Artists' honorariums and materials fees: 0

Publications: 100

Office and building maintenance: 0

Capitol Expenditures: 0

Advertising and promotion: 0

Percent of 77-78 budget raised through:

Federal 30% State _____ City _____ Sales 30%

Benefit 40% Artists _____ Corporate _____

Membership _____ Average contribution _____

Range of contributions _____

Items raised on an in-kind basis:

Staff Buildings Exhibitions Mat. _____ Equip. _____

Programs Sponsored:

Exhibitions _____ Performance _____ Concerts _____ Video _____

Film _____ Educational Programs _____ Artists Services _____

Public Art _____ Newsletters _____ Artists' Catalogs _____

Art Publications (see publication section below)

Process by which programs are selected: _____

Number of exhibitions _____ Number of performances _____

Number of artists shown _____ Annually _____

What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op _____ Info-exchange

Develop critical center for artists in area

Little or no museum activity in contemporary art

No commercial gallery active in contemporary art

For publications only:

Name of publication CRISS-CROSS ART COMMUNICATIONS

Editor see below Circulation 2000

Published how often 3x per yr. Number of issues 2000

Price per copy 3.00 Subscription Rates 25.00/4 issues

How is this publication distributed Subscriptions

limited bookstore sales

Do you accept advertising no If so,

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____

Four Co-Editors: Richard Kallweit, Charles DiJulio, Fred Worden, Clark Richert



Criss-Cross P.O. BOX 2022
Boulder, Colorado 80306

Criss-Cross is an artist's group. During the last few years our most visible activity has been the publication of **CRISS-CROSS ART COMMUNICATIONS**, in which the intention has been to explore and develop the possibilities of an artist's periodical (magazine as alternative exhibition space). An underlying purpose of CC-- the purpose from which we take our name-- is to function as an arena in which a group of artists who share similar concerns can derive stimulation from each other. The roots of the group go back to **DROP CITY**, the first alternative commune of the sixties which was founded in 1965 on five acres of cow pasture in southern Colorado. Here the pupose was to sidestep the distinction between art and life. It was a community of writers, painters, filmmakers and musicians, living and working in geodesic domes, testing the notion of 'alternative'. As stated in the **DROP CITY** papers of incorporation, the purpose of the community was to 'provide food, shelter, work space and exhibition space for artists.' Finally overrun by the hippie movement, the original group departed in the late sixties. **Criss-Cross** came into being in 1974 as an effort to reorganize the group. From 1974 to the present, CC has undertaken a number of activities which relate to the still nascent idea of group work. The magazine has been the most enduring. Other activities have included the **CRISS-CROSS CENTER FOR CREATIVE STUDIES** (1974-1975) which was a kind of school situation based around workshops, a gallery space and various group projects. In 1976 CC set up a co-op gallery in Boulder called **Edge Gallery** which exhibited the work of the thirteen gallery members. We also maintained working spaces at **WOMANSPACE** in Boulder in 1977 and at the **Community Free School** in 1975. We have exhibited on a number of occasions as a group and have made collaborative films. For example, in winter 1977 we renovated a loft in the east village NYC, housing the 'Criss-Cross Pattern Show.' Similar exhibitions/presentations have been held at **ARC** in Kansas City, **Canyon Cinemateque** in San Francisco, **Smith College** in Massachusetts. Some of the aspects of group work which have emerged over the years

and which seem to make group work interesting as a motivating idea are: the relationship between work done in the context of the group and each persons individual work.

The necessity for the group to be comprised of peers. The difference between a group and a committee. The way both consensus and disagreement are accepted as part of the group process. The potential for a group to help with the problems encountered by artists living and working outside of major art centers.

The development of **CRISS-CROSS ART COMMUNICATIONS** as an artist's periodical, as distinguished from an art periodical has progressed over the course of the six issues published to date. The difference between the two is that an artist's periodical is made by artists utilizing the resources of the magazine to present primary content; artworks themselves and/or information by the artist on his/her own work. The more familiar art periodical presents information about art from the point of view of critics, historians and professional writers and generally deals with work which has received exposure through established art channels: name galleries, museums, etc. Allowing the magazine to exist as a kind of portable, alternative exhibition space with articles generated by artists themselves was a natural way to extend the concept of group work. A related question which has continually come up has been **CCAC's** relationship to the art of our region. We regard our area as part of the whole visual art world; our point of view is one which is located in Boulder Colorado, but one which looks out at the entire field of contemporary art endeavor. Our awareness of the interplay between what we're looking at and where we're looking from is a distinguishing characteristic of **CCAC**. We identify with our local art scene; indeed, we identify with all local art scenes in our desire to be a part of the national/international art community.

Name of Organization DOUBLE X

Mailing Address Box 5302, CREAG HARBOR STA. SANTA MONICA, CA 90405

Is there a space or building (s) NO If so, Address _____

Phone number (s) (313) 221-3426

Total square footage: Exhibition _____ Office _____
Total running feet of gallery wall _____
Type of ceiling _____ Ht _____ Type of floor _____
Equipment: Video _____ Audio _____ Film _____

Organization founded by RESISTANCE, WILLIAMS, ROBINSON
When 1974 incorporated 1974 Program began 1974
Fiscal year ends 12/31 (Records audited annually yes)
Accrual _____ Or cash basis _____ Amount of budget:
77-78 2400 75-76 1200 74-77 2200

^{CO-CHAIRS:}
Director SHARON SHORE, NANCY BICKHAM
Number of personnel, both full and part time:
77-78 0 75-76 0 76-77 0
Insurance benefits provided staff:
Life NONE Health NONE Liability (w.c.) NONE

Percent of 77-78 budget for:
Staff: executive C; admin. - secretarial C
technical C build./grounds maintenance C
legal C accounting 5% auditing _____
paid by organization, volunteer, CETA - please note
Major programs: membership 80%
Artists' honorariums and materials fees: _____
Publications: membership
Office and building maintenance: 5%
Capitol Expenditures: 0
Advertising and promotion: 10%

Percent of 77-78 budget raised through:
Federal _____ State _____ City _____ Sales 40%
Benefit _____ Artists 10%
Membership 50% Average contribution \$55
Range of contributions \$100 - \$1000

Items raised on an in-kind basis:
Staff _____ Buildings _____ Exhibitions Mat. _____ Equip. _____

Programs Sponsored:
Exhibitions Performance Concerts _____ Video
Film Educational Programs Artists Services _____
Public Art Newsletters _____ Artists' Catalogs _____
Art Publications (see publication section below)

Process by which programs are selected: _____

Number of exhibitions 4 Number of performances 3
Number of artists shown _____ Annually 80 (in combination)
variable

What community need produced your alternative organ.:
Workspace _____ Equipment _____ Co-Op _____ Info-exchange
Develop critical center for artists in area _____
Little or no museum activity in contemporary art _____
No commercial gallery active in contemporary art _____

not enough visibility for women artists

For publications only:
Name of publication By Our Own Hands
Editor Faith Wilding Circulation _____
Published how often monthly Number of issues 2000
Price per copy \$8.48 Subscription Rates _____
How is this publication distributed by membership

Do you accept advertising NA If so, Ad rates: full page _____ 1/2 page _____ 1/4 page _____
Percentage of income from ads _____ sales _____ grants _____

Note: we are an extremely small support group; much of this financial information is not applicable to us



Double X was formed in 1975 by a group of women artists formerly associated with Grandview Gallery. The group exists for the purpose of addressing the current state of affairs in the arts, which still does not adequately represent the full range of talents among women artists. Early in 1976 Double X became incorporated as a non-profit organization of women artists who choose to function at large in the community, rather than maintain and support a gallery space or building. Currently the organization consists of eleven women who are committed feminists and have developed professional identities in their own work. The membership includes ten visual artists and one art historian.

Monthly business meetings held at alternate members studios are used to structure activities and form policies. Projects are usually proposed by one or several members of the group and then evaluated on the basis of feasibility and potential value to the women's art community as a whole. To date these projects have included several group shows, the most ambitious being "Sensibilities," hung in a privately owned commercial building in Westwood, California. In 1976 Double X organized "Women/Art-makers," a feminist lecture series held at the Los Angeles Institute of Contemporary Art. The series opened with a panel discussion followed by nine subsequent evening presentations by well known women artists, art historians, curators, and film makers. Undoubtedly the most challenging project for the group was the publication of a book documenting the history of the women artists' movement in Southern California from 1970 - 1976. Entitled *By Our Own Hands* and written by Faith Wilding with layout and technical assistance from Nancy Youdelman, Janice Lester, and Carol Kaufman, the book is now distributed nationwide and was recently received by the *Library Journal*.

On a more intimate level Double X hosts on-going informal evenings of slide and/or video presentations by women artists. Women from the larger feminist community are invited to share these evenings which are held in members' studios. Enthusiastic response to this kind of activity has demonstrated it's function, which is to enlarge, maintain, and enrich the sense of a community of women artists in Los Angeles.

Several possible future projects are being considered by the group, such as exchange shows with other women artists' groups across the country and distribution of a series of informational slide packets on women artists' work. Future projects will necessitate securing public or private funding and are being organized accordingly.

DOUBLE X MEMBERS JANUARY 1978

Deanne Belinoff
Kenon Breazeale
Nancy Buchanan
Caron Colvin
Merion Estes
Connie Jenkins
Mary Jones
Carol Kaufman
Jan Lester
Sharon Shore
Cindy Upchurch

Name of Organization FINE ARTS GALLERY, MOUNT ST. MARY'S COLLEGE

Mailing Address 12001 CHALON ROAD
LOS ANGELES, CALIFORNIA 90049

Is there a space or building (x) Yes If so,
Address Same as above

Phone number (s) (213) 476-2237
()

Total square footage: Exhibition 2600 Office 200
Total running feet of gallery wall 300-400
Type of ceiling Standard Ht 9' Type of floor Carpeted
Equipment: Video Not on Audio Availbl. Film Availbl.

Organization founded by MOUNT ST. MARY'S COLLEGE
When Incorporated Programs began
Fiscal Year ends June Records audited annually Yes
Accrual Or cash basis X Amount of budget:
77-78 5800 75-76 3600 76-77 4600

Director JIM MURRAY, Associate Professor of Art
Number of personnel, both full and part time: (students)
77-78 1F1, 3pt 75-76 3pt 76-77 3pt
Insurance benefits provided staff:
Life Health Liability (w.c.)

Percent of 77-78 budget for:
Staff: executive 40% admin. - secretarial 20%
technical 10% build./grounds maintenance
legal accounting auditing
paid by organization, volunteer, CETA - please note
Major programs: Single CETA, Gallery Assistant
Artists' honorariums and materials fees: 10%
Publications: 10%
Office and building maintenance: 5%
Capitol Expenditures:
Advertising and promotion: 5%

Percent of 77-78 budget raised through:
Federal * State City Sales
Benefit Artists Corporate
Membership Average contribution
Range of contributions *Single NEA Grant 77, 3800

Items raised on an in-kind basis:
Staff Buildings Exhibitions Mat. Equip.

Programs Sponsored:
Exhibitions X Performance X Concerts Video X
Film Educational Programs Artists Services
Public Art Newsletters Artists' Catalogs X
Art Publications (see publication section below)

Process by which programs are selected: Through
Director, Guest Curators, Slide reviews, Studio
visitations and by Proposal

Number of exhibitions 5-7 Number of performances 1-3
Number of artists shown Annually varies

What community need produced your alternative organ.:
Workspace Equipment Co-Op Info-exchange
Develop critical center for artists in area
Little or no museum activity in contemporary art
No commercial gallery active in contemporary art X

For publications only:
Name of publication
Editor Circulation
Published how often Number of issues
Price per copy Subscription Rates
How is this publication distributed

Do you accept advertising If so,
Ad rates: full page 1/2 page 1/4 page
Percentage of income from ads sales grants



John White, Performance
Connie Zehr, Installation



Tom McMillin, Installation
George Ketterl, Performance Documentation.

FINE ARTS GALLERY MOUNT ST. MARY'S COLLEGE

The Mount St. Mary's Fine Arts Gallery is now in its fourth year of operation since its re-opening in the newly constructed José Drudis-Biada Art Building. In that time the gallery has presented a large number of quality exhibitions representing Southern California's vastly varied art community. A selection of exhibitions during this period includes; 1974-75, "Selections from the Robert Rowan Collection", "Tom Edwards/Gary Lloyd", 1975-76, "Sandtraps"-John White, Exhibition and performance, "Five Realists", "American Photography of the 20th Century", "Rita Yokoi", 1976-77, "LA X SIX" Photography Exhibition, "attitudes Towards Space" Group exhibition, performance, "Joe Goode" 1970-1976, "Leonard Eshensen" 'Triumph Of The Frame', 1977-78, "Emerging Los Angeles Photographers", "Mount St. Mary's - Malevich" Performance and documentation by George Ketterl,

"Interchange" Funded in part by a grant from National Endowment For The Arts, "Norman Schwab" Recent Works.

The Fine Arts Gallery has made a commitment to a varied exhibition schedule that includes yearly photographic installations and performance presentations. "Interchange" marked the first NEA Grant assisted exhibition, a hopeful indication of future grant efforts. The college is located in The Santa Monica Foothills overlooking the Los Angeles basin. The Fine Arts Gallery is comprised of two connecting spaces, offering flexibility in presentation, with nearly 3,000 sq. ft. and 400 ft. of running wall, with 80% of the gallery's patronage coming from outside the college. Future efforts will include continued Grant proposals and the development of "Friends Of The Gallery" with the hope of exhibition expansion and catalogue development.

Name of Organization THE FLORENTINE MUSEUM

Mailing Address 3007 Jackson Street
San Francisco, California 94115

Is there a space or building (s) No If so, Address _____

Phone number (s) (415) 563-8548
() _____

Total square footage: Exhibition _____ Office _____

Total running feet of gallery wall _____

Type of ceiling _____ Ht _____ Type of floor _____

Equipment: Video _____ Audio _____ Film _____

Organization founded by Lynn Hershman

When 1975 Incorporated 1975 Programs began 1975

Fiscal Year ends May Records audited annually x

Accrual _____ Or cash basis _____ Amount of budget:

77-78 312,000 75-76 3,000.00 76-77 57,000.00

Director Lynn Hershman

Number of personnel, both full and part time:

77-78 5 75-76 1 76-77 2

Insurance benefits provided staff:

Life _____ Health _____ Liability (w.c.) _____

Percent of 77-78 budget for:

Staff: executive 20% admin. - secretarial 5%

technical 5% build./grounds maintenance 0

legal 0 accounting 0 auditing 5%

paid by organization, volunteer, CETA - please note

Major programs: _____

Artists' honorariums and materials fees: 50%

Publications: 10%

Office and building maintenance: 0

Capitol Expenditures: 0

Advertising and promotion: 5%

Percent of 77-78 budget raised through:

Federal 50% State _____ City _____ Sales _____

Benefit 10% Artists _____ Corporate _____

Membership 10% Average contribution \$20.00

Range of contributions \$5.00 - \$500.00

Items raised on an in-kind basis:

Staff x Buildings x Exhibitions Mat. x Equip. x

Programs Sponsored:

Exhibitions x Performance x Concerts _____ Video x

Film _____ Educational Programs x Artists Services _____

Public Art x Newsletters _____ Artists' Catalogs _____

Art Publications _____ (see publication section below)

Process by which programs are selected: _____

Artists who fit into the scope of each of our prescribed programs. _____

Number of exhibitions 16 Number of performances 5

Number of artists shown 40 Annually varies

What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op _____ Info-exchange x

Develop critical center for artists in area x

Little or no museum activity in contemporary art _____

No commercial gallery active in contemporary art _____

For publications only:

Name of publication _____

Editor _____ Circulation _____

Published how often _____ Number of issues _____

Price per copy _____ Subscription Rates _____

How is this publication distributed _____

Do you accept advertising _____ If so,

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____

THE FLOATING MUSEUM



Daryl Sapien outdoor performance

The Floating Museum has no walls. The limit of each exhibition is set by the imagination of the artists. The structure of The Floating Museum is essentially invisible; its only physical components being stationary and a telephone. Administrative concerns are kept to a minimum allowing most of the resources to be directed to artists for the production of their works.

The Floating Museum helps to transform formerly non functioning art spaces into exhibition areas, stressing the concept of recycling available resources and existing spaces. Artists are invited to select a site that meshes with their concerns. The Floating Museum then negotiates with the occupants of the site and arranges for the use of the space for the duration of the installation and exhibit. Honorarium are paid to each artists and the costs of materials are covered. Events are communicated through other museum calendars announcements sent to members and community billboards and public access television and radio space.

Funding comes from grants by The National Endowment for the Arts as well as from members who form a community collective of patrons commissioning the production of the works.

All works are situational, taking into consideration the political, social, and psychological energies of the space dealt with. Our audience is people in the context of their daily lives. By juxtaposing art into life systems a collage is created that seems to encourage holistic subliminal responses to the environment.

COLLABORATIVE EXHIBITIONS: 1977-78

Global Space Invasion: Artists traveled to sites throughout the globe creating installations and works. The exhibit will be concluded with a local showing of new works by the participating artists who include: Daryl Sapien, Reese Williams, Joe Reese, Suzanne Lacy, Peter D'Agostino Baker/Wick/Rappoport, and Natasha Nicholson. In cooperation with the Museum of Modern Art, Bologna, Visual Arts Board, Australia and The San Francisco Museum of Modern Art

(H)ERRATA : An exhibition to correct errors and omissions in selection policies in local institutions, artists include: Bonnie Sherk, Judith Barry, Jo Hanson, Suzanne Lacy, Natasha Nicholson Robbin Henderson, Pat Tavenner, Priscilla Birge, Fran Martin, Kathleen Chang. In cooperation with park authority, Angel Island, Marin County, San Francisco.

SOLO EXHIBITIONS: 1976-78 (Partial list)

Eleanor Antin , Two part performance that took place on two consecutive days , one in an interior, the other in an exterior in cooperation with The California Palace of the Legion of Honour and the Palace of Fine Arts

Paul Cotton: performance with Norman O. Brown on the campus of the University of California, Santa Cruz.

Terry Fox: Children's commercial made to be played on commercial television

Michael Asher: Installation in a used courtyard surrounded by 14 shops

Peter D'Agostino: Video environment at Fort Point incorporating the architectural components and a prearranged tour with the Rangers.

Helen and Newton Harrison: "Meditations on the Condition of the Sacramento River" an extended work utilizing the resources of the San Francisco Museum of Modern Art, The San Francisco Art Institute, street graffiti, posters, newspapers, television and billboards

Robert HARRIS: "Two Photon Scattering" in cooperation with the Journal of Chemical Physics

Hilaire Duphresne: San Quentin mural 25 x 48 feet initiated and painted with the inmates.

Robert Janz: "Chalk Waves" a series of drawings on the sidewalks of San Francisco.

Douglas Davis: Two part video performance in cooperation with The Long Beach Museum of Art and Viacom studios.

Peter Wihl: Concert performance in cooperation with the Cupertino planetarium, titled "A Month can be Seen in an Hour"

Name of Organization FORREST AVENUE CONSORTIUM

Mailing Address 608 Forrest Avenue, NE
Atlanta, Georgia 30312

Is there a space or building (s) yes If so,
Address same as above

Phone number (s) (404) 688-1970

Total square footage: Exhibition 8,000 Office 5,000
Total running feet of gallery 42,000 / 812 ^{Workshop/Studio:}
Type of ceiling wood Ht 18' Type of floor wood
Equipment: Video _____ Audio _____ Film _____

Organization founded by Michael Reagan (Nexus, Inc.) Group decision by resident organizations

When 1977 Incorporated 1978 Programs began 1977

Fiscal Year ends 12/31 Records audited annually yes

Accrual _____ Or cash basis x Amount of budget:

77-78 30,100 75-76 -0- 76-77 -0-
(6 months)

Director Michael Reagan

Number of personnel, both full and part time:

77-78 5 75-76 -0- 76-77 -0-

Insurance benefits provided staff:

Life _____ Health _____ Liability (w.c.) x

Percent of 77-78 budget for:

Staff: executive 16% admin. - secretarial 16%

technical 22% build./grounds maintenance 13%

legal _____ accounting _____ auditing _____

paid by organization, volunteer, CETA please note

Major programs: Title VI

Artists' honorariums and materials fees: 7%

Publications: _____

Office and building maintenance: 19%

Capitol Expenditures: 5%

Advertising and promotion: 2%

Percent of 77-78 budget raised through:

Federal 67% State _____ City 12% Rent 21%
~~Sales~~

Benefit _____ Artists _____ Corporate _____

Membership _____ Average contribution _____

Range of contributions _____

Items raised on an in-kind basis:

Staff _____ Buildings x Exhibitions Mat. _____ Equip. _____

Programs Sponsored:

Exhibitions x Performance x Concerts x Video x

Film x Educational Programs x Artists Services x

Public Art x Newsletters x Artists' Catalogs x

Art Publications x (see publication section below)

Process by which programs are selected: _____

Number of exhibitions 9 Number of performances 4

Number of artists shown 60 annually 41

What community need produced your alternative organ.:

Workspace x Equipment x Co-Op x Info-exchange x

Develop critical center for artists in area x

Little or no museum activity in contemporary art _____

No commercial gallery active in contemporary art _____

For publications only:

Name of publication Contemporary Art/Southeast

Editor Linda Hyman Circulation 1,000

Published how often bi-wo. Number of issues 6 per year

Price per copy \$2.00 Subscription Rates \$3/ind.

How is this publication distributed \$12/inst. - \$16/fo

subscriptions through mail and bookstores

Do you accept advertising yes If so,

Ad rates: full page \$300 1/2 page \$165 1/4 page \$90

Percentage of income from ads _____ sales _____ grants _____

"Pursuing one's creative vision demands taking risks. While the journey of the artist is a solitary adventure, the Forrest Avenue Consortium's goal is to share those things which can be shared: tools, energy, space, money, perspective, audiences--in an atmosphere of support and respect. This cooperation encourages one artist to experiment with the tools of another, and stimulates all residents to explore new terrains of imagination."

In July of 1977, with the enthusiastic support of the City of Atlanta's Bureau of Cultural Affairs, several Atlanta arts organizations joined together to lease the Forrest Avenue school building, which had been vacant for 2 years. This effort, coordinated by Michael Reagan of Nexus, Inc., required of the participating organizations a strong spiritual and financial commitment, for although the building was structurally sound, it had been vandalized severely and had no operable heating system.

The 5 groups accepting this challenge included Nexus, Inc., a cooperative photographic gallery, workshop and press founded in 1973 and serving as the parent corporation for the Consortium; the Dance Unit, founded in 1969, moved from a storefront space to the auditorium of the building; Pynyon Press & Foundry, a public access workshop facility for sculpture and the book arts; Contemporary Art/Southeast, a new regional art publication and IMAGE, Inc., a film/video public access facility (now moving to more suitable space.)

As the groups anticipated the move, the vision of an independent support system for working artists began to emerge. After moving into the building, the participating organizations formed an association: the Forrest Avenue Consortium. The Consortium works as a single unit by virtue of the cooperation among these strong, intensely independent organizations and individuals, with each group maintaining absolute financial and artistic autonomy.

The administration, a staff of 4 working artists, gives technical and administrative assistance to all residents in many areas, including maintenance, publicity, fundraising, construction, and exhibitions. Since the staff assumes the responsibility for the building and supervision of collaborative efforts, the individual groups are free to concentrate on their own disciplines while having ample opportunities for joint projects with other artists.

The Consortium maintains that the focus of artistic energy is in the process, not the product, and our support system is designed to assist the artist at that crucial point. Our experience is that working artists gather around accessible facilities placed in an environment conducive to experimentation. Having secured the Forrest

Avenue building for 3 years, and with the temporary assistance of CETA money for some salaries, we are using this time to acquire facilities we need to accommodate the expressed needs of the artists in our region, and to generate our own support in the future.

For example, in 1977 Nexus, Inc., established the first regional visual offset press workshop facility with a grant from the NEA Workshop Alternative Space category. They also have 2,000 sq. ft. of photographic exhibition space, and extensive darkroom facilities.

Complimenting the offset press is the more traditional platen press operation of Pynyon Press, which includes facilities for hand typography and hand papermaking. With assistance from city and state arts agencies, the Pynyon Foundry is completing their foundry and burn-out kiln for both lost-wax and ceramic shell casting.

Three areas of the building generate particular interest. The new wing is reserved for low-rental individual artists' studios. The top floor of the main building is devoted to a flexible, floating exhibition space, The Third Floor Gallery, with 6,200 sq. ft. of floor space and any number of possible wall/partition combinations. Our spring show will involve a multi-leveled exhibition to take advantage of our 20'-22' ceilings. The Dance Unit has undertaken the enormous task of renovating the WPA-era theatre. With a possible seating capacity of 300 and a wonderful wooden stage floor, the theatre promises to be an intimate but accommodating performance facility for the community by the fall of 1978. Both the gallery and the theatre will be available for very reasonable rates to groups outside the Consortium.

Our plans for the future include a laboratory for the electronic arts, a composers' forum and musicians' workshop with recording facilities, and a new arts publication encouraging the development of a critical dialogue for Atlanta artists. Soon, we hope to begin exchange visits of individuals, workshops, exhibits, and performances with other artist-initiated organizations.

For more information concerning the Consortium or any of the resident organizations, contact Kay Leigh Hagan at the Space Office.

Name of Organization Foundation For Today's Art-NEXUS

Mailing Address _____

Is there a space or building (s) _____ If so, Address _____

Phone number (s) () _____

Total square footage: Exhibition 2500 Office _____

Total running feet of gallery wall 130

Type of ceiling tile Ht 9' Type of floor hardwood

Equipment: Video access Audio _____ Film _____

Vivian Goldstein

Organization founded by Suzanne Horvitz, Alexandria

When 1975 Incorporated no Programs began 1976

Fiscal Year ends 6/30 Records audited annually yes

Accrual _____ Or cash basis _____ Amount of budget:

77-78 \$20,000 75-76 \$4500 76-77 \$10,400

Director _____

Number of personnel, both full and part time:

77-78 _____ 75-76 _____ 76-77 _____

Insurance benefits provided staff:

Life _____ Health _____ Liability (w.c.) _____

Percent of 77-78 budget for:

Staff: executive 0 admin. - secretarial 0

technical 0 build./grounds maintenance 0

legal 0 accounting 2% auditing inc.

paid by organization, volunteer, ~~xxx~~ - please note Major programs: 50%

Artists' honorariums and materials fees: 6%

Publications: 0

Office and building maintenance: 14%

Capitol Expenditures: 0

Advertising and promotion: 28%

Percent of 77-78 budget raised through:

Federal 30% State 25% City _____ Sales 0

Benefit 0 Artists 25% Corporate 0

Membership 20% Average contribution _____

Range of contributions \$15-360/yearly

Items raised on an in-kind basis:

Staff x Buildings _____ Exhibitions Mat. x Equip. _____

Programs Sponsored:

Exhibitions x Performance x Concerts x Video x

Film x Educational Programs x Artists Services x

Public Art x Newsletters _____ Artists' Catalogs _____

Art Publications _____ (see publication section below)

Process by which programs are selected: _____

artist members decide

Number of exhibitions _____ Number of performances 20

Number of artists shown 100 Annually _____

What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op x Info-exchange x

Develop critical center for artists in area x

Little or no museum activity in contemporary art _____

No commercial gallery active in contemporary art x

For publications only:

Name of publication _____

Editor _____ Circulation _____

Published how often _____ Number of issues _____

Price per copy _____ Subscription Rates _____

How is this publication distributed _____

Do you accept advertising _____ If so,

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____

FOUNDATION FOR TODAY'S ART

NEXUS

2017 CHANCELLOR STREET, PHILADELPHIA, PENNSYLVANIA 19103/ 215- 567-3481

THE FOUNDATION FOR TODAY'S ART a non-profit tax exempt trust was founded in 1975 to support the field of contemporary art. Its founding members are Vivian Goldstein, Suzanne Horvitz and Alexandria Lerner. The current operations of the Foundation are:

1. NEXUS GALLERY, a non-commercial, artist-run gallery located in the center of Philadelphia. NEXUS has 2500 square feet of renovated space, dedicated to showing controversial contemporary work that is "beyond the usual gallery experience". The artist members of NEXUS were selected by curators and artists of the Philadelphia Museum of Art and the four Philadelphia area art colleges. The current members are: John Billingham, Moe Brooker, David Cadbury, Pat Clark, Doug Daffin, Tom Dan, Lynn Denton, Tony DiRienzi, Tom Ewing, Vivian Goldstein, Tom Hatten, Sue Horvitz, Lydia Hunn, James Kugler, Alexandria Lerner, Keith Newhouse, Gerald Nichols, Michael Olszewski, Jody Pinto, Robert Solomon,

Brian Wagner, Robert Younger.

2. INTERNSHIP PROGRAM, arranged through area art colleges. Students supervised by NEXUS members, learn gallery management and operations for academic credit. Their close contact with professional artists also provides a unique learning experience.
3. PERFORMANCES, SYMPOSIUMS AND WORKSHOPS, concerning concepts in today's performing and visual arts.
4. EXCHANGE SHOWS, are being arranged with galleries in other cities in the United States and Canada to present to the Philadelphia public a wider range of visual arts and to give Philadelphia art a broader audience. (interested organizations contact NEXUS)
5. VIDEO, the NEXUS members are working together to produce a video tape which will be available for exchange with other galleries.

NEXUS was chosen by Philadelphia Magazine as one of the 78 "People to Watch" in 1978.

Name of Organization Franklin Furnace Archive, Inc.

Mailing Address 112 Franklin Street
New York, N.Y. 10013

Is there a space or building (s) yes If so,
Address 112 Franklin Street

Phone number (s) (212) 925-6671
()

Total square footage: Exhibition 1000 Office 500
Total running feet of gallery wall 50
Type of ceiling tile Ht 16' Type of floor wood tile
Equipment: Video _____ Audio _____ Film _____

Organization founded by Martha Wilson
When 1/76 Incorporated 7/76 Programs began 9/76
Fiscal Year ends 7/31 Records audited annually x
Accrual _____ Or cash basis x Amount of budget:
77-78 40,000 75-76 _____ 76-77 12,000

Director Martha Wilson
Number of personnel, both full and part time:
77-78 5 75-76 _____ 76-77 1
Insurance benefits provided staff:
Life _____ Health _____ Liability (w.c.) x

Percent of 77-78 budget for:
Staff: executive 12% admin. - secretarial 12%
technical 1% build./grounds maintenance 15%
legal _____ accountin 1% auditing _____
paid by organization, volunteer, CETA - please note
Major programs: 40%
Artists' honorariums and materials fees: 10%
Publications: _____
Office and building maintenance: _____
Capitol Expenditures: _____
Advertising and promotion: 10%

Percent of 77-78 budget raised through:
Federal 25% State 25% City _____ Exhib. Rental Sales 10%
Benefit 25% Artists _____ Corporate 5%
Membership 10% Average contribution \$25
Range of contributions _____

Items raised on an in-kind basis:
Staff _____ Buildings _____ Exhibitions Mat. x Equip. x

Programs Sponsored:
Exhibitions x Performance x Concerts _____ Video _____
Film _____ Educational Programs x Artists Services x
Public Art _____ Newsletters _____ Artists' Catalogs x
Art Publications _____ (see publication section below)

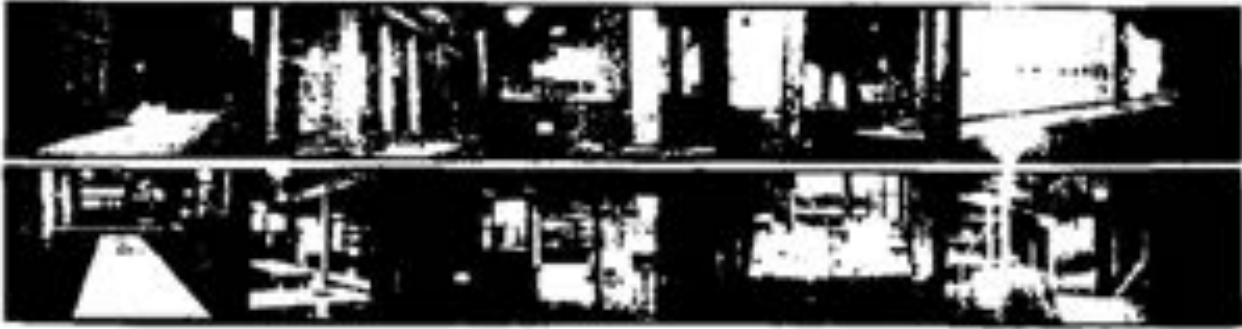
Process by which programs are selected: _____
Community need

Number of exhibitions 20 Number of performances 75
Number of artists shown 2 Annually 24

What community need produced your alternative organ.:
Workspace _____ Equipment _____ Co-Op _____ Info-exchange x
Develop critical center for artists in area _____
Little or no museum activity in contemporary art x
No commercial gallery active in contemporary art _____

For publications only:
Name of publication FFA Artists' Book Bibliography
Editor _____ Circulation _____
Published how often annual Number of issues _____
Price per copy \$5 Subscription Rates _____
How is this publication distributed Printed Matter - In

Do you accept advertising NA If so, _____
Ad rates: full page _____ 1/2 page _____ 1/4 page _____
Percentage of income from ads _____ sales _____ grants _____



The primary concern of Franklin Furnace Archive, Inc. is to preserve the inexpensive, artist-produced book. These so-called "disposable" artworks are not valuable by virtue of their materials, but as the vehicle for artists' visual or verbal ideas. There has been a proliferation of artists' books in the last ten years; artists are producing "high art" which anyone can afford.

Artists who produce books have been encouraged by the existence of an organization devoted exclusively to this artform. Franklin Furnace hopes to preserve examples of the several thousand titles which exist presently, and ultimately to decentralize our collection through microfiche, an objective in keeping with the democratic spirit in which these works were originally produced. No other organization is collecting, cataloging, preserving artist-produced books in a non-prescriptive manner, and publishing an ongoing bibliography of these works.

Franklin Furnace presently conducts Archive, Bibliography, Exhibition and Performance programs. In addition, we offer training for college students seeking credit through an internship project.

The Archive program was organized to provide a public archive of artist-produced books which takes into account the immediate needs of the public, and the long-term needs of scholars, artists, museums, and educational institutions. Preservation of at least one example of every artist's book of which we become aware is our first priority. This involves acquisition of works either by soliciting donations from artists, galleries or collectors, or purchase when donation is not possible. Next, an intern catalogs the work by recording information on the book, including a statement written by the artist. Finally, the book is placed in a mylar envelope which will preserve it in an acid-free environment until such time as we can preserve it photographically on microfiche.

The archive program is the single program on which all the others depend. This year, Franklin Furnace Archive, Inc. has established the Archive Acquisition Account, a fund to be used exclusively to purchase works essential to the collection. With support from a concerned membership, the archive has obtained rare and historically important works.

The Bibliography program was conceived to complement the Archive program. Artists are asked to donate three copies of a work when possible. Upon receipt of a work, the artist is sent a bibliography sheet to

complete which asks for such information as whether the work was self-published or published by a gallery; copyright information, total number of copies in the edition, and whether signed or numbered; height, width, total number of pages; printing process and type of paper; binding features and other unusual format considerations; and a statement by the artist regarding the work. This last feature we consider to be most important, since it provides the artist with a means of circumventing the critical community in the same way that the portable form of the book itself circumvents the traditional gallery structure.

This year Franklin Furnace will publish Volume 2 of the Franklin Furnace Archive Artists' Book Bibliography (FFAABB) on unbound 4 x 6" notecards on which physical data are accompanied by the artist's statement. As additional cards are completed, additional volumes will be published yearly. The unbound format of the bibliography permits subsequent volumes to be interfiled with Volumes 1 and 2, roviding art libraries, galleries, museums and individuals with an updatable record of artists' books. We feel the long-range resource value of the FFAABB is unprecedented. Copies of the FFAABB may be purchased from Printed Matter, Inc., 7-9 Lispenard Street, NYC 10013.

To better acquaint the public with artists' books, Franklin Furnace conducts several exhibition programs. In our storefront, we exhibit unique books, featuring two artists each month. Since our curators can not possibly know everything about this growing field, we invite guest curators to mount exhibitions in our glass-front cases of key private collections, seldom-seen unpublished works, historically important works, artists' notebooks, and other unusual material. For schools, colleges, museums and arts institutions outside New York, Franklin Furnace rents traveling exhibitions.

The philosophy of Franklin Furnace is to encourage experimental work of all kinds which is not presently shown by the majority of galleries and museums. Therefore, we have created an area within our space to be used two nights a week for readings or performances by artists, writers, dancers, filmmakers, composers, poets, performance-artists, and video-artists. Videotapes of selected performances are being made so that our programs may be shown on cable television, and distributed to colleges, museums, and arts institutions.

An integral part of our program is to offer students from colleges and universities the opportunity to take part in the internship program at Franklin Furnace.

Name of Organization HALLWALLS, Inc.

Mailing Address 79 Essex Street
Suffale, New York 14213

Is there a space or building (s) Yes If so,
Address same as above

Phone number (s) (716) 886 7592
()

Total square footage: Exhibition 3150 Office 2540

Total running feet of gallery wall 365

Type of ceiling suspended # 12-14 Type of floor concrete

Equipment: Video Audio Film

Organization founded by Charles Clough, Jack Griffis
When Dec. 74 Incorporated Ju 77 Programs began Dec 74

Fiscal Year ends Aug 31 Records audited annually No

Accrual X Or cash basis Amount of budget:

77-78 65,200 75-76 17,500 76-77 24,700

Director Patrick J. O'Connell

Number of personnel, both full and part time:

77-78 7 75-76 3 76-77 5

Insurance benefits provided staff:

Life Health X Liability (w.c.)

Percent of 77-78 budget for:

Staff: executive 7% admin. + secretarial 7%

technical 1% build./grounds maintenance 0

legal 0 accounting 0 auditing 0

paid by organization, volunteer, CETA - please note

Major programs:

Artists' honorariums and materials fees: 40%

Publications: 3%

Office and building maintenance: 20%

Capitol Expenditures: 8%

Advertising and promotion: 7%

Percent of 77-78 budget raised through:

Federal 23% State 30% City 45% Sales

Benefit Artists Corporate

Membership 2% Average contribution 10.00

Range of contributions up to 200.00

Items raised on an in-kind basis:

Staff X Buildings Exhibitions Mat. X Equip. X

Programs Sponsored:

Exhibitions X Performance X Concerts X Video X

Film X Educational Programs X Artists Services X

Public Art Newsletters Artists' Catalogs

Art Publications (see publication section below)

Process by which programs are selected: The Director
selects work, based on the recommendations of
the Advisory Board, the community of artists
associated with HALLWALLS and proposals by
artists!

Number of exhibitions 39 Number of performances 42

Number of artists shown 194 Annually

During '77 '53 other events included lectures, film, etc.
What community need produced your alternative organ.:

Workspace X Equipment X Co-Op Info-exchange X

Develop critical center for artists in area X

Little or no museum activity in contemporary art

No commercial gallery active in contemporary art X

For publications only:

Name of publication Publication is in planning stage

Editor Diane Ber-gle Circulation

Published how often Number of issues

Price per copy Subscription Rates

How is this publication distributed

Do you accept advertising If so,

Ad rates: full page 1/2 page 1/4 page

Percentage of income from ads sales grants

*wishing to present work at HALLWALLS.



Hallwalls was initially an affiliate of the Ashford Hollow Foundation. A.H.F. was established as a non-profit corporation in 1966 to promote the visual and performing arts in Buffalo. To comply with its guidelines A.H.F. purchased four hundred acres of land in Ashford Hollow, New York and a thirty thousand square foot industrial building in Buffalo. The building was converted into studios and rented to artists. The community which resulted provided the energy that made Hallwalls possible.

During the Fall of 1974, Charles Clough, Jack Griffis and Robert Longo had studios adjacent to each other. Between the studios was a hallway that seemed well suited as a gallery space. Griffis provided materials which Clough, Longo and a dozen young artists turned into Hallwalls. The first exhibit of a hundred works by twenty-five area artists opened in February of 1975.

The first half year of programming was supported by co-sponsorships by area colleges. The Committee for the Visual Arts and private donations. In September 1975 the New York State Council on the Arts awarded Hallwalls eight thousand dollars for salaries and programming. The National Endowment for the Arts began to fund Hallwalls the following spring.

Hallwalls became a non-profit corporation in June 1977. Charles Clough is the president, Robert Longo the secretary and John Magiotta the treasurer. The staff includes: Patrick O'Connell, Director; William Curie, Curator; Diane Bertolo and Laurie Neaman, Publicists; and Debby DeStaffan, Design. The Advisory Board includes: Vito Acconci, John Baldessari, Jon Borofsky, Linda Cathcart, Tony Conrad, Bob Stearns, Marcia Tucker and Helene Winer.

Early in 1977 members of Hallwalls staff replaced the Board of Directors of Cepa, Buffalo's non-profit photo gallery and workshop. This saved Cepa from going out of business. Darkrooms, classrooms, and a new gallery space were set up adjacent to Hallwalls. The two organizations are interdependent and share equipment, staff and publicity.

In addition to New York State Council on the Arts and National Endowment for the Arts support, Hallwalls has seven employees provided by CETA Title IV Special Projects which is administered by the Buffalo city government. This project employs five artists to make their art. Tours are arranged by the other two employees for community groups to see artists at work.

Cooperation with other organizations has greatly benefited Hallwalls and its audience. Following is a list of these organizations.

Pam Adler Associates	John Gibson Gallery
The Albright-Knox Art Gallery	Nancy Hoffman Gallery
Brooke Alexander Inc.	The Institute for Art and Urban Resources
Arts Development Services	The Kitchen
The Artists Committee of Western New York	Media Studies Inc.
Artpark	Meet the Composer
Art-rite	Multiples Inc.
Artist's Space	Poets and Writers
A-Space	Julian Pretto Gallery
Leo-Castelli Gallery	S.E.M. Ensemble
Castelli Graphics	Holly Solomon Gallery
C.E.A.C., Toronto	Sonnabend Gallery
Center for The Creative and Performing Arts	State University College at Buffalo
Cinemedia	State University of New York at Buffalo
Paula Cooper Gallery	Thomas Lewallen Gallery
Droll Kolbert Gallery	Visual Studies Workshop
Feigenson/Rosenstein Gallery	John Weber Gallery
The Film Speakers Bureau	
The Franklin Furnace	
The Gallery Association of New York State	

Access to the critical dialogue of established art communities is fundamental to Hallwalls. In effect the organization has become a kind of a school. From the beginning a core group of about thirty young artists has supported Hallwalls. For many it has been an entry point into the art world. Some have received CAPS or N.E.A. individual artist's grants and some have found teaching jobs or administrative positions in other cities. Although it is disappointing to lose key people, new ones replace those gone and the organization avoids stagnation.

Programming is intended to survey recent work in all media. Artists who have either visited Hallwalls or presented artwork are listed here.

Welter Abish	Dieter Froese	Max Neuhaus
Vito Acconci	Harley Geber	Kevin Noble
Kathy Acker	Carole Gallagher	Dennis Oppenheim
David Anderson	Tyrone Georgiou	Norman Dsterreich
Jim Anderson	BarryGarson	Frank Dwen
Jim Anderson	Steve Gianokos	Charlemagne Palestine
Ant Farm	Phillip Glass	Joe Panone
John Baldessari	Jack Goldstein	Ken Pelka
Anthony Bannon	Ron Gorchov	Robert Peterson
Jared Bark	David Gordon	Judy Pfaff
Barbara Barracks	Dan Graham	Jody Pinto
Jennifer Bartlett	Jan Groover	Liliana Porter
Liza Bear	Marcia Hafif	Yvonne Reiner
Bill Beckley	Richard Henderson	Reindear Wark
Ericka Beckman	Julia Heyward	Marcia Resnick
Bill Beirne	Nancy Holt	Judy Rifka
Lynda Benglis	GeorgeHowell	Mike Robinson
Diane Bertolo	Joe Hryniak	Ann Rosen
Joseph Beuys	Doug Huebier	Susan Russell
Barbara Bloom	David Hykes	Robert Ryman
Eberhard Blum	Robert Irwin	David Salle
Bruce Boice	Bill Jensen	Alan Saret
Lizzy Borden	Joan Jonas	Alphonse Schilling
Jon Borofsky	Pierce Kamke	Barbara Schwartz
Ed Bowes	Brigid Kennedy	Richard Serra
Troy Brauntuch	Ladd Kessler	Valda Setterfield
Trisha Brown	Les Krims	Joel Shapiro
Linda Brooks	Jeff Kline	Paul Sharits
Chris Burden	Donald Knaack	Willoughby Sharp
Jon Burris	Joan La Barbara	Katharina Sieverding
Jim Burton	Richard Lainhart	Charles Simmonds
Scott Burton	Suzy Lake	George Smith
Richard Calabro	Darcy Lange	Robert Smithson
Cynthia Carlson	Joelle Leandre	Michael Snow
James Collins	Malcolm Le Grice	Eve Sonneman
Tony Conrad	Marilyn Lenkowsky	Keith Sonnier
Diego Cortez	Les Levine	Stelna
Robert Creeley	Sherrie Levine	Michelle Stuart
Linda Cummsky	Sol LeWitt	James Suris
Edit de Ak	Lucy Lippard	Andy Topolski
Constance De Jong	Keith Locke	John Torrealano
Walter De Marla	Paula Longendyke	George Trakas
Agnes Denes	Jackson Mac Low	MarciaTucker
Roger Denson	David Mahler	Richard Tuttle
Jan Dibbets	Christa Malwald	Richard Van Buren
Bob Dick	Chris Maker	Ger van Elk
Marcel Duchamp	Robert Mangold	Woody Vasulka
Douglas Dunn	Bebette Mangolte	William Wegman
Nancy Dwyer	Michael Mc Clard	Roger Welch
Susan Eder	Paul McMahon	Martha Wilson
Stephan Eins	Klaus Mattig	Robin Winters
Rafael Ferrer	Ree Morton	Kes Zapkus
Joel Fisher	Matt Mullican	Michael Zwack
Colleen Fitzgibbon	Elizabeth Murray	
Terry Fox	Rita Myers	
Hollis Frampton	Bruce Nauman	
Peter Frank	N.E. Thing Co.	

HALLWALLS

30 essex st., buffalo, new york 14213 716-886-7592
center for contemporary art

Name of Organization Hera Educational Foundation, Women's Cooperative Gallery

Mailing Address Box 336
Wakefield, Rhode Island 02879

Is there a space or building (s) Yes If so,
Address 560 Main Street
Wakefield, Rhode Island
02879

Phone number (s) (401) 783-3754
(401) 789-1488

Total square footage: Exhibition 1200 Office 85
Total running feet of gallery wall 40 ft.
Type of ceiling wallboard Ht 9' Type of floor concrete
Equipment: Video _____ Audio _____ Film _____

Organization founded by Cooperative group of 10
When 1974 Incorporated 1974 Programs began 1974
Fiscal Year ends July Records audited annually _____
Accrual _____ Or cash basis _____ Amount of budget:
77-78 10,000.00 75-76 1,000.00 76-77 5,000.00

Director Roberta Richman
Number of personnel, both full and part time:
77-78 3 75-76 4 76-77 4
Insurance benefits provided staff:
Life _____ Health _____ Liability (w.c.) _____

Percent of 77-78 budget for:
Staff: executive _____ admin. - secretarial 20%
technical _____ build./grounds maintenance _____
legal _____ accounting _____ auditing _____
paid by organization, volunteer, CETA - please note
Major programs: State grant
Artists' honorariums and materials fees: State grant
Publications: State grant and/or exhibitors
Office and building maintenance: members dues
Capitol Expenditures: members dues
Advertising and promotion: exhibiting artists

Percent of 77-78 budget raised through:
Federal _____ State 15% City _____ Sales _____
Benefit _____ Artists 25% Corporate 50%
Membership 10% Average contribution \$15.00
Range of contributions \$10.00-\$100.00

Items raised on an in-kind basis:
Staff Buildings _____ Exhibitions Mat. _____ Equip. _____

Programs Sponsored:
Exhibitions Performance Concerts Video _____
Film Educational Programs _____ Artists Services _____
Public Art _____ Newsletters _____ Artists' Catalogs _____
Art Publications _____ (see publication section below)

Process by which programs are selected: _____
Cooperative decision based on a 2/3 vote of
the membership.

Number of exhibitions 16 Number of performances 4
Number of artists shown 50 Annually these # are annual averages.

What community need produced your alternative organ.:
Workspace _____ Equipment _____ Co-Op _____ Info-exchange _____
Develop critical center for artists in area
Little or no museum activity in contemporary art
No commercial gallery active in contemporary art

For publications only:
Name of publication _____
Editor _____ Circulation _____
Published how often _____ Number of issues _____
Price per copy _____ Subscription Rates _____
How is this publication distributed _____

Do you accept advertising _____ If so,
Ad rates: full page _____ 1/2 page _____ 1/4 page _____
Percentage of income from ads _____ sales _____ grants _____

Hera Educational Foundation / Woman's Cooperative Art Gallery
Box 336 / 560 Main St. / Wakefield, R.I. 02879 / 401-789-1488

Founded as a non-profit corporation in May, 1974, Hera, Women's Cooperative Art Gallery has devoted itself to affording artists in all media an opportunity to present work, experiment and explore new ideas. Hera has proven to be a stimulating framework within which we mutually support each other and channel our artistic energy and resources to the community. In return, we receive from the public and each other, valuable, objective criticism.

For the purpose of obtaining tax-exempt status, Hera has divided its organization into two parts. First, we incorporated as a non-business, that being the gallery and all related activities and functions. Then to clarify the distinct natures of our pursuits, we have also incorporated as Hera Educational Foundation. It is under the auspices of this latter organization, that we have obtained federal tax-exempt status. The purpose of this organization is the sponsorship of educational programs in the arts. New exhibitions and a special event of some kind is presented on a monthly basis. We have installed on the average of 16 shows each season, concerts, films, poetry readings, dance recitals, theatre performances, panel discussions, lectures by artists and art historians and workshops. We have set a precedent of including 3 or 4 major group exhibitions each year of artists outside member shows. All of our special events have been sponsored in part by a grant from the Rhode Island State Council on the Arts.

The need for our organization grew originally from several sources. The group members were drawn from a larger group of professional women artists meeting occasionally over the previous 6 or 7 years primarily for the purpose of mutual support, criticism and feedback. Women artists, once out of a school environment have traditionally suffered from a lack of opportunity to show their work and discuss it. Living in a rural area further intensified the need for creating some sort of formal framework within which, women working in the arts could reach each other. Although our interests and goals lie primarily in the arts and not so strongly in making political statements about the status of women, we are doing both simply by existing. We have exhibited the work of men in group shows and several men will be involved in special performances. However, our major goal is in affording these opportunities to women in the arts.

Our artist membership currently stands at 14. We began with 10 and have had up to 18 members at one time. Members pay dues, attend monthly meetings and gallery sit once or twice a month. Artist members are entitled to one solo show each year, participation in an annual group show and in any outside group shows planned for the gallery. In addition, members

are entitled to initiate plans for major invitation-
al exhibitions or special events. At our monthly meetings, members make aesthetic decisions about relevant to gallery procedure.

Our budget consists of proceeds from gallery member dues, donations from the public, a grant from the State Council in the Arts and a grant from the R.I. Foundation, a private funding source for state activities in the arts and education.

Our goal is to continue as a center for the arts, promoting a creative atmosphere for ourselves and the public. We provide space and psychological support and reinforcement for artists in every media to develop new concepts and ideas and an opportunity to receive feedback on their work. We maintain a high level of professionalism and present work of fine quality. We are included in a network of women's galleries all over the country and have received notice in several art periodicals including Art in America, Arts, Women Artists Newsletter and the Feminist Art Journal, as well as reviews in the Providence Journal and Anyart Journal. We are currently included in a comprehensive slide show of women artists across the country.

We are eager to have professional women visual artists in any media apply for membership in Hera. New members are accepted on the basis of quality of work from anywhere in the New England, New York area, by a 2/3 majority vote. Others can support us by becoming members of Hera Educational Foundation by making a minimal yearly donation.

Name of Organization Independent Curators Incorporated

Mailing Address 1740 N Street, N.W.
Washington, D.C. 20036

Is there a space or building (s) yes If so, Address 1740 N Street, N.W.

Washington, D.C. 20036

799 Broadway

New York, NY 10003

Phone number (s) (202) 872-8200

(212) 254-8200

Total square footage: Exhibition none Office 234

Total running feet of gallery wall --

Type of ceiling -- Ht -- Type of floor --

Equipment: Video -- Audio -- Film --

Organization founded by Susan Sollins and Nina Sundell

When 1974 Incorporated 1974 Programs began 1975

Fiscal Year ends Dec. Records audited annually no

Accrual not available Or cash basis -- Amount of budget:

77-78 -- 75-76 -- 76-77 --

Directors Susan Sollins and Nina Sundell

Number of personnel, both full and part time:

77-78 5 75-76 3 76-77 4

Insurance benefits provided staff:

Life -- Health yes Liability (w.c.) yes

Percent of 77-78 budget for: not available

Staff: executive -- admin. - secretarial --

technical -- build./grounds maintenance --

legal -- accounting -- auditing --

paid by organization, volunteer, CETA - please note

Major programs: --

Artists' honorariums and materials fees: --

Publications: --

Office and building maintenance: --

Capitol Expenditures: --

Advertising and promotion: --

Percent of 77-78 budget raised through: not available

Federal -- State -- City -- Sales --

Benefit -- Artists -- Corporate --

Membership -- Average contribution --

Range of contributions --

Items raised on an in-kind basis:

Staff x Buildings -- Exhibitions Mat. -- Equip. --

Programs Sponsored:

Exhibitions x Performance x Concerts x Video x

Film -- Educational Programs x Artists Services x

Public Art x Newsletters -- Artists' Catalogs --

Art Publications x (see publication section below)

Process by which programs are selected: Various:

staff instincts, advisers' recommendations, requests from other institutions and artists.

Number of exhibitions 4-5 Number of performances unknown

Number of artists shown 265 Annually varies

What community need produced your alternative organ.:

Workspace -- Equipment -- Co-Op -- Info-exchange x

Develop critical center for artists in area --

Little or no museum activity in contemporary art --

No commercial gallery active in contemporary art --

For publications only:

Name of publication THE LIST

Editor ICI staff Circulation 5,000

Published how often annually Number of issues 1

Price per copy \$2 Subscription Rates \$2

How is this publication distributed mass mailing thro
1978 - free; \$2 per individual copy. After 1978, \$2 by
subscription and \$2.50 per individual copy.

Do you accept advertising no If so,

Ad rates: full page -- 1/2 page -- 1/4 page --

Percentage of income from ads -- sales .6% grants 99.

THE LIST

The Independent Curators' Improbable Combinations of Traveling Artists, Dancers, Composers, Musicians, Performers, Lecturers, and Critics who give lectures, do workshops, perform, share their work, dance, play, sing, teach, paint murals with you, build sculpture, pose on light shows, talk to you, confuse you, fascinate you, puzzle you, raise your consciousness, keep you in touch with what's happening in the area today.



INDEPENDENT CURATORS, INCORPORATED

An alternative to long-standing sources of conventional exhibitions and programs for museums, arts centers, and similar spaces, ICI offers an unusual combination of interrelated exhibitions, educational programs, specialized projects, and services for institutions and artists focused primarily on recent developments in contemporary art and the work of living artists.

We offer exhibitions designed to appeal to audiences of non-art specialists as well as those whose primary interest is in the visual arts. These exhibitions are frequently interdisciplinary in character. They include: NUMERALS: MATHEMATICAL CONCEPTS IN CONTEMPORARY ART, a show of drawings by artists, architects, composers, and choreographers whose work is based on serial progressions and number systems organized by Rainer Crone of Yale University; ARTISTS' BOOKS USA, which ranges in elaboration from the cheaply printed press runs of anti-precious conceptualists -- who sometimes turn to methods and substances as humble as newsprint -- through the limited editions produced by those who require more delicate printing facilities, to one-of-a-kind books metamorphosing into collages, assemblages, and similar splendid objects; FROM SELF-PORTRAIT TO AUTOBIOGRAPHY explores contemporary artists' use of self-dramatization, narcissism, and introspection with examples in all media including video and performance.

As an artists' service, ICI is unique. Neither manager nor agent per se, ICI publishes THE LIST, an annual publication which describes over seventy artists, musicians, dancers, and critics chosen as democratically as possible through the recommendations of a national advisory board. The publication has been sent free of charge for its first three years to a mailing list of 5,000, and is used widely in planning programs, performances, and residencies. Artists on THE LIST can work as closely as they wish with ICI staff by asking for help with coordinating or organizing tours, or they may choose to handle all the arrangements directly without ICI's assistance. Organizations can also ask ICI for

assistance in planning programs, as well as for exhibitions they wish to sponsor but cannot produce themselves.

Special projects have included VIDEO ART USA, the exhibition sent by the Cincinnati Contemporary Art Center to represent the U.S. at the 1975 Sao Paulo Biennial and participation in THE CITY PROJECT 1977: OUTDOOR ENVIRONMENTAL ART, a joint project of the New Gallery of Contemporary Art and Cleveland State University. This project included four commissioned site-sculptures created by LLOYD HAMROL, PATRICIA JOHANSON, CHARLES SIMONDS, and ROBERT STACKHOUSE with the assistance of students and inner city residents. An exhibition of drawings, graphics, and photo-documentation of a wide variety of other environmental works and an educational component were provided by ICI.

Since the summer of 1975, ICI has completed projects for over fifty institutions in twenty-three states, Canada, and Europe. We have recently opened a second office in New York and have grown to include a staff of five. Current staff members are: Anne Cohen DePietro, Lynne Johnson, Gail Pierris, Susan Sollins, and Nina Sundell. Associated curators are: Rainer Crone, Peter Frank, and Elke Solomon.

Plans for the future include more interdisciplinary shows, increased collaboration with other organizations, and a "floating museum" program in the District of Columbia using primarily artists from THE LIST.

ICI is a non-profit organization incorporated in the District of Columbia.

1970 N Street, N.W.
Washington, D.C. 20036
(202) 872-8200

799 Broadway
New York, NY 10003
(212) 254-8200

Name of Organization The Kitchen Center for Video and Music
Magistrate, Inc.

Mailing Address 59 Wooster Street
New York, New York 10012

Is there a space or building (s) Yes If so,
Address 484 Broome Street

Phone number (s) (212) 925-3615
()

Total square footage: Exhibition 4500 Office 2000

Total running feet of gallery wall 60

Type of ceiling tin Ht 12' Type of floor hardwood
finished

Equipment: Video yes Audio yes Film no

Organization founded by Woody and Sylvia Vatalka

When 1971 Incorporated 1973 Programs began 1971

Fiscal Year ends June Records audited annually X

Accrual Or cash basis X Amount of budget:

77-78 247,893 75-76 100,000 76-77 132,306

Director Mary MacArthur

Number of personnel, both full and part time:

77-78 9 75-76 7 76-77 5

Insurance benefits provided staff:

Life X Health X Liability (w.c.) X

Percent of 77-78 budget for:

Staff: executive 8% admin. - secretarial 12%

technical 5% build./grounds maintenance 0%

legal 0 accounting 5% auditing =

paid by organization, volunteer, CETA - please note

Major programs: CETA, \$10,000 for photographer

Artists' honorariums and materials fees: 40%

Publications: 1%

Office and building maintenance: 15%

Capitol Expenditures: 1%

Advertising and promotion: 15%

Percent of 77-78 budget raised through:

Federal 36% State 36% City 0 Sales 3%

Benefit 3% Artists Corporate 19%

Membership 3% Average contribution

Range of contributions \$10-77,000 (government monies)

Items raised on an in-kind basis:

Staff X Buildings Exhibitions Mat. X Equip. X

Programs Sponsored:

Exhibitions X Performance X Concerts X Video X

Film X Educational Programs X Artists Services X

Public Art Newsletters Artists' Catalogs

Art Publications (see publication section below)

Process by which programs are selected:

Curatorial decisions on proposals submitted to The Kitchen
some artists invited to exhibit or perform

Number of exhibitions 15 Number of performances 86

Number of artists shown 150 Annually

What community need produced your alternative organ.:

Workspace X Equipment Co-Op Info-exchange

Develop critical center for artists in area X

Little or no museum activity in contemporary art X

No commercial gallery active in contemporary art X

For publications only:

Name of publication

Editor Circulation

Published how often Number of issues

Price per copy Subscription Rates

How is this publication distributed

Do you accept advertising If so,

Ad rates: full page 1/2 page 1/4 page

Percentage of income from ads sales grants

The Kitchen was established in 1971 by the Vasulkas who with other artists felt the need of a public forum for their work. Located in its present space since the fall of 1973, The Kitchen has continued to provide a sympathetic environment, an adaptive space, technical resources and a knowledgeable audience for contemporary work in video, intermedia, music and dance. As such it has eluded, perhaps studiously avoided, definition, for its character is formed by the artistic concerns of its community. However, its programs can be divided, not always neatly, into five strands.

The Exhibitions generally use video as the central element, but these installations may also include other hardware and visual materials.

The Performances, while often incorporating a video element, also explore media, sound, movement and language. Again, the concerns of the artists direct the focus of this program.

The Contemporary Music Concerts present the work of living composers. The series ranges from the classic avant garde to jazz to electronic music to rock and roll with many stops along the way. But the common concern of all these composers is the investigation of new approaches to music.

The series, "Dancing in The Kitchen," a formal acknowledgement of The Kitchen's historical involvement with experimental dance, is a series which brings young choreographers to The Kitchen. They are chosen for their original use of the Center's adaptive space and media resources and, like the presenting artists of the other programs, share an adventurous approach to their art form.

The 5th program of The Kitchen, The Arts Development Program, is an attempt to disseminate this work, and to increase public awareness of video as an art form. Events occurring at The Kitchen and documented on video tape are lodged in The Kitchen's Library. To this collection are added artists' tapes made either with our assistance or independently. In the Viewing Room the general public may sample this collection; they may also view their own tapes. The Touring Program circulates this Library both nationally and abroad. Through the Video Bureau, The Kitchen pays fees for artists, lecturers and technicians to assist organizations in New York State to become better acquainted with the art of video. Recorded music concerts make up a considerable archive and are broadcast over several radio stations.

The mixture of these media, the fact that an audience for a music concert passes through a room where a video exhibition is installed, is only an echo of the interchange of conceptions which has always gone on between artists working in various forms. The Kitchen though is one of the few places where the dialogue is conducted in a public forum. The cross pollination of ideas is almost tangible. But the only credit The Kitchen can claim for this fertile climate is its responsiveness to its community. It has always listened with a sensitive ear to the concerns of the artists, those who exhibit and perform, and those who come to see and hear. The flexibility of its programming, its space, its resources, and its staff is a necessary responsiveness to the ideas of its community. Bob Stearns once wrote:

"The Kitchen is not an alternative to anything. It has been invented for the contemporary art idiom: intensely personal, uncollectable art work and activity."

We are not then, an alternative to the institution which generally sanctifies the creation; we are part of its production.

It's interesting, gratifying, that many of the artists first presented at The Kitchen are now shown in major museums and galleries. The perimeters of the art world have widened to include them. We hope to increase this public consciousness of intermedia art and of contemporary music through cooperative ventures with radio and TV. Kitchen concerts are now played on several radio stations; SoHo Television, now in its first season, plans to telecast live from The Kitchen, and to show tapes from The Kitchen's Library. The Kitchen continues to act as a membrane through which the creativity of the experimental artist reaches the mainstream of aesthetic ideas in record time.

Name of Organization 80 LANGTON STREET

Mailing Address 80 Langton Street
San Francisco, CA 94103

Is there a space or building (x) Yes If so,
Address 80 Langton Street
San Francisco, CA 94103

Phone number (s) (415) 626-5416
(415) 864-9244

Total square footage: Exhibition 2,028 Office 245

Total running feet of gallery wall 140

Type of ceiling wood Ht 11'2" Type of floor concrete

Equipment: Video monitor Audio _____ Film _____

Most equipment available through
working arrangements.

Organization founded by F. Art Dealers

When 7-75 Incorporated 9-75 Programs began 7-75

Fiscal Year ends 12-31 Records audited annually Yes

Accrual _____ Or cash basis _____ Amount of budget:

77-78 \$25,000 75-76 \$10,000 76-77 \$20,000

Director None

Number of personnel, both full and part time:

77-78 2 75-76 1 76-77 2

Insurance benefits provided staff:

Life _____ Health _____ Liability (w.c.) _____

Percent of 77-78 budget for:

Staff: executive * admin. - secretarial 15%

technical * build./grounds maintenance *

legal * accounting .1% auditing .1%

paid by organization, volunteer, CETA - please note
Major programs: 8%

Artists' honorariums and materials fees: 10%

Publications: 7%

Office and building maintenance: 35%

Capitol Expenditures: 2%

Advertising and promotion: 4%

* these services volunteered

Percent of 77-78 budget raised through:

Federal 50% State _____ City _____ Sales 15%

Benefit 5% Artists _____ Corporate _____

Membership 15% Average contribution _____

Range of contributions \$5-\$500

Items raised on an in-kind basis:

Staff X Buildings _____ Exhibitions Mat. X Equip. X

Programs Sponsored:

Exhibitions X Performance X Concerts X Video X

Film X Educational Programs X Artists Services X

Public Art X Newsletters X Artists' Catalogs X

Art Publications _____ (see publication section below)

Process by which programs are selected: Curatorial
committee of Board members and general
members review applications and solicit
work of selected artists.

Number of exhibitions 25 Number of performances 75

Number of artists shown 200 Annually 75

What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op _____ Info-exchange X

Develop critical center for artists in area X

Little or no museum activity in contemporary art X

No commercial gallery active in contemporary art X

For publications only:

Name of publication _____

Editor _____ Circulation _____

Published how often _____ Number of issues _____

Price per copy _____ Subscription Rates _____

How is this publication distributed _____

Do you accept advertising _____ If so,

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____



80 Langton Street, a non-profit, alternative artists' space, was opened in July 1975 in San Francisco. It was initiated by the San Francisco Art Dealers' Association as an outlet for high quality work which for reasons of format or commercial impracticality could not fit into the gallery structure.

In 1976 the gallery became independent of the Art Dealers' Association as an autonomous, member-run space, partially funded by the NEA and private donations. A twelve member Board of Directors currently oversees both the day to day operation of the gallery and long range planning, in conjunction with a paid Exhibitions' Coordinator. The board is made up of artists, as well as individuals associated with local museums and galleries.

Artists who show work at Langton become members of the gallery, as do curators. All members may serve on Board Committees as well as vote in annual elections to elect Board members. A curatorial committee screens applications and solicits work from selected artists, meeting on a monthly basis. This committee is made up of Board members and general members. The policy is one of open application; members are encouraged to curate. Honoraria are paid to artists who present

work, and other assistance and support is offered.

80 Langton Street is dedicated to the development and exhibition of non-object and interdisciplinary art forms: performance, installation, video, poetry, text, music, sound pieces, film and interdisciplinary collaborative works. 80 Langton Street maintains its space as an informal community meeting center, sponsoring a series of monthly talks by writers and artists as well as an experimental film series.

Works by more than 200 artists have been presented at 80 Langton Street or at sites arranged through its auspices since the opening in 1975. A series of collaborations between poets and visual artists was presented this winter, continuing an interdisciplinary tradition at the gallery that has seen sculptors work with movement artists, composers and other sculptors. Exchange shows have been shared with LAICA in California, Kanagawa Prefectural Hall in Japan and The Western Front of Vancouver, B.C. A residency program for artists and for critics has been initiated and a resource library with materials on contemporary performance, installation, poetry, and music is being developed, with wall space for documentation displays.

80 LANGTON STREET

SAN FRANCISCO 94103

Name of Organization LOS ANGELES CONTEMPORARY EXHIBITIONS

Mailing Address 240 South Broadway, third floor
Los Angeles, CA 90012

Is there a space or building (s) yes If so,
Address same as above

Phone number (s) (213) 620-0104

Total square footage: Exhibition 7,500 Office 500

Total running feet of gallery wall 230'

Type of ceiling concrete at 12' Type of floor concrete

Equipment: Video _____ Audio _____ Film _____

Organization founded by CETA artists

When 1/9/78 Incorporated _____ Programs began 1/9/78

Fiscal Year ends 9/31/78 Records audited annually _____

Accrual X Or cash basis _____ Amount of budget:

77-78 _____ 75-76 _____ 76-77 _____

Director Sarah Parker

Number of personnel, both full and part time:

77-78 13 75-76 _____ 76-77 _____

Insurance benefits provided staff:

Life none Health none Liability (w.c.) none

Percent of 77-78 budget for:

Staff: executive 7 admin. - secretarial 7

technical 0 build./grounds maintenance 0

legal 0 accounting 4 auditing 4

paid by organization, volunteer, CETA - please note

Major programs: CETA

Artists' honorariums and materials fees: 76

Publications: 0

Office and building maintenance: 2

Capitol Expenditures: 0

Advertising and promotion: 0

Percent of 77-78 budget raised through:

Federal 100 State _____ City _____ Sales _____

Benefit _____ Artists _____ Corporate _____

Membership _____ Average contribution _____

Range of contributions _____

Items raised on an in-kind basis:

Staff _____ Buildings _____ Exhibitions Mat. _____ Equip. _____

Programs Sponsored:

Exhibitions X Performance X Concerts _____ Video X

Film X Educational Programs _____ Artists Services _____

Public Art _____ Newsletters _____ Artists' Catalogs _____

Art Publications _____ (see publication section below)

Process by which programs are selected: Proposals
are presented and decisions are made by a
consensus of the group.

Number of exhibitions 9 Number of performances 7

Number of artists shown 10 per month Annually approx. 100

What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op X Info-exchange X

Develop critical center for artists in area X

Little or no museum activity in contemporary art X

No commercial gallery active in contemporary art _____

For publications only:

Name of publication _____

Editor _____ Circulation _____

Published how often _____ Number of issues _____

Price per copy _____ Subscription Rates _____

How is this publication distributed _____

Do you accept advertising _____ If so,

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____



LOS ANGELES CONTEMPORARY EXHIBITIONS

Los Angeles Contemporary Exhibitions opened its doors to the public on January 9, 1978. Located on the third floor of 240 South Broadway in the heart of downtown Los Angeles, LACE consists of 8,000 square feet of exhibition space.

The idea for LACE was conceived by 13 visual artists on CETA grants through Los Angeles county. Their names are William Fisher, Harry Gamboa Jr., Robert Gil De Montes, Gronk, Richard Hyland, Joe Janusz, Marilyn Kemppainen, Ronald Reeder, Alexandra Sauer, Barry Scharf, Jill Giegerich, Nancy Youdelman, and Sarah Parker who acts as gallery director. They found the space and put in many hours of labor making the space suitable for a gallery.

The 13 artist members make the curatorial decisions pertaining to exhibitions. Proposals both from the group and the art community were presented at weekly meetings and the showing schedule was decided on by the consensus of the group. The exhibitions change monthly. Performance, video and film showings are scheduled as well as the regular monthly

exhibitions. Although the first exhibit was a group show of the CETA artists, the rest of the shows include a variety of artists from the community. LACE hopes to increase visibility for artists in the community. Some of ways to do this will be by displaying artist's books, the regular exhibits, sponsoring special events, and offering the use of the space to several art organizations in Los Angeles.

In the recent years, many artists have acquired studio space in the downtown area. In a city as spread out and impartial as Los Angeles, one must hope that it is possible for a viable community of artists to exist. LACE hopes to add to the rejuvenation of the downtown area.

The current CETA funding runs through September 30, 1978. LACE is beginning to search out ways of acquiring funding to be able to continue.

The gallery hours are Tuesday through Saturday, 11-6pm. For further information and showing schedules call (213) 620-0104. The mailing address is: LACE, 240 South Broadway, third floor, Los Angeles, CA 90012

Name of Organization Los Angeles Institute of Contemporary Art

Mailing Address 2020 South Robertson Blvd.
Los Angeles, Ca. 90034

Is there a space or building (s) yes If so, Address same

Phone number (s) (213) 559-5033
()

Total square footage: Exhibition 4,500 Office 2,000
Total running feet of gallery wall 650
Type of ceiling Exp. beamHt 12' Type of floor carpet
Equipment: Video x Audio x Film x

Organization founded by Bob Smith

When 1973 Incorporated 1974 Programs began June 1974

Fiscal Year ends May Records audited annually x

Accrual Or cash basis x Amount of budget:

*77-78 105,000 75-76 55,000 76-77 85,000

Director Bob Smith

Number of personnel, both full and part time:

77-78 17 75-76 2.5 76-77 3

Insurance benefits provided staff:

Life No Health No Liability (w.c.) yes

Percent of 77-78 budget for:

Staff: executive 10 admin. - secretarial 10

technical build./grounds maintenance 10

legal accounting 2 auditing

paid by organization, volunteer, *CETA - please note
Major programs: 45

Artists' honorariums and materials fees: 10

Publications: 10

Office and building maintenance: 3

Capitol Expenditures:

Advertising and promotion:

* LAICA has a CETA Title VI program that is accounted separately. This program, totaling \$280,000, provides 20 artists with funds to do their work for an Art in Public Places project and 11 staff positions.

Percent of 77-78 budget raised through: (advertising)

Federal 40 State 6 City - Sales 3

Benefit 15 Artists Corporate 1

Membership 38 Average contribution \$ 18.00

Range of contributions \$15.00 - \$2,000.00

Items raised on an in-kind basis:

Staff x Buildings x Exhibitions Mat. x Equip. x

Programs Sponsored:

Exhibitions x Performance x Concerts Video x

Film x Educational Programs Artists Services x

Public Art Newsletters x Artists' Catalogs x

Art Publications x (see publication section below)

Process by which programs are selected: Committee
(2 members, 1 trustee) select guest curators and

editors from proposals

Number of exhibitions 35 Number of performances 29

Number of artists shown 600 Annually 20-200

What community need produced your alternative organ.:

Workspace Equipment Co-Op Info-exchange

Develop critical center for artists in area x

Little or no museum activity in contemporary art

No commercial gallery active in contemporary art

For publications only:

Name of publication LAICA Journal

Editor Morgan Fisher (managing) circulation 3-5,000

Published how often quarterly Number of issues 18

Price per copy 1.00 Subscription Rates \$15.00 year

How is this publication distributed mail, bookstores, galleries

Do you accept advertising yes If so,

Ad rates: full page 110 1/2 page 60 1/4 page 35

Percentage of income from ads 25 sales grants 25
memberships 50

LAICA



The Los Angeles Institute of Contemporary Art is the most comprehensive member-sponsored visual arts organization in California. Its innovative exhibition policy, JOURNAL, and artist's service programs are now accepted methods of providing exposure and validation for high level contemporary art. LAICA emphasizes varied concepts of quality by utilizing visiting curators for exhibitions, and guest editors for its quarterly publication, the LAICA JOURNAL. LAICA is founded on the premise that its audience benefits from an awareness of the artists' intent as well as from a presentation of the art work itself. LAICA is an arena where the ideas, issues and artistic needs of artists are given highest priority.

EXHIBITIONS: Each year, LAICA's Exhibition Committee selects 9-10 major and 15 minor exhibitions from over 100 proposals submitted by prospective curators. When a proposal is selected, the curator is given unrestricted control and assumes responsibility for the resulting exhibition. Exhibitions ranging from group shows of over 300 artists to those featuring single artists of international importance have included almost every current artistic endeavor from the most humanistic figurative style to contextual conceptual concerns. Every exhibition has been reviewed by the local press and shows are regularly covered by national art periodicals.



PUBLICATIONS: Since June of 1974, LAICA has successfully published its JOURNAL, with subscriptions coming from all over North America. The quarterly publication includes articles, interviews, reviews, original art and fiction contributed by members of the art community. Theme and points of view vary from issue to issue due to the guest editorship policy. A monthly newsletter provides a summary of LAICA programs, minutes of the Board of Directors and Committee meetings, and activities for member participation.

PERFORMANCES: LAICA's special performance schedule averages 2-4 each month. The artists often perform in LAICA's space, but occasionally utilize non-traditional or public spaces while relying upon LAICA sponsorship.

VIDEO: LAICA also provides the community with a full schedule of video exhibitions and events. Most recently, Part IV of the Southland Video Anthology, sponsored by the Long Beach Museum of Art, was shown at LAICA.



ARTISTS REGISTRY: The Artists Registry is an open and uncensored compilation of biographical data and over 10,000 slides of current work by more than 1,500 Southern California artists. The Registry is used regularly by students, curators, dealers and collectors. It is the largest registry of its type in the United States.

AUDIENCE DEVELOPMENT: Having established the viability of its exhibitions and JOURNAL, LAICA is now initiating educational development programs which involve the community schools through field trips to LAICA, expanded use of LAICA facilities, and work-study programs. Local business and community groups have become involved in LAICA through a program which seeks to bring art to public places, mounting exhibitions in banks, shopping malls and other spaces accessible to a broad spectrum of people.

FINANCIAL SUPPORT: Since its inception in the fall of 1974, LAICA has been successful in developing high quality aesthetic programs with minimal resources. Widespread participation of its members in volunteer activities have permitted most revenue to be spent on programs and kept salaries at less than 25% of total expenses. Although LAICA is membership-sponsored, it relies heavily upon grants from community, corporate and foundation sources, as well as upon city, state and federal funding for its support.



Name of Organization **LA MAMELLE**

**CONTEMPORARY ART SUPPORT NETWORK
P. O. BOX 3123
SAN FRANCISCO, CALIFORNIA
U. S. A. 94119**

Mailing Address _____

Is there a space or building (s) _____ If so,
Address 70-12TH STREET
SAN FRANCISCO 94103

Phone number (s) (415) 431-7524
() _____

Total square footage: Exhibition _____ Office 7,500

Total running feet of gallery wall _____

Type of ceiling BEAM Ht 16' Type of floor WOOD

Equipment: Video Audio Film

Organization founded by CARL E. COEFFLER

When _____ Incorporated _____ Programs began _____

Fiscal Year ends _____ Records audited annually _____

Accrual _____ Or cash basis _____ Amount of budget: _____

77-78 _____ 75-76 _____ 76-77 \$2,000+

Director CARL E. COEFFLER

Number of personnel, both full and part time: _____

77-78 _____ 75-76 _____ 76-77 _____

Insurance benefits provided staff: _____

Life _____ Health _____ Liability (w.c.) _____

Percent of 77-78 budget raised through:

Federal _____ State _____ City _____ Sales _____
Benefit _____ Artists _____ Corporate _____
Membership _____ Average contribution _____
Range of contributions _____

Items raised on an in-kind basis:
Staff _____ Buildings _____ Exhibitions Mat. _____ Equip. _____

Programs Sponsored:
Exhibitions Performance Concerts Video
Film Educational Programs Artists Services
Public Art Newsletters Artists' Catalogs
Art Publications (see publication section below)

Process by which programs are selected: _____
BOARD OF DIRECTORS AND
PROFESSIONAL COMMUNITY ADVISORS

Number of exhibitions _____ Number of performances _____

Number of artists shown _____ Annually _____

What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op _____ Info-exchange _____

Develop critical center for artists in area _____

Little or no museum activity in contemporary art _____

No commercial gallery active in contemporary art _____



newsstand edition

For publication of **ART CONTEMPORARY**
Name of publication _____

Editor U.S. dollars two

Published how often _____ Number of issues 11

Price per copy _____ Subscription Rates \$12.00/8ISSUES

How is this publication distributed _____

EBSCO AND MCGRAW HILL

NEWS STAND

Do you accept advertising _____ If so,

Ad rates: full page 150 1/2 page 100 1/4 page 75

Percentage of income from ads _____ sales _____ grants _____

LA MAMELLE INC., Marketing a new line of Products.

Centerfold:

I would like to ask you a number of prepared questions in light of our discussions. Perhaps you could outline some of your new objectives for La Mamelle, the space and the publications, and at the same time answer the hostilities that those changes could provoke.

C. Loeffler:

Before I get into any in-depth discussion I'd like to state that the word 'hostility' might be something that we can change to misunderstanding. On that base, and even before we discuss where it is that we're going I just want to briefly outline what it is that we have been doing since 1975. First of all we began our corporation as a publishing concern, our magazine is *La Mamelle Magazine: Art Contemporary*. We also maintain an exhibition and performance space in the city of San Francisco which is directed in the primary operational model that I see functioning in such spaces as this one here [Arton's] and *A Space and and/or gallery* and *Los Angeles Institute for Contemporary Art (LAICA)* and *The Kitchen, N.Y.* ... Also we programme three to two hours a week of video art and art documentation on Cable in the city of San Francisco with viewer potential of somewhere around 50,000.

We have developed an archive of new art periodicals and artists' books; we also have an archive of marginal artworks - we also keep archives of all the correspondence that is sent to us. We have a video archive and an audio archive. We've been working within this operational range for the past two years. I think within that range we have been successful in what it is we have been attempting to do - the presentation of contemporary art. But we see now after being involved in that mode for two years that really it does not represent fully the struggle for us. It isn't enough to present it. Our concern is the internalization of what it is that we are presenting. Although we can say that presentation mode does function within a certain range of internalization - and that is true, the fact is that the model from which we are operating - which I've just briefly described is, in our minds, primarily a passive role. We are much more interested in taking a leading aggressive role towards the internalization of information and the ideas that we are involved in. That means that we're having to develop a new operational model - we're discarding the model that we previously used in the past two years. Our new model is that of production concerns. What we mean by production is, first of all, let's look at some of the programmes.

Take an archive for instance. It's again a beneficial situation one one hand - we know, meaning all of us that are operating within this spectrum of information, we know that such archives are an invaluable reference for us. However, again it does little good culturally to keep developing and accumulating and not at the same time developing a programme where all of this accumulation can be directly internalized into the culture - and therefore can effect a change in cultural consciousness.

So what we intend to do with our archive is very thoroughly index all of the materials that we have and develop a means of disseminating this index. The dissemination will be directed towards those institutions which develop the historical structures of art. Primarily museums and publishing concerns and art institutions (educational). What we intend to do then is to make this index available on something that is very transmittable such as microfilm or microfiche. The way what we are doing with our archive is not sitting in there looking at these materials, say we're collecting, but rather developing access ourselves to the information, developing a mode of dissemination so that this information can be inserted within those key structures which I outlined within the system of contemporary art.

If we look at a performance situation or an exhibition situation and I do want to state that we're re-defining both exhibition and performance as to what they are. I think it's quite well understood that a book can function as primary art and therefore can be an exhibition of contemporary art. So our exhibition programmes will be developed to function as publications, which are so structured that they can function adequately within an academic situation and again lead toward the internalization of that information. What we intend to do with performances is develop a production situation where the performance will not be necessarily done for a live audience. We no longer believe in the value of the primary importance of performance art being a live audience. We feel in a certain way that to continue functioning in that mode is to be more or less duped by the culture. We want to take those ideas that are happening within the range of performance art and packing them within video or audio and have them so structured and so credentialed that again, like

our books, they can be inserted into those structures and generate the history and development of cultural consciousness.

C.:

So, that's the point where you are implicating yourself with a fundamental change. Could this change perhaps be due somewhat to the fact that you are situated in, and surrounded by, a mass of artists some of whom will go along with your plans. The other performance artists if they feel alienated by your suggestion of cutting out the live audience can presumably go elsewhere in San Francisco?

C.L.:

Our position is not that we are taking something away but we feel we are adding something to the situation. This hostility that you refer to, which we call misunderstanding, is based on a notion that you are taking something away. The fact is that when we started operating there was not a wide range of exhibition spaces in San Francisco, so our role in that presentation mode was something of primary importance for the cultural situation of that time. However, after operating like that for two years, we, in a certain way, legitimized that activity. Our magazine which is published, roughly, quarterly also legitimized that activity - so that now there are performance or presentation spaces around us that can carry out that operation. We see that what it is that we CAN do, that they can't do, at this time, is to develop products. And again we may see that at this point that only through the development of very keenly structured products can we develop the system that can lead toward the internalization of that information. This misunderstanding that has been directed towards us is primarily that pertaining to the fact that artists tend to think that we are losing a public dialectic, right? But we feel that what it is that we are developing is an even stronger dialectic. I think artists place a great deal of importance on that public response within a performance situation and have a considerable difficulty understanding how a videotape of a performance can be directed towards a larger audience and can lead towards a greater internalization of their concerns than a live presentation mode.

C.:

Could perhaps one of the fears be that, if for a minute we substitute the term 'internalization' by the word 'consumerism', perhaps a well-founded traditional anxiety by the artist that, what it is that you are aiming for is merely to satisfy a fickle consumerism, rather than the re-structured growth through internalization.

C.L.:

We have heard certain flack which has been directed towards the fact that we are moving towards developing a consumer situation. On one level we do have to look at this as a business situation but that is not our primary orientation. Our primary orientation is again the dissemination of information and if you examine the presentation mode closely I'm sure that you may agree with us that that mode is not an effective way. For instance, if someone comes in to do a live performance - we know that the majority of audiences range from 15 to 75 people, we also know that in San Francisco that performance, depending on the political stature of the artist, that performance has a fair chance of being reviewed. Artists tend to place a lot of importance on the review situation. But we feel that even though we can look at reviews as a certain internalization of information we feel that that in itself is not taking enough responsibility for the internalization of the situation. Our primary review vehicle in San Francisco is that of *ARTWEEK*. We also know that although although *ARTWEEK* is a widely distributed magazine it is not necessarily considered a scholarly publication and is not taken very seriously on an information level by those systems and structures which develop history.

C.:

You would say that those same institutions react more favourably to the ways in which *La Mamelle* presents its information?

C.L.:

Well I don't think our magazine right now is working in such a favourable historical mode, in fact I don't see that for its current model. We see that we have to develop a whole new range of products which will do what it is that we want and part of that is books. We do intend to publish a book on performance art, one on video art, one on contemporary concerns in photography and additional other titles. These publications, rather than appearing as what we may refer to as 'alternative' publications will be so structured so that they will not alienate academic situations, and they will not alienate historiifying situations and also they will be structured internally so that the information contained therein can be readily assimilated and understood within a historical framework.

Centerfold Vol.2 No. 2/3

Name of Organization CONTEMPORARY MEDIA STUDY
CENTER

Mailing Address MIDCITY BOX 651
DAYTON, OHIO 45407

Is there a space or building (s) Rented as If so, needed
Address _____

Phone number (s) () _____
() _____

Total square footage: Exhibition _____ Office _____
Total running feet of gallery wall _____
Type of ceiling _____ Ht _____ Type of floor _____
Equipment: Video X Audio _____ Film X

Organization founded by Board of Trustees
When 1976 Incorporated 7/76 Programs began same
Fiscal Year ends 3/31 Records audited annually X
Accrual _____ Or cash basis X Amount of budget:
77-78 \$10,000 75-76 _____ 76-77 \$3500

Director Jud Yalkut
Number of personnel, both full and part time:
77-78 from 3-12 75-76 _____ 76-77 from 5-12
Insurance benefits provided staff:
Life --- Health ---- Liability (w.c.) ---

Percent of 77-78 budget for:
Staff: executive 5% admin. - secretarial _____
technical ---- build./grounds maintenance ----
legal ---- accounting ---- auditing _____
paid by organization, volunteer, CETA - please note
Major programs: ---
Artists' honorariums and materials fees: 20%
Publications: 15%
Office and building maintenance: _____
Capitol Expenditures: 35%
Advertising and promotion: 5%

Percent of 77-78 budget raised through:

Federal 50% State 20% City 5% Sales 25%
Benefit _____ Artists _____ Corporate _____
Membership _____ Average contribution \$5.00/six months
Range of contributions Individual: 05.00-\$25.00

Items raised on an in-kind basis: as well as other bases.
Staff X Buildings X Exhibitions Mat. X Equip. X

Programs Sponsored:

Exhibitions _____ Performance X Concerts _____ Video X
Film X Educational Programs X Artists Services X
Public Art X Newsletters X Artists' Catalogs _____
Art Publications X (see publication section below)

Process by which programs are selected: Visiting artists
are selected by accessibility to programming; con-
tacting the Director for possible scheduling;
others generated through membership ideas.
Number of exhibitions --- Number of performances 12
Number of artists shown 35 Annually 35

What community need produced your alternative organ.:
Workspace X Equipment X Co-Op X Info-exchange X
Develop critical center for artists in area X
Little or no museum activity in contemporary art X
No commercial gallery active in contemporary art X

For publications only:

Name of publication OHIO MEDIA
Editor Jud Yalkut Circulation 3000-4000
Published how often monthly Number of issues 4 through
Price per copy 25¢ Subscription Rates \$3.00/year Feb. '78
How is this publication distributed mailing list and
placing in selected locations through Ohio.
Seeking interested outside distribution channels.
Do you accept advertising Not at present If so,
Ad rates: full page _____ 1/2 page _____ 1/4 page _____
Percentage of income from ads _____ sales 50% grants 50%



CONTEMPORARY MEDIA STUDY CENTER

The Contemporary Media Study Center is a not-for-profit corporation dedicated to the appreciation of, accessibility to, and creation of works of contemporary media. By contemporary media is meant those expressive technologies which have become available to the creative artist with the advent of the twentieth century, the most publicly acknowledged thusfar being the film and video media. To these may be added the emerging technologies of holography, kinetic art, and electronic music, as well as continuing explorations in multimedia, environmental events, and the integration of media in contemporary dance, music and theater.

The Contemporary Media Study Center seeks to provide facilities for individual training, encouragement, and accessibility to equipment to those interested in personal explorations of contemporary media. In addition to providing these services to the contemporary media worker, the Center seeks to educate the public at large to the varied expression of works of contemporary media through public screenings, artist show-cases, and the presentation of media-related events, based on the premise that continued availability and exposure to works of contemporary media will encourage the understanding of new forms and their possibilities.

The program of the Contemporary Media Study Center encourages the attainment of professionalism coupled with the "amateur's" love of personal achievement, both so essential to the creative experience, as well as the enlightenment of a regional audience receptive to the viewing of both classic and experimental works. The Center seeks to fulfill these aims through the following purposes:

1. To provide an alternate screening facility, and screenings in other public places — programmed, open, and guest artist screenings — of works not generally accessible to the public.

2. To create a production equipment access facility open at minimal charge to the active membership, as well as easier access to film, photography, videotape, and other media-related raw materials.

3. To conduct classes and workshops in contemporary media, open to the active membership.

4. To create a media information storage and retrieval archive of audio-visual materials and a library of informational and technical print-out on contemporary media.

5. To maintain sound production facilities, for the recording and mixing of soundtracks, as well as for the creation of independently-existing electronic music works.

6. To conduct workshops and experimentation in the medium of holography, and other laser-related expressive forms.

7. To provide media and communications consulting services to other public and private groups.

8. To encourage the relationship of media for the recording of and participation in dance, theater, and other performing arts.

9. To publish regular newsletters and occasional papers on media-related events and information.

10. To encourage and originate research and applications of media technologies.

The Contemporary Media Study Center is supported by membership dues, public screening contributions, and gifts from donor individuals, foundations, corporations, private and civic organizations, and government agencies. In addition, the Center will from time to time undertake specially funded sponsored and commissioned projects for media-related public events, installations and exhibitions. The center firmly believes that the region of Southwestern Ohio is a geomagnetic center awaiting the emergence of a strong body of committed media workers and an equally committed body of spectator-participants.

For further information on the Contemporary Media Study Center, please write:

CONTEMPORARY
MEDIA STUDY
CENTER

MID-CITY BOX 651 DAYTON, OHIO 45402

Name of Organization 55 MERCER

Mailing Address 55 Mercer Street
New York City 10013

Is there a space or building (s) Yes If so, Address _____

55 Mercer Street
New York City 10013

Phone number (s) (212) 226-8513
() _____

Total square footage: Exhibition 2200 Office 100

Total running feet of gallery wall 250

Type of ceiling Tin Ht 12'6" Type of floor Wood

Equipment: Video No Audio No Film No

Organization founded by Steve Rosenthal, Martin Bressler, Donald Cole
When 1970 Incorporated 1977 Programs began 1970

Fiscal Year ends July Records audited annually *

Accrual _____ Or cash basis _____ Amount of budget:
77-78 _____ 75-76 _____ 76-77 _____

* New York State Council for the Arts
Depends upon amount of yearly grant

Director Carolyn Hughes

Number of personnel, both full and part time:
77-78 - 75-76 - 76-77 -

Insurance benefits provided staff:
Life _____ Health _____ Liability (w.c.) _____

Percent of 77-78 budget for:

Staff: executive _____ admin. - secretarial _____
technical _____ build./grounds maintenance _____
legal _____ accounting _____ auditing _____

paid by organization, volunteer, CETA - please note
Major programs: _____

Artists' honorariums and materials fees: _____

Publications: _____

Office and building maintenance: _____

Capitol Expenditures: _____

Advertising and promotion: _____

Percent of 77-78 budget raised through:

Federal _____ State \$4,000 City _____ Sales _____

Benefit _____ Artists _____ Corporate _____

Membership _____ Average contribution _____

Range of contributions _____

Items raised on an in-kind basis:

Staff _____ Buildings _____ Exhibitions Mat. _____ Equip. _____

Programs Sponsored:

Exhibitions X Performance X Concerts X Video X

Film X Educational Programs _____ Artists Services X

Public Art X Newsletters _____ Artists' Catalogs X

Art Publications _____ (see publication section below)

Process by which programs are selected: _____

SELECTION COMMITTEE- comprised of members

Number of exhibitions 28 Number of performances 1-2

Number of artists shown _____ Annually 25-40*

* Individual or group shows

What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op X Info-exchange _____

Develop critical center for artists in area _____

Little or no museum activity in contemporary art _____

No commercial gallery active in contemporary art _____

For publications only:

Name of publication _____

Editor _____ Circulation _____

Published how often _____ Number of issues _____

Price per copy _____ Subscription Rates _____

How is this publication distributed _____

Do you accept advertising _____ If so,

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____

55 MERCER



Photo, D. James Dee

HISTORY

55 Mercer was organized, by artists, as a co-operative, alternative exhibition space in 1970. At that time, fifteen artists were involved and over the next eight years the membership increased to twenty. This number has remained stable while some of the original group of artists have changed. Such flexibility has enhanced the gallery's growth as new artists have been invited to fill the vacancies. We attained Not for Profit status in 1977.

ACTIVITIES

We provide exhibition space not only for our own members, but also for invited guest artists. Our philosophy is to provide an exhibition space for excellent professional artists by being free from any medium, concept or stylistic restrictions. Once an artist is invited to show, he/she may do whatever is desired. The space may be used in any way needed for the best presentation of the work, provided that the gallery is left in good condition for the next show. The invited artist or invited group of artists are responsible for the installation of the show, removal of the work, all their own publicity and keeping the gallery open during scheduled hours. Our show season runs from September to July. Our hours are Tuesday through Saturday, 11-6.

STRUCTURE

As a co-operative, 55 Mercer is financed by a combination of membership dues and grants which we receive primarily from the New York State Council for the Arts. Members pay dues of \$354.00 a year only if they intend to have a show during that year. This money is used for rent, utilities and maintenance of the gallery space. We do not use a director, so the gallery's affairs are maintained by membership committees composed of the artists themselves. These various committees include: finance and grants, maintenance, show selection. The money we receive from our grants is used in two ways.

1. The number of invitational shows we can finance each year is determined by the amount of money the grant provides. In the

past, we have been able to offer some guest artists a pre-paid show excluding invitations and mailing. Most of the time, however, we can only afford to give partial payment.

2. The grant also provides us with money for an apprenticeship program. These apprentices help the artist who is showing. As a situation demands, they can be used to help build or install pieces, either in an artist's studio or in the gallery. They can be employed, also, to help keep the gallery hours which frees the artists from having to be at the gallery for his/her run of show.

FUTURE PLANS

To continue to show excellent unaffiliated artists regardless of medium or concept.

To exhibit several thematic shows such as a "Collectors' Choice" and a "Critics' Choice".

To continue with our apprenticeship program.

To publish a magazine using invited artists' drawings, writings, photographs of works, and thoughts.

IVAN BIRO
MARTIN BRESSLER
JACK BOSSON
TOM DOYLE
ALAN FINKEL
EMILY FULLER
CYNTHIA GALLAGHER
JOAN GARDNER
SANDY GELLIS
GLORIA GREENBERG

DIANE KAROL
HARRY KRAMER
JEAN LINDER
ULRICH NIEMEYER
SUSAN SMITH
CAROL STEEN
JULIUS TOBIAS
PAUL TSCHINKEL
MERRILL WAGNER
GRACE BAKST WAPNER

Name of Organization The Minneapolis Institute of Arts
Minnesota Artists Exhibition Program

Mailing Address 2400 Third Avenue South
Minneapolis, Minnesota 55404

Is there a space or building (s) yes If so,
Address The Minneapolis Institute of Arts
Minnesota Artists Exhibition Program
2400 Third Avenue South
Minneapolis, Minnesota 55404
Phone number (s) (612) 870-3125
(612) 870-3035

Total square footage: Exhibition 2596 Office 300
Total running feet of gallery wall 282 w/out baffles
Type of ceiling tile Ht 11' Type of floor wood
Equipment: Video x Audio x Film x
Complete audio-visual service available

Program not a museum founded by artists (in discussion w/ museum)

When 1975 Incorporated * Programs began 9/75

Fiscal Year ends 6/30 Records audited annually yes

Accrual _____ Or cash basis x Amount of budget:

77-78 \$96,661 75-76 168,722 76-77 187,128

above figures include in-kind support
Program Museum

Director: Stewart Turnquist Director: Samuel Sachs, Jr

Number of personnel, both full and part time: (in addition
to museum support staff)
77-78 2 75-76 2 76-77 2

Insurance benefits provided staff:

Life yes Health yes Liability (w.c.) yes

Percent of 77-78 budget for:

Staff: executive 28%** admin. - secretarial 1%

technical INKIND build./grounds maintenance INKIND

legal INKIND accounting INKIND auditing INKIND

paid by organization, volunteer, CETA - please note

Major programs: 11%

Artists' honorariums and materials fees: 5%

Publications: 7%

Office and building maintenance: 21% INKIND

Capitol Expenditures: -0-

Advertising and promotion: INKIND

BUDGET SUMMARY:

Administration	31%
Exhibitions & Programming	23%
INKIND SUPPORT STAFF	26%
INKIND SUPPORT SPACE/EQUIP.	20%
Total Budget (1977-78)	\$96,661.

Percent of 77-78 budget raised through:

Grants
Federal 21% ~~5***~~ 8% City -0- Sales -0-

MUSEUM x 20% Artists -0- Corporate 6%

allocation
Membership none Average contribution N/A

Range of contributions \$1500-\$16,000 (cash, museum allocation)

Items raised on an in-kind basis:

Staff x Buildings x Exhibitions Mat. x Equip. x

Total in-kind is 46% of budget provided in support staff
equipment & facilities by museum & Mpls. Society of Fine
Programs Sponsored: Arts

Exhibitions x Performance _____ Concerts _____ Video _____

Film _____ Educational Programs _____ Artists Services _____

Public Art _____ Newsletters _____ Artists' Catalogs x

Art Publications _____ (see publication section below)
including film and video work, and exhibition-related
programming

Process by which programs are selected: A panel elected
by and from MN. artists selects exhibitions. Related Pro-
gramming is designed by staff; coordinator (an artist) and
associate (an administrator)

Number of exhibitions 6 Number of performances _____

average
Number of artists shown 4-5 Annually 24-30 (the objecti
is to exhibit a well developed body of work by each
artist, rather than a few works by many artists)

What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op _____ Info-exchange _____

Develop critical center for artists in area x

Little or no museum activity in regional contemporary art x

No commercial gallery active in contemporary art _____

For publications only:

Name of publication _____

Editor _____ Circulation _____

Published how often _____ Number of issues _____

Price per copy _____ Subscription Rates _____

How is this publication distributed _____

Do you accept advertising _____ If so,

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____

* Program is a curatorial department of the museum, and as such falls under its legal umbrella

** C.E.T.A. pays for one employee



The Minneapolis Institute of Arts Minnesota Artists Exhibition Program

THE EXHIBITION PROGRAM IS a curatorial department within a museum. Regional artists are responsible for the operation of the program and for the selection and presentation of six exhibitions each year in the museum gallery.

A PANEL OF EIGHT ARTISTS, elected for staggered two year terms at an annual meeting of the artist community, selects exhibitions and thus, as a group, functions as a curator. A program coordinator--who must be an artist--and a program associate are employed by the Institute. They implement the exhibitions and organize activities between museum and the artists.

THE EXHIBITIONS may be selected in one of four ways:

- a) Questionnaire Clusters - Using the Market Street Program questionnaire developed by Joshua Young, Robert Irwin and Walter Hopps, potential exhibition groups are formed from artists' replies to the question, "Who would you like to exhibit with?" The individual responses, when taken in context with many artists' replies, form groups or clusters of artists who are named in association with one another.
- b) Juried Clusters - Using the clusters (above) as a starting point, the artist panel edits and/or adds to the cluster to form exhibition groups.
- c) Exhibitions selected entirely by the artist panel, some from slides seen in the program's library and some from work seen in other places.
- d) Artists' Proposals - A group of artists may submit a specific exhibition proposal for the panel to consider.



THE PROGRAM'S OBJECTIVE is to offer professional exhibitions of contemporary regional artists' work. Related programming encourages the exchange of ideas among artists and between artists and the public.

PROGRAMMING INCLUDES:

- a) at least six exhibitions each year selected by the artist panel and presented at the Institute
- b) artists' lectures to Docents on the Institute's permanent collection and museum exhibitions from the artist's perspective
- c) art history students, teachers and interns at the museum discuss issues with artists in seminars
- d) artist-led public tours
- e) panel discussions, informal critical dialogue, and symposia on critical theory
(Note: participating artists in programs(b-e)above are paid honoraria for their professional time)
- f) a reference library of artists' slides or tapes, resumes and printed material as well as documentation of MAEP events are maintained
- g) MovingImageMakers, a cooperative project of MAEP and Film In The Cities(St.Paul,MN), presents regular screenings at the Institute of film and video work by regional artists. As with the gallery exhibition program, MovingImageMakers provides the opportunity for artists and the general public to become acquainted with work of artists around them.

AS A MUSEUM CURATORIAL DEPARTMENT, THE MINNESOTA ARTISTS EXHIBITION PROGRAM is an alternative system for organizing and presenting exhibitions. This program is unique because, although the idea originated with a group of artists, it now involves both the artist community and a museum. Together they present works of contemporary regional artists on a regular schedule. In this way, it is emphasized to the viewer that art is not only something which occurred at another place and time, but is something which also occurs in the here and now.

In addition to an allocation from The Minneapolis Institute of Arts, the Minnesota Artists Exhibition Program is supported with grants from the National Endowment for the Arts, a federal agency; Jerome Foundation, Inc.; Artsign Corporation; the Comprehensive Employment Training Act(CETA); Mobil Foundation.

Name of Organization MOCA (Museum of Conceptual Art)

Mailing Address

MUSEUM OF CONCEPTUAL ART
75 THIRD STREET
SAN FRANCISCO, CALIFORNIA
94103 USA
PHONE (415) 495-3193

Is there a space
Address

Phone number (s)

()

Total square footage: Exhibition 10,000 Office _____

Total running feet of gallery wall _____

Type of ceiling _____ Ht _____ Type of floor _____

Equipment: Video Audio Film _____

Organization founded by TOM MARIONI

When 70 Incorporated 71 Programs began 3/70

Fiscal Y _____ usually _____

Accrual _____ of budget: _____

77-78 _____

Director _____

Number of _____

77-78 _____

Insurance _____

Life _____

Percent c _____

Staff: _____

technic _____

legal _____

paid by _____

Major p _____

Artists _____

Public _____

Office _____

Capitol _____

Adverti _____



MOCA (interior)



1970: the establishment of a large-scale social and public work of art, MOCA, Museum of Conceptual Art, a tax-exempt corporation; a museum with a membership and collection, a museum for actions and situational art. Exhibitions: 1970: "Sound Sculpture As," "Body Works," a video show in Cafe; 1971: "Six Comedy Sonatas at MOCA," "25 one-minute works" broadcast on KPFA radio; 1972: "Live from MOCA" broadcast radio; 1973: "All Night Sculptures"; 1974: "Actions by Sculptors for the Home Audience" broadcast on KQED TV; "Chinese Youth Alternative" 1975: "Second Generation"; 1976: "The Restoration of a Portion of the Back Wall, Ceiling and Floor"; 1976: "A Tight 13 Minutes," 13 one-minute color video pieces shown in the saloon of MOCA, Breens Cafe.

Percent o _____
Federal _____ les _____
Benefit _____
Members _____
Range o _____
Items raised on an in-kind basis.
Staff _____ Buildings _____ Exhibitions Mat. _____ Equip. _____

Programs Sponsored:

Exhibitions _____ Pe **twotofour** video _____

Film _____ Education _____ vices _____

Public Art _____ New _____ ogs _____

Art Publications _____ n below)

EVERY WEDNESDAY AFTERNOON
IN THE SALOON OF MOCA
BREENS CAFE SOCIETY
75 THIRD STREET
SAN FRANCISCO

Process by which programs are selected: _____



What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op _____ Info-exchange _____

Develop critical center for artists in area _____

Little or no museum activity in contemporary art

No commercial gallery active in contemporary art

For publications only:

Name of publication VISION

Editor TM Circulation 500

Published how often layr Number of issues 3

Price per copy \$10 Subscription Rates _____

How is this publication distributed _____

Do you accept advertising no If so, _____

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____

1972: organized "Notes and Scores for Sounds" Mills College Gallery, Oakland, Calif. Broadcast of show also on KPFA radio, Berkeley; organized "The San Francisco Performance" Newport Harbor Art Museum, Newport Beach, California; organized "The Bay Area Roach Clip Show" San Geronimo Valley art center.

floating



MOCA (Museum of Conceptual Art), founded 1970, as a functioning social and public art work, not an object but a place. First floor, Breens Bar, the Saloon of MOCA.

CONCEPTUAL ART

*Idea oriented situations
not directed at the production
of static objects.*

1970



MOCA logo, a diagram for vision 1973.



This issue contains contributed works by 22 artists from Yugoslavia, Hungary, Czechoslovakia and Poland. There is a running travelogue-like commentary by the editor, who traveled through Eastern Europe meeting artists and trading stories of eastern and western attitudes toward contemporary art. The cover was designed by Milan Knizak, who based it on a work for which he spent six months in jail a few years ago. This issue of *Vision* contains many works coded to express the repressive conditions under which artists live in Eastern Europe.

MOCA, the Museum of Conceptual Art, was founded in 1970, not as an alternative art space but as an addition to the already existing structure of the art world. The word "museum" was deliberate so that MOCA would be seen as establishment right from the start. MOCA, however, was separated from existing museums in its dedication to presentation of art *actions*, rather than *objects* of art. At that time other museums were not interested in showing this art. My interest is to present new ideas in art at a time when they are still experimental but the artists exploring them are sufficiently developed that the work is solid. Since I do not want to produce "filler" shows, MOCA's exhibitions are not regularly scheduled. MOCA does perform, on a regular basis, a social function as a gathering place for artists (Wednesday afternoons in the saloon of MOCA, 1st floor) and also performs the traditional museum functions of preserving and collecting.

In 1972 MOCA moved to its present quarters at 75 Third Street, and consciously employed a "natural" space for the exhibition of art, a space with a history. The building was a printing company for 50 years, and this space is being preserved as an industrial relic of the mechanical age. Each art work done here adds to the history of the building without erasing previous history. The art that has been presented in this space has given it a "feel" because of subtle traces and residues left behind by artists as evidences of their presences. In MOCA's final performance show, 1975, called "Second Generation," an artist violated the space by painting a section of it white. The original character of the room was restored later as an environmental exhibition that demonstrated the principle of preservation of the natural space.

By 1975 the movement called "alternative art spaces" was firmly established, with regular programs, regular facilities and regular exhibitions month to month. At the same time, many of the traditional museums, under pressure of being called "elitist," are now trying to perform as alternative art spaces by presenting performance festivals, craft shows, participation art, etc. Although the art MOCA shows is "alternative," the basic concept of the museum is not. Now, because of the large number of possibilities open to artists making temporary art, MOCA has stopped presenting performances. Exhibitions since 1975 are situational (bar-room video and environmental).

TOM MARIANI

Name of Organization MUSEUM OF TEMPORARY ART

Mailing Address 1206 G Street, N.W.
Washington, D.C. 20005

Is there a space or building (s) yes If so,
Address _____
same as above

Phone number (s) (202) 638-9613
(202) 483-8039

Total square footage: Exhibition 861 Office 240
Total running feet of gallery wall 73 (includes window)
Type of ceiling tinplate at 14' Type of floor linoleum
Equipment: Video _____ Audio _____ Film _____

Organization founded by Schmuckal, Spizro
When 1974 Incorporated 3/14/75 Programs began 11/74
Fiscal Year ends 12/31 Records audited annually 1/31
Accrual _____ Or cash basis X Amount of budget:
77-78 10,000 75-76 1,000 76-77 2,500

Director Janet Schmuckal
Number of personnel, both full and part time:
77-78 5 75-76 3 76-77 5
Insurance benefits provided staff:
Life _____ Health _____ Liability (w.c.) _____

Percent of 77-78 budget for:
Staff: executive 7 admin. - secretarial 21
technical 5 build./grounds maintenance _____
legal 4 accounting _____ auditing _____
paid by organization, volunteer, CETA - please note
Major programs: 2
Artists' honorariums and materials fees: 3
Publications: 38
Office and building maintenance: 18
Capitol Expenditures: _____
Advertising and promotion: 2

Percent of 77-78 budget raised through:
Federal 35 State _____ City _____ Sales 5
Benefit _____ Artists 40 Corporate _____
Membership 20 Average contribution \$8
Range of contributions \$1-50

Items raised on an in-kind basis:
Staff X Buildings X Exhibitions Mat. X Equip. X

Programs Sponsored:
Exhibitions X Performance X Concerts X Video X
Film X Educational Programs _____ Artists Services X
Public Art _____ Newsletters _____ Artists' Catalogs _____
Art Publications X (see publication section below)

Process by which programs are selected: _____
monthly Planning Committee meetings; the willing-
ness of the artist to hang, publicize and
guard her/his own work
Number of exhibitions 4 Number of performances 3
Number of artists shown 11 Annually varies

What community need produced your alternative organ.:
Workspace X Equipment _____ Co-Op _____ Info-exchange X
Develop critical center for artists in area X
Little or no museum activity in contemporary art X
No commercial gallery active in contemporary art X

For publications only:
Name of publication MOTA: MUSEUM OF TEMPORARY ART
Editor Janet Schmuckal, Eric Baizer Circulation 3,000
Published how often irregularly Number of issues 16
Price per copy \$2 Subscription Rates _____
How is this publication distributed _____
libraries, bookstores, subscription

Do you accept advertising yes If so,
Ad rates: full page \$50 1/2 page \$35 1/4 page \$20
Percentage of income from ads 25 sales 15 grants 60



MUSEUM OF TEMPORARY ART
1206 G Street, N.W.
Washington, D.C. 20005

The Museum Of Temporary Art (MOTA), a non-profit art organization, first opened on Halloween 1974. Located in a low-rent city-owned building in downtown Washington, D.C, MOTA has encouraged people to share their ingenious use of media with others by using the MOTA windows and interior for display and demonstration. As a result, MOTA has sponsored a wide variety of events:

Studio space for artists.
Movies, such as Ken Kesey and the Merry Pranksters, and Hollywood classics;
Video, such as the Ant Farm's Media Burn;
Music, such as jazz-rock and vacuum cleaner;
Poetry reading by people such as Charles Plymell;
Environments, such as Gun Control: A BULLET Display and Exhibition Howard Hughes;
Fan clubs, such as the Supremes fan club;
Collections, such as Black dolls and matchcovers;
Contests, such as pumpkin-carving contests;
and a magazine called MOTA (currently subtagged a 'counter-counter cultural revue') that comes out irregularly, depending on funds. MOTA 16, the latest issue, is 96 pages, perfect-bound and hell-bent on being a museum-in-the-mail.

The history of MOTA has been the development of the belief that Art is applicable to Life; that is, to control space for any aesthetic or informative purpose, the artist not only must know her aesthetics, but also must know her politics, economics and building maintenance. In January 1978 MOTA launched an open-ended DIRT SERIES campaign to convey this message. The following is the text of the Dirt Series Invitational.

DIRT SERIES INVITATIONAL
Museum Of Temporary Art
January 27, 1978...?

WHY DIRT?

"Dirt is one of the most vital ingredients of life. The history of man can hardly be divorced from its presence. Men have fought, killed and died attempting to conquer and secure dirt. We live in homes made of dirt. Society, of course, values some dirt over others. We purchase processed dirt for our gardens and indoor plants. Our own excrement, as well as our bodies, ultimately function as fertilizer when they return to earth...Dirt is an appropriate means of communication since it is universal, a common ground of which almost everyone is aware.

Dirt is more than a symbol...It literally pos-

esses our link with the past, while nourishing all roots toward the future. Its cycle, in continual flux and concentration, is a perfectly balanced process. Its creative potential is dependent on its own physical and philosophical contradictions. In this sense, the cycle of dirt parallels the creative process and product we call art."

Karin Alexis on the MOTA Dirt Series, Unicorn Times, January 1978.

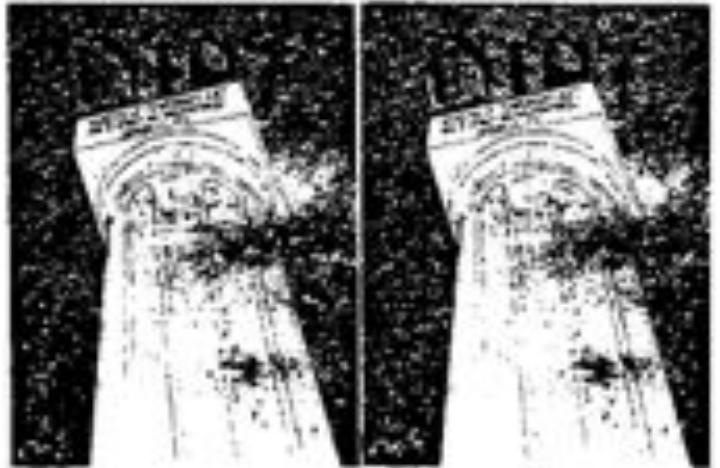
WHY A SERIES?

The Dirt Series developed out of a desire to emphasize the learning process in the creation of a work of art. The multi-dimensional state of dirt itself demonstrates that the creative process demands collaboration. We increased the scope of our dirt ideas from one show to a series in order to be true to the on-going nature of dirt and to encourage participation. On January 27, 1978 dirt went on display.

WHY AN INVITATIONAL?

The Dirt Series is a campaign to showcase self-determination through understanding aspects of production, including concept, administration and maintenance. One goal is to develop an information-exchange pen-pal service, that can foster public visibility projects. Another goal is to learn procedural and promotional practices which are true to the communal nature of dirt. What kind of dirt is going on in your neck of the woods? What are your approaches?

Send proposals, suggestions and items for future dirt projects to Janet Schmuckal or Deborah Jensen, Dirt Co-ordinators, MOTA, 1206 G Street, N.W., Washington, D.C. 20005. (202)638-9613 or (202)483-8039.



Name of Organization N.A.M.E. GALLERY

Mailing Address 9 W HUBBARD
CHICAGO, ILLINOIS, 60610

Is there a space or building (s) YES If so,
Address 9 W HUBBARD
CHICAGO, ILLINOIS, 60610

Phone number (s) (312) 467 6550
(312) 467 6553

Total square footage: Exhibition 3800 Office 200

Total running feet of gallery wall 220

Type of ceiling Wood beam Ht 12'5" Type of floor Wood/tile

Equipment: Video _____ Audio _____ Film _____

Organization founded Nov 73 When Jan 73 Incorporated May 73 Programs began Nov 73

Fiscal Year ends Dec 31 Records audited annually NO

Accrual _____ Or cash basis X Amount of budget:

77-78 _____ 75-76 _____ 76-77 _____

Director Kristin Brown

Number of personnel, both full and part time:

77-78 three 75-76 none 76-77 two

Insurance benefits provided staff:

Life yes Health yes Liability (w.c.) yes

Percent of 77-78 budget for:

Staff: executive _____ admin. - secretarial 43%

technical _____ build./grounds maintenance _____

legal _____ accounting _____ auditing _____

paid by organization, volunteer, CETA - please note

Major programs: 29% (includes rent and util.)

Artists' honorariums and materials fees: 5%

Publications: 5%

Office and building maintenance: 8%

Capitol Expenditures: 3%

Advertising and promotion: 3%

Percent of 77-78 budget raised through:

Federal 30% State 20% City 50% Sales 0%

Benefit _____ Artists _____ Corporate _____

Membership _____ Average contribution _____

Range of contributions _____

Items raised on an in-kind basis:

Staff X Buildings _____ Exhibitions Mat. _____ Equip. _____

Programs Sponsored:

Exhibitions X Performance X Concerts X Video X

Film X Educational Programs X Artists Services X

Public Art _____ Newsletters _____ Artists' Catalogs _____

Art Publications X (see publication section below)

Process by which programs are selected: Six artists

members curate all program/exhibitions via

submitted proposals and internal requests. Also

include outside curators from time to time.

Number of exhibitions 12 Number of performances 28

Number of artists shown 75 Annually X

What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op _____ Info-exchange X

Develop critical center for artists in area X

Little or no museum activity in contemporary art X

No commercial gallery active in contemporary art X

For publications only:

Name of publication N.A.M.E. Book One

Editor N.A.M.E. Gallery Circulation 1000 copies

Published how often to be annual Number of issues one

Price per copy \$3.00 Subscription Rates _____

How is this publication distributed direct mail/ads

bookstores and alternative agents.

Do you accept advertising _____ No _____ If so,

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____

N.A.M.E. Gallery
9 west hubbard
chicago, ill. 60610



N.A.M.E. Gallery is an artist-run space but it is also an alternative space. Perhaps we should define the word alternative. The Oxford Dictionary gives this definition: 1) stating or offering the one or the other of two things of which either may be chosen 2) the choice of either involving the rejection of the other.

The early seventies gave birth to a period in which many artists and their work were reacting, in part, to problems posed by apparently restrictive attitudes of the art world, as well as to a changing economy. A limited market place restricted accessibility to established showing spaces. The need for a space to exhibit art works was obvious. It was within this context and the more immediate frustrations of static regional aesthetics that N.A.M.E. Gallery was conceived and created almost six years ago.

Three years ago, N.A.M.E. moved from its first location (a 2500 sq. ft., 3rd floor walk-up, \$50.00 a month, renovated loft). Our present facility (on Hubbard Street) is a 4000 sq. ft., street level, high ceilinged space. Prompting our move was the belief that, an important goal was the formation of a community of artist-run spaces in a single area. The Hubbard Street area had many vacant loft spaces. After a year on Hubbard Street, two artist-run spaces moved into the building that N.A.M.E. occupies. They in turn were followed by four additional organizations. We now believe this goal to be substantially met. Presently, we are involved in a shift to individual artist needs, assuming the communal needs have been served (as mentioned above).

N.A.M.E. Gallery is a not-for-profit, tax-exempt, artist-run space - dedicated to the exhibition of fine works of art by Chicago as well as other national and international artists. The gallery is run by a small membership of producing artists whose primary purpose is to exhibit art by artists outside the membership, (over 70% of N.A.M.E.'s shows are non-member exhibitions, no commission is taken on works sold). To date, N.A.M.E. has exhibited over 350 artists as well as 400 film-makers and has staged over 100 performances. Six member artists, (paying monthly dues and receiving no salaries) curate all shows (recently, we have begun to curate guest curators). Members may show once every two years. This proto-type alternative space has consistently oriented itself to the need for an open forum in order that personal investigations may gain exposure.

N.A.M.E. Film-group shows independent films every week and is now a separately housed, independent artist-run space, spawned by N.A.M.E. N.A.M.E. Events, recently formed, presents music, poetry, theatre, dance, lectures and artist performances regularly. We hope that this will one day be a separate organization. Fostering new groups such as these, where none had previously existed is yet another service the artist-run space can and should provide. N.A.M.E. has published its first book (which will become an annual publication): N.A.M.E. Book I, a collection of local and national artists' writings on art.

It is clear to us that the inability to explore new ideas and to communicate them, severely limits any potential for growth, thus our intention as an alternative space has always been to provide fertile ground for expression and communication. To do so provides for the enrichment of everyone - not to do so would limit our outlook and the realms of possibility that exist in the future: a slow death for artists and art.

It is in this sense that we attempt to distinguish ourselves as an alternative. Our aim is focused at supporting exploration and communication in a context not inhibited by competitive market demands or aesthetic fashion.

Surely the most valuable aspect of this endeavor is to encourage expression of ideas and to generate the necessary communication which follows. The need to hear other voices identifying elements and viewpoints essential to their worlds is great. The ability to provide just a small part of this is a joy.

N.A.M.E. Gallery
Othello Anderson
Michiko Itatani
Freya Hansell
Barry Holden
Jerry Saltz
Guy Whitney

Name of Organization The New Museum

Mailing Address 65 Fifth Avenue
New York, New York 10003

Is there a space or building (s) yes If so,
Address same as above

Phone number (s) (212) 741-8962
()

Total square footage: Exhibition 2500 Office 300

Total running feet of gallery wall 179' usable

Type of ceiling acoustical tile Ht 14' Type of floor tempered

Equipment: Video _____ Audio _____ Film cement with fire-proof carpeting

Organization founded by Marcia Tucker

When 1/77 Incorporated 6/28/79 Programs began May 1977

Fiscal Year ends June Records audited annually _____

Accrual _____ Or cash basis _____ Amount of budget:

77-78 2174,000 75-76 _____ 76-77 _____

Director Marcia Tucker

Number of personnel, both full and part time:

77-78 six 75-76 _____ 76-77 _____

Insurance benefits provided staff: NONE

Life _____ Health _____ Liability (w.c.) _____

Percent of 77-78 budget for:

Staff: executive 13% admin. - secretarial 11%

technical _____ build./grounds maintenance _____

legal volunteer accounting volunteer auditing _____

paid by organization, volunteer, CETA - please note
Major programs: _____

Artists' honorariums and materials fees: _____

Publications: 15%

Office and building maintenance: _____

Capitol Expenditures: _____

Advertising and promotion: _____

Percent of 77-78 budget raised through:

Federal _____ State _____ City _____ Sales _____

Benefit _____ Artists _____ Corporate _____

Membership _____ Average contribution _____

Range of contributions _____

Items raised on an in-kind basis:

Staff X Buildings X Exhibitions Mat. _____ Equip. _____

Programs Sponsored:

Exhibitions X Performance _____ Concerts _____ Video _____

Film _____ Educational Programs _____ Artists Services _____

Public Art _____ Newsletters X Artists' Catalogs X

Art Publications _____ (see publication section below)

Process by which programs are selected: _____

Number of exhibitions two ^{to date} Number of performances _____

Number of artists shown _____ Annually _____

What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op _____ Info-exchange _____

Develop critical center for artists in area _____

Little or no museum activity in contemporary art X

No commercial gallery active in contemporary art _____

For publications only:

Name of publication _____

Editor _____ Circulation _____

Published how often _____ Number of issues _____

Price per copy _____ Subscription Rates _____

How is this publication distributed _____

Do you accept advertising _____ If so,

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____

The New Museum, formed as a not-for-profit organization in January, 1977, is an exhibition, information, and documentation center for contemporary art made within a period of ten years prior to the present. It focuses on living artists and the work they make--work that does not yet have wide public exposure or critical acceptance. It is intended as a forum for the kind of exchange between artists and public that existed in New York in the late 1920s and early 1930s, when dialogue and controversy were synonymous. It is the first fine arts museum and the only museum for contemporary art to be founded in New York since that time.

The New Museum's projected scope lies between the non-historically oriented alternate spaces and major museum, whose primary function is the collection, preservation, and exhibition of work of proven historical value. The New Museum is unique in having, as its priority, a focus on living artists and art which cannot readily be seen outside the studio. It is national in scope, showing what is being done outside the major art centers as well as within them. The establishment of a flexible and changing collection, while not a priority, is eventually intended to function as an extension of the historical framework offered by critical essays and documentation.

We have had two exhibitions to date in our new exhibition space at 65 Fifth Avenue; "Early Work By Five Contemporary Artists" and "Bad"Painting. These two shows are being followed by an Alfred Jensen retrospective and "New Work/New York". As our program expands, we will be providing performance events by visual artists and performers in related fields and a lecture and symposia series which focuses on and clarifies issues raised by the year's exhibitions.

During our first year, we are placing emphasis on exhibitions, however, we are collecting documentation from 1970 on to provide a permanent basis for scholarship about contemporary works of art.

Name of Organization OPEN RING GALLERIES

Mailing Address 4732 PARKER AVENUE
SACRAMENTO, CALIFORNIA 95820

Is there a space or building (s) YES If so,

Address 1. ARTSPACE/OPEN RING 1233 J St. SAC, 95814
2. HCD COMMUNITY ARTS GALLERY
471 TENCH ST. SAC. CA. 95814

Phone number (s) (916) 322-8996
(916) 457-2315

Total square footage: Exhibition 3200 Office 25

Total running feet of gallery wall approx. 175

Type of ceiling panel Ht 9-10 Type of floor tile

Equipment: Video _____ Audio _____ Film _____

Organization founded by D.R. WAGNER

When 1975 Incorporated 1976 Programs began 1976

Fiscal Year ends July Records audited annually _____

Accrual _____ Or cash basis x Amount of budget:

77-78 15,000.00 75-76 10,000.00 76-77 11,000.00

Director D.R. WAGNER

Number of personnel, both full and part time:

77-78 2 75-76 1 76-77 2

Insurance benefits provided staff:

Life _____ Health _____ Liability (w.c.) x

Percent of 77-78 budget for:

Staff: executive 40 admin. - secretarial 10

technical _____ build./grounds maintenance donated

legal donated accounting donated auditing donated

paid by organization, volunteer, CETA - please note

Major programs: CETA one staff person

Artists' honorariums and materials fees: 0

Publications: 0

Office and building maintenance: donated

Capitol Expenditures: 0

Advertising and promotion: 30

Percent of 77-78 budget raised through:

Federal 40 State 20 City _____ Sales _____

Benefit 20 Artists _____ Corporate _____

Membership 20 Average contribution \$10.00

Range of contributions \$10.00 - \$100.00

Items raised on an in-kind basis:

Staff _____ Buildings x Exhibitions Mat. x Equip. x

Programs Sponsored:

Exhibitions x Performance x Concerts x Video _____

Film x Educational Programs x Artists Services x

Public Art x Newsletters x Artists' Catalogs x

Art Publications x (see publication section below)

Process by which programs are selected: _____

ARTSPACE/ORG - 5 member panel, 1 ORG person, 2 community artists, 2 museum people

HCD GALLERY - Director makes all decisions

Number of exhibitions 18 Number of performances varies

Number of artists shown varies Annually 30

What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op _____ Info-exchange x

Develop critical center for artists in area x

Little or no museum activity in contemporary art x

No commercial gallery active in contemporary art _____

For publications only:

Name of publication INSIDE ART

Editor D.R. Wagner/Don Thomas Circulation 500

Published how often occasionally Number of issues 4

Price per copy free Subscription Rates _____

How is this publication distributed mailing lists

and placement in local galleries & shops

Do you accept advertising No If so, _____

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____

no income from publications

OPEN RING GALLERIES IS A non-profit corporation dedicated to the enhancement and promotion of the contemporary arts with an emphasis on Sacramento's visual arts. Our interest is to provide a professional atmosphere for mature artists to show their work in a non-commercial environment. OPEN RING is an active force in the unification of Sacramento's art community through the coordination of support and the development of all the arts. As a cultural center and alternative art gallery operating in downtown Sacramento, OPEN RING believes that it contributes to the revitalization of this area.

OPEN RING is governed by an eight member Board of Trustees. Business is taken care of by three corporate officers: President, Vice-President and Secretary Treasurer. OPEN RING has two paid employees: a Director and a CETA worker. There are two classes of corporate members: Trustees are the voting member, Contributing Members are those who donate funds or property to OPEN RING.

OPEN RING was established in 1975 upon receipt of a National Endowment for the Arts grant. During 1976, OPEN RING operated a non-profit art gallery featuring the work of Northern California artists, poetry readings and a classic film series. In 1977, OPEN RING began working with the E.B. Crocker Art Gallery, the art gallery of the city of Sacramento, in operating that gallery's downtown annex known as ARTSPACE. We have presented work by many Northern California artists, a special showing of work for the visually handicapped, an exhibition of work by artists hired under the city CETA program and a performance piece by a local artist.

We requested an additional 2000 sq. ft. of exhibition space from the City Manager of Sacramento and obtained it for special shows. In that space we were able to provide the National Organization of Women with room for their first statewide juried art exhibition held concurrently with their State-wide conference. We also made the space available to the Centro De Artistas Chicanos for a historical update art exhibition on the Pachuco phenomea. Over 1500 people attended the opening of Jose Montoyas exhibit.

OPEN RING, in cooperation with another local gallery, LA SAHUC GALLERIES, began publication of an interdisciplinary newsletter by and for local artists. It is a free publication.

OPEN RING, proposed to the State Department of Housing and Community Development that they use 1000 sq. ft. of space in their downtown offices as an exhibition space. The program proposed would interface various state departments and the city of Sacramento. The project was approved and with aid from the California Arts Council the space

was recently opened. We have featured an exhibition of work by local artists submitted for a City Art in Public Places competition and a showing of work by Twelve Jewish Artists from the Soviet Union. The Soviet show was presented in cooperation with the Jewish Community Relations Council

OPEN RING GALLERIES is a conduit organization for the Information and Services Division of the California Arts Council and was selected as a model program by them for presentation to the League of California Cities. OPEN RING GALLERIES in cooperation with the Sacramento Metropolitan Arts Commission recently hosted the Public Meeting for selection of artwork for the Statewide Competition for artwork to be placed on the State Personnel Building in Sacramento. The competition was held under the auspices of the Office of the State Architect.

OPEN RING GALLERIES served as part of the steering committee for the Sacramento Film Festival, an annual event featuring the work of independent filmmakers.

As spinoffs from our community involvement, the president of OPEN RING writes articles for various state and local publications on the arts and produces a weekly radio program on happenings in the art for local radio station KZAP.

OPEN RING GALLERIES is a vital force in Sacramento with a strong commitment to community activities. We are very proud of our work,

Name of Organization OPTICA - UN CENTRE AU SERVICE DE L'ART CONTEMPORAIN/A CENTRE FOR CONTEMPORARY ART

Mailing Address 451 St. François-Xavier
Montréal, Québec, Canada
H2Y 2T1

Is there a space or building (s) yes If so,
Address as above

Phone number (s) (514) 288-2419
()

Total square footage: Exhibition 2000 Office included in 2000
Total running feet of gallery wall 140'
Type of ceiling acoustic tile 11' Type of floor dark carpet
Equipment: Video avail. Audio avail. Film 8 & 16 mm

Organization founded by William A. Ewing
When Jan 72 Incorporated May 77 Programs began Jan 72
Fiscal Year ends April Records audited annually yes
Accrual Or cash basis Amount of budget:
77-78 \$30,000 75-76 \$30,000 76-77 \$30,000

Director Renée van Halm
Number of personnel, both full and part time:
77-78 2 75-76 3 76-77 3
Insurance benefits provided staff:
Life --- Health yes Liability (w.c.) ---

Percent of 77-78 budget for:
Staff: executive admin. - secretarial 33.3%
technical 1% build./grounds maintenance
legal accounting auditing 2%
paid by organization, volunteer, CETA - please note
Major programs: optica
Artists' honorariums and materials fees: optica/volun.
Publications: optica
Office and building maintenance: optica
Capitol Expenditures: ---
Advertising and promotion: optica

Percent of 77-78 budget raised through:
Federal 98% State City Sales
Benefit Artists Corporate
Membership Average contribution
Range of contributions
2% through contributions by other organizations
Items raised on an in-kind basis: in joint programming
Staff X Buildings --- Exhibitions Mat. X Equip. X

Programs Sponsored:
Exhibitions X Performance X Concerts -- Video X
Film X Educational Programs X Artists Services X
Public Art -- Newsletters X Artists' Catalogs X
Art Publications -- (see publication section below)

Process by which programs are selected:
programmes are decided upon twice a year (March and
October) by a committee of Optica associates and
board members, this includes an exhibition as well
as an events programme.
Number of exhibitions 10 Number of performances 20
Number of artists shown 30 Annually same

What community need produced your alternative organ.:
Workspace Equipment Co-Op Info-exchange
Develop critical center for artists in area X
Little or no museum activity in contemporary art X
No commercial gallery active in contemporary art X

For publications only:
Name of publication
Editor Circulation
Published how often Number of issues
Price per copy Subscription Rates
How is this publication distributed

Do you accept advertising If so,
Ad rates: full page 1/2 page 1/4 page
Percentage of income from ads sales grants



OPTICA REPRESENTS ARTISTS WORKING IN ALL MEDIA WITH AN EMPHASIS ON PHOTOGRAPHY.

THE FOLLOWING EVENTS AND EXHIBITIONS TOOK PLACE AS OF SEPTEMBER 1977:

SEPTEMBER 6 - OCTOBER 1

ROBERT WALKER: CROSS CULTURAL HYBRIDS

Walker takes cultural symbols or propoganda from the eastern and western worlds (in this case represented by China and America) and combines them in sharply critical and at the same time humorous collages which he then reproduces in a 3M color copier.

OCTOBER 3 - NOVEMBER 4

PIERRE BOOGAERTS: NEW YORK, N. Y.

Colour photo examination of nature in unnatural environment of New York City. He takes close-up shots of in one case ivy on a walk down Park Avenue, taken in sequence and shown in sequence on one day of one subject, on one roll of film.

OCTOBER 9

LECTURE BY PIERRE BOOGAERTS.

OCTOBER 16

LECTURE AND PRESENTATION OF VIDEO AND FILMS BY NANCY HOLT

OCTOBER 30

LECTURE BY MARIE COSINDAS, EXPERT IN POLAROID PHOTOGRAPHY

OCTOBER 17

HISTORY OF EXPERIMENTAL FILMS: PORTRAIT OF JASON by Shirley Clarke

NOVEMBER 7 - DECEMBER 2

3D SYSTEMS PAPER: A group exhibition of artists who use paper with a three-dimensional sense. The artists were: Carmelo Arnoldin, Yukio Ohno, Marilyn Milburn, Kathryn Lipke, Lynn Hughes, Judith Schwarz, Deborah Koenker, Diana Caldwell, Andrew Smith and Michelle Stuart.

NOVEMBER 13

LECTURE BY WILLIAM A. EWING ON WEEGEE THE FAMOUS

NOVEMBER 20

HISTORY OF EXPERIMENTAL FILMS: AN AFTERNOON OF SHORTS PRESENTED BY JOHN LOCKE

NOVEMBER 27

PERFORMANCE BY TOM SHERMAN: WRITINGS AND PHOTOGRAPHS

DECEMBER 5 - JANUARY 6

COOKIES BY PAUL DIAMOND

An installation of 210 of Diamond's photographs which he fondly calls 'cookies'.

DECEMBER 4

LECTURE BY PAUL DIAMOND WITH COOKIES.

DECEMBER 12

HISTORY OF EXPERIMENTAL FILMS: AN EVENING WITH JONAS MEKAS SCREENING "NOTES, DIARIES AND SKETCHES".

JANUARY 9 - FEBRUARY 3

FOTO FICTION

A group exhibition of Photographers who use the directorial mode in their images. The photographers were: Jack Buquet, David MacMillan, Robert Cumming, Kelly Wise, George LeGrady, Sorel Cohen, Tim Clark and Terry Ewasiuk.

FEBRUARY 6 - MARCH 10

STEEL WORKS BY KELLY MORGAN

FEBRUARY 12

DIEGO CORTEZ PRESENTATION OF VIDEO TAPES

FEBRUARY 13

FILM PERFORMANCE BY DORIT CYTIS

FEBRUARY 26

FILMS FROM OPTICA SHOWN AT PUMPS! VANCOUVER

MARCH 13 - APRIL 7

SAN FRANCISCO ASSOCIATES 5 PHOTOGRAPHERS

Phillip Galgiani, Harry Bowers, Ellen Brooks, Casey Williams and George LeGrady

MARCH 5

LECTURE ON DIRECTORIAL PHOTOGRAPHY BY A. D. COLEMAN

MARCH 19

FILMS FROM PUMPS - GORDON KIDD AND PETER LIPSKI

MARCH 27 and 28

INSTALLATION OF MICHAEL SNOW'S TWO SIDES TO EVERY STORY

Name of Organization Organization of Independent Artists, Inc.

Mailing Address 201 Varick Street
New York, N.Y. 10014

Is there a space or building (s) _____ If so,
Address _____

Any building owned, leased, or used by the
U.S.A. according to the Public Buildings
Cooperative Use Act, P1-94-541

Phone number (s) (212) 929-6688
() _____

Total square footage: Exhibition _____ Office _____

Total running feet of gallery wall _____

Type of ceiling _____ Ht _____ Type of floor _____

Equipment: Video _____ Audio _____ Film _____

Organization founded by Warren Tanner, Arnold Wechsler

When 1977 Incorporated yes Programs began 1977

Fiscal Year ends 1978 Records audited annually yes

Accrual _____ Or cash basis _____ Amount of budget: _____

77-78 24,324 75-76 _____ 76-77 _____

Director Warren Tanner, Arnold Wechsler, Brendt Berger

Number of personnel, both full and part time:

77-78 7 75-76 _____ 76-77 _____

Insurance benefits provided staff:

Life _____ Health _____ Liability (w.c.) _____

Percent of 77-78 budget for:

Staff: executive 0 admin. - secretarial 0

technical 0 build./grounds maintenance 0

legal 0 accounting 0 auditing 5%

paid by organization, volunteer, CETA - please note

Major programs: exhibiting 75%

Artists' honorariums and materials fees: 0

Publications: 10%

Office and building maintenance: 0

Capitol Expenditures: 0

Advertising and promotion: 10%

Percent of 77-78 budget raised through:

Federal _____ State 1/4 City 1/4 Sales _____

Benefit _____ Artists 1/4 Corporate 1/4

Membership _____ Average contribution _____

Range of contributions _____

Items raised on an in-kind basis:

Staff _____ Buildings x Exhibitions Mat. x Equip. _____

Programs Sponsored:

Exhibitions x Performance _____ Concerts _____ Video _____

Film _____ Educational Programs x Artists Services x

Public Art x Newsletters x Artists' Catalogs x

Art Publications x (see publication section below)

Process by which programs are selected: _____

Artists selected by Artists _____

Number of exhibitions 25 Number of performances _____

Number of artists shown 200 Annually 600

What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op _____ Info-exchange x

Develop critical center for artists in area x

Little or no museum activity in contemporary art _____

No commercial gallery active in contemporary art _____

For publications only:

Name of publication OIA Newsletter

Editor Herb Schiffrin Circulation _____

Published how often 4x Number of issues 2,000

Price per copy 0 Subscription Rates _____

How is this publication distributed _____

mail and hand out

Do you accept advertising 0 If so, _____

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____

SPRING BUILDING
... A PLACE FOR US ...

Art People

Organization of Independent Artists
201 Varick Street
New York, N.Y. 10014 TEL.: (212) 929-6688



November 29, 1977 CONGRESSIONAL RECORD

EXHIBIT A

OIA NEWSLETTER
AN OPENING

THE CONGRESSIONAL ART SHOW—ON BEHALF OF THE HOUSE OF REPRESENTATIVES—BY CONGRESSMAN LARRY FORTNEY OF NEW YORK.

The exhibition has been made possible in part by the generous support of the Office of Art in Public Spaces of the U.S. Department of Justice. The show was also funded by the U.S. National Endowment for the Arts. The U.S. National Endowment for the Arts is the largest source of support for the arts in the United States. The U.S. National Endowment for the Arts is an independent agency of the Executive Branch of the Federal Government. It is authorized to receive and disburse funds from the U.S. Treasury and other sources. It is also authorized to receive and disburse funds from private sources. The show and artists' studio are located at the U.S. Court House, 40 Centre Street at Foley Square, New York, N.Y. 10038.

"DIVERSITY AND HARMONY"
CONCERNING EVERY FISHER HALL AT LINCOLN CENTER, N.Y. N.Y.
JANUARY 4 THRU 17, 1978. OPEN 10 TO 6 DAILY.
EXHIBITING ARTISTS:

ART IN PUBLIC SPACES

OIA
Organization of Independent Artists

U.S. Custom Court Judges

RECENT EXHIBITIONS

- Locations:
1. U.S. Court House, 40 Centre Street at Foley Square
 2. 26 Federal Plaza, at Foley Square
 3. I.R.S. Building, 120 Church Street
 4. U.S. Customs House, 6 World Trade Center
 5. Federal Hall, National Memorial, 26 Wall Street
 6. Castle Clinton, National Monument, Battery Park
 7. U.S. Court House, 225 Cadman Plaza E., Brooklyn (opens October 10)

Organization of Independent Artists Exhibition

WASHINGTON

PETTY CASH VOUCHER

OIA FINANCIAL STATEMENT

Expenses in 1977

Participants of Exhibitions

Exhibitions with Official Receipts

Exhibitions: 1978, 1979, 1981

Insurance of artwork

The New York Times

MAJOR PROJECT IN DOWNTOWN FEDERAL BUILDING IS PLANNED FOR SPRING

FORTHCOMING EXHIBITIONS

ANNOUNCEMENTS

OPENING
BROOKLYN
LAW SCHOOL

COURTING ART

Name of Organization Philadelphia College of Art Gallery

Mailing Address 260 South Broad Street
Philadelphia, Pennsylvania 19102

Is there a space or building (s) Yes If so,
Address 260 South Broad Street
Philadelphia, Pennsylvania 19102

Phone number (s) (215) 893 - 3187
(215) 893 - 3100

Total square footage: Exhibition 1215 Office 224

Total running feet of gallery wall 136

Type of ceiling tile ^{acoustic} Ht 12' Type of floor vinyl tile

Equipment: Video _____ Audio _____ Film _____

Gallery Program
~~Organization~~ founded by Janet Kardon

When 1976 Incorporated No Programs began 1976

Fiscal Year ends June 30 Records audited annually Yes

Accrual _____ Or cash basis X Amount of budget:
77-78 84,000 75-76 22,000 76-77 52,000

Director Janet Kardon

Number of personnel, both full and part time:
77-78 2 75-76 0 76-77 1

Insurance benefits provided staff:
Life Yes Health Yes Liability (w.c.) Yes

Percent of 77-78 budget for:
Staff: executive 5 admin. - secretarial 6
technical N/A build./grounds maintenance N/A
legal N/A accounting N/A auditing N/A
paid by organization, volunteer, CETA - please note
Major programs: 30
Artists' honorariums and materials fees: 10
Publications: 50
Office and building maintenance: N/A
Capitol Expenditures: 0
Advertising and promotion: 0

Percent of 77-78 budget raised through:
Federal 33 State 3 City 0 Sales .002
Benefit _____ Artists _____ Corporate _____
Membership _____ Average contribution _____
Range of contributions _____

Items raised on an in-kind basis:
Staff _____ Buildings _____ Exhibitions Mat. _____ Equip. _____

Programs Sponsored:
Exhibitions X Performance X Concerts X Video _____
Film _____ Educational Programs X Artists Services _____
Public Art _____ Newsletters _____ Artists' Catalogs X
Art Publications _____ (see publication section below)

Process by which programs are selected: The director
makes all curatorial decisions.

Number of exhibitions 5 Number of performances 1 - 2
Number of artists shown _____ Annually 65

What community need produced your alternative organ.:
Workspace _____ Equipment _____ Co-Op _____ Info-exchange _____
Develop critical center for artists in area _____
Little or no museum activity in contemporary art _____
No commercial gallery active in contemporary art _____
Focus for thematic exhibitions, and projects and
performance work.
For publications only:

Name of publication _____
Editor _____ Circulation _____
Published how often _____ Number of issues _____
Price per copy _____ Subscription Rates _____
How is this publication distributed _____

Do you accept advertising _____ If so,
Ad rates: full page _____ 1/2 page _____ 1/4 page _____
Percentage of income from ads _____ sales _____ grants _____



George Trakas



Scott Burton



Robert Kushner



Artists' Sets and Costumes



The gallery program at PCA, now in its third year, includes exhibitions (painting, sculpture, photography), projects, performances, films and lectures. Exhibitions and events feature nationally known and local artists. The gallery provides an alternative to the more formal programs of Philadelphia museums.

Thematic exhibitions bring together artists of diverse sensibilities and formal persuasions in order to examine themes that illuminate our understanding of contemporary activities and concerns. (Examples : Labyrinth ; Line ; Artists' Maps ; Artists' Sketchbooks ; Time ; Artists' Sets and Costumes)

Projects for PCA is an on-going series in which artists are invited to design installations for the gallery space. Artists who have completed projects are Anne Healy, Patrick Ireland, Robert Irwin, Charles Simonds and George Trakas.

Photography exhibitions have included one person shows by Lewis Baltz and Duane Michals. Photographers' work is sometimes included in theme shows.

Performances have been presented by Laurie Anderson, Scott Burton, Ralston Farina, and Robert Kushner.

Lectures have been given by Vito Acconci, Lewis Baltz, Alfred Jensen and Duane Michals.

Policy : All project and performance artists are offered an honorarium, as of course are lecturers. Speakers and performance artists are documented with slides and/or videotapes. All exhibitions are documented with an illustrated catalogue. Slides are made of every work in each exhibition. Exhibits are occasionally travelled, eg. Corcoran Gallery, Sarah Lawrence College. The gallery maintains a slide file on local artists.

Name of Organization The Portland Center for the
Visual Arts

Mailing Address 117 Northwest Fifth Avenue
Portland, OR 97209

Is there a space or building (s) yes If so,
Address 117 N.W. 5th Ave.
Portland, OR 97209

Phone number (s) 503 222-7107
()

Total square footage: Exhibition 6,200 Office 875

Total running feet of gallery wall 326' 4-1/4"

Type of ceiling beams Ht 12' Type of floor wood

Equipment: Video 0 Audio _____ Film _____

Two slide projectors, 4 speakers, 1 amp, 1 mic,

2 projection screens

Organization founded by Artists

When 1972 Incorporated _____ Programs began 11/8/72

Fiscal Year ends 7/31 Records audited annually No

Accrual X Or cash basis _____ Amount of budget:

77-78 110,500. 75-76 97,080. 76-77 104,474.

Director Mary L. Beebe

Number of personnel, both full and part time:

77-78 6 75-76 4 76-77 6

Insurance benefits provided staff:

Life _____ Health X Liability (w.c.) X

Percent of 77-78 budget for:

Staff: executive 14% admin. - secretarial 12%

technical 5% build./grounds maintenance 5%

legal 0 accounting 0 auditing 0

paid by organization, volunteer, CETA - please note

Major programs: 31%

Artists' honorariums and materials fees: 10%

Publications: _____

Office and building maintenance: 1%

Capitol Expenditures: 1%

Advertising and promotion: 2%

Shipping, travel and printing announcements
are large expenses for PCVA.

Contrary to information in a recent article, PCVA
has not hired a fund-raiser, full or part-time.

Percent of 77-78 budget raised through:

Federal 27% State 6% City 3% Sales _____

Benefit 16% Artists _____ Corporate _____

Membership _____ Average contribution _____

Range of contributions 6-3,000

Legal, accounting _____

Items raised on an in-kind basis:

Staff _____ Buildings _____ Exhibitions Mat. _____ Equip. X

Legal, accounting, some photography, some design

Programs Sponsored:

Exhibitions X Performance X Concerts X Video X

Film X Educational Programs _____ Artists Services X

Public Art _____ Newsletters _____ Artists' Catalogs _____

Art Publications _____ (see publication section below)

Process by which programs are selected: _____

Exhibition Committee of 21 artists

Number of exhibitions 12 Number of performances 19

Number of artists shown 41 Annually 31

What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op _____ Info-exchange X

Develop critical center for artists in area X

Little or no museum activity in contemporary art X

No commercial gallery active in contemporary art _____

For publications only:

Name of publication _____

Editor _____ Circulation _____

Published how often _____ Number of issues _____

Price per copy _____ Subscription Rates _____

How is this publication distributed _____

Do you accept advertising _____ If so,

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____



In 1971, PCVA was but a phantom conjured up by local artists who felt that residing outside of major art centers they faced three possible options with regard to mainstream art: ignorance, traveling to see it, or bringing it to them. What the entire Portland art community needed and could have, they decided, was a non-commercial, artist-directed exhibition space dedicated to bringing in the best and most influential contemporary art.

Of the many obstacles looming between the artists and their fantasy, among the most conspicuous were lack of space, money, community incredulity, and the pride of the Portland Art Museum, which was a little dented by the insinuation that another kind of institution was needed to service the areas art needs. The first roadblock dissolved when a sympathizer offered 5,000 square feet of versatile warehouse space downtown rent free for one year. The second was overcome primarily by luck and the magic wand of the NEA, which needed well-conceived projects for the Alternative Spaces funding category it had recently conceived. In 1972 the NEA gave a \$10,000 Chairman's grant which PCVA matched with a gift from St. Louis art collector Milton Fischmann.

Starting with a major Jack Youngerman show, PCVA's schedule resembles one put together by the proverbial kid in the candy store. Importing the artists along with his work in almost every case, PCVA has shown among others, one-man shows by Andre, Thiebaud, Benglis, LeWitt, Rosenquist, Moses, Stella, Krushnick, Parker, Tworckov, Neel, Glaser, Burden, Close, Serra, Judd, Flavin, Snyder, Winsor, Morris, and Mangold. In addition, they have hosted performances by such luminaries as Kaprow, Rainer, Acconci, Jonas, Wegman, Fox, Asher, Sharp, Trisha Brown, & T. Riley.

PCVA derives its exhibition schedule by adding, subtracting and multiplying a number of factors, the total of which is then divided by such secular considerations as expense and availability. Composed of artists, the exhibition committee works from a constantly modified list - the idea is to arrive at "a representative cross section of what's going on." In so doing the committee strives not only for a balance between known and unknown, painting and sculpture, but also for a blend of artists with a body of studio-produced work and artists who perform or create unique installations. Out of the 8 major shows each year, PCVA devotes one or more to NW art. It does so, however not just to avoid being reprimanded for not paying its local dues, rather an unapologetic attempt is made to bring contemporary NW art in focus along with everything else.

PCVA's healthy rapport with local artists and art lovers also derives from its activities and self image as an educational institution. In addition to speaking formally or informally at their openings, visiting artists

are asked to participate in seminars with students from the Museum Art School, Lewis & Clark College, Portland State Univ., and Reed College. Seminar work and participation in gallery operations earn these students not only degree credit, but nets them also a range of first-hand experiences usually reserved for students at a few large and privileged universities.

Educational opportunities at PCVA are by no means limited to students, however. During each exhibition, a free "brown bag lunch" gallery talk is conducted by a professional artist or educator for the public. Also open to the general public is the extensive slide archive of Oregon art, one of the very few means by which outside museum, galleries, architects, or interested individuals can survey and evaluate a large body of local work.

In addition to attracting 15-17,000 visitors annually, PCVA's success in financing all these activities has provided a four-year source of amazement for Portland's cultural community. In the 1st place, as one local historian observes, the city of Portland has a long history of non-support for first-class artistic operations. Secondly, PCVA had no precedent. Its pool of support had to be identified and developed along with the institution itself.

Today, through various programs, the NEA provides approximately one quarter of PCVA's annual budget, which falls in the range of \$110,000. Of this total sum, more than half goes for exhibitions and the remainder for operational expenses. All things considered, it is encouraging to note that the Center's financial picture has gradually improved, although keeping the wolves from the door has demanded energetic, full-time hustling of the private sector by PCVA's director, Mary Beebe, and the board. Ironically, the Center's success and growing national reputation have sometimes hindered fundraising efforts; since PCVA has accomplished so much, some potential contributors perversely presume that the Center must not be in need of money.

Quirks in financing aside, for contemporary artists in Portland and other provincial cities, the spectacle of PCVA's amazing rise from less than zero to one of the nations most well-respected new art institutions has begun to provide an exceptional antidote to lethargy and defeatism. Of even deeper potential significance is the ingenuity of PCVA's breakdown of the mainstream/provincial art dichotomy. In its exemplary eviction of intermediary support systems PCVA has performed a unifying service for us all.

This information has been adapted from an article by Patricia Failing, which was published in Contemporary Art/S.E., Vol. 1, No. 3, Sept., 1977. Ms. Failing is a free-lance writer, who contributes frequently to the Portland Oregonian, the Willamette Week and Art News.

Name of Organization PRINTED ARTISTS BOOKS, INC.

Mailing Address 7 Lispenard Street
New York, N.Y. 10013

Is there a space or building (s) Yes If so,
Address 7 Lispenard Street
New York, N.Y. 10013

Phone number (s) (212) 925-0325

Total: 1000 sq. ft.

Total square footage: Exhibition _____ Office _____

Total running feet of gallery wall 100 ft.

Type of ceiling _____ Ht 13ft Type of floor tile

Equipment: Video _____ Audio _____ Film _____
: not applicable

Organization founded by Board of Directors

When 1976 Incorporated 1976 Programs began 1976

Fiscal Year ends Dec. 31 Records audited annually no

Accrual _____ Or cash basis _____ Amount of budget:
Projected:
77-78 \$23,000.00 75-76 _____ 76-77 _____

Director Ingrid Sicoby

Number of personnel, both full and part time:
77-78 4 75-76 2 76-77 2 and 1

Insurance benefits provided staff:
Life _____ Health _____ Liability (w.c.) _____

Percent of 77-78 budget for:

Staff: executive _____ admin. - secretarial 33% in all
technical _____ build./grounds maintenance _____
legal mostly donated accounting donated auditing donated
CETA - please note
Public Expenditures:
Publications: see self-description

Office and building maintenance: 15% incl. rent

Capital Expenditures:

Advertising and promotion: 25%

Percent of 77-78 budget raised through:

Federal _____ State _____ City _____ Sales 40%
Benefit _____ Artists _____ Corporate _____
Membership _____ Average contribution _____
Range of contributions yes

Items raised on an in-kind basis:

Staff yes Buildings _____ Exhibitions Mat. _____ Equip. yes

Programs Sponsored:

Exhibitions _____ Performance _____ Concerts _____ Video _____
Film _____ Educational Programs _____ Artists Services _____
Public Art _____ Newsletters _____ Artists' Catalogs _____
Art Publications _____ (see publication section below)
see self-description

Process by which programs are selected: _____

Board of Directors: Sol Lewitt, Lucy Lippart, Pat Steir, Edie Stark, Robin White, Irene von Zahn, Mimi Wheeler, Amy Baker.

Number of exhibitions _____ Number of performances _____

Number of artists shown _____ Annually _____

See self-description

What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op _____ Info-exchange _____
Develop critical center for artists in area _____
Little or no museum activity in contemporary art _____
No commercial gallery active in contemporary art _____
see self-description and see below.

For publications only:

Name of publication Various titles published by Printed Matter
Editor _____ Circulation _____
Published how often _____ Number of issues _____
Price per copy _____ Subscription Rates _____
How is this publication distributed see self-description

Do you accept advertising all of our inventory. If so,

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads 50% sales 40% grants waiting to hear.

The community need that produced our alternative organiz.:
The need for organization and distribution of the vast and growing number of Artists' Books.

PRINTED MATTER has opened a bookstore at 7 Lispenard Street in New York City to make Artists' Books more easily available to the general public.

PRINTED MATTER is developing a network of distribution for the broad spectrum of Artists' Books in the United States and abroad.

PRINTED MATTER has published nine titles to date.

PRINTED MATTER has also been successfully involved in several collaborative publishing ventures.

PRINTED MATTER has published a new catalogue, listing over 800 titles of Artists' Books available. Since that time we have added over 200 new titles to our inventory.

PRINTED MATTER has organized an extensive mail-order service.

PRINTED MATTER also distributes appropriate records and magazines.

Name of Organization PUMPS Centre for the Arts Society

Mailing Address 40 East Cordova St.
Vancouver, B.C. V6A 1K2

Is there a space or building (s) yes If so,
Address as above

Phone number (s) (604) 688-7405
()

Total square footage: Exhibition 1100 Office 100

Total running feet of gallery wall 100'

Type of ceiling acoustic Ht 20' Type of floor maple

Equipment: Video cass. Audio 1/4"/cass. Film 8&16mm

Gordon Kidd/Dick Trace-it/

Organization founded by Kim Tom Zak/Sandra Janz

When 1975 Incorporated 1977 Programs began 1976

Fiscal Year ends 31/12 Records audited annually ---

Accrual --- Or cash basis --- Amount of budget:

77-78 \$20,000 75-76 \$10,000 76-77 \$15,000

J. Mitchell/Chris

Director s K.T.Z./S.J./G.K./J.F. Anderson/ Reed

Number of personnel, both full and part time: 6

77-78 6 75-76 7 76-77 ---

Insurance benefits provided staff:

Life --- Health --- Liability (w.c.) 3rd party

Percent of 77-78 budget for:

Staff: executive 0 admin. - secretarial 2

technical 5 build./grounds maintenance 5

legal 0 accounting 0 auditing 0

paid by organization, volunteer, CETA - please note

Major programs: 13

Artists' honorariums and materials fees: 10

Publications: 5

Office and building maintenance: 50

Capitol Expenditures: 0

Advertising and promotion: 10

Percent of 77-78 budget raised through: (tentative)

Federal 25 State - City 5 Sales -

Benefit - Artists - Corporate -

Membership 1 Average contribution \$5.00

Range of contributions \$5 - \$25

(Directors contribute approx. 65-70% of total budget)

Items raised on an in-kind basis:

Staff --- Buildings --- Exhibitions Mat. --- Equip. ---

Programs Sponsored:

Exhibitions X Performance X Concerts X Video X

Film X Educational Programs --- Artists Services X

Public Art --- Newsletters X Artists' Catalogs ---

Art Publications X (see publication section below)
(Sales-through bookstore)

Process by which programs are selected: consensus

and/or artist/directors

Number of exhibitions 36 Number of performances 10

Number of artists shown 75 Annually 50

What community need produced your alternative organ.:

Workspace X Equipment --- Co-Op X Info-exchange ---

Develop critical center for artists in area X

Little or no museum activity in contemporary art ---

No commercial gallery active in contemporary art ---

For publications only:

Name of publication ---

Editor --- Circulation ---

Published how often --- Number of issues ---

Price per copy --- Subscription Rates ---

How is this publication distributed ---

Do you accept advertising --- If so,

Ad rates: full page --- 1/2 page --- 1/4 page ---

Percentage of income from ads --- sales --- grants ---



PUMPS

PUMPS began as an artists' centre in May, 1975, when out of a need for stable exhibition and studio space, the initial members secured a two storey building in the east downtown area of Vancouver and signed a five year lease on it. The first year of operations was taken up with renovations to create exhibition and studio facilities, and for members, (at that time seven), to carry on with research and production in their respective disciplines, including: painting; photography; sculpture; video; and film-making.

With the exhibition facilities ready, PUMPS opened to the public in May, 1976. We have hosted over fifty public events in a wide variety of disciplines in the gallery since that time. In our approach up to now, as artist/directors of PUMPS, the programs have concentrated on exposure for artists in the early stages of their careers. Many of the exhibitions and performances have been firsts by young Vancouver artists. That most of these events were non-funded by government money gives some idea of the motivation we have for operating as an exhibition centre. Our programming approach is currently undergoing review, which may see the public offering shift towards issues of current, critical interest reflected in the work of contemporary artists.

In early 1977 PUMPS began an honorarium screening program for film-makers, these events being funded through assistance from the Film Office of the Canada Council. In the near future we hope to expand this type of program to include artists of other disciplines, particularly photography and video.

In April, 1977, PUMPS Centre for the Arts was accepted for membership in ANNPAC, (the national association of non-profit artist centres in Canada), qualifying now as a Parallel Gallery whose events are listed in the internationally distributed ANNPAC organ, "Parallelogramme". The Parallelogram Retrospective, 1976-77, will provide readers with information on the activities being carried out by the various Parallel Galleries across Canada.

In May, 1977 PUMPS became registered as a non-profit society in order to provide a legal structure and constitution for its operations. Three directors remain from the original group: Sandra Janz; Gordon Kidd; &

Kim Tom Zak; and three have taken up directorship since then: John F. Anderson; John Mitchell; and Chris Reid. The administrative structure lies within the board of directors, with individuals sharing functions closest to their own interests: curating installation exhibitions; video exhibitions; film programs; and with the transition of in-house members, positions are interchangeable to a large degree. As practicing artists, this leads to further examination of our own work in light of the contact with other artists we are handling, and means that the process of creating an art gallery is ever-evolving in respect to our own growth. Responsibilities such as production of mailings and maintenance are shared amongst the directors on an on-going basis, and book-keeping, it is hoped, can be rotated among members on an annual basis.

In addition to the exhibition program, studio production facilities have been opened for access to artists in the community when their needs could be accommodated. For instance we host a weekly dance class in the gallery, and make available a darkroom for 35mm and large format photography, and a complete 16mm editing room, on a discrete-access basis. We also offer a reading area and retail outlet for artists' publications under the name PUMPS Mezzanine Books, and hope to expand our archive facility with a video viewing unit for artists' tapes, documentation of performance events in the gallery, and in-house productions.

Crucial to a centre such as ours, that depends on volunteer work and a financial base of contributions from the directors, (in the form of rents, essentially for studio and domestic space), is that it serve our needs as working artists. The inception of exchange shows among member galleries of ANNPAC is a vital step in directing the growth of the new art centres. We are defining the forms in which art is being made and presented to the public, with the encouragement of government cultural agencies, through funding, for us to continue. In turn, our openness and encouragement to the artists we are showing is creating a vigorous expansion in the ideas and practice of the artist and his role in society.

Name of Organization San Francisco Art Institute

Mailing Address 800 Chestnut Street
San Francisco, Ca., 94133

Is there a space or building (s) Yes IF so,
Address Same

Phone number (s) (415) 771-7020
()

Total square footage: Exhibition 3,750 Office 400

Total running feet of gallery wall 350'

Type of ceiling Ht 14' Type of floor Concrete

Equipment: Video X Audio X Film X

Organization founded by Group of artists and writers

When 1871 .Incorporated Programs began

Fiscal Year ends June Records audited annually Yes

Accrual Yes Or cash basis Amount of budget:

77-78 \$2,646,000 75-76 \$2,249,000 76-77 \$2,593,000

Director Helene Fried

Number of personnel, both full and part time:

* 77-78 4 75-76 3 76-77 2

Insurance benefits provided staff:

Life Health X Liability (w.c.) X

*Exhibitions staff only

** Percent of 77-78 budget for:

Staff: executive admin. - secretarial

technical build./grounds maintenance

legal accounting auditing

paid by organization, volunteer, CETA - please note

Major programs:

Artists' honorariums and materials fees:

Publications:

Office and building maintenance:

Capitol Expenditures:

Advertising and promotion:

** Does not apply, since exhibitions program is funded as a part of the total Institute budget, as are all supporting activities (e.g. publications, public relations and advertising, legal, accounting, security, maintenance postage.)

*** Source of the Institutes support are: Tuition 80%, other earned income 7%, Government grants 4%, Endowment income 2%, Annual donation 7%.

*** Percent of 77-78 budget raised through:
Federal 9 State 0 City Tuition 80
Benefit Artists Corporate
Membership 453 Average contribution \$100
Range of contributions \$15. - \$30,000.

Items raised on an in-kind basis:
Staff Buildings Exhibitions Mat. Equip.

Programs Sponsored:
Exhibitions X Performance X Concerts X Video X
Film X Educational Programs X Artists Services X
Public Art Newsletters X Artists' Catalogs X
Art Publications X (see publication section below)

Process by which programs are selected: by the
Exhibitions Program staff working in conjunction
with the Artists Committee.

Number of exhibitions 30 Number of performances 8

Number of artists shown 115 Annually X

What community need produced your alternative organ.:
Workspace Equipment Co-Op Info-exchange
Develop critical center for artists in area X
Little or no museum activity in contemporary art
No commercial gallery active in contemporary art

For publications only:

Name of publication

Editor Circulation

Published how often Number of issues

Price per copy Subscription Rates

How is this publication distributed

Do you accept advertising If so,

Ad rates: full page 1/2 page 1/4 page

Percentage of income from ads sales grants



Artists Committee 1977-78: Richard Alpert, Barney Bailey, Ellen Brooks, Steve Davis, Howard Fried, Jack Fulton, Peter Gutkin, Suzanne Hellmuth, Mel Henderson, David Ireland, Paul Kos, Joanne Leonard, Phil Linhares, Carl Loeffler, Harry Louie, David Mackenzie, Tom Marioni, Fred Martin, Masashi Matsumoto, Bill Morrison, Jim Pomeroy, Cherie Raciti, Richard Reisman, Jock Reynolds, Barbara Rogers, Mary Ann Rose, Alan Scarritt, Ursula Schneider, Rudy Serra, Bonnie Sherk, Nell Sinton, Suzanne Spater, Irv Tepper, Paul Waszink, Al Wong, John Woodall.

The San Francisco Art Institute provides a continuing program of contemporary exhibitions committed to the stimulation and support of the visual arts within the community, and a college of fine arts.

Founded by a group of artists and writers in 1871 as the San Francisco Art Association, it has pursued the dual goals of exhibition and education. Within a decade of its inception, the Art Institute was at the forefront of the most provocative developments in the visual arts: an exhibition of photographic art by Eadweard Muybridge in 1877, and Muybridge's now famous exhibition of horses in motion pictures presented in 1880. Despite changes in place and name, the San Francisco Art Institute has remained an urban-centered institution in both its physical location and emphasis on contemporary art.

Always responsive to the needs and interests of artists, it has been shaped by the artists themselves. During its first sixty years, Maynard Dixon, William Keith, Arthur Matthews, Diego Rivera, and Ralph Stackpole, were influential in its development. After World War II, international attention focused on the Art Institute as a nucleus for West Coast abstract expressionism. In the years between 1945-55, it housed the individuals and developments which completely dominated the San Francisco art scene: Clyfford Still, Mark Rothko, David Park, Richard Diebenkorn, Elmer Bischoff, and Nathan Oliviera in painting; Ansel Adams, Edward Weston, and Minor White in photography.

Throughout its history, the San Francisco Art Institute has been a nucleus of activity and dialog in the visual arts, defining the role of the artist and his art, and the relationship of both to their society. In 1949, a Western Round Table on Modern Art was held at the Institute to "bring a representation of the best informed opinions of the time to bear on questions about art today" and included Marcel Duchamp, Frank Lloyd Wright, Mark Tobey, Darius Milhaud, and Arnold Schoenberg, among others. In 1966, The Current Moment In Art, a symposium of artists, curators, critics, and collectors, examined the new assumptions and purposes of American art. This symposium was accompanied by 2 exhibitions. Representing the West Coast were Joe Goode, Charles Mattox, David Simpson, Hassel Smith, Wayne Thiebaud, and Peter Voulkos. The East Coast exhibit included Roy Lichtenstein, Claes Oldenburg, Raymond Parker, Larry Poons, Larry Rivers, and Frank Stella. In 1978, the San Francisco Art Institute hosted the Center

for Critical Inquiry's First International Symposium. The Symposium included professionals in all fields of intellectual and artistic inquiry to comment on the role of art in society, and other issues. Among the participants were: Jack Burnham, Angela Davis, Robert Irwin, Allan Sekula, George Lakoff, Lisa Bear, Bonnie Sherk, Hazel Henderson, Lawrence Halprin, Victor Burgin, Bertrand Augst, Malcolm LeGrice, and others.

As the San Francisco Art Institute serves the visual arts through a commitment to both education and exhibition, the Emanuel Walter, Atholl McBean, and Diego Rivera Galleries provide the college and the community with 30-40 exhibitions yearly. Exhibiting the work of contemporary professional artists, the schedule of the Emanuel Walter and Atholl McBean Galleries is formulated by a committee from the 36 member Artists Committee, the first gallery program in the nation to be directed by artists. In addition to advising the curatorial staff in the development of the exhibitions schedule, nine Artists Committee members also serve on the policy-making Board of Trustees of the Institute. This past year's schedule includes exhibitions by Helen and Newton Harrison (From the Lagoon Cycle; From the Meditations); Paintings by Cherie Raciti; Installation and large scale drawings by Paul Waszink; Social Criticism and Art Practice exhibition; a film exhibition entitled "Four and Seven: 26 Artists/ 26 Days"; and exhibition of works of artists living in the urban areas of San Francisco-Los Angeles-New York, and including S.E. Ciriclio, Suzanne Spater, Lita Albuquerque, Raul Guerrero, Peter Liashkov, Gordon Matta-Clark, Donna Dennis, and Frances Barth, among others.

The San Francisco Art Institute has also sponsored a special exhibition annually or biannually for nearly 90 years. This year's Annual was held at an army warehouse and on its adjacent grounds and bay. The space housed a flexible format exhibition which ranged from shows in all media lasting from one hour to several weeks, and also including performance, event, and outdoor works. The exhibition was documented by a 32page catalog, as are several Institute exhibitions. Among the artists in the Annual were Nicholas Africano, Fern Friedman, Michael Brewster, Duane Michels, and Mark Thompson.

The galleries of the Art Institute are open on a daily, year round basis. The Institute's total resources include a visiting artists' program of over 100 artists yearly, photo and poetry series, and The Cinematheque, the largest film cooperative on the West Coast.

Name of Organization SITE, CITE, SIGHT, INC.

Mailing Address 585 MISSION ST.
SAN FRANCISCO 94105

Is there a space or building YES If so,
Address SAME AS ABOVE

Phone number (s) (415) 543-6994
()

Total square footage: Exhibition 2500 Office 100
Total running feet of gallery wall 210
Type of ceiling PLASTER 12' Type of floor WOOD
Equipment: Video - Audio - Film -

Organization founded by BOLERO, SCARIT
When 1976 Incorporated 1977 Programs began 1976
Fiscal Year ends JULY Records audited annually _____
Accrual _____ Or cash basis _____ Amount of budget:
77-78 _____ 75-76 _____ 76-77 _____

Director MARILYN BOLERO
Number of personnel, both full and part time:
77-78 1 75-76 1 76-77 1
Insurance benefits provided staff:
Life - Health - Liability (w.c.) -

Percent of 77-78 budget for:
Staff: executive 0 admin. - secretarial 20%
technical 0 build./grounds maintenance 20%
legal 0 accounting 0 auditing 0
paid by organization, volunteer, CETA - please note
Major programs: 0
Artists' honorariums and materials fees: 60%
Publications: 0
Office and building maintenance: 0
Capitol Expenditures: 0
Advertising and promotion: 0

Percent of 77-78 budget raised through:
Federal 1/2 State 1/4 City 0 Sales 0
Benefit 0 Artists 1/3 Corporate 0
Membership 0 Average contribution 0
Range of contributions 0

Items raised on an in-kind basis:
Staff Buildings Exhibitions Mat. Equip.

Programs Sponsored:
Exhibitions Performance Concerts Video
Film _____ Educational Programs _____ Artists Services _____
Public Art _____ Newsletters _____ Artists' Catalogs _____
Art Publications _____ (see publication section below)


Process by which programs are selected: SEE SELF-DESCRIPTION PAGE

Number of exhibitions 8 Number of performances 6
Number of artists shown 14 Annually

What community you produced your alternative organ.:
Workspace Equipment _____ Co-Op _____ Info-exchange _____
Develop critical center for artists in area
Little or no museum activity in contemporary art _____
No commercial gallery active in contemporary art _____

For publications only:
Name of publication _____
Editor _____ Circulation _____
Published how often _____ Number of issues _____
Price per copy _____ Subscription Rates _____
How is this publication distributed _____

Do you accept advertising _____ If so,
Ad rates: full page _____ 1/2 page _____ 1/4 page _____
Percentage of income from ads _____ sales _____ grants _____



WORK IN PROGRESS, MIKE RODDY WITH BOB GRIESSING NOV. 1977

SITE, CITE, SIGHT, INC. WAS ESTABLISHED IN 1976 TO SUPPORT WORK BY ARTISTS WITHOUT REGARD TO ITS COMMERCIAL POTENTIAL. EACH ARTIST DETERMINES THE STRUCTURE OF HIS/HER USE OF THE SPACE, TIME, MATERIALS, AND SERVICES THE CORPORATION HAS AVAILABLE AS WELL AS THE PUBLIC'S ACCESS TO HIS/HER WORK. A MODULE OF SIX WEEKS IS THE MAXIMUM TIME ALLOTTED ANY ARTIST, ALLOWING FIFTEEN DAYS FOR WORK AND/OR INSTALLATION, AND A FULL MONTH FOR PUBLIC ACCESS (USUALLY FIVE HOURS A DAY, FIVE DAYS A WEEK). ARTISTS DOING REAL TIME WORK ARE PROVIDED EXCLUSIVE USE OF THE SPACE FOR AT LEAST ONE WEEK BEFORE ANY PUBLIC PERFORMANCE.

ALL ARTISTS ARE GIVEN AN EQUAL STIPEND TO USE AS THEY DETERMINE, REGARDLESS OF THE NATURE OF THEIR WORK OR LENGTH OF TIME OF PUBLIC ACCESS TO IT.

ALL EVENTS ARE FREE TO THE PUBLIC.

IN SELECTION OF ARTISTS FOR WORK AT SITE, THE PRIMARY CONCERN IS TO CHOOSE WORK WHICH WOULD OTHERWISE NOT BE MADE AVAILABLE TO THE BAY AREA COMMUNITY THROUGH OTHER CHANNELS IN THE VISUAL ART SUPPORT SYSTEM, INCLUDING COMMERCIAL GALLERIES, ART SCHOOL GALLERIES, MUSEUMS, AND OTHER NON-PROFIT "ALTERNATIVE SPACES." SITE'S PRIMARY EMPHASIS IS ON OBJECT, INSTALLATION, AND ENVIRONMENTAL WORK, WITH SOME TIME GIVEN TO REAL TIME PIECES.

THE NEED FOR CONTINUED SUPPORT OF VISUAL ARTISTS WORKING IN THIS MANNER IS HISTORICALLY WELL DOCUMENTED IN THE BAY AREA, AND EVEN IN THE MOST RECENT MUSEUM SURVEY OF BAY AREA ART (18 BAY AREA ARTISTS, UNIVERSITY ART MUSEUM, BERKELEY, FEB 1 - APRIL 24, 1977), MORE THAN TWO THIRDS OF THE ARTISTS EXHIBITED WERE NOT REPRESENTED BY COMMERCIAL GALLERIES.

Name of Organization SSB (Some Serious Business, Inc.)

Mailing Address 73 Market Street
Venice CA 90291

Is there a space or building (s) Yes If so,
Address 73 Market Street
Venice CA 90291

Phone number (s) (213) 396-1312
()

Total square footage: Exhibition 800 Office 400
Total running feet of gallery wall _____
Type of ceiling Finish Ht15' Type of floor carpet
Equipment: Video _____ Audio _____ Film _____

Organization founded by N. Drew, S. Martin, E. Freeman
When 10/76 Incorporated 10/76 Programs began 12/76
Fiscal Year ends 5/78 Records audited annually yes
Accrual _____ Or cash basis _____ Amount of budget:
77-78 \$30,000 75-76 n/a 76-77 \$17,500

Director Susan Martin, Nancy Drew, Liz Freeman
Number of personnel, both full and part time:
77-78 6 75-76 _____ 76-77 3
Insurance benefits provided staff:
Life _____ Health _____ Liability (w.c.) _____

Percent of 77-78 budget for:
Staff: executive 12% admin. - secretarial _____
technical _____ build./grounds maintenance _____
legal 4% accounting 4% auditing _____
paid by organization, volunteer, CETA - please note
Major programs: _____
Artists' honorariums and materials fees: 70%
Publications: _____
Office and building maintenance: _____
Capitol Expenditures: _____
Advertising and promotion: 10%

Percent of 77-78 budget raised through:
Federal 50% State _____ City _____ Gate Receipts \$6000 25%
Benefit _____ Artists _____ ~~Corporate~~ Donations: 25
Membership _____ Average contribution \$25 - \$100
Range of contributions _____

Items raised on an in-kind basis:
Staff X Buildings _____ Exhibitions Mat. X Equip. X

Programs Sponsored:
Exhibitions _____ Performance X Concerts X Video X
Film X Educational Programs X Artists Services X
Public Art _____ Newsletters _____ Artists' Catalogs _____
Art Publications _____ (see publication section below)

Process by which programs are selected: Curatorial
Committee & Artist Proposal, Collaborations
with other institutions

Number of exhibitions 1 Number of performances 32
Number of artists shown 34 Annually _____

What community need produced your alternative organ.:
Workspace X Equipment _____ Co-Op X Info-exchange X
Develop critical center for artists in area X
Little or no museum activity in contemporary art X
No commercial gallery active in contemporary art X

For publications only:
Name of publication N/A
Editor _____ Circulation _____
Published how often _____ Number of issues _____
Price per copy _____ Subscription Rates _____
How is this publication distributed _____
Do you accept advertising _____ If so,
Ad rates: full page _____ 1/2 page _____ 1/4 page _____
Percentage of income from ads _____ sales _____ grants _____



SSB INC



A NON-PROFIT
FINE ARTS
RESOURCE CENTER

SSB is a nonprofit fine arts resource center and support facility that displays works in the fields of performance, videotape, installations, environmental art, and photography.

SSB fills a need expressed by artists and the public in Los Angeles for a facility which provides space for art activities which have not had sustained support from the existing museum, gallery and cultural centers in the city. Our goal is to provide a forum for new ideas and currents in contemporary art, with special emphasis on those forms which receive only minimal exposure and support in Los Angeles.

SSB is what it does, and thus, is evolving. It provides support and information for artists in an atmosphere of artistic freedom.

SSB supports 3 major activities. video, performance, and video art programming for cable television.

SSB VIDEO: Regular weekly video screenings, Video Night, enable the variety of views expressed by artists to be seen. The artist is usually present to discuss the piece after the showing.

With a grant received from the NEA, SSB is establishing a Video Resource Center. The realization of this project will enable SSB to aid the community in a number of important ways. A reference library will house related books, periodicals, catalogues, and reviews of video exhibitions. Resource information and a directory will assist individuals at all stages of video research or production. A collection of videotapes by artists and video centers is being developed now.

PERFORMANCE: SSB exhibits a variety of performance pieces which reflect the aesthetic and socially relevant issues the artists deal with. In its first year and a half of existence, SSB presented 34 artists from all over the country, including L.A., S.F., San Diego, New York and Texas. The works ranged from theatrical presentations to outdoor installations to conceptual work on local broadcast television.

VIDEO ART ON CABLE TELEVISION: As part of its commitment to display video works, SSB co-produces, with the Long Beach Museum of Art, a half-hour weekly broadcast on Theta Cable (Los Angeles), Long Beach, and Santa Barbara Cablevision. These programs have a potential audience of 80,000.

Name of Organization Southeastern Center for
Contemporary Art (SECCA)

Mailing Address 750 Marquette Drive
Winston-Salem, N.C. 27106

Is there a space or building (s) yes If so,
Address same as above

Phone number (s) (919) 725-1904
()

- * Total square footage: Exhibition 7550 Office 5000
- * Total running feet of gallery wall 760
- * Type of ceiling _____ Ht. _____ Type of floor _____
- Equipment: Video yes Audio yes Film no

Organization founded by Board of Directors
When 1956 Incorporated 1956 Programs began 1956
Fiscal Year ends 6/30 Records audited annually yes
Accrual 1976-77 or cash basis 1976-77 until _____
Amount of budget:
77-78 316,698 75-76 145,000 76-77 140,000

Director Ted Potter
Number of personnel, both full and part time:
77-78 11 75-76 6 76-77 9
Insurance benefits provided staff:
Life no Health yes Liability (w.c.) yes

Percent of 77-78 budget for:
Staff: executive 36% admin. - secretarial 4%
technical _____ build./grounds maintenance 2%
legal 1% accounting _____ auditing 1%
paid by organization, volunteer, CETA - please note
Major programs: 6%
Artists' honorariums and materials fees: 1%
Publications: 2%
Office and building maintenance: 1%
Capitol Expenditures: 1%
Advertising and promotion: 0.015

Percent of 77-78 budget raised through:
Federal 3% State _____ City _____ Sales 9%
Benefit _____ Artists _____ Corporate 2%
Membership 5% Average contribution _____
Range of contributions 81%

Items raised on an in-kind basis:
Staff _____ Buildings _____ Exhibitions Mat. _____ Equip. _____

Programs Sponsored:
Exhibitions X Performance X Concerts X Video X
Film X Educational Programs X Artists Services X
Public Art X Newsletters X Artists' Catalogs X
Art Publications _____ (see publication section below)

Process by which programs are selected: _____
Professional staff, in consultation with
artists and the public, select and design
programs.

Number of exhibitions 35 Number of performances 10
Number of artists shown 300 Annually _____

What community need produced your alternative organ.:
Workspace X Equipment X Co-Op X Info-exchange X
Develop critical center for artists in area X
Little or no museum activity in contemporary art X
No commercial gallery active in contemporary art X

For publications only:
Name of publication N.A.
Editor _____ Circulation _____
Published how often _____ Number of issues _____
Price per copy _____ Subscription Rates _____
How is this publication distributed _____

Do you accept advertising _____ If so,
Ad rates: full page _____ 1/2 page _____ 1/4 page _____
Percentage of income from ads _____ sales _____ grants _____

*all figures are approximate...ceiling heights will vary in different spaces of the building from 27' to 8'6"...flooring also varies; carpeting over concrete slab and carpeting over wood.



From modest beginnings in 1956 in a piano warehouse in downtown Winston-Salem, SECCA has made several moves and name changes before arriving at its present location in the former home of the late James G. Hanes.

Although SECCA's purposes have remained constant through its 21 years, a variety of approaches and a continuous evolution of the original concepts have been necessary to meet the needs of the artist and the public. The founding members envisioned a center where the works of emerging as well as outstanding regional artists could be exhibited and reviewed by juries of national artistic reputation. They also understood an education program was needed to foster awareness, appreciation, and participation in the visual arts.

SECCA's exhibition and outreach program was spawned from a small building in the Moravian restoration, Old Salem. The Center's new home, given through the foresight of staunch arts and community benefactor, James G. Hanes, has launched SECCA into a new era of service to the artist and the community. Exhibition, administrative, and education space is more than 4 times greater than SECCA's former home. The enlarged gallery space allows a variety of media to be exhibited simultaneously.

Contact between the artist and the public is encouraged through exhibitions, lectures, slide presentations, process demonstrations, symposia, film and concert series, performances, and experimental activities. Any of these programs can be designed for individuals from pre-school to the elderly. They may occur within the gallery, in public places, or taken directly to the participants.

The in-school program, conducted by staff and volunteers, complements and supplements art education in the public and private schools. CLUE (Creative Learning in a Unique Environment) is a program conducted in the gallery for primary and secondary grade children, and it is an example of a program designed to fit a specific need.

Under the leadership of its Director, SECCA initiates contacts with the business community and governmental agencies to gain commissions for artists when these organizations undertake construction, renovation and beautification projects. Likewise, these groups and many others contact

SECCA for recommendations on art acquisition programs and consultation. Serving as a resource for artists and the public is a growing role being filled by SECCA. Through service on the NEA's "Art in Public Places" panels, the Director and SECCA have been instrumental in placing fine works of art from the southeast in prominent locations throughout the region.

At the heart of SECCA is always the artist. On a single visit a viewer may see sculpture, painting, crafts, prints, photography, and drawings that reveal the unique vision and creative imagination of the southeastern artist. SECCA presents a changing panorama of the finest contemporary arts being produced in the southeastern United States.

The constancy of change is vital, and the Southeastern Center for Contemporary Art will undoubtedly experience many more changes within the parameters of its original purpose, during its next 21 years. These evolutions are the strength and future of any organization; however, one imperative will remain: SECCA will continue working for art, artists, and the public by believing that fine art can be a meaningful daily experience for all ages everywhere.

The Southeastern Center for Contemporary Art is a non-profit, tax exempt exhibition and education center serving the artists and the public of the eleven state southeastern region. SECCA's goals are to identify and exhibit the southeast's major artists of exceptional talent, to present educational programs for children and adults, and to bring the viewing public in direct contact with the artists and their art. SECCA is funded by memberships, commissions on sales and rentals, the James G. Hanes Foundation, the Winston-Salem Arts Council, and grants on a local and national level.

Name of Organization SATELLITE VIDEO EXCHANGE SOCIETY

Mailing Address 261 Powell Street
Vancouver, B.C. V6A 1G3

Is there a space or building (s) SPACE If so,
Address 261 Powell St
Vancouver, B.C.

Phone number (s) (604) 688-4336
(604) 688-8827

Total square footage: Exhibition 1750 Office 1750

Total running feet of gallery wall OFF WALL ART

Type of ceiling WOODPLANKS Ht 17ft Type of floor WALL TO WALL

Equipment: Video XXXX Audio XXXX Film carpets

Organization founded by 50 OF THE 14 EXISTING MEMBERS

When 1973 Incorporated 1973 Programs began 1973

Fiscal Year ends DEC Records audited annually YES

Accrual Or cash basis X Amount of budget:

X-78 45,000 X-76 45,000 X-77 52,000
75 21,000

Director CO-OPERATIVE 14 MEMBERS

Number of personnel both full and part time:
2 1/2 FULL TIME SALARIED, PLUS SHORT TERM PROJECT SALARIED.
77-78 75-76 76-77

Insurance benefits provided staff:
Life nil Health nil Liability (w.c.) nil

Percent of 77-78 budget for:

Staff: executive admin. - secretarial 47%

technical build./grounds maintenance

legal accounting auditing

paid by organization, volunteer, CETA - please note
Major programs:

Artists' honorariums and materials fees:

Publications: 19%

Office and building maintenance: 25%

Capitol Expenditures: 6%

Advertising and promotion: 2%

WE ARE A VIDEO CENTER, CO-OPERATIVELY ADMINSTRATED.

Percent of 77-78 budget raised through:

Federal 92% State City Sales 7 1/2%

Benefit Artists Corporate

Membership 1 1/2% Average contribution 10\$

Range of contributions

Items raised on an in-kind basis:

Staff Buildings Exhibitions Mat. Equip.

Operated by 20 Volunteers.

Programs Sponsored:

Exhibitions Performance X Concerts X Video X

Film Educational Programs X Artists Services X

Public Art Newsletters X Artists' Catalogs X

Art Publications X (see publication section below)

Process by which programs are selected: Usually by
consensus and/or by individual curator.

Number of exhibitions 20 Number of performances

Number of artists shown 30 Annually

What community need produced your alternative organ.:

Workspace X Equipment X Co-Op X Info-exchange X

Develop critical center for artists in area

Little or no museum activity in contemporary art X

No commercial gallery active in contemporary art X

For publications only: SEE SHEET ATTACHED.

Name of publication

Editor Circulation

Published how often Number of issues

Price per copy Subscription Rates

How is this publication distributed

Do you accept advertising If so,

Ad rates: full page 1/2 page 1/4 page

Percentage of income from ads sales grants



Stills from STEVE PAXTON'S "ASTEROID" 1978

The SATELLITE VIDEO EXCHANGE SOCIETY was incorporated in 1973 as a non profit organization with educational and charitable status. The society is concerned with most aspects of alternate usage of video ranging from social political issues to the performing, visual and video arts. The society activities are based in Vancouver acting as an umbrella organization for the numerous projects with which its member directors are involved in. The society is involved in the continued promotion of video as an independent communications tool and as an aesthetic form via publications, international exchanges of videotapes, administration the VIDEO INN LIBRARY, videotape archiving, services to video producers, the exhibition and installation of videotapes, educating the public to a new visual literacy as well as the independent production of videowork by its member artists.

The society's activities have received regular funding through the Video Office of the Canada Council as well as irregular and short term funds through other Federal, Provincial and Municipal agencies. Other sources of funds have come from private corporations and foundations. The society is administrated as a cooperative and is a "specialty gallery" member of A.N.P.A.C., Association of Non-Profit Artist Centres.

DIRECTORS: ANDY HARVEY, ANNASTACIA McDONALD, BARBARA STEINMAN, DARYL LACEY, JANET MILLER, JOHN SAWYER, MICHAEL GOLDBERG, NOMI KAPLAN, CHARLES KEAST, PAUL WONG, ROSS GENTLEMAN, SHAWN PREUS, SHARON LOVETT, and CRISTA PREUS.

SATELLITE VIDEO EXCHANGE/VIDEO INN
261 Powell St. Vancouver, B.C. V6A 1G3
(604) 688-4336

THE VIDEO INN

The Video Inn is a video resource center that is open to the general public seven days a week, which functions much like that of a library, maintaining an archive of videotapes and related print files. To date, through international exchanges with producers the Video Inn now has some 700 titles. These tapes are either on 1/2" and/or on 3/4" and are available for viewing either during public hours or by special appointment. The five channel viewing room has a seating capacity for thirty or can comfortably seat sixty during special events. An average of two special events are featured per month usually with the artist present.

A print library of books, zines and papers with technical info., catalogues, essays and general video info. is maintained for reference.

PUBLICATIONS 77/78

VIDEO INN CATALOGUE: A recently revised catalogue of the entire collection. Intended as a promotional browsers listing, 600 titles, 32 pages. Available only to the Vancouver area.

VIDEO EXCHANGE CATALOGUE: A selection of those tapes from the collection that have copyright clearances and are available for exchange. The intent of the catalogue is to further promote exchange among producers and production centers. The listing has been edited to include only those tapes with technical and compositional qualities. The catalogue is available to all those listed or to producers who are interested in exchanging tapes with the society. The names and addresses are included with the tapes listed so that interested parties may contact producers directly.

INTERNATIONAL VIDEO EXCHANGE DIRECTORY #5: An annual listing of non-commercial producers interested in the exchange of software with other producers or independent production centers. The 1977 issue contained some 500 names along with hardware use and interest of the producer. The directory also includes short essays, photos and graphics submitted by those listed. The directory is distributed free to those listed in it.

THE ACCESSIBLE PORTAPAK MANUAL: Written and compiled by Michael Goldberg. A comprehensive guide to the use and maintenance of small-format portable hardware. Written for beginners as well as for the more experienced videographer, it is available in hard and soft cover as well as in French. It is well indexed and includes sections on Playback, Headcleaning, Threading, Recording, Vision, Sound, Batteries, Dubbing and Editing, Batteries, Mobility, Travel, Tips, Do's and Don'ts, Maintenance, Troubleshooting etc., etc.... Hand-written with excellent drawings, graphics and photographs. 140 pages, 240 illustrations.

VIDEO GUIDE: a bi-monthly newsprint tabloid containing a diversity of video info.- interviews, art, social issues, hardware tips, tape reviews, gossip, listing of video events and festivals et al. Available for broad distribution. At present 8 pages, edition of 2,000 copies. Subscription \$5 per year.

For further information, please contact us.

Name of Organization Video Free America

Mailing Address 442 Shotwell Street
San Francisco, Ca. 94110

Is there a space or building (s) YES If so,
Address same as above

Phone number (s) (415) 648-9040

Total square footage: Exhibition 1750ft Office 800ft.

Total running feet of gallery wall 50 ft.

Type of ceiling sheet rock Ht 13 Type of floor wood

Equipment: Video XXX Audio _____ Film _____

Organization founded by Skip Sweeney

When 1970 Incorporated _____ Programs began 1970

Fiscal Year ends _____ Records audited annually _____

Accrual _____ Or cash basis _____ Amount of budget:

77-78 _____ 75-76 _____ 76-77 _____

Director Joanne Kelly

Number of personnel, both full and part time:

77-78 _____ 75-76 _____ 76-77 _____

Insurance benefits provided staff:

Life _____ Health _____ Liability (w.c.) _____

Percent of 77-78 budget for:

Staff: executive _____ admin. - secretarial _____

technical _____ build./grounds maintenance _____

legal _____ accounting _____ auditing _____

paid by organization, volunteer, CETA - please note

Major programs: _____

Artists' honorariums and materials fees: _____

Publications: _____

Office and building maintenance: _____

Capitol Expenditures: _____

Advertising and promotion: _____

Percent of 77-78 budget raised through:

Federal _____ State _____ City _____ Sales _____

Benefit _____ Artists _____ Corporate _____

Membership _____ Average contribution _____

Range of contributions _____

Items raised on an in-kind basis:

Staff _____ Buildings _____ Exhibitions Mat. _____ Equip. _____

Programs Sponsored:

Exhibitions X Performance X Concerts X Video X

Film _____ Educational Programs _____ Artists Services _____

Public Art _____ Newsletters _____ Artists' Catalogs X

Art Publications _____ (see publication section below)

Process by which programs are selected: PROGRAMS

chosen by VFA staff with an advisory panel.

Number of exhibitions _____ Number of performances 70

Number of artists shown 65 Annually yes

What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op _____ Info-exchange _____

Develop critical center for artists in area X

Little or no museum activity in contemporary art XX

No commercial gallery active in contemporary art X

For publications only:

Name of publication _____

Editor _____ Circulation _____

Published how often _____ Number of issues _____

Price per copy _____ Subscription Rates _____

How is this publication distributed _____

Do you accept advertising _____ If so,

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____

Video Free America has been supported by grants from the National Endowment for the Arts, and private donations, as well as earned income in the form of ticket receipts from video performances/showings.

VIDEO FREE AMERICA

Video Free America is an artist run video performance/showing space. The first video program in 1970, was the "Philo T. Farnsworth Video Obelisk" by Skip Sweeney, which was shown as a multi track video installation piece using seven monitors. In 1971, as well as having special video events at its loft, VFA guest curated a large continuing video program at Pacific Film Archives at the University Art Museum in Berkeley, called "Tapes from all Tribes". In 1973, a summer weekly video showing was inaugurated. Tapes by Ant Farm, the 2nd Annual Video Arts Festival from the Kitchen in NYC, TVTV, a weekend of tapes "By and About Women", etc. were presented. From 1973-1976 showings and video performances were special events. In 1977, VFA again reinstated weekly video showings presenting Jud Yalkut, Stephen Beck, Darryl Sopian, Bill & Louise Etra, Charlemagne Palestine, etc. The video showings continue every Sunday night in 1978. Video artists can present their work on a seven foot advent color video projector or on a multi monitor display, as they choose. VFA will supply the artist with a video

document of the video performance, if the artist requests one. So far, the showings have received good media coverage, with NEW WEST doing a "Best Bet" on the showing series and Alfred Frankenstein from the S.F. CHRONICLE and Bob Keil and Janice Ross from ARTWEEK writing reviews.

Other VFA programs: VFA has produced four video art programs for PBS out of New York's WNET-TV Television Laboratory. VFA maintains a videotape archive that includes tapes of Sol Lewitt, Dorothea Rockburne, Bill Irwin, etc. The archive also includes periodicals and books.

VFA teaches video workshops called "Techniques & Technology" where students learn shooting, mixing and editing for both black & white and color video equipment. Student videotapes are shown on cable television at the end of the workshop. VFA also offers a special month long, summer dance & video workshop. This workshop is taught by Joanne Kelly. VFA has a work-exchange program where people do office work, ticket taking, research on productions etc., in exchange for use of VFA video equipment. Equipment rentals are on a sliding scale for artists and non-profit groups.

The artists who run Video Free America are Skip Sweeney and Joanne Kelly. Skip Sweeney has shown his videotapes at the XIII Bienal de Sao Paulo, the Institute of Contemporary Art in Philadelphia, The Kitchen in NYC, the Whitney Museum, the Everson Museum of Art, Syracuse, New York, Anthology Film Archives, NYC. etc. Joanne Kelly has shown her video performance work and tapes at the Everson Museum of Art, Syracuse, NY, Chicago Art Institute, University Art Museum, Berkeley, the San Francisco Museum of Modern Art, Anthology Film Archives, NYC, Gallery Tamura, Tokyo, Japan, the Annual Avant-Garde Festival in New York, Fylkingen Video, Stockholm, Sweden, etc.

Name of Organization Visual Studies Workshop, Inc.

Mailing Address 31 Prince Street
Rochester, New York 14607

Is there a space or building (s) Yes If so,
Address 31 Prince Street
Rochester, New York 14607

Phone number (s) (716) 442-8676
()

Total square footage: Exhibition 8573* Office 432

Total running feet of gallery wall 705

Type of ceiling Various Ht 10-24 Type of floor Various

Equipment: Video X Audio X Film X

*Four galleries projected by 1979-80.

Organization founded by Nathan Lyons

When 1969 Incorporated 1971 Programs began 1969

Fiscal Year ends 8/31 Records audited annually Yes

Accrual X Or cash basis _____ Amount of budget:

77-78 \$362,832 75-76 \$220,711 76-77 \$297,440

Director Nathan Lyons

Number of personnel, both full and part time:

77-78 26 75-76 10 76-77 19

Insurance benefits provided staff:

Life _____ Health X Liability (w.c.) X

Percent of 77-78 budget for:

Staff: Artistic 36.5 admin. - secretarial 6.0

technical 1.4 build./grounds maintenance 2.1

legal 1.0 accounting Internal auditing 1.1

paid by organization, volunteer, CETA - please note

Major programs: 2.1

Artists' honorariums and materials fees: 3.8

Publications: 8.2 Workshop press: 6.2

Office and building maintenance: 1.4

Capitol Expenditures: -0- Exhibitions: 11.2

Advertising and promotion: 2.9

Percent of 77-78 budget raised through:

Federal 28.8 State 17.5 City -0- Sales 39.9

Benefit 3.3 Artists -0- Corporate 2.5

Membership 8.0 Average contribution Various

Range of contributions \$25 - \$5,000

Items raised on an in-kind basis:

Staff X Buildings _____ Exhibitions Mat. _____ Equip. _____

Approximately 18,000 hours through work-study program.

Programs Sponsored:

Exhibitions X Performance X Concerts _____ Video X

Film X Educational Programs X Artists Services X

Public Art X Newsletters X Artists' Catalogs X

Art Publications X (see publication section below)

Process by which programs are selected: _____

Administrative/Staff Review

Number of exhibitions 7 Number of performances 3

per year. Number of artists shown 85 Annually 12-16

Traveling Exhibitions Program tours 16 exhibitions.

What community need produced your alternative organ.:

Workspace X Equipment X Co-Op X Info-exchange X

Develop critical center for artists in area X

Little or no museum activity in contemporary art _____

No commercial gallery active in contemporary art X

For publications only:

Name of publication Afterimage

Editor/Managing--Chuck Hagen Circulation 8,000

Published how often Monthly Number of issues 10

Price per copy \$1.50 Subscription Rates 112-14/yearly

How is this publication distributed Membership and

direct sales through bookstores.

Do you accept advertising No If so,

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____



The Visual Studies Workshop was founded in 1969. The need for such a center was clear. Through its programs the Workshop could begin to meet specific educational needs within the photographic medium and respond to the need for greater interdisciplinary study to support and extend primary conceptual issues in other fields. "Visual studies" would encompass film, video, television, generative systems and visual books, as well as photography and printmaking.

Through its programs, the generous support of friends and various funding agencies over the past eight years, the Visual Studies Workshop is today an active, growing center which encourages a continuous energetic dialogue on the nature and effect of visual media. A resident community is engaged in projects which provide a base for professional training as well as service for other organizations and institutions.

Of the five educational programs developed and maintained by the Visual Studies Workshop, the Program in Photographic Studies is the oldest. Developed in 1968 as a satellite program of the State University of New York at Buffalo Art Department, this program offers a Master of Fine Arts degree in visual media. The Workshop Program is a non-degree counterpart to the Program in Photographic Studies. Another 25 to 30 intensive one or two-week workshops are offered yearly through the Summer Institute Program, which draws on visiting faculty from the United States and Canada. A Community Program of evening workshops and a Children's Program, including both workshops and study groups, complete the Workshop's five educational programs.

The Research Center, established in 1971, contains over 8,000 books, 250 magazine titles, 40,000 prints, 35,000 lantern slides, numerous carte-de-visites and other research materials such as family albums. Images are used as primary source materials for research projects, and special collections include illustrated books and books visually tracing the development of various reproductive printing processes.

The Media Center provides facilities and equipment for work in film, video and slide/tape presentations. Emphasis is on training as well as collaboration with other organizations and individuals.

The Print Shop provides facilities which make possible the production of quality, hand-pulled editions of books, prints and portfolios. Production work includes fine photographic reproduction in halftone and alternative systems; printmaking activities ranging from photo lithography to drawing on grained plates; and visual books using these and other copy media

such as xerography, thermography, or telecopier systems.

The Print Shop continues to explore the concept of visual books as an extended printmaking concern. It provides a resource for people outside the Workshop to produce their own books or develop book ideas along with the Workshop community.

Recently, the Book Distribution Program was greatly expanded when "The Book Bus Project" moved its activities to Visual Studies Workshop after two years of operation under the sponsorship of The Jargon Society in Millerton, New York. The "Book Bus" travels throughout the northeast. At the same time, an expanded program of mail-order sales of books and a bookstore has been established. Two hundred publishers are represented by over 800 titles.

Afterimage began publication in 1972. Feature length articles in past issues have included interviews with practitioners in the field of visual arts and related disciplines--photographers, printmakers, filmmakers, video artists, psychologists, historians, sociologists, curators and critics. Each month the newspaper includes regular sections of reviews, news, sources, product notes and notices of exhibitions.

The Traveling Exhibitions program makes available 16 shows for rental by organizations and institutions in this country and abroad. The program includes both one-person and group exhibitions.

The Workshop Gallery and print sales office opened in December of 1974. The gallery represents over 40 contemporary photographers and printmakers. Historical photographs, rare and out-of-print books, as well as limited edition books and portfolios by contemporary picturemakers are also available for viewing and purchase.

In both photographic and printmaking processes there are continuous workshops with resident faculty, and frequent intensive workshops with visiting faculty. Students encounter a rich environment of approaches to the photographic medium through discussion, practice and experimentation. Capabilities in the printmaking area include silkscreen, etching, blueprint, brown-print, gum bichromate and xerography. Students are encouraged to experiment with the various applications of imaging techniques, using both photographic and non-photographic sources.

Name of Organization Washington Project for the Arts

Mailing Address 1227 G. Street, Northwest
Washington, D.C. 20005

Is there a space or building (s) Building If so,
Address 1227 G. Street, Northwest
Washington, D.C. 20005

Phone number (s) (202) 347-8304
() _____

Total square footage: Exhibition 18,000 Office 32x40'
Total running feet of gallery wall 505'
Type of ceiling _____ Ht 13' Type of floor Tile
Equipment: Video _____ Audio _____ Film 16 mm.

Organization founded by Alice M. Denney (P.A.F.)
When 4/75 Incorporated 1966 Programs began 4/75
Fiscal Year ends May Records audited annually Apr.
Accrual X Or cash basis _____ Amount of budget:
77-78 \$60,000 75-76 \$43,000 76-77 \$55,000

Director Alice M. Denney
Number of personnel, both full and part time:
77-78 5 75-76 3 76-77 4
Insurance benefits provided staff:
Life _____ Health X Liability (w.c.) X

Percent of 77-78 budget for:
Staff: executive 15% admin. - secretarial 18%
technical 16% build./grounds maintenance 5%
legal Vol. accounting Vol. auditing Vol.
paid by organization, volunteer, CETA - please note
Major programs: ARTS D.C.
Artists' honorariums and materials fees: 4%
Publications: _____
Office and building maintenance: 15%
Capitol Expenditures: 20%
Advertising and promotion: 7%

Percent of 77-78 budget raised through:
Federal 8% State _____ City 1% Sales 25%
Benefit _____ Artists _____ Corporate _____
Membership _____ Average contribution 3%
Range of contributions \$5.00 - \$30,000
Private Foundations 63%

Items raised on an in-kind basis:
Staff X Buildings X Exhibitions Mat. X Equip. X

Programs Sponsored:
Exhibitions X Performance X Concerts X Video _____
Film X Educational Programs X Artists Services X
Public Art X Newsletters X Artists' Catalogs X
Art Publications _____ (see publication section below)

Process by which programs are selected: _____
Executive staff, Visual Arts Coordinator and
Panel, Performing Arts Coordinator and Panel

Number of exhibitions 40 Number of performances 160
Number of artists shown 250 Annually 100

What community need produced your alternative organ.:
Workspace X Equipment _____ Co-Op _____ Info-exchange X
Develop critical center for artists in area X
Little or no museum activity in contemporary art X
No commercial gallery active in contemporary art _____

For publications only:
Name of publication _____
Editor _____ Circulation _____
Published how often _____ Number of issues _____
Price per copy _____ Subscription Rates _____
How is this publication distributed _____

Do you accept advertising _____ If so,
Ad rates: full page _____ 1/2 page _____ 1/4 page _____
Percentage of income from ads _____ sales _____ grants _____



The Washington Project for the Arts (WPA) was founded in April, 1975 by Alice M. Denney as a resource and performing arts center. Focusing on the Washington visual and performing artist, the Project also promotes both national and international work. The WPA exists as an alternative to Washington's traditional cultural institutions and is concerned primarily with promoting new and experimental art.

The Washington Project for the Arts evolved out of a crucial need to support non-commercial artistic activities. Although the Washington metropolitan area contains an impressive set of museums, institutions, and commercial establishments there was no alternative center servicing the individual artist or performing arts company. The WPA provides facilities, support services, and resources designed for the promotion of the new art.

As a showcase for the experimental arts, WPA promotes dance, theatre, music, poetry, literature, film, and the visual arts. The concept of studying the entire realm of the arts under one roof has not been paralleled in the city.

The Washington Project for the Arts is located in the downtown district of Washington, directly across the street from the city's central subway line. The 18,000 sq. ft. facility was acquired through the Department of Housing and Community Development, a federal/city agency. The physical structure of the three-story building is an example of late 19th century commercial architecture and at one time was used as an opera house and music academy. The facility consists of five galleries, one film screening room, two theatres, and three office spaces.

Since its inception, the Washington Project for the Arts has presented over 160 dance, music, and theatre performances. Approximately 250 artists have participated in retrospectives, group, or one-person exhibitions. Past performances and exhibitions include a theatre piece by Meredith Monk, the Theatre Laboratoire Vicinal from Belgium, a video performance by Marshall Borris, eight mm. projected film loops entitled "Allatonce" by Royce Dendler, paintings by Reginald Pollack, films by Bruce Wood and M. Jon Rubin, sculpture by Ed Love, concert for synthesizer, tape and percussion by Richard Peaslee, performance poetry by Chasen Gaver, a dance and poetry collaboration by Beth Burkhardt and Ann Darr, the Black Musical Film Festival, and the Ascension Poetry Reading Marathon.

The Washington Project for the Arts functions as a counseling center for area artists. Guidance in the areas of arts management, grantsmanship, career development, and legal rights is available. A roster of area artists is maintained, and a calendar of events is distributed to over 1,000 subscribers.

The WPA hopes to remain as active and as essential to the city, as a post office is to a city. In the future it is the desire of the Project to act as an umbrella organization, creating a solid artistic community for both the individual artist and performing company. Plans for an on-going film program will be established, as well as a festival of "performance art".

The Washington Project for the Arts has a special responsibility to the arts in the city. As Washington is the center of art policy formulation and change, it is imperative that an alternative arts center exist in the nation's capitol.

Name of Organization Western Front Society

Mailing Address 303 E. 8th Ave.
Vancouver, B.C. V5T 1S1 Canada

Is there a space or building yes If so,
Address same

Phone number (604) 876-9343

see below: other space ()
Total square footage: Exhibition 915 Office 160
Total running feet of gallery wall 116 ft.
Type of ceiling plaster Ht 15 ft. Type of floor oak
Equipment: Video 1/2", 3/4" Audio Attrack Film 16mm

Organization founded by 8 directors - see below

When 1973 Incorporated 1974 Programs began 1974

Fiscal Year ends Dec. Records audited annually yes

Accrual yes Or cash basis Amount of budget:

-78 \$78,370. 75-76 \$60,250. -77 \$62,742.

plus \$30,140. grant -travelling show 77-

Director By program - see below 79

Number of personnel, both full and part time:

-78 8 75-76 2 -77 6

Insurance benefits provided staff:

Life - Health State Liability (w.c.) -

~~COMPENSATION~~ insurance yes

Canada pension plan yes

Percent of 77-78 budget for: all paid by W.F.S.

Staff: executive - admin. - secretarial 32.07%

technical 2.99% buil.d./grounds maintenance -

legal - accounting - auditing .45%

paid by organization, volunteer, CETA - please note

Major programs: 11.4% includ. travel, documentn.

Artists' honorariums and materials fees: 20,07%

Publications: -

Office and building maintenance: 14.61%

Capitol Expenditures: 13.27% includ. equipmt.

Advertising and promotion: 5.14%

Other space in blng.: production/performance

hall, carpeted, 31'x57'; performance/dance hall

hardwood fl., 31'x48'; video viewing/meeting

room, 160 sq. ft.; workshop, 930sq. ft.; graphics,

audio, video editing studios, archives, 745sq.

ft.

Organization founded by: Martin Bartlett,

Kate Craig, Henry Greenhow, Glenn Lewis, Eric

Metcalfe, Michael Morris, Vincent Trasov, Mo

Percent of 1977 budget raised through:

Federal 80.26% State 9.21% City 0 Sales .24%

Benefit 0 Rentals 7.96% Admission .71%

Membership 1.35% Average contribution \$7.50

Range of contributions \$7.50 - \$100.00

Items raised on an in-kind basis:

Staff x Building x Exhibitions Mat. x Equip. -

Programs Sponsored:

Exhibitions x Performance x Concerts x Video x

Film x Educational Programs x Artists Services x

Public Art - Newsletters x Artists' Catalogs -

Art Publications - (see publication section below)

Dance x Artist-in-residence x readings x

Process by which programs are selected: By co-oper-

ation between the Directors of each program.

Number of exhibitions 10 Number of performances 8

Number of artists shown 20 Annually 1977

Video prod. & show. 14 Readings 9

Music 5 Dance 3 Artist-in-residence 2

What community need produced your alternative organ.:

Workspace - Equipment x Co-Op x Info-exchange x

Develop critical center for artists in area x

Little or no museum activity in contemporary art -

No commercial gallery active in contemporary art x

For publications only:

Name of publication none

Editor Circulation

Published how often Number of issues

Price per copy Subscription Rates

How is this publication distributed

Do you accept advertising If so,

Ad rates: full page 1/2 page 1/4 page

Percentage of income from ads sales grants

Van Nostrand

Program Directors: Business Manager-Eric

Metcalfe; Exhibition/Readings-Michael Morris;

Performance-Glenn Lewis; Video-Kate Craig;

Music-Martin Bartlett; Dance-Jane Ellison,

Publicity/Archives-Vincent Trasov



WF The Western Front, an artist-run Society in Vancouver, is housed in a 65 year old, three storey wooden building, originally built by the Knights of Pythias Lodge. It is a unique and sympathetic space for artists' activities. There are three large galleries for exhibition, performance, dance and media production as well as editing studios and excellent equipment. Besides being a home for the artist-directors it is also a home away from home for visiting artists in the Front's various programs. Because of this 'in residence' capability, the Front avoids the sad institutional effects of the 9 to 5 syndrome; instead, it can give more expression to the sharing of ideas and personalized production. Living the art as well as producing and showing it is a stimulating new viewpoint for artists, students and public. It promotes new forms and formats; artistic research and new cultural frames of reference; exchange of concepts, fantasies and material; artistic net works; aesthetic/political discussion and involvement; and a deeper understanding of artists' work and their role in a changing society.

Fairly equal stress is given to each Western Front program. Exhibitions concentrate on experimental areas, in particular -process work, photography, small-format information and network shows, research shows including the artistic uses of new technology such as color xerox and holography. Some of the artists exhibited have been: Lowell Darling, Hermann Nitsch (first N. American exhibition), Cavellini, Fringe Research, James Collins. Video has developed from the continuing documentation in black & white of all the performance activities taking place, to the present two camera, 3/4" color production and electronic editing facility -one of the more sophisticated artists' production set-ups in Canada. The Program now emphasizes original production from invited artists and encourages others who wish to access the equipment on the premises. Mary Ashley, William Wegman, Willoughby Sharp, Lisa Steele, Clive Robertson, and Cioni Carpi are a few of the artists from this program. The Readings Program initially presented an extensive and vital series of Canadian and American poets and writers. 65 readings were held in 2½ years. The concentration in the last year and a half has been on the presentation of sound and concrete writers. The Performance Program has centered mainly on in house and local work, exploring the ever-expa-

nding context and formats of interdisciplinary activity. Performances by Mr. Peanut (Vincent Trasov), The Lux Radio Players, Dr. Brute (Eric Metcalfe) and the Brute Saxes, Glenn Lewis, H.P. (Hank Bull & Patrick Ready) are notable examples. In future the Program will develop to include workshops and performances in festival-like program clusters. The Music Program presents areas of experimental sound work by composer/performers. These have included: the Canadian Creative Music Collective, Martin Bartlett, David Rosenboom, Don Druick, Richard Hayman. Dance performances have been given by Simone Forti, Elizabeth Chitty & Terry McGlade, Deborah Hay, Steve Paxton. The Dance Program is expanding rapidly, especially with workshops in new developing forms. The Artist-in-Residence Program is well established now. It is particularly suitable for artists visiting for an extended period, allowing them to work on original productions, carry out workshops, stimulate the local art scene and meet the public. Dick Higgins, General Idea, Diego Cortez, Rodney Warden and Robert Filliou have been part of this program. The Archives not only have a fine selection of artists' publications but also contain over 200 hours of videotape and 150 hours of audio tape. Because of the low profile of art publications and reviews in Vancouver, it was realized that a special effort had to be made to document most of the ephemeral activity that takes place in video and audio. This constitutes a valuable resource for students, historians and others. The Society is studying the possibility of distribution but as yet has not had the resources to proceed further on its own.

The Western Front, as a founding member of the Association of National Non-Profit Artists Centres (ANNPAC), has contributed much to the organization, as have the other 18 member centres, in the areas of communication and visibility, funding policies and new art programs, touring and exchange, video contracts and, in general, the development of the concept and reality of artist controlled spaces, showing and giving expression to activities with a voice that proclaims new relationships to society and the future. These concepts and the establishment of artists' networks had an early start in Canada, and represent a uniquely Canadian contribution to the contemporary arts.

Name of Organization The Women Artists Group of the Northwest

Mailing Address PO Box 9462, Seattle, Wn. 98109

Is there a space or building (s) No, but soon if so, Address _____

Phone number (s) () _____

Total square footage: Exhibition _____ Office _____

Total running feet of gallery wall _____

Type of ceiling _____ Ht _____ Type of floor _____

Equipment: Video _____ Audio _____ Film _____

Organization founded by M. Avery, B. Corliss, C. Hillenbrand, J. Kleinberg

When 1975 and membership incorporated 6/76 Programs began 1975

Fiscal Year ends 12/31 Records audited annually yes

Accrual _____ Or cash basis X Amount of budget:

77-78 \$4,000 75-76 \$1,220 76-77 \$3,450

Director Self-elected board of directors

Number of personnel, both full and part time:

77-78 30 75-76 8 76-77 15

Insurance benefits provided staff:

Life _____ Health _____ Liability (w.c.) _____

Percent of 77-78 budget for:

Staff: executive Vol. admin. - secretarial Vol.

technical _____ build./grounds maintenance _____

legal Vol. accounting Vol. auditing Vol.

paid by organization, volunteer, CETA - please note

Major programs: 30%

Artists' honorariums and materials fees: 10%

Publications: 50%

Office and building maintenance: 2%

Capitol Expenditures: -0-

Advertising and promotion: 8%

Percent of 77-78 budget raised through:

Federal 2% State 2% City 10% Sales _____

Benefit 25% Artists _____ Corporate _____

Membership 35% Average contribution 25%

Range of contributions \$5-100

Items raised on an in-kind basis:

Staff _____ Buildings _____ Exhibitions Mat. _____ Equip. _____

Programs Sponsored:

Exhibitions X Performance X Concerts _____ Video X

Film X Educational Programs X Artists Services X

Public Art _____ Newsletters X Artists' Catalogs _____

Art Publications _____ (see publication section below)

Process by which programs are selected: Selected

on the basis of membership need & interest

in line with the goals of WAG. Organized

is grass roots.

Number of exhibitions 2 Number of performances 2

Number of artists shown 20 Annually same

What community need produced your alternative organ.:

Workspace _____ Equipment _____ Co-Op _____ Info-exchange X

Develop critical center for artists in area _____

Little or no museum activity in contemporary art X

No commercial gallery active in contemporary art X

Support & exposure for women artists.

For publications only:

Name of publication Women Artists Group News

Editor Collective Circulation 450

Published how often monthly Number of issues 30

Price per copy _____ Subscription Rates to be announced

How is this publication distributed mailed to members

Do you accept advertising classified ads. If so,

Ad rates: full page _____ \$3.50/column inch page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____



The Women Artists Group

The Women Artists Group of the Northwest was formally organized two years ago. Since that time, it has moved from a small group of 20-30 women showing slides of their work to each other, as a first step against isolation; to a regional organization of 350 members with a wide variety of programs. (We are still sharing our work with each other.)

One of the characteristics of the group is a non-hierarchical system of organization. There is a self-elected board of directors, for members who wish to make a serious commitment of a year or more to WAG. The b.o.d. is responsible for long range financial planning, and maintaining the business of the group. Committees are formed with every program, and this involves more members. The committee's responsibility is to communicate their process to the group via the b.o.d. and the newsletter. This allows equal access to information. The system also accommodates a continual flux of new people.

The largest percentage of our funds, at this time, comes from memberships which are available at a sliding scale of \$6, 10, or 25. This encourages those who can make a larger financial contribution to do so.

The real excitement is the energy in WAG. Program ideas come from within the group, based on members needs and dreams. Those ideas which collect energy and people around them, are being realized.

Some of our ongoing programs are:

Visiting Artists Committee - a series featuring out-of-town artists presenting slides and information about their work. WAG usually has a private session with the artist, ranging from slide shows, to sharing a meal, to ferry rides.

Newsletter - The original and essential program of WAG is the newsletter. It is the source of communication and feedback for membership, and the only publication in the NW concerned with the issues of women artists. Regular monthly features are the calendar of events, members interview, historic column, and publication and show information.

Roster - A directory of every member and a personal statement describing work or interests. It is a unique way to introduce each member to each other.

Slide Registry - Members include up to 10 slides of her work and personal/biographic information. The registry offers a slide program: NW Women Artists - A discussion of their work.

Group Shows - The newest committee. A show may be open to all members, as when WAG is invited to show; or a few members may decide to show together. The showing group decides how and if to jury; what P.R., theme, showspace (if not invitation) they want; and they are responsible for financing. As well as introducing women's art, it is valuable training and experience in show planning and marketing.

One of the unique aspects of WAG is that we don't have a space, but operate out of one another's environments. This seems to work for us. Meeting and working in each other's homes and studios, involves us more immediately in each other's lives. However, with a rapidly increasing membership, interest is growing in getting an artspace. Another new area of development is more exposure and community educationals through video, radio, and slide presentations. And last, we are continuing in full strength, all present programs. As the energy of the group changes, the emphasis and programs will change.

women artists group of the northwest
po box 9462 seattle 98109

Name of Organization Woodstock Community Video
Inc., Artists' TV Lab

Mailing Address 27 Montgomery Street
Rhinebeck, New York 12572

Is there a space or building (s) yes If so,
Address same

Phone number (s) (914) 876 3597
()

Total square footage: Exhibition 800 Office

Total running feet of gallery wall n/a

Type of ceiling n/a Ht Type of floor n/a

Equipment: Video x Audio x Film

Organization founded by Ken Marsh

When 1971 Incorporated 1972 Programs began 1971

Fiscal Year ends June Records audited annually no

Accrual Or cash basis x Amount of budget:
77-78 \$32K 75-76 \$45K 76-77 \$32K

Director Ken Marsh

Number of personnel, both full and part time:
77-78 2 75-76 6 76-77 4

Insurance benefits provided staff:
Life no Health no Liability (w.c.) yes

Percent of 77-78 budget for:

Staff: executive 40 admin. - secretarial 12
technical 8 build./grounds maintenance

legal accounting 5 auditing

paid by organization, volunteer, CETA - please note
Major programs:
Artists' honorariums and materials fees: 17

Publications:
Office and building maintenance: 15

Capitol Expenditures:
Advertising and promotion: 3

Percent of 77-78 budget raised through:
Federal 15 State 60 City Sales 20
Benefit Artists 5 Corporate
Membership Average contribution
Range of contributions

Items raised on an in-kind basis:
Staff Buildings Exhibitions Mat. Equip. x

Programs Sponsored:
Exhibitions x Performance Concerts Video x
Film Educational Programs Artists Services x
Public Art x Newsletters Artists' Catalogs
Art Publications (see publication section below)

Process by which programs are selected: Director
discretion; for Lab access, first come.

Number of exhibitions 3-6 Number of performances
Number of artists shown Annually x (video festi

What community need produced your alternative organ.:
Workspace x Equipment x Co-Op Info-exchange
Develop critical center for artists in area
Little or no museum activity in contemporary art
No commercial gallery active in contemporary art

For publications only:
Name of publication
Editor Circulation
Published how often Number of issues
Price per copy Subscription Rates
How is this publication distributed

Do you accept advertising If so,
Ad rates: full page 1/2 page 1/4 page
Percentage of income from ads sales grants



Satellite photo from the National Oceanic & Atmospheric Administration's Satellite Services Station, Wash., D.C.

The Artists' TV Lab is a program of Woodstock Community Video, Inc.

The present facility located in Rhinebeck, N.Y. provides small format TV post-production workspace at a nominal daily charge to artists and independent video producers.

In addition to grant support from the New York State Council on the Arts and the National Endowment for the Arts, income is generated through conducting independent video courses, providing video production services to groups for their own projects, and sponsoring showings of video works.

Past projects have included developing and programming a community cable TV access channel in Woodstock, N.Y., annual presentation of a regional video festival, sponsorship of artist collective exhibition programs, training and consulting organizations initiating an AV component into their program.

Primary to the concerns of the Artists' TV Lab is the awareness and use of technology in the arts. Presently endowed with mostly small format TV, post-production facilities and able to attract support for its resources, it is known as a TV center in the Mid-Hudson Valley of New York State.

The commitment to integration of the arts and technology has not so much manifested in the accumulation of equipment as it has in providing organizational resources to artists in their approaches to the citadels of industry and government for accessing those institutional resources, and in the collection and dissemination of technological information.

Ken Marsh
Director

The Artists' TV Lab
27 Montgomery Street
Rhinebeck, N.Y. 12572
(914) 876 3597

Name of Organization 112 WORKSHOP, INC

Mailing Address 112 GREENE ST.
N.Y. N.Y. 10012

Is there a space or building (s) _____ If so,
Address 112 GREENE ST
NY NY 10012

Phone number (s) (212) 226 8971
() _____

Total square footage: Exhibition 2100 Office 160

Total running feet of gallery wall 150

Type of ceiling Plaster Ht 16 Type of floor wood

Equipment: Video 0 Audio 0 Film 0

Organization founded by JEFFREY LEW

When 1971 Incorporated 1973 Programs began 1971

Fiscal Year ends AUG Records audited annually yes

Accrual _____ Or cash basis X Amount of budget:

77-78 30,000 75-76 24,000 76-77 28,500

Directors: ROBYN BRENTANO MAYRA LEVY
ROBERT LEVITHAN KATHERINE GOETZ

Number of personnel, both full and part time:

77-78 4 75-76 2 76-77 3

Insurance benefits provided staff:

Life _____ Health _____ Liability (w.c.) X

Percent of 77-78 budget for:

Staff: executive 18% admin. - secretarial 15

technical 2 build./grounds maintenance 3

legal _____ accounting 5 auditing 2

paid by organization, volunteer, CETA - please note

Major programs: MA, NYSCA

Artists' honorariums and materials fees: 15

Publications: 20

Office and building maintenance: 15

Capitol Expenditures: _____

Advertising and promotion: 5

Percent of 77-78 budget raised through:

Federal 45 State 14 City 1 Sales 1

Benefit 8 Artists 10 Corporate 21

Membership _____ Average contribution _____

Range of contributions _____

Items raised on an in-kind basis:

Staff X Buildings _____ Exhibitions Mat. _____ Equip. _____

Programs Sponsored:

Exhibitions X Performance X Concerts X Video X

Film X Educational Programs X Artists Services X

Public Art _____ Newsletters _____ Artists' Catalogs _____

Art Publications X (see publication section below)

Process by which programs are selected: ARTISTS SUBMIT

PROPOSALS TO STAFF; REFERRAL OF ALL APPLICATIONS

IS MADE TO SELECTION COMMITTEE TWICE A YEAR;

ARTISTS ALSO COME THRU RECOMMENDATION

Number of exhibitions 22 Number of performances 35

Number of artists shown 125 Annually varies

What community need produced your alternative organ.:

Workspace X Equipment _____ Co-Op _____ Info-exchange X

Develop critical center for artists in area X

Little or no museum activity in contemporary art _____

No commercial gallery active in contemporary art _____

For publications only: A DOCUMENTARY BOOK:

Name of publication 'A TRIBUTE TO 112' (WORKING TITLE ONLY)

Editor MARK SAVITT Circulation _____

Published how often ONCE Number of issues 1

Price per copy ? Subscription Rates _____

How is this publication distributed THRU REGULAR

ARTBOOK DISTRIBUTION CHANNELS

Do you accept advertising NO If so, _____

Ad rates: full page _____ 1/2 page _____ 1/4 page _____

Percentage of income from ads _____ sales _____ grants _____

112 Workshop, Inc. was founded in 1971 at 112 Greene Street in Soho by the artist Jeffrey Lew. The space was a raw, cavernous street-level loft which had once been a rag factory. In the early years, the program and selection process were informal and schedules were not set. As funding became a reality, services to the artist (mailings, press releases, residencies, etc.) increased and an administrative staff and board of directors evolved. The artists, primarily sculptors, created works in response to the space itself and often in the presence of other artists. Dancers, musicians and conceptual performers were invited to share these environments.

This situation generated an informal policy of bringing together artists from different disciplines to exchange energy and ideas. Additionally, the Workshop has become a channel for communication with the public in a more open and personal fashion than conventional galleries. Participating artists have complete control of their presentations and share in the responsibilities of "gallery sitting." The Workshop has provided many young artists with their first opportunity to be seen and heard and has provided established artists the opportunity to develop ideas and experiments free from commercial pressures.

The current program is a combination of installations, performances, readings, workshops, concerts and community events. Selection of artists is made by a panel comprised of staff (current Project Directors are Robyn Brentano, Robert Levithan and Mayra Levy and Katherine Goetz), members of the board of directors, and artists in the community. Access to the Workshop is both open and by invitation. What results is a broad program of aesthetic concerns and approaches.

Funding for the Workshop is used primarily for the space and administrative services -- however, we feel very strongly that monies must become available to the artists who bear the burden of the expenses for their own shows.

The Workshop is currently publishing a 256 pp. black and white book of original works by artists from the past and present. It will serve both as a fine art book and as a documentary with critical, historic

and biographic sections.

The Workshop is also in the process of expanding. We are seeking new space which will house the current program and allow us to extend facilities to performing artists for rehearsal and workshop activities. We hope to develop an open house program so that artists from out-of-town and foreign countries will have a place to make contacts. While expanding, we intend to maintain a simple and direct relationship with the artist and a loose program structure.

NAMES AND ADDRESSES OF ADDITIONAL ORGANIZATIONS

All of the Above
916 N. Broadway-D
Wichita, Kansas 67214

Artspace, Inc.
Box 4547
Albuquerque, NM 87196

The Center for Contemporary Music
Mills College
Oakland, CA 94613

Centro do Arte Publico
Chismearte
5605½ N. Figueroa
Los Angeles, CA 90042

Collation Newsletter
c/o P. Frank
80 North Moore St. #12 C
NY, NY 10013

Eclectic Artist's Co-Operative
131 W. Main St.
Louisville, Ky. 40202
c/o Yur Studio, Rm. 112

Floating Gallery
579 Broadway
NY, NY 10012

Ghost Films
149 Wooster St.
New York, N.Y.

Highland Art Agents
P.O. Box 41410
Los Angeles, Ca. 90041

Institute for Advanced Studies in Contemporary Art
6361 Elmhurst Drive
San Diego, CA 92120

Institute for Dance and Experimental Art
522 Santa Monica Blvd.
Santa Monica, CA 90401

Inter Media Art Center, Inc.
253 Bayville Avenue
Bayville, NY 11709

LATV
2945 Station D
Pasadena, CA 91105

3 Mercer Store
3 Mercer Street
NY, NY 10013

The New York Public Library
Video/Film Study Center
The Donnell Library
20 West 53 St.
NY, NY 10019

Ohio State University Gallery of Fine Art
College of the Arts
The Ohio State University
Hopkins Hall
128 N. Oval Mall
Columbus, Ohio 43210

The Photographers Gallery
236 - 2nd Ave. South
Saskatoon, Sask., Canada S7K 1K9

Powerhouse Gallery
3738 St. Dominique
Montreal, P.Q. Canada

San Francisco Camerawork, Inc.
70 12th Street
San Francisco, CA 94103

Sanguine Suite XVI
5625 Lankersheim
North Hollywood, CA 91601

SAW Gallery, Inc.
72 Rideau St.
Ottawa Ont.
K1N 5W9 Canada

Secession Gallery of Photography
P. O. Box 5207, Stn. "B"
Victoria, B. C., V8R 6N4 Canada

Soho Camaraworks Gallery
8221 Santa Monica Boulevard
Los Angeles, CA 90046

Southern California Designer-Craftsmen, Inc.
430 S. Burnside Ave., #11-L
Los Angeles, CA 90036

Union Gallery
San Jose State University
San Jose, Ca. 95192

Women in the Arts, Foundation Inc.
435 Broome Street
NY, NY 10013

Women Artists News
P. O. Box 3304
Grand Central Station
NY, NY 10017

Women's Art Registry of Minnesota - WARM
414 1st Avenue North
Minneapolis, Minnesota 55401

Fine Arts Gallery at
Wright State University, Inc.
3640 Colonel Glenn Hwy.
Dayton, Ohio 45435