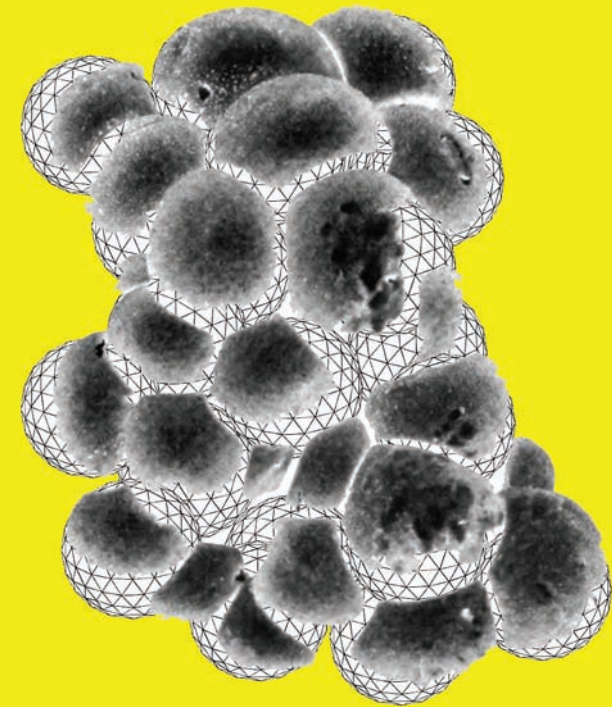


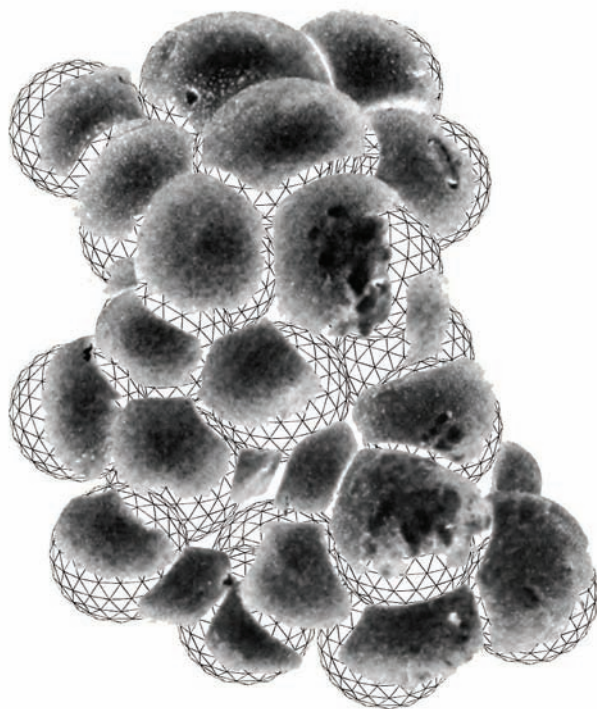
1ST EDITION
THE ARTIST-RUN SPACE OF THE FUTURE

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SPACE OF THE
FUTURE**

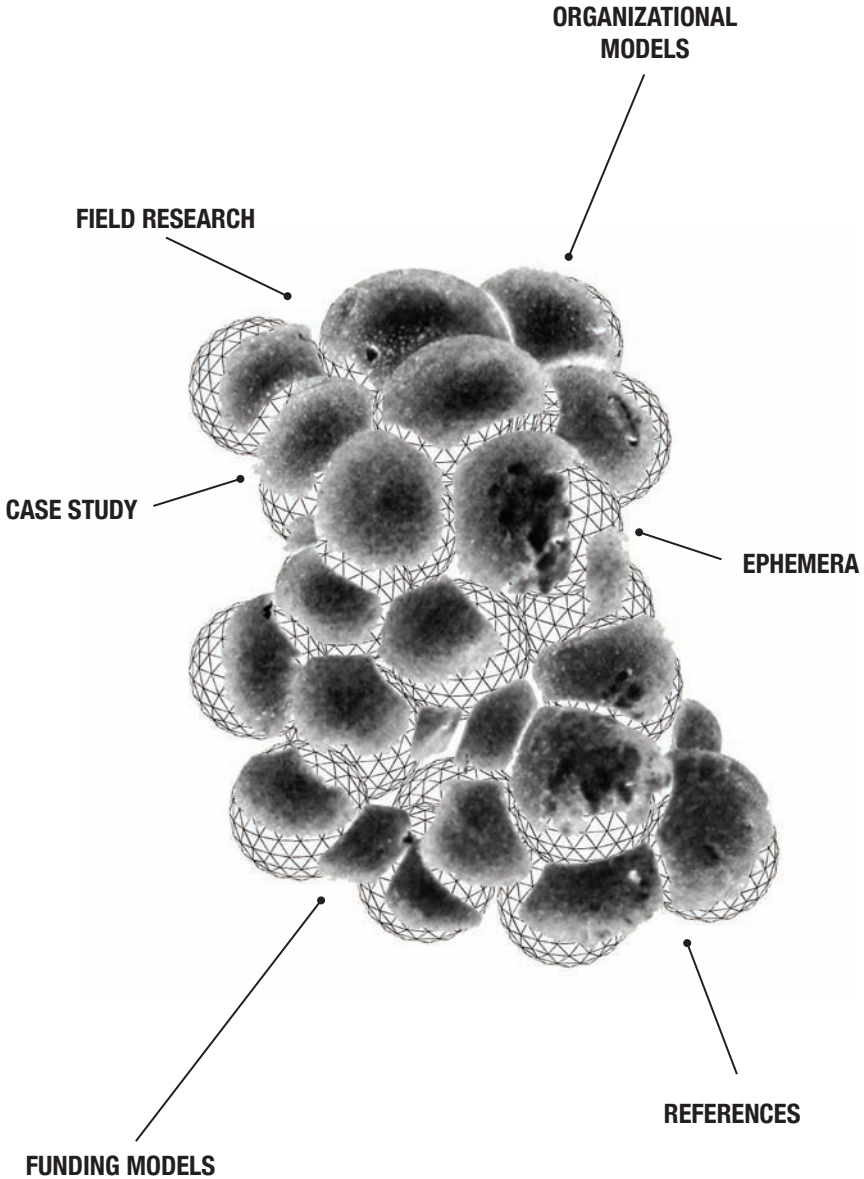
The Artist-Run Space of the Future is a compendium of resources and ephemera on artist-run culture, gathered by the Institute for Applied Aesthetics. Inside is a collection of resources, essays and ideas concerning the future of artist-run spaces and their evolving models of operation and connectivity.



1ST EDITION
THE ARTIST-RUN SPACE OF THE FUTURE



Contents





Artist-Run Space (n.)

Artist-run spaces fit all kinds of models. They are testing grounds and springboards to the commercial art world, intimate gatherings in apartments, and places for reading groups and shared meals. They are little pockets of activity that serve particular audiences at particular times, filling gaps and holes for all that the art-world fails to provide. Sometimes they are meant to be temporary, and other times they can grow to become professionalized institutions that a later generation of artists define themselves against.

The Artist-Run Space of the Future

The artist-run space of the future is a mushroom, delicate yet deadly, and able to eat oil spills. At its core is a formidable network, sometimes unseen and other times visible. A network, much like the rhizomatic structure of fungi, encompassing neither a beginning nor an end, but always a middle from which it grows and overspills.

The artist-run space of the future will be found below our feet, in soil and nutrient deposits, inhabiting cracks and places that otherwise prove inhabitable; vacant lots, abandoned buildings and unlikely storefronts. At these junctures a fruiting body pierces the surface and spreads spores across the landscape. These spores begin the vital break down of the surrounding organic matter, the starting point of a vast cycle that serves as the catalyst for whole cultural ecosystems.

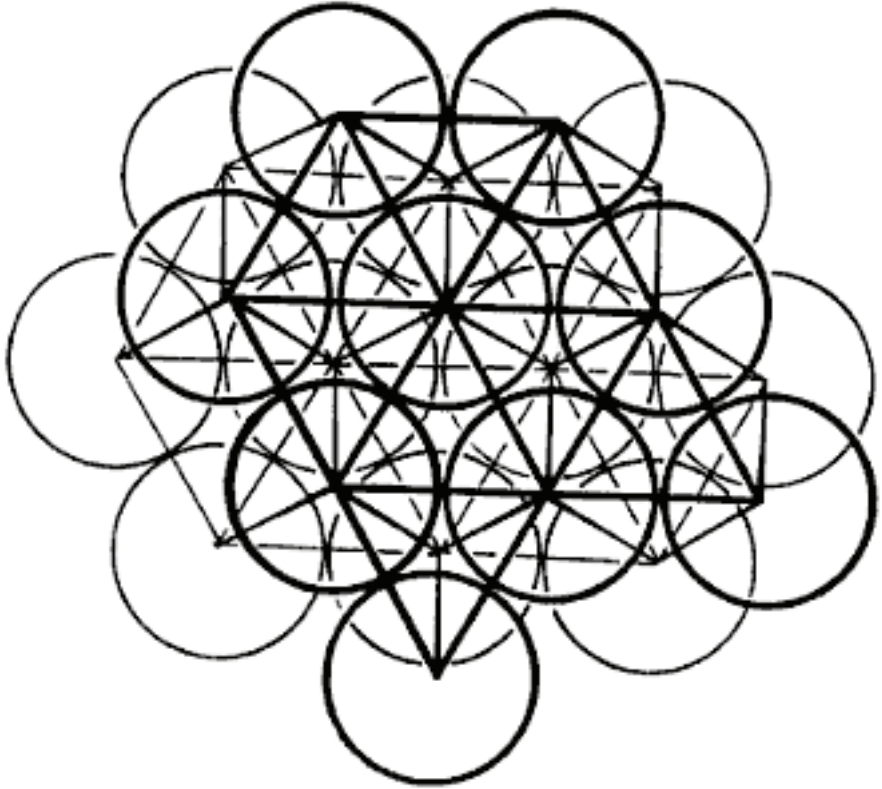
The artist-run space of the future is many things: a space for people, a space for production, a space for work and a space for living. It provides for communities, both artistic and situated, plausible alternatives to housing, cultural production and fiscal sustainability; a working model of ideation, an affront to the challenges that paralyze the notion of a lifelong and community-centered practice.

Yet, the struggle of the artist-run space is a well-known story. Historically marginalized and oftentimes ephemeral, the artist-run space is dependent on discernibly difficult to measure and fluctuating variables such as time, commitment and collective participation. As such, the commonplace depiction is often one of disorder and fringe culture, yet the roots of the artist run space are noble: a response to the absence of space for

alternative modes of cultural production. A movement that is best characterized as patternless, while at the same time supporting the idea that the artist-run space is part of a larger culture of collectivity and collaboration – a way of making art that is built upon the idea of working together. [1]



SACK-OF-LANGLANDS/ISTOCKPHOTO/ALIBANES - Fotostock



[1] Bloom, Brett of Temporary Services. *Groups and Spaces*, 2005. www.groupsandspaces.net

[2] Gilles Deleuze, Félix Guattari. *A Thousand Plateaus. Capitalism and Schizophrenia*. Translated and Foreword by Brian Massumi. Minneapolis: University of Minnesota Press, 1987.

[2] Gilles Deleuze, Félix Guattari. *A Thousand Plateaus. Capitalism and Schizophrenia*. Translated and Foreword by Brian Massumi. Minneapolis: University of Minnesota Press, 1987.

And so our story about the future of such spaces begins with a mushroom, the oldest and largest organism on our planet, an ancient archetype for longevity and health and perhaps the mascot of a new paradigm of networked creative infrastructure. For the artist run space of the future will embody many of the characteristics of a mushroom, and with this a new landscape will emerge. A rhizomatic landscape that Deleuze and Guattari would be happy to enumerate on. [2]

So what will the artist-run space of the future look like? Currently, "artist-run spaces fit all kinds of models. They are testing grounds and springboards to the commercial art world, intimate gatherings in apartments, and places for reading groups and shared meals. They are little pockets of activity that serve particular audiences at particular times, filling gaps and holes for all that the art-world fails to provide. Sometimes they are meant to be temporary, and other times they can grow to become professionalized institutions that a later generation of artists

define themselves against."

In the future, these models and experiments will evolve and morph, recognizing a new sense of continuity and time, responding in interesting ways to the current tendency toward the temporary and ephemeral. In the future, the sign to look for will not be "Artist Space" hanging over a door, but the space itself may be disguised as a hybrid non-profit/for-profit venture, a cooperative or storefront, perhaps a three story home or warehouse, perhaps housed in a public school, a community center, adult-living center or maybe even a treehouse setback in a public park. It may have no official designation, perhaps it encompasses aspects of a community-based organization, 501(c)3 non-profit, charitable organization, non-governmental organization, limited liability corporation, company or venture. Perhaps nothing like this at all.

The door to the space is almost always open during the day. Maybe in fact there is no door but instead a series of windows with plants; maybe a skylight with a ladder or a treehouse swing. No matter what form the door may take, it will open up into a space that will support the artists who live and work there, both fiscally and culturally, operating with a new model reminiscent of a workers cooperative or a slightly altered notion of the L3C (low-profit limited liability company) or B-Corporation of yesteryear.

The artist-run space of the future is also a school, a classroom and a vehicle for learning; a space for kids, for seniors, for dogs and cats. A landscape saturated with diverse age discrepancies united under one roof.

The space is a home, a comfortable home, legal with good indoor air quality. The building produces food and sometimes talks to you.

The artist-run space of the future is a community think tank. It's like a detective agency where kids, adults, males and females merge. Microscopes, maps and measuring tapes are handed out. Issues are discussed and solutions proposed; a place where things can be built, tested and implemented.

And what is unique about the artist-run space of the future is that actions and events will take place in collaboration with the situated community. Not just discussed, with slick renderings displayed on walls and talked about at meetings, but rather in real time and in real space, the artist-run space of the future becomes the new model for a creative consulting agency that will consider and attend to the challenges down the street and maybe some of the problems that will emerge in the 22nd century. And from this, the formation of ideas, of new policy and cultural structures will extend beyond the threshold of the front door and into the surrounding neighborhood like the roots of a tree.





In a similar way to the rhizomatic roots of a mushroom growth, the space soaks up surrounding resources like nutrients, water and sun, growing to support the emergent undergrowth and the newly formed soil spreads from the mycorrhizal structures expanding beneath your feet. In this sense, the artist-run space of the future becomes the anchor for a new kind of ecosystem, a cultural ecosystem, where practice and theory merge and become one. Not the kind of “community anchor” that beckons the creative-class-bull-shit that Richard Florida espouses, but instead the artist-run space of the future becomes the focal point for something autonomous and specific to the community in which it is found. The artist-run space of the future is the new model for “school”, for “job center”, for “community center”, laboratory or consulting agency. Just as a rhizome has no beginning and no end, but merely a

middle from which many things disperse, the artist-run space of the future follows a similar model – a path through which many lines intersect and extend from.

And it is precisely this, a medium through which things emerge rather than begin or end, that represents the true value of the artist-run space of the future. For it is here that we can witness, we can taste and touch a tangible interface through which art and life merge, not in a neat little packet, not in a renovated condominium, but in a way that is messy and real, reactive to its environment and dependent on the people and situations in relationship to this interface.

What do you need for the artist run space of the future? Sometimes you may need a storefront, sometimes just a shelf or a wall and sometimes a desk and chair is sufficient. Of course it's always a question of capital, but what isn't? Currency shouldn't be something that stops you – in fact it should be your motivating factor. The artist-run space of the future won't have to think about “how to make money” or support the artists who live and work there, because that will be the formative reason for starting the space. The artist-run space of the future will make enough money to support the people that invest their time and energy in the space – cooperative job sharing, consultation and design

services or perhaps shared bank accounts and rotating payment.

Despite the inevitable complications of money and the valuation of property, space and time - the real objective of the artist-run space of the future will be to create place where art, production, life and the pursuit of currency meld together into one endeavor. Your life endeavor, your community endeavor. Not the community you associate with by proxy, not the community of acquaintances you interact with on the daily, but YOUR community – the people you trust, the people you care for, the people you love.

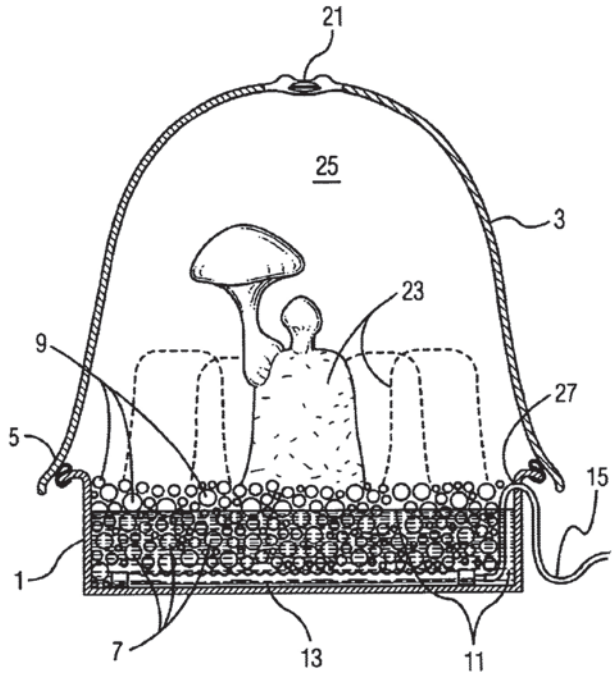
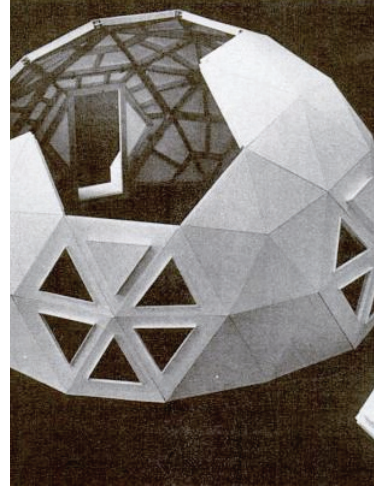


But take heed! What is required and what is needed for the success of the artist-run space of the future is shared experience with your community and meaningful dialogue about the space of your dreams, the project of your dreams, the project for your life. For the artist-run space of the future will house this project and the project of your situated community. The challenge: how to fit both the needs of yourself and the intentions of your community into one space, a collaborative and dynamic space. A possible solution?: research your terrain through learning, reciprocal engagement and legitimate participation. The kind of research that is authentic and allows you to become the instigator of your artist-run space of the future simply by knowing and understanding what's around you, the people that are around you.

We're not talking about Wikipedia and internet searches, but rather real research and learning that makes you uncomfortable, that challenges your resilience and your understanding of self and other. Research about the people in your surrounding neighborhood and region, the landscape you inhabit and the many intersections therein. Because, the artist-run space of the future responds to its situated environment. That means you have to know what to respond to, for whom and why. And through this, the artist-run space of the future will take the form of your local landscape, it will look like

the people down the street, sound like the local fauna and flora, it will taste like the food you're growing inside. Through this process, a rhizome will form and you will understand completely that it was already there to begin with and it was just a matter of seeing it clearly.

When is the future? It can be yesterday or today. Maybe tomorrow. But the artist-run space of the future need not exist merely in your dreams when you can wake up today and manifest it tomorrow.

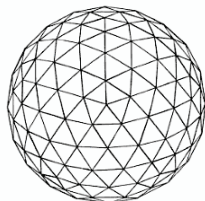




Artist-Run Models

Temporary Space, Apartment Gallery

Many artist-run spaces are started with an intention of being temporary. They often take the form of apartment galleries – an apartment space that is converted into a gallery for special performance, events or even for years at a time. This is often a response to real-estate issues and the desire for intimacy, immediacy and the comfort of creating something in the space you also live in. Apartment galleries have a long history in many places like Austin, TX and Chicago among many others.

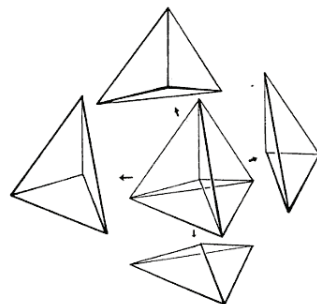


Non-Profit Hybrid

A number of artist-run spaces begin as a gallery, performance or gathering space but evolve overtime into a non-profit 501(c)3 entity. The reasons for this will vary on location and the intentions of the space, but mostly have to do with funding strategies, strategic partnership and mission of the space.

Work Share

The concept of “shared artist space” is nothing new, taking its root from many sources like real-estate fluctuations in urban centers, the hippie culture of communal living and the cooperative movements of groups like Fluxus, the Situationists and the Bauhaus among others. In recent years, there has been a trend among artist-run spaces to play with ideas of “shared-space” creating work-only or



live-work studios that financially support a shared “project space” or gallery. Work share models are also emerging as a recent trend. Work shares allow people to rent out work space where shared resources like printers, wifi and even the presence of people become a part of a monthly rental fee that is paid to reserve a spot at a large table or amalgam of cubicles.

Workers Cooperative

Wikipedia defines an artist cooperative as an autonomous visual arts organization, enterprise, or association jointly-owned and democratically-controlled by its members. Many cooperative entities ranging from supermarkets to restaurants and bike-repair shops are popping up around the country. Often a cooperative is attached to some form of cultural production that is supported by the cooperative members. Many galleries and collaborative spaces function as a workers

cooperative where members pay dues that entitle them to a vote on how the space is run and operated.

Gallery/Project Incubator

Many artist-run spaces operate as a gallery attached to a project space where an artist can work for several months on a project and then present his/her work to the community through the gallery space.

Residency

Residency programs are often-times the central component to an artist-run space inviting artists to come and live in the space while they create work or engage in the local community. Many times the intention is to provide some kind of exchange, the artist provides opportunities to show new work, present a new project or engage both the space and the community around the space through an art-making or problem-solving process.

LLC

Many artists decide to pool their resources together and form a Limited Liability Company (LLC) to organize finances and establish an operating structure.



488 Matchbox model, 1959⁹



A types of housing blocks



B conditions of housing blocks



C integration of blocks and conditions



489 D boundary between building and city extinguished⁹



490 Successive disintegration of a building penetrated by streets and squares⁹



Alternative Funding Models

Sunday Soup

InCUBATE, Chicago, IL

Soup grants provide funding for small to medium sized projects. One Sunday a month, we invite people to the storefront space we share for a meal based around soup. Guest chefs cook simple soups using local ingredients. The meal is sold for \$10 per person. All the income from that meal is given as a grant to support a creative project. We accept grant applications up until the day of the meal, everyone who purchases soup that day gets one vote to determine who receives the grant. The grants are completely unrestricted and will be awarded at the discretion of the jury of Sunday Soup customers. The amount of the grants are equal to the entire Soup Fund for that particular month.

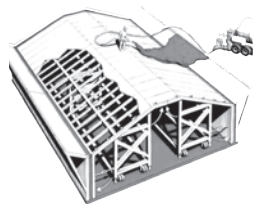
Sunday Soup is explicitly functional as a way of generating independent funding

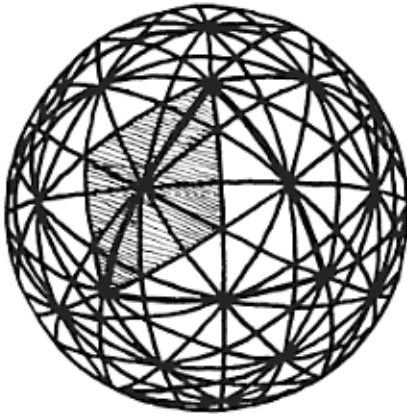
for creative projects, and implicitly critical as a way of generating conversation about the availability and distribution of resources within the mainstream arts establishment. In an environment where governmental support for experimental art practice is minimal at best, and private support is dictated by the values and priorities of granting foundations, innovative and potentially controversial work is compromised in order to fit within categories deemed "fundable." With Sunday Soup, community participation in the grant funding and selection process is key. Applying for a grant is intentionally simple and un-bureaucratic in order to encourage broad participation. This enables InCUBATE to stimulate and promote experimental, critical and imaginative practices that may not be eligible for formal funding.
<http://incubate-chicago.org/sunday-soup/>

Stock

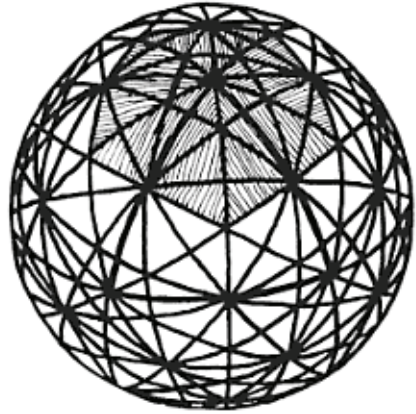
Portland, OR

Stock is a monthly public dinner event and presentation series, which funds small to medium-sized artist projects. Hosted in various locations around Portland, Oregon, diners pay a modest \$10 for a dinner of homemade soup and other local delicacies and the chance to take part in deciding which artist proposal will receive the evening's proceeds. In other words, the dinner's profits immediately become an artists grant, which is awarded according to the choice of the diners. Winning artists will present their completed work at the following Stock dinner.
<http://portlandstock.blogspot.com/>

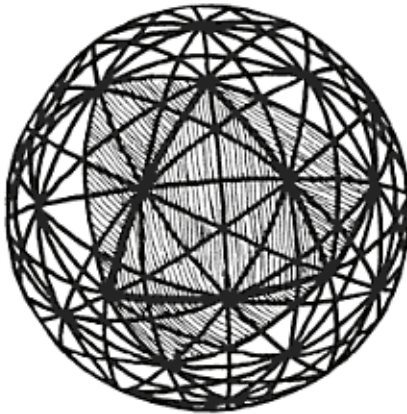




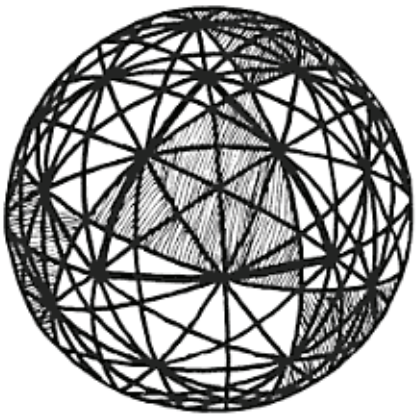
(a)



(b)



(c)



(d)

The Tanda

Tanda is a Mexican example of a system of collectively funding large purchases or creating rotating credit associations. It originated in Puebla, Mexico around 1899, and is said to have been inspired by a similar system brought by Chinese

immigrants. These systems exist in many cultures. The core principle behind the Tanda is that every week or month everyone in the Tanda contributes a set amount of money. Each time, that money is all given to one person in the Tanda. Each time it rotates. The Tanda is used to make large

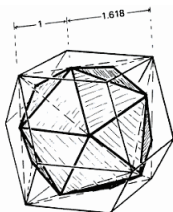
purchases that would otherwise require formal loans, use as seed money to start businesses, or to pay for important infrastructural improvements for communities.

www.tandatanda.org/beta/

STEW

Baltimore, MD

STEW is a new joint project spearheaded by the Baltimore Development Cooperative and Red Emma's Bookstore Coffeehouse. The basic idea is simple: once a month, we'll be hosting a dinner at 2640, featuring high-end, locally-sourced, maximally organic and expertly prepared food (including a vegan option). The price for the multi-course dinner will be \$10, less than you'd pay for a sandwich elsewhere. Interspersed with the food courses will be presentations of projects and ongoing social justice struggles—and the profits from the dinner will go towards funding these initiatives. This is an open-ended experiment—how can we use food to build a culture of solidarity here in Baltimore? How can we rethink the way we fund our projects? Can we build urban democracy over a collective dinner table? <http://stewbaltimore.org/>



for small projects and a free showing at Sugar City. Projects can be anything such as fine art, media art, cooking, sewing, producing an album, whatever you can imagine using your creativity and imagination.

The grants are completely unrestricted and will be awarded at the discretion of the attendees at Sunday Soup. Applications are accepted on a rolling basis. At the end of each month, grant applications and

proposals are collected. The amount of the grant is equal to the entire Soup Fund for that month.

<http://www.buffalosugarcity.org/>

FEAST

Brooklyn, NY

FEAST is a recurring public dinner designed to use community-driven financial support to democratically fund new and emerging artists.

At each FEAST, participants will pay a sliding-scale entrance fee for which they will receive supper and a ballot. Diners will vote on a variety of proposed artist projects. At the end of dinner, the artist whose proposal receives the most votes will be awarded funds collected through the entrance fee to produce the project. The work will then be presented during the next FEAST.

<http://feastinbklyn.org>

Credit Unions

A credit union is a cooperative financial institution that is

owned and controlled by its members, and operated for the purpose of promoting thrift, providing credit at reasonable rates, and providing other financial services to its members.

In the United States, as of 2005 credit unions have 86 million members, which is 43.47% of the economically active population. U.S. credit unions are not-for-profit, cooperative, tax-exempt organizations.

U.S. credit unions can be chartered by either the federal government ("federal credit unions") or by a state. The states of Delaware, South Dakota, and Wyoming do not regulate credit unions at the state level; in those states, a credit union must obtain a federal charter to operate. All federal credit unions and 95% of state-chartered credit unions have "share insurance" (deposit insurance) of at least \$250,000 per member through the National Credit Union Share Insurance Fund (NCUSIF). This deposit insurance is backed by the full faith and credit of the United States government and is administered by the National Credit Union Administration. As of December 2006, the NCUSIF had a higher insurance fund capital ratio than the fund for the Federal Deposit Insurance Corporation (FDIC). U.S. credit unions also typically have higher equity capital ratios than U.S. banks.

Credit Union locator:

http://www.creditunion.coop/cu_locator/quickfind.php

Sugar City

Buffalo, NY

Sugar City will share delicious soup and other accompaniments. You will generously donate \$5 to the future artist of the month. Then, while we eat and relax artists will present their projects. Sunday Soup goes will select an artist to receive the monthly residency and all the donations collected.

Soup grants provide funding

Artist Run Credit League

The Artist Run Credit League (ARCL) is a rotating credit association for artist-run spaces in Chicago, initiated by InCUBATE.

This is how it works: If there are 8 participating groups or spaces, then the cycle will last 8 months and each group will pay \$20 dollars per month, which will equal \$160 of credit. Each month of the credit-cycle, one ARCL member will be paid the full amount of their individual credit. The monthly schedule of disbursements will be established by a random draw at the commencement of each credit-cycle. Members can swap out the months that they will receive their credit based on their programming needs. Members are also required to throw one fundraiser per credit-cycle to raise at least two hundred dollars, the collective sum of which is distributed

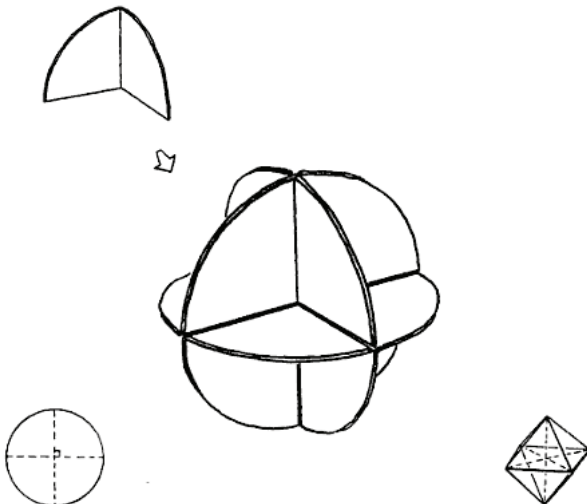
equally to all members on a quarterly basis in addition to the rotating monthly distribution. Besides the participation of individual members, the league is also structured to accept tax-deductible contributions from outside donors wishing to support the entire community as a whole.

We hope that artist-run spaces, by being mutually invested in the fund itself, will have an interest in attending each other's fundraisers and building the community of participants outwards. The fund will accrue value the more the community invests in its well being, meaning that it will become a sustainable model based on the group's level of commitment to making it work. In essence, it is an experimental community bank in which artist-run spaces can have a platform for sharing resources and discussing creative fundraising tools. The ARCL in Chicago will be housed at the North

Side Community Federal Credit Union, a community development credit union with a history of serving people who are not using mainstream financial institutions. They have a social change philosophy, believing that their alternative financial resources can lead to a more economically just community. And if you live, work, or worship in the Chicago neighborhoods of Uptown, Edgewater, Lakeview, or Rogers Park, please consider becoming a member yourself. artistruncreditleague.com

Ourgoods

OurGoods is a peer-to-peer online network that facilitates the barter of goods and services between artists. The site matches barter partners, provides accountability tools, and offers technical assistance resources to help artists complete their barter and their projects successfully. OurGoods emerges in response to the current economic crisis. To some extent, the arts have always existed in a recession economy. Independent artists in particular are experts at making do with very limited resources. As it becomes clear that even those limited resources will shrink in the coming years, OurGoods enables us to leverage what we already do well in order to create a support system for ourselves. <http://ourgoods.org/>



Organizations

Creative Capital Foundation

Reminding us of their beginnings as young upstarts who funded artists in the wake of the NEA culture wars in the '90s, Creative Capital has turned their decade of professional-development programming and workshops into an online database available to all.
<http://creative-capital.org/>

Fractured Atlas

Providing affordable health care, funding, and business guidance for artists, FA supports their services through a profitable software business at the organization's center. This financial base, and their focus on creating services that also generate income, ensure that they are relatively untethered to the caprices of donors and outside interests.
<http://www.fracturedatlas.org/>

Creative Time

Creative Time plows ahead with their expansive public-art projects. Their "open door" program can lend a hand to those navigating the ins and outs of public-art projects and grant writing. Allowing occasional corporate-sponsored projects, CT offsets drops in donor money, while ensuring its freedom to continue sponsoring challenging, visionary projects.
<http://www.creativetime.org/index.php>

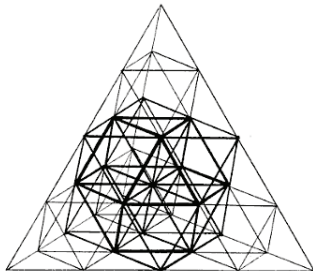
WAGE (Working Artists and the Greater Economy)

This artists group advocates fair compensation for artists, who generally suffer from a "cultural discount" attributed to their services as their labor is assumed to be "intrinsically rewarding" and thus not deserving of a proportional wage.

Go to their site to support the Artist Museum Partnership Act 2009!
<http://www.wageforwork.com/wage.html>

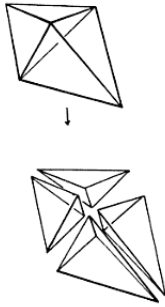
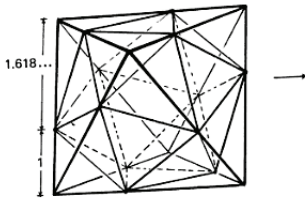
NYFA

The New York Foundation for the Arts' mission is to empower artists at critical stages in their creative lives. Although this is New York focused, many national opportunities can be found on their website:
<http://www.nyfa.org>





THIS GREEN-GILLED LEPIOTA (*Lepiota morgani*) IS POISONOUS



leadership in arts education”.

The National Council on the Arts advises the Chairman of the National Endowment for the

Arts, who also chairs the Council, on agency policies and programs. It reviews and makes recommendations to the Chairman on applications for grants, funding guidelines, and leadership initiatives.

<http://www.nea.gov/grants/>

US Department of Education

The US Department of Education allocates money for arts education in K-12 schools, for non-profits and other entities. www.ed.gov

State Council on the Arts

Each state typically has a state council for the arts that disseminates federal and state funds for particular arts-related organizations, projects and programs.

Department of Cultural Affairs

Major cities usually have a department of cultural affairs that support more localized artist initiatives.

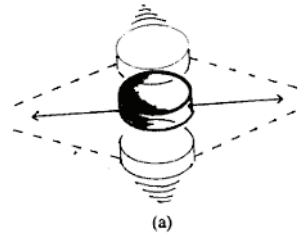
Andy Warhol Foundation

The Warhol Initiative is an invitational program designed to bolster the organizational capacity of small and mid-sized, artist-centered organizations across the country. Historically under-funded, these groups serve as vital breeding grounds for artistic experimentation, professional development and community engagement with art. The Initiative has provided 61 participants with cash grants of approximately \$125,000, professional consulting services, and triennial conferences that bring the groups’ leaders together for networking, workshops and training sessions with non-profit management consultants.

<http://www.warholfoundation.org/grant/initiative.html>

Federal and State Grants

The National Endowment for the Arts (NEA) was created by an act of the U.S. Congress in 1965 as an independent agency of the federal government. dedicated to supporting excellence in the arts, both new and established; bringing the arts to all Americans; and providing



Incorporation

Limited Liability Company (LLC)

A Limited Liability Company or a company with limited liability is a flexible form of business enterprise that blends elements of partnership and corporate structures. The primary characteristic an LLC shares with a corporation is limited liability, and the primary characteristic it shares with a partnership is the availability of pass-through income taxation. It is often more flexible than a corporation and it is well-suited for companies with a single owner.

For U.S. Federal income tax purposes, LLCs are treated by default as a pass-through entity. If there is only one member, it is treated as a “disregarded entity” for tax purposes, and the owner reports the LLC’s income on his or her own tax return on Schedule C. For LLCs with multiple members, the LLC is treated as a partnership

and must file IRS Form 1065. Individual partners would receive a K-1 for their share of income or losses to be reported on that owner’s tax return

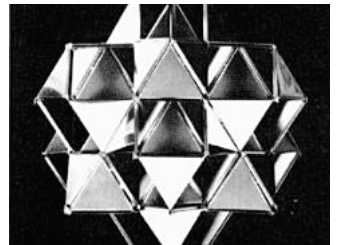
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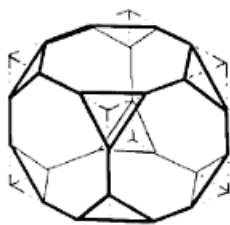
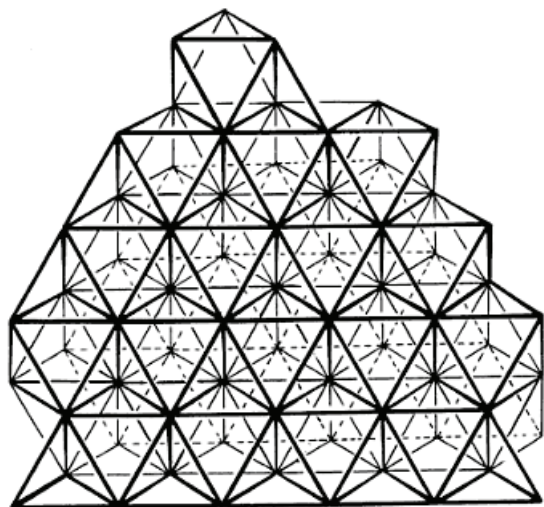
It costs about \$700 with the filing fee at \$75, the certificate of publication at \$60, the articles of organization at \$235 and publishing in 2 local newspapers at \$360. You also have to make an operating agreement (how much stock each person owns). Incorporating in Delaware is easy and cheap.

LegalZoom charges \$139, plus state filing fees (usually about \$500), for a basic LLC registration and \$369 for a “deluxe package,” which includes express delivery of your finished paperwork within seven to ten business days. Some sites, such as mycorporation.com, also clearly explain the nature of an LLC and its pros and cons. But

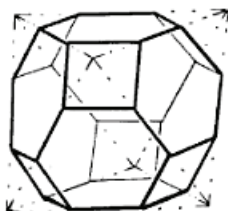
if you’re worried only about paperwork, Anthony Mancuso, a lawyer who has written books about LLCs, asks, “Why pay a service when you can file yourself for the cost of state filing fees?”

To do so, go to the website of the secretary of state for your state. It’s also noted that it is wise to hire a lawyer to help you weigh the pluses and minuses of forming an LLC – especially the effect on your tax status – but the paperwork is fairly easy to complete without paying extra legal fees. In many states you can file online. In others, including Indiana, the secretary of state’s site gives clear directions for filing by mail.

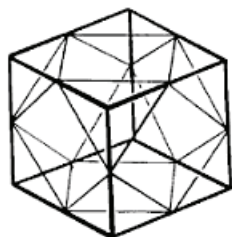




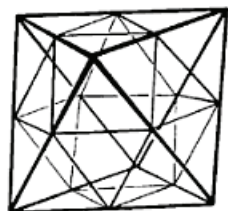
(a)



(b)



(c)



(d)

Non-Profit

A nonprofit organization (abbreviated NPO, also not-for-profit) is an organization that does not distribute its surplus funds to owners or shareholders, but instead uses them to help pursue its goals. Examples of NPOs include charities (i.e. charitable organizations), trade unions, and public arts organizations. In the United States, nonprofit organizations are formed by incorporating in the state in which they expect to do business. The act of incorporating creates a legal entity enabling the organization to be treated as a corporation under law and to enter into business dealings, form contracts, and own property as any other individual or for-profit corporation may do. There are different kinds of nonprofits, one of them being a 501(c)(3), which is exempt from income and (sometimes) property tax, and able to receive tax-deductible charitable contributions.

SOME ESSENTIALS

Filing Articles of Incorporation

- Many states aid the process of filing Articles of Incorporation by providing sample or "ready-to-use" forms. State law, not Federal law, governs what must appear in the Articles. The important aspects of the Articles will be a statement of your organization's purpose and the names of those who are incorporating the nonprofit.

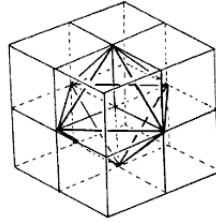
Drafting Bylaws: Your organization's bylaws are the rules, which govern the organization. They serve as an

internal affairs manual containing the rules and procedures for holding meetings, electing directors and officers, and dealing with other corporate formalities. Bylaws must conform to the legal requirements of the IRS and the state in which you register.

Filing Fees: To incorporate as a nonprofit, one must pay fees to both the federal government and also to any applicable state governments. Determining fees to the federal government depends on the amount in gross receipts your organization expects to earn. If you anticipate your nonprofit will receive no more than \$10,000 during each of its first four tax years, it will cost \$300 to process the 501(c)3 application. If the amount will exceed \$10,000 during the first four tax years, the application fee increases to \$750.

THE PROCESS

1. Formulate a mission statement.
2. Form a Board of Directors: The minimum size of the board is typically three,
3. File Articles of Incorporation. Articles of Incorporation are official statements of creation of an organization filed with the appropriate state agency. You can obtain the information you need to proceed with this step from your state Attorney General's office or your state Secretary's office. Draft bylaws. Bylaws are simply the "rules" of how the organization operates.



4. Develop a budget and accounting system. Creating a budget is often one of the most challenging tasks

when creating a nonprofit organization.

5. File for 501(c)(3) status. To apply for recognition of tax-exempt, public charity status, obtain Form 1023 and Publication 557 from the local IRS office. The filing fee depends upon the size of the organization's budget. The application is an important legal document, so it is advisable to seek the assistance of an experienced attorney when preparing it. Both of these documents can be downloaded from IRS web site. <http://www.irs.gov/charities/index.html>

6. Apply for a federal employer identification number. Regardless of whether or not you have employees, nonprofits are required to obtain a federal Employer Identification Number (EIN) — also referred to as the federal ID number. Ask for Form SS-4 when applying for your EIN.

7. File for state and local tax exemption. In accordance with state, county, and municipal law, you may apply for exemption from income, sales, and property taxes. Contact your state Department of Revenue, your county or municipal Department of Revenue, local Departments of Revenue, and county or municipal clerk's offices.

Cooperative

A cooperative is a business organization owned and operated by a group of individuals for their mutual benefit. A cooperative may also be defined as a business owned and controlled equally by the people who use its services or who work at it; a cooperative is a legal entity owned and democratically controlled by its members.

HOW TO START A COOP

1. Invite leading potential member-users to meet and discuss issues. Identify the economic need a cooperative might fill.
2. Conduct an exploratory meeting with potential member-users. If the group votes to continue, select a steering committee.
3. Survey prospective members to determine the potential use of a cooperative.
4. Discuss survey results at a second general meeting of all potential members and vote on whether to proceed.
5. Conduct a needs or use cost analysis.
6. Discuss results of the cost analysis at a third general meeting. Vote by secret ballot on whether to proceed.
7. Conduct a feasibility analysis and develop a business plan.
8. Present results of the feasibility analysis at the fourth general meeting. If participants agree to proceed, decide whether to keep or change the steering committee members.
9. Prepare legal papers and incorporate.
10. Call a meeting of charter members and all potential

members to review and adopt the proposed bylaws. Elect a board of directors.

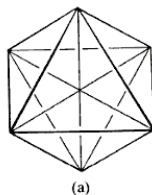
11. Convene the first meeting of the board and elect officers. Assign responsibilities to implement the business plan.
 12. Conduct a membership drive.
 13. Acquire capital and develop a loan application package.
 14. Hire the manager.
 15. Acquire facilities.
 16. Begin operations.
- <http://www.rurdev.usda.gov/rbs/pub/cir7/cir7rpt.htm>
<http://www.ncga.coop/about/coops/gettingstarted>
<http://www.ncba.coop/>

L3C

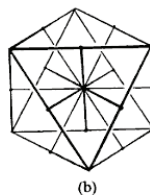
A low-profit limited liability company (L3C) is a legal form of business entity in the United States that was created to bridge the gap between non-profit and for-profit investing by providing a structure that facilitates investments in socially beneficial, for-profit ventures while simplifying compliance with Internal Revenue Service rules for "Program Related Investments".
<http://www.bcorporation.net/>

also and often have charitable purposes. This type of nonprofit organization may either donate funds and support to other organizations, or provide the sole source of funding for their own charitable activities.

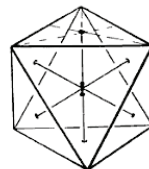
The IRS website provides further explanation of user fees (http://www.irs.gov/pub/irs-tege/rp2008_8.pdf). You may also contact IRS Customer Account Services at 1-877-829-5500 for additional information



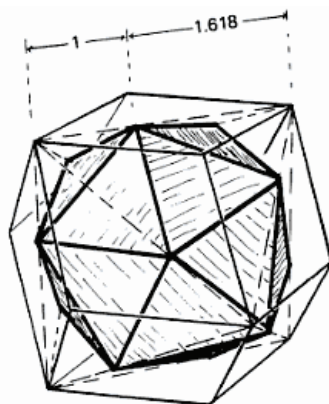
(a)



(b)



(c)



Foundation

A foundation is a legal categorization of nonprofit organizations. Foundations may

References

Art Space, LLC

Artspace's mission is to create, foster, and preserve affordable space for artists and arts organizations. We pursue this mission through development projects, asset management activities, consulting services, and community-building activities that serve artists and arts organizations of all disciplines, cultures, and economic circumstances. By creating this space, Artspace supports the continued professional growth of artists and enhances the cultural and economic vitality of the surrounding community.
<http://www.artspace.org/about/>

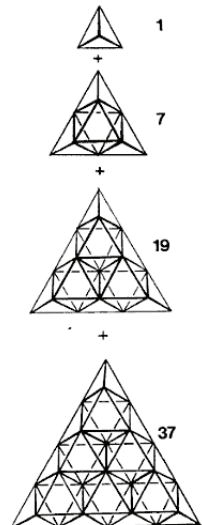
Quotes About Collaboration from a Variety of Sources and Practices,

by Temporary Services
http://www.temporaryservices.org/group_quotes.pdf

Group Work Temporary Services

Based on a pamphlet published by Temporary Services in 2002 titled *Group Work: A Compilation of Quotes About Collaboration from a Variety of Sources and Practices*, this publication provides a multitude of perspectives on the theme of Group Work by practitioners of artistic group practice from 1960s to the present. The publication presents interviews with Canadian collective General Idea; Chicago collective Haha; the dutch punk band The Ex; the Vienna-based WochenKlausur; Croatian artist group What, How & for Whom (WHW); Funkadelic album designer Pedro Bell; and Political Art Documentation/ Distribution (PAD/D); along with essays on The Abortion Counseling Service of the Chicago Women's Liberation Union (better known as Jane) and the anarchist Guerilla street theater group The Diggers. A

list of words used to describe group practices and a working list of hundreds of collectives from the last four decades rounds out the publication.



Collectivism after Modernism: The Art of Social Imagination after 1945

Blake Stimson & Gregory Sholette, editors

Analyzes collective artistic practice from the Cold War to the global present. The desire to speak in a collective voice has long fueled social imagination and artistic production. Prior to the Second World War, artists understood collectivization as an expression of the promise or failure of industrial and political modernity envisioned as a mass phenomenon. After the war, artists moved beyond the old ideal of progress by tying the radicalism of their political dreams to the free play of differences. Organized around a series of case studies spanning the globe from Europe, Japan, and the United States to Africa, Cuba, and Mexico, *Collectivism after Modernism* covers such renowned collectives as the Guerrilla Girls and the Yes Men, as well as lesser-known groups.

Conversation Pieces: Community and Communication in Modern Art

Grant Kester

Some of the most innovative art of the past decade has been created far outside conventional galleries and museums. In a parking garage in Oakland, California; on a pleasure boat on the Lake of Zurich in Switzerland; at a public market in Chiang Mai, Thailand--artists operating at the intersection of art and cultural activism have

been developing new forms of collaboration with diverse audiences and communities. Their projects have addressed such issues as political conflict in Northern Ireland, gang violence on Chicago's West Side, and the problems of sex workers in Switzerland. Provocative, accessible, and engaging, this book, one of the first full-length studies on the topic, situates these socially conscious projects historically, relates them to key issues in contemporary art and art theory, and offers a unique critical framework for understanding them.

Self-organisation / Counter-economic strategies

Will Bradley, Superflex, et al

The book *Self-organisation / counter-economic strategies* was initiated by the artists' group Superflex, but it is not about them. It is about the many approaches to the creation, dissemination and maintenance of alternative models for social and economic organisation, and the practical and theoretical implications, consequences and possibilities of these self-organised structures. The counter-economic strategies presented here are alternatives to classical capitalist economic organisation that exploit, or have been produced by, the existing global economic system.

Collective Creativity,

Edited by René Block, Angelika Nollert

Phonebook

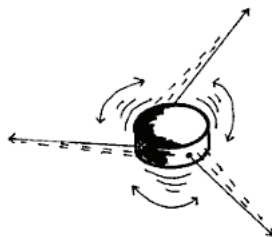
Green Lantern Press and Three Walls

Phonebook is the essential travel guide to artist-run centers, small, not-for-profit fringe galleries and other exhibition and presentation projects. This new edition adds over 50 news spaces in the United States and over 40 Canadian centers alongside updated entries, periodical listings, a series of essays from across the country and some road-trip tips from the editors.

decentre: concerning artist-run culture

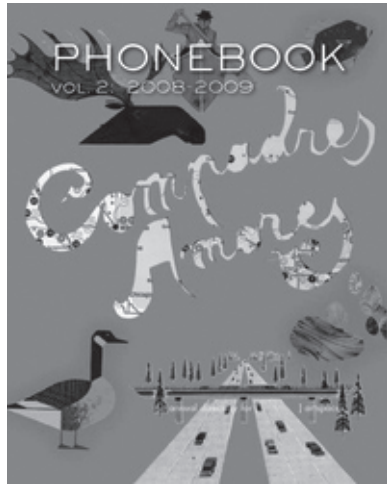
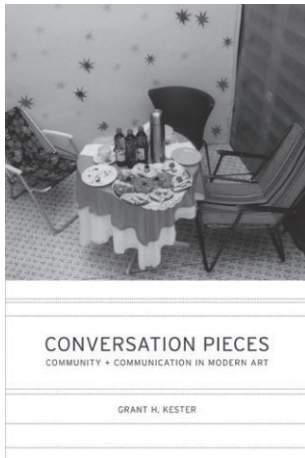
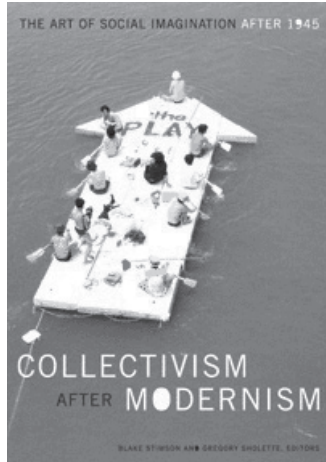
Edited by Elaine Chang, Andrea Lalonde, Chris Lloyd, Steve Loft, Jonathan Middleton, Daniel Roy, Haema Sivanesan

decentre is a book about artist-run culture that describes the breadth and quality of artist-initiated programs, projects and events, the issues we face in this milieu and how effectively we deal with them, that aims to both celebrate artist-run culture and demonstrate the vital role artist-initiated activity plays in the larger cultural scene.



(b)

**Self-
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strategies**



Field Research



In 2009 The Institute for Applied Aesthetics conducted some research that fell into a file we call “Artiscycle”. The following are some important field notes from independent art spaces, groups and organizations we’ve profiled in the United States that make us happy. You can find full reports at www.artiscycle.net

Notworthy Findings:

1. Center for Urban Pedagogy (NYC) | 600k/year | Non-Profit
2. Hester Street Collaborative (NYC) | 750k/year | Non-Profit partnership with Leroy Street Studio | Developing opensource civic engagement tool “Parks for People”
3. Space 1026 (Philadelphia) | \$ 2500/month for rent | Artist Group that runs a Space

4. Elsewhere Artist Collaborative (Greensboro, NC) | \$ 30k/year | Non-Profit and Living Museum

5. Phil Mechanic Studio (Asheville, NC) | LLC and Non-Profit Partnership with Blueridge Biofuels and Flood Gallery

6. Everett Station Lofts (Portland) | Gallery and living space \$500/month subsidized by Artspace Projects, Inc.

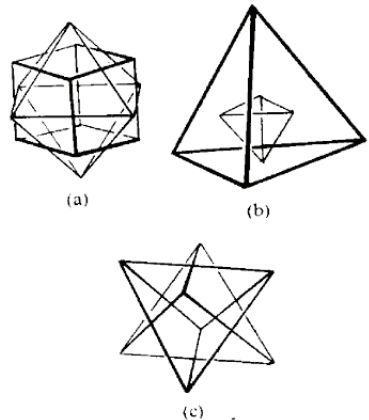
7. Wowhaus Residency (Occidental, CA) | \$800-900/month negotiable with labor assistance

8. Third Root (NYC) | \$4000/profit each month (avg.) | Workers Cooperative | Alternative Health Clinic and Community Space

9. InCUBATE Chicago (Chicago) | Experimental Research Institute | \$1000/month

10. SuperFRONT (NYC) | Dance/Architecture collaborative residency | \$1200/month rent

11. Blackstone Bicycle Works and Backstory Café (Chicago) | Creative organizations housed at the Experimental Station in Chicago





Artspace Everett Lofts
Everett, Washington
98201



Artspace Hiawatha Lofts
Seattle, Washington
98144



Artspace Minot Lofts
Minot, North Dakota
58701



Artspace Patchogue
Patchogue, NY



Artspace Sailboat Bend
Lofts
Fort Lauderdale, Florida
33312



Artspace Scranton Lofts
Scranton, Pennsylvania
18501



Artspace Tannery Lofts
Santa Cruz, California
95060



Brookland Artspace Lofts
Washington, D.C.



Chicago Avenue Fire Arts
Center
Minneapolis, MN 55407



East Garrison Arts District
Monterey, California
93942



El Barrio's Artspace
(PS109)
New York, New York
10029



Elder Street Artist Lofts
Houston, Texas 77007



Everett Station Lofts
Portland, Oregon 97209



Franklin Arts Center
Brainerd, Minnesota
56401

Artspace

Above is an incomplete list of properties maintained and subsidized by Artspace, LLC. Artspace develops a mix of affordable live/work units, retail space, and administrative

and performance space for arts organizations. Artspace's mission is to create, foster, and preserve affordable space for artists and arts organizations. We pursue this mission through development projects, asset management activities, consulting services, and

community-building activities that serve artists and arts organizations of all disciplines, cultures, and economic circumstances.

<http://www.artspace.org>

Mess Hall

Mess Hall is an experimental cultural center. It is a place where visual art, radical politics, creative urban planning, applied ecological design and other things intersect and inform each other. We host exhibitions, discussions, film screenings, brunchlucks (brunch + potluck), workshops, concerts, campaigns, meetings (both closed and open) and more. www.messhall.org

Wowhaus

Wowhaus is located in Occidental, California. I had a chance to meet Scott Constable and Ene Osteraas Constable while visiting. They are some of the warmest individuals I've met on my travels thus far. Their intention for space, ecology and community is beautiful and as immense as fungal infrastructures

full artists residency space and incubation laboratory, Wowhaus is an emergent model for bringing interdisciplinary artists together through aesthetics, ecology and realms in-between. www.thewowhaus.com

SEA Change Gallery

SEA Change's mission is to advocate for environmental consciousness, animal rights, and social justice via art exhibits and community events open to all walks of life! As the future of the earth hangs in the precarious balance of an unknown fate, SEA Change seeks to unite Portland's most progressive agents of positive change to foster cross-pollination that catalyzes an equal, peaceful, compassionate, and just future. By fusing evolutionary



social innovation co-created by emerging artists Katherine Ball and Alec Neal, located at Everett Station Lofts nonprofit artist community in the historic Old Town/Chinatown district of downtown Portland, Oregon. <http://seachangegallery.org/>

SUPERFRONT

SUPERFRONT is a new space for architectural experimentation, located in Bed-Stuy, Brooklyn. SUPERFRONT's mission is to support, promote, and produce radically contemporary architecture, while fostering creative interdisciplinary exchange. This mission is achieved through exhibits, publications, panels, and projects that, while focused on architecture, may also concern art, performance, media and social science. Since January 2008, SUPERFRONT has invited students, emerging architects, designers, visual artists, and performance artists to engage in a public forum that raises awareness of contemporary architectural practice and theory. www.superfront.org



beneath or feet! Please check out Scott's projects via DeepCraft - beautiful and sincere designs with ecological consideration. Soon to be a

artists with community-based initiatives, we will put the puzzle pieces together of how to integrate nature and society.

SEA Change Gallery is a

WE DEMAND CULTURAL SPACES RUN BY THE PEOPLE WHO USE THEM.

WE CREATE THE SPACE TO REMIX CATEGORIES, EXPERIMENT, AND LEARN WHAT WE DO NOT ALREADY KNOW.

MESS HALL EXPLODES THE MYTH OF SCARCITY. EVERYONE IS CAPABLE OF SHARING SOMETHING.

THE SURPLUS OF OUR SOCIETIES SHOULD BE CREATIVELY REDISTRIBUTED AT EVERY LEVEL OF PRODUCTION AND CONSUMPTION.

SOCIAL INTERACTION GENERATES CULTURE!

WE EMBRACE CREATIVITY AS AN ACTION WITHOUT THOUGHT OF PROFIT.

WE DEMAND SPACES THAT PROMOTE GENEROSITY.

MESS HALL INSISTS ON A CLIMATE OF MUTUAL TRUST AND RESPECT – FOR OURSELVES AND THOSE WHO ENTER OUR SPACE.

NO MONEY IS EXCHANGED INSIDE MESS HALL. SURFING ON SURPLUS, WE DO NOT CHARGE ADMISSION OR ASK FOR DONATIONS.

MESS HALL FUNCTIONS WITHOUT HIERARCHY OR FORCED UNITY.

MESS HALL, 2007

fluent~collaborative

Fluent~Collaborative is a speculative non-profit initiative established to increase awareness of the ideas and issues that inform culture today and the parallel developments in contemporary visual art. Currently, Fluent~Collaborative has two projects: testsite, an experimental exhibition space, and ...might be good, a contemporary art e-journal. Fluent~Collaborative was cofounded by Regine Basha and Laurence Miller in 2003. So named to reflect a flexible, adaptable nature and an openness to partnering with other institutions and individuals, Fluent has singlehandedly supported two ongoing ventures, ...might be good and testsite, and has co-sponsored a number of short-term projects over the years. <http://www.fluentcollab.org/>

Elsewhere Artist Collaborative

Elsewhere, set within a former thrift store housing a 58-year collection of American surplus,

thrift, and antiques, invites experimental creators to utilize the immense collection of objects to pursue site-specific material, conceptual, and/or technologically-based projects. Elsewhere's building—two storefronts on the ground floor, a 14-room boarding house on the second, and warehouse on the third—provides dynamic architectures for the creation and installation of works. Artists live and work within transforming installations; these interactive environments become platforms for re-conceptualizing the theory and practice of art-making as an ongoing process of exchange in community. Experimenting with museum-as-medium within a store where nothing is for sale, Elsewhere offers an unparalleled framework for art practices, processes, and productions outside the traditional gallery, museum, and

residency systems. <http://elsewhereelsewhere.org/>



Elsewhere Artist Collaborative

Phil Mechanic Studio

Phil Mechanic Studios, an old autobody shop and warehouse owned by Jolene and Peter Mechanic - an amalgam of various ventures and artistic exploration. Housed in the Mechanic Studios complex is Blueridge Biofuels Cooperative, artist studio spaces, education facilities, a shop (and future restaurant) and Flood Gallery. It was incredible to see such an interdisciplinary mix of activity and concentration on new ways of thinking and using space in a collaborative manner that was sincere and incredibly meaningful for the Asheville community. When I entered the space I met Melanie who gave me a fantastic tour spanning several floors and a basement section housing the biofuel operation. Housed in the Phil Mechanic Studios is the Flood Fine Art Center, a non-profit contemporary art organization dedicated to bringing excellent, provocative art to Asheville from artists working around the world.

www.philmechanicstudios.com



Phil Mechanic Studios, 2009

Nexus

In the Fishtown section of North Philly lies the home of Nexus Gallery – a non-traditional gallery and art cooperative with over 20 members. Talking with director Nick Cassway – he described Nexus as a space for artists who are frequently under-represented and want to do something “different” in a gallery – typically having some kind of social connotation or connection. Members pay dues and in exchange receive an opportunity to show in the space every 2 years. What’s incredibly unique is their commitment to internal education and training of members in arts administration, putting up gallery shows, writing grants, conducting outreach and making publications.

Established in 1975, NEXUS/ foundation’ is an artist-run, non-profit, gallery space dedicated to supporting local emerging and experimental artists engaged in new art practices. NEXUS presents challenging, innovative and compelling exhibitions of contemporary art that stimulate creative thought and dialog among the public, increasing awareness to the meanings and methods behind today’s art.
<http://nexusphiladelphia.org/>

Space 1026

Nestled between Philadelphia’s bustling center city and the outskirts of Chinatown is Space 1026 – an amalgam of artist activity, shared space and alternative gallery infrastructure. To enter – pull a rope on the street level that rings an old

school bell, 2 times, a buzzer is pressed and up a flight of stairs one enters what appears to be one large collage. A converted 3 story tenement apartment building – the physical space of 1026 is sliced into studios, screen printing facilities, a retail store and gallery.

Very careful not to title themselves a collective –Space 1026 is a member driven collaborative with artists circulating in and out as their work fluctuates and evolves hosting

shows, residents and projects of all kinds. Started in 1991 by 5 men, Jeffrey Wright, Max Lawrence, Ben Woodward, John Freeborn and Jeff Wiesner the space hosts monthly shows, a fundraiser event and collaborates on larger projects when circumstance holds true.

Space 1026 has been a 7 year experiment. It has developed from a handful of founders to dozens of co-conspirators. Together we are becoming Space 1026. Space 1026 is a common excitement for making, producing and creating, not for some outside world of aficionados, but for each other, for our own kind. Space 1026 is two floors of a building at 11th and Arch. That’s in Philadelphia. It is a network of dozens of artists who’ve had studios at the Space, past and present. It

is dozens of artists who’ve had shows at the Space over the last 7 years. It is dozens of artists who come to our events, and participate in our community. Space 1026 is a community - a creative community - not an institution.



<http://space1026.com/>

Basekamp

Basekamp is a non-commercial organization of people researching and co-developing interdisciplinary, self-organized art projects with other individuals and groups in various authorship-blurring configurations for the past decade. We use our Philadelphia space, along with temporary camps in other locations, as a home base to invite domestic and international collaborative groups in a joint experiment to develop new models of relations within overlapping art communities. The goal is to continue proposing collaboration as a practical and theoretical stance, and to participate in its evolution.

<http://basekamp.com>

Studio for Urban Projects

Founded in 2006 the Studio for Urban Projects is an artist collaborative that perceives art as a means of advancing civic engagement and furthering public dialogue. Our interdisciplinary and research-based projects aim to provoke change by re-framing our perceptions

www.studioforurbanprojects.org Rock, Paper, Scissors

rock paper scissors collective is a volunteer-run organization that fosters creativity and collaboration in order to strengthen local communities and encourage sustainable practices and alternative models. We promote the sharing of ideas, skills, and resources through the



of the city and physically transforming elements of the built environment. The Studio's core members; including Alison Sant, Marina McDougall, Richard Johnson, and Kirstin Bach blend backgrounds in new media, film, architecture and curatorial practice. We also work collaboratively with individuals and institutions in the presentation of projects, public programs, and publications. Engaging the broad themes of ecology and urbanism, our projects have taken the form of audio tours, interactive websites, exhibitions, and architectural environments. Through these projects we reflect upon the cultural dynamics that shape our urban landscapes.

celebration of art, craft, education, and performance. <http://rpscollective.com/>

Machine Project

Machine Project is a non-profit community space in the Echo Park neighborhood of Los Angeles investigating art, technology, natural history, science, music, literature, and food. In our storefront on North Alvarado street we produce events, workshops, and site-specific installations using hands-on engagement to make rarefied knowledge accessible. Outside of the storefront, we operate as a loose confederacy of artists producing shows at locations ranging from the

Santa Monica beach to the Los Angeles County Museum of Art. We're currently developing a year long project (starting in January 2010) exploring how visitors experience the Hammer Museum.

<http://machineproject.com/>

ABC No Rio

ABC No Rio is a collectively-run center for art and activism. We are known internationally as a venue for oppositional culture. ABC No Rio was founded in 1980 by artists committed to political and social engagement and we retain these values to the present.

We seek to facilitate cross-pollination between artists and activists. ABC No Rio is a place where people share resources and ideas to impact society, culture, and community. We believe that art and activism should be for everyone, not just the professionals, experts, and cognoscenti. Our dream is a cadres of actively aware artists



PRESRIPTION FOR A HEALTHY ART SCENE:

-
- | | |
|--|--|
| <p>01 A LARGE POOL OF ARTISTS THERE'S A CRITICAL MASS OR TIPPING POINT THAT MAKES A SCENE</p> | <p>13 INTERESTED AUDIENCES WHO ATTEND ALL OF THE ABOVE AND READ ABOUT IT</p> |
| <p>02 TEACHING OPPORTUNITIES WHICH HELPS SUPPORT THE POOL OF ARTISTS</p> | <p>14 ACCESS TO SPECIALIZED MATERIALS OR BUSINESSES (SUCH AS HIGH TECH MATERIALS IN THE SF BAY AREA OR FILM INDUSTRY IN LA)</p> |
| <p>03 ACTIVE ART SCHOOLS WHICH FEED INTO THE POOL OF ARTISTS AND GIVE ARTISTS TEACHING OPPORTUNITIES</p> | <p>15 SOCIAL SPACE WHERE NEW IDEAS ARE BEING GENERATED ABOUT ART, ABOUT SOCIETY, ABOUT THE ROLE OF ART</p> |
| <p>04 STUDIO SPACE THAT'S AFFORDABLE AS WELL AS LIVE/WORK LAW THAT ALLOWS ARTISTS TO OCCUPY LIGHT INDUSTRIAL SPACES</p> | <p>16 HANGOUTS/PARTIES/SALONS/LECTURE SERIES/ RESTAURANTS/BARS WHERE A SENSE OF COMMUNITY IS MANIFESTED</p> |
| <p>05 ALTERNATIVE SPACES THAT GIVE EXHIBITION AND RESIDENCY OPPORTUNITIES FOR NEW ART AND IDEAS</p> | <p>17 ARTICULATE ARTIST LEADERS</p> |
| <p>06 ADVENTUROUS ART DEALERS WHO TAKE ON NEW ARTISTS, SUPPORT ARTISTS WITH SALES</p> | <p>18 HEROES, ICONOCLASTS, VILLAINS (PEOPLE EVERYONE LOVE TO HATE)</p> |
| <p>07 ADVENTUROUS COLLECTORS WHO BUY LOCALLY AND BUY NEW WORK, MAKE THEIR COLLECTIONS AVAILABLE TO STUDENTS</p> | <p>19 ARTISTS IN RESIDENCY OPPORTUNITIES</p> |
| <p>08 SOPHISTICATED WRITERS TO DOCUMENT, DISCUSS AND PROMOTE NEW IDEAS/CONTINUING REGIONAL DEVELOPMENT</p> | <p>20 PROGRESSIVE POLITICAL CLIMATE THAT ENCOURAGES ART AS OPPOSED TO, SAY, GIULIANI USING HIS OFFICE TO GO AFTER THE BROOKLYN MUSEUM</p> |
| <p>09 PUBLICATIONS FOR THEM TO WRITE FOR</p> | <p>21 OPPORTUNITIES FOR ARTISTS TO GET INVOLVED IN POLITICS</p> |
| <p>10 NEWSPAPER CRITICS WHO ARE THOUGHTFUL AND SOPHISTICATED AND TALENTED</p> | <p>22 OPPORTUNITIES FOR PUBLIC ART (CITY OR PRIVATE)</p> |
| <p>11 FELLOWSHIPS AND GRANTS AVAILABLE FOR ARTISTS AND WRITERS</p> | <p>23 EVENTS THAT BRING PEOPLE TOGETHER SCHEDULED MULTI-GALLERY OPENING NIGHTS FOR EXAMPLE</p> |
| <p>12 ACCESSIBLE MUSEUMS AND CURATORS WHO TALK TO EACH OTHER AND DO STUDIO VISITS WITH LOCAL ARTISTS</p> | |
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by Renny Pritikin

Ephemera

Artists Run Chicago

Artists Run Chicago is an exhibition showcasing the energy and audacity of some of the most noteworthy artist-run spaces that have influenced the Chicago contemporary art scene over the past decade. Chicago has long been known for cultivating a strong entrepreneurial/Do-It-Yourself spirit in business and the arts. The participating artist-run venues have transformed storefronts, sheds, apartments, lofts, industrial warehouses, garages and roving spaces into contemporary art galleries testing the notion of “exhibition” while complicating the definition of art. Coinciding with the Hyde Park Art Center’s 70th anniversary, Artists Run Chicago reconnects the Art Center to its beginnings as an artist-run space by showcasing spaces that continue the legacy.

The participating artist-run

venues have transformed storefronts, sheds, apartments, lofts, industrial spaces, garages and roving spaces into contemporary art galleries testing the notion of exhibition while complicating the definition of art.

http://www.hydeparkart.org/exhibitions/2009/05/artists_run_chicago.php

THEN + THEN AGAIN

Practices within an artist-run culture 1969-2005
Artspace, Toronto - June 2007

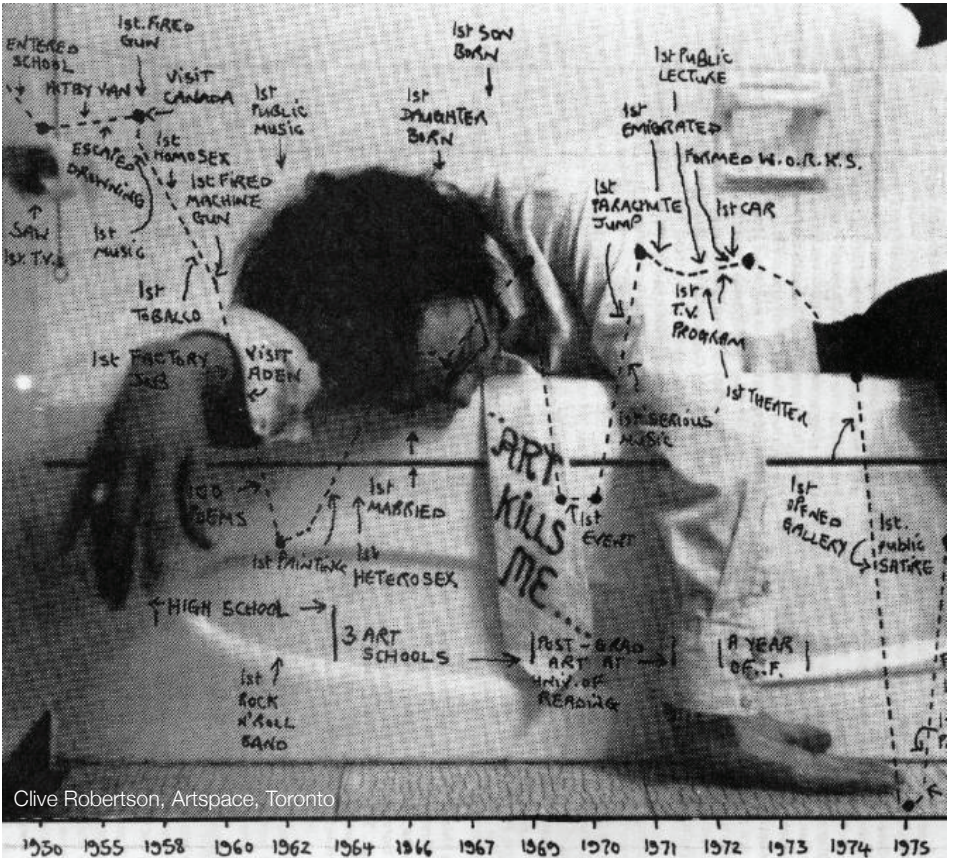
Then + Then Again is an archival retrospective exhibition curated by Clive Robertson. Then + Then Again provides a unique opportunity to sample and make connections between artist collectives networking, the rights and responsibilities that have shaped an artist-run culture as well as the potential for organizational collaborations both within and outside of Canada. Highlights

of this exhibition include genealogies of the Calgary-based W.O.R.K.S. collective; the cultural journalism activism of Centerfold/Fuse magazine; early 1980s music videos; an unseen interview with Green Party advocate, artist, Joseph Beuys; publishing prototypes in audio art and video; curatorial contributions to the start up of Canadian performance and video festivals; and new re-edited CDs from the indie Voicespence label including work from De Dub Poets, The Government, the Gayap Rhythm Drummers, Clive Robertson and a new 2007 release, H5N1, from Nerve Theory. The premise of Then + Then Again is that it be accessible both within and outside of the exhibition sites, depending upon the administrative capacity of each exhibition site. This means that visitors can borrow the displayed materials for home viewing and access audio archive files for listening.



Hyde Park Art Center

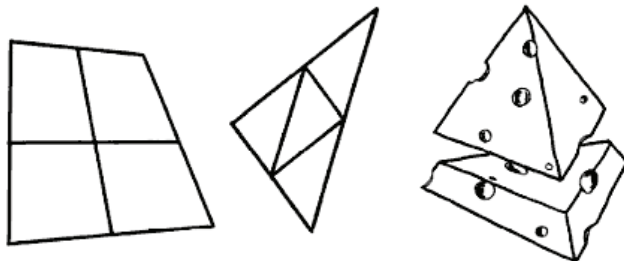
**ARTISTS
RUN
CHICAGO**



Clive Robertson, Artspace, Toronto

Instructions For Running A DIY Art Space

1. Fall in love with art.
2. Go to a party, a bar, an opening, a lecture, etc.--anywhere where you can see art and find conversation. Get out of your studio.
3. Find other artists there who are as desperate as you are to explode into the world!
4. Hang out together, visit each other's studios, get high, and share your secrets.
5. Talk a brutal corporate management company into giving you a big space at a reduced rent for a month.
6. Come up with a name that suits the show and create a logo that feels instantly permanent.
7. Spend every day and night sanding, spackling, painting and coughing up drywall dust. Paint your friend's head!!! hA!
8. Realize that you are actually building a funky white cube with the earnest intentions of mounting an exhibition that will change your little corner of the world.
9. Fall in love with your partners and their visions and their voices and their arguments and their felt and paint and foam and dirt and bricks and geometry and goop, etc.
10. Open the show up to everybody no matter who they are or where they come from.
11. During the opening, let the summer breeze drift in through open windows while the city lights float in the night like electric fireflies. Realize that whoever you all were before this, you are all now changed and open and awake.
12. Decide to keep the shows happening in whatever way possible. Find a direction, a focus, a reason to keep falling in love with art and artists.



(a)

(b)

Case Study: Splinter and Logs

Splinters and Logs, LLC

Splinters and Logs is an LLC that was formed by Christine Wang, Caroline Woolard and many others in the summer of 2008. It is located in Bushwick, Brooklyn on Morgan and Metropolitan Avenue. Ms. Woolard presented some of the details of this process to a class at Cooper Union. Here are some abridged notes:

Preliminary Research

Alongside looking for conventional spaces in NYC we researched and planned:

- Buying a wooden boat and putting it on a lot
- Living on a houseboat (no slips left in NYC)
- Living in a car (did it for a month, can't stand up)
- Living on a roof (did it a few times- urban camping)
- Living in a backyard (did it in a

tent for a month)
- Moving somewhere with less expensive real estate

Risks

Broker:
"It's expensive to be poor"

We've raised more money than ever before in our lives, but we are still paying the owner to improve his property think about BUYING COOPERATIVELY from the start...

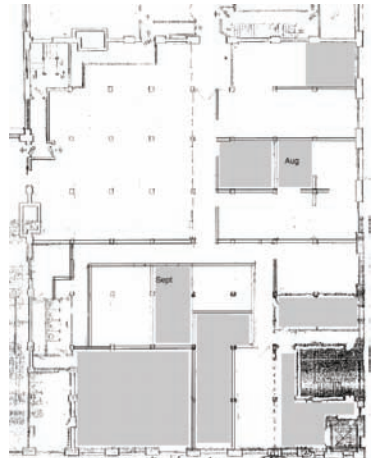
Business

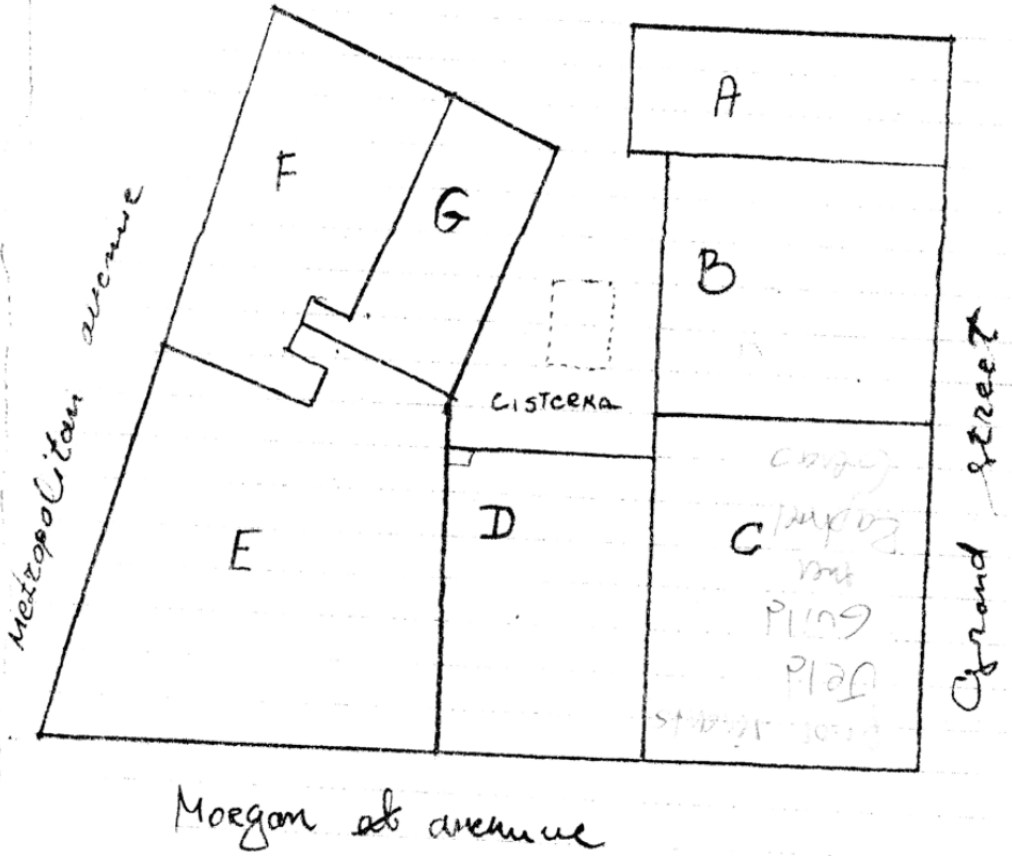
\$8,000 a month
\$24,000 for first, last, security
\$15,000 for materials/some labor

START UP: \$47,000 min
for us: \$30K loan and \$12K from us
\$5K spent from rental income/deposits!
labor could be \$50K
5 people working 80 hrs/wk for

3 months

MONTHLY MAINTENANCE:
20 hrs
taking out the trash- 4 hrs,
cleaning the toilets- 1 hr
going to the bank- 3 hrs,
doing accounting- 6hrs,
buying supplies- 2 hrs,
managing tenants- 4 hrs

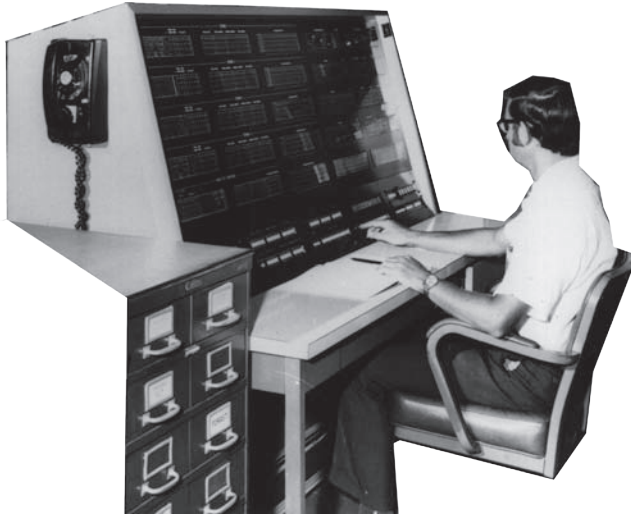




THE ARTIST-RUN SPACE OF THE FUTURE



Groups & Spaces



**A web portal for independent
art spaces and groups.**

www.groupsandspaces.net

Groups and Spaces

Groups and Spaces is an online platform that gathers together information on people making art in groups and collaborative situations, groups that run art

spaces, and independently run artist spaces and centres. The site serves as an opensource portal for artists, educators and citizens to learn more about these working methods and connect with resources in their area. The platform aims

to facilitate dialogue about community engagement, collaborative practices and provide educational resources for new audiences.