

## 1: Artist-Run Spaces: Deadline Approaching for Discounted Satellite Art Show Applications | Glasstire

*An artist-run space is a gallery facility operated by creators such as painters or sculptors, thus circumventing the structures of public (government-run) and private galleries. Artist-run spaces have become an important factor in urban regeneration, for example in Glasgow, UK.*

The aim of overcoming traditional borders between the disciplines was achieved through a radical, anti-academic organization, and through the confrontation of the audience with unusual insights into multifaceted art experiments and experiences that anticipated developments in the visual arts. In ZonaRadio went online, broadcasting new music and sound by artists. Flexibility was important as there was no financial support either from private sponsors or from public institutions. Zona built up an international network that promoted new art movements and opened up the possibility of a global exchange between artists, art critics, and the public. The nonprofit art space Zona was founded and organized by artists, musicians, poets, and architects, who were living and working in Florence. Creation of a global network of interdisciplinary art practices and exhibition of international experimental art in Florence. In the s there was huge international resistance to the establishment art galleries and to the ever greater power being acquired by militant criticism. As a result, many artists claimed their own autonomy, and undertook to create a strategic alternative circuit that would provide a direct link between their own work and the media, modifying the social status of culture and of its environment. Having abandoned inspired utopias, there was a move toward transparent, independent operations run by the artists themselves. Zona was founded as a nonprofit organization and space run by artists, architects, and musicians who were living and working in Florence and Tuscany: The founding of Zona took place during a period of great upheaval; a small group of people with great vision and a high level of professionalism undertook to bring the cultural scene in Florence into the contemporary world, and visa versa. All these initiatives helped bring about a period of extreme cultural ferment in the city, driven by the energy of a new generation of artists. Zona Program From the very beginning the Zona collective decided that information and the exhibition program should be the deciding factors in the identity and activities of the space, rather than individual self-conceit and self-reflecting narcissism. Zona carefully cultivated a network of contacts and shared experiences with artists from different disciplines and tendencies from emerging contemporary fields. For this purpose, Zona People were engaged at Zona, and worked without receiving any financial remuneration. As a further programmatic decision, the members of Zona reinforced their definition of themselves as an integrated body or collective. The confrontation of different disciplines and personalities became a driving force that contributed to the identity of Zona as an organization that was non-hierarchical and led by democratic ideas such as that art production should be inhomogeneous, contradictory, varied and articulate, diffuse and noisy, and non-identifiable in traditional terms, values, and expectations. Zona differentiated itself from cultural institutions, and was responsive to sudden changes in the art world. It quickly became an internationally recognized and preferred channel for artistic activity, especially when compared with the lethargy and indifference of local institutions. Zona became a pure cultural concept, with a multilingual and multi-ethnic composition, a space that was neither shared nor transitory, a shelter in the steppe, an haven in the desert, in which the artist, like a nomad or explorer, momentarily finds hospitality and feels welcome. The choice of being precarious and semi-clandestine was a very conscious one; it was felt that it was necessary to ignore the certainties of tried and tested methods and communication. In spite of its precarious financial situation, and thanks to its agile and flexible structure and dense network of contacts, Zona was able to realize more than events, exhibitions, concerts, performances, installations, lectures, and video and film presentations. A series of 28 events allowed over 50 participants to express themselves, either individually or in a group. Artistic practices ranged from artist to editor, from architect to musician, from collector to craftsman. Collective Publishing and Extended Communication After these first events featuring local artists, a whole series of manifestations followed, through which Zona was able to better demonstrate its role as a catalyst of a wide range of experiences and international events. This was the first presentation of artistic production tied to the Intermedia phenomenon, which had started in the s at a time when some artists

felt the need to release their work from the production of art objects, and wished to address interests and concerns related to other disciplinary categories. Their work opened up artistic research to other possibilities and experimentation. The small press materials today constitute one of the most consistent aspects of Zona Archives, which has grown consistently and which now contains over 1, titles. An exhibition of sound installations was shown at Zona for the first time; this later became a traveling show and went to museums in France, Austria, Mexico, and elsewhere. This has to be considered, like other manifestations, as a "work in progress," still open to further contributions. A further contribution to the greater understanding and awareness of this form of sound research came with the creation of ZonaRadio. Their approach was an attempt to distance themselves from traditional broadcasting, and rather to adopt an editorial method that, without distorting the meaning of the transmitted works, would emphasize a cognitive approach suited to the medium of radio. In , once again at the invitation of Controradio, ZonaRadio Events broadcast new audio material. In Albert Mayr invited some protagonists of experimental music to animate the Zona Musica Festival, which took place during five days in different indoor and outdoor venues in the city. The Guerrilla Girls presented an exhibition of their leaflets and documents of political actions regarding discrimination against women in the art world. This event characterized the beginning of the s in Italy. In , more than ten years before the Centre Georges Pompidou in Paris, Maurizio Nannucci curated an exhibition that gathered together material relating to Situationism, some 20 years after its creation. The opening was memorable for the unexpected presence of Guy Debord. A series of categories proposed, through the presentation of over three thousands examples collected by Exempla Archive, the creative and original elements that artists use to send messages and to document their own work. A,dedicated to new art scene of this continent. Zona Archives Establishing the Zona Archives at this time, and the start of its editorial activity was very important; material is still being added to the archives today. The material that has been collected includes: The presence of these works is voluntarily concealed and any search for them is helped only by insufficient clues. Zona Archives regularly supplies materials, documents, and works to art institutions that request them for their exhibitions. Zona has also produced exhibitions and events. Other projects curated by Maurizio Nannucci includeD. Rather attention has always been concentrated on communication, information, and recording events that other organizations, with different remits and constraints, would not be able to record. The continuity of the commitment that has always been given to Zona has allowed it to explore areas in which it is possible to research and formulate new models of artistic methodologies and behaviors. It is precisely in terms of the continuity and the attention given to the immediate reception of events, many of which have been forgotten by more official artistic channels, that Zona has built its identity. Small Space, Great Ideas Zonaand its collective places itself in the sphere of an international communication network strongly characterized by ideological problematics that, alone, take on all the artistic as well as non-artistic questions of the s and s. The communication is reciprocal and is a base for further elaborations. The capacity and potential to receive everything places Zona in a unique position. Zona, venue of numerous strategic points, took Florence back to a communicative centralization through minimum and marginal signs. In the members of the Zona collective decided to bring an end to their activities as a group. It is to these people and to these events that these pages are dedicated. Memories, but without nostalgia. Bearing witness to a conscious decision, to a gentle but intense experience, and to a path that could possibly still be taken up today. For this reason, this experience cannot be dedicated only to one single place but to the world, and especially to all those artists and people who shared it and those who want to live it today.

### 2: Artist-run space - Wikipedia

*On the eve of Art Licks Weekend, which brings together artist-run spaces across the city for a three days of events, openings and art stuff, here are ten young art spaces in London that are garden fresh.*

In your opinion, what makes a gallery successful? People needed a place to show their art and to talk about that kind of art. People needed a place to hang out. And their presence makes it successful. We try to complicate and deepen our understanding of art, to create a context that encourages and troubles the work. Signal Gallery traces its origins back to when founders Alexander Johns and Kyle Jacques were searching for a shared studio space in Bushwick. After a disheartening real estate tour, and attending countless gallery openings together, the two decided to forge ahead with their own gallery, instead of settling into a studio space. Since its first show in , Signal has hosted countless site-specific installations—this year, giving break-out artist Andrew Ross his first New York solo. Can you tell us about your space and how you picked it? I have never tried to give someone my money so quickly. It just felt exactly right from the second Alex called and told me he found it. It made sense because what would make it beautiful would be stripping everything away. How do you balance your own art practices with running the gallery? Despite the impetus of Signal being our looking to find a space to create our own art more effectively, we decided to surrender our own practices almost entirely once we started the space. My strength in all of this is really helping the artists design, fabricate, and realize their shows—in some cases helping to fabricate the work itself. So in a way, that is my practice. This is something Kyle and I discussed in some depth during the process of founding the space. In some ways, I think letting go of those desires has been beneficial to us as far as helping the artists we work with to realize their own visions. Success, I think, can look like a lot of things depending on your perspective. For us at least, or the people we most admire, it probably has more to do with providing a space around which a certain vibe can grow, or a community can be supported, or a conversation can be carried a little further. Do artists make better gallerists? Some artists put on much better shows because they have more beautiful brains and less filters and a better understanding of materials and space and time and texture. A lot of artists make terrible gallerists because they are disorganized or too imprecise or too selfish. In some respects I think they certainly do. She called her friends and fellow artists, Sheilah Wilson, Lauren Adams, and Karla Wozniak, and proposed initiating a long-distance artist collective with a physical gallery space in Brooklyn. Since then, the collective has expanded to include 10 members, based in cities from Knoxville to Boston, and opened a new space in Gowanus this past spring. For example, we have group critiques of our own work, and the feedback we share with each other is invaluable. Running the gallery together and managing our own practices, they feed each other. I think success is a willingness to take risks, to use the gallery space as a site of constant transformation, and to court a dialectical engagement with your community. I think success is something that is measured in terms of how far you are willing to go with an idea, and how much you believe in the artists and the site of the gallery as a potentially powerful place—as a platform. Do you have plans to continue to develop your space? In March of , we are organizing a show at Gallery Protocol in Gainesville. The director of Protocol was attracted to the nature of the shows OyG has organized. There has been some talk of another Ortega y Gasset Projects collective opening in another city.

### 3: Daily Lazy: ars viva at Künstlerischer Kunstverein / Cologne

*Snails: Artist run spaces, Palmerston North, New Zealand. 1, likes 26 talking about this 2 were here. Art out front Rock out back.*

Australia[ edit ] Many artist-run spaces exist in Australia. Canadian artist-run centres Artist-run centre is the common term of use for artist-initiated and managed organizations in Canada. Centres follow the not-for-profit arts organization model, do not charge admission fees, are non-commercial and de-emphasize the selling of work. The centres were created originally in response to a lack of opportunity to present contemporary work in Canada and a desire to network with other artists nationally and internationally. There are currently at least 60 artist-run centres with continuous operating funding. Most centres also receive funding from the Provincial governments, most of which have an arts council to financially assist individual artists and arts organizations. Centres may also receive funding from their local municipal or city governments. Centres sometimes will secure funding for specific projects from corporations that manage lottery earnings or public and private foundations. Centres have tended not to pursue individual sponsors or patrons, neither corporations nor individuals, in part because they are in a critical relationship with the traditional and established art system of museums which have the resources to pursue that type of support.

France[ edit ] Immanence is an artist-run space located in Paris Montparnasse. Since its opening on January 25, , this artist-run space has organized more than exhibitions. In , The center of research and documentation around artist book, Archive Station open with a big exhibition of artists books since this opening, Immanence have made lot of exhibition with artists book in particular something else press and around in Some have been short-lived, whereas others have secured long-term funding and been operating for more than a decade. It is overseen by a board of Dunedin artists and arts professionals. Previous incarnations of the gallery include rm3, rm, rm and rm I guess we were interested in creating things-not like most galleries which act as a conduit or filter. Of course, that meant we had to keep in touch with what was going on. In , the artist-run project Auto Italia South East relocated to Bethnal Green after programming and producing artists work nomadically in donated or squatted buildings since The gallery is an artist-run, not-for-profit space, located in a former sex shop in Redchurch Street, Shoreditch , East London. It is based in a derelict garage which was an eyesore and a wasted resource owned by Lewisham Council and occupied by People Before Profit as part of their struggle for affordable housing in Lewisham. Los Angeles Contemporary Exhibitions was founded by several individuals including two artists. Machine Project is still directed by artist Mark Allen. Currently Los Angeles has a vibrant artist-run scene, as evidenced by an artist-run fair consisting of almost entirely artist-run spaces and initiatives in and New York[ edit ] New York City During the s in Manhattan, artist-run co-ops became the alternative to the uptown Madison Avenue galleries that catered mostly to wealthy blue-chip and European art-oriented collectors. From the early s to the early s the Tenth Street galleries located mostly in the East Village in lower Manhattan became the proving ground for much of the contemporary art that achieved popularity and commercial success in the decades that followed. The gallery puts on traditional exhibitions and also presents works on paper in an extensive system of flat files. These files travel for exhibition at other venues in the United States and abroad. Momenta Art is an artist-run nonprofit institution also in Williamsburg. Momenta Art shows work by emerging artists that are not well represented in commercial galleries. It has an annual fundraiser which is a benefit group exhibition and raffle. The fundraiser has been hosted regularly by White Columns , another non-profit organization dedicated to supporting emerging artists. Minus Space maintains an exhibition space in Brooklyn and curates exhibitions at other venues nationally and internationally. Minus Space also has a location on the Internet enabling it to collaborate with other institutions. Manhattan Graphics Center MGC , located in the West Village , is run by artist volunteers and offers artists printmaking studios and classes. In a cooperative system artists can also use the facility in exchange for administrative work. Manhattan Graphics Center also exhibits the work of artists who have used the facility. The gallery interior is inaccessible to visitors and artwork can only be viewed by looking through a reverse peephole located on the storefront. The exhibitions usually feature a single piece of miniature

artwork that appears larger or life sized when viewed through the peephole.

### 4: UCLA Design Media Arts - Video Site

*Although the artist-run space in Via San NicolÃ² was closed in , Zona's activity has continued through the archives and the organization of external events.*

AAA in A strives to be pro-active in instigating dialogue and critical thinking through a series of regular educational programs, and hopes to raise awareness of and support for the activities of Asia Art Archive in Hong Kong. Prior to moving to Hong Kong in , Ms. DeBevoise was Deputy Director of the Guggenheim Museum, responsible for museum operations and exhibitions globally. She joined the Museum in as Project Director of China: Prior to , Ms. She is a Trustee of Asian Cultural Council. Ho employs diverse formats to explore often-invisible social forces implicating contemporary art. He is trustee of NurtureArt. Gopal remains well engaged in wildlife photography and in following this interest travels extensively and globally. Gopal also has an abiding interest in contemporary theater and art films. NG Secretary Elaine W. Ng is the editor and publisher of ArtAsiaPacific, a year old publication dedicated to contemporary art from Asia, the Pacific and the Middle East. From the Ms. Ng is based in Hong Kong and New York. After serving as senior editor at Art in America magazine from to , he joined the curatorial staff at the International Center of Photography, where he worked until He was closely involved with the ICP Triennial exhibitions of contemporary photography and video that took place from to His publications include The New Vision: Phillips regularly teaches courses in the history and criticism of photography and media art at New York University and Barnard College. He has previously worked in the internet technology and information security industries and is a graduate of Massachusetts Institute of Technology. Her recent publications include Her recent publications include Radicalism in the Wilderness: Six Decades and contributions to Yanagi Yukinori: For more than thirty years, he worked at his alma mater as Professor and Chair of the Oil Painting Department. Zheng has immigrated to Canada since Zheng is a frequent contributor to periodicals and catalogues of contemporary Chinese and Asian art.

### 5: Home | ResArtis

*Allan's Walk Artist Run Space Committee of Management Seeks to Expressions of Interest for Position of Treasurer Allan's Walk Artist Run Space (AWARS) is an Artist Run Initiative (ARI) in Bendigo governed by a Committee of Management (CoM).*

### 6: Artist-run Spaces Database

*The founders of these artist-run spaces include Carl Andre, John Armleder, AA Bronson, Sol LeWitt, Lucy Lippard, Tom Marioni, and Maurizio Nannucci. At a time of transition to new aesthetic approaches, these artists promoted community spirit and organizational skills, pioneering a revaluation of traditional art concepts.*

### 7: ARMY OF LOVE at Rundum artist-run space - Echo Gone Wrong

*VC: We are getting evicted from our space (which is also Graham's home and studio) along with the rest of the Donut District (one apartment, four artist-run spaces, and a Dunkin Donuts). Recently, we showed Meena Hasan's weavey wavey paintings, followed by Club 63, an all-night weird techno rave.*

### 8: Associations promotion de l'art et des artistes Saint-Mathieu-de-TrÃ©viers : 2 associations

*Though Satellite is growing in ambition, it still claims an affinity for helping younger spaces and artists: "We will continue to champion young galleries, artist-run spaces and alternative spaces in an effort to allow access to groundbreaking new works of art for arts patrons and the community at large.*

### 9: Living art museum Â» Does the Mirror Make the Picture

*ARS building, PÃrnunnt , room n On Saturday, September 23 from 7 pm writer and curator Alberto GarcÃa del Castillo will be in Rundum reading his latest novel. Merman is a queer travelogue of a boating voyage on Belgium's inland waterways with merman and singer Steev Lemercier in the company of Chanel and Dolce, who are a cat and a.*

*Pt. 1. The tomb of Tehuti-Hatep Percy E. Newberry Harry potter and half blood prince scholastic Uniform distribution and ergodic theory Pt. 8. You and your job Record of proceedings Total quality in the construction supply chain Research for Better Schools proposal to study the local effects of state- Northwest Passage (Great Journeys) European Constitution Art of drawing manga Human Capital Analytics Paul rand a designers art Minoff Vs. Brodax Pocket guide pain management Nrp neonatal resuscitation filetype Memoir of Mary L. Ware Power system state estimation Advanced weight training approaches from a stability perspective Norris, C. What is internet application Approximate computation of expectations The rhythm and blues story Hitlers war machine International economics robert carbaugh 12th edition From classical to postclassical beauty : institutional critique and aesthetic enigma in Louise Lawlers ph Ms word 2010 advanced tutorial Brief history of mother teresa Francis Friths Yorkshire Dales Economic rationalism in Canberra Visual basic 2010 made easy Prevention And Early Intervention For Young Children At Risk for Emotional or Behavioral Disorders Suggestions in vindication of Sunday schools Haloperidol davis drug guide Fuel Spray Technology and Applications The Indian stories of F. W. Bain. Charles Lamb and his Hertfordshire The U.S. and the Two Koreas Electronic Devices Circuits Joe Satriani Strange Beautiful Music (Play It Like It Is) The dynamics of life biology book Scutwork CJ Lyons;*