

1: Claire Doherty Lecture Video

Claire Doherty's Situation offers a scholarly yet accessible cross-disciplinary mapping out of the complex discursive interpenetrations of notions of site, public sphere, social space, location-driven research processes and related issues, from the perspectives of artists, curators, art historians, critics, theorists and other cultural producers.

Art in Vacant Storefronts: Pop-up galleries are appearing with growing regularity in cities like New York, San Francisco and Chicago. The practice of placing art in vacant storefronts, while seen as preferable strategies by landlords and community stakeholders who might otherwise face emptiness, vandalism or neglect, has also been employed as strategy to beautify neighborhoods, draw pedestrian traffic to commercial areas, attract new tenants, and provide much needed exhibition space for artists. However, there is value in this trend beyond its ability to solve the problems at hand. In fact, some artists use empty storefronts as sites for creative research and development, "laboratories" for experimentation. This paper aims to determine the significant merits of the pop-up gallery trend in a comparison of this practice to earlier artist-run organizations; an examination of both practices as sites for creative research and development; and a discussion of the benefits and limitations for artists who exhibit work in vacant storefronts, facilitated by various organizational models. The practice of placing art in vacant storefronts, while seen as preferable strategies by landlords and community stakeholders who might otherwise face emptiness, vandalism or neglect, has also been touted as a beautification campaign that draws pedestrian traffic to commercial areas and that even has the potential to attract new tenants. In addition to all these benefits enjoyed by property owners and community stakeholders, empty storefronts provide much needed exhibition space for artists looking for experience and exposure. Upon first glance, this practice solves problems for and serves the interests of disparate interest groups. The increasing popularity of pop-up galleries, as well as the recent advent of pop-up restaurants and shops, however, suggests there is value in this trend beyond its ability to solve the problems at hand. A closer look at this practice, in fact, reveals that some artists use empty storefronts as sites for creative research and development, "laboratories" for experimentation. It is not a new concept that artists need space to test new ideas. Following the "culture wars" of the 80s and 90s, however, the National Endowment for the Arts stopped awarding 4 grants to artist-run, experimental art spaces. Without federal funding, many of these organizations failed, leaving artists without adequate space to experiment and develop their ideas before entering the commercial market or institutional world. Like the artist-run spaces that rose to prominence in the 80s, these temporary and informal art projects potentially fulfill a vital set of needs for artists; at the same time, they provide advantages for landowners and other urban stakeholders. As the practice of placing art in vacant storefronts becomes increasingly popular, this paper aims to determine its significant merits. Specifically, I will compare the benefits of this practice to earlier artist-run organizations; examine both practices as sites for creative research and development; and discuss the benefits and limitations for artists who exhibit work in vacant storefronts, facilitated by various organizational models. This study of art in vacant storefronts will demonstrate why this practice has value beyond its role as a reaction to the economic climate and how it fits into contemporary visions for cultural policy which advocate for the arts as part of economic policy. Property owners, chambers of commerce, and municipal agencies, as well as artists and art collectives, have responded to the stagnant commercial real estate market by joining forces in unlikely partnerships to make better use of the plethora of empty storefronts. These solutions often result in what is widely known as "pop-up galleries," temporary projects in spaces not typically used for the purpose of displaying or promoting art. The practice has also spread to include retail and restaurant concepts, further demonstrating how some view these empty spaces as opportunity, instead of problem. Garnering much attention from the media, popup projects have been touted as win-win solutions for everyone involved. For property owners, having something in their windows is better than nothing at all. Retail districts benefit from the energy and pedestrian traffic drawn to their areas. Pop-up galleries have been compared to beautification initiatives and attributed with attracting new tenants. The practice is relatively inexpensive for artists, retailers and restaurateurs alike, while providing much needed exposure, marketing power, and exhibition space. Overall, there are many benefits to pop-up projects for all involved. Empty

storefronts are prevalent in cities all over the world. Although this rate has recently declined, and most agree the economy is slowly improving, these empty spaces are daily reminders that the recession is not over yet. If not used for temporary projects, these empty spaces potentially face neglect, vandalism and dereliction. According to Kelly Kleiman in a May article for the New York Times, "although the trend does not signal a sudden cultural awakening among business owners, many of them consider the displays preferable to papered-over or blacked-out windows. In some cases, reflecting particularly agreeable negotiations, landlords and temporary tenants consent to terms that will contribute to the upkeep of the property. Despite the short-term nature of these plans, the impact of these pop-up projects would ideally be long-lasting. Additionally, as commercial development slows, urban stakeholders- including developers, chambers of commerce, and property owners- want to make sure their neighborhoods remain active. It is in their best interest to maintain the energy of the retail district, even when new projects fail or pause due to lack of funding. For a number of reasons, then, it is understandable why neighborhood stakeholders are looking for creative solutions to their problems. But some find that pop-up galleries not only prevent bad things from happening, but bring good things to their properties and neighborhoods. They can, for example, engage passers-by to stop, look and admire, functioning much like an urban beautification initiative. Jill Brazel of the arts council says, "Even in the process of installing work, the people on the street are just stopping and looking. Yet despite the many appealing aspects of employing artists to re-purpose empty space, the ultimate goal for property owners and other urban stakeholders is to attract and secure new and more permanent tenants, and some believe pop-up galleries can help. In New York in , artist and property owner Harriet Fields filled her empty storefront with her own artwork. She "thought a nice display might be just what was needed to attract new tenants. As demand increases for temporary projects in unoccupied property, artists and creative entrepreneurs are attracted to the inexpensive nature of pop-ups and the exposure they provide. As discussed earlier, the current state of the real estate market is dreary; and it makes securing permanent venues near impossible for artists, retailers, and restaurateurs alike. In a article for Print that surveys the pop-up trend in the retail sector, Bruce N. Wright identifies "the rising cost of real estate in prime locations," as the primary force "driving the interest in pop-up retail. Alternatively, temporary projects are more feasible since they are short-lived and require relatively fewer resources. In some cases, pop-ups enable companies to keep costs down, both for themselves as well as for the consumer. Instead, pop-up shops appear for temporary stints in galleries and other locations throughout Europe. Because the company is not committed to a long-term lease, they can avoid costs associated with building upkeep, sell products in "limited numbers," and keep prices at "less than half of what they would be at retail. Those looking for more bang-for-their-buck find exposure to be an important aspect of the pop-up concept. The marketing strategy behind pop-ups is often cost-effective, especially when compared to more traditional alternatives. Pallavi Gogoi of Bloomberg Businessweek claims, "usually, [pop-up stores] are less costly than television ads, which can run in the millions of dollars to produce and broadcast, and the stores generate similar buzz and publicity for new brands. For artists, they occupy spaces typically out of reach because of their location in high-traffic and high-rent neighborhoods. In , for example, Charlie Phillips of the London gallery Eleven organized art exhibitions in vacant storefronts in the trendy Belgravia neighborhood. Although not always the case, this exposure can lead to exciting opportunities for artists. All the Rage," Bloomberg Businessweek. Proponents of pop-ups are reacting to an over-stimulated, fast-paced market. That these experiences are fleeting only contributes to a sense of urgency, a "get-it-while-you-can" mentality. Wright for Print likens the experience of opening a pop-up to "the red carpet and visual pizzazz at a movie premiere,"²⁰ suggesting it successfully generates buzz as spectacle. And, in a November article for Time, Sean Gregory reports that national clothing retailer "Ann Taylor opened and closed three pop-ups in New York City and afterward noticed an increase in traffic to its permanent stores nearby. Pallavi Gogoi for Bloomberg Businessweek describes: Of the experience, she says, "people are attracted to precious, fleeting experiences. The pop-up is in keeping with this Part of the attraction most likely comes from the "event-like" quality of pop-ups. Wright, continuing his spectacle analogy, describes, "the excitement generated by the ephemeral and eventlike quality of these stores draws shoppers the way a circus attracts children. Clemens en August founder Alexander Brenninkmeijer similarly compares his roving and

temporary clothing shop appearances to dynamic events: Oliver Strand of the New York Times also agrees that pop-up experiences are not simply destinations, but events. In an October article describing the recent trend of popup restaurants, he says, "for emerging cooks, these are part recital and part art happening, a chance to dazzle an adventurous and demanding audience. Those behind the production of pop-ups often capitalize on this event-like quality by employing experiential marketing strategies. As Gogoi argues, "pop-up stores bring brands to life and let people sample products in a great format. For example, "when electronics company JVC opened its pop-up store, it offered karaoke and let people film themselves using its newly launched video camera and make their own DVDs, which folks could then carry home as gifts. Ng, managing director for Fitch, oversaw the design for the Motorola pop-up shop in Chicago a few years ago and also used experiential marketing techniques. Ng interpreted his role in the design of the concept as the storyteller. In these cases, promoters are matching the hype generated by pop-ups by creating memorable experiences for the consumer. Even when marketing strategies are more subtle, however, pop-ups benefit from their perception as exclusive, dramatic or adventurous experiences. Advertising for Munich-based clothing designer Clemens en August "is strictly by word of mouth or e-mail invitation. Clemens en August has steadily gained a cult following. Oliver Strand agrees that the suspense often adds to the excitement of pop-ups. He says, "that the locations are often secret, sometimes dramatic and operate in a regulatory gray area only adds to the sense of culinary adventure. Reindeer, a pop-up restaurant that opened in London over Christmas, was sold out before it opened. Pop-up Halloween costume shops open and close just before and after the holiday. But some pop-up projects, like Studio East Dining in London, capitalize on more significant cultural moments. For the three weeks straddling the summer solstice, Studio East Dining will host seated guests per night. What started as a quick and easy answer to a lingering dilemma has developed into an intentional, dynamic strategy. While many are drawn to the concept for its cheap rewards, others find this practice to positively impact the way urban space is experienced and generate buzz and excitement around people, places and ideas. Art in Vacant Storefronts and Alternative, Artist-Run Spaces Value in placing art in vacant storefronts also comes from the opportunities they provide for creative risk-taking and experimentation, often acting as test sites for artists, retailers and chefs. Pop-up projects, because they are temporary and generally more flexible than traditional spaces, are ideal for testing out new ideas before committing to more permanent endeavors. Similarly, the alternative, artist-run spaces that rose to prominence in the 1980s functioned as places where emerging artists could experiment with ideas and practices. That Randolph Street Gallery was funded by the National Endowment for the Arts consistently throughout its existence demonstrates that even the federal government believed it important to support experimentation for artists. Flexibility is also important for pop-up proponents. Stevie Parle, who started the Moveable Kitchen in London in 2005 says, "when you start off being temporary, you have more freedom. For Manon Slome, Chief Curator for the New York City-based non-profit No Longer Empty, the practice of placing art in vacant storefronts provides more freedom than traditional museums can offer. Founded in 1981, the Randolph Street Gallery in Chicago emerged as part of a trend of artist-run, alternative and non-commercial arts organizations. Gallery, ARC and Artemisia. According to Gunn, these organizations "offered exhibition opportunities to local emerging and established artists, as well as important national and international artwork. Randolph Street Gallery was a particularly important player in the alternative art scene as an artist-run organization. In fact, Gunn describes it as "the most influential of the large alternatives. In an essay, Robert Atkins references RSG as a place that "offered virtually the only venues for the development of conceptually oriented, noncommercial forms such as video, installations and actions.

2: NEW Situation (Whitechapel: Documents of Contemporary Art) | eBay

Key texts on the notion of "situation" in art and theory that consider site, place, and context, temporary interventions, remedial actions, place-making, and public space.

3: Books: Situation (Whitechapel: Documents of Contemporary Art) – Contemporary Performance

SITUATION DOCUMENTS OF CONTEMPORARY ART pdf

Edited by Claire Doherty. Part of the acclaimed 'Documents of Contemporary Art' series of anthologies. A unique set of conditions produced in both space and time and ranging across material, social, political and economic relations, Situation is now a key concept in 21st-century art.

4: Download PDF EPUB Situation Documents Of Contemporary Art - PDF and ePub Download Free

Review: "Claire Doherty's Situation offers a scholarly yet accessible cross-disciplinary mapping out of the complex discursive interpenetrations of notions of site, public sphere, social space, location-driven research processes and related issues, from the perspectives of artists, curators, art historians, critics, theorists and other cultural producers.

5: Situation Documents Of Contemporary Art – PDF Download Site

This anthology provides a multivocal critique of exhibitions of contemporary art, bringing together the writings of artists, curators and theorists. Collectively these diverse perspectives are united by the notion that if the focus for modernist discussion was individual works of art, it is the exhibition that is the prime cultural carrier of.

6: Whitechapel Documents of Contemporary Art: Situation by Claire Doherty (, Paperback) | eBay

Documents of Contemporary Art combines several features that do not often coincide in publishing: affordable paperback prices, good design, and impeccable editorial content. Each volume in the series is a definitive anthology on a particular theme, practice, or concern that is of central significance to contemporary visual culture.

7: Documents of contemporary art: Situation - Research Repository

An absorbing selection of Walter Benjamin's personal manuscripts, images, and documents The work of the great literary and cultural critic Walter Benjamin is an audacious plotting of history, art, and thought; a reservoir of texts, commentaries, scraps, and fragments of everyday life, art, and dreams.

8: Situation Documents Of Contemporary Art | Download PDF EPUB eBook

This anthology forms part of the acclaimed Documents of Contemporary Art series and traces the evolution of the term 'situation'. Defined as a unique set of conditions produced in both space and time and ranging across material, social, political and economic relations, 'situation' is considered from the emergence of site-specific art to its divergent implications in the global era.

9: Contemporary Art: From Studio to Situation - Google Books

Synopsis. Situation--a unique set of conditions produced in both space and time and ranging across material, social, political, and economic relations--has become a key concept in twenty-first-century art.

The declaration of independence and the effects of it. Hinduism and its sense of history The Capital Markets and Financial Management in Banking Nite Lights: Three Bedtime Stories for Grownups Vol. 12. Revelation Kendell H. Easley. Broad stripes and bright stars. Understanding Coldfusion MX The girl from Poland Dungeons and dragons 1st edition world of greyhawk Million Dollar Nightmare (The Hardy Boys #103) The Local Church, Agent of Transformation Byrons Cain and the history of cradle songs Damian Walford Davies The Financial Crisis in Asia and Foreign Direct Investment Exploring bioinformatics a project based approach 2nd edition Advanced persistent threat modeling defending against apts Love Beyond the Stars Honda gx140 repair manual. Arms control and the rule of law Managing and coordinating nursing care 5th edition Data structure textbook in The longman anthology of drama and theater Injustice for all scott pratt Human resource management 11th edition Cross-sectional approach to anatomy Chickenhawk: Back in the World Again Advocacy for school libraries JoAnn Moore The trace as the force of the absent The Patent Term Restoration Act of 1981-S. 255 Modulation of cellular interactions by vitamin A and derivatives (retinoids) Miltons Letters of state. Pagan Trinity Holy Trinity R. L. Stine (My Favorite Writer) In which Peters and Percy hold a very odd conversation 42 Not Stone Crabs Restaurant! It Endures Like The Wasatch Mountains The book of hygge Sea of tranquility katja millay bud Presentations In Everyday Life With Videolab Cdrom Brazil under Cardoso America within us