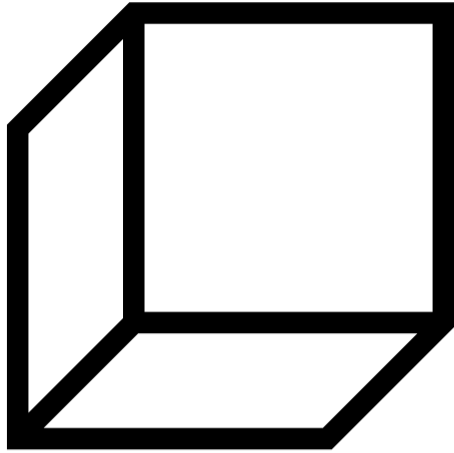


ARTIST RUN



SATURDAY MAY 10, 2014 ARTIST RUN CONFERENCE

Artists have organized in the formation of alternatives to the establishment, with the Salon des Refusés of 1863 in Paris as an early (if not the earliest) example. The phenomenon of the artist-run space is based on a long tradition and carries with it connotations and definitions making the artist-run space an already integral part of the institutionalized art world.

This conference looks at the current status of the artist-run and presents four panel debates, structured around a series of key questions. During the two days the aim is to create nuanced and complex knowledge about the artist-run initiatives with their various ways of working and to approach the practical, aesthetic and theoretical outcome of the self-organized.

For each debate a keynote speaker will introduce a specific approach. A panel consisting of representatives from the local and international artist-run spaces participating in the Artist Run festival will form the debates along with a moderator and the audience.

10:00 INTRODUCTION BY MODERATOR MATTHIAS HVASS BORELLO

Matthias Hvass Borello Candidate in Modern Culture and Communication (The University of Copenhagen). Editor, art critic and independent curator based in Copenhagen. Founding part of the Danish webbased art magazine *kunsten.nu*. Borello has contributed to several publications and writings on contemporary art theory and practices. A favourite discipline of his is making the very complex nature of contemporary art recognizable, and get an engaged debate running.

10:15 KEYNOTE SPEAKER: ALLISON COLLINS FROM INSTITUTIONS BY ARTISTS.

Allison Collins is an independent curator, writer, and researcher currently working as a Public Programmer at the Vancouver Art Gallery. She was recently the Event Manager for *Institutions by Artists: The Convention*, a three day international event related to contemporary artist-run centres and initiatives. As part of this project she produced *ARCLines*, a series of historical profiles documenting the origins of Vancouver's artist-run centres, on *Arcpost.ca*. Collins is the President of the Board of Directors at 221A Artist Run Centre. She holds an MA in Art History (Critical and Curatorial Studies) from UBC.

Institutions by Artists was a three day, international event held in Vancouver, Canada in October 2012. Convening a world congress of artists, curators, critics, and academics, the project aimed to deliberate, explore, and advance the common interests of artist-run centres, collectives, and cultures, and to create a catalyst for new as well as divergent assessments and perspectives on such phenomena today. This presentation will consider how such an gathering and its adjacent events and documentation extends and reflects upon artistic autonomy in both local and global contexts. Drawing from a history of artist-run practice in Vancouver, as well as the wider Canadian context, the talk will address how the event builds on an existing foundation of artist-run initiatives, and how such events can be considered as part of an ongoing continuum of community.

11:15 BREAK

11:30 DEBATE ONE: A SPACE OF ONES OWN

Why do artists create their own spaces?

Some artist-run spaces have a clear agenda to function as alternatives to the established art market and to question mainstream exhibition making. Other artist-run spaces are focused on re-imagining art, audiences, platforms and/or the social sphere. Yet others appear to form merely as spaces for personal artistic expression and for possibly setting up an audience and artistic milieu for mutual promotional strategies.

Which artistic needs are not met elsewhere in the art world? Can the needs only be accomplished through DIY initiatives? Is it a question of expressive freedoms or simply the opportunity of a platform from which to speak?

What is it about curating today that tastes so good? Do the artist-run spaces offer something which can be uniquely ascribed to the artist-run as such, separately from museums and galleries?

Panel debate with participants from: BETON, Officin, Koh-i-noor, NLHspace, Ok Corral, CirkulationsCentralen, YEARS, Oraibi, David Dale Gallery.

13:00 BREAK

14:00 KEYNOTE SPEAKER: MARCO VERA FROM MEXICALI ROSE

Marco Vera is the founder and director of Mexicali Rose Media/Arts Center, a grass roots, communitarian organization dedicated to providing free access to artistic media for the community youth of Mexicali, Mexico. As a cultural promoter and journalist with Mexicali Rose, over the course of nearly 7 years, he has held a series of important cultural exchanges, most recently culminating in cities such as New York, Berlin, Munich and Washington, DC. These activities are organized based on necessities and interest for exchange latent on both sides of the U.S.-Mexico border and beyond. Vera is also a documentary/experimental filmmaker and musician.

Mexicali Rose is an artist-run space situated in Mexicali, Mexico. The name of the city itself connotes a mixture of the Mexican & California cultures, yet for years Mexicali artists have been involved in the creation and underground dissemination of a creative force all their own. There is a sense of urgency and immediacy flowing through the veins of the fiery existence in the art underbelly of this particular border. Through scant resources and proud independence, the scene and its accompanying artists seemingly move around uninterrupted, not being entirely susceptible to any form of paralyzing intrusion. The city's remote and arid landscape is twice removed from the spotlight which institutionally provides an inexplicable detachment from the streets, something the major metropolises seem to possess.

15:00 BREAK

15:15 DEBATE TWO: UTOPIAN SPACES?

To what extent can one talk about artist-run spaces as ideological entities? Artist-run spaces exist in a variety of social and political realities, depending on nation, city and local environments as well as on the concrete structures for financing and organization. Locally, the effects of the overall financial landscape with commercial galleries closing or downsizing and real estate prizes dropping, are among the key factors for the existence of a larger number of artist-run initiatives.

In this section, we will examine how the social, political and economic circumstances shape the artist-run space in content, form and expression. Is it possible for artist-run spaces to exist autonomously outside the market and state forces? With established art institutions being bound by financial interests and private benefactors, does the financial independency of the artist-run space oblige them to act politically/radically? Do the artist-run spaces have a role to play when a society radicalizes? Does the artist-run space have agency to create changes, socially and politically?

Panel debate with participants from: Another Space, Insitu, ODRADEK, Queens Park Railway Club, YNKB, Embros Theatre, 68m2, SIC, MELK

17:00 OPEN DISCUSSION

17:30 DEBATE ENDS

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10:00 INTRODUCTION BY MODERATOR CECILIE HØGSBRO ØSTERGAARD

Cecilie Høgsbro Østergaard is a literary theorist, curator, writer, regular critic at Kunstkritikk.dk. She was daily manager of the project space BKS Garage for students at the Royal Danish Academy of Fine Arts, 2009-2014. Previously she has served as artistic director of Overgaden, as reviewer at the newspaper Information and as a lecturer in Art History and Visual Culture at the University of Copenhagen. She has also worked as a curator in the Copenhagen based art organization Globe (1993-2001) and is a former editor of the journal *Øjeblikket*. President of AICA DK, Danish Association of Art Critics, 2010-2013. Examiner at AaU, SDU og KUA.

10:15 KEYNOTE SPEAKER: STUDY 1 BY TIM DALLETT AND ADAM KELLY FROM ARTIFACT INSTITUTE

The **Artifact Institute** was founded in 2007 by Tim Dallett and Adam Kelly to study and intervene in the processes by which artifacts undergo changes in use, value, and meaning. The Artifact Institute conducts research, collects artifacts, provides services, gives workshops, presents exhibitions, and produces publications. These activities are positioned in a hybrid space between contemporary art, technological practice, and critical inquiry to create multiple points of access and engagement.

Artifact Institute developed **Study 1** in order to study the relationship between the individual artist and the artist-initiated group. The Study examines how artists organize and function in self-organized groups as well as the use of institutional terminology and procedures. Study 1 included the administration of a survey and the production of a report. The project was commissioned for and carried out during *Institutions by Artists*, a convention of artist-initiated groups held in Vancouver, Canada in October 2012. For Artist Run, the Artifact Institute will describe the project and discuss its findings. The Study 1 report is available at: <http://arcpost.ca/commissions/study-1>

11:15 BREAK

11:30 DEBATE THREE: SHARED SPACE

Who's afraid of the big bad collective?

Typically artist-run spaces are flatly structured by a group of self-organized artists and run on microeconomics with minimal administration.

There is no given formula for how artist-run spaces organize and therefore it is up to each individual group to create a suitable organization. This challenge can inspire groups to rethink democratic or collective structures, but can also complicate decision-making and therefore hinder action.

In this segment, we wish to take a closer look at what it means when the individual becomes part of a group and at what constitutes the collective, whether artistically, generation wise, socially or ideologically etc. Is there a certain comfort in being part of a group with whom to share the credit and the responsibility, or are there difficulties in being personally liable for the group's activities? Is collectivization a threat to individual artistic expression? Do the artist-run spaces suffer because of ideas of 'avant-gardism' and expectations that artist-communities represent a cohesive artistic vision, or are there advantages to be taken from this expectation? If a community is not based on avant-gardist notions, then what are the constituting factors? Do complicated decision-making-processes and challenged action-taking influence the curatorial profile and artistic expression?

Panel debate with participants from: WESTWERK, New Shelter Plan, Horsemove / Waynehorse, Udstillingsstedet Sydhavn Station, Castillo Coralles, Antechamber, Kontorproject

13:00 BREAK

14:00 KEYNOTE SPEAKER: MARIA MIRANDA RESEARCH FELLOW AT LA TROBE UNIVERSITY

Maria Miranda is an art-maker and art researcher. Since 2010 she has been a Research Fellow at La Trobe University, Melbourne. In 2013. She was awarded a 3-year fellowship from the Australian Research Council to research. She researches the cultural economy of artist-run initiatives in Australia. In a comparative study she is also investigating artist-run spaces in Denmark.

For the conference she will give a lecture with the title: **Dark Matter, Icebergs and The Underground:** potentials and possibilities: Artist Run initiatives are currently proliferating in both Australia and Denmark, testifying to the need and desire of working artists for co- operation, collaboration, and ways of working together for survival as well as inspiration and enrichment. Sitting alongside what most people consider 'the artworld', artist run initiatives create an 'other' artworld, one that Gregory Sholette, referencing New York artists and activists, has described as 'dark matter'.

15:00 Break

15:15 DEBATE FOUR: SPACES FOR THE SAKE OF SPACES?

In which ways do the artist-run spaces contribute to a contemporary art scene?

There has been a large emergence of artist-run spaces locally in Copenhagen for the past five years. Spaces open and will typically exist in a limited number of years. One reason for this is without doubt the financial support set up by the Danish Arts Council for artist-run initiatives. Another reason could be the financial situation with commercial galleries closing or downsizing, house prizes dropping and real estate becoming accessible.

In this segment we will investigate for whom the artist-run spaces produce. Are the spaces interested in an audience? What do the spaces get in return? Have the artist-run initiatives contributed to innovations and changes in artistic production and curatorial practices? Is the large number of artist-run spaces a symptom of an overall vibrant art scene or rather a symptom of a crisis within the established institutions? Is the artist-run space a cheap way for society to create value at the cost of the artists working for free?

Panel debate with participants from: THE WINTER OFFICE, Diakron, YU, Raygun, Arcadia Missa, Andel31, Green is Gold, Soloway

17:00 OPEN DISCUSSION

17:30 DEBATE ENDS.