



September 12, 2015 - January 3, 2016

Initial Conditions: Artists Make Spaces

Canaries

Ceramics Club (cc)

Culture Push

La Casita Verde

Park McArthur and Constantina Zavitsanos

microRevolt

Regina Rex

USELESS magazine

Curated by Terri C. Smith

September 12, 2015 - January 3, 2016

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Fairfield County's Community Foundation
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Introduction

FOUR YEARS

Franklin Street Works, like many of the collectives, organizations, and collaborative teams in this exhibition, is a hybrid space that includes elements of formal institution, experimental laboratory, and collaborative practice. Our exhibitions, programs and other activities are at once an expression of our vision and an influence on our growth as a contemporary art space – an open circuit of sorts.

When Franklin Street Works opened its doors four years ago, this nascent not-for-profit was a clean slate. Looking back, we have surpassed our wildest dreams of what could be accomplished. To date, we have worked with more than 250 amazing artists (many of whom go on to show at venues like The Whitney Museum of American Art, the New Museum, and the Tate Modern), curated 21 original exhibitions, and have invited community members from our region to engage directly with artists, curators, and activists through more than 100 free-to-the-public programs. Not a bad track record for a four-year-old.

TIME MACHINE

If we travel back to the spring of 2011 (approximately five months before the space opened), Board President Kathryn Emmett, some artists, a handful of colleagues and I started conversations about what sort of content Franklin Street Works could and would create. We asked a lot of questions. What level of innovation would the space attempt? What sort of art would it show? What was missing in the region and how could it fill that void? Whose art and curatorial practices would it support? Who would the audience be?

As part of this process, we also looked to models that came before us, especially the alternative art spaces that began in the late 1960s in New York City and were often initiated by artists. Inspired by these histories, Franklin Street Works and many small art spaces across the globe show art that challenges the status quo and provide professional and monetary support for under-recognized artists and curators. My personal background as a curator at an accredited museum was also an influence on the standards of Franklin Street Works' exhibitions. Looking at this trajectory, it's not a surprise that we have become a place that curates museum quality exhibitions while embracing the experimentation and innovation of alternative art spaces. To quote Executive Director Clarinda MacLow in her description of Culture Push, we are designed to "put the weight of an institution behind a high level of [creative] risk."

ART DOESN'T GROW ON TREES

Franklin Street Works is very fortunate to be led by our Founder and Board President Kathryn Emmett whose love of Stamford and the arts was the catalyst for our birth. Support for our mission continues to grow each year right here in Stamford and beyond with a burgeoning membership and broadening donor base. We continue to receive industry accolades including: reviews and features in national publications such as *Art Papers*, *Artforum* online, *Bomb* blog, *artcritical.com*, and *Hyperallergic*; a two-year grant from the Andy Warhol Foundation for the Visual Arts; a matching grant from Fairfield County's Community Foundation; as well as grants from the City of Stamford and the State of Connecticut. In our fifth year we will continue our work connecting with the community, supporting emerging artists and curators, and providing the City of Stamford and the region with award winning exhibitions. Your ongoing support, in terms of advocacy, attendance,

and donations, will ensure that we can continue to do what we do best -- create exhibitions that inform, provoke and spark dialogue about art and life in a welcoming social space.

-- Franklin Street Works Creative Director, Terri C Smith

Initial Conditions: Collaboration; Care; Play

Franklin Street Works is celebrating the beginning of its fifth year with “Initial Conditions: Artists Make Spaces,” a group exhibition featuring artist-initiated spaces by some of our past exhibiting artists. These collectives and involved artists gather around activities such as making cross-disciplinary work for social change, producing amateur-inspired objects, building healthy communities, and encouraging bodily care.

Oftentimes the initial condition of each project is not art centric, but instead is born from pragmatic, social, or utopic impulses. The making of space does not necessarily mean a fixed location either. Many of the artists and collectives in “Initial Conditions” do not have permanent venues, and some gather in places originally designated for other activities, such as gardens, ceramics studios, and people’s homes. All of the participating groups and collectives are based in New York City.

These laboratories of art and action often grow organically through the exchange of ideas and conceptual or hands-on trial and error, including an embrace of failure as integral to any healthy creative process. The approaches of the groups and contributing artists expand beyond established art models like the commercial gallery or museum, dismantling an array of assumptions about art making such as the role of process, authorship, and audience. In kinship with ABC No Rio’s Jack Waters’ observation that “no one owns culture and culture is not containable,” the artists in “Initial Conditions” challenge accepted views of what cultural production can accomplish (Rosati, Lauren and Mary Anne Staniszewski. *Alternative Histories: New York Art Spaces 1960 – 2010*. Cambridge: MIT Press, 2012). They inject vibrancy into conversations around contemporary art and present new models of art making and exhi-

bition, likely influencing future activities of established arts institutions and the development of the broader artscape.

The installations on view were created specifically for “Initial Conditions” by artists and collectives. Upstairs, microRevolt, a project by Cat Mazza, highlights the international histories of shared abstract knitting patterns with machine-made wall works that feature designs dating from preindustrial times to the year 2000. They represent the tradition of handing down designs over time and the more contemporary phenomenon of digital technology engendering collective activity on an international level. The panels, which are made using Mazza’s knitPro program and a knitting machine much like the one on view, about a playful display system that was designed by the Ceramics Club (cc) to showcase their ceramic-based objects. On the large “Butter” painted pedestal is a group of works from the “Call-in show” where people (mostly young) called in requests for items ranging from Spiderman with breasts to an airplane. The remainder of the clay items were conceived by cc members themselves and were made during their regular gatherings at Greewich House Pottery in New York City, where the artists explore their inner amateur through clay.

Transitioning through the stairwell, to the downstairs gallery, three of Culture Push’s current “Fellowship for Utopian Practice” artists are on view. In the stairwell, aricoco’s “Queenant’s Cocoon” is a wearable sculpture inspired by the artist’s fascination with emergent systems created by insects, including their responses to emergencies. At the base of the stairs are iterations of Sarah Dahnke’s project “Dances for Solidarity,” including a video of quotes from prisoners in solitary confinement who have received the dance and a zine that contains the dance instructions. “Dances for Solidarity” is intended, in part, to help people in solitary feel connected to others and less isolated through shared choreography

and letter writing about their experiences with the dance. Culture Push fellow OlaRonke Akinmowo's "Free Black Women's Library" features books by black female authors. The library is a take a book, leave a book system, allowing for an everchanging collection that is partially formed by community involvement.

The downstairs gallery includes three additional projects. Leaning on the wall is a collection of USELESS magazine – a publication started by artist Conrad Ventur. The tabloid size newsprint publication covered emerging and underrecognized artists in a variety of cultural fields from 2004 – 2013 and was a platform for Ventur to expand his photographic practice beyond the commercial work he was making at the time. Lying on the sod is a selection of hand-made signs made by members of the community garden La Casita Verde in Williamsburg, Brooklyn. The signs were for the People's Climate March in 2013 and reflect La Casita Verde's mix of activism, community building, and art making. The artist designed posters that form a wallpaper in the downstairs hallway are from "La Casita Verde Compost Campaign," which explores the soil food web through the lense of composting.

On the gallery's longest wall, there are works by four artists who exhibit with the New York artist-run gallery Regina Rex. While Regina Rex's activities resemble a commercial gallery on the surface, their internal structure is that of an artist collective where eleven members come together to make decisions and help bring projects to fruition. The group aims to support working artists through exhibitions and art fairs and sees Regina Rex, in part, as an extension of their personal art practices. At the back of the gallery, the written scores, essay and video are by Park McArthur and Constantina Zavitsanos and are generated from their work with care collective. In this body of work, McArthur and Zavitsanos, address (among other things) models of monetary exchange and

the power dynamics surrounding care. Two of their scores, which are also in the essay handout, are reproduced in vinyl. A video of members from care collective at Park McArthurs apartment sits on a wedge, making it viewable from multiple heights. The video provides a window into the care given and received as well as the naturally arising conviviality.

The black box room features an installation designed by two artists from the Canaries, Jesse Cohen and Carolyn Lazard. Canaries is a collective of women artists with autoimmune and chronic conditions who gather to listen, share information and support each other. Cohen and Lazard designed a site specific installation called “The Zone,” a room for relaxing to the resonance of earth’s electromagnetic field. Sand, scent and sound combine with warm light and a soft chair to form an environment that encourages calmness and rejuvenation. The room is designed for one person at a time. The installation also includes the zine “Basic Exercised for Embodiment,” which was created by the members of Canaries for this exhibition.

- Terri C. Smith

**Artist interviews
with
Terri C. Smith**

Park McArthur and Constantina Zavitsanos

TERRI C. SMITH: Near the beginning of your collaborative essay published in *Women & Performance* entitled “Other forms of conviviality: The best and least of which is our daily care and the host of which is our collaborative work,” there is a concise summary of care collective that reads:

Care collective is a group of 10 people who coordinate Park McArthur’s nightly care routine. The basic function of care collective is to assist in changing Park’s clothes and to lift Park in and out of the shower and into bed. This routine is often accompanied by other convivial activities, such as making dinner, drinking, talking, reading, watching YouTube videos, massaging limbs, drawing, videotaping, and sharing stories. In June 2011, Park and Tina began using letters, text messages, and text-based art to explore ideas of care and intimacy. In November 2011, Park began a routine of brushing Tina’s teeth. In April 2012, Park and Tina began writing scores for lifts and transfers. Tina Zavitsanos, along with Amalle Dublon, are care collective Friday night.

How did the idea for care collective come about? Was it primarily out of necessity -- to create a system of care for Park that was not about exchange -- and then those actions were then viewed through the lenses of (I think) Marxist and (definitely) feminist thinking/theories on labor, maintenance, and care, spurring art projects and texts? It seems as though the artistic output -- texts, scores, videos and performances -- is the result of the care routines, accompanying conversations, and then the naturally arising convivial aspects.

PARK MCARTHUR: I was inspired by Care Shift Collective that I read about and observed at the US Social Forum in Detroit, following the Allied Media Conference. Some people's thoughts and experiences at the time are were shared here: <https://creatingcollectiveaccess.wordpress.com/2011/06/15/disabled-chronicallyillcripsatamc2011/>. I wanted to try receiving care from friends and friends of friends and people I didn't yet know but who I might be connected to by friends or acquaintances in common.

CONSTANTINA ZAVITSANOS: For this care collective, Park simply asked me (and a bunch of other people) and I said yes. I'd been in other care collectives of varying types previously too, so it really wasn't a big deal---it was just a part of hanging out. Most people do this type of thing in one way or another---it's just that so many people consent to some normative glaze or professionalized distance around their reproductive labor---which is to say they aim to make commensurate (and thereby invisible) that which is so obviously supporting them. Care isn't something only disabled people receive. In fact it's often something we give---and receiving care is also giving it. I imagine Park made care collective out of both a necessity and fun, those spaces in living where need need not counter desire, where struggle can also simultaneously be the site or reservoir of joy. But I don't know---yeah, from my perspec-

tive, it just happened as a regular old part of life. It wasn't so much that we applied Marxist feminist theory as much as it was that those theories find ground in so many forms of reproduction.

SMITH: What came first, the chicken or the egg? Did you know you were going to make art projects from the beginning or did they develop as you practiced caregiving? Can you give some details on how it all unfolded? Were there any big surprises about the direction(s) care collective took as you went along?

MCARTHUR: I don't think we knew we would make art from these experiences together, though we are friends and artists and often that combination leads to collaboration.

ZAVITSANOS: I literally never know I'm going to make anything almost especially when I'm planning to make a thing, but yeah, like Park said, we are friends and we are artists and often that steers toward collaboration, especially when we are already working together on other things. I do remember trying to make art together and having a lot of problems with the problems of representation as in how to show our work. But then I've always had this problem---I also remember in school in math class where like I could solve for X but seriously could never "show my work" the right way, and so the teacher marked it half wrong, even though it was right (as if there's only one right). Ok whatever. The point is there were always surprises, always so many ways to try to make solvent what we were already doing, and the biggest surprise was finding that X didn't really need to be solved at all---that that secret half- coordinate may have been hiding for a reason. I'm way off topic now, but really we really were just hanging out and when you do that form can come up out of that informal space of sociality. Art is just the frame you work from; often the conditions you're in end up conditioning the work you make. Art can resist this too, I

guess, but that very process---the process of needing to resist the conditions you're in---is also often in and of itself an art.

SMITH: Have the members of care collective remained the same since 2011 or do people rotate in and out based on their schedules/availability?

MCARTHUR: People rotate in and out based on their availability, based on my location and availability, and based on everyone's capacity. Right now care collective is primarily my boyfriend Jason Hirata, my family members, and many friends. But often these friends help me during the day, helping me transfer in the bathroom for example or in taking winter coats on or off. Also there are many strangers who help daily with doors or if my wheelchair is caught in the snow. The ways we interact may not be as part of care collective as a formed entity, but they do demonstrate the social nature of care. It may look as if care collective has ended or paused but it's not, because care is a distributed thing that is not only about the physicality of lifting or tying shoe laces, and this iteration of care collective may yet change again.

ZAVITSANOS: Ha. Yeah. Care changes all the time. And collectivity is one of the most unstable things I can even think of. But, you know, that instability, when it's shared, when it's distributed, as it comes in and out of focus and rhythm, is one of the most stable things I've ever known, the sharing of our unstable conditions brings the stability of collective struggle and collective surplus --- it distributes our resources. The thing about care collective is that it often spreads---it's a bit contagious---it can show up elsewhere in other forms, in other bodies. Care collective is a haptic process that can continue long distance insofar as it is both a practical measure for living and a social means without ends. I feel like so

many people continue care collective even if they are no longer up close and personal in lifts and such. This is one of the things I've learned with and from (and hopefully to) Park, about this notion of the squeeze---this compressed space that is actually really large despite its contraction, almost precisely because of its tightened fold---can gold out in the most unexpected places. It's not so much that the members of care collective have changed as it is that care collective has changed its members. The capacity to be in need, as well as the need sometimes produced from states of incapacity, is not the absence of power, autonomy, and freedom, but rather the locus of haptic re/production. This is why I say receiving care is also giving it. A schedule is not just a block of time you have ready to show up for lifts; it's a meter that can track your whole life into another world. Time travel if it is to ever exist, already is extant, already been here. The change of care collective is always laying new track. And in this analogy, we aren't always there when we're called but we are always on time. See tinyurl.com/jarule-ashanti, and note the part at 2:15. Also check this panel at 32:00-36:00 on the concept of strandedness: tinyurl.com/motenharny.

(That first link is to the song "Always on Time" by Ja Rule and Ashanti, which features the lines, (Not) always there when you call, but I'm always on time. And the second link is to a panel at the New Museum this past spring with Fred Moten and Stefano Harney, called Speculative Planning Session 1.)

SMITH: Can you talk about the idea of private performance vs public performance a bit? Private performances are not new to Tina's work. If memory serves, she describes the typed pages in her sculpture, "It was what I wanted now." (2010- 2035), as a performance she did alone in her studio. The sculpture, which included these typed pages, was then exhibited to the public. You both have developed a performance that you do in front of audi-

ences as part of the care collective, but the video we are exhibiting in “Initial Conditions” shows scenes from Park McArthur’s apartment where care collective members are caring for Park in private. In the essay, you also discuss intimacy of care, how lifting someone out of a wheelchair and into bed is like a hug and write “Really, how much of this is that we are often cheek-to-cheek in acts of care, head on shoulder? Should reasons for being this close be intimate ones?”

MCARTHUR: I guess in addition to private publics and public privates, there are also interiorities and exteriorities, by which I mean various positions and points of view that might shift in as much as a context or site might shift. When you say “You both have developed a performance that you do in front of audiences as part of the care collective,” I might rephrase it to think about how Tina and I are part of care collective and we do provide one another care in different ways but we are not acting as “members” or “representatives” of care collective when we write or perform or make work. We work from our lives and from our day-to-day not so much as speakers on behalf of an object or entity, but as people who have shared and been in conversation with one another for five years ongoing.

ZAVITSANOS: Yeah, I think it’s important to distinguish that while we may be members of care collective, we are also artists and that we didn’t make these recent performances to show or represent care collective, and certainly even in past works that do show a very small part of care collective, we certainly are not representing care collective overall or speaking for any individuals in it, including ourselves. We are simply presenting our art work. I guess one of the simplest things I could say is that for many artists there is a line between art and life, a kind of distance, however artificial, that protects them and the work. For me that veil is very thin, as if

my work is born in the caul so to speak, which is to say I feel like I'm encased up close with that line between art and life, as if it's a spherical enclosure. I really just don't know how to make art from anywhere other than my conditions and I'm really unsure how anyone else does. That's not to say I don't envision things or that I don't dream or reach but really it's to site even those fugitivities as the very material of my conditions. I'm less concerned with inside and outside, inclusions and exclusions, than I am with these thirds, these switches---fusions, intersections or rather merges, and occlusions, cycles, orbits. What I'm saying is yes---I'm with Park here on the shifting spaces of interiors and exteriors, on who exactly is privy to the so-called public, on how private that often is rendered, on how the interior of a performance is so juicy and how that never really peels off in quite the same way to an audience which is sometimes a really good thing and at other times is a real loneliness. I performed that debt piece in front of a lot of people, in four different studios and production spaces that were specifically shared and visited, but I didn't stage it. No one bought tickets to come watch me perform, but people were privy to the performance. How much of our labor is hidden in plain sight? How much art about labor is on stage? Can we learn other forms for representation that don't always privilege the sight of production? Labor is often only seen in its absence, only valued for its product. Even the age old Marxist line states: Labor Produces Value. This is the labor theory of value. I'm trying to think alongside black feminists and autonomist marxists in that living itself may constitute labor and that value may be found in reproduction. This is the very seam at which disability and dependency and anyone who doesn't work or cannot work---whether due to physical/mental conditions, age, incarceration, citizenship status, whatever form of discrimination or incrimination we live in---might actually understand a lot more about labor than we like to acknowledge. Anyway, that sculpture was simply the documents produced by that performance, the

byproduct of the performance, congealed sculpturally. That was open to the public and yet the way it was stacked made the contents of the piece itself quite opaque. I believe in a right to opacity. I think sometimes it even brings more clarity or at the very least shows how much a material can resist. Paper when it shows itself, the text on its page, becomes text, becomes words, data, information. You don't see paper anymore; it disappears as the ground for the figuration of text, of line, of drawings. When that same paper is stacked such that the drawing is occluded, it draws out space; it reminds you of the tree it came from; it can hold up a room, grow through a floor, just be the column it used to be.

SMITH: When you are performing acts of care in Park's home, do you see those acts as performative or are they private acts that inform public performances? Can you elaborate on the role of intimacy in the project, both in the actual caregiving and in the sharing the private, domestic events of care collective's activities with a public audience?

MCARTHUR: I feel they are private acts (I don't think of them as performances), in as much as the private act of reading can also be a social activity (in that it is based in the social) and that it is something that could inform an article you write or an artwork you make and present publicly, even if that public is one other person. I feel that same way about your question concerning intimacy. The act of reading and writing, as methods for learning, thinking, studying, or playing, may engender intimacy (or, whatever the opposite of intimacy is), but, more importantly, they are the process by which learning occurs: through relation. These are daily things, which is what makes them deep.

ZAVITSANOS: Private is such a funny way to think of this intimacy, extimacy, ecstasy. It's always a problem of scale for me. Like is a

private act something done alone? And if so how do we even get alone? Remember that song, "I Think We're Alone Now," where the next line goes "There doesn't seem to be anyone around"? I'm always struck by its insistent uncertainty---it starts in the first person: "I think" and follows up in the third: "There doesn't seem," but like you know it's in the 2nd person, as in it's to someone, it's vocative and the words themselves, because they are so speculative and so unsure yet so hopeful, are almost hushed from the audience as if they will hear the proclamation and somehow the speaker and their addressee's cover will be blown. They need that alone and yet they desperately want to sing, to make the song we hear if only so others listening outside the frame of making (or making out), may hear it on the radio later, which is to say now, and proceed in similar fashion, to make a way away for a moment together, alone. Anyway, yeah---they were private acts. But also I believe that private acts can and do include large amounts of people---if only because so many people share some form of them, however dispersed their times and places may be, however distributed these intimacies may be. It's all just open secrets, and I see the art we made as a secretion of that open, an opening out, a spill, an excess for us all to wade in. That seems rather public to me. But then I spent a lot of time in my youth breaking into private pools, making them public so to speak. (We also would break into so-called public pools after hours---rendering them private for a moment, if you feel me here.) A lot can happen in the break between the temporal enclosure that marks public from private. I like what Park says about reading and writing too and it makes me think of when Wendy Chun says that thing about how "reading is writing elsewhere," referring here to computer processes and visualization. I think so much of what is being asked when we are asking after public and private, is actually about visibility. And what lies before and before visibility is art. I'm not as interested in the immediacy of transparency or making visible that

which was once private as I am in the opacity of shared and open intimacy to which we are all privy should we choose to acknowledge our inter/dependencies. Ok. So what I'm saying is we don't so much present the past of our intimacy to a distanced audience but rather we attempt to give or give away that intimacy with and to those who are already with us, those who want to join us, those who are in need of, dare I say, a little tenderness---which is always just to say, you know, those who care or those who care to pick up what we are dropping as we build on the struggle of what so many have done before us.

SMITH: How did you come to use the format of the score in these works? The use of the scores is very powerful in connecting the reader/viewer to the emotional and logistical complexity of care. It's surprising in a way since many performance scores, at least the ones I've seen, can skew a bit dry/intellectual or tongue-in-cheek/absurdist. Is it a feminist gesture to weave real life/emotional dynamics into the conceptual trope of the score? Were you both already using scores in your work or did you begin using scores for this project?

MCARTHUR: Tina and I have written a lot to and through each other as friends. Letters, poems, text messages. The score came as a way to write not about something that would occur in the future but something that has already happened, often many times. How to write about that re(o)currence and how to connect them to the scores that everyone is doing all around us?

ZAVITSANOS: Yeah, I guess I'd just add to what Park says in that these scores are written in the Yoko Ono sense, in the Ben Patterson sense, as directives, directives not just for future acts but directives grounded as and in necessity, the necessity of having already done them for years. In this regard they are acts that have

been done but that are never really done. They are never completed precisely because they are an ongoing maintenance, a constant precarity, that is in our case both necessary and dreaming, residing in what others may see as utopian, and what we see as daily. In a way I think that's what a lot of what Ono and Patterson were doing too and what so many others are doing when they score or cut a line. What is Ono's "Cut Piece" if not also an engagement in the precarity of collective or haptic undress? Ben Patterson's "String Music" is also an arrangement of action as composition. To be honest, most of the stuff I make is borne in song, lyrically or otherwise, and everything I make comes from somewhere (and often someone) else. I'm just trying to stay improvising with them.

SMITH: Tina has created workshops and events during her New Museum residency that continue an exploration of care. The New Museum website elaborates "In this and other iterations of Zavitsanos' work, the sociality of what it is to "live labor" will be considered." Has Tina's New Museum residency informed care collective in new ways? If so how?

MCARTHUR: Tina's residency has informed my understanding of how to share, how to be together how to hang out! (Both in person and not in person!) I had a lot of fun at "her" residency. And I know so many other people who did too. Such that it was Tina's residency, but it was everyone who felt like they had a place at "her" residency. That's pretty much the most amazing thing ever. Tina and Amalle fed, cared for, listened to, learned from, taught, like, pretty much everyone I know and care for, plus so many other people, (which they always do in their everyday lives), but that they did it in a very intense way over the course of having this studio for six months. (I only worried, a little bit, to be honest, about how much work and how many hours Tina was putting in to do this). But yeah, mine is just one relationship to Tina's residency when there are so

many more. I remember texting Tina somewhere in the middle of the residency saying, like you and Amalle should open a space together. Something felt like it was changing with Tina's residency. That Tina and Amalle were both making and holding down a social space that could be sensed and felt across a very large and extended group of people was very palpable this spring and summer: both in what events and groups Tina and Amalle were organizing, and on what topics and ideas, as well as how they were doing these things. How the time before and after a particular event felt like it was actually making manifest the event's topics or ideas. So yeah, I learned about how to extend the "resources" or what an institution is offering "you" such that the resources are shared, and so that you can do what you want to do with and on behalf of the ideas and the people you love.

In addition to this sharing, I learned from Tina how to speak when you are in relation to an organization or an institution however temporarily or long term. Tina literally changed how the museum spoke, as well as how and who it might be speaking to.

For example, I'd never read a museum's access information be so clear and thoughtful until Tina wrote it as part of her events at the New Museum:

"This event will be Livestreamed and amplified for online viewers to run speechtotext dictation. Captioning may also be available after the event. The New Museum Theater is barrierfree and has an ongrade entrance, ongrade elevators, and accessible facilities. The Museum has gender nonsegregated, single occupancy bathrooms available as well. The New Museum is not scentfree. For other access needs, please contact Constantina Zavitsanos at tinazavitsanos@gmail.com by 12 p.m. on Friday April 24.

Click here to watch the event on the New Museum's Livestream: <http://livestream.com/accounts/3605883/events/3991702>"

[You can see this description at <http://www.newmuseum.org/calendar/view/constantinazavitsanospeculativeplanningsessionwithfredmotenandstefanoharney>]

These event descriptions, the live streaming and making of entire talks available is like a reframing of what a museum already might have or do such that access is prioritized. And this does not even include what art Tina made as part of her residency. Tina installed her work "it was what i wanted now" (2010-2035), a sculpture that spans two of a building's floors and is comprised of hundreds of years of personal and familial debt as loan, debt as resource. Installed bracketed together as a stack of 8.5" x 11" pieces of paper stacked from floor to ceiling to floor again, the work is infrastructural. The second work Tina installed was at the front desk of the museum, the same place where one would ask for information or purchase a museum ticket. Tina loaded allotments of money onto prepaid debit cards, the money of which came from a class action lawsuit. The debit cards were for the taking over the entire summer. This is one of my favorite artworks of all time.

ZAVITSANOS: The thing is care collective influenced the residency though! I didn't do anything at the New Museum that wasn't a direct result (and hopefully a continuation) of the collectivity of care found in care collectives everywhere. I see the New Museum residency as an emanation from the social, this short six months of study where my name was an alibi for so much other work. Of course we had these solos on the frontside, which is what I like to call the museum itself, this public facing component of the residency---in iterations like performances, panels, workshops, sessions, exhibitions of art works and such in the museum's

space---and that was great, like really really awesome to be a part of. But we also had these interior experiences, ongoing teen collaborative workshops, study group, access workshops, esoteric meetings, seminar, performances, a full film shoot, and so much other cool stuff going on on the backside, the studio, many of which were other kinds of emanations that didn't necessarily get the same shine, haven't yet exposed themselves, or aren't even into that kind of visibility. Those spaces are just as important. It's those spaces I care for most. And I can't help but think about how we are distinguishing between the interior or domestic acts of care in care collective and the published or public writing and art that Park and I have done independently and collectively and how much this gesture relates to the way the New Museum residency worked. And so much of care collective had this kind of luscious backside too.

SMITH: Do you see care collective as living on indefinitely or as having an end point? What are your first/intuitive thoughts on what care collective might look like in two years?

MCARTHUR: I don't know. I used to think it was something that would necessarily change and end, but that's when its form was more formalized. From Tina I'm learning about an aesthetics of the informal, of study.

ZAVITSANOS: Ha. Well, I learned that study thing (as a concept) from Michelle Koerner and Luka Arsenjuk and Fred Moten and Stefano Harney of course, so I guess in a way things are just orbiting. I remember once asking Alex Fleming if I could do some kind of thing at this production space we were in at the time like next summer or something and he looked at me and said "Tina, I don't know if this place will even be here next summer; I don't know if we will be here next summer; You've got to tell me what you want

to do tonight. What are we even doing right now?" I still think a lot about that sense of urgency and also about how much the space for rest is just as pressing. Care collective seems to balance those perfectly, and I imagine it will continue to do so in the future, in whatever forms and informalities it needs, for no other reason than that it must. But yeah, I hope it's also really fun.

Cat Mazza of microRevolt

TERRI C. SMITH: How would you characterize the structure/model of microRevolt? In one article the writer described it as: “This collective of ‘craftivists’ develops projects which combine knitting with machines, and digital social networks to investigate and initiate discussion about sweatshop labour.” Is that an accurate description? Do you consider microRevolt a collective? How would you contextualize it within or compare it to other collectives where people gather in a physical space or collaborate on the same project?

CAT MAZZA: It’s hard for me to believe that microRevolt started 12 years ago. I think of it as a concept but also a series of art projects that have had some combination of craft, labor or technology. They are activist in nature and take a collective effort. It’s not exactly an art collective in the typical sense-- a group of artists with a horizontal hierarchy that meets face to face... but it is inspired by “tactical media” art collectives of the mid to late 90’s. Inspired probably by former professors of mine, Critical Art Ensemble (CAE, Steve Kurtz) and subRosa (Faith Wilding) but also

by peers I went to university with-- the Institute for Applied Autonomy and Carbon Defense League (CDL) which later became Hactivist. I was briefly a member of CDL and always wanted to make an offshoot with a more feminist focus.

To contextualize—most people who discover microRevolt access it through the website microRevolt.org. They're probably looking for a free hobbyist tool (knitPro) to make their scarves and blankets and sweaters. Traffic is from over 100 countries. The idea of microRevolt is “small acts of resistance”—to mobilize craft hobbyists in anti-sweatshop activism, to connect the pleasure of hand-made labor to manufactured labor and to bring forward a critique of global capitalism. The desire was for makers to see their work in relation to this larger economy. I think the quote above is more or less accurate. Except I feel microRevolt's origins are more informed by feminist and political art or 1990s “tactical media” than from a movement or aesthetic of “craftivism.” I realize that tactical media is more obscure though.

SMITH: How did your three years at Eyebeam, a NYC art and technology organization, inform your practice and thinking about how collective action can happen and how technology can be a tool in activism, community building, etc?

MAZZA: I loved my years as staff at Eyebeam (1999-2002). It was an interesting cast of characters and an important moment for art that embraced new media (that quickly becomes outdated). I say that affectionately because I still find myself working with outdated technologies. My favorite part of the job besides the people was helping with the Artist-in-Residence program at the garage building in Chelsea. I curated a post-9/11 show with Jonah Peretti, who now runs the BuzzFeed empire, called “We Love NY: Mapping Manhattan with Artists and Activists.” It explored

wireless, surveillance and mapping technologies. We brought together art collectives who were organizing protests against the World Economic Forum. The Barcelona-based group Las Agencias came, Bureau for Inverse Technology, the Yes Men and others. The spirit of that kind of art thrived in the early years at Eyebeam. We were enduring the horror of the Bush years. There was a sense of urgency and resistance. The upside of being a collective is it allows for anonymity, skill sharing and collaboration without getting too absorbed in the authorship and legacy of the work. Certainly the staff and the artists of that time helped inform microRevolt.

SMITH: Your educational background of New Media, Women's Studies, and Globalization make so much sense with your art practice, which has involved combining craft, protest/activism, and feminist thinking and actions that look at issues surrounding women in relationship to exploitation and labor, namely sweatshops, as well as the violence of war and the treatment of soldiers. In 2008 you mentioned in an interview that microRevolt is inspired by molecular revolutions where "small, disconnected resistant acts overlapped to nudge along change." Do you still have faith in and/or see progress happening via this layering of micro revolts? How has your perspective on this paradigm shifted in the last seven years? or has it?

MAZZA: "microRevolt" was an abbreviation derived from the philosopher Felix Guattari's "molecular revolutions." Something about the concept felt meaningful to me but difficult to grasp, so I began imagine an art practice around this. I am interested in feminist histories and the labor movement so that folds into the work. Of course the pleasure I take in needlework is part of it too. I think with activism it is always a struggle to make goals. It's hard to expect some universal agenda will be formed that everyone will soldier behind. There's always splintering in groups, conflicts in

ideology or contradictions in daily life, or the slowness of legislative policies... so there is some beauty in the temporality of small acts. Something that all the contributors can share in, a sort of gesture that feels small but meaningful for each of us.

SMITH: Is your practice as Cat Mazza separate and parallel to the collective work of microRevolt? What is your work and/or the work of microRevolt focused on right now?

MAZZA: I guess I'm the lady behind the curtain that is "microRevolt"---that's the short answer. There's a revolving door of people that make it what it is. I like to think it passes on the pleasure of getting the pattern you want and lives on in others craft-work when knitPro patterns materialize. Or that it echos notions about better purchasing policies, labor conditions, resisting corporate greed, etc. I've been wanting to do a zine since it's 10th birthday—this show gave me an excuse to finally do that. The other artwork in the show Pre-industrial Electroknit No-One is a series of machine knitted panels from a collection of global grid patterns I've had for a long time. I'm interested in how textile patterns spread virally in a pre-digital era, how these geometric patterns circulated from generation to generation and also how it is a global phenomenon, a sort of decorative language of gridwork. For example a pattern from a centuries old chullo hat from Peru can look identical to a pattern on a sweater made on the northern coast of Scotland. Sampling pattern knitting has pre-industrial roots. One of the artworks in the show recreates a pattern from one of the earliest printed pattern books. So I machine knitted a pattern that circulated at least as early as year 1523.

SMITH: On your website, you describe knitPro as:

"a program that translates digital images into knit, needlepoint, x-stitch and crochet patterns. microRevolt uses knitPro to make "logoknits" - knitted garments with the logos of sweatshop offenders. microRevolt

is accepting submissions for the KnitPro Needlecraft Art Show, an exhibit of needlecraft used from knitPro patterns.”

You invented this program, correct? But the machine used to make the patterns is one that already existed. Can you describe your fascination with the existing machine and how and why you came to create the knitPro program?

MAZZA: I came up with the knitPro program because I thought it would be useful for pattern needlework. I wanted to subvert corporate logos by making it easy to appropriate their patterns. It seemed like such a natural translation to map a grid over digital images (resizing them a bit to fit stitchwork) and read one stitch as one pixel. When I was a grad student at RPI one of my professors, the Yes Men artist/activist Mike Bonanno, connected me with his student Eric St. Onge. Eric is a legit programmer and Interaction Designer—he’s gone on to work for Xerox, Apple... startups. He programmed the open-source code and you can view it on the site. I still use knitPro patterns to program my knitting machines, which are either punchcard, optical, or binary.

SMITH: The artists who contributed works to this show are professional artists, but hobbieist folks also use knitPro and you’ve collected some of the images they’ve submitted. Your program turns these digital images into a grid that can then be read by a knitting machine. Can you share your thoughts on this spectrum of use from the amateur to the professional? It feels democratic and such a nice example of how artists can take something designed for the hobbyist and make conceptually rigorous work (I’m thinking of the Sony Portapak as a historic example of this... off the top of my head).

MAZZA: It’s true there’s a distinction between artist and artisan, or even designer and garment producer. Some contemporary

artists use craft in their work with a more hobbyist approach—like a garage tinkerer. They may not be in a guild or a master weaver but they've become enamored with the process, structure and form of making textiles. All in the spectrum are welcome.

Pam Lins of Ceramics Club (cc)

TERRI C. SMITH: When did cc start?

PAM LINS: Trisha and I started cc about 7 years ago.

SMITH: How did the idea come about? Who decided to start getting together at the ceramics studio?

LINS: We had this idea to have a ceramics club, but have a mixed up group of participants. But in the end it was sometimes just Trisha and myself.

SMITH: You all meet at Greenwich House Pottery. Has that been your base the entire time or have you worked in multiple locations over the years? Why did you choose a ceramics studio?

LINS: We started meeting there a few years ago after I met Adam Welch, the director there, and he offered to let cc be in the house after hours on Sundays. He was interested in Greenwich house having a new ceramic activity---alongside of their very active and

long history of education. We used Cooper Union's facilities on Sundays, which you could as faculty. It was sort of difficult, but we still made some things and hung out for awhile.

SMITH: Why Greenwich House? What was the logic behind choosing that environment/that medium as the focus?

LINS: Adam asked and lets us do anything. We can have dogs or babies there---drinks or be naked. It's really the thing that allows us to continue without much of a structure. It's the container. It allows us the freedom of just naming the time and date, and who's in or not. Lots of artists are interested in using clay, but the whole kiln access is a pain in the ass here in NYC.

SMITH: Who is in cc? How formal is membership and how do people become members .. is it largely social and/or word of mouth, or...?

LINS: The email list keeps something of a record of who has said they want to participate. It changes. Some core people have stayed with it, and others come and go. We work with word-of-mouth. It's social and material is made or gathered-not always with a means to an end. It's fluid between being collaborative or working in the moment or pursuing an idea. We haven't run into too much trouble... yet. It could change if money gets involved. That's where the fun usually stops. It's more like improv. The purpose is to keep it going, not shut it down.

SMITH: cc exhibited work together and you are exhibiting work in this show. When cc started up did you all imagine showing what you made as cc in a commercial gallery or not-for-profit art space setting?

LINS: Well those places AND artists need situations like cc. We all know both the problems and the good things of non-profit and commercial galleries.

SMITH: cc member Clifford Borress mentioned that placing too much emphasis on the group meetings might be misleading. Can you elaborate on the mix of collaboration and individual work/projects?

LINS: It's pretty organic. Different members have different relationships to the club. Some like extra mustard and extra pickles---some prefer none.

SMITH: Why do you think cc continues to appeal to and/or engage working/professional artists?

LINS: It's not appealing to many artists.

SMITH: Do you see the group as a collective? People come and go and work solo and together at the studio. How would you characterize cc in relationship to existing types/models of arts organizations and artists collectives?

LINS: No. Collectives have a different sort of drive/purpose/history/makeup. I think there is a huge history of clubs, cooperatives, societies etc., that other artists have formed. I love the history of the film clubs---which went hand-in-hand with technology. But also it sometimes was a way to make, watch, or disseminate films---often experimental. Amateurs were often in opposition to professional film makers.

SMITH: The title for this exhibition is "Initial Conditions: Artists Make Spaces," in part because it seems as though the initial

condition for starting most of these groups (a freeing space to make objects, a caretaking group, a social support group, a shared knitting program, etc.) was a seed planted with no need to know what exactly would grow (please excuse the gardening metaphor!). There is an embrace of play and the social in the show's participants. Looking at Culture Push's mission, one could argue that all of this exhibition's participants could fall into one or more of their activities: "Culture Push is an arts organization that works with hands-on learning, group problem solving, serious play, and creating connections." I would argue that mutual support either personally, professionally, or creatively also weaves its way in and out of each group's activities.

LINS: I'm sure there is some connection through them all. We do try to remember the moments when you have never made a ceramic piece---and then you have. It's a different world. You only have so much time before you get good at something. But I think we try to stay away from definitions.

SMITH: Do you consider the meetings, newsletters, and other activities around cc to serve as creative, professional, and/or personal support for those involved?

LINS: The meetings are mostly a social space to make material. What happens with what is made varies all the time. But we try to keep it entertaining and it is fucking hilarious. We have mostly funny members. Some not too funny also.

SMITH: Was there any thought to a future state of cc when it was started? Do you have conversations about cc's progression or it decidedly/philosophically rooted in-the-moment?

LINS: Mostly in the moment. But most members know it's best to

come to cc with an idea/list of what to make. We only get 4 hours every couple weeks. It's a mad house. And yet we produce so much.

SMITH: In this exhibition, there is a shared impulse to expand, deconstruct, or create alternatives to existing models without becoming too goal oriented or institutional---many of the groups even embrace of the amateur as with cc. In the press release for the “teen glazed” exhibition at Jane Hartsook Gallery for example you all wrote, “Dear Amateurs! / Since 2009 we have met monthly..... and have made almost no progress, but a heck of a lot of ceramics.” Like cc, the participants in this exhibition tend to focus on process (rather than goals) and open learning through interaction (rather than asserting their expertise as professionals). But you also have a ceramics expert in your midst who can teach you techniques and guide you, so there doesn't seem to be a total rejection of serious making.

LINS: We are the idiots and Adam is the one who knows ceramic things. This reoccurs every time we meet, like Groundhog Day. I think we may need something like idiots to dismantle everything that is wrong with professionalism. I don't want to over use this word—but the word “amateur” comes from the French word “to love”—so there is something there for us.

SMITH: From what Cliff said and my impressions of the group, ceramics club is a place where you can all, to quote Cliff “feel space around and in what we normally respond to in our work,” as well as take the pressure off of the professional, career and goal oriented aspects of being an artist. cc with its newsletter and special drinks/toasts at each meeting, appears to emphasize playfulness and fun. That said, with Adam there, there is also expert guidance in creating ceramic objects if those involved want to explore new methods of making that might inform or become part of their

practice.

LINS: Adam also works with us, he's not just there for expertise. He unlearns from us also. It goes both ways. The space around feels good. We celebrate failure.

Jesse Cohen and Carolyn Lazard of Canaries

TERRI C SMITH: According to your website, Canaries began with three people talking about their autoimmune conditions and sharing their stories as a way to feel less isolated. Assuming others might feel isolated, Canaries reached out to others, in part, to spark an open conversation to combat the isolated state of autoimmune and other chronic conditions. The story of your beginning actually inspired the title for this exhibition “Initial Conditions.” The title is also a way to frame how the starting point for many of the exhibiting groups was a shared interest in a topic or perceived need rather than the end goal of making or showing art. Can you talk about the evolution of the group and observations of its trajectory now that you’ve been active for a while?

JESSE COHEN AND CAROLYN LAZARD: Our group started out of actual necessity. We felt isolated as many chronically ill women feel, but what truly united us was that we all were proactive patients, we wanted to find autonomy in our healthcare and our healing process. Many of us had investigated various alternative treatments without the support of family and/or medical professionals. We needed, on a practical level, a forum where we could share our information with each other: information as varied as which doc-

tors are the best, which supplement brands use the least amount of fillers, how do you travel on a specialized diet, how do you have sex when fatigue has got you down? etc. When you have conditions that the biomedical field does not know how to treat, it facilitates an endless world of discovery.

As a group we want to share information about holistic and alternative means of addressing health and the body. Many of the most helpful approaches for Canaries are patient-directed and not supported by conventional doctors or Big Pharma. We advocate a holistic approach. Sometimes this means taking the drugs, getting the chemotherapy AND seeing the therapist/shaman/changing your diet. Sometimes it means something else.

The founding Canaries are artists and the group grew out of our extended social network in New York. Since so many of us process and ask questions through art, our conversations naturally opened up to making things as a group. When working on projects together, we drop like flies. We are very sensitive people. Our symptoms wax and wane. Maybe someone misses a meeting because they ate a piece of broccoli for the first time in a year and they need to rest, maybe someone was crop dusted by car exhaust and now they have a painful migraine, maybe someone had a stress trigger that made their joints flare. We are interested in exploring what it looks like to make art and build community with each other. Our practice privileges respect for our needs over the production of objects or content.

SMITH: Could you elaborate on your declaration “First order of business: be together!” and how creating works (visual art, writing, etc) comes into play? Is it fair to say it’s secondary to the social/support component of Canaries? Or do they go hand-in-hand?

COHEN AND LAZARD: Our ability to listen to one another is the most important thing we do as a group. We are able to establish basic truths and confirm them for each other. Voicing our concerns, telling our stories, and being heard is a radical shift for all of us, and it's been transformative.

SMITH: Do you feel like Canaries' in-person discussions, online presence/sharing and art projects have helped to create a new language around autoimmune and other chronic conditions? For your group exhibition with the curatorial collective Cleopatra's, the show was described as a "multimedia group exhibition that investigates healing, survival and the scarcity of language around these issues." I really like the Canaries question "How can we be legible when dominant language excludes us?" What are the challenges of shifting language and how much progress do you think you've made in that area? What strategies have seemed the most effective in making people with autoimmune conditions "legible"?

COHEN AND LAZARD: Part of our social practice is being vocal about these issues to eliminate stigma in our communities. Illness is an uncomfortable topic of conversation for most people. It reminds them of their abjection/frailty/death. We want to bring these issues up because illness is a part of everyone's life, sooner or later.

We are constantly developing language to communicate with each other. Our work is also to build a bridge, with that language, to others outside the group. The way we speak with each other will most likely not be the way we speak with those who don't, in some way, share our experiences. The challenge here is to understand that realities which are, to us, like basic laws of physics, don't apply at all to the lived experience of many others. We are often trying to heal relationships with our bodies that are not recognized

by normative discourse as real. Healing requires an understanding of the relationship between not only the mind and the body but also between the body and the bodies of others, the environment, emotions, political movements, geological time, etc. Many of us see illness as a language, as a means of communication.

SMITH: Was it a decision to make the group an all female collective or is that the way it happened organically? Of course, autoimmune conditions are more prevalent in women, but if a man with a chronic condition wanted to join, would that be something Canaries would accommodate?

COHEN AND LAZARD: The group formed organically as an all women's collective. Regardless of the fact that women comprise over 75% of Americans living with autoimmune disease, we also need a lot of support when navigating the healthcare system. We are often gaslit and/or accused of hysteria. It was important to facilitate a safe space where women could express their experiences and know they are being taken very, very seriously. At this point we would gladly offer a man our resources and point him to our website but we still identify as a women-only group/coven.

SMITH: For this exhibition, you created a space meant to be experienced alone. What inspired that idea? I'm thinking about the conversational and anti-isolation impulse of the group and why something that initially seems antithetical to that informed your installation? From our discussions, I got the impression the solitary use room is, in part, to recharge and to remember our bodies are not only here to be in service to others, to society, etc. If the tendency is for people to see their bodies as something they use to get things done---to use our body as one tool to achieve social status such as a physically beauty or a body that makes a lot of money---do you see this room as being an antidote to that sort of

goal oriented use of our physical selves?

COHEN AND LAZARD: While Canaries is a collaborative practice, we can't show up for each other if we can't show up for ourselves. In an airplane, we are asked to put on our own oxygen masks before helping others with theirs.

“The Zone” is a single occupancy installation for quieting down, for drawing your senses inward and centering. In a culture that prioritizes productivity above all, “doing nothing” is a defiant, resistant act. We see an increase in privatized, commercial space. There are spaces for breaks, but they are for refueling in order to return back to work. There are spaces for waiting, but they are for “killing time” between events. There is no place designated specifically for rest where people can slow down and tune into themselves. This space is not intended to revitalize your productivity, but to re-situate you in yourself.

In “The Zone,” nothing is expected of you except to listen/sense deeply.

Clarinda Mac Low of Culture Push

TERRI C SMITH: How did Culture Push come to be? All of the founders went to the same college but one founder was there in 1987 and the other two in 2003 and 2004. Did the seed of the idea happen at Wesleyan? What sparked it?

CLARINDA MAC LOW: I (1987) met Arturo (2003) and Aki (2004) at Wesleyan during a 35th year Dance Department reunion. There was an instant connection, and I invited Aki and Arturo to work with me when they came to NYC after graduation. In 2008, I wanted to start something---an organization or other institution that supported cross-sector work, that supported unusual ideas that fell through the cracks. I came up with a name (Culture Push), then invited Aki and Arturo to collaborate on dreaming up what “Culture Push” actually meant, and how it would form. That was the seed, and then the plant that grew was the result of our three-way collaboration and conversation, the intersection of our desires and ambitions. It was a place to test out ideas that brought unusual elements into contact, and brought people together in interesting ways. We wanted to empower people to start new modes of think-

ing and acting, and create a rhizomatic network of connection.

SMITH: In Culture Push's mission statement you write "Culture Push is an arts organization that works with hands-on learning, group problem solving, serious play, and creating connections." The texts on your website seem to emphasize a desire for people beyond artists to be involved and for people from many backgrounds to access information. These feel like utopian goals as does the idea that the act of "challenging the lines between disciplines leads to challenging the form of society." You also named the artist fellowship at Culture Push "Fellowship for Utopian Practice". Did this impulse to broaden the types of people who are in conversation with contemporary art originate from what you saw as a lack of those opportunities in the art world? What role does the utopic play in the philosophies, goals and general spirit of your enterprise?

MAC LOW: At the time we started Culture Push, I saw a lack of opportunities for thinking outside of disciplinary lines AND for making work that brought in social ideas. I was coming more from performance than from what would probably be called "the contemporary art world," but I believe they both had the same problem. (Just to say, in the years since we started, this has shifted radically, and now cross-disciplinary and socially engaged work have exploded everywhere). The Fellowship was named before it was itself---a kind of aspirational naming, like "Culture Push". We didn't know what it would become, or what "utopian practice" actually meant, at the time, but it seemed like it would draw the right practical dreamers and down-to-earth visionaries. I think it's a name that was supposed to be temporary, but somehow it stuck, and it's actually served us quite well. For example, it attracted YKON, a Finnish-German collective, to us, and we are now having a conversation with them about creating an unusual Utopian Sum-

mit in New York City in 2017.

SMITH: How did you come to focus primarily on the fellowship program over the years? Looking at past programming, there were conferences and interactive workshops that were also mission driven. What guided your decision to put Culture Push's resources primarily toward the fellows at this juncture?

MAC LOW: When we began Culture Push, we didn't know what it would be. We approached making the organization the way we would any collaborative art or performance project---by testing out ideas. The only thing we knew for sure was that we wanted to make an *_institution_*; something that would stand as solid ground under whatever Culture Push became. After many years working in the arts, I knew that institutional imprimatur is a very useful tool for people working in unusual ways. Aki and Arturo also felt a need to create a space for oddballs, including themselves. After securing our non-profit status, we then went on to test out different ideas, to figure out what exactly this organization we were making was. We all came up with projects we thought were interesting, and would have staying power. Our idea was that we would start the projects (specifically the Genesis Project, DOING, and ArtCraft-Tech) and then hand them over to other directors.

After a few years of this, it became clear that it is neither easy nor effective to find somebody else to take over our own projects. We were also on the verge of burnout, running our programs alongside work for our careers and living. Then we had one of our ultra-productive brainstorming meetings, and it became clear that, if we really wanted to create an opportunity for people to make new ways of thinking and acting, we had to create an incubator for *_their_* ideas. Given that we are a very small institution that runs on a shoestring and a lot of unpaid labor, it made sense to consolidate

our resources for at least a little while, and see what the Fellowship could become before devoting funds and energy to other projects.

SMITH: The fellowship seems to be a hybrid in a way---between a grant and a residency (in that Culture Push offers support beyond the monetary like mentorship and feedback). Can you elaborate a little bit about the type of support you provide and about your fellowship model? For instance, do the fellows interact much with each other, like in a residency? Does Culture Push have a fixed physical space that serves as a resource for the fellows?

MAC LOW: The Fellowship is unusual in both its form and its intentions. It is a process-oriented program. This is an important part of the equation, and the truly utopian part of the Fellowship. When we say “process-oriented” we really mean it. We welcome raw ideas, ideas in their formative stages, even ideas that may not come to some kind of recognizable fruition. As artists, we, the co-Founders, understand the role of research and failure in the development of great work or new ways of working. We wanted to create an opportunity where we can put the weight of an institution behind a high level of risk. As a tiny entity, Culture Push has the agility to support risky endeavours--the monetary stakes are low, but the existential stakes are high.

Culture Push does not have a fixed physical home; this is a strategic choice, as the lack of “physical plant” allows us to operate effectively with a very small budget. Our support system is both very pragmatic (a small stipend, help in writing and building grants, connecting to spaces and resources, providing fiscal sponsorship, advertising events, etc.) and more conceptual/emotional (brainstorming and networking, encouraging and problem-solving, challenging and questioning). The Fellows meet a few

times a year all together, and also meet and are in contact with the staff as needed. The network that Culture Push has built over the past few years also serves the Fellows well---we have partnered with many institutions in New York City (and now, through Franklin Street Works, beyond!) and introduced the Fellows to institutional partners and funding opportunities.

SMITH: You write that the fellowship is meant for artists and others who want to expand their practice beyond its traditional borders. In what ways has the Culture Push team assisted artists in expanding their practices? Does one fellow come to mind who really pushed outside of their comfort zone, significantly shifting their practice? In hindsight, how do you see your role in helping to make that happen?

MAC LOW: We select Fellows who are clearly working towards new ways of using their skills and passions. These can be experienced artists who are pushing into new territory or new artists just starting out. The wide, eclectic networks of the Culture Push founders act as a resource for the Fellows, and the mentorship available from the Culture Push staff has been very effective.

It's often difficult to parse out the effects of a Fellowship. That said, several of the Fellows who came in to the Fellowship with the germ of an idea have gone on to receive significant support from other institutions, and many of these ideas are still growing and developing, 2 and 3 years after their Fellowship terms. In the case of Olaronke Akinmowo, before beginning her Fellowship she did not identify as an "artist," though she had many ideas and practices that clearly fell into that realm. With her idea, the Free Black Women's Library, she is claiming that identity, and I believe that support from Culture Push is helping her strengthen and expand both that identity and the possibilities of the project itself.

SMITH: What is your dream for Culture Push moving forward? Do you have a five year plan or does the growth of Culture Push mirror the mission statement and evolve organically and moment to moment from a “sense of serious play” and group/community dialogue?

MAC LOW: There is no official five-year plan, but there is a desire to create an institution that can live beyond the tenure of the co-Founders. This is one reason to build a strong independent Board, something we were clear on from the very beginning. One of our newest Board members is a former Fellow, and this is a direction that gives me hope. It would make sense for the Fellows to lead the changes that come. Currently I am serving as Executive Director, but as I direct I am also figuring out how to create a self-sustaining organization that (without me) can retain some basic tenets, but still grow and change. Adjectives like “fluid” and “flexible” have become contaminated by neoliberal economic practices, but these are still useful characteristics for an institution devoted to creative endeavor, and I hope to see Culture Push retain these traits.

In other ways, I do see Culture Push evolving somewhat organically, as we find new collaborators and partners, and as new ideas come our way. For example, our current Program Associate, Madelyn Ringold-Brown, is developing her own voice and ideas, and I fully expect her to help flesh out the future of Culture Push. Our upcoming plans include a blog section (tentatively titled “Compost”) on our website that will contain writing and projects from current and former Fellows, as well as the Summit with YKON, and other projects TBD.

Brooke Singer of La Casita Verde

TERRI C SMITH: Some people might look at this project and wonder what it has to do with art or creating spaces for art. Yours is a mix of art, activism, and community building. How do these different aspects inform each other? Is La Casita Verde an art project, a community project or both?

BROOKE SINGER: Yes, for me it's both; La Casita Verde is a community art project and an extension of my art practice. But for other members it is a way to responsibly dispose of food waste and for others it's about a better way to grow healthy food or connect with neighbors. My work is interdisciplinary and blurs the borders between science, technology, politics and arts practices. I engage different media to provide entry into social issues that are important to me. I like to engage various specializations as an amateur, learn through doing and make accessible regions of knowledge that are often cut off to a general public. It's fun, full of failure at times but a ripe area to reimagine and remake the way things are. I do sometimes hear that it is not "fill in the blank" as people stake claims to various fields like art, science, or activism but that

is OK. It's a sign I am probably in that grey territory that I find most productive.

SMITH: You have done a lot of work in your individual practice as an artist around composing. Would it be fair to say La Casita Verde is an extension of your personal art practice? Has bringing a community of people into the conversation and into the hands-on aspects of this work shifted your thinking about the possibilities of the soilfoodweb as an artistic medium and/or a catalyst for art making?

SINGER: Yes, I came into composting and dreaming about a community garden space thanks to an art project called Excedentes/ ExcessNYC that began in 2011 with a commission from Matadero Madrid. I think La Casita Verde has brought me more into the realm of community organizing and local politics than art-making but that is due to my leadership role at the garden. Sometimes a situation demands something of you that you did not expect and I look forward to spending more time nurturing the art aspect of La Casita Verde in the future. Right now we are just fighting to keep the space and save the garden. There is a lot of pressure right now to build housing on "vacant" lots in New York City, an initiative of Mayor de Blasio. Of course, La Casita Verde is far from empty. We are advocating for the importance of greenspace in our communities and the right to public space along with fair housing. It's an unfortunate situation to pit such basic needs against one another.

SMITH: La Casita Verde is on what was once a "40+ year derelict lot." How did you come to find this location? What was involved in securing it as an urban garden? What sort of arguments did you need to present to city officials et al to convince them La Casita Verde was a good idea?

SINGER: My collaborator, Stefani Bardin, and I wrote a proposal to start a “compost first” garden in response to an open call from Mayor Bloomberg’s Obesity Task Force for new community gardens. We were successful in our bid and were granted the keys to the lot in South Williamsburg. At that point we teamed up with several people in the neighborhood who were interested in turning the space into a garden as well, particularly Santiago Lopez and Elizabeth Guzman. Bloomberg’s administration was very compost friendly and understood the insanity of sending our organic waste to landfill. It’s throwing away a massive resource and creating unnecessary greenhouse gases. De Blasio’s “Zero Waste” program continues this commitment. I would guess that it was a combination of our focus on composting and our commitment to community or public art that made our proposal strong.

SMITH: Your website mentions community building around healthful living. How do the collaborations at La Casita Verde encourage or increase the likelihood for healthful living? The exhibiting group Canaries is also looking at how our bodies are connected and reflective of the condition of our planet -- how autoimmune conditions are in relation to pollution and other environmental issues. As a follow up how would you characterize the mission of La Casita Verde’s group activities in relationship to the bodily health of the individual?

SINGER: La Casita Verde is a garden---so health is at the core of everything we do. We take a systems approach (indicated in emphasis on the soil food web) and are constantly highlighting the relationships between elements (like soil, insects, micro-organisms, water, air, food, and our human bodies) that are too often seen artificially in isolation. The first summer of La Casita Verde (2014) we trucked in 200 cubic yards of soil and built out a compost station. People passing by would ask us what we were growing and I

would reply “soil.” We are still growing lots of soil and as of Summer 2015 we are growing food too. We planted flowers this year and are seeing more bees and butterflies. It takes a lot of time to make this kind of transformation, even on a 5,000 square foot lot. The rewards are often in the small things, but the small changes can have large reverberations.

Regina Rex

TERRI C SMITH: In an early interview in “The L” you articulated that the three things RR sprang from are: “that a strong, supportive community is essential to any art practice today; a desire to build an inviting context for artists to exhibit their work; and to have a space to develop ideas as an extension of all of our independent studio practices.”

A lot of the groups in “Initial Conditions” (care collective, Canaries especially) began as spaces focused on care for oneself and/or others (to oversimplify it a bit) and the art projects (performances, readings, exhibitions) developed from the creation of these collaborative, discursive spaces around care. Care collective started when Park McArthur decided to collectivize her daily and nightly care routine, sharing it with more than 10 other people, a few of whom had professional experience in working with disabled people and most of whom did not. Many of the members of care collective were already friends of Park McArthur at the time; several were artists. Some were also disabled themselves and sharing care in other collective structures in and outside of disability. Park’s care collective often hosted many forms of social activity; for Park and Tina this social time often overlapped with artistic production. With Canaries, sharing information and providing support for people experiencing autoimmune conditions lead to new

collaborations such as readings and group exhibitions.

RRs feeling that a “strong supportive community is essential to any art practice today,” seems to be reflected in these groups as well as the social and professional support of the ceramics club and the community garden work of La Casita Verde. Even though, from the outside looking in, the activities of RR reflect those of a commercial gallery, how does this attention to “support” inform the work of RR? Has the art world shifted in any ways that has made this need for support shift... more pressing? less pressing?

REGINA REX: Regina Rex is run by eleven artists, so behind every exhibition there is a large group of artists standing to support the work we are showing at the gallery at any given time. This is an exceptionally strong and unique form of support when you have everyone out there promoting the gallery and its projects in their own way. We also believe that facilitating sales of the works we show is another important form of support, and we have participated in numerous art fairs which inserts the work directly into the market and creates more opportunities for our artists.

SMITH: In the same 2010 interview with “The L” you said NYC had a critical mass of emerging artists, which gave RR “an opportunity to take this huge mass and carve out a context that is not beholden to the social and commercial pressures of the greater art world.” Would it be accurate to say that this freedom from these goals makes RR an “alternative space”? Did RR have conversations about how it connected or did not connect with the histories and current states of “alternative” art spaces. Were there discussions about your positioning as an alternative to existing art space modalities? Or do you see the idea of an alternative space as largely historical in an era when so many experimental projects exist (in print, online, as pop ups, etc.) -- albeit often under the radar or

without much, if any, funding.

RR: We were definitely aware of and had many discussions about past models for alternative spaces. While we took inspiration from many of these projects, we intentionally wanted to steer Regina Rex in a different direction. For example, we did not want RR to function as a cooperative where we all took turns showing our own work, rather we wanted the focus to be on curating and facilitating exhibitions for other artists. Due to the large number of participants, RR always has had a continually evolving and flexible model. We have always existed in somewhat of a hybrid space, and have never fit neatly into the mold of a nonprofit space, commercial gallery or even the historical notion of an alternative space. Ultimately, by default, we take a more pluralistic approach, borrowing aspects from all of those models to form something that is adaptable.

SMITH: On your website RR mentions that the exhibition context is “rigorous, cogent and driven by our engagement and dialogue with artists,” and in a recent spot in “W” magazine, Angelina Gualdoni is quoted saying “We’re maintaining the spirit of equal voices but also starting to create actual positions.” Can you elaborate how this democratic impulse where the entire group provides support and contributes to exhibitions interfaces with the idea of creating (what I’m assuming are individual) positions?

I remember that one of my takeaways from this very illuminating book *Co-ops, Communes and Collectives*¹ was the strong impulse in the 1970s to shirk hierarchies and have the power structure be horizontal. At the beginning, I tried to model the Franklin Street Works after that as much as possible with open dialogues and all opinions holding equal weight, but at the end of the day, if something went awry or the organization got off mission it was mea cul-

pa. Your structure is different, of course, but how DO you balance the individual's position with the greater goals/good of RR? In your first five years, what are your observations about the struggles and benefits of a horizontal power structure? What have you found to be surprising pros and/or surprising cons of the RR model?

RR: We are experimenting with new ways to structure the project all the time, and after five years, we are attempting to streamline the day-to-day operations, which means having some people with dedicated positions to work on this. We also now have a director position, but we still have maintained our consensus-based decision making process through regular weekly meetings and many emails.

Everyone in the group has always had a very different relationship to Regina Rex in terms of time and commitment level, so this can be challenging when there is an expectation that everyone has an equal say in making a decision. The dynamic between our individual identities as artists and our identities as members of this group is at the crux of many difficulties we face, but ultimately they are reciprocally beneficial and growing together. One of the most interesting aspects of the project is how Regina Rex has developed its own sensibility as a gallery that is outside of any one individual's interests. The project has always had the appearance of a singular vision despite the large number of people working on it, and this continues to be one of its most defining characteristics.

SMITH: Why did RR decide to have a permanent space with the accompanying financial overhead and potential upheavals like having to move from the original building at 17-17 Troutman, seemingly because of real estate prices rising and what seemed to be conflicts around a mixed use building? In the beginning, was there discussion of using existing spaces and having a more

nomadic existence? Also, even though you have a fixed space for your exhibitions, you have collaborated with university galleries (GA), commercial galleries (Dorsch) and alternative spaces like Knock Down center. What informed your decision to have a permanent space and how do off site projects enhance RR's goals and mission?

RR: In 2010, when we started, we found our space because two of the members were building out studios, and they had an extra space that was available, so it was very convenient at the time. But having a permanent space definitely helped cement our place in the community of artists working in Bushwick at the time, and also gave our project a consistency of vision that our audience came to appreciate. Then, when we had to leave our previous location on the border of Brooklyn and Queens, we had initially planned to be nomadic for a while. We started to look around and see what kinds of spaces were available, and we wound up finding our current space in the Lower East Side—it happened faster than we expected. We have always done a couple of offsite projects each year as well as art fairs. All of these projects are ways to provide additional opportunities to show and support the large network of artists that we are all working with.

1. Case, John. *Co-ops, communes & collectives: Experiments in social change in the 1960s and 1970s*. New York City: Pantheon Press, 1979.

Conrad Ventur of USELESS magazine

TERRI C SMITH: The first question that comes to mind for you, Conrad, is how did you come to the name USELESS (emphatic and in all caps) for the magazine? It seems like there has to be a story there.

CONRAD VENTUR: At the time I started researching for USELESS in 2003 I was shooting odd jobs for SPIN magazine and my photographs had been published in magazines like Rolling Stone, V Magazine, The Fader, Jalouse and Interview. I was mostly interested in shooting bands. I enjoyed this kind of work, but I began to see that the entities getting press were the ones that had money behind them. There were other talents out there that were not getting any play. I started USELESS so I could choose what I wanted to photograph, and that also gave me a platform to give writers and artists some carte blanche to do what they like. The first issue was in 2004. Within a year, I found a features editor, and shortly thereafter, I found a graphic designer. I designed the first issue myself. I started USELESS as an experiment. I wanted to see where it would go and who I might end up working with through the magazine.

By 2008 we were on a roll. We were selling gallery advertising and each issue had a fashion sponsor. The increasing revenue got me comfortable taking on worldwide distribution with a CoMag subsidiary. When the economy collapsed, that changed how USELESS would progress. My team changed. I took on a design collective based between France and Switzerland to do the last two issues, and I did all the commissioning.

The name really came to me through a discussion with DJ Larry Tee. He'd written a song called USELESS that a fabulous drag queen named Tobell Von Cartier was performing in clubs. That's the word itself, but for me it is really a question of value. I was drawn to mostly under-the-radar artists and musicians. I thought USELESS would be a good name to feature work that didn't really have a market or was emerging. I thought of my zine/publication as an underdog. I was never about the establishment. It was better to call it useless than to have someone else do it for me. But now it's catalogued at MoMA, New York. Looking back I'm happy to have done it, even though when the bottom fell out in 2008 I had around \$20,000 in debt from it. I wouldn't change doing it though.

SMITH: Why did you choose the platform of a magazine to explore these topics? Did adding a magazine to your art practice complement it in some way that could not be achieved with installations and performances? Or was the motivation social, a good reason to talk to people you admire and whose work you like?

VENTUR: After being a photographer for a few years and considering a commercial route there, I decided around 2004 to go in a different direction. That's when I launched USELESS. I didn't have the experience yet to consider works of performance or installation. So I followed a trajectory from photographer to publisher to graduate school student in London then back to New York. All of

that merged together after a few years. I found it helpful to have a publication to work on while I was trying new things in graduate school and after. It provided good cover to navigate the brutality of the art world. I didn't ever have to walk into a situation with my art as my only shield. I could present as a publisher or an artist or both depending on the situation. It was nice to have the armor of an independent publication. Flimsy as it was. Aside from that, I enjoyed presenting it at art fairs and book fairs and organizing events for each issue with performances---more chances to reach audiences and future contributors.

SMITH: Is there a certain lens or perspective through which you explore art, curating, politics, music and science in USELESS magazine? How did you distinguish USELESS from other magazines on art and culture?

VENTUR: Our tone was slightly irreverent, direct, never polite, and each issue had a loose cluster of an idea going on through a cross section of creative fields. If a theme came to me, we would run with it. Otherwise a mishmash would be fine. A general rule would be putting two people together and instructing them to record a performative conversation for 20 minutes or so. I would transcribe it, edit it a little and pair it with commissioned photographs or illustrations. That all worked. I didn't compare to other publications. I'll add though, part of what frustrated me as the years went on was feeling pressure from my collaborators to smooth it---to make it more of a thing so that advertisers and readers knew what they were getting. I was accused of putting a confusing product out, which is true. I thought of it as a collage. I learned it is more important to me to produce something odd that doesn't sell than some piece of puff that does. Another one of my rules was to approach people for interviews when they did NOT have something to sell. USELESS isn't about your latest promotion.

SMITH: At least one of your projects, “13 Most Beautiful,” is inspired by Andy Warhol’s work. Would you consider USELESS to be part of Warhol’s *Interview* magazine’s lineage?

VENTUR: My favorite models for USELESS were early *Interview* and *After Dark*. Warhol wasn’t the first to do a zine on newsprint, but I’ll credit him with inspiring me to print on newspaper material and for the way I would commission interviews. Some of my first pieces were with Silver Factory regulars Bibbe Hansen and Billy Name.

SMITH: The last issue was in 2013. Have you stopped publishing the magazine permanently or are you on a break? When you started USELESS did you plan for it to exist for a fixed amount of time or did circumstances and shifting priorities in your practice create circumstances that lead you to stop publishing the magazine?

VENTUR: I toy with the idea of doing another issue, but I have evolved so much as an artist in the last couple of years, I wonder if it would be too different. Does that matter? That leap could be interesting. Either way, I do think about it, and I’m sure I’ll print one again. I just don’t know when. I’d have to form a new little team. Many have told me to just let it alone. That I did something interesting from the 2000s and that it doesn’t need to continue just because it was good. In a way, it would be like deciding to go back with an ex.

Checklist

microRevolt

1. microRevolt
Pre-industrial Electroknit series No-One, 2015

microRevolt
with patterns of and by
Abal (Argentina, early 20th century)
Anonymous (Argentina, early 20th century)
Helena Gawronska (Poland, 1970s)
Johann Schönsperger (Germany, 1523)
Jon Einarsson (Iceland, circa 1750s)
Shetland Woollen Industries Association (Scotland, 1920s)
Courtesy of Cat Mazza
2. microRevolt
textile grid patterns, 2015
Paper and felt zine

with contributions by:
Soyo Lee (South Korea)
Karen Cintron (b. Peru)
Jennie Rothwell (Ireland)
Otto von Busch with Anneli Palmskold (Sweden)
Courtesy of Cat Mazza

Ceramics Club (cc)

All works 2015, ceramic, and courtesy of the artists. Listing starts at “Butter” cube and continues to the right around the display unit.

3. Ceramics Club (cc)
Call-in show
4. Lucy Raven
Landscape
5. Lucky DeBellevue
Untitled
6. Tricia Baga and Pam Lins
I'm into form

7. Pam Lins
Drumset
8. Nick Parker
Cheese grater
9. Rochelle Goldberg
Pelican
10. Clifford Borress
Tropical Melody
11. Adam Welch
Hubcaps
12. Clifford Borress
Breakfast Sandwich
13. Nick Parker
Pineapple
14. Nick Parker
Bacon plate and bacon
15. Tricia Baga
Elvis
16. Clifford Borress
Barbells
17. Katherine Kerr
Soap Dishes
18. Keegan Monaghan
Elvis
19. Nick Parker
Pineapple
20. Halsey Rodman
A Reverse Sunset

21. Sarah Magenheimer
Dove
22. Tricia Baga
Water bottle
23. Lea Cetera
Cup
24. Sarah Magenheimer
Dove
25. Ricci Albenda
Whistle
26. Clifford Borress
Cat doing crunches
27. Sarah Magenheimer
Bunny
28. Nick Parker
Pizza
29. Clifford Borress
Train in the forest
30. Katherine Kerr
Soap Dish
31. Marley Freeman
Blocks

In the bathroom:

32. Clifford Borress
Seashell

On the cafe counter:

33. Katherine Kerr
Rock Garden

Culture Push

34. aricoco
Runningaway Furoshiki, 2013
Color photograph
Photographed by Hideto Nagatsuka
Courtesy of the artist
35. aricoco
Queenant's cocoon, 2013
Mixed media
Courtesy of the artist
36. OlaRonke Akinmowo
Free Black Woman's Library, 2014
Books, fabric, and found materials
Courtesy of the artist
37. Sarah Dahnke
untitled, 2015
Digital video, 00:03:56
Courtesy of the artist
38. Sarah Dahnke
The Dance for Solidarity, 2015
Booklet, 1st Edition
Courtesy of the artist
39. Sarah Dahnke
Dance for Solidarity, 2015 – ongoing
Performance at opening reception, comment notes, table
Courtesy of the artist

La Casita Verde

40. Marina Zurkow and La Casita Verde (Stefani Bardin and Brooke Singer)
La Casita Verde Compost Campaign, 2013
Printed posters, Artwork by Marina Zurkow
Courtesy of La Casita Verde

41. Organized by Brooke Singer of La Casita Verde
The People's Climate March "Warm Up!" at La Casita Verde, 2014
Posters by: Steve Lambert, Kenseth Armstead, Ricardo Miranda, Alexa Espinal, Iggy Miranda, and Giana Nevarez Tevere.
Hand-painted posters, sod, and digital slideshow
Courtesy of La Casita Verde
Sod courtesy of Eden Farms

Park McArthur and Constantina Zavitsanos

42. Park McArthur and Constantina Zavitsanos
Score for Crossing an Open Field, Score for Backing Up, 2013
Vinyl
Courtesy of the artists
43. Park McArthur and Constantina Zavitsanos
It's Sorta Like a Big Hug, 2013
Digital video, 00:16:41
Courtesy of the artists
44. McArthur, Park and Constantina Zavitsanos. "Other forms of conviviality: The best and least of which is our daily care and the host of which is our collaborative work." *Women & Performance: a journal of feminist theory*. Vol. 23, No. 1 (2013): 126 – 132.
Courtesy of the artists

Regina Rex

45. Corey Escoto
Banana Blast Volley Pop, 2014
Fuji color instant film print
Courtesy of Regina Rex
46. Dave Hardy
Untitled, 2014
Glass, cement, polyurethane foam, tint, pencil, and aluminum
Courtesy of Regina Rex

47. Nancy Haynes
noun into verb, 2014
Oil on linen
Courtesy of Regina Rex
48. EJ Hauser
pile 55 (one), 2014
Oil on canvas
Courtesy of Regina Rex

Canaries

49. Jesse Cohen and Carolyn Lazard (with Canaries)
The Zone, 2015
Bean bag (polyester, polystyrene beads)*, bench (painted baltic birch plywood, polyurethane foam), curtains (muslin), himalayan salt, palo santo, selenite crystal, silica-free sand (feldspar)*, and sound frequency**
- *Material safety data sheet available upon request
**Marjorie de Muynck, *Light*, 2007, from *In the Key of Earth*
Courtesy of the artists
50. Canaries
(Jessica Sue Burstein, Jesse Cohen, Taraneh Fazeli, Zoey Hart, Rebecca Watson Horn, Citron Kelly, Carolyn Lazard, Sam Richardson, Bonnie Swencionis, Katya Tepper, and Victoria Vreeland)
Basic Exercises for Embodiment, 2015
Paper zine
Edition of 100
Courtesy of the artists

USELESS magazine

51. *USELESS*
Complete set of ten issues: 2004-2011
Printed magazines on newsprint, first issue is photocopy
Courtesy of Conrad Ventur

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**FRANKLIN
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