“Locally Localized Gravity” is both an exhibition and a program of events. Its focus is the phenomenon of artists working as producers. From running exhibition spaces to organizing music and performance events, to publishing ‘zines and books, these artists do it all. The show is catalyzed by Philadelphia’s artist-run scene—its abundant art schools and affordable real estate contribute to a do-it-yourself ethos—but includes artists from other cities working in a similar spirit. Their practices are social, participatory, communal, and the consequent energy created is provocative and generous. Such ways of working are often youthful, even tribal in spirit, and find artists banding together to tap into shared resources and inspiration.

To create an exhibition about artists-as-producers, we invited eight artists and artists’ groups to create installations that will play host to special events. Each has created an installation that characterizes how they operate in the art world. They in turn have invited others: during its run, “Locally Localized Gravity” will feature over 100 artists, musicians, lecturers, performers, writers, and many other creators. Many of the groups will use ICA as their base of operations during the show, essentially using the gallery as a satellite location. Each group has programmed events, from multimedia performances to planting demonstrations, solo artist exhibitions to film screenings. Over the course of ten weeks, the gallery will host over 75 events of all kinds. Viewer participation required.
and act. Artists can create their own “market”—they use websites to publicize and sell their work, exhibit in shops, open galleries, collaborate with other artists. They do not work so much in opposition to the powerful financial art markets of today, but alongside, in a market of their own creation.

PARTICIPATION
We invited artists to participate in this show, and they did so by spending hours planning and building their work. They in turn invited others to participate in over 75 events that thread through the show. Just as you might look at a painting, the work encountered here is best experienced through participation—by attending lectures, concerts, discussing works in progress, as well as spending time with the things that document or augment events: reading materials, videos, photographs, etc. There will be several events per week, and as an enticement, ICA is offering a discounted pass that encourages repeat visits.

ABOUT THE ARTISTS
MATT BAKKOM
Born 1968 in Minneapolis, Minnesota; lives and works in Minneapolis and New York
Matt Bakkom has produced independent and collaborative works ranging from the New York City Museum of Complaint which showcased, in publication and display, complaint letters to New York City’s mayor dating back to 1700; to a 200-player game of “Capture the Flag” in the Walker Art Center of Minneapolis’ sculpture garden. He has exhibited at PS1 Contemporary Art Center, New York, the Queens Museum of Art, New York, Artists Space, New York, Museum of Contemporary Art, Chicago and several international venues in addition to founding exhibition spaces and organizing dozens of film screenings in various cities.

BASEKAMP
www.basekamp.com
Established 1998, Philadelphia
BASEKAMP is a Philadelphia collaborative group and exhibition space whose primary focus is to participate in the creation, facilitation and promotion of large-scale collaborative programs and projects by contemporary artists. BASEKAMP has organized and participated in numerous project in the United States and abroad including: Walk-Talk-Eat-TalkSomeMore in multiple cities in 2005; “Connect the Dots,” at the LeRoy Neiman Gallery at Columbia University in New York, 2004; and “I Deal for the Art Market” at Cuchifritos Gallery, New York, in 2002. BASEKAMP is: Cori Crowley, Scott Rigby and Leigh Stevens.

BLACK FLOOR GALLERY
www.blackfloorgallery.com
Established 2004, Philadelphia
Run by six artists, Black Floor Gallery is a lively Philadelphia space for exhibitions which opened in February 2005 with the invitational: Black Floor Welcomes You to it’s First Ever Show. Each month, an invited artist exhibits in their exhibition/work space, which also plays host to music shows, plays, film series and business ventures.
Black Floor Gallery is: Carrie Collins, Jamie Dillon, Gerik Forston, Annette Monnier, Nick Paparone and Elsa B. Shadley.

PROCESS
How do you curate a show about the energies that produce artistic community? This is essentially the question that we as a curatorial team took on when we decided to organize an exhibition in response to one of the most vital aspects of today’s art. The most meaningful approach for a show like this, we determined, would be to provide the space and the resources, but beyond that, we would step back and function as managers. Unlike most shows where a curator chooses a theme or an artist around which to make an exhibition, in an unusual move, we’ve ceded much of our curatorial role to the artists. We selected the artists, and we’ve helped them realize their projects, but they’ve done the lion’s share. The installations they’ve created serve as platforms for events they have initiated and organized. These events will take place directly upon or within the installations you see here, as well as in adjacent ICA spaces, and in Philadelphia (and beyond).

We began the curatorial process by identifying the artists we wanted to include. We then invited them to propose a project for the show. Meetings, site visits, daily emails, and phone calls ensued. After the initial proposal round, the curators worked with the groups on the many planning details. Most plans progressed organically, though we as curators had a few parameters: a tight budget and 5,000 square feet to divvy up as equitably as possible. Each of the groups had different needs, most of which were characterized by their very different identities. For example, Space 1026 worked nonstop fueled largely by their own desire to fill their space from top to bottom and edge to edge. On the other hand, LTTR was self-contained, needing only a table to display their publications and a monitor for a video. Sometimes we had to say no—but not before examining all possibilities.

In keeping with the ever-changing character of the show and events, we decided to produce an online, downloadable catalog. It will document each of the events, and like the show, it will change from week to week. [J.P.]

PREMISE
Art Review and the New York Times have recently described Philadelphia as an “East Coast Arts Mecca” with a “cool,” “anti-scene” scene. The vibe behind the scene—replete with genuine collegial goodwill, coupled with resourcefulness and abundant resources—is also the vibe that sparked this exhibition.

A gritty “do it yourself” attitude coupled with a strength-in-numbers mentality has fostered loose and formal alliances among Philadelphia artists to create events and exhibition venues. Spaces such as Vox Populi, an artist-run cooperative in its 19th year, have made excellent opportunities for artists to show their work. Complementing their efforts are nonprofit organizations such as the Fleisher Art Memorial (the only free art school in the country!), Landmarks Contemporary Projects, Philadelphia Art Alliance and the Asian Arts Initiative, all of which exhibit the work of local artists and their peers. This can-do spirit, coupled with civic pride and generosity, feeds much of Philadelphia’s energy and provides a support structure for many. The constant influx of young artists keeps things vibrant. Artists are initially drawn to the city to attend one of the many area art schools, like the Pennsylvania Academy of the Fine Arts (the nation’s first art school!), University of Pennsylvania’s School of Design, Temple University’s Tyler School of Art, Philadelphia University, Moore College of Art and Design and the University of the Arts.
FRITZ HAEGER
www.fritzhaeg.com
Born 1969 in St. Cloud, Minnesota, lives and works in Los Angeles
Fritz Haeg runs an interdisciplinary studio in Los Angeles. A practicing architect, he is also a gardening guru, an event planner, and educator who has run the Sundown Salons in his home—a remarkable geodesic dome—since 2001. In 2006 he initiated the Sundown Schoolhouse, an educational environment open to anyone over 18, with an activist mission. Peripatetic extensions of the salons have operated at the Whitney Museum of American Art, New York; the California College of the Arts, San Francisco; and the MAK Center and University of California both in Los Angeles.

LURÉ (Lighting for Urban Rooftop Environments)
www.lureprojects.org
Established 2000, Philadelphia
LURÉ is an ongoing series of collaborative media transformations, constellations, and clusters folding in on themselves before exploding brilliantly across the night sky. LURÉ has created projects for the Morris Arboretum in Philadelphia, various public Philadelphia locations, and is currently working on a project for Storefront for Art and Architecture in New York.
LURÉ is programmed by Aaron Igler.

RED76
www.red76.com
Established 2000, Portland, Oregon
RED76 is the moniker for collaboratively based projects conceived, most often, by Sam Gould, and fleshed out by a group of like minded folks in North America and internationally. RED76 seeks to facilitate discussion, thought and action within public space, through lectures involuntarily hosted by laundromats and neighborhood tours, to temporary restaurants and published documents. Along with having created many self-initiated projects since its inception RED76 has collaborated/exhibited initiatives with the Drawing Center, New York; Cooley Gallery, Reed College, Portland, Oregon; The Kitchen, New York; Yerba Buena Center for the Arts, San Francisco; ACC GalerieWeimar, Weimar, Germany; Dinamo, Budapest and many others.
RED76 is spearheaded by Sam Gould with frequent partnership with Laura Baldwin, Colin Beattie, Jen Rhoads, Paige Saez, Khris Soden, Zefrey Throwell, and many others.

Access to great art stands out as another distinct advantage to living here. The Philadelphia Museum of Art’s celebrated collection includes a substantial number of world-renowned works by Marcel Duchamp, one of the most influential artists in postwar art. It is an important touchstone and unofficial pilgrimage site. The Fabric Workshop and Museum makes great art with their commissioned projects by an ever-changing roster of internationally-recognized contemporary artists. During residencies they create unique installations and objects, with the aid of local artists who double as staff. For artists who do settle in and make their careers here, there is the potential of a Pew Fellowship in the Arts—a substantial unrestricted grant, among the largest in the country, to area artists.

But what seems to have really fostered Philadelphia’s hipster status is its “community of generosity,” to quote Alex Baker, curator of contemporary art at the Pennsylvania Academy of the Fine Arts. As an expression of that community, “Locally Localized Gravity” invites all of us to participate in that spirit. (E.G.)

PRECEDENTS

The artists in “Locally Localized Gravity” participate in a rich history of contemporary artists who have adopted multiple roles to allow their practice to thrive: producer, curator, entrepreneur and publisher to name a few occupations. Consider, for instance, Black Floor’s exhibition program, Space 1026’s music shows and LTR’s publication projects. In 1971 Gordon Matta-Clark became a restaurateur when he started Food, a much-needed place to refuel in a once-scrappy SoHo, New York. Food was a restaurant, a source of employment for artists and, above all, a place for the exchange of creative ideas. Food was a fully functioning commercial enterprise, as was Claes Oldenburg’s Store which opened ten years earlier on the Lower East Side. Oldenburg’s papier-mâché sculptures, sold on the spot, were pop-infused versions of quotidian items. Circumventing the commercial gallery, his studio/store made him both creator and purveyor of his work. Store was also a site for Happenings and performances that, with affinities to the international Fluxus movement, transferred “art” from objects and toward democratic, participatory events and aestheticized banal gestures.

More recently, these types of multitudinous projects have been codified under the term “post-studio” practice. Well-known examples include Rirkrit Tiravanija’s installation where he prepares and serves freshly cooked Thai food to gallery visitors, or Thomas Hirschhorn’s kiosks and altars to local figures in whichever locale he is exhibiting. For these two, the art project is a platform for social interaction and is completed by viewer participation. Collaboration is also key for all the LLG artists—whether a peer-to-peer collaboration with other artists, collaborating with the public, or both.

Historically, when artists chose to abandon the studio their unconventional practices were considered art simply because artists did them. LLG includes artists who not only continue those precedents but also refuse the authority as artist when they take on non-artist roles or deny credit as the sole creator of an artwork. But in this multitasking, these artists have engaged in infinite new possibilities for the way we experience art. (N.B.)
EVENT CALENDAR
All programs subject to change. For updated information (and tons more events) visit icaphila.org or call 215-898-5911.

JANUARY 19 FRIDAY
Opening 6–8pm
Black Floor: Japandroids 6pm
basekamp 6–8pm

JANUARY 20 SATURDAY
Red 76: Revolutionary Days
Matt Bakkom: Collective Investigation 3pm

JANUARY 21 SUNDAY
Black Floor: movies 12pm

JANUARY 24 WEDNESDAY
Black Floor: Luren Jenison exhibition 12-8pm
basekamp: 6–8pm
Sundown Schoolhouse: Samantha Barrow, The Fine Art of Writing Bad Poetry 6-8pm

JANUARY 27 SATURDAY
Black Floor: Public Gallery exhibition 11-5pm
LURE: Kelly Cobb, "100-Mile Suit" Process Demo 1-5pm

JANUARY 28 SUNDAY
Black Floor: movies 12pm

JANUARY 31 WEDNESDAY
Black Floor: Emily Glaubinger exhibition 12-8pm
Sundown Schoolhouse: Sam Miller, Round Singing Workshop 5–8pm

FEBRUARY 2 FRIDAY
LURE: "Imbolc" Festival 6:30-8pm

FEBRUARY 3 SATURDAY
Black Floor: Dave Dunn shows films 11-5pm
basekamp: 3-5pm

FEBRUARY 4 SUNDAY
Black Floor: Birthday party 12-5pm

FEBRUARY 7 WEDNESDAY
Black Floor: Beth Heimily exhibition 12-8pm
Sundown Schoolhouse: Emily Abendroth, How to be an Unorthodox Tour Guide of Your Own Terrains 5:30-7:30pm
LURE: Tristin Lowe and Michael Gibbons: Sonic Expansion Night 6-8pm

FEBRUARY 8 THURSDAY
Black Floor: Carrie Collins exhibition 11-5pm
Black Floor: Peter Barberi lecture 2pm basekamp: Game Night! 3-5pm

FEBRUARY 9 FRIDAY
Black Floor: Eric Midget exhibition 11-5pm
basekamp: Role Playing! 3-5pm

FEBRUARY 10 SATURDAY
Black Floor: leslie novak and the hands of the business world 11-5pm basekamp: "flamenco" and the hands of the business world 3-5pm

FEBRUARY 11 SUNDAY
Black Floor: movies 12pm

FEBRUARY 14 WEDNESDAY
Matt Bakkom: Collective Investigation 6:30pm
basekamp: Re-enactments and radical play! 6-8pm
Black Floor: Jeffrey Stockbridge exhibition 12-8pm
Sundown Schoolhouse: Dean and Amy Doderko, Coelacanth Boil o Making Workshop [Polka Anyone?] 6–8pm
Space 1026: RS presents Espejos 8pm

FEBRUARY 17 SATURDAY
Black Floor: Sabrina Lessard exhibition 11-5pm
Space 1026: Generous-T. Come print your own shirts with Space 1026 1-4pm
LURE: "DIY Biofuels" 2-5pm

FEBRUARY 18 SUNDAY
Black Floor: movies 12pm

FEBRUARY 21 WEDNESDAY
Black Floor: Annette Monrore exhibition 12-8pm
basekamp: The Philadelphia Survival School Reading Group 6-8pm
Sundown Schoolhouse: Beth Nixon & Ramshackle Enterprises, Cardboard... Building beasts and bodies... A Corrupted Collaboration 6-8pm

FEBRUARY 24 SATURDAY
Black Floor: Nick Paparone exhibition 11-5pm
basekamp: Kids Read & Draw 12-2pm
LURE: Greensgrow CSA 2-5pm

FEBRUARY 25 SUNDAY
Black Floor: movies 12pm

FEBRUARY 28 WEDNESDAY
Black Floor: Alex Da Corte exhibition 12-8pm
Special performance 6:30pm
Sundown Schoolhouse: Emily Spinack Clothiin Storey 5-7pm
Special event: "Daydreamer" magazine launch 7pm
Space 1026: RS presents Swathecrath, Plastic Little, and more... 8pm

MARCH 2 FRIDAY
LURE: Kate Abercrombie and Brooke Sietsmon projection event 6-8pm

MARCH 3 SATURDAY
Black Floor: Carrie Collins exhibition 11-5pm
Black Floor: Peter Barberi lecture 2pm basekamp: Game Night! 3-5pm

MARCH 4 SUNDAY
Black Floor: Record swap 11-5pm
Space 1026: "Reuse Workshop: Build a Bag" 2-4pm

MARCH 7 WEDNESDAY
Black Floor: William Pym exhibition 12-8pm
Sundown Schoolhouse: Nicole Barrick, Make an Instrument Out of Everyday Shit 5-8pm
Space 1026: Sri Slava, The Experimental People, and D.Mocean 5:30-8pm

MARCH 8 THURSDAY
LURE: Pablo Colapinto and Peter Flaherty present "Minuteman" 6–8pm

MARCH 9 FRIDAY
LURE: Pablo Colapinto and Peter Flaherty present "Minuteman" 6–8pm

MARCH 11 SATURDAY
Black Floor: Craft fair
Black Floor: movies 12pm

MARCH 14 WEDNESDAY
Black Floor: Elsa Shadley exhibition 12-8pm basekamp: Game Night! 6–8pm
Matt Bakkom: Collective Investigation 6:30pm
Sundown Schoolhouse: Thomas Devaney, No Silence Here, Enjoy the Silence 6:30-8pm
Space 1026: Versus-Philadelphia Experimental Showcase 8pm

MARCH 17 SATURDAY
Black Floor: Amy Adams exhibition 11-5pm

MARCH 18 SUNDAY
Black Floor: Sue Spaid lecture "The Goldfish Test" 11-5pm
Black Floor: Track Stand competition 3pm
LURE: Sunday Brunch 11am-1pm

MARCH 21 WEDNESDAY
Black Floor: Jamie Dillon exhibition 12-8pm
Special event: Swoon, "Down the Mississippi" 5pm
Red 76: radio transmitter workshop 7:30pm

MARCH 23 FRIDAY
LITR: Event 5-8pm

MARCH 23 FRIDAY-25 SUNDAY
Red 76: 72-hour Nuclear War Weekend

MARCH 24 SATURDAY
Black Floor: Vas Savul exhibition 11-5pm
Sundown Schoolhouse: Ginger Brooks Takahashi, An Army of Lovers Cannot Fail 2-5pm basekamp: 3-5pm

MARCH 25 SUNDAY
Black Floor: Ben Peterson exhibition 11-5pm
LURE: Kelly Cobb presentation "100-Mile Suit: Fiber to Finish" and Salad Days with toast by poet Tom Devaney 3-5pm