



GALLERY NOTES

FIRST FLOOR
JANUARY 20–MARCH 25, 2007

LOCALLY LOCALIZED GRAVITY

THE ESSENTIALS

ARTIST-AS-PRODUCER, ART FOR ALL

When we encounter spaces for art we expect to see art objects: paintings, sculptures, drawings. But some artists make art that is not object-based. Instead, their creative practice extends to running exhibition spaces, cooking dinner for visitors, producing multimedia performance nights, organizing film series, instigating community discussion. The recent phenomenon of artist-as-producer and artist collectives is one that has received much art press coverage, and been the subject of several recent exhibitions. It is part of a larger conversation about how artists work, how the art market functions, and what alternatives exist.

DO-IT-YOURSELF

The spirit in which these artists work is “do-it-yourself.” DIY, is a practice, an attitude, an aesthetic. It means doing things of your own initiative—if an exhibition space is needed, open one; if a publication needs to be printed, publish it; if a band is in town, make a venue. If it needs to be done, DO IT YOURSELF! This DIY attitude often inspires collaboration of all types, and when events are planned everyone is invited. Publicizing is done through email, websites, and flyers. In fact, most of the participating artists have websites where they document their work, promote events, and publish their writings.

PHILADELPHIA, AND BEYOND

Recent art world conversations around event-making-as-art-practice and artists’ collectives are extremely relevant to Philadelphia and a few other key cities. Philadelphia’s “second city” status actually seems to allow, one might argue, for greater flexibility and creativity. It is famously home to an abundance of art schools, important museums, generous public funding, and affordable real estate, all of which have attracted a productive artistic community. Artists, in a collective spirit and with collaborative projects, infuse the local scene with energy. There is an authenticity in their work and activities which is particular to Philadelphia, and to other cities where a similar generosity of spirit prevails.

THE ART MARKET

When people refer to the art market they usually mean the New York City gallery scene—a scene that looms as a major presence (no matter where you live), and never more so than at this moment. For the most part, artists who work as producers do not live in New York. The market is just too strong, rents too high, galleries too circumscribed. Other cities, with cheaper rents and no rules, provide conceptual and literal space to think, move,



left column, top: Red 76; bottom: LTTR; middle column, top: Matt Bakkom; middle: Sundown Schoolhouse; bottom: basekamp; right column, top: Aaron Iglor of LURE; bottom: Black Floor Gallery

“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.

Jenelle Porter, Associate Curator
Elyse Gonzales, Assistant Curator
Naomi Beckwith, Whitney Lauder Curatorial Fellow

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 projects 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 invitation: *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 Paporone 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, LTRR 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 exhausting 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 HAEG

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 Salon 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.

LTRR

www.ltrr.org

Established 2001, New York and beyond

LTRR is a feminist “genderqueer” artist collective with a flexible project-oriented practice. They produce an annual independent art journal, organize performance series, plan events, host film screenings and “radical read-ins,” and encourage collaborations with colleagues who encourage critical, non-absolutist thinking. LTRR projects have been held at LACE in Los Angeles; The Kitchen, New York; Los Angeles County Museum of Art; Susanne Vielmetter Gallery, Los Angeles; and the Generali Foundation in Vienna. LTRR journals have been included in exhibitions at Cubitt Gallery, London, Space 1026 in Philadelphia, and the MOBILIVRE/BOOKMOBILE project in multiple U.S. cities.

LTRR is: Ginger Brooks Takahashi, K8 Hardy, Ulrike Mueller and Emily Roysdon.

LURE (Lighting for Urban Rooftop Environments)

www.lureprojects.org

Established 2000, Philadelphia

LURE is an ongoing series of collaborative media transformations, constellations, and clusters folding in on themselves before exploding brilliantly across the night sky. LURE 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.

LURE is programmed by Aaron Iglar.

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, Khri 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 LTRR’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 engendered infinite new possibilities for the way we experience art. (N.B.)

SPACE 1026

www.space1026.com

Established 1997, Philadelphia

Space 1026 is one of Philadelphia's most established and well-known collectives. Space 1026 is a gallery and a studio space, a community center and a workshop. For the art community their gallery is a vital exhibition space where one can see the work of emerging artists. Its members of course have exhibited in many locations. As a group they most recently participated in a show at Yerba Buena Center for the Arts, and have an upcoming project in London.

Space 1026 is: William Buzzell, Adam Crawford, Jonathan Finnegan, John Freeborn, Jesse Goldstein, Holly Gressley, O. Roman Hasiuk, Jake Henry, Aryon Hoselton, Jason Hsu, Crystal Kovacs, Maximillian Lawrence, Janet Lee, Thom Lessner, Isaac Lin, Jesse Olanday, Ted Passon, Caitlin Emma Perkins, Andrew Pierce, Mark Price, Jodi Rice, Liz Rywelski, Justin Myer Staller, Crystal Stokowski, Becky Suss, Ryan Thacker, Adam Wallacavage, Andrew Jeffrey Wright, Clint Woodside and Ben Woodward
Interns: Lizania Cruz, Nicole CuUnjieng, Brad Haubrich, Bradley Johnston, Katie Kent, Jacob Marcinek, Matt Ostroff and Patsy Walsh.

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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: Japanther 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: Publico 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

basekamp: 6-8pm
Black Floor: Beth Heiny 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 10 SATURDAY

Black Floor: Eric Midget exhibition 11-5pm
basekamp: Role Playing! 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 Daderko, Coalcracker Boil-o Making Workshop (Polka Anyone?) 6-8pm
Space 1026: R5 presents Espers 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 Monnier exhibition 12-8pm
basekamp: The Philadelphia Survival School Reading Group 6-8pm
Sundown Schoolhouse: Beth Nixon & Ramshackle Enterprises, Cardboard... Building beasts and bodies... A Corrugated 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 Spivack Clothing Stories 5-7pm
Special event: "Daydreamer" magazine launch 7pm
Space 1026: R5 presents Sweatheart, Plastic Little, and more... 8pm

MARCH 2 FRIDAY

LURE: Kate Abercrombie and Brooke Sietensons 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" 6-8 pm

MARCH 9 FRIDAY

LURE: Pablo Colapinto and Peter Flaherty present "Minuteman" 6-8 pm

MARCH 10 SATURDAY

Black Floor: Gerik Forsten exhibition 11-5pm
basekamp: Art & Activism 3-5pm
LURE: Pablo Colapinto and Peter Flaherty present "Minuteman" 6-8 pm

MARCH 11 SUNDAY

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

LTR: Event 5-8pm

MARCH 23 FRIDAY-25 SUNDAY

Red 76: 72-hour Nuclear War Weekend

MARCH 24 SATURDAY

Black Floor: Vox Populi 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