

Depot, Vienna

The Depot, situated at Vienna's future "Museumsquartier" next to the Centre of Architecture and the "Kunstraum Wien" (Vienna Art Space) is meant to deal with visual art in theoretical terms.

The Depot is particularly interested in the areas within contemporary art where the tasks of artists and theorists overlap and clear dividing lines between their roles disappear. The programming of events and the information material compiled to support them is seen as a unity; they focus on certain themes reflecting and publicising the current discussion in the art field.

Bricks & Kicks, Vienna

Bricks & Kicks is an alternative space organised and run by the two artists Adi Rosenblum and Markus Muntean. Bricks & Kicks intends to create a more flexible exhibition context, better suited for the artistic approaches of a younger generation interested in a direct transformation of every day life experiences and popular culture into the art context without neglecting theoretical implications, which has led to a dissolution of the neutral institutional frame.

Bricks & Kicks also reflects recent transformations concerning the complimentary role models of artists and curator - the sharp distinction between them seems to be blurred; terms like "artist-curator" have emerged to describe the new situation. The way the Bricks & Kicks shows are staged responds to this shift: Beside developing the general exhibition concept Adi Rosenblum and Markus Muntean create a basic installation for each project, a sort of 'mise-en-scene' on which the other participating artists have to react.

Kunstraum Wien, Vienna

Kunstraum Wien resulted from an initiative of Markus Bruederlein, the art curator of the Austrian Ministry for Science, Research and Art. For a period of two years Kunstraum Wien offers an experimentation field for present international developments in artistic presentation and mediation. The programme consists of both cooperation projects organised by the curator himself and external projects for which the space is put at disposal. At the same time the Kunstraum is the operative basis for the curator.

Forum Stadtpark, Graz

Forum Stadtpark was founded by artists in 1959 as an association of artists, scientists and intellectuals to represent the interests, needs and requests of cultural workers and to mediate them to the public, as well as to counter any restriction of freedom in the intellectual and artistic life with appropriate means of action.

Forum Stadtpark acts as a promoter of visual arts exhibitions, including architecture, fine art and photography, as well as of concerts, lectures, theatre performances and film shows, and it serves too as publisher of several magazines.

Shedhalle, Zuerich

Shedhalle is a space for contemporary art located at the Rote Fabrik, whose premises have been occupied by local cultural workers in the 80s and later officially allocated and co-financed by the city of Zuerich. After having focused on discovering little-known but promising talents for the first years, a new team of three (now four) women took over in 1994, who implement a politicised notion of art.

Exhibitions are seen as sites to bring together agents in the arts, critical theory and political activism, rather than featuring individual artists and their products.

Over the last three years, Shedhalle has altered its notion of "the public", moving away from a "general" art public towards addressing specific communities.

ProjektRaum, Zuerich

ProjektRaum is an artist-space in Zurich, existing since 1990. It is organised as an association and managed by ten artists, having their studios in the same house. Only in 1994 Projektraum was granted public financial help for transport- or printing costs, for the renovation of the space or for the rent.

Beside classic Art-exhibitions ProjektRaum show concerts, performances, events, discussions and several discourses about art, market, architecture and others. Since the beginning an important part of their activity has been to offer a forum for people to meet each other.

In the last years they worked out special time- and space-structures for communication of visual arts.

NBK, Neuer Berliner Kunstverein, Berlin

The Neuer Berliner Kunstverein was founded in July 1969 as an initiative of Berlin citizens, with the goal to bring contemporary arts closer to a broader audience through exhibitions and other means of mediation. One of the main activities of the association is the organisation of exhibitions.

NBK aims at functioning as a mediator between contemporary art and the public. They therefore offer additional parallel programmes, such as the regular Treffpunkt NBK (Meeting Point NBK) with lectures, artists talks, actions, performances and more. In addition NBK set up the first Artothek, from which Berlin citizens can borrow works of art for free, and artothek mobil, a programme of touring thematic exhibitions to be installed in schools and in corporate environments. Another of NBK's innovative initiatives is the Video-Forum, a vast collection of international art videos shown on request.

NGBK, Neue Gesellschaft fuer Bildende Kunst, Berlin

The New Society for Fine Arts (NGBK) was founded in 1969. Since then NGBK has become an outstanding association for the organising of art

exhibitions in Berlin and abroad. According to its statute NGBK has the following tasks:

1. to organise informative, enlightened and exemplary exhibitions
2. to do basic research concerning current questions in the field of art
3. to do cultural work for every strata of society
4. to support young artists.

Kuenstlerhaus Bethanien, Berlin

Artists residency and project workshop for the promotion of contemporary art and international exchange. Since 1975, the Kuenstlerhaus Bethanien has worked on and presented hundreds of projects in the following categories: visual arts, music, theatre, dance, literature, performance, seminars and symposia, architecture and other. From its very beginning Kuenstlerhaus Bethanien has always had a wholly international outlook. However since the fall of the Berlin Wall and the Iron Curtain, it has paid special attention to artistic development in reunited Berlin and in Germany's new Federal States, as well as to exchange hampered for so long with artists in central and Eastern Europe.

Kunst-Werke, Berlin

Since 1991 the non-profit organisation Kunst-Werke Berlin has been running exhibition and studio spaces in Berlin's Auguststrasse as Institute of Contemporary Art and Theory. The proximity of the studios and exhibition spaces offer an opportunity for collaborative relationships between the production and mediation of contemporary art. Curators and critics work together to give the institution a specific profile concerning contemporary art. Kunst-Werke maintains its strong focus through thematic series of exhibitions. Both young artists deserving promotion and established and internationally known figures work in the studios.

Messe 2 ok, Duesseldorf

Messe 2 ok is an exhibition symposium art event that took place from 9 to 14 November 1995 (i.e. more or less parallel to the *Art Cologne*) in a post office warehouse, right across the Messehallen in Cologne. For this project a low budget auto-financing plan had been developed.

The initiators invited all those who are actively creating their own contexts and networks for mediation and communication, and who do project-oriented and/or collective work in the art world.

Messe 2 ok offered its space for all possible forms of presentation, where all participants

A.N.Y.P. - Zeitung fuer 10 Jahre

A.N.Y.P. exists since 1989. It started as a project at the Kunstverein Muenchen: the idea was to produce a newspaper instead of a catalogue. The initiators tried to combine different theoretical, artistic and political interests by people who work in their surroundings and in whose work they were specially interested. A.N.Y.P. is published once a year. It was thought as a kind of determined project, as it was decided from the beginning that it should last for 10 years only, with the last issue in 1999.

Globe, Copenhagen

Globe is a Copenhagen-based grouping of artists and critics aiming to create new methods and discourses for the presentation and function of Art: How Art is placed in the context of Society, and how artistic methods can find correlations in other fields of vision.

Globe was initiated in the fall of 1992 as a series of discussions and debates among various individuals from the fields of art production and art history, coming together in an effort to find common ground in dealing with the realities of the current cultural situation, in politics, within the art institutions.

N 55, Copenhagen

N 55 is trying to remain autonomous and independent to concentrations of power that constantly try to influence and control our possibilities. By joining forces we are able to withstand most of the repressing circumstances economical etc. that prevent persons from creating consciousness. Society, as we know it today, is based on the needs and demands of concentrations of power. By insisting on staying in control of our daily life at every level, we are able to constrain concentrations of power.

Bank, London

Founded in 1991, Bank is run by four people. It was set up to organise innovative shows of contemporary art in London. This remains the overall aim, whilst more specific interests include:

- Aesthetic accessibility: using forms and means more commonly associated with the entertainment industry than with Gallery Art;
- project-specific work: collaboration with artists in that artists feel free to try out new ideas, otherwise not possible in a commercial gallery;
- collective art: collaborative art objects as well as curating shows;
- space transmutation: creating different contexts for each show.

30 Underwood Street Gallery, London

30 Underwood Street is a non-profit making alternative exhibition space, which has been refurbished by the members of 30 Underwood Street from its original semi-derelict condition at their own expenses.

The gallery's curation policy is to promote otherwise non-commercial art works allowing the development of ideas without the usual commercial constraints, and to introduce a variety of interesting and innovative events otherwise unobtainable in the area.

Chisenhale Gallery, London

Chisenhale is an independent, publicly funded art gallery with an international profile, firmly based in London's East End. Founded by artists in 1986, it exists to reach people through a programme of 'cutting-edge', challenging art, as well as through its commitment to an excellent community education programme.

Locus+, Newcastle upon Tyne

Locus+ is a visual arts facility that recognises the partial incompatibility and unbalance in the relationship between contemporary artists and the exhibition mainstream. As part of an established history within the Northern region, Locus+ places the artist at the centre of production and provides

logistical and financial support to those who wish to work in different contexts and/or across formats.

Locus+ is no an organisation taht promotes the interests of one area of practice or the issues of a particulr eshibition or production methodology. Rahter, through collaborative relationships with artists and organisations, it seeks to create opportunities and frameworks in response to artists initiatives.

Transmission, Glasgow

Established in 1983, Transmission is a gallery / artspace in Glasgow, administered by a committe of Glasgow-based practising artworkers.

Transmission's aims include:

- Developing contact and long-term links with other artist-run spaces and organisations,
- presenting a platform for experimental / time based work, as well as supporting the work of less-established artists,
- aiding the distribution of small press / artist-produced magazines and books, as well as
- establishing a focal point for the discussion and critical appreciation of different artistic and ideological approaches to contemporary art.

Link Project, Bologna

Link is not a community centre, neither an arts centre, nor even less a youth centre, or a post-adolescence or pre-senility centre. Link is an act of will which does not reflect a settled idea, a precise position that places us within the already saturated Italian and Bolognese panorama of cultural-behavioural consumption. We would not want to even think of, think of you (in the sense of who is reading these lines in this moment) as a public. The idea of public that is being connoted in these years has something fundamentally rotten. In this too we invite you not to wait for responses. Simply not to wait.

Link non è un centro sociale, neanche un centro culturale, né tanto meno un centro giovanile o post-adolescenziale o pre-senile. Link è un atto di volontà che non rispecchia un'idea conclusa, una posizione precisa che ci situi nel panorama già saturo del consumo cultural-comportamentale bolognese e italiano. Non vorremmo neanche pensare, pensarvi (nel senso di chi in questo momento legge queste righe) come pubblico. L'idea di pubblico così come si è andata connotando in questi anni possiede qualcosa di fundamentalmente marcio. Anche in questo vi invitiamo a non aspettare risposte. A non aspettare semplicemente.

Bloom, Mezzago (MI)

Bloom is a multi-media art centre run by the Cooperativa "Il Visconte di Mezzago". Its aims are to organise concerts and shows of value (which would be rarely available otherwise in a periferical area like the one around Mezzago) and to stimulate local artistic and cultural production. Over the years, Bloom has become a meeting place, a place of exchange and stimulation for people with very wide and different interests.

BLOOM è un centro multi-mediale gestito dalla Cooperativa il Visconte di Mezzago, che ha per finalità il portare in una zona periferica come la loro spettacoli difficilmente accessibili altrimenti, e stimolare la produzione culturale e artistica locale. Negli ultimi anni BLOOM è potuto diventare un luogo di incontro, di scambio e di stimolo per persone aventi interessi culturali anche molto diversi.

Care Of, Cusano Milanino (MI)

Care Of è un'associazione culturale non profit fondata nel 1987 da Mario Gorni e da un gruppo di giovani artisti per prmuovere ed incentivare la ricerca artistica e per diffonderne la conoscenza.

Tra gli scopi di Care Of emergono quelli tesi a costituire con la propria attività un ambito di informazione, di discussione e di confronto fra artisti, critici, e pubblico, per la crescita dell'esperienza professionale e per consolidare la creatività autonoma dell'artista.

*Le strutture di cui Care Of si avvale per raggiungere i suoi scopi statutari sono:
Un ARCHIVIO per la conservazione e la consultazione dei portfolio d'artista,
un CENTRO DI DOCUMENTAZIONE con 5000 titoli fra biblioteca speciale e videoteca,
uno SPAZIO ESPOSITIVO per le mostre,
un LABORATORIO per la produzione di video con uno standard Super-VHS e per la produzione di fotografie,
uno SPORTELLINO INFORMATIVO su borse di studio, concorsi e finanziamenti.*

Viafarini, Milano

Viafarini is active as a non-profit association for the promotion of artistic research since 1991. Its field of action encompasses all the visual arts: painting, sculpture, photography, video, performance, installation, architecture, design and communication.

Viafarini's activities are possible thanks to its founder Patrizia Brusarosco and to the collaboration of artists, curators, gallerists and art lovers, as well as public and private institutions.

The main goals of Viafarini: to promote and spread the research of young artists in Italy through an Archive which collects images, biographical data and publications; to foster a programme of cultural exchanges; to create a place for information and services; to create an organisation that gives artists the opportunity to develop their works independently; to run an exhibition space able to attract a larger public; to try out a new model for the promotion and financing of contemporary art in Italy.

Viafarini is: EXHIBITION SPACE with a programme of site-specific projects by international artists; SERVICES (Database about scholarships, study grants, funds, etc.; Library; Educational activities; Archive; Workshops); will reopen entirely through its PRESS OFFICE; opportunities of RESIDENCIES in Milan for foreign artists and organisation of NETWORKS with other countries.

Viafarini è attiva dal 1991 come associazione non profit per la promozione della ricerca artistica: pittura, scultura, fotografia, video, performance, installazione, architettura, design, comunicazione.

Viafarini realizza la sua attività grazie alla fondatrice Patrizia Brusarosco e alla collaborazione di artisti, curatori, galleristi e appassionati d'arte nonché di istituzioni pubbliche e private.

Tra gli scopi di Viafarini: promuovere e divulgare la ricerca dei giovani artisti in Italia attraverso un Archivio che raccoglie immagini, dati biografici e pubblicazioni; favorire un programma di scambi culturali; creare un luogo per l'informazione e il servizio; creare un'organizzazione per dare agli artisti la possibilità di sviluppare il proprio lavoro in modo indipendente; gestire uno spazio espositivo in grado di attrarre un grande pubblico; sperimentare in Italia un nuovo modello per promuovere e finanziare l'arte contemporanea.

Viafarini è: SPAZIO ESPOSITIVO con un programma di mostre site-specific di artisti internazionali; SERVIZI (Banca Dati su borse di studio, concorsi, finanziamenti ecc, Biblioteca, Attività di formazione, Archivio, Laboratori). E' inoltre promozione di manifestazioni e di progetti artistici esterni con attività di UFFICIO STAMPA, opportunità di RESIDENCE a Milano per artisti stranieri e organizzazione di NETWORK con altri paesi.

eXchange, Amsterdam

Exchange is a project conceived by a group of artists and realised between 1994 and 1996 on a Dutch-Russian scenery. 15 Russian and 15 Dutch artists will explore their behaviour in different systems. The fall of Communism finally revealed an artistic scene which is intense but completely underground. Holland, instead, developed a unique economic structure for the support of artists and of contemporary art.

After a 6 months stay in Russia, the 15 Dutch artists will carry out a series of performances and actions in the streets of Moscow. The 15 Russian artists in their turn will realise a wooden mini-museum in the middle of a polder at the end of their 6 months in Holland.

Si tratta di un progetto ideato da artisti dove la Russia e l'Olanda forniscono lo scenario, svoltosi tra il 1994 e il 1996. 15 artisti russi e 15 artisti olandesi esploreranno i loro propri comportamenti all'interno di sistemi diversi. Il crollo del comunismo ha lasciato intravedere una scena artistica intensa, ma totalmente underground, mentre l'Olanda ha invece sviluppato strutture economiche uniche al mondo per il sostegno degli artisti e dell'arte contemporanea.

Dopo un soggiorno di sei mesi in Russia i 15 artisti olandesi realizzeranno interventi e performances nelle strade di Mosca. I 15 artisti russi, a loro volta, dopo i sei mesi trascorsi ad Amsterdam realizzeranno un vero e proprio mini museo di legno nel bel mezzo di un polder.

W139, Amsterdam

The idea that any cultural expression, no matter whether high or low, contributes to the construction of the essence of humanity, seems to be the prevailing idea underlying the manifestations proposed by W139. To strongly rely on the spectator's role requires an organisational work of a special kind. One finds oneself in a space where one can do anything: to stroll from one world to the following one, from one space to another, from an experience to a different one.

W139 exists since 1979, but only in 1990 it was granted financial support by the Dutch Ministry of Culture.

L'idea che ogni espressione culturale, alta o bassa che sia, contribuisca a costruire l'essenza dell'umanità, pare sia l'idea prevalente nelle manifestazioni proposte da W139. Riporre grande affidamento nel ruolo dello spettatore richiede un lavoro organizzativo di tipo speciale. Si è in uno spazio dove si può fare ogni cosa: passeggiare da un mondo ad uno successivo, da uno spazio all'altro, da un'esperienza ad una diversa.

Il W139 esiste dal 1979, ma solo dal 1990 viene finanziato dal Ministero della Cultura olandese.

Centrum Beeldende Kunst, Rotterdam

Telephone Gallery, Stockholm

The Telephone Gallery is one of a series of projects by two young artists who have been organising various non-profit art projects together since 1992. In 1995 the Telephone Gallery opened for one season, the only physical room being an answering machine where the exhibition took place. The answering machine was placed in Malin's apartment in Stockholm, but the only access to the "exhibition" was to call the gallery's telephone number. After listening to the exhibition, which lasted approximately 2 minutes, the listener had the opportunity to leave a message. One of the main ideas was high accessibility - the Telephone Gallery could be reached from any place at any time.

Faergfabriken, Stockholm

Faergfabriken's purpose is to create a place, a forum, where exhibitions, discussions, the present and the past can come together. It intends to take care of the contemporary and the experimental, nationally and internationally, and to do so within a wider cultural field which encompasses art, architecture, design, photography, theory and media. Exhibitions will be coupled with discussions, seminars and debates. The idea behind those projects which have begun to take shape and which have set things in motion is an attempt to broaden the spectrum of our understanding both of our present and our future.

MUU RY

The interdisciplinary arts organisation MUU RY represents and promotes new fields of art such as video and media art as well as other audiovisual art, environmental, space and conceptual art, performance and other experimental modes of cultural production.

The aims of MUU RY are to develop the collaboration and interchange of artists working in different fields; to produce projects, events, seminars and exhibitions of the "MUU" ("the other field") art fields and to arouse cultural political discussion.

Jutempus, Vilnius

The aim of Jutempus is to create a space in Vilnius in which creative collaborations and discussions could take place, involving artists, critics and academics working in different areas. In addition to being a space for exhibiting Lithuanian and international art, this center will bring together people from Lithuania and other countries in order to encourage a multidisciplinary exchange of contemporary art and ideas.

Blast, X-Art Foundation, New York

The X-Art Foundation is a not-for-profit organisation that creates, encourages, and presents new forms of art and text. Engaging both traditional media and advanced technologies, it promotes a wide range of artistic practices, developing new combinations and perspectives for contemporary art and theory.

Its primary vehicle is BLAST, a "portable exhibition space" that embodies new experiences of reading, viewing, and authoring. It explores the changing roles and relationships that are involved in the processes of creating art and text.

White Columns, New York

White Columns - New York's oldest alternative art space - was founded in 1969 to present and uphold the most challenging and creative visual arts by under-supported artists. Today this commitment continues with an ongoing exhibition and review programme. Through this unparalleled programme, hundreds of young artists get their start and the public can visit exhibitions of new painting, sculpture and photography never before seen in the New York community.

Spot, New York

Spot has a very focused intention: Spot sees itself as a structure embedded into the matrix of the society of the artist. The society of the artist is a microcultural context made up of artists, gallerists, collectors, critics, writers, and spectators who interact together as a result of art production. By investigating this rather restricted context through art production, generalisations relevant to society as a whole can be contrived. Spot, by its very nature, is connected to the macrocultural context of the general society without necessarily being embroiled in it.

Franklin Furnace, New York

In 1976 artist (and downtown scene-queen) Martha Wilson founded Franklin Furnace to fulfill a need that was not being served by the major art institutions: collecting, cataloguing, conserving and exhibiting contemporary artist-produced books and multiples. Franklin Furnace has the largest collection of this material in the country. Franklin Furnace has been in the forefront of the contemporary art world's fight for freedom of expression. They have been able to turn adversity into advantage. For the future Franklin Furnace will focus on developing mainstream access to avant-garde art, specifically to performance art (A.K.A. Alternative Comedy), through electronic media (television, video, internet, CD etc.) and many plans, the following are in development.

Artists Space, New York

A pioneer in the alternative space movement, Artists Space was founded in 1973 to support contemporary artists working in the visual arts, including the media of video performance, architecture, and design. The organisation provides direct assistance to emerging and unaffiliated artists, a computerised slide and PHOTO CD registry of 4,000 artists. Artists Space's mission is to encourage diversity and experimentation in the arts, as well as to foster an appreciation of contemporary art and artists in the greater community.

Four Walls, Brooklyn

Four Walls is a loose confederation of artists who organise one-day exhibition/forums and other related events. They are primarily interested in providing a condition for exchange of ideas. Four Walls events take place once a month. Other projects are varied but all concerned with the idea of developing a community or doing something collectively. Such projects have included the model at

PS1, The Radio Show, which they did with WFMU at Artists Space, as well as small publications and various projects clubs. Four Walls exist through contributions given at the door, through small grants from individuals and private foundations.

Group Material, New York

Group Material is a New York-based collaborative group founded in 1979. Among the members have been Tim Rollins, Felix Gonzalez-Torres, Doug Ashford and Julie Ault. Through several projects Group Material has questioned issues related to democracy, freedom of speech, political representativity, gender and minority problems and the art establishment.

In occasion of many projects - both in institutional and non-conventional exhibition spaces - Group Material has collaborated with people, communities and other artists.