

ART WORK

A NATIONAL CONVERSATION ABOUT ART, LABOR, AND ECONOMICS

INTRODUCTION – We can see how the collapse of the economy is affecting everyone. Something must be done. Let's talk. No, it can't wait. Things are bad. We have to work things out. We can only do it together. What do we know? What have others tried? What is possible? How do we talk about it? What are the wildest possibilities? What are the pragmatic steps? What can you do? What can we do? [Continues Inside]

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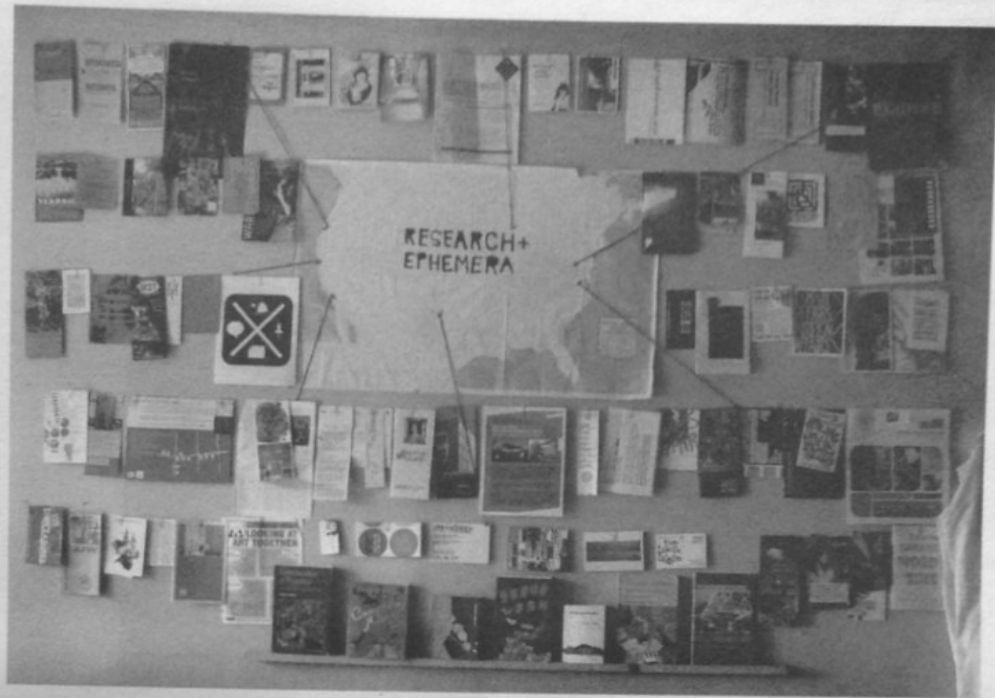
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HOST A DISCUSSION IN YOUR TOWN.

with wireless broadband. We brought with us connections to a diverse, global network of people who are still grinding away out there, stretching the envelope, brainstorming outside the box, teetering on the cutting edge and staying in touch with us. When it's necessary or desirable to see what's up, we fly the redeye out of RDU, thirty-five minutes away. What we have is not much, but it's all paid off.

CAN receives up to 70,000 visits a month, about ten times the number of people we were ever able to reach in the past. We know from an outside assessment that CAN is being widely used as a reference tool, a source of news and a treasure trove for curriculum builders. Yes, it needs constant gardening, and yes, it always needs a technical upgrade, and no, there's no earned income. So it's not perfect and it doesn't run by itself. But we can do it, partly because "stay small" is in our mission statement. We just have to resist the opportunity to "build capacity."

For advice, I leave you with two bromides: Follow Your Bliss (that means pay attention to what gives you healthy energy) and Do Better What You Do Best (my father's family motto). And don't let the bastards get you down.

Linda Frye Burnham is a writer who founded *High Performance* magazine and traded editing stints with visual artist Steven Durland throughout the magazine's history (1978-1998). She co-founded the 18th Street Arts Complex and *Highways Performance Space* in Santa Monica, Calif. in the '80s; *Art in the Public Interest* in North Carolina in the '90s; and the *Community Arts Network* on the WWW. She and Durland were wed in 1994. They live in Saxapahaw, N.C.



A FIELD GUIDE FOR THE FUTURE: INTRODUCING THE INSTITUTE FOR APPLIED AESTHETICS

Chris Kennedy

The Institute for Applied Aesthetics (IAA) is a community of artists and educators who share a love of making worksheets for life and field guides for the future. We started the Institute in 2007 with a belief that the future of artist communities depends on a new understanding of "education"; one that explores learning as an integral part of artistic practice and everyday social process. Here we want to share with you one idea we have for the future of the Institute and some ongoing research we hope you will be a part of.

An Idea for the Future

The IAA secretly wants to be a consulting agency with men in business suits and money on the table. A consulting agency that will fund a new kind of research institution where artists can make money and work on collaborative projects.

We want to have a physical space, with a table, a computer and some chairs. We will create a job board and invite artists to sign up and take the job they can do best. We will also invite them to incubate projects and teach and learn at the Institute. Not really like a skill share or gift-economy attempt, but more like a consultancy that will charge people money for services provided. The money will be used by the artist to buy food and housing. But maybe sometimes local honey or expensive wood to make a beautiful table.

We imagine the Institute occupying a storefront space that will actually flip open, where we will re-work the physical facade when we think it's needed. Our first idea is to create a vertical garden on the front of the building where the public can snip their own salads and then come in and eat with us.

Our intention is to share something long-term with each other; a community that allows us to do what we love

without worrying about our basic needs. Here at the IAA we think this is possible, but only by knowing more about your community and participating with it.

To start this process, we propose the setup of Regional Research Stations across the country, an extension of the Institute in your backyard or maybe in a tree house or a vacant room. We imagine each Station providing a central node for collaborative research to help cultivate your idea for the future. The only thing we require is providing your station with lots of tea and beverage options in general. Maybe also some beautiful vessels to drink the beverages in.

In exploring your community's identity we hope that potentials for collaborative exchange, new forms of learning and economic possibilities begin to manifest both locally and regionally. We've prepared a guide for you to check out online and are always looking for new faculty to have tea with! Research with us by visiting: www.applied-aesthetics.org/researchstation

Research for the Future:

In 2009 we did some research that fell into a file we call "Artiscycle". The following are some important field notes from independent art spaces, groups and organizations we've profiled in the United States that make us happy. You can find full reports at www.artiscycle.net

1. Center for Urban Pedagogy (NYC) | 600k/year | Non-Profit
2. Hester Street Collaborative (NYC) | 750k/year | Non-Profit partnership with Leroy Street Studio | Developing opensource civic engagement tool "Parks for People"
3. Space 1026 (Philadelphia) | \$ 2500/month for rent | Artist Group that runs a Space
4. Elsewhere Artist Collaborative (Greensboro, NC) | \$ 30k/year | Non-Profit and Living Museum
5. Phil Mechanic Studio (Asheville, NC) | LLC and Non-Profit Partnership with Blueridge Biofuels and Flood Gallery
6. Everett Station Lofts (Portland) | Gallery and living space \$500/month subsidized by Artspace Projects, Inc.
7. Wowhaus Residency (Occidental, CA) | \$800-900/month negotiable with labor assistance
8. Third Root (NYC) | \$4000/profit each month (avg.) | Workers Cooperative | Alternative Health Clinic and Community Space

9. InCUBATE Chicago (Chicago) | Experimental Research Institute | \$1000/month
10. SuperFRONT (NYC) | Dance/Architecture collaborative residency | \$1200/month rent
11. Blackstone Bicycle Works and Backstory Café (Chicago) | Creative organizations housed at the Experimental Station in Chicago

PERSONAL ECONOMY

by Tim Kerr

If you are doing any sort of self expression solely to make money, I think you will be disappointed. Don't get me wrong, I am not going to turn down money but that is not why I do what I do and I for one, do not want to have money be a factor in why or why not that I choose to do something. Yes I have been paid for music and art but it has never paid my bills. I have worked at the University Of Texas Libraries since 1978 and that's my income. I have to say that after spending last year (2008) applying for grants, its a sad state of affairs in the US when it comes to funding any sort of self expression project... Especially when you look at the opportunities artist have in Europe but then again, why are you doing this? If its because its something that you have to do like breathing, you will do it no matter... And no matter, I always seem to rely on Do It Yourself