

GROUNDSWELL

CRISIS FOLKLORE



The Public Practice Bulletin

About the Bulletin

The Public Practice Bulletin in its tenth annual cumulation, incorporates the digest, regulations, and concerns of the Plausible Artworlds Council and its supporters. The first bulletin appeared on January 8th, 2010. This is an excerpt from the Public Practice Bulletin No. 10.

A Preface

It has come to our attention that many on the Plausible Artworlds Council Board have expressed deep concerns for the future of the Council. Since its inception in 2009 in response to the growing art movement of public practice, the Council has accredited and supported collaborative artist groups,

independent art spaces and projects that have established viable "cultural ecosystems" around the world. Now with almost a decade of activity under our belts, we bid our friends and supporters farewell.

Ten years ago, when the Council formed, things had gotten out of control. A new Fluxus movement secretly supported under the auspices of Altria and Pepsi-Cola repositioned the term greenwashing to new meanings. We witnessed the Guggenheim selling objects in its PRADA design store from an exhibition titled *The Relational Artist: Past and Present*. The MET had announced a partnership with Con Edison and the The New Museum bought out the Bowery Mission and turned the space into a café. Meanwhile, internationally, the Louve sold its franchising rights to McDonalds and started a school for "slow food" at its Paris-based headquarters.

A cultural shit-storm had hit the art-world fan. And so members of the Council banded together in response. We sought the subversion of an insti-

tution, the creation of an institution about institutions, inside and out but never diagonal or in-between. Our mission – to accredit projects, spaces and art groups so that citizens and artists could tell when they were being duped and when the intention of the artist was sincere, authentic and community-minded. We spent the better part of the decade crusading on behalf of artists who demanded fair wages, treehouses to sleep in, and potluck dinners to attend. We champion what The Biennale de Paris has titled everything, which has no recognizable status, and most of the time cannot be exhibited.

However, on this Sunday, the 22nd of January, 2020 we announce the dissolution of the Council, for its mission has been achieved: the insertion of artists into all facets of institutionalized existence. And with this, the hope for a new Utopia embodied by the collaborative alternative culture we so desperately desired is now finally upon us. Considering this historical milestone, the Council now feels an urgency to fade into the background and wait for a new system to form, new relationships to

emerge, and for the re-birth of an art movement in the new paradigm of the collective. We have achieved victory!

In reflection, this year's Bulletin Preface is devoted to remembering some major happenings in the Council's history. In this last issue, we salute the warriors of the Council's affront on misappropriated art, the trail blazers that gave birth to new worlds and realities for future generations of artists, designers and citizens alike. In no particular order:

Temporary Services Re-invigorates the Art Workers Coalition

In late 2009, Temporary Services, in collaboration with SPACES Gallery in Cleveland, launched *Art Work: A National Conversation about Art, Labor and Economics*, a newspaper with a collection of essays on the role of the artist in relation to economics. Within two years of its release, the newspaper became the rallying cry for a resurgent Art Workers Coalition led by many of the paper's authors.

The Learning Group Motivates The Great Health Care Uprising of 2015

In August of 2015, in conjunction with an exhibition in Madrid, Learning Group/Site unveiled a new system for health care based on the barter and exchange of materials instead of currency. The new system, which was piloted in local clinics around Spain, gained intense popularity, creating pressure for the United States to rescind its recent attempts at Health Care reform and use a more basic form of barter in exchange for health services.

Right: The cover of the
Practice Bulletin, 2021

Groups & Spaces (Classic Edition)



A web portal for independent art spaces and groups.

Transmitting Data Since 2010

www.groupsandspaces.net

What, How and For Whom Releases Data on the "Global Recovery Fund Scandal of 2014"

In 2014, the Croatian-based curators collective, What, How and for Whom, released data from the 2008 Economic Collapse they had gathered from insiders at the World Bank. The data showed misappropriation of recovery funds on a global scale.

An Underground Artist Placement Group Takes Root in Russia

Activists, artists and designers in Russia's capital of Moscow band together in 2017 as the government cracks down on cultural production and freedom of speeches. A core of artists incorporate themselves as a legal corporation offering consultation services to local communities and companies. The model becomes successful employing artists in many countries,

Above: Groups & Spaces, a project of Temporary Services, Basecamp, and the Institut Applied Aesthetics. Form 2010, the autonomous, collaborative web portal in which independent art spaces and groups catalog their endeavors and connect with members in the local and regional community, now forms a vast web of spaces and producers.

reviving the idea of the Artist Placement Group started in Great Britain in the 1960s.

School of the Future Reaches Critical Mass

In its short history, the School of the Future started by NYC-based Teaching Artist Union becomes internationally renowned as one of the leading and most innovative portable centers for ungraduated study of information through the performing and visual arts. The School's satellite campuses reach critical mass in 2013 as students with massive student loan debt begin to drop out of over-priced art academies and begin their own Schools of the Future around the United States.

A Constructed World Successfully Turns 10 Squatted Buildings into an Australian EcoVillage

In 2018, in response to massive affordable housing issues around the greater Sydney area, A Constructed World (Geoff Lowe + Jacqueline Riva) succeeds in transforming 10 buildings, which were slated to be condominiums, into a small artist-run EcoVillage.

Continental Drift through the Midwest Radical Cultural Corridor Starts an Artist-Run Cooperative Farm in Southern Ohio

Throughout the 2015-2018 farming seasons, members of the Continental Drift (Claire Pente-cost, Sarah Kanouse, and Bonnie Fortune, among others) begin tilling the soil of the U.S.'s largest artist-run farm. Using biodynamic methods and employing nearly 75 artists, the farm begins to feed parts of Ohio, Illinois, and Indiana.

The Micro-Nation of Sealand Becomes the First Nation to Provide Life-long Funding for Artists' Projects

Sealand one of the world's smallest nations located off the coast of Great Britain begins to offer every artist life-long funding for projects, labor and time.

The Library of Radiant Optimism Becomes Required Reading for all Design and Engineering Students

In 2019, the National Association of Schools of Art and Design require texts from the Library of Radiant Optimism to be incorporated into curriculum for accredited higher learning institutions. Example texts include — *The Book of the New Alchemists*, *Garbage Housing*, *How To Build Your Own Living Structures*, and *Modern Utopian: Up-Dated Directory of Communes*.

Basekamp and the Telic Arts Exchange's The Public School Form the First Artist-Run Accredited University

In 2014, Basekamp and the Telic Arts Exchange found an international artist-run university. Tuition is replaced by barter of goods, service, and time. The library is housed by the AAAARG.org database and degrees being offered range from an MFA in (Real) Public Practice to Bachelor degrees in Sustainable Agriculture.