POST_COVIDIAN
EXHIBITION STRATEGIES
BY KIO GRIFFITH
Mind The Pause

We have become absorbed into a camera obscura in broad daylight. The pinhole projecting onto us is unseen. The immaculate blue sky contradicts our collectively infected time and contaminated space. We are living paused in a Brownian movement, in confounded limbo with interminable parole. We are in transit through a social eclipse, momentarily frozen and let to thaw in our own abode that we finally call home. As we thaw and our bodily functions recalibrate into the long-filed exodus, our future relationships will be tested.

Unfolding into ‘terra incognita 2020,’ have we arrived at the next frontier of the space-time-mind paradigm, that will investigate the trajectory axis after x, y, and z as the collective humanity is now ever more conscious of the ‘space-in-between—the ‘ma’ (間)’ is now ever more potent. The space that divides us is no more void than a repose, a contemplative micro-universe in which a measure of doubt and hope reconcile, and the collective anticipation exudes in every direction, amending notions of our current existence and self-care, imposed or not.

Exiting a decade of an exuberant social orgy and global networking in which any six degrees of separation had trimmed in closer, threaded with spellbinding and nauseating events, this imminent re-entry into earth’s atmosphere, is a redefined six feet of separation. It is an unacknowledged revolution credited to nature, directing consciousness to the space-in-between, articulating our inner being, our domestic appreciation, and renewed conviviality, all within an obscure interpretation of personal distancing.

Epic disasters change our perception and sense of time. Each decade of the 21st century has been prompted by a global afflicting event; the World Trade Center (2001), the Great East Japan Earthquake and Tsunami (2011) leading to the nuclear plant spillage into the Pacific Ocean still unresolved, and currently, COVID-19 (2020).

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From here you will exit the surface world.

Onward, you no longer have to read between the lines or fear unproductive accusations carrying benevolent or malicious intent.

You are welcome to submit as many results in the pursuit of individual truth as you like. We welcome all that cannot be published on the surface. You can also participate without posting or just take a peek, but due to the nature and purpose of the results we solicit, we do not have a system to review them all.

Please be sure to read the terms and conditions inside for more information.

We ask that only those who understand them exit.
The Dark Independents

• Another side of the exhibiting spectrum taking audience into the underworld and further confinement, but also in the spirit of the speakeasy and knowing the passcode. An inter-relational play of the “surface-web” and the “dark web.”

https://darkindependants.web.app/
Dark Independent is an exhibition that carries elements of both a curated show based on a specific theme and an open-to-all independent exhibit. Anyone is allowed to post their work, but participants are required to understand the theme. Works and examples curated by the organizers are placed on the map beforehand to indicate the project's guidelines. We, of course, welcome any deviations.

In organizing this exhibition, we roughly divide the world into the categories of "surface" and "dark." These words are almost synonymous with the internet terms of "surface web" and "dark web." The concept of escaping from the surface, or the public platform, to a highly-secretive space has been presented as a social reality and as a form of artistic practice, not only in cyberspace but also in real space.

It is well known that Leonardo da Vinci did not intend to share his masterpiece, Mona Lisa, with others and kept it by his side throughout his life. In more recent years, examples such as Marcel Duchamp's alleged final work; the barely visible Hiroshima's atomic bombing that were privately kept alive for 23 years; and Taiso and Showa era artist Noguchi's art of pressed flowers grown with his comrade's remains who died in prison, come to mind. Beyond individual secrets, human history contains many works and practices that became legendary through their isolation. These range from "Kakure kirihitari" ("Hidden Christian") people who went underground due to persecution and developed their rituals in a unique way, to the activities of unofficial artists who distanced themselves from official state art of the Soviet era.

Our theme note here is that, to say, "dark" fundamentally differs from a sensibility deemed simply as odd, or a head-on battle with the mainstream. Through such practices, works, and results we witness solitude that can only be gained by escaping communication with or care for others, which in turn leads to total freedom. What we call "dark" here is the attitude to pursue truth, which can only occur in such terrain.

In today's world of social media, art festivals, and business books, the act of sharing widely with the public is touted as a social value. With claims like this dominating current perspectives, solitude has become increasingly difficult to attain. On the other hand, the coronavirus isolation policies now targeting the world's population have provided a rare opportunity for isolation and a critical inquiry of globalization. The world is now in overdrive with ways of sharing that transport the virus. Although global support is what allows us to overcome its spread, we are instantaneously sharing both information and viruses while we go about our lives as if there is no other way.

The "audience" position coronavirus has brought onto society relates to the recent issue of freedom of expression in the arts. It was widely open to the public which led to many debates and later to its restraint. What is an audience? How can darkness, the "pursuit of truth through solitude" be possible for people today, and especially for artists? Our own experience making this inquiry, we know that there are artists who hold their own domains not meant for others. We know these artists have their own practices of secrecy. Unconcerned with presentation, they commit to the premise of working without an audience. Given that solitude is our premise, to begin with, we have no idea how far-reaching this project will be. This limitation is the reason why we call for an independent exhibition that requires exhibitors to self-report their work.

It is no longer the case for such works to be presented within the "socialized art scene." Even without live audience today, exhibitions and sports events appear to the world more open than ever through social media and other platforms. The more that organizers attempt to open up, however, the more the art is stripped of its aura of solitude. What we want to see is the artist's abyss. Obstacles lie in the current system of viewing exhibitions, which has turned into a spectacle as if all artworks must be available to all audiences, and our SNS society of mutual surveillance that champions sharing. So we will control the viewing experience by closing it off thoroughly, and instead, open up participation to the artists without limitation.

This project will also call into question the previously presumed responsibility of the viewer. The same level of risk and responsibility that the artists take on is given to this specific audience, who are accomplices, so to speak. Take note that this is not about any sense of privilege, it is about duty. Namely, it is the duty of the art profession—those who were ever so eager to bring the values of the surface world into art—to taste the imaginaries that were excluded by the accumulation of their choices.

What kind of space should this be? People with similar levels of awareness used to create various clusters and communities. They appeared and vanished like smoke within history while the ones that could sustain themselves rose to the surface.

We focus on how the idea for Dark Independent came precisely out of the notion of division, a buzzword in the post-Aichi Triennale 2019 context, or even before. This differs from the cultures of the mid-twentieth century, where freedom was valued by many, such as the post-war democratic indie culture that rebelled against the mainstream while playing its part, or hippie culture that escaped out of society. We live in a divided world without common ground, surrounded by an intensively disjoined mainstream facing off with an obsessive generalization battling in the name of holding space. In other words, our space should not be in an outside world far from reality, or an underground where things are allowed to hide. It should be held right beside the social division is front of us.

In Berlin, there used to be an area called the Lenne Triangle. After the war, the Berlin Wall was first drawn on a map, creating geographic discrepancies when it was finally constructed. This produced a blank triangular area that could not be categorized as either territory. A Turkish man squatted there, using the land for his farm and clubhouse. Dark Independent lies within spaces created by such a division.

4. Now we call for artists to join us. Please, feel free.

Up to 94 people will view the entirety of the works. Only those listed as an audience member may be permitted to view all of the pieces. The submitted works will be locked on this website. They will only be unlocked by a visit to the physical venue after the curated audience has signed an agreement.

There is light and shadow within us. Light can only be visualized through shadows; an infinite gradation exists within. Let us make the darkness and darkness visible to this world—to allow freedom and solitude to shine.

DARK INDEPENDENT
• transitioning practices from a capitalistic rhetoric to a community restoration
• change in arts festivals (annuals / biennials / triennials)
• acceleration of VR, AR and XR platforms - Matterport, Vortic, Extended + Experience Reality
• human rights, social justice, institutional reform and restructuring
• resurgence of virtual zine culture, video + sound art, experimental photography, and live-stream performance
• Live stream art talks, virtual studio visits, Zoom activism, Slack collaborations
• emergency funding, artist relief funds, restructuring of cultural departments, redefining the arts
• transitioning into non-physical liquid / free-form infrastructures, hybrid physical + virtual exhibitions
• low emission and waste, anti-mass fabrication practices
• online performance as experiments – twitch, vimeo, youtube, zoom
• community bookstores’ online initiatives as the new cultural salon, performance, and social engagement venues via livestream
• physical project spaces transforming into community shared workshop spaces
• the rise of collaborative gallery platforms – Anomaly, GalleryPlatform.LA
• audience proliferation, wider accessibility, a new generation of self-connoisseurship without the elitist interventions
Transitioning practices from a capitalistic rhetoric to a community restoration.

How a crisis propelled the art world into a new reality — virtually and IRL (In Real Life)

Italian artist Fabio Viale presents a tale of decay and reconstruction, as part of his ongoing exhibition ‘Acqua alta High Tide’ at Galleria Poggiali.
Emerging Digital Arts Biennials

The Wrong, is a way for artists to circumvent the elitist infrastructure of established art fairs, which can be difficult environments for displaying the sort of digital and new media work the Wrong focuses on, by hosting their work on websites that could be accessed by anyone, from anywhere, for free.

Wrong organizers practice “instant radical inclusion” in their curation, and the platform of decentralized online galleries is central to that mission.¹

https://thewrong.org/

the wrong announces its next biennale editions for november 1st, 2021, november 1st, 2023 and november 1st, 2025

and adds two complementary strains

the wrong website

new daily feed of contemporary digital art & culture links

the wrong tv

new online tv platform for digital art, music & culture. 24/7 free live streaming
Milica Raicevic (Serbia)
Gabriela Green Olea (Australia)
Jose Ramon Alcala (Spain)
Kerry Baldry (UK)
Parch Es (Mexico)
Stefan Ljumov (Serbia)
Yvana Samandova (France)
Michael Szpakowski (UK)
Borjan Zarevski (France)
Milko Rajicic (Serbia)
ART + PRACTICE IS TEMPORARILY CLOSED.

PLEASE SUBSCRIBE TO OUR NEWSLETTER AND FOLLOW @ARTANDPRACTICE FOR UPDATES.

STAY HEALTHY. STAY COMPASSIONATE. BE WELL.
Collective Constellation

SELECTIONS FROM THE EILEEN HARRIS NORTON COLLECTION

Collective Constellation: Selections from The Eileen Harris Norton Collection features contemporary artworks by women of color from the personal collection of philanthropist, art collector and Art + Practice co-founder, Eileen Harris Norton.

A constellation is a gathering of individual stars whose shared mass forms a shape. Collective Constellation considers the various ways in which a collection of individual artworks come together through shared feminist practices, art techniques and movements; political and social issues; and the notion of diaspora. Featuring an intergenerational, multi-ethnic and transnational group of artists, Collective Constellation affirms the collective impact and profound influence that women of color have had on the ever-evolving landscape of contemporary art. The works address a range of topics and sociopolitical issues including spirituality, domestic life, the body, intimacy, power dynamics, violence towards women and memory and historical trauma.

With works ranging from painting, printmaking, photography, sculpture, video, and installation; artists include Belkis Ayón, Sadie Barnette, Carolyn Castaño, Nziyi De Magalhães, Renée Green, Mona Hatoum, Varnette Honeywood, Samella Lewis, Julie Mehretu, Ana Mendieta, Beatriz Milhazes, Wangeci Mutu, Shirin Neshat, Lorraine O'Grady, Adrian Piper, Betye Saar, Alison Saar, Doris Salcedo, Amy Sherald, Lorna Simpson, Ruth Waddley, Kara Walker, Carrie Mae Weems, Lynette Yiadom-Boakye and Brenna Youngblood.

This exhibition is co-organized by Art + Practice and the Hammer Museum, Los Angeles. The exhibition is organized by the Hammer Museum Associate Curator, Erika Christiansen.
Curate

Create XR viewing experiences for your collectors.

Vortic Curate is a content management system for your gallery that makes it easy to create engaging digital content and curate exclusive virtual exhibitions. Once an exhibition has been curated, invite collectors from anywhere in the world to engage with two-dimensional and three-dimensional works with impeccable quality through our integrated augmented and virtual reality apps Vortic Collect and Vortic VR.

We offer virtual gallery spaces of different dimensions in which you can mount exhibitions, customise the space and choose how works of art are displayed, including the framing and lighting. Using the highest-resolution 3D scanning technology we can also capture your gallery photogrammetrically with perfect precision enabling you to curate digitally as if you were in the physical space.
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Acceleration of VR, AR and XR platforms

- Frieze Viewing Room

powered by Art Lab / Vortic

ArtLab: Our new technology and research division

- Hauser & Wirth

powered by Art Lab + Vortic
Since its founding in 1977 by the Swiss gallerists Trudi Brucker and Fritz Hil, Hause & Hirs(ch) celebrates its 50th anniversary this year. To commemorate this milestone, the gallery is hosting a special exhibition celebrating 50 years of stories. The exhibition features works by renowned artists, rare pieces from the gallery's collection, and a comprehensive overview of the gallery's history. Visitors can expect a unique and immersive experience, including interactive elements and personal stories shared by artists, curators, and collectors. This anniversary event is a testament to the gallery's commitment to fostering a rich and diverse cultural community.
Human rights, social justice, institutional reform and restructuring

Black Lives Matter
Ep. 4: Black Lives Matter's South Bend Members – Community Organizers

Black Lives Matter Managing Director, Kailee Scales is joined by South Bend Black Lives Matter members of community organizers on the ground. BLM South Bend organizers discuss the police killing of E.J. Williams in August 2016, and calling for the resignation of Mayor Pete Buttigieg.
Human rights, social justice, institutional reform and restructuring

U.S. Marine Base Protest at Okinawa
Human rights, social justice, institutional reform and restructuring

Art repurposing of U.S. Base waste materials, signage, video protests
Resurgence of virtual zine culture on Instagram with digital content of video + sound art, experimental photography, and live-stream performance
ALL THIS TIME SITTING
INDOORS MEANS
THERE'S LITTLE NEED FOR WEARING JEANS
AND SO THERE IS NO WAY TO SEE WHETHER YOU'RE OF A SIZE OR THREE
AS FOR ME, I GO BY SCHröDINGER'S LAWS
AND THINK ME SLIMMER THAN I EVER WAS
Behind the Scenes of Photography

I’ve not been doing photography for a very long time, but in the time I’ve spent doing it I’ve tried all sorts of different types. I’ve experimented with street photography, landscapes, gigs/events and photographing the general public. Overall each one has something special to it that involves different skills with a camera. I started learning by doing street photography in Norwich, I was simply learning the basics of a camera but also little skills involved in that certain type of photography. The main technique that made me look at everything from different angles was to find a small area and make yourself have to take at least 50 different photos before moving.

When I tried gig photography for first time I was being very experimental, as I had no experience of it before. I realised there and then that capturing people in their natural and unposed state is what I love to do the most. Everyone is so unique and everyone has different ways of expressing themselves that there are endless opportunities. Catching people when they least expect it is priceless, the amount of things that people do without realising that are actually unique to them is what really makes me enjoy doing photography the most.

Words & photo: Lydia Jones
Live stream art talks, virtual studio visits, Zoom activism, Slack collaborations

Northern Alps Art Festival, Japan
大町市

長野県の北部、松本平の北に位置する大町市は、3,000m級の山々が連なる北アルプス山脈の巻に位置し、清冽な雪解け水と湧んだ空気、四季折々の景観に恵まれ、古くから塩の道千曲街道の宿場町として栄えた。人口は約28,000人、北の五箇山から南の俊ヶ岳頂上までを収める市面積は565㎢で、市街地の標高は700m余りの典型的な内陸性の気候で、北アルプスの山々を映す仁科三湖やダム湖があり、豊富な温泉にも恵まれた地域です。
Live stream art talks, virtual studio visits, Zoom activism, Slack collaborations

Slave, Race, and Resistance – Jeffrey Stewart
Live stream art talks, virtual studio visits, Zoom activism, Slack collaborations

That struggles for work, land, housing, food, health care, education, independence, freedom, democracy, justice and peace.

Hammer Museum – Charles Gaines
Live stream art talks, virtual studio visits, Zoom activism, Slack collaborations

Mixografía, Los Angeles

Rufino Tamayo uses Plastoline-clay to build his image on a piece of burned wood
Online performance as experiments – twitch, vimeo, youtube, zoom

Micaela Tobin, Coaxial Live Performance
Online performance as experiments – twitch, vimeo, youtube, zoom

Current, streaming cinema

CURRENT

Current is a speculation on the future of broadcasting cinema. It emerges from the intersection of contemporary trends in live streaming culture, volumetric cinema, AI deep fakes and personalized narratives.
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Online performance as experiments – twitch, vimeo, youtube, zoom

Lumpen Radio (Twitch)
Online performance as experiments – twitch, vimeo, youtube, zoom

LA Experimental (Twitch)

About la_experimental

We don't know much about them, but we're sure la_experimental is great.
Online performance as experiments – twitch, vimeo, youtube, zoom
Community bookstores’ online initiatives as the new cultural salon, performance, and social engagement venues via livestream

Mike Davis, Haymarket Books
harmangill7
Please see if you can ask question on impact of COVID-19 in militarily occupied territories such as Kashmir, Palestine and Punjab.
Community bookstores’ online initiatives as the new cultural salon, performance, and social engagement venues via livestream

Jesse Hagopian, Wayne Au, Noliwe Rooks, Haymarket Books
Community bookstores’ online initiatives as the new cultural salon, performance, and social engagement venues via livestream

Arundhati Roy, Haymarket Books
The rise of collaborative gallery platforms

Anomaly, Tokyo, Japan
UPCOMING EXHIBITION

Chim † Pom

May, 2020, Tokyo / A Drunk Pandemic

2020年6月27日（土）ー 7月22日（水）
Message to the launch of ANOMALY

Tokyo, Japan, in the Far East, 2018

What is the significant role that one single art gallery can play in today’s art world? Rather than reinvent the wheel or repeat the same old questions, we paused for a while, to ponder what actions could be undertaken to have a real impact.

The rise of art galleries of the 90’s is fading, and over recent years, contemporary art in Japan may seem to have developed alongside the growth of the art market. On the other hand, this phenomenon could, paradoxically, be seen to have infused a stagnant mood, where the results from international art fairs and curated exhibitions may be foreseen, and restrictions rising from self-control in the artistic presentation at museums is conspicuous enough that we can perceive undefined instability and see the limitations at each standing position today.

The question yet remains unanswered. However, ANOMALY asks if overwriting the system of an “art gallery” once brought from Europe and America, and with flexibility which corresponds to the context of contemporary arts in Japan and beyond, especially Asia, could demonstrate more fluidity and sustainability in unique ways, finding our own new path.

ANOMALY incorporates three galleries – YAMAMOTO GENDAI, URANO and Hashimoto Art Office – each with professional experience of more than a decade in their field, gathered to take independent initiatives in enhancing future programs with a shared passion and motivation. As well as a financial merger, it creates one extended matrix that reaches out of our comfort zones as a whole new gallery.

The newly built space utilizes the different areas to embrace all artistic creations – the expanded exhibition floor to facilitate multi-purposed programs of all scales, and a lounge adjoining the spacious office to welcome artists and collaborators at any time to meet and co-work on a project basis.

In accordance with social conditions and needs, ANOMALY is driven to stretch its wings in delivering various formats of exhibitions, performances, and events such as talks and other public programs emerging from extensive research and dialogue. We will continuously work to cultivate culturally fertile soil to keep seeding change and to expand our creativity out of the existing framework of an “art gallery”.
81 Los Angeles art galleries have joined together to create an online platform to promote engagement with the local and international art audience. Each week GALLERYPLATFORM.LA will present 10 gallery “viewing rooms” and 1 curated project. Galleries will appear on the platform once every 8 weeks.

On View (6:18–6:25)

GALLERIES THIS WEEK

- CHÂTEAU SHATTO
- DAVID KORDANSKY GALLERY
- FIVE CAR GARAGE
- L.A. LOUVER
- M+B
- NONAKA-HILL
- O-TOWN HOUSE
- OVERDUIN & CO.
- SPRÜTH MAGERS
- WILDING CRAN

GUEST CURATOR

- SARAH LEHRER-GRAIER

BLACK LIVES MATTER

THE UNDERGROUND MUSEUM

VISITS with LA Artists, Collectors, Gallerists

JILL MONIZ AND DEB KLOWDEN MANN
Aria Dean
Jonny Negron
Jean Baudrillard
Lauren Halsey, *South Central El Aye Hieroglyphic Fubu Architecture (Rendering I)*, 2019, digital collage, dimensions variable
Five Car Garage
The coronavirus has had a devastating impact on America’s arts sector. Since the first U.S. case was reported on January 20, 2020 cancellations and closings are taking place at thousands of arts organizations across the country, and two-thirds of the nation’s artists are now unemployed. Americans for the Arts leads the three premier national studies tracking the human and financial impacts of the COVID-19 crisis on the arts.

Impact on Nonprofit Arts and Cultural Sector
Nationally, financial losses to nonprofit arts organizations are estimated to be $4.98 billion, to date. They have also lost 208 million admissions due to cancelled events, resulting in a $6.6 billion loss in event-related spending by audiences (restaurants, lodging, retail). The economic impact of these losses is $1.9 billion in lost government revenue and 328,000 jobs no longer being supported. Findings are based on 11,000 survey responses. (Survey | Dashboard)
- 95% cancelled events.
- 66% expect this crisis to have a “severe” impact on their organization.
- 31% reduced artistic workforce.
- 24% reduced staff (42% are “likely” to reduce staff).
- 10% are “not confident” that they will survive the COVID-19 pandemic (a potential loss of 12,000 organizations).
- And yet, 65% are delivering artistic content to raise community spirits and morale!

Impact on Artist/Creative Workers
Artists/creatives are among the most severely affected workers by the COVID-19 crisis. 62% have become fully unemployed and the average financial loss per artist/creative worker is $24,000. Nationally, they expect to lose $50.6 billion in income in 2020. Findings are based on 15,700 survey responses. (Survey)
- 95% report income loss
- 80% experienced a decrease in creative work that generated income (61% “drastic decrease”)
- 80% do not yet have a post-pandemic recovery plan.
- 66% are unable to access the supplies, resources, spaces, or people necessary for their work.
- The four most critical needs for artists to sustain their work during the pandemic: Unemployment insurance, forgivable business loan, food/housing assistance, and affordable healthcare.
- And yet, 76% report their artistic practice has been used to raise morale, create community cohesion, or lighten the COVID-19 experience of the community.

COVID-19 and Social Distancing: Impact of Arts and Other Activities on Mental Health
Due to COVID-19, millions of Americans are isolated in their homes, and will remain so for a significant period. This new study is designed to strengthen our understanding of the mental health impacts of sheltering in place, social distancing, and isolation—and to determine if there are activities that buffer against those ill effects (such as the arts). The study is a partnership between University College London, University of Florida, and Americans for the Arts. 2

Bibliography
