

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 selfcare, 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).

POST_COVIDIAN EXHIBITION STRATEGIES BY KIO GRIFFITH



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.





1. We are issuing a general invitation for the submission of works which cannot be shown on the "surface." The requirement for participation is that full disclosure of the work on the surface is truly out of the question. To obtain indicators (or judge ment on this point, we ask the candidate artists (i.e., these applying (or participation) to obtain had entry for the curated artworks on the map and the concept statement. The candidate artists will submit a written commentary (of any length) on items such as the reasons why disclosure of the artwork on the surface is impossible and the concept statement. The candidate artists will submit a written commentary (of any length) on items such as the reasons why disclosure of the artwork on the surface is impossible and the concept statement of the work (which may be adigited) in the permissible coope. They will post this commentary along with a frequent of the work (which may be adigited) in each or the surface, within the permissible coope. They will post this commentary is a submit a frequent is the active to a concentry, its (its, the article artworks), its (its, the article artworks) and the another more any length of the active to a concentry, within the permissible coope. They will post this commentary along with a frequent of the work (which is may be adigited) in each of the artwork or other meeting there are no restrictions on formal, its tite, the artwork of the active to a concentry its (its and the artworks).

2. The entries (participating works) will be particily locked and subject to viswing restrictions on the website open to the general public as per the artists' wishes. They will be shown in their entirety through display in real space only for guests curated by the organizers. The participating artists will make their own decisions and fix the settings on the extent to which their works will be locked and to which they can be shown to the general public on the internet.

8. The circle of greats who come to the axhibit in real space will be limited to those who signe written consent (see the attractive and ware currently involved in the extrement) and ware currently involved in the extrement) and thought to be currently involved in the extrement of the up into be currently involved in the extrement of the up into be currently involved in the extrement of the up into be currently involved in the extrement of the up into be currently involved in the extrement of the up into a spectrum of the up into the up int

4. There will be no ceiling on the number of entries, but there will be limits to physical display at the exhibitions in real space e. These limits will be eat on the basis of site capacity and judgments about the degree of disist to the site. Works which camp ot be physically displayed will be shown in full on the website careened at the site, after being unlocked.

5. The organizers will perform the display direction for the exhibition in real space.

6. There will be a general disclosure of the list of guests for the exhibition in real space on the website, just as there is a general disclosure of the lineup of cureted artists along with the announcement of the show in the case of ordinary exhibitions. For artists, this lineup will be the premise of their participation.

. In light of the risks, there will be no disclosure of the site or other details on the exhibition in real space.

8. When the exhibition period is over, ell the entworks will be closed to the public and erchived by the organizers. They will not be disclosed without the consent of the entists.

9. The participation of antists who meet the above conditions and agree to the rules will not be carcened, regardless of the eategory. Nevertheless, organizers may decide to cancel the participation of any artists who deviate from the above rules. Neither the organizers nor the site of the exhibition in real space will assume any responsibility whetsoever for individual problems that arise in such cases or for any problems that arise due to violation of the rules. The responsibility for the solution of any such problems will be entirely with the artist.

AGREE

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 embers of Hiroshima's atomic bombing that were privately kept aflame for 23 years; and Taisho and Showa era artist Mochizuki Katsura's mail 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 Kirishitan" ("Hidden Christians") 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.

One thing to note here is that, to us, "dark" fundamentally differs from a sensibility deemed simply as bad taste, 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.

2.

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 seclusion and a critical inquiry of globalism. The world is now overloaded 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 "audienceless" position coronavirus has brought on to 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? From 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 a 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 ts 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 unseen 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 professionals--who were overeager to bring the values of the surface world into art--to taste the imaginations 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 agai nst 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 intensely disjointed 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 in front of us.

In Berlin, there used to be an area called the Lenné 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 treehouse. Dark Independent lies within spaces created by such division.

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 ven ue 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 shadows and darkness visible to this world--to allow freedom and solitude to shine.

DARK INDEPENDENT



Nohuaki Itol

Research / Found Data / Experiments / Feedback / Reference / Memo

- 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 <u>Fabio Viale</u> presents a tale of decay and reconstruction, as part of his ongoing exhibition *'Acqua alta High Tide'* at <u>Galleria Poggiali.</u>









the wrong 7 announces its next biennale editions for november 1st, 2o21, november 1st, 2o23 and november 1st, 2o25

and adds two complementary strains

the wrong tv↗

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.

the wrong website new daily feed of contemporary digital art & culture links

inclusion" in their curation, and the platform of decentralized online galleries is central to that mission. ¹

https://thewrong.org/

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)

the⊅ wrong ART+ PRACTICE

WHIT

GRAY

KJLL

PUBLIC PROGRAMS

FOSTER YOUTH SERVICES

EDUCATION

X

Acceleration of VR, AR and XR platforms

Collective Constellation Virtual Tour Art + Practice

powered by Matterport

ART + PRACTICE IS TEMPORARILY CLOSED.

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

STAY HEALTHY. STAY COMPASSIONATE. BE WELL.

Carn more: https://www.artandpractice.org/

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, Nzuji De Magalhaes, Renée Green, Mona Hatoum, Varnette Honeywood, Samella Lewis, Julie Mehretu, Ana Mendieta, Beatriz Milhazes, Wangechi Mutu, Shirin Neshat, Lorraine O'Grady, Adrian Piper, Betye Saar, Alison Saar, Doris Salcedo, Amy Sherald, Lorna Simpson, Ruth Waddy, 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 Erin Christovale.















VORTIC

XR for the Art World

Request a Demo



Create XR viewing experiences for your collectors.

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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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HAUSER & WIRTH



opening in 2021. Louise Bourgeois's 'Maman' (1999) © The Easton Foundation/VAGA at ARS, NY

Hauser & Wirth

powered by Art Lab + Vortic

09 Apr 2020

ArtLab: Our new technolo and research division



Since its founding in 1970 by the Swiss gallerists Trudi Bruckner and Baltz Hilt alongside legendary dealer and collector Ernst Beyeler, Art Basel—known in its first year simply by the one-name moniker Art—has been the queen of international art fairs. On the occasion of its 50th anniversary. Hauser & Wirth celebrates the fair's history and the gallery's deep involvement for more than two decades with a compendium of stories, memories and personal photographs shared by artists, gallerists, collectors, local Baselers and many more.







Level MANORC

Human rights, social justice, institutional reform and restructuring

Black Lives Matter

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Episodes

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 n of community organizers on the ground. BLM South Bend organizers discuss the police killing of E their community, and calling for the resignation of Mayor Pete Buttigieg.





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



Human rights, social justice, institutional reform and restructuring

U.S. Marine Base Protest at Okinawa









Art repurposing of U.S. Base waste materials, signage, video protests

a lake



THANK YOU 11/2 14 **FOR NOTHING** H /<u>A</u>\ $|\Delta|$ THANK YO

Resurgence of virtual zine culture on Instagram with digital content of video + sound art, experimental photography, and live-stream performance





static zine series volume 1. issue 1.



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 in 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 10 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





Instagram

WE WILL UPqU

resources

🎧 🔊 🙆 🗢 Instagram

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I TAGGED



positivepandemicexperime... Message 1. 138 following 71 posts 443 followers

I TAGGED

PPE DEADLINE Monday JUNE 22!!! for all SUBMISSIONS!!!!! Curated by @kohlking Click EMAIL & write GUIDELINES in subject for more info.

Followed by catherineruaneart, erinadamsart, kerrie_smith_artist + 7 more



GET INFO

DIACK AMUIA AL. LIIC **Enduring Legacies Of Black** Anti-Fascism _

communit.

AS BLACK PEOPLE WAGING A BATTLE FOR OUR VERY LIVES, WE MUST REMEMBER THAT OUR FREEDOM IS TIED TO THE FALL OF FASCISM, AND THAT MANY ANTIFA PROTESTORS ARE WORKING ALONGSIDE OUR MOVEMENTS AS ALLIES.



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B POSTS

a noose on a flagpole at Metro's South Base Complex. Metro s been "investigating" since early June. This attack, the latest in BLAC WOR harassment and discrimination against Black and Brown 1 a toxic and hostile environment. Let's unite to tell Metro) end racism at South Base Complex! MAT ET & RALLY TO DEMAND: Immediate termination of the

share ur s...

🖻 IGTV

Restitution for all who have filed previous complaints fion! Immediate action when racist threats occur!

iday, June 25, 12 noon - 1pm, outh Base, 11911 East Marginal Way S., Tukwila

Organized Workers for Labor Solidarity (OWLS) embers of ATU 587 and other unions, and is a multiracial, multicultural org enneco un a ruo ser ano otner unions, ano si a mutarrada, mutacututari organization of labor's fighting spirit and promote the unionization of all workers. On June 23, at 7 pm, the protest and other labor buttles. For info go to: facebook.com/Organized/Workers s.org; Call 206-819-2279 or 206-949-4552. Inho

Action needed now @DecrimSeattle @PocSwop & @GLPsea need you to support decriminalization of sex work toda at council! Links to follow. 3 action steps: 1. Sign up at noon to speak at cou today at 2 pm 2. Write/call your council member now 3. Post this to your networks





🖻 IGTV

B POSTS













THERE ARE NO "GOOD" AND "BAD" PROTESTERS.



Search

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Live stream art talks, virtual studio visits, Zoom activism, Slack collaborations

Northern Alps Art Festival, Japan







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

> Live stream art talks, virtual studio visits, Zoom activism, Slack collaborations

Hammer Museum – Charles Gaines

HAMMER

SOCIALIST CONGRESS

HAMMER



Charles Gaines

DVR 1 200



Aram Moshayedi

BLACK PANTHER	CONSCIOUS CHANGES	SOCIALIST CONGRESS	ZAPATISTA	
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DVR 1 200

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Live stream art talks, virtual studio visits, Zoom activism, Slack collaborations

Mixografia, Los Angeles



Rufino Tamayo uses Plasticine-clay to build his image on a piece of burned wood





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Online performance as experiments – twitch, vimeo, youtube, zoom

Micaela Tobin, Coaxial Live Performance




Research Evolutions Watch Film

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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Community bookstores' online initiatives as the new cultural salon, performance, and social engagement venues via livestream

Mike Davis, Haymarket Books

CAPITALISM Is the disease

MIKE DAVIS ON THE CORONAVIRUS CRISIS

4:03





harmangill7 Please see if you can ask question on impact of COVID-19 in militarily occupied territories such a Kashmir, Palestine and Punjab

REMAKING SCHOOLS IN THE TIME OF CORONAVIRUS Wednesday, April 22nd 5 pm edt 0:00

JESSE HAGOPIAN

WAYNE AU









NOLIWE ROOKS

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 PANDEMIC IS A PORTAL



A CONVERSATION WITH **ARUNDHATI ROY** Thursday, April 23 12:00 pm EDT





HOSTED BY IMANI PERRY

The rise of collaborative gallery

platforms

Anomaly, Tokyo, Japan

ANOMALY



EXHIBITIONS ARTISTS NEWS ABOUT CONTACT | ENGLISH

UPCOMING EXHIBITION

Chim ↑ Pom May, 2020, Tokyo / A Drunk Pandemic 2020年6月27日(土)- 7月22日(水)

ANOMALY

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 multipurposed 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".

GALLERYPLATFORM.LA

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.



BLACK LIVES MATTER



VISITS with LA Artists, Collectors, Gallerists



× lerist Visit

The rise of collaborative gallery platforms

GalleryPlatform, Los Angeles

GALLERYPLATFORM.LA

CHÂTEAU SHATTO

GALLERIES THIS WEEK

CHÂTEAU SHATTO

DAVID KORDANSKY GALLERY

FIVE CAR GARAGE

(L.A. LOUVER)

(м+в)

(NONAKA-HILL)

O-TOWN HOUSE

OVERDUIN & CO.)

SPRÜTH MAGERS

WILDING CRAN

GUEST CURATOR

SARAH LEHRER-GRAIWER

Aria Dean Jonny Negron Jean Baudrillard

 (\mathbf{i})



CHÂTEAU SHATTO

DAVID KORDANSKY GALLERY

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-GRAIWER



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Lauren Halsey, South Central El Aye Hieroglyphic Fubu Architecture (Rendering I), 2015, digital collage, dimensions variable

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DAVID KORDANSKY GALLERY

FIVE CAR GARAGE

GALLERIES THIS WEEK

CHÂTEAU SHATTO

DAVID KORDANSKY GALLERY

(L.A. LOUVER)

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(NONAKA-HILL)

O-TOWN HOUSE

OVERDUIN & CO.

SPRÜTH MAGERS

WILDING CRAN

GUEST CURATOR

SARAH LEHRER-GRAIWER

Five Car Garage

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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

American For The Arts, COVID-19'S IMPACT ON THE ARTS: RESEARCH UPDATE MAY 4, 2020 https://www.americansforthearts.org/news-room/americans-forthe-arts-news/covid-19-impact-on-the-arts-research-updatemay-4-2020

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- 2. "COVID-19's Impact on The Arts: Research Update May 4, 2020." Americans for the Arts, 4 May 2020, www.americansforthearts.org/news-room/americans-for-the-arts-news/covid-19-impact-on-the-arts-research-update-may-4-2020.