



## Institutions by Artists

October 12 – 14, 2012  
Vancouver, Canada

*Institutions by Artists* is a three day, international event that evaluates and activates the performance and promise of contemporary artist-run centres and initiatives.

Convening a world congress of artists, curators, critics, and academics, *Institutions by Artists* will deliberate, explore, and advance the common interests of artist-run centres, collectives, and cultures, creating a catalyst for new as well as divergent assessments and perspectives on such phenomena today. Using experimental formats, performative

frameworks, and participatory vehicles, the three day series of events is designed to challenge and generate new thinking about artist-run initiatives globally, examining their many dimensions whether urban or rural, fixed or mobile, and local or regional, among others. Inspired by the many artists wrestling creatively with building, using, shaping, and deploying institutions by artists, we will explore economies of exchange and knowledge; institutional time and space; as well as intimate and professional networks, among other critical interrogations.

Throughout the *Institutions by Artists* week, artist-run centres will present special projects that link to the

themes of the Convention. From internet art pioneers, to grassroots cinema collectives, to media pirates and institutional revisionists, this series of presentations will invite and engage the public to meet visiting artists, and to examine the many phenomena impacting and defining artist-run institutions globally. Among the Convention's experimental tactics are re-enactments of key histories from the annals of artist-run culture, radical distributions of printed matter, the repurposing of data and systems, as well as DIY models of education, which ultimately support an in-depth examination of the innovative, critical, and irreverent spirit of artist-run cultures and initiatives.



# OCT. 12 INSTI- TUTIONAL TIME: FACTS & FICTIONS

Opening Remarks  
10:00 am (Cinema)

Morning Sessions  
10:30 am – 1:00 pm

## Session One

*World Art Centre* / The histories of artist-run initiatives inextricably belong to the sociopolitical contexts in which they develop, but a purely historical review of these initiatives and contexts elides their critical significance to artistic production, presentation, and discourse even while these histories are yet to be written, revised, and completed. In this session, presenters will compare and contrast key episodes from the annals of artist-run initiatives against a range of topics, including censorship, historical re-enactments and reconstructions, as well as established and problematic narratives of institutional critique, among other considerations. By looking retrospectively at these moments through the thematic lenses of the conference, participants will go beyond the mere facts and fictions of institution building to generate new questions about artist-run initiatives and practices today.

*Session in English and French.*

### **With:**

Vincent Bonin

Jennifer Cane and  
Al Razutis

Louise Hervé  
Chloé Maillet  
*International Institute  
for Important Items*

Gabi Ngcobo  
*Center for Historical  
Reenactments*

*Moderator*  
Kate Steinmann

### **Plus a Screening of**

*A Message from Our Sponsor*  
(Al Razutis, 9 min., 1979)

## Session Two

*Cinema* / During its co-emergence with countercultural movements of the 1960s and 1970s, artist-run initiatives in North America provided a space for the presentation and legitimization of experimental work and for the assertion of socially progressive and politically radical ideas and questions. In making such spaces available, artist-run initiatives have operated alternately as flashpoints for heated debates and controversies, as well as platforms for social understanding and re-imagining for their audiences. Sites for both mythmaking and reality checking, artist-run initiatives have been fraught with contradictions and yet have offered rare opportunities for exercising artistic, social, and political potential. Inspired by the nuances and paradoxes of artist-run institution building, presenters in this session will reflect on incidents, whether fictional or factual, from the histories of artist-run initiatives to project foreseeable futures.

*Session in English and French.*

### **With:**

Marie-Josée Jean and  
Walter Benjamin

Slavs and Tatars

Eva Weinmayr

*Moderator*  
Amy Zion

# OCT. 12 INTIMATE INSTI- TUTIONS

Afternoon Sessions  
2:00 – 4:30 pm

## Session Three

*Cinema* / In the context of decreased public funding for the arts in North America and Europe as well as the nearly non-existent financial support elsewhere for the arts, ad hoc, small-scale, temporary, and often nomadic institutions created by artists have taken root in unanticipated sites, appearing in domestic or appropriated spaces that rely upon the collected resources and relationships of artist networks for their survival. Whether through organizational structures or modes of operation, these artist-run initiatives have constructed institutional armatures through largely if not exclusively informal means. Presenters in this session will survey the practices and strategies of artist-run initiatives that involve or encourage intimate institution building grounded in expanded notions of family, kinship, club, and neighbourhood, among other social forms.

### **With:**

Candice Hopkins

Laiwan

Isabelle Pauwels

Mounira al Solh

*Moderator*  
Glenn Alteen

## Session Four

*World Art Centre* / Often located in remote areas or outside the programmatic spectrum of mainstream artistic and academic institutions, many artist-run initiatives adopt pedagogical practices into their production and presentation, offering unconventional formats and less formal contexts than offered by either gallery or academic settings. On a smaller and more intimate scale, such initiatives foster the creation of alternative educational models, enable marginalized audiences access to information, and encourage the invention of new and atypical forms of knowledge. This session examines the pedagogical projects artist-run organizations around the world have set in place, among them, kitchen table knowledge production, “webs of matronage,” and *detournements* to the “not-so-secret game of suburban one-upmanship.”

### **With:**

Chumpon Apisuk  
Chantawipa Apisuk  
*Concrete House*

Jakob Jakobsen

Deirdre Logue  
Allyson Mitchell  
*Feminist Art Gallery (FAG)*

Skeena Reece

Scott Rogers  
Justin Patterson  
*Arbour Lake Sghool*

*Moderator*  
Magnolia Pauker

# OCT. 13 STATES & MARKETS

Morning Sessions  
10:00 am – 1:00 pm

## Session Five

*Cinema /* As a result of socio-economic shifts occasioned by neoliberalism and globalization over the last twenty years, public funding for the arts has increasingly come to mean competition among, and compromise for, artists who receive state support. Although a relatively new phenomena in North America and Europe, artists from China, Cuba, and former East Europe know firsthand the limitations of government sponsorship and the concessions made in exchange for cultural subsidies. This session will carry on the discussions initiated during the first night's debate to consider, on both theoretical and practical terms, artist-run institutions entangled by art and state interests.

### **With:**

Matei Bejenaru  
*Vector*

Tania Bruguera

Corinn Gerber  
*Art Metropole and  
Passenger Books*

Gregory Sholette  
*Queens College, CUNY, and  
Institute for Wishful Thinking*

Pauline J. Yao

*Moderator*  
Am Johal

## Session Six

*World Art Centre /* Barriers to content, the desire to share information, a lack of economic means, a belief in free culture, and a critical awareness of the social costs incurred by profit-driven cultural development all have compelled artists and their institutions to interrogate existing economic and business activities to invent creative and impromptu means of presenting and sharing contemporary art and discourse outside conventional for-fee channels. Cognizant of market opportunities and pitfalls, artist-run initiatives have generated vehicles for circumnavigating the heavily regulated "culture industries" while simultaneously appropriating the language and methods of commercial entrepreneurship. This section of the convention examines the organizational modes and methods employed—from out-sourced labour practices to underground publishing and creative commons and copy-left activity—to inform strategies, logistical and financial, that make institutions by artists.

### **With:**

Jeff Derksen  
*Urban Subjects*

Sean Dockray  
*Telic Arts Exchange*

Dirk Fleischmann

Andrea Francke  
*Piracy Project*

Gabriel Menotti  
*Cine Falcatrua*

*Moderator*  
Jordan Strom

# OCT. 13 PROMISES & PRAC- TICES

Afternoon Sessions  
2:00 – 4:30 pm

## Session Seven

*Cinema /* Between the promises and practices of institutions by artists, a palpable chasm exists. Fraught with contradiction and cynicism, artists today often recognize the gulf between the ideals and realities of artist-run initiatives and accordingly respond to this recognition with techniques of infiltration, appropriation, and confrontation in their projects in an attempt to bring a consequential and critical self-reflexivity to bear on their work and the wider field of art. The presenters in this program will explore techniques of auto-critique within artist-run institutions to measure the many distances spanning promise and practice.

### **With:**

Warren Arcand

Claire Fontaine

Jaleh Mansoor

Pelin Tan

*Moderator*  
Jin-me Yoon

## Session Eight

*World Art Centre /* The emergence of artist-run institutions and culture has arguably contributed to innovations in artistic practice and production, influencing genres such as institutional critique, *Kon-text Kunst*, project work, collectivism, feminist art, as well as pedagogical and parasitical practices, among others. In this session, presenters will depart from artistic practices to consider their relationship to artist-run institution building historically and in the present through statistical, curatorial, art historical, and artistic means.

### **With:**

Tim Dallett  
Adam Kelly  
*Artifact Institute*

Chris Fitzpatrick *and*  
Post Brothers

Sam Gould  
*Red76*

Peta Rake

Julia Bryan-Wilson  
*Moderator*  
Amy Kazymierchuck

# OCT. 14 SPECIAL EVENTS

Primary Venue  
Cinema

Overflow  
World Art Centre

## Keynote Address

The Transfiguration  
of the Bureaucrat  
10:00 am

Artist, Writer, Independent Publisher, Curator, Healer, and co-founder of General Idea, Art Metropole, and the New York Art Book Fair, AA Bronson will offer reflections on artist-run initiatives and culture in this special address of the conference. Informed by his creative, pedagogical, and spiritual work across various media, platforms, disciplines, roles, and contexts, he will speak to artistic collaboration and "institution-building" historically and in the present, and speculate on potential futures.

## Screening

2084  
11:00 am

*It's 2084. Money has been abolished and people exchange information products as tokens of exchange. States have become ungovernable and borders have been redrawn by powerful individuals. Art has fully colonized life and every aspect of daily existence has become aesthetic. What used to be museums have now become data centers. Being is perpetual self-design. No one has a profession. There is no more work. A group of people may meet in a city that was once called Berlin, and there they will discuss the possibilities for independent cultural production...*

2084 is a film directed by sociologist Pelin Tan and artist Anton Vidokle, commissioned by Or Gallery, on the occasion of the Institutions by Artists project, with the support of the BC Arts Council's Innovations program.

# OCT. 14 EREHWON NOWHERE

Afternoon Sessions  
2:00 – 4:30 pm

## Session Nine

*Cinema /* Artist-run initiatives have founded numerous alternative networks for the production and distribution of culture and information, and have used new and existing channels to facilitate and circulate contemporary art discourse via printed matter, magazines, online projects, and classes, among other mediums. With a focus on communication and discourse, the proliferation of artist-run magazines and publishing houses, free schools, and other forms attests to the need and desire to connect artists and audiences in conversation, whether regionally or further afield. This session will gather participants to discuss current circulation strategies and identify critical sites for new discursive production in varying geographic scales and contexts.

*Session in English and French*

### **With:**

Bastien Gilbert

Virginija Januškevičiūtė  
*Baltic Notebooks  
of Anthony Blunt*

Karen Mirza  
Brad Butler  
*Museum of Non-Participation*

Claire Tancons and  
Christopher Cozier  
*Alice Yard*

*Moderator*  
Robin Simpson

## Session Ten

*World Art Centre /* Despite the potential today for creating online social networks, the participation in specific kinds of networking remains a high-priority need and activity for artist-run institutions, which seek out coalitions of support for their audiences and communities. In particular, these institutions create structures of visibility for those artists who are often under-represented either because they have emerging or experimental practices or because they belong to contexts that fall just outside the market or well-known discursive arenas. This session will review the tactics artists have creatively and collectively undertaken to develop vital networks of visibility.

### **With:**

Anne Bertrand  
*ARCA*

Biljana Ciric

Ola Khalidi  
Diala Khasawnih  
*Makan*

Jonathan Middleton  
*Bodgers' and Kludgers'  
Co-operative Art Parlour  
and Or Gallery*

*Moderator*  
Kim Nguyen

# KEYNOTE DEBATES

Two evening keynote events will follow an Oxford debate structure to elicit concise and dynamic delivery of ideas from presenters. To regulate the debate a moderator will call upon speakers consisting of two teams of three participants each who will take positions in response to questions posed by the program. Each debater will respond with an opening proposition or opposition, a general debate of ideas, and a final summation of position. All members of the audience will comprise the “floor” and will have an opportunity to determine the winning team.

*Moderator*  
John O’Brian

October 12, 7 pm

*Is there space for art outside of the market and the state?*

Cinema / Artist-run culture has emerged in part as an alternative to the market and the limitations market-driven priorities have placed on the artist in terms of creative autonomy. Highly dependent on state sources of funding in many contexts, artist-run culture has, to some degree, forfeited autonomy to the state in order to meet bureaucratic funding requirements or to avoid censorship and ideological conflict. In this light, the “state vs. the market” dichotomy significantly moulds contemporary artist-run activity including the means of production and distribution for contemporary art. The first keynote debate will examine this dimension of artist-run culture by focusing on the grey zone, if there is one, between reliance on state programs and policies, and the vicissitudes of the market.

**Team A (for):**

Deirdre Logue  
Matei Bejenaru  
Jaleh Mansoor

**Team B (against):**

Dirk Fleischmann  
Gregory Sholette  
Slavs and Tatars

October 13, 7 pm

*Should artists professionalize?*

Cinema / As artists have taken on the creation of artist-run organizations or have turned themselves or their practices into institutions, their roles have expanded, taking on the work of curator, administrator, critic, educator, publicist, and so forth. While the polyvalence of contemporary artists has enriched institutions with resources and support, any reciprocity remains subject to debate. The professionalization of the artist, arising as a consequence of artist-run institution building and the blurring of professional roles inherent in such activity, may limit artistic potential in that artists take on increased administrative and curatorial responsibilities, among others, at the opportunity cost of artistic production. In the second debate of the convention, presenters will deliberate on the many roles of the contemporary artist, making the case for and against his or her professionalization.

**Team A (for):**

Julia Bryan-Wilson  
Jeff Derksen  
Candice Hopkins

**Team B (against):**

Tania Bruguera  
Sam Gould  
Claire Tancons

# COMMISSIONS

Two works of art have been specially commissioned for Institutions by Artists, using the surplus production of organizational processes such as ‘information’ and ‘procedure’ to generate art, simultaneously enacting and commenting upon the institution as a malleable phenomenon.

A Call to Order

Kathleen Ritter and James B. Maxwell

*Call to Order* is the translation—into musical sound—of the meeting minutes of the organizations behind the Convention (PAARC, Fillip, and ARCA). *Call to Order* uses a prosaic form of administration as material for creative production. Musical scores are created from the meeting minutes of each organization by mapping *Robert’s Rules of Order* onto the implied rules of *Piston’s Harmony* and using both texts as comparative guides. The graphical scores are then given to musicians to interpret and perform.

*Call to Order* is based on the proposition: What does an organization sound like if it operates in the minor mode? Using Deleuze and Guattari’s idea of “minor” practice as more capable of variation and change than its “Major” counterpart, *Call to Order* charts an organization’s tendency to work against established models in order to produce something unique, unpredictable, and in constant movement, much like the minor mode in music.

**Live Performance**

October 14, 1 pm  
Goldcorp Centre for the Arts  
Simon Fraser University  
World Art Centre

*Performed by:*  
Peggy Lee (Cello)  
Jon Bentley (Clarinet)  
Chris Gestrin (Piano)

Study 1

Artifact Institute  
Tim Dallett and Adam Kelly

Recent years have seen rapid growth in artistic activities using quasi-institutional terminology and procedures. Words like “Centre”, “Institute”, “Laboratory”, and “Office” figure prominently in the names of artist-initiated entities. What accounts for the impulse to project agency and authorship through an impersonal entity rather than through the figure of the individual artist?

To examine this tendency, the Artifact Institute has developed *Study 1*. The project involves the administration of a survey, analysis of the data collected, and the production of a report.

*Study 1* uses standard survey methodology and adheres to generally accepted protocols for quantitative research. Multivariate statistical analysis will be performed on questionnaire data to develop mathematically valid inferences regarding relationships between survey categories. A report of the analysis results will be produced in electronic and print formats.

**Survey Terminals**

Conference attendees are invited to participate in *Study 1* throughout the event at computer kiosks set up in the Media Lounge located on the Mezzanine of the 3rd floor of the Goldcorp Centre for the Arts, Simon Fraser University.

# PRINT CENTRE

During *Institutions by Artists*, Fillip is pleased to present a series of free, parallel events in the lobby of SFU Woodward's that investigate the material culture produced by the institutional practices of artists. The Print Centre will feature talks, launches, and screenings by conference presenters and attendees.

Presented in collaboration with a temporary book store hosted by Motto Books (Berlin)

**Motto**

## Event Schedule

Oct. 12, 1 pm  
Launch: Donato Mancini:  
*Resources* with Malaspina Print-makers Society, Vancouver

Oct. 12, 5 pm  
Talk: Sean Dockray:  
*AAAAARG! Five failures*

Oct. 12, 6 pm  
Talk: Charlotte Cheetham on curating design

Oct. 13, 1 pm  
Launch: *Yishu*, special issue on Institution for the Future with guest-editor Biljana Ciric and editors Keith Wallace and Kate Steinmann

Oct. 13, 5 pm  
Screening: *Crass: There is No Authority but Yourself* (in the Djavad Mowafagian Cinema)

Oct. 13, 6 pm  
Talk: A Story of the Museum of American Art, Berlin

Oct. 14, 1 pm  
Launch: *This book is a Classroom* (Passenger Books, Berlin) with former-Bauhaus student Otti Berger (embodied by T'ai Smith).

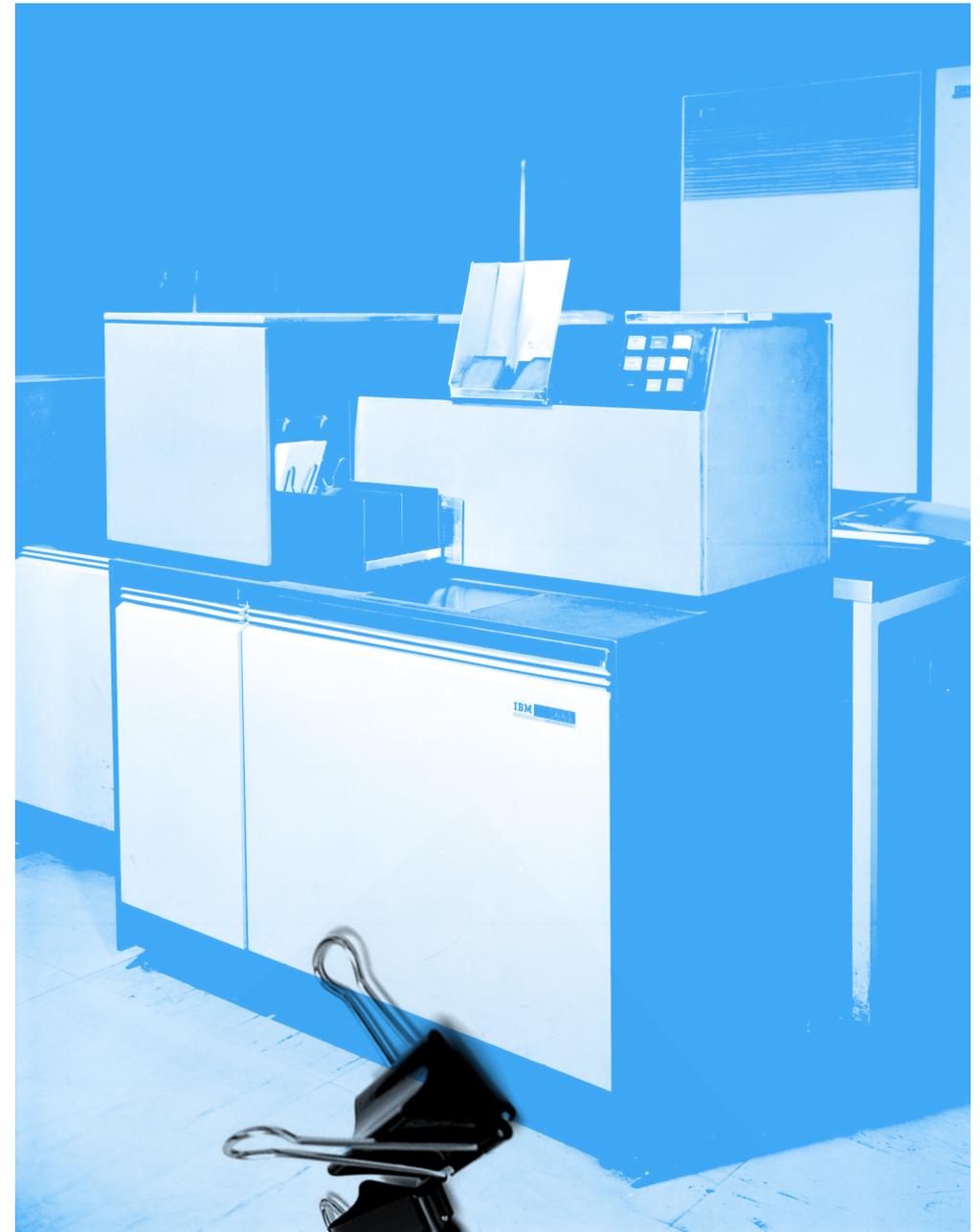
*All events are free and open to the public—no tickets necessary. Unless otherwise noted, events are in the lobby of SFU Woodward's.*

## Resources and Presentations

As part of the Print Centre, Fillip presents *Slide Shows*, a specially commissioned project by French curator Charlotte Cheetham. Taking the form of an ongoing series of video presentations by publishers, designers, and artists, *Slide Shows* offers one possible cross section of a newly emergent landscape of contemporary art publishing. The project includes contributions by AND Publishing, An Endless Supply, Michalis Pichler, Elias Redstone, James Langdon, and David Senior, among others.

*Institutions by Artists: Volume One* presents a collection of texts addressing artist-run culture and initiatives around the globe. Newly commissioned essays include AA Bronson's "Transfiguration of the Bureaucrat;" Vincent Bonin's "Malaise dans le réseau: sur l'absence de la critique institutionnelle au Canada"; and Peta Rake's "Inclusivity, Difference, and Isolation: Artist-Run Spaces in Brisbane," as well as a conversation with Ola Khalidi and Diala Khasawnih of Makan, Amman, Jordan.

Fillip Editions  
19 × 11.5 cm  
2012, English and French  
\$20.00





-- S E S S I O N S --

DAY	#	NAME	TIME	VENUE
01	01	Facts & Fictions	10:30	WAC
01	02	Facts & Fictions	10:30	CIN
01	03	Intimate Institutions	02:00	CIN
01	04	Intimate Institutions	02:00	WAC
02	05	States & Markets	10:00	CIN
02	06	States & Markets	10:00	WAC
02	07	Promises & Practices	02:00	CIN
02	08	Promises & Practices	02:00	WAC
03	09	Erehwon/Nowhere	02:00	CIN
03	10	Erehwon/Nowhere	02:00	WAC

-- S F U V E N U E S --

CODE	NAME	FLR
CIN	Djavad Mowafaghian Cinema	3
WAC	Djavad Mowafaghian World Art Centre	2
---	Media Lounge	2+3

BREAKFAST

9:00 am Daily

Atrium in front of W2 Media Cafe

LUNCH

Friday October 12, 1:00 pm

Saturday October 13, 1:00 pm

Sunday October 14, 12:00 pm

Atrium in front of W2 Media Cafe

-- KEYNOTE PRESENTERS --

#	NAME	COUNTRY
1	Dirk Fleischmann	Germany
1	Matei Bejenaru	Romania
1	Deirdre Logue	Canada
1	Slavs and Tatars	Eurasia
1	Gregory Sholette	US
1	Jaleh Mansoor	Canada
2	Tania Bruguera	Cuba
2	Julia Bryan-Wilson	US
2	Jeff Derksen	Canada
2	Candice Hopkins	Canada
2	Sam Gould	US
2	Claire Tancons	Guadeloupe
3	AA Bronson	Canada/US

-- SESSION PRESENTERS --

#	NAME	COUNTRY
01	Vincent Bonin	Canada
01	Jennifer Cane	Canada
01	Al Razutis	Canada
01	Louise Hervé	France
01	Chloé Maillet	France
01	Gabi Ngcobo	South Africa
02	Slavs and Tatars	Eurasia
02	Marie-Josée Jean	Canada
02	Walter Benjamin	Germany
02	Eva Weinmayr	UK
03	Candice Hopkins	Canada
03	Laiwan	Canada
03	Isabelle Pauwels	Canada
03	Mounira al Solh	Lebanon
04	Chumpon Apisuk	Thailand

#	NAME	COUNTRY
04	Chantawipa Apisuk	Thaïlande
04	Jakob Jakobsen	Denmark
04	Deirdre Logue	Canada
04	Allyson Mitchell	Canada
04	Skeena Reece	Canada
04	Scott Rogers	Canada
04	Justin Patterson	Canada
05	Matei Bejenaru	Romania
05	Tania Bruguera	Cuba
05	Corinn Gerber	Switzerland
05	Gregory Sholette	US
05	Pauline J. Yao	China
06	Jeff Derksen	Canada
06	Sean Dockray	US
06	Dirk Fleischmann	Germany
06	Andrea Francke	UK
06	Gabriel Menotti	Brazil
07	Claire Fontaine	France
07	Jaleh Mansoor	Canada
07	Pelin Tan	Turkey
08	Warren Arcand	Canada
08	Tim Dallett	Canada
08	Adam Kelly	Canada
08	Chris Fitzpatrick	US
08	Sam Gould	US
08	Post Brothers	US
08	Peta Rake	Australia
08	Julia Bryan-Wilson	US
09	Brad Butler	UK
09	Christopher Cozier	Trinidad
09	Bastien Gilbert	Canada
09	V. Januškevičiute	Lithuania
09	Karen Mirza	UK
09	Claire Tancons	Guadeloupe
10	Anne Bertrand	Canada
10	Biljana Ciric	China
10	Ola Khalidi	Jordan
10	Diala Khasawnih	Jordan
10	Jonathan Middleton	Canada

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Canada Council for the Arts

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Art Gallery

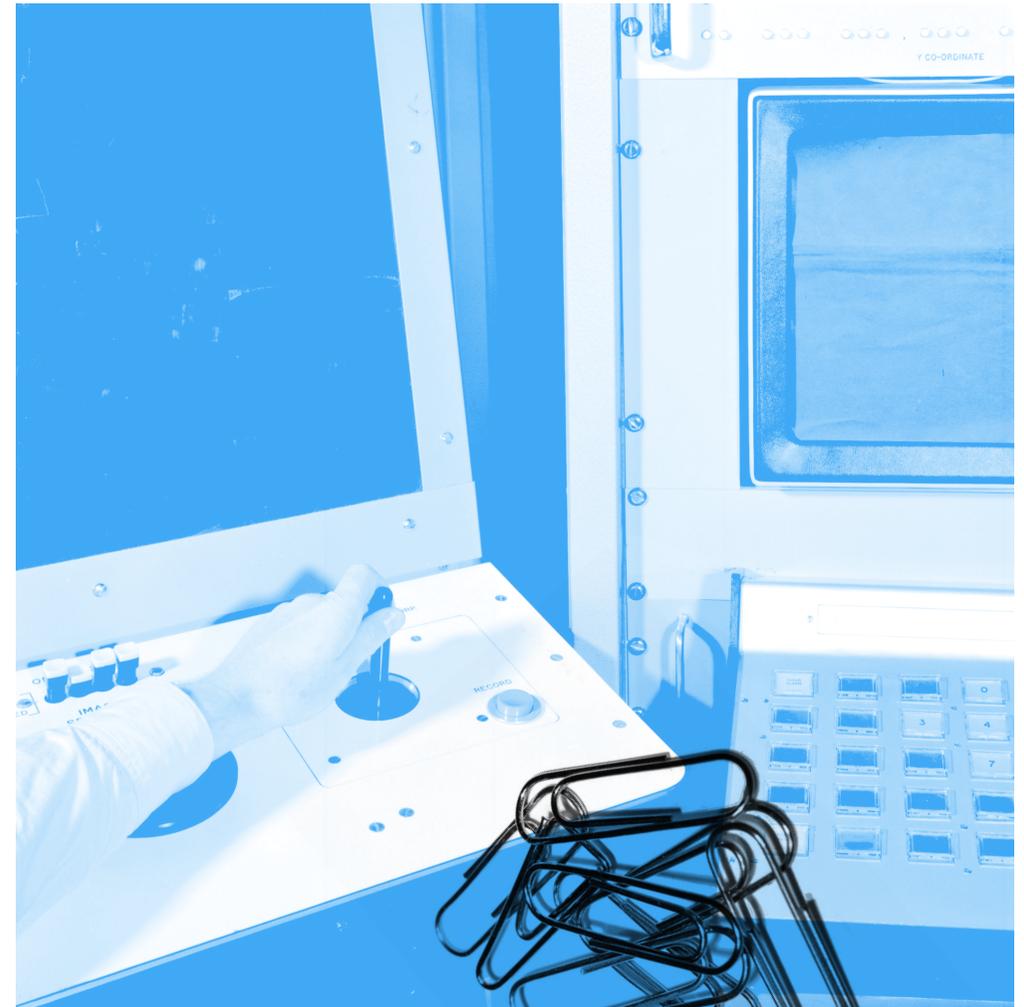
Emily Carr University  
of Art and Design

Yishu Journal of Contem-  
porary Chinese Art

The Pacific Association of  
Artist Run Centres was estab-  
lished in 1988 as an association  
representing artist-run centres  
in British Columbia. Member  
organizations are artist initi-  
ated and artist controlled.

Presenting Members:

221A Artist Run Centre  
Access Gallery  
Artspeak  
Cineworks  
Fillip  
Gallery Gachet  
grunt gallery  
Live Biennale  
Malaspina Printmakers Society  
New Forms Festival  
Or Gallery  
Other Sights for Artists'  
Projects Association  
Unit/Pitt Projects  
VIVO Media Arts Centre  
W2 Community Media Arts  
The Western Front



## General Information

*Institutions by Artists* is organized by the Pacific Association of Artist Run Centres (PAARC), Phillip, and the Artist-Run Centres and Collectives Conference / La Conférence des collectifs et des centres d'artistes autogérés (ARCA).

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Design: The Future