



EXIT ART

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[CLICK HERE](#) for information on the Alternative Histories catalog, published by MIT Press in 2012.

[CLICK HERE](#) to watch "So What Does Alternative Mean To You?"

NY1 visited Alternative Histories! Watch the news spot [HERE](#).

To listen to podcasts from the Alternative Histories Symposia, please subscribe to the podcast directly in [iTunes](#).

ALTERNATIVE HISTORIES

September 24 – November 24, 2010

Opening Friday, September 24, 7 – 9pm

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Alternative Histories was a history of New York City alternative art spaces and projects since the 1960s. Through audio interviews with founders and key staff, a reading room of magazines and publications, documentation, ephemera and narrative descriptions, the exhibition told the story of pioneering spaces – like P.S.1, Artists Space, Fashion Moda, Taller Boricua, ABC No Rio, The Kitchen, Franklin Furnace, Exit Art, 112 Greene Street, White Columns, Creative Time, Electronic Arts Intermix, Anthology Film Archives, Storefront for Art and Architecture, Just Above Midtown, and many more – and also documented a new generation of alternative projects such as Live With Animals, Fake Estate, Apartment Show, Pocket Utopia, Cleopatra's, English Kills Art Gallery, Triple Candie, Esopus Space, and others.

Over 130 spaces were represented in the show, which elaborated on the significant contributions these organizations made to the cultural fabric of New York City. They gave visibility and inclusion to otherwise excluded artists and ideas. The idealism of the founders and the hard work and dedication of everyone involved in sustaining these histories, against all odds, illustrated the dynamic purposes that propelled the artistic scene in New York. "Imagination is an alternative to reality, creating options that never end," says Papo Colo.

The exhibition incorporated a broad definition of the term "alternative space," and included significant publications and artist collectives to cover a broad arc of this history – bridging neighborhoods, decades and themes. In the development and organization of this exhibition, the curatorial team viewed dozens of archives and personal collections – selecting critical materials from the histories of the spaces and projects – and interviewed founders and early staff members, when possible, to construct a narrative about the alternative space movement in New York and its continuing impact on the city's cultural and artistic landscape.

SPACES / PROJECTS

[106 Green](#)
112 Greene Street / 112 Workshop
[179 Canal](#)
[255 Canal](#)
98 Greene Street
A's
[A Gathering of the Tribes](#)
[A.I.R. Gallery](#)

ABC No Rio
 Abrons Arts Center
 Ad Hoc Art
 Alternative Museum
 American Indian Community House
 Anthology Film Archives
 Apartment Show
 apexart
 Apple
 Art in General
 Artists Space
 Asian American Arts Centre
 Art Workers' Coalition
 Avalanche
 Bidoun
 Black & White Gallery and Project Space
 BOMB
 BRIC Rotunda Gallery
 Bronx Blue Bedroom Project
 Bronx River Art Center
 Bullet Space
 Cabinet
 Camel Art Space
 Camel Collective
 Capricious
 Carriage Trade
 Cave
 Center for New Art Activities
 Cinders Gallery
 Clayton Gallery & Outlaw Art Museum
 Cleopatra's
 Clocktower Gallery
 Colab
 Collective for Living Cinema
 CUE Art Foundation
 Creative Time
 Cuchifritos
 Daily Operation
 Dixon Place
 Dumbo Arts Center
 El Museo del Barrio
 Electronic Arts Intermix
 Elwa Productions
 English Kills Art Gallery
 Esopus Space
 Eventos: Space for Living Art
 Exit Art
 Eyebeam
 EyeLevel BQE
 Factory Fresh
 Fake Estate
 Famous Accountants
 Fashion Moda
 FiveMyles
 Flux Factory
 FOOD
 Forever & Today, Inc.
 Four Walls
 Franklin Furnace
 Franklin Street Arts Center
 GALE GAtes
 Gigantic Artspace
 Glowlab
 Gran Fury
 Group Material
 Harvestworks
 HKJB
 INTAR Latin American Gallery
 Jamaica Center for Arts and Learning
 Judson Memorial Church
 Just Above Midtown
 Kenkeleba House
 Kentler International Drawing Space
 Kunstverein
 La MaMa
 Light Industry
 Live With Animals
 Local Project
 Location One
 Longwood Arts Project
 Lower East Side Print Shop
 Media Noche
 Millennium Film Workshop
 Minor Injury
 Momenta Art
 MUSEUM: A Project of Living Artists
 NACG / The Film-makers' Cooperative
 New Museum of Contemporary Art
 No Longer Empty
 Norte Maar
 Not An Alternative
 NURTUREart Non-Profit, Inc.
 Nuyorican Poets Café
 Orchard
 Our Goods
 Political Art Documentation / Distribution
 Paper
 P.S.1 Contemporary Art Center
 P.S.122
 Parlour
 Parlour Projects

PARTICIPANT INC
 Pocket Utopia
 Printed Matter
 Recess Activities
 Rhizome
 Rush Art Gallery + Resource Center
 SculptureCenter
 Secret Project Robot
 Sideshow Gallery
 Silver Shed
 Smack Mellon
 Socrates Sculpture Park
 Storefront for Art and Architecture
 Superfront
 Swiss Institute
 Taller Boricua
 The Dirty Dirty
 The Drawing Center
 The Kitchen
 The Studio Museum in Harlem
 The Thing
 Thread Waxing Space
 Triple Candie
 Triple Canopy
 White Box
 White Columns
 World War 3 Illustrated
 X-Initiative

INTERVIEWS

Bill Aguado, Longwood Arts Project
John Ahearn, Fashion Moda
Jacki Apple, Apple
Alyson Baker and Ivana Mestrovic, Socrates Sculpture Park
Mike Ballou, Four Walls
Shelly Bancroft and Peter Nesbett, Triple Candie
Jackie Battenfield, BRIC Rotunda Gallery
John Bauch, MUSEUM: A Project of Living Artists
Bill Beckley, 98 Greene Street
Steve Cannon, A Gathering of the Tribes
Rhys Chatham, The Kitchen
Papo Colo and Jeanette Ingberman, Exit Art
Anita Contini, Creative Time
Michael Counts, GAle GAtes
Peter Cramer and Jack Waters, ABC No Rio
Marcos Dimas, Taller Boricua
Stefan Eins, Fashion Moda
Elizabeth Ferrer, BRIC Rotunda Gallery
Lia Gangitano, PARTICIPANT INC
Kathleen Gilrain, Smack Mellon
Tina Girouard, FOOD
Caroline Goodden, FOOD
Joseph Grima, Storefront for Art and Architecture
Antoine Guerrero and Christopher Lew, P.S.1 Contemporary Art Center
Alanna Heiss, P.S.1 Contemporary Art Center
Matthew Higgs, White Columns
Eric Heist, Momenta Art
Arthur Hughes, MUSEUM: A Project of Living Artists
Ken and Flo Jacobs, Millennium Film Workshop
Bob Lee, Asian American Arts Centre
Joe Lewis, Fashion Moda
Tod Lippy, Esopus Space
Inverna Lockpez, INTAR Latin American Gallery
Alan Moore, Colab
George Negroponte, The Drawing Center
Tim Nye, Thread Waxing Space
Dennis Oppenheim, 98 Greene Street
Kyong Park, Storefront for Art and Architecture
Carol Parkinson, Harvestworks
Clayton Patterson, Clayton Gallery & Outlaw Art Museum
Ann Philbin, The Drawing Center
Anne Sherwood Pundyk and Karen Yama, Minor Injury
Yvonne Rainer, Collective for Living Cinema
Steven Rand, Apex Art
Andrea Reynosa, Smack Mellon
Geno Rodriguez, Alternative Museum
Irving Sandler, Artists Space
MM Serra, Film-makers' Cooperative
Peter Scott, Carriage Trade
Allan Schwartzman, New Museum of Contemporary Art
Duff Schweningen and Pamela Seymour Smith Sharp, Franklin Street Arts Center
Adam Simon, Four Walls
Debra Singer, The Kitchen
Greg Tate, Just Above Midtown
Jack Walsh, Collective for Living Cinema
Teresa Liszka and Martin Weinstein, Art in General
Martha Wilson, Franklin Furnace
Lori Zippay, Electronic Arts Intermix

Conceived by Papo Colo and Jeanette Ingberman.

Curated by Herb Tam and Lauren Rosati.

This exhibition would not have been possible without the cooperation and support of the alternative spaces, and without the following curatorial interns who worked for over two years to research and collect material: Kanika Anand, Lindsay Aveilhe, Manon Binee, Helen Bradbury, Raquel Camara, Young In Chung, Lauren Cronk, Laure Dubois, Wilson Duggan, Jennifer Eun, Tyann Jackson, Jason Gasper, Lauren Graves, Alejandro Guzman, Jordan Hill, Jonathan Hussar, Thomas James, Karina Joseph, Cecilia Juan, Intiya Isaza-Figueroa, Rachel Katz, Ani Kington, Jordan Kirkham, Anna Komar, Bokyoung Choi, Sinclair Marber, Naomi Mishkin, Elizabeth Porfidio, Adrienne Rooney, Robert Samsel,

Zan Schmidt, Vardui Sharapkhanyan, Vladimir Sheremet, Katherine Sliclin, Yael Stern, and Emi Tomaszewski.

PUBLIC EVENTS

Tickets are \$5.

What is Alternative?: Alternative Histories Symposia

This symposia held in connection with the exhibition Alternative Histories will explain, expand, and expound on the history and future of alternative art spaces in New York City.

Friday, October 15 / 7-9pm

What is Alternative?

Moderator: Robert Storr, Dean of Yale School of Art and former Curator in Painting and Sculpture at the Museum of Modern Art, NY (1990 – 2002)

Participants: Papo Colo, Artistic Director / Co-Founder, Exit Art; Martha Wilson, Founder / Director, Franklin Furnace; Peter Cramer and Jack Waters, Former Directors of ABC No Rio, Founders / Director of Le Petit Versailles; Bridget Finn, Cleopatra's

This opening conversation amongst founders / directors of early and emerging alternative art spaces looks at the various definitions of an "alternative" space. Is alternative an accurate and appropriate word to describe its activities? What alternatives do these spaces provide, and for whom? What is the future of the alternative?

Friday, October 29 / 7-9pm

Activism and the Rise of Alternative Art Spaces

Moderator: Mary Anne Staniszewski, Associate Professor and Acting Head of the Arts Department at Rensselaer Polytechnic Institute, NY

Participants: Robert Lee, Director, Asian American Arts Centre; Beka Economopoulos, Co-Founder / Director, Not An Alternative; Alanna Heiss, Founder, P.S.1, Director, AIR and Clocktower Gallery; Avram Finkelstein, Gran Fury; Melissa Rachleff Burt, Clinical Associate Professor of Arts Administration, NYU

Investigating the early history of New York alternative spaces, this panel looks at the genesis, culture and legacy of this movement in the context of activism and political agency.

Tuesday, November 9 / 7-9pm

Screening of performance event *Soup & Tart, 1974-75*

Soup & Tart is an extraordinary document of a marathon performance soirée organized by multimedia artist Jean Dupuy at The Kitchen on November 30, 1974. Dupuy invited over 30 downtown artists, musicians, and filmmakers to each give a two-minute performance. Participants included Hannah Wilke, Gordon Matta-Clark, Charlemagne Palestine, Arthur Russell and Richard Serra.

Wednesday, November 10 / 7-9pm

New Media Alternatives

Moderator: Ed Halter, Director of Light Industry, NY

Participants: Rebecca Cleman, Distribution Director, Electronic Arts InterMix; Lauren Cornell, Executive Director, Rhizome, and Adjunct Curator, the New Museum of Contemporary Art; Carol Parkinson, Director, Harvestworks

The participants in this panel are engaged with alternative spaces whose activities span more than 40 years. Covering topics as diverse as audio, film, video, the Internet and video games, this discussion will include unique perspectives on the ways in which new media has affected and altered the alternative space movement.

Tuesday, November 16 and Wednesday, November 17 / 7-10pm

Counter Cultures, Counter Cinema

Curated by MM Serra, Executive Director of the NACG / The Film-Maker's Cooperative

Tuesday, November 16, 7-10pm

PROGRAM 1: Underground Classics

Flaming Creatures (Jack Smith, 1963, 16mm, black and white, sound) 45 minutes

Lupe (Jose Rodriguez-Soltero, 1966, 16mm, color, sound) 49.5 minutes

Fuses (Carolee Schneemann, 1964, 16mm, color, silent) 30 minutes

Wednesday, November 17, 7-10pm

PROGRAM 2: The New Underground

Don't Kill the Weatherman! (Martha Colburn, 2007, 5 minutes)

Myth Labs (Martha Colburn, 2008, 7:30 minutes)

Capitalism: Child Labor (Ken Jacobs, 2006, 14 minutes)

Manuelle Labor (Marie Losier, 2007, 10 minutes)

Lunch Break on the Xerox Machine (Marie Losier, 2009, 3 minutes)

Glitch Telemetry (Maria Niro, 2010, 3 minutes)

Dorian (Michelle Handelman, 2009, 9 minutes)

Atalanta: Thirty-Two Years Later (Lynne Sachs, 2006)

The Small Ones (Lynne Sachs, 2007, 4 minutes)

Burn, Volume 1 (Bradley Eros, 2004, 5:30 minutes)

Each evening of films will be introduced by a filmmaker, TBA, and will be followed by a panel discussion.

MM Serra is an experimental filmmaker, curator and author. She is the Executive Director of the **Film-Maker's Cooperative**, the world's largest archive of independent media. Her film work was included in the program of "New York Experimental," a four part historical overview of experimental film from 1946-2007. Her new film, *Chop Off*, premiered at the Sundance Film Festival and was screened at the Tribeca Film Festival and the Museum of Modern Art's Documentary Fortnight Series in 2009. Her chapter on the work of Carolee Schneemann was published in *Anthology of Experimental Filmmakers* by Duke University Press (2007).

Related Panel Discussion:

Friday, October 22 / 6-8pm

Alternative Curatorial Strategies Today

Organized and hosted by ArtTable at Exit Art

Moderator: Erin Donnelly, LMCC

Participants: Ingrid Chu and Savannah Gorton, Forever & Today, Inc.; Allison Weisberg, Recess Activities; Michael Connor, Marian Spore; Regine Basha, Basha Projects/Grackleworld; Virginija Januškeviute, CEC Artslink Fellow from Lithuania hosted by Independent Curators International; Radhika Subramaniam, Director/Chief Curator, Sheila C. Johnson Design Center

For this panel, you must RSVP with ArtTable by emailing Heather Bhandari at heather@mixedgreens.com.

STATEMENT

Alter the Native

Imagination is an alternative to reality, creating options that never end.

History is a complex set of events that we organize at our convenience.
Alternative is the choosing of options that redefine the traditional.

Alternative spaces are another way to interpret reality,
an unconventional product of the mainstream.
They are the explorers of possibilities.
That was how this movement began.
But as the systems of power absorb our ways,
the alternative becomes mainstream and we again have to conceive new options.

Culture is always changing and the alternative task is to interpret that transformation.
Dissatisfaction with the ordinary art world is the motive,
to create another dimension in which different cultural trends are produced,
understanding the same bending in the culture
but with unique ways to express it.
Art is how populations use knowledge.
A new approach to an old method,
seeing the extraordinary before the ordinary arrives

The great idea of democracy is that it is run by alternatives.
The thirteen colonies were the original alternative space.

Art is the expression of everything we envision.
History has different stories depending on the narrator.
European colonization was the alternative to the native Americas.
Africans were the alternative to the hard work Europeans avoided.
Extermination and slavery were the apparatus to alter the native of the Americas.
Alternative is destruction and creation.
In art, science and life to alter the status quo is to build something new.
Evolution is the mixture of things, transforming us into unknown forms.
Alternative, then, is the different selections that history makes.
These can be positive or negative,
but always biased depending on which side of the facts you are.

Times change and stay the same.

Since the 1960s, where this exhibition begins, art production has developed multiple currents, cultural bureaucrats, the overpopulation of dealers, and the "critic" commentator with invisible and visible connections to institutions and individuals. "The art world" has multiplied its ability for commerce and propaganda, hyping the importance of artists to increase their value.
We are all in this circus of lies and truths,
surrogates in a vortex of what is new or of what wants to be new,
a mirage of self-interest of countries and ethnic chauvinism.
Art has become city fiestas of cultural tourism.
Museums will not survive without this, national cultures are chain stores of diplomacy, the competition of influences are the real objective of art production. Museums are hungry creatures that with their influence, compete and swallow small places like the alternatives spaces. Control is supremacy, monopoly an imperative, art and artist the medium in which to express their importance.

The alternative space is supposed to denounce these manipulations
and work the ethical side of the cultural production.
The alternative space is the most autonomous method of reinventing intervention.
Without alternatives culture has no break from its actions,
no perspective, no mirror to see its shortsightedness, no future.
Alternative spaces are alternative societies, constructing parallel histories.
Alternative has been associated with the young, new or unusual, but as the concept has grown older
they have become also wise and prophetic.

Art is the action of consuming the self
and the supreme manifestation of humans.
Agitate the arts and powers shake.
Alter your life and the world will change.

Papo Colo
New York City and El Yunque Rainforest, PR 2010

RELATED EVENTS AND PROJECTS

Saturday, September 25 / 2pm

From the WPA to the NEA: Arts Funding Then and Now

Moderator: Morris Dickstein

Participants: Rocco Landesman, Kate D. Levin, Susan Quinn, Leslie G. Schultz

at **PHILOCTETES**
247 East 82nd Street
646-422-0544

The WPA, one of the central programs of Roosevelt's New Deal, was pivotal in providing a template for government subsidy of arts projects, producing one of the great periods of creative expression in the history of American society. This panel will look at how and why the WPA stimulated creative growth during a crucial period in American history, and examine the ways in which government subsidy of the arts can foster a sense of social identity.

Through Sunday, September 26, 2010
Collective Show NYC 2010
 at **PARTICIPANT INC**
 253 East Houston Street
 212-254-4334

"Collective Show New York 2010" is an artist-organized exhibition of contemporary collaborative art groups recently established in New York. This collaboratively curated "group show of group shows" features DIY artist-run spaces and projects, emerging curatorial initiatives and local independent publications.

Through October 23, 2010
ACT UP NEW YORK: Activism, Art and the AIDS Crisis, 1987-1993
 at **WHITE COLUMNS**
 320 West 13th Street
 212 924 4212

White Columns presents "ACT UP New York: Activism, Art, and the AIDS Crisis, 1987–1993", a multi-faceted exhibition incorporating the ACT UP ORAL HISTORY PROJECT; and a new installation by fierce pussy.

Through October 9, 2010
Max's Kansas City
 at **STEVEN KASHER GALLERY**
 521 West 23 Street
 212 966 3978

This exhibition features over 150 vintage and limited edition photographs, and monumental sculptures and paintings by the inner circle of Max's artists, including John Chamberlain, Forrest Myers, Larry Zox, Neil Williams, and Andy Warhol. A highlight will be Myers' recreation of his famous laser/jukebox installation.

ALTERNATIVE SPACE ARCHIVE PROJECT

Alternative Space Archives Project (AS-AP) is a non-profit initiative founded by a consortium of alternative art organizations, with a mandate to help preserve, present, and protect the archival heritage of living and defunct for- and not-for-profit spaces of the "alternative" or "avant-garde" movement of the 1950s to the present throughout the United States.

OUR GOODS

OurGoods.org is a barter network for artists, designers, and craftspeople. It connects people who want to barter skills, spaces, and goods to get independent work done. Exchanges are based on social, environmental, and ethical rationales rather than strict market value.

ABOUT EXIT ART

Exit Art is an independent vision of contemporary culture. We are prepared to react immediately to important issues that affect our lives. We do experimental, historical and unique presentations of aesthetic, social, political and environmental issues. We absorb cultural differences that become prototype exhibitions. We are a center for multiple disciplines. Exit Art is a 28-year-old cultural center in New York City founded by Directors Jeanette Ingberman and artist Papo Colo, that has grown from a pioneering alternative art space, into a model artistic center for the 21st century committed to supporting artists whose quality of work reflects the transformations of our culture. Exit Art is internationally recognized for its unmatched spirit of inventiveness and consistent ability to anticipate the newest trends in the culture. With a substantial reputation for curatorial innovation and depth of programming in diverse media, Exit Art is always changing.

EXHIBITION SUPPORT

This exhibition was generously supported by the National Endowment for the Arts. This exhibition is made possible with public funds from the New York State Council on the Arts. General exhibition support provided by the Andy Warhol Foundation for the Visual Arts; Bloomberg LP; Jerome Foundation; Foundation for Contemporary Arts; Lambent Foundation; Pollock-Krasner Foundation; the New York City Department of Cultural Affairs and City Council Speaker Christine C. Quinn; Exit Art's Board of Directors and our members. Special thanks to the Fales Library and Special Collection.

GENERAL INFORMATION

Exit Art is located at 475 Tenth Avenue, corner of 36th Street. Hours: Tues. – Thurs., 10am – 6pm; Fri., 10am – 8pm; and Sat., noon – 8pm. Closed Sun. and Mon. There is a suggested donation of \$5. For more information please call 212-966-7745 or visit www.exitart.org.