

**ORGANIZING ARTISTS: A DOCUMENT AND
DIRECTORY OF THE NATIONAL ASSOCIATION
OF ARTISTS' ORGANIZATIONS**



**ORGANIZING ARTISTS: A DOCUMENT
AND DIRECTORY OF THE
NATIONAL ASSOCIATION OF ARTISTS'
ORGANIZATIONS** THIRD EDITION

National Association of
Artists' Organizations
Washington, DC

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NATIONAL ASSOCIATION OF
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ORGANIZING ARTISTS:
A DOCUMENT AND DIRECTORY
OF THE NATIONAL ASSOCIATION OF
ARTISTS' ORGANIZATIONS

NAAO DOCUMENT EDITOR: LANE RELYEA

NAAO DIRECTORY EDITOR:

PENELOPE BOYER

DESIGN: GAIL SWANLUND

**PROOFREADERS: BETH ANDERSON,
MARY DRAYTON-HILL, GALEN NELSON,
VICTORIA L. REIS, HEATHER WAKEFIELD**

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ASSOCIATE DIRECTOR:

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INTRODUCTION

BY Charlotte R. Murphy

The National Association of Artists' Organizations (NAAO) is dedicated to serving and protecting artists' organizations, the primary supporters and presenters of new work in the United States. During their short history, artists' organizations have had an immense and positive effect upon the greater arts environment. Through persistence and success they have brought greater understanding to what contemporary art making is and who makes it. Institutions, private and public funding agencies, and established presenters have adopted programming and policies pioneered by this diverse group of organizations. Because these organizations vary greatly according to the community served, art presented and budget size, they are not as easily spotted as say a museum or theater. But to define an artists' organization is to look beyond institutional facades and to look at programming and policies created to insure that the business of supporting art never grows distant or separate from the makers of art. Artists' organizations are not easily defined beyond the following criteria: that they be non-profit; committed to paying artists' fees; dedicated to the presentation of contemporary art, and that they insure complete artistic freedom.

What organizations are mixing up local, regional and national artists? Where are such disciplines as performance, installation or video art regularly presented? Which organizations are helping artists realize their own projects? What arts organizations actively seek out opportunities to participate in a dialogue about social and political issues? Which arts organizations seem hard to define and show up in various literature as non-profit arts galleries, small museums, artists spaces, community-based arts organizations, multi-disciplinary arts organizations, experimental theaters and alternative spaces? Which arts organizations vigorously advocated federal funding for the arts and freedom of expression from the very start of the National Endowment for the Arts controversy? The characteristics implied here are not exclusive to artists' organizations but are certainly common to them. The common thread is an activist approach to present-

ing contemporary art that grew out of the idealism and self determination of the sixties which was fostered by the Civil Rights Movement and the subsequent Anti-Vietnam War, Feminist and Gay Rights Movements.

What is the defining principle of an artists' organization? Broadly it can be defined as process over product. Artists' organizations are the research and development labs for the creation of new work. Under that broad mission, artists' organizations have carved out very specific roles relating to what they deem to be the driving aesthetic and social needs of artists within their community. Relatively free from the bureaucratic demands of larger organizations and in close contact with artists through board and staff involvement, artists' organizations are structurally simple and therefore able to adjust to the changing needs of both artist and community.

In the 90's, this flexibility is absolutely necessary for survival. With the push of the recession and the pull of the chilling effect, it is clear that artists' organizations are situated and ideologically equipped to play a major role in the arts. For artists' organizations, the challenge of the 90's is not only to survive but to remain dedicated to ideas and ideals, that though never mainstream, are now considered dangerous to the well being of the non-profit arts community as a whole. It is disappointing enough to witness the National Endowment for the Arts backing away from their once strong commitment to challenging work, but it is thoroughly distressing to see many within the broader arts community support such a distancing and some advocating wholesale disengagement as necessary for the survival of public arts funding.

The impact of this visible shift is yet to be thoroughly felt. It signifies an abiding distrust within the arts community itself of artists and their motives that seemingly has not significantly changed despite the many important symposiums and conferences in the 80's that dealt with individual artists and their needs. Therein lies the true challenge of artists' organizations for the 90's. Is the field's dedication to creativity and social change transferable to the larger arts community, and even more importantly, the public? With great optimism I answer yes. Artists' organizations are keenly needed to continue their work and grow in influence. Without them there is a severely depleted creative and moral center in the arts. And, without their activism in art and deed, the public will certainly have lost a prime opportunity towards understanding the relationship between creativity and social change.

Organizing Artists presents a broad critical examination of artists' organizations and provides a no-nonsense resource guide for artists and arts organizations. The testimonies that begin this publication were solicited from the NAAO membership and are strong evidence of the field's vitality and honest self-evaluation. The essays that follow are endeavors at understanding that find the field both admirable and lacking. Don Adams and Arlene Goldbarb, co-founders of the Alliance of Cultural Democracy, maintain in their

essay that the 80's were dominated by a single-minded drive towards institutionalism in the interests of survival. Glen Harper, editor of *Art Papers*, provides a strong case for the field to be fully engaged as an oppositional force not an alternative one--clearly pushing for full participation in society in order to create change. Michelle Wallace, author of The Myth of the Black Superwoman, pinpoints in her essay the lack of clarity and commonality surrounding the discussion of multiculturalism. Her own admittedly reluctant support of multiculturalism is a clearer pathway to understanding its complexities than any amount of the disingenuous boosterism or angst-dripping guilt that has replaced the mainstream art world's previously unmasked rejection of anything but their own. Vince Leo's astonishing timetable of artist activism in the United States since 1900 closes this section of the publication. And then comes the *Directory* which just keeps getting better and better with each edition.

Being a small organization which has always relied upon the kindness of others, NAAO is indebted to many people. In this case, we are particularly grateful to our two editors, Lane Relyea and Penny Boyer. Both at times labored against great odds to accomplish their work. Also thanks to Gail Swanlund who provided us with a great design and needed flexibility. Special thanks to Audrey Denson who donated extra computer power and her exhaustive encyclopedic knowledge of design and computers and thanks to Amy Steiner who didn't mind the days and nights I spent working in their home. And finally, I thank Cynthia Mayeda, Chair of The Dayton Hudson Foundation, who provided us with the means to send this message of thought and resource out to the world, and who believes, really believes, in positive social change through art.

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TESTIMONIALS Following are the answers given by members of the artists' space movement to two questions: What for you represents the most significant achievement of artists' spaces? What in your mind is the most significant thing that artists' spaces have yet to achieve?

STEVE BAILEY

The most significant achievement of the artists' space movement has been the idea that artists have the right to determine their own future. With that in mind, here is a wish list for the next decade: That we think of the movement as something other than artists' "spaces." Artists' companies, organizations, collectives, groups are possible alternatives. It is not the space that makes the art; it's the artist. That structural and organizational compromise comes to an end. We need to find alternative structures to the corporate model. The IRS mandates a certain organizational framework—the nonprofit corporation—but art is not a business. Artists need to control the money to control the work. There should be an exploration of other possibilities: sole ownership, partnership, joint ownership, alternative board structure, etc. Is the corporate model the only one? That we build our security through risk. Artists' organizations should not be just presenters of new work, but laboratories for the research and development of art in the 21st century. It is our responsibility to nurture "young" (meaning developing) artists and to champion work by those who have been disenfranchised by the mainstream: culturally diverse artists, women, gay men and lesbians, artists with disabilities, and those with ideas that challenge the fabric of society. It is our responsibility to replace the dinosaurs, not just to learn to keep step with them. We need to commission house artists and artists' groups and generally plant the seeds. We must adapt and change. That we find a sense of national community, a community that reflects all regions and not just the two coasts. That we become more open to alternatives so that organizations that don't fit into neat categories can find a home within NAAO and its community. That we always keep art the ultimate goal. That there will arise another movement propelled by a new generation of artists who will challenge and find an alternative to artists' organizations.

STEVE BAILEY IS THE ARTISTIC DIRECTOR OF JUMP-START PERFORMANCE COMPANY IN SAN ANTONIO, TX.

LINDA BURNHAM

The most significant thing yet to be achieved by the artists' space movement is the recognition and healing of the addiction and co-dependency that drive it. With only a

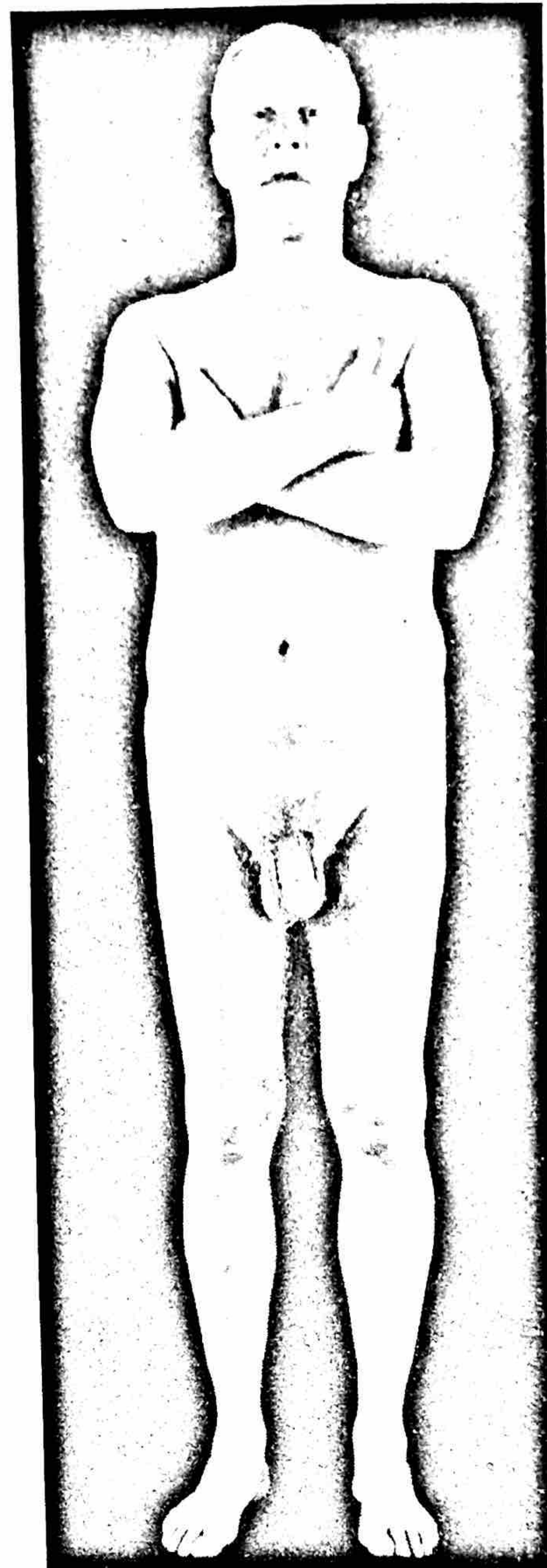
few exceptions, the spaces in this movement are run by driven workaholics and the staff who facilitate their grandiose, over-reaching agendas. Because this country marginalizes and vilifies living artists, those artists and their venues must go to incredibly extreme lengths to function and maintain. Each artspace tends to try to do too much with too little in the way of resources. Thus, we run too many programs administered by too few people with too little experience, most of whom receive, at best, meager salaries and few benefits and have to work outside jobs in addition to making art. We have to raise our entire budgets every year, often from new sources every year, often in competition with friends. We try to operate both as grassroots and avant-garde organizations, serving all cultural groups and arts disciplines in a balanced program without seriously alienating anybody. Those who have achieved some success in the field fall victim to an overwhelming number of opportunities to take on even more responsibilities, overloading the circuits way beyond their capacities.

In short, we live on the edge in every way. Living on the edge is extremely precarious. I'm sure it is considered politically incorrect to admit this, but there is not one artists' organization I know of that is more than two steps from disaster at all times. It is no wonder that the smallest puff of wind from Jesse Helms has sent us reeling. Organizations that were borderline last year are now way behind and exhausted from dealing with the censorship crisis, let alone the failing economy that has reduced subscriptions, memberships, donations, and ticket sales.

In this climate of crisis, it becomes ever more obvious that we are a dysfunctional family, exhibiting all the symptoms of workaholism, essentially an addiction like any other. And like all addicts, we are crisis-oriented and manic about controlling things and serving grandiose ideals based on changing the world. We are paranoid: artists and their organizations are turning on each other like mad dogs, suspecting each other of using dirty tricks to attain stability while everyone else is fighting the quicksand. The most frequent and (to me) obvious symptom is the covering up of the chaos inside our organizations. As our infrastructure sustains shock after shock, many organizations are clamming up, refusing help, manipulating the facts, responding vaguely to inquiries, blaming and shaming scapegoats, and trying vainly to manage the impression that things are okay in the hope that they won't get any worse. Any big city in America has at least one arts organization that is failing or has failed due to a sick need to cover up tensions and ineffective leadership for fear of looking weak.

This must sound funny coming from me, since I am well known for challenging others to pour their energy and spare time into serving the arts, and my

TESTIMONIALS



**ANTHONY AZIZ, PUBLIC IMAGE/PRIVATE SECTOR: RHETORICAL STRATEGIES IN A TIME
OF CHANGE, PHOTOGRAPHIC INSTALLATION, 1991.**

LOS ANGELES CENTER FOR PHOTOGRAPHIC STUDIES/LACPS, LOS ANGELES.

AGE: 58; HEIGHT: 5'11"; WEIGHT: 167; FIRM: DRUX, INC.; POSITION: CHIEF EXECUTIVE OFFICER;

ANNUAL CORP. SALES: 830.4 MILLION; #OF EMPLOYEES: 6358; # OF CHILDREN: 2;

**PERSONAL STATEMENT: "WE ARE FOCUSED ON CAPITALIZING ON AND EXPLOITING ALL AVAILABLE
OPPORTUNITIES FOR INCREASED PROFITABILITY. WE HAVE THE TECHNOLOGY, THE PEOPLE, AND THE
VISION NOT ONLY TO COMPETE BUT TO WIN."**

organization's mission is among the most grandiose. I know as little as anybody else about answers, but in saner moments, I surmise that they must include the sharing of power and information inside and outside the organization, plus a determination not to let the survival of the organization set priorities that systematically abuse the individuals inside it. Also, let there be no covering up; we need to speak with each other openly and honestly about our problems, needs, and fears. Perhaps, ultimately, we need each to scale down and do better what we do best.

LINDA BURNHAM IS CO-ARTISTIC DIRECTOR OF HIGHWAYS IN SANTA MONICA, CA.

GREG BUSCEME

The most significant achievement of the artist-space movement is the organization of individual artists—as a collective—to empower the group and to provide visibility for the artists in a way that would be impossible through any other means.

Artists' organizations have yet to achieve public recognition of the significance of these organizations. The public is still, as a whole, untrusting of what artists do. The stigma that artists are lazy opportunists pulling the wool over the public's eyes persists.

GREG BUSCEME IS EXECUTIVE DIRECTOR OF THE ART STUDIO, INC. IN BEAUMONT, TX.

EDMUND CARDONI

Against all odds—during a period in America which has witnessed an alarming rise in intolerance, racism, greed, religious fundamentalism, homophobia, rabid patriotism, and mind-numbing media manipulation (in short, a backlash against and undoing of many of the gains made by the '60s and '70s radical movements)—the artist-space movement has somehow managed to carve out a space in which alternative sensibilities have been explored and expressed. Miraculously, it has managed to support the most difficult and challenging art, at the same time as it has succeeded to an admirable degree in enlarging both its audiences and its concerns by embracing wider publics. It has been ahead of the art establishment not only in its formal inquiries, but in waking up earlier to the reality of a multicultural nation, and embracing that reality with a whole heart. It has stood firm against the erosion of free speech, which, with the new configuration of the Supreme Court, looks like a lost cause. Most astonishing of all, it has managed up to now to get funded by the government in this just and subversive enterprise, by virtue of our collective attention to artistic excellence and responsible self-management. The virulence of our enemies' recent attacks (on the content of

work, on our grassroots participation in the granting process through peer panels, and on public funding in general) is a measure of the threat to their own hold on power that they perceive our very existence to be.

Our failure to broaden our base of popular support sufficiently to withstand these onslaughts from the extreme Right may prove our undoing in the hard times ahead. (Do even our own families understand what we are doing in our artwork or, for those of us running organizations, in our jobs?) We may have failed to get our message across to enough people outside our immediate circles. The tide of public opinion in America has turned against tolerance and even against basic Constitutional rights: choice, freedom of speech, separation of church and state, privacy. These rights once seemed secured, if not by rhetoric or lofty principles, then at least by a basic self-interest: citizens understood that to ensure their own individual liberties, they would have to allow liberties even to those with whom they disagreed. So we were tolerated, if not understood. (Perhaps we were tolerated because we were not understood.) Now, the majority seems more willing to give up its own liberties than risk allowing those liberties to others who are portrayed to them as dangerous: people of color, people with AIDS, homosexuals, foreigners, women, and—horror of all horrors—artists. More and more, we of these groups will find ourselves marginalized, excluded, undercounted, prosecuted, silenced, bashed, spat on, spied on, controlled, unemployed, defunded, put out of business, run out of town. Despite all the efforts of artists' organizations and the artists we serve, we failed to change society even enough to ensure our own continued survival, to preserve our little niche. We thought the alternative spaces we had created (both literally and in the larger sense) were a permanent feature of the American landscape, but we have found out they can be closed. Those of us not burnt out, with something still left to sacrifice, and with the resourcefulness of outlaws, will have to take to the hills and carry on the fight. Allow no quarter. Don't try to appease them. Corporations and governments will not help us now. Even the Constitution will not protect us. It's a whole new ballgame.

EDMUND CARDONI IS EXECUTIVE DIRECTOR OF HALLWALLS IN BUFFALO, NY.

DORIT CYPIS

When I came out of graduate school in 1977 I was angry and confused. I had just spent two very condensed years deconstructing everything from my desires to the cultural commodity structure to the economic appetite of the art world. Damn if I was going to participate in any of it! Or so I thought. When the task of heading Foundation

for Art Resources (FAR)—a public, nonprofit organization created for the production and presentation of art and ideas—was handed to me by one of its founders in 1979, I idealistically accepted the responsibility, thinking that I could make a difference. Over the next three years I and other FAR members flew by the seat of our pants, networking across the lateral layers of Los Angeles. We worked with a variety of artists and writers—locally, nationally, and internationally—to situate projects of diverse media, to interact within specifically chosen urban locales. We collaborated with many organizations, public and private. We were interested in reaching into and participating within the culture, stretching beyond exclusivity and preciousness. By late 1981, however, I was obsessed with another “problem”: how to defuse and make diffuse my own power as “leader.” I could find few models in the art world to emulate. That same year I realized that younger, newly graduated artists were receiving a lot of attention on New York’s Lower East Side by taking a very different tack. They weren’t bothering with nonprofit status; rather, they were opening clubbish galleries with narrative, post-rock-and-roll names. The “alternative” in the art world became the simulated gallery. I resigned from FAR and handed it over to other graduated artists. As far as I know, this tradition—of handing over the organization—has continued to this day. I remain proud of the original intentions and accomplishments of FAR. Artists’ spaces today must continue to participate laterally in culture, working more with process and less with product, identifying social needs and networking with other social organizations, generating public dialog and stimulating public interaction between diverse voices, responding to issues of aesthetics, politics, sexuality, health, housing, religion, consumerism, architecture, philosophy, power relations—in other words, all of it!

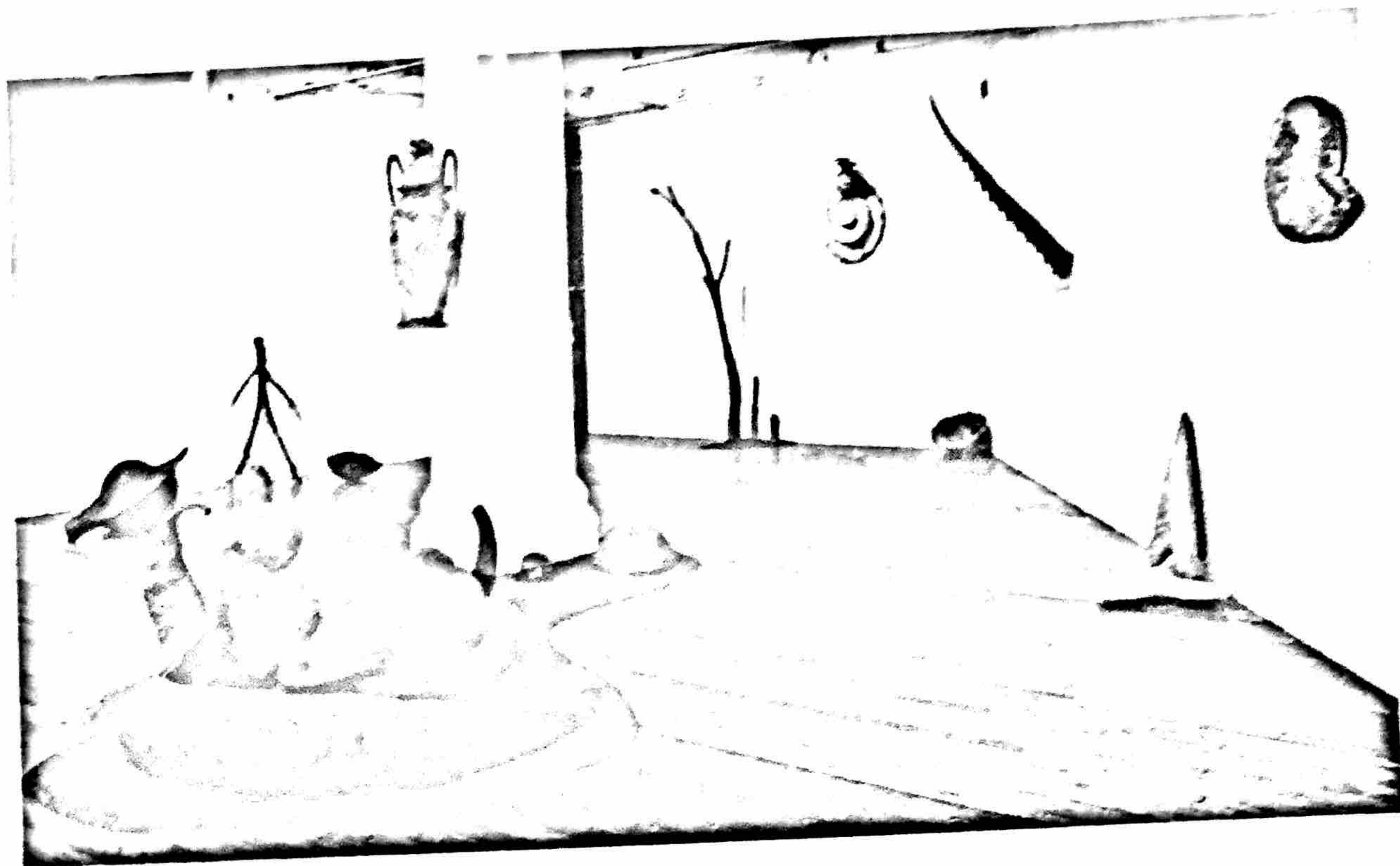
DORIT CYPIS IS AN ARTIST CURRENTLY LIVING IN MINNEAPOLIS.

LOWELL DOWNEY

FREEDOM from the commodification of art is the most significant achievement of the artist-space movement. Financial independence is the most significant thing that art organizations have yet to achieve. Art organizations have not received the full public support they deserve. Cities and states should pass bond issues in support of the arts. Freedom of expression is probably the second most significant thing that art organizations have yet to achieve. Freedom of expression cannot be tied to financial support.

LOWELL DOWNEY IS DIRECTOR OF PROGRAMS AND DEVELOPMENT AT THE HATLEY MARTIN CULTURAL FORUM & INSTITUTE FOR LIVING ARTISTS IN SAN FRANCISCO.

TESTIMONIALS



MING FAY, NATURE REBORN: FROM ARCHEOLOGY TO SCIENCE FICTION 1979-1990.

INSTALLATION VIEW, 1991. PHOTO: LARRY LAME.

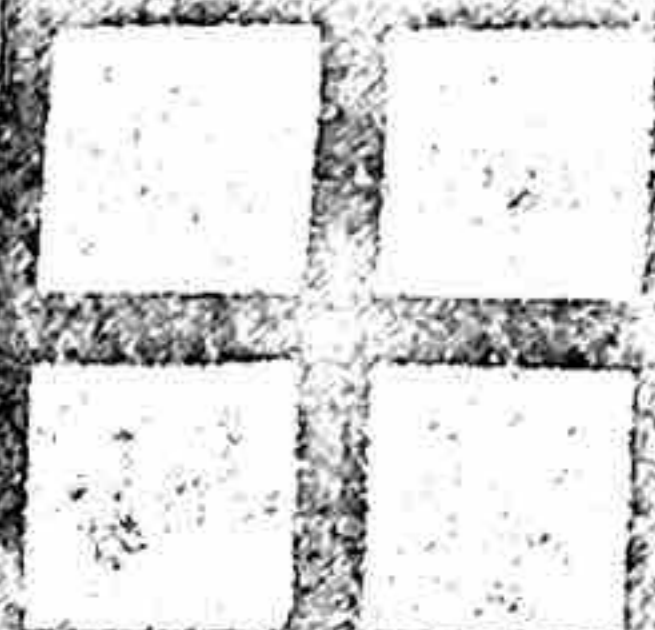
EXIT ART, NEW YORK.

VERONICA ENRIQUE

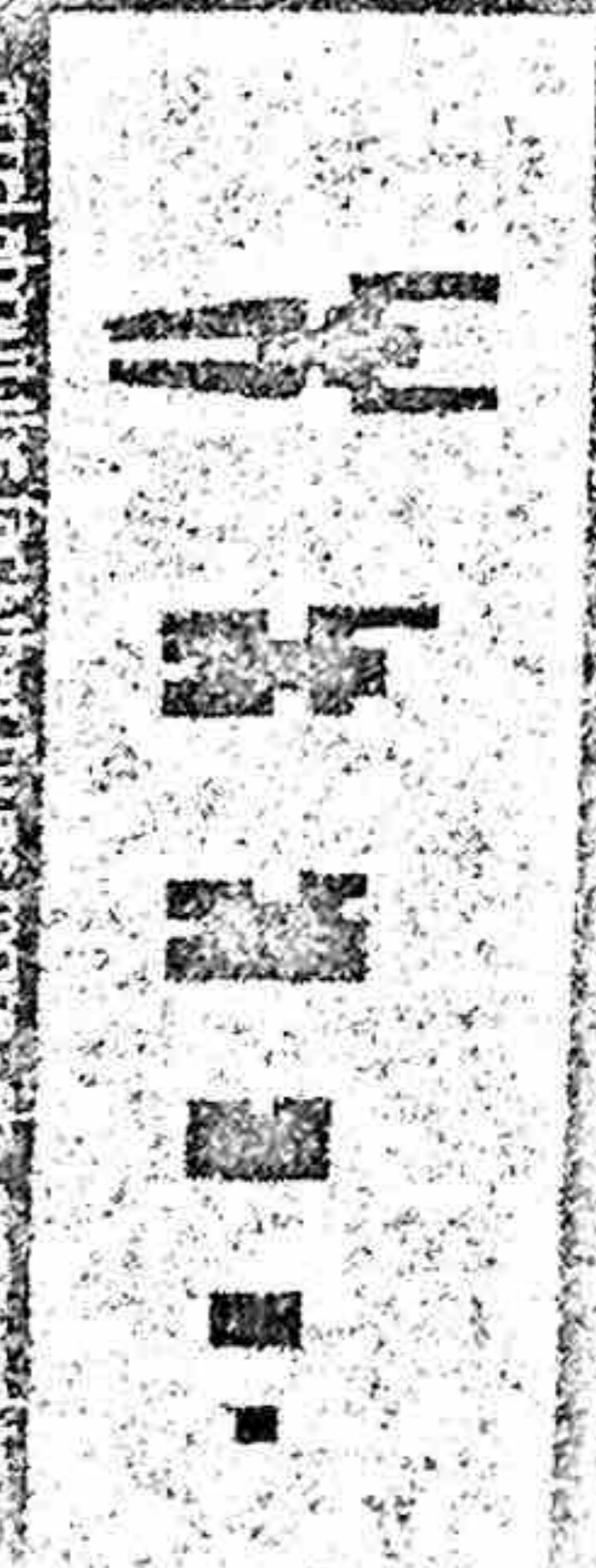
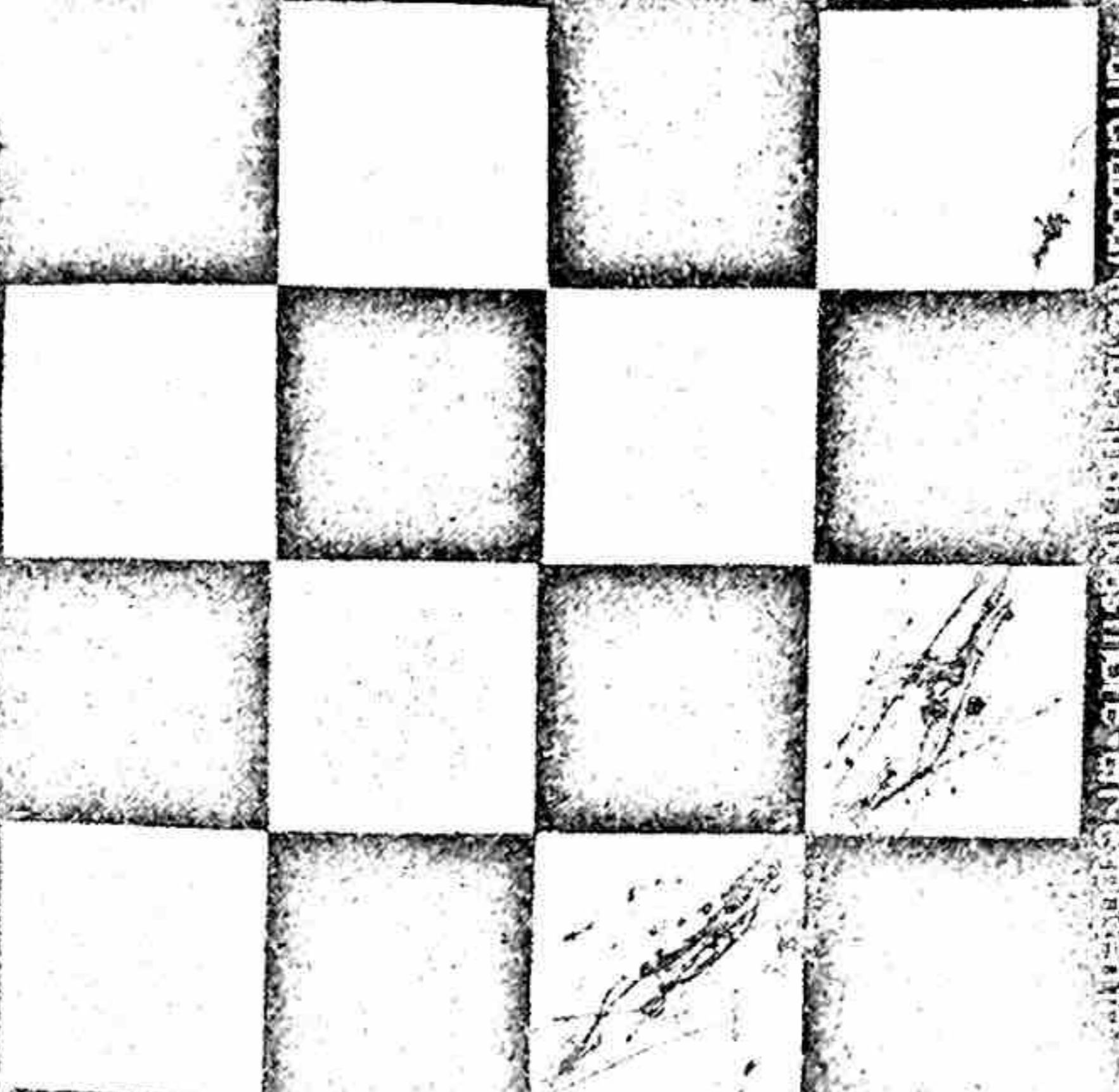
TO CREATE A HEART

When I think about the wealth of activity and struggle and sacrifice that went into creating the "artists' space" I am most familiar with, the *Centro Cultural de la Raza* in San Diego, I don't think of it as being part of an "artists' space movement" but of a community movement. The idea that what we started well over 10 years ago happened outside of the Chicano community goes against the underpinnings of the *Centro* philosophy, and that of many other Chicano, Native, and Latino cultural organizations across the country. It was artists and activists, homemakers and children who worked together to create not only the multidisciplinary *Centro Cultural*, but also to establish the mural studded "peoples' park," *Chicano Park*. These accomplishments resulted from community demands regarding other issues, such as an end to police brutality and the halting of freeway construction in the midst of our barrios. The artists' space movement cannot exist outside of community movements; the principles developed through community activism and organization are critical to the founding and development of the artists' space. In our communities, where survival is still a life and death issue, survival is indeed a worthy goal for artists' organizations. But it is the manner in which our organizations survive, their techniques of endurance, that enhances their character. Certain achievements of artists' spaces can be listed and named—growth in budget size, new office furniture, a computer system, an increase in the number of artists presented. But our greatest accomplishment has nothing to do with the material attributes of our spaces or what is done within them. Rendering a true reflection of artists in their society is how artists' organizations have created an attitude. We can be thankful to our spaces for the germination and nurturing of this attitude of defiance, concern, conscientiousness, historical reference, and confrontation with everyday challenges. We dared to create that which reflects our own reality, to insist on the validity and contributions of our art and art forms. It was at these spaces that artists engaged in battles of bureaucratic mud-wrestling and often staved off cultural genocide by sheer will and cunning. Here artists have supported each other and each other's work through strength of purpose. Allied against ignorance and ignoring, it was an attitude that pulled them through. They have authored their artistic mandate not in some free-floating vacuum, but by virtue of centuries of history, day-to-day nightmares and institutionalized perpetuation of injustice and racism. When we talk of the next phase of development for artists' spaces or "alternative" sites, we've got to look at what we will be reinforcing, what we

BLANKET
TOP
AND
949-1983



My wife is an artist and I am an artist and we had a qu-



and went to the art department of the school

and about it we had this in the middle of the quilt

It is the same as the one in the top right corner

NO
NO

NO
NO

will be passing on. If it is a new location or an expanded gallery or even a solid board of directors, that's not enough. When we talk about artists' spaces, we're not talking about artists; we are talking about organizations. And to talk about organizations without talking about the attitude, the philosophy, the way of life that the organization promotes/supports/lives is not worth the effort. We need to look at the institutionalization of our organizations, yes, but institutionalization as it pertains not to the "spaces" but to integrating our attitude into life and society. The Centro Cultural was founded in 1970, 10 years before the anniversary NAAO is celebrating now. Ten years or even 20 years is not much time to foment a philosophy and feeling that will permeate the slimy film of materialism, racism, and moribundity that envelopes our communities. But we have made a start. The founding artists of the Centro Cultural, calling themselves Toltecas en Aztlan, passed on to us a sentiment shared by many artists' spaces. They took the name Toltecas to refer to the great crafts people and warriors of the Nahuatl culture, and Aztlan, the homeland of our raza, simultaneously ancient and contemporary. These dancers, painters, poets, cooks, and musicians dedicated themselves to "Human Truth (Social, Economic, Political, Historical, and Ecological) and Chicano Beauty, which in our belief can only be lived up to through Mutual Self-Respect, Self-Determination in our endeavors and the Self-Sacrifice of our individual differences..." To be an artist is to "have a face and a heart," as our ancestors tell us, to be a human being in the greatest sense of the name. And it is through the values of self-respect, self-sacrifice, and self-determination that artists' spaces and artists can make their greatest contributions to their communities.

VERONICA ENRIQUE IS AN ARTIST LIVING IN SAN DIEGO.

ALLEN FRAME

Q: What for you represents the most significant achievement of the artist-space movement? **A:** Creating a long-term, consistent alternative to the commercial art scene against all the odds—i.e. stability with creativity. **Q:** What in your mind is the most significant thing that artists' organizations have yet to achieve? **A:** Easy touring networks, quick and efficient sharing of offerings from organization to organization, in the same region and throughout the country. I find that this is still an intimidating prospect for many organizations.

ALLEN FRAME IS AN ARTIST AND THE FORMER GALLERY DIRECTOR OF PAINTING SPACE 122 IN NEW YORK CITY.

MICHAEL FREED

The single most important achievement of NAAO and the artists' organizations I have encountered through NAAO is the response to this exciting, difficult, and integral thing called multiculturalism. Even though we may disagree about what multiculturalism means and how we implement multicultural programming, the rich diversity of people and programs involved with this issue that are coming out of NAAO is encouraging and significant. I believe we are sewing the seeds of real social change within our grass roots, artists' organizations. People left out of the current power structure (people of color, women, gays and lesbians, and others) are having impact on our cultural fiber through arts showcased by artist-spaces.

The most important thing we have yet to achieve is also the most important thing missing in our contemporary culture. And that is a real link between the arts and everyday existence. In our country art is not viewed as an integral part of our daily life. Our general public does not recognize how connected they are to the creative energies utilized in art-making. This is part of the reason that the battle over censorship and government funding of the arts has mostly been fought by artists and there has been no overwhelming show of support from the public.

Also, all too often we are guilty of the same elitism we see in museums. We expect people to come to us for art. We are not reaching out to our public and helping to educate them in the value of what we do. We are not participating in art education.

We need a broader base of support from our community. We need to commit to helping with the educational process that is leaving the arts out of people's lives. We need to work to re-establish the vital role the arts play in human existence. We need to help our public reconnect with the creative energies inherent within us all.

MICHAEL FREED IS DIRECTOR OF INDIVIDUAL ARTISTS OF OKLAHOMA IN OKLAHOMA CITY.

ANDREA GILATS

The most significant achievement of the artist-space movement thus far has been to put decisions about which art gets publicly distributed (seen, heard, read, etc.) in the hands of artists vs. dealers, theaters, publishers, and museums. If the movement sustains, it will whittle away at existing distribution structures that have rendered artists powerless.

To my mind, the most significant thing that artists' organizations

have yet to achieve, is—to paraphrase Einstein—the widening of their circles of compassion. Too much art is of interest only to other artists and ignores the symbiotic relationship between art and its audience. We have yet to move beyond the modernist notion of the artist as hero, sage, and wise-man to the more sustainable notion of the artist as a man or woman who “animates” his or her cultural circumstances. We continue to feel responsible only to our individual visions without regard to the people we “represent.” The exception we must heed is the work of artists of color. I believe they are far more advanced in this area than white artists.

ANDREA GILATS IS DIRECTOR OF THE SPLIT ROCK ARTS PROGRAM IN MINNEAPOLIS, MN.

HELEN GLAZER

Here in Baltimore, 15 years ago, it seemed as if there were hardly any mid-career artists around. Unless they had teaching jobs, ambitious artists tended to flee to a larger metropolis—such as New York—at the first opportunity. I credit the artists' spaces that came on the scene about 10 years ago with helping to change the climate for artists, encouraging them to stay and contribute to the cultural life of the community. As gathering places that focus artistic activity, Baltimore's nonprofit galleries have provided exhibition opportunities that simply did not exist before 1980, as well as studio spaces and public forums. Also, prior to 1980, artists in Baltimore and Washington by and large might as well have been 400 miles apart rather than 40, but as they began to exhibit together in the alternative galleries, the two communities became acquainted, to our mutual benefit.

As the frontline organizations presenting contemporary art, artists' organizations must actively take on a greater educational role in our own communities. I think many of us working in the arts were taken by surprise by the extent of the hostility and suspicion toward artists and arts organizations that burst forth during last year's NEA controversy and upon which self-serving politicians were readily able to capitalize. It's important that we speak out to counter the misinformation spread by elements of the far Right and act to protect freedom of expression. However, if the widespread impression among citizens is that contemporary art is something arcane and inaccessible, it will be awfully hard to make them care about the budget and policies of the NEA.

We who present exhibitions have to remember that ideas we have already assimilated may be news to people who don't routinely follow artworld trends—while giving a lunchtime gallery tour for a professional group recently, I

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FATHER JOHN: WITH WIFE: WITH AN UNIDENTIFIED MAN: UNIDENTIFIED MAN: JOHN:
FATHER JOHN:
THE FATHER AND UNIDENTIFIED MAN AND HIS WIFE: WIFE:

discovered that this was the first time any of them had ever heard of a site-specific installation, let alone seen one. Part of the educational process is to offer more than a checklist and an artist's resume when visitors walk in the door. Clearly worded explanatory notes or wall labels, which place the work in context and provide a window into the artist's process and intentions, should be routinely available. Of course, we've also got to work on programming that entices new visitors through that door.

HELEN GLAZER IS EXHIBITIONS DIRECTOR OF THE ROSENBERG GALLERY IN BALTIMORE.

CHERYL JACKSON

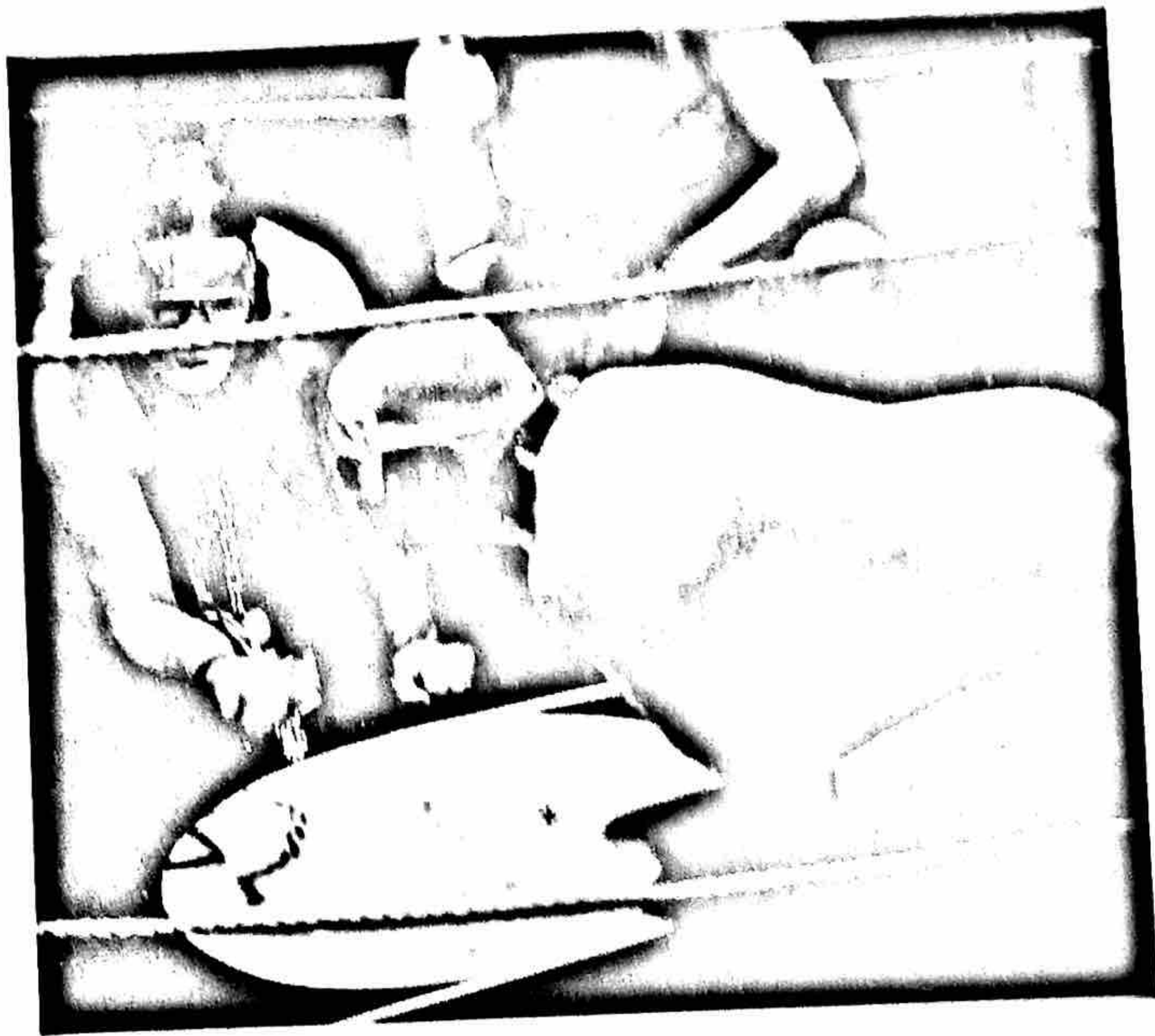
The most significant achievement of the artist-space movement has been the fact that art has been put back in the hands of artists and artist-curators. Because of a broader support system for everyone, artists have found it easier to make work on their own terms, to feel freer about taking chances they might not have been able to (financially) afford before. I think artist-run spaces have given art and artists a higher degree of validation and importance in their own cities and communities. Artists spaces are more community-oriented and not so male-dominated and hierarchical—as is the case with the traditional elitist gallery/museum system.

I think the artists' space movement has also very much helped foster the current (long overdue) emphasis on or attention to cultural diversity in the arts because artists of color and those from communities other than the "established, white artist's community" have finally been able to share some of the spotlight, so to speak. Community art programs and cultural centers have always existed, even thrived, but no one (again, in the traditional hierarchy) ever paid much, if any, attention before. Now there seems to exist a real sense of the importance of community cultural efforts, whether they're small, diverse, avant-garde, traditional, whatever. The idea is that anyone can take part and contribute and it's an important, vital aspect of community life.

The most significant thing that the artist-space movement has yet to achieve is a more wide-spread acceptance and validation of art and the role(s) of art/the arts in our society, especially concerning contemporary art. I think this is obvious in light of all of our troubles with the NEA, censorship, etc., during the past two years. Organizations like NAAO have been crucial in leading the fight and educating the public but we have so far to go. We are experiencing backlash, funders are frightened, etc. Art is being lumped together with the rest of society's ills and the perceived decline of morality and values, simply because understanding and/or knowledge about content and context is entirely missing from the discussion.

CHERYL JACKSON IS DIRECTOR OF SQUEAKY WHEEL/BUFFALO MEDIA RESOURCES, INC. IN BUFFALO, NY.

TESTIMONIALS



MEATBALLS/FLUXUS. PERFORMANCE, 1991.

PHOTO: GARY STOLBERG.

RANDOLPH STREET GALLERY, CHICAGO.

COLLEEN KENYON

Q: What in your mind is the most significant thing that artists' organizations have yet to achieve? **A:** Debt retirement for our artistic home.

COLLEEN KENYON IS EXECUTIVE DIRECTOR OF CENTER FOR PHOTOGRAPHY AT WOODSTOCK, NY.

KATHLEEN LAZIZA

The most significant aspect of the artist-space movement is that it allows artists to have some control over the presentation of their work. The spaces are generally more accessible and can be open to proposals by artists when the larger theater spaces are not.

I personally am the operator of such a space and it has a unique effect on the neighborhood. My fellow merchants, local students, and neighbors in general can come and view art that is local. We have developed a "demystified" relationship with many folks here in Brooklyn because not only do we present things in and out of the space but we do very simple, normal things like get haircuts, buy groceries, hardware, etc., which strengthens people's interest in art because they see our space as another business on the block run by people doing regular things in addition to being artistic.

We have a lot of coalition-building to do. These artist-run spaces are generally operated out of love and a little \$. Love is not considered a valuable resource in this austere and conservative environment. I think that the large theater spaces should adopt the alternative artist-run spaces in their areas by, for example, allowing smaller spaces to distribute info about performances or exhibitions freely to their audiences, or possibly link-together announcements. If the larger theaters and galleries practiced the understanding that art and culture built from the bottom up is stronger than from the top down, we would all benefit with increased art appreciation from an American population who is currently in need of that education.

KATHLEEN LAZIZA IS DIRECTOR OF LAZIZA VIDEODANCE & LUMIA PROJECT/SPONTANEOUS COMBUSTION IN BROOKLYN, NY.

ROBERT LEE

Significant achievement of the artist-space movement? We did it! Spread the arts beyond the gallery system and into communities internationally....Yet to achieve? Making the arts part of people's daily lives. To reconfigure our fractured lives. Affirm differences as well as similarities. Reintegrating art into other fields.

ROBERT LEE IS EXECUTIVE DIRECTOR OF ASIAN AMERICAN ARTS CENTRE IN NEW YORK CITY.

TESTIMONIALS

LIZ LERMA

The most significant achievement of the artist-space movement is that it has provided exhibition opportunities for disenfranchised artists. The most significant thing that artists' organizations have yet to achieve is to win the culture wars on freedom of expression and economic survival.

LIZ LERMA IS AN ARTIST AND A FORMER EXECUTIVE DIRECTOR OF MARS ARTSPACE IN PHOENIX, AZ.

LORI MCCARGISH

The most significant achievement of the artist-space movement is providing the experimental and emerging artist with a venue to present new works and to provide the public exposure to nontraditional forms of artistic expression. The most significant thing that artists' organizations have yet to achieve is the appreciation and support of the general public, and recognition of artists' organizations' attempts to educate and enhance the public's perception and appreciation of alternative work.

LORI MCCARGISH IS DIRECTOR OF ACME ART CO. IN COLUMBUS, OH.

VERNITA NEMEC

When Artists Talk on Art began in the '70s, artist-run spaces were the rebels of the art world. Over the years, artists have legitimized the choice of creating our own milieu for exhibiting and taking care of the business of being an artist. It is "alternative" or "artist-run" spaces that offer the public the "latest" and "freshest" art, the "edge" of creative endeavors that don't hang comfortably over couches. By not bowing to the restrictive production demands of the commercial art world, we remain free to respond to our own creative souls.

We must continue to make available to artists the tools necessary to create, survive, and grow. As artist-run organizations, we must educate those "outside" to realize the basic necessity that art is to civilized life. Art heals and educates, but does not create wars. Art has the power to make all people equal regardless of race or culture. We must continue to nourish art's magical powers.

VERNITA NEMEC IS EXECUTIVE DIRECTOR AND PRESIDENT OF ARTISTS TALK ON ART IN NEW YORK CITY.

SYLVIA OROZCO

The most significant achievement of the artists' space movement is the establishment of entities not controlled by a powerful elite and the development of the philosophy

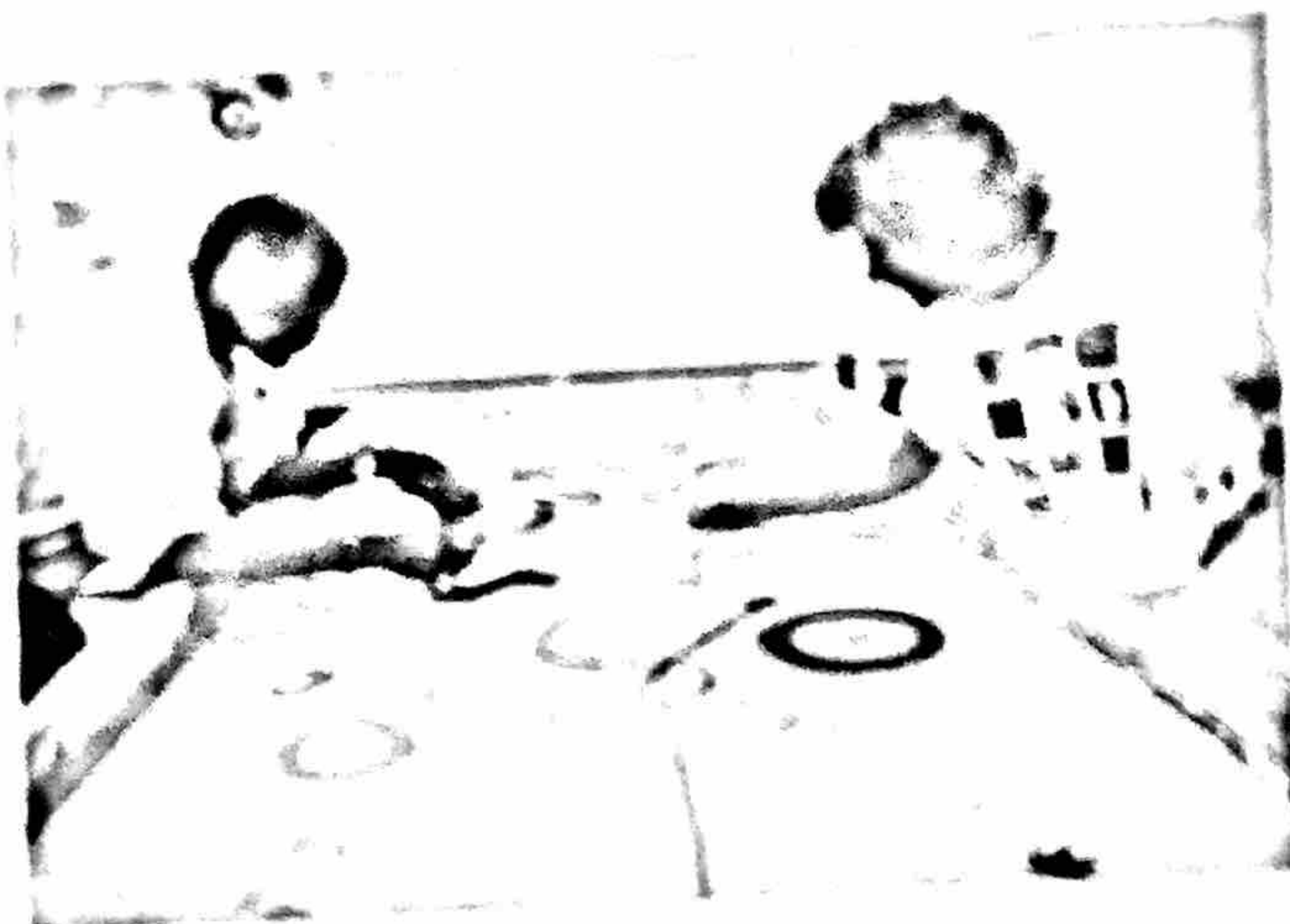
that artists should determine their field themselves. Non-artists' spaces such as museums tend to be controlled by boards of directors and staffs that cater to certain sectors of the privileged community and to corporations. Their major concern is preservation and promotion of the past. On the contrary, artists' spaces are for the most part controlled by artists. Indeed, artists must recognize the past, but their primary role is to speak to today's world. Artists' spaces provide direct contact with the living artist. The product of such interaction is the creation and presentation of new contemporary work and the evolution of artistic expression—all parallel and reflective of our society. Artists' spaces promote new directions and support initiatives of the vanguard. Our organizations are the "museums" for the living artist. Artists' spaces address the concerns and issues confronting us as members of society. The existence of artists' spaces has created a vehicle and public voice for artists and has allowed once again the integration of the artist sector into the economic and social system. There are several things that artists' spaces have yet to achieve: 1. Artists' spaces must be controlled by practicing artists. There is a loose definition now of what constitutes an "artist-run" space. In order for artists to determine their own futures and for artists' organizations to effectively serve their artist constituents, the directors and especially the staff must be artists—not organizers, administrators, supporters, enthusiasts, art historians, patrons, critics, lawyers, accountants, etc. 2. Evolution will only take place with cultural integration. Diversity must be reflected on all levels including programming. Multiculturalism is the present and future. Artists' spaces can no longer afford to be single-cultural. This does not represent the universality of art or art as it exists in the United States. 3. Artists' spaces must strive to eradicate the elitism and snobbery that exist among fellow organizations. NAAO has been a driving force in the democratization and equalization of the field. There must be better relations between all organizations regardless of their size, location, or makeup. 4. There must also be a decentralization of the field, a widening of the focus beyond the East and West coasts so that art in other areas of the United States may develop and be nourished. These are the major changes that artists' spaces have to achieve.

SYLVIA OROZCO IS THE CO-DIRECTOR OF MEXIC-ARTE IN AUSTIN, TX.

RENNY PRITIKIN

A dream I've maintained is that artists' organizations would form a network within which an artist could find enough exhibitions, fellowship support, honoraria, written discussions of his or her work, residencies, and other forms of economic and artistic

TESTIMONIALS



PAPERMAKING COLLABORATION.
EDGAR BURGESS ADRIAN AND
WILLIAM FREDERICK BURGESS IN
ADRIAN'S LARGE SCALE PAPERWORK.
MILWAUKEE, 1954.
PHOTO BY BURGESS.
PUBLISHED BY BURGESS.

opportunity to last his or her career. Until the artists' space movement becomes a viable career-support system on a national scale for artists either disinterested in the commercial gallery system or inappropriate for it, our potential as a meaningful alternative to the art distribution system will remain partially unfulfilled. We also need to attend to our frankly still-marginalized status in the art world and in our communities. I noticed that when the Washington Project for the Arts was written about last summer with regard to its decision to mount the Robert Mapplethorpe show, it was inevitably referred to as "a tiny and obscure gallery off the beaten track." If this is how one of our flagships is perceived by our national media, we have failed to fulfill one of NAAO's original mandates, to publicize our accomplishments and our importance. It is embarrassing and frustrating that the field must rejustify or explain itself to successive generations of funders, arts professionals, and members of our potential audience. I heard recently about an otherwise knowledgeable museum curator who felt she could not collaborate with visual artists' organizations because "they don't have any paid staff." The bifurcation of the art world into a serious, professional, and painting-centered sphere, and the (allegedly) amateur, fly-by-night, (and truly) multicultural, political, and experimental world of NAAO's constituency is a stick we no longer need to whip ourselves with; we are proud of who we are and time is clearly on our side. Yet to the extent that we are defined and limited by such a status we must attempt to overcome it. NAAO's brilliant and visible work in response to recent threats to the NEA may be a first step. Finally, we need to pay more attention to ourselves as a field with a history. We need to understand better the deaths of Los Angeles Institute of Contemporary Art (LAICA) and the Portland Center for the Visual Arts (PCVA), among others, and how as institutions emerging from (rather than imposed upon) a community or matrix of communities, we determine success, values, and the qualities of longevity. We need to understand and encourage the birth of new spaces by new generations and in new geographic locations. We need to understand why some spaces no longer identify with the field; we need to also understand the pressures on our largest organizations to grow into Institutes of Contemporary Art, leaving behind the movement's original values. I think if we maintain our commitments, history will eventually recognize that we understood multiculturalism and were community-based, formally pluralistic, and postmodern before (and probably after) it was cool.

RENNY PRITIKIN IS THE EXECUTIVE DIRECTOR OF NEW LANGTON ARTS IN SAN FRANCISCO.

ARLENE RAKONCAY

The artist-space movement has enabled artists to form coalitions with other artists, thereby increasing their collective political strength and visibility as well as expanding their artistic horizons. The artist-space movement has also somewhat circumvented the capitalistic structure of the for-profit art business; it has provided artists with opportunities to experiment and exhibit without making concessions to the pressures of the market.

Artists' organizations have not yet conveyed to their communities a united, articulate position on why the arts are essential to a well-balanced society. Arts organizations have all too often kept to their own narrow agendas and ignored the larger issues that might have won them greater support and understanding from their sister organizations and the public at-large. This larger public includes the funding community, which has yet to grasp the validity of our various missions.

ARLENE RAKONCAY IS EXECUTIVE DIRECTOR OF CHICAGO ARTISTS' COALITION.

LOUISE SHAW

The artist-space movement has given artists a forum and structure for dialog, and has validated the right and need to create art in our society. Artist spaces aggressively support and embrace the concept of regionalism, working with artists on a community level while providing them professional environments to develop and present their work.

Artists spaces have been pioneers and laboratories for new ideas and forms. Who were among the first to deal forthrightly with issues of multiculturalism? Artist spaces. Who have consistently dealt with questions of censorship over the past 20 years? Artist spaces. Where has much of the most highly acclaimed new work in museums, theatres, and festivals over the past 20 years been developed? Artists spaces. We should be proud.

As a whole, artist spaces have failed to develop comprehensive education and outreach programs that would have created a better base of knowledge and support to deal with such issues as the Mapplethorpe/NEA crisis. I believe our history—by and for artists—created, at least initially, an ivory tower mentality which gave us a false impression that we did not need to be accountable to the community. We are also very poor—our efforts have been to keeping the doors open, providing good experiences for artists, and paying our extremely overworked staffs. Education was very easy to place on the backburner.

However, I think we are waking up, and in fact, some of the most

innovative new programs, as usual, are coming from our field. We are creating these programs not only because it is important, but also because it is clear that to survive in the '90s, we need to look very closely at our community responsibilities, as well as the need to develop educated, serious audiences.

LOUISE SHAW IS EXECUTIVE DIRECTOR OF NEXUS CONTEMPORARY ART CENTER IN ATLANTA, GA.

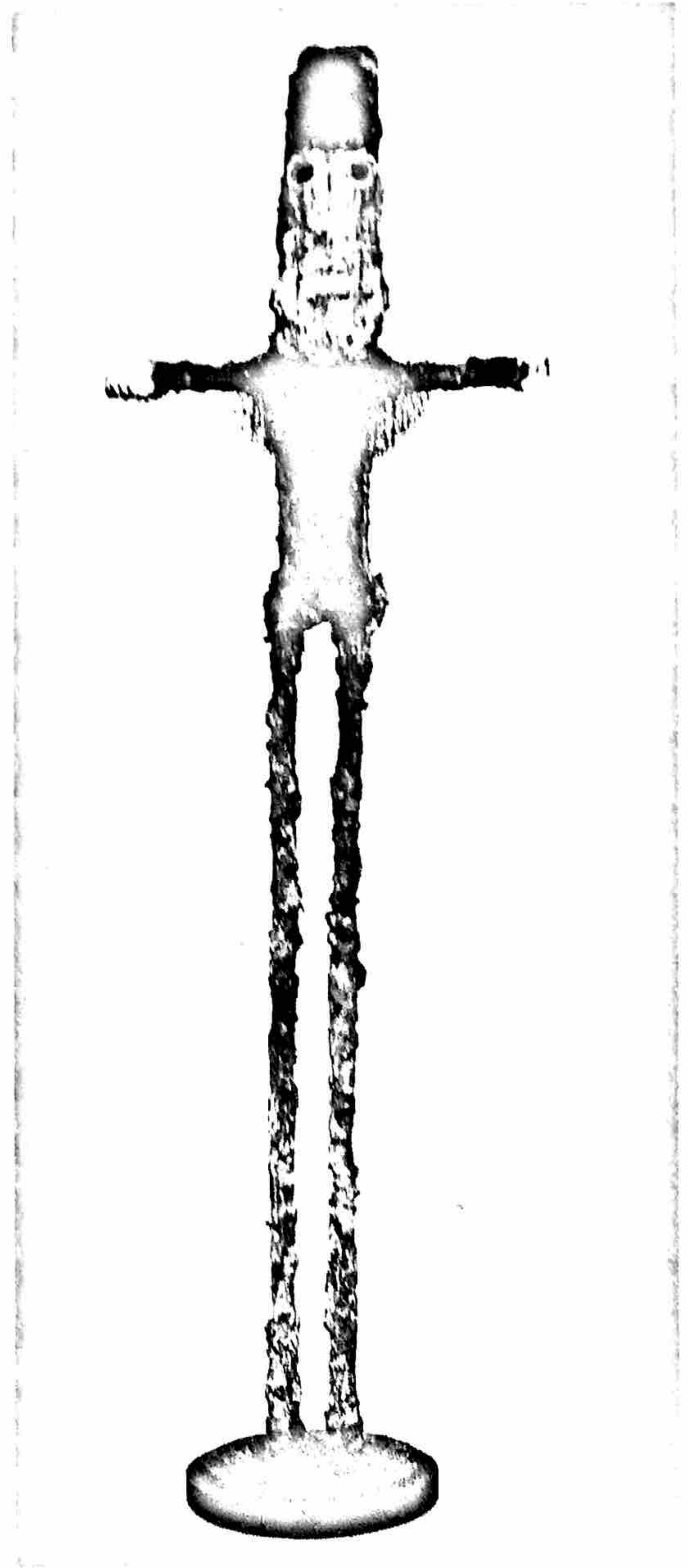
NELSON SMITH

The most important result of the artist-space movement could be the invention of new forms of creative expression and new approaches within traditional forms of expression. The artist-run organization has provided a forum for artists to work outside of the marketplace. Possibly the most significant thing that these organizations have to achieve in the future is to get these new art ideas to a public broader than the smart art community they speak to currently.

NELSON SMITH IS CO-DIRECTOR OF THE CONTEMPORARY ART INSTITUTE OF DETROIT.

RITA STARPATTERN "WHERE YOU STAND DEPENDS UPON WHERE YOU SIT."

From deep in the heart of Texas, the third most populous state in the U.S., the Third Coast, *la frontera*, I am writing to assert that decentralization of the art world is the most significant achievement of the artists' space movement. According to the centrist view, there's the major leagues and then there's the sandlot players. Like satellites that revolve around Earth, the real art world revolves around New York City and depends upon the economic utility of trading objects. Females have rarely been acknowledged players, and if you're not white, don't apply. Through artists' organizations—spaces/actions/publications—artists repudiate the dominance of a center and the authority to which it pretends. Artists' spaces support many centers that in turn sustain and affirm many art worlds. Utilizing diverse technologies and distribution systems, decentralized art worlds reach diverse audiences and distant communities. Decentralization enables artists to pursue serious work without migrating to any "art center." As a founding member of Women & Their Work, an artists' organization, and later as an employee of Texas's state arts agency, I know that, for myself as well as for many others, these art worlds are nurtured by our relationships to communities. Thanks to electronic communication and enhanced mobility, it is possible to imagine communities as large as the universe, as inclusive as the world, and as immediate as the local neighborhood. Communities are also formed by common values, such as feminism, cultural and ethnic heritage, and/or aesthetic sensibilities. The kind of migration that we need now is migration



**RONALD GONZALEZ, MY SPANISH SKELETON, PLASTER WITH MIXED MEDIA OVER
WELDED STEEL, MIGRATIONS OF MEANING EXHIBITION, 1991.**

PHOTO: DAVID W. TUTTLE.

INTAR MULTICULTURAL ART GALLERY, NEW YORK.

not to a center but across mental borders: to move constantly, from micro to macro thinking. "Think globally, act locally." How large is the thinking? Can we let images of China, El Salvador, and South Africa into our hearts and allow them to influence our images of ourselves? In times of crisis we come to understand that the initiatives of the federal government have a direct effect upon our lives. Let's also remember that there are many more policies coming out of city hall that affect our lives than just those drafted in the cultural office. Initiatives taken (or not taken) by local school boards likewise affect our abilities to sustain ourselves within our communities. At their best, artists' spaces enable individuals to act in union with other artists as citizen-actors within public forums. Artists' spaces have been the means through which we have shaken off myths of disenfranchisement in order to assert prerogatives of citizenship. Forming artists' spaces has been a first step. If we want to change the world, we need to be part of it. Having developed a power base, are we ready to empower this network, to act on our beliefs, to take what we've done and use it?

RITA STARPATTERN IS THE PROGRAM ADMINISTRATOR FOR VISUAL AND COMMUNITY ARTS AT THE TEXAS COMMISSION ON THE ARTS.

DAVID TREND

For more than 20 years the artists' space movement has kept alive a promise. Through good times and bad, its organizations have fostered a political imaginary premised on a coalition of difference. Deliberately eschewing definition or agenda, artists' spaces have sought to perpetuate the ethos of pluralism that lies at the very heart of Jeffersonian democracy. The inherently political dimensions of this activity cannot be denied, for the movement has thrown into relief the inequity and exclusionary tendencies inherent in cultural traditionalism. To these ends, artists' spaces led the movement to exceed aesthetic textualism by investigating the conditions through which works are exhibited, disseminated, funded, and received. Rather than encourage conventional practices for obfuscating the production of meaning and power, these organizations sought to reveal their workings. In its finest moments this spirit culminated in actions that linked the interests of many causes: Artists Call Against U.S. Intervention in Central America, Action Against Racism in the Arts, the Disarmament Video Survey, Artists Against Apartheid, Deep Dish Television, Art Against AIDS, and the recent mobilization to block the Helms amendment to censor the National Endowment for the Arts. But such examples of solidarity have been far too few. Rather than take the initiative in shaping social policy, artists have united only in response to crises. Moreover, a tendency still exists for artists and organizations to imagine themselves some-

how “outside” the broader political system they inhabit. In doing so, they often fail to engage the larger structures that utilize and reproduce state power. As a result, the collective promise offered by artists’ organizations has gone largely unfilled. In recent years our community has suffered more for its diversity than it has been rewarded. Like the Democratic party, the collective power of artists’ groups has been undermined in a political environment that encourages their alienation from one another. This has been effected through attitudes that separate arts groups from other aspects of social functioning. The reasons for this are complex and derive from subtle shifts in the flow of resources that reinforce geographical divisions (regional regranting programs), racial and class distinctions (ethnocentric “quality” criteria), division by interest group (medium-specific or “special constituency” funding), and a return to aristocratic models of patronage (“private sector” funding). Like much progressive culture, the artists’ space movement has largely been populated by educated whites from privileged backgrounds. An emphasis on expressionistic individualism has stymied cooperation in many instances. Artists and their organizations have a critical role to play in shaping this nation’s political future. Perhaps more than any group, artists possess the ability to question authority, find new solutions to problems, and teach others to do so. And we do it on a shoestring. This fundamentally counter-hegemonic ethos must be nurtured if we are to correct the social ills wrought by xenophobic bigotry and unbridled capitalism. In the future we need to establish a vision for progressive culture. All too often we have allowed the agenda to be set by conservative legislators or bureaucrats. We have allowed those who would stifle difference and egalitarianism to claim roles as the guardians of patriotism and morality. This places artists’ organizations in a reactive position and without a positive set of goals. We have been further fragmented by our fear of dogmatism and conformity. Now is the time for solidarity. As the advances of the Rainbow Coalition have demonstrated, from coast to coast the nation seems poised for unification of progressive forces. It is also clear that the artists’ space movement does share a common set of values. This ethical agenda includes such items as the protection of diversity, the elimination of human suffering, and the guarantee of basic rights to all citizens. Extending this logic, we must fight against the wholesale transfer of culture into the hands of corporate America. We must insist that it is in the public interest for government to correct the cultural inequities created by the market. We must encourage others to join us in this struggle. Accomplishing these goals will require the transformation of our imaginary coalition into a genuine one. This is where the National Association of Artists’ Organizations comes in. We must

work toward the dissolution of polar oppositions like amateur/professional, public/private, and mass/elite. By joining forces with groups defined by such factors as race, nationality, gender, or occupation we can enrich our organizations and become more effective in our efforts. We need to work together, not merely in responding to oppression, but in taking the offensive to develop standardized pay scales, benefit packages, group insurance policies, and retirement plans for artists; to petition for anti-censorship legislation; to work for the establishment of a national artists' union; and to lobby for the reinstatement of federal artists-employment programs. We can use NAAO as a bridge to this social totality. But it will only be as strong as our collective will to make it so.

DAVID TREND IS A WRITER AND A FORMER EDITOR OF AFTERIMAGE.

HEATHER TUNIS

From my perspective as a funder and supporter of artists' spaces, among the most significant achievements of the movement has been the formation of a national organization which has given a sort of consistency to the field, in terms of communications and advocacy, as well as opportunities for national gatherings. Of course the essential achievement of the field is its perseverance and its professional development, which has focussed on the value of organization instead of a romance with "institutionalization." No matter what criticism artists' spaces have faced (i.e. some may have become "too" successful), the very nature of artists' spaces has been retained in most cases: the significant factors of their origins, artists making decisions about what work is shown and how it is shown. Artists' organizations need to assure continued existence and service to artists at every stage of their career: emerging, mid, and mature. Artists' spaces need to become more responsible members of their immediate cultural communities, forging collaborations with schools, museums, and community human service resources. Only through such action will the contemporary arts community provide for a healthy future for itself while contributing to the humanity of this nation's population in these transitional times.

HEATHER TUNIS IS DIRECTOR OF VISUAL ARTS, MID ATLANTIC ARTS FOUNDATION IN BALTIMORE.

MK WEGMANN

What will future generations say of our age? Was this a generation in which the arts flourished? Did exciting art, evocative of its time, resonate with the life of individual communities? Was there multiple and diverse expression? Was song as varied as

people? Is this an age of new art? What have artists' organizations (alternative spaces, artists' spaces) accomplished? What still needs to be done? Most of us are in the throes of adolescence—institutions boosted by “advancement,” caught by conflicting values and goals. As stable organizations, is it harder or easier to represent a multicultural community? Is it harder or easier to take risks? Are there any risks left in art, except the risk of offending our government and corporate funders? When we were rough and dirty, when artists cleaned the toilets alongside the administrators (when artists *were* the administrators), did we have a better chance of reaching some idealistic goals? Do we still know what it means to have a point of view? Starting all this was one thing; finishing it is another. Artists' organizations are now established in a recognizable niche in communities. Many large and small cities, even some rural areas, have their alternative spaces; most are even acknowledged in airline magazines when the cultural profiles of their home cities are described. The fact of our existence is established. What does that existence mean? On a practical level, it usually means that local artists have a platform from which their work can be launched either locally or nationally. It also means that there is a place where new work can be nourished and developed, where it is given an opportunity to test itself before a familiar audience, honing its impact. It also means there is a place where artists come together to collaborate work off of one another. In some lucky cases, it's also a place where art is provocative, where values are challenged and questioned, where a social and political consciousness is clearly evident and encouraged. Both audiences and artists come to these artists' spaces because they know that here art is seen to have a place in the community's effort to change itself, even to providing a community which benefits its culturally diverse members. It is not art which exists only to benefit itself or the marketplace. Rather it exists integrally with the life of its community, woven into the daily lives of the people who experience it. This art is alive and changing, seeking new forms of expression and using new tools, new media, to reach its audience. In these artists' organizations art is less likely to be quietly hung on the wall or confined to an elevated stage distant from the audience and more likely to come at the audience from unexpected directions using a variety of forms. Are artists' organizations even able to lead audiences to a new way to approach art? What will we “grow up” to be? Artists' organizations are inventing their own future. Presumably we know that our future is different from that of a museum or a regional theater or a community concert association. We do not need to be recognized as mature, responsible organizations. We do need to stabilize operations so that cash flow, personnel changes, and

funding fluctuations cannot divert our intent. We do need to know what it means to truly represent a diverse community. We do need to know what it means to be nonprofit in a market-driven economy. We need to figure out what makes boards of directors useful, and what it means to the institutional vision to be artist driven. These are the questions artists' organizations were founded to answer. They are also the questions of the future.

MK WEGMANN IS AN ARTS CONSULTANT AND A FORMER ASSISTANT EXECUTIVE DIRECTOR OF THE CONTEMPORARY ARTS CENTER IN NEW ORLEANS.

DAVID WHITE

Q: How do you think the relationship between presenters and artists should develop over the next 10 years? **A:** The question alone implies that a divorce exists that needs to be overcome. The reality is that the community of independent artists is losing resources left and right, not to mention that the public credibility and creative possibilities that were thought to have been built up over the past 20 years have seemingly fled in the night of Jesse Helms's long knives. The few organizations that hold out, few in New York City and few across the United States, struggle to survive, all the while trying to create new ways to accommodate an ever-increasing, desperately-increasing, demand for their attention.

Presenters are not an answer to a question somehow posed by artists: they are part of the question. They are a statement of interaction with the community; like the artist, they live in the community. Artist and presenter alike have a lot of lost time to make up for in deciding exactly how they will choose to work in and with the community. And therein lies a truth: artists and presenters are essential collaborators, elements of the same syntax. Performing artists on their own are their own presenters; when they join together out of common concerns—as the founding artists of the Judson Dance Theatre or of DTW did in the early 1960s, or later the diverse cooperatives that variously established Movement Research or P.S. 122 or The Field or Performance Mix or the Downtown Art Company, to name just a few—they become one another's presenters. We simply have to put more of these collaborations into the landscape, into more spaces and more contexts whether usual or unusual, come Helms or high water. Borrowing the dedication from the old edition of DTW's *Poor Dancer's Almanac* (itself borrowed from *The Organizer's Manual* that came out of the National Student Strike of 1970), I urge and expect new and improved thinking along these lines from “all those who will make a better

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DAVID WHITE IS

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revolution than we can prescribe." DTW, for one, is thinking—and listening.
DAVID WHITE IS EXECUTIVE DIRECTOR AND PRODUCER OF THE DANCE THEATER WORKSHOP IN NEW YORK CITY.

MARTHA WILSON

The greatest achievement of the artists' space movement is its ability to promote a general understanding of the evolution of new ways of seeing. In the case of Franklin Furnace, I can point to the acceptance of language as image (Jenny Holzer, Barbara Kruger) and to the popularity of performance art (Eric Bogosian, Karen Finley, Michael Smith, Paul Zaloom) as specific examples of this kind of seeing by broader publics. We know that there is a lot of art history that made these steps part of a natural evolutionary process; the public thinks it's "new." This is fine with me. Less fine with me is the fact that the commercial system that uses our research and development does not offer us more assistance. This is old news. Our job is to continue to broaden the pool of artists and approaches so that women, artists of color, seniors, the handicapped, gays and other individuals of diverse cultural identity are sucked up into the commercial, and hence acceptable, maw of American culture. I am a member of that small band of founders who believed that the only job NAAO had to do was to lobby on behalf of individual artists and artists' spaces. I still think this is the primary task of the organization, and should continue to be so in the future. Who cares about traveling shows if there are no spaces to travel them to? The congressional and NEA concerns that have recently been uppermost in our minds are nothing new. Constant vigilance is necessary to keep the door to cultural diversity open. Also, it would be nice if the Tax Reform Act of 1986 were repealed. Where a society throws its money is in direct proportion to where its values lie.

MARTHA WILSON IS THE FOUNDER AND DIRECTOR OF FRANKLIN FURNACE ARCHIVE IN NEW YORK CITY.

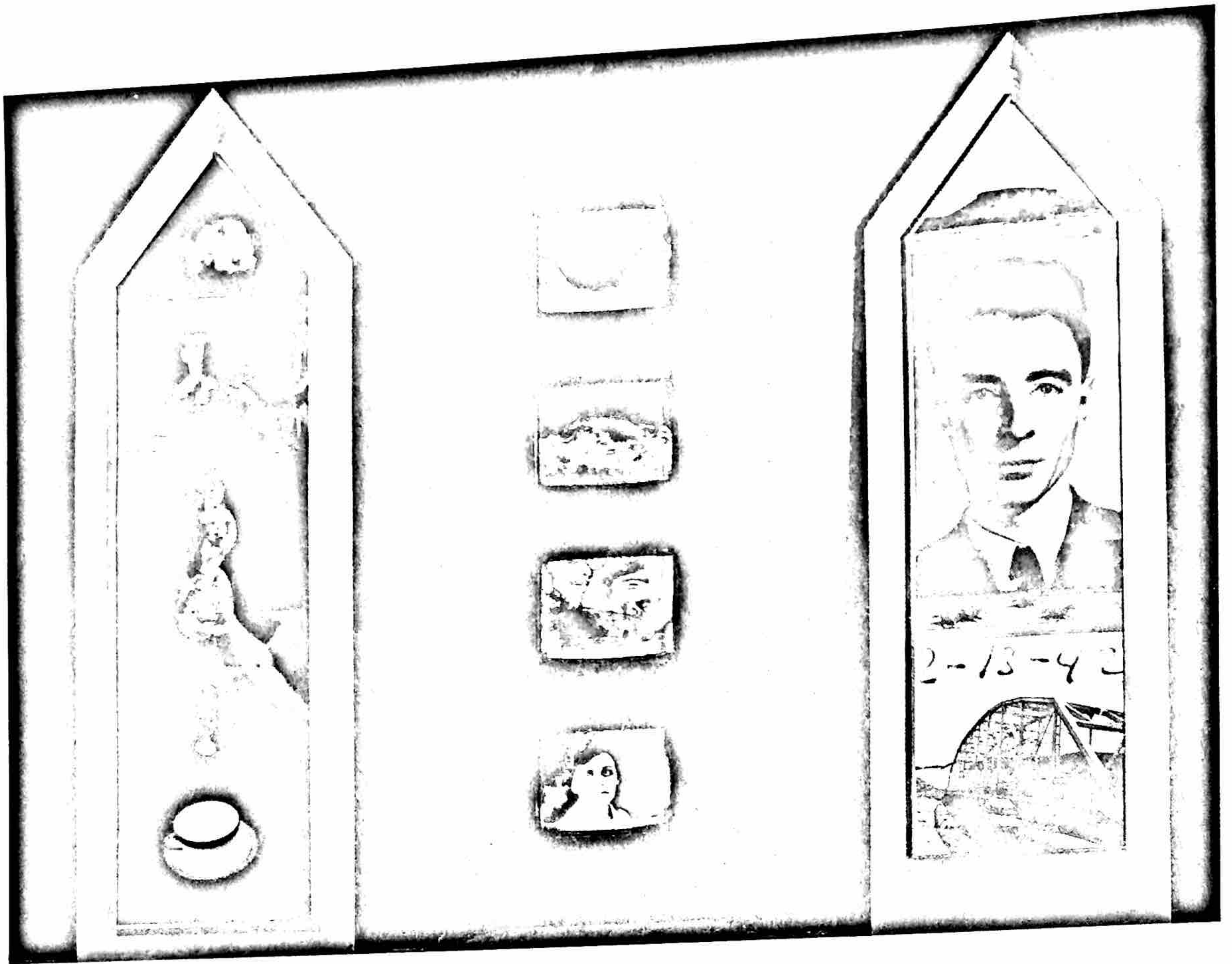
**TERRY WOLVERTON "THE TWO FACES OF EVE:
THE MYTH OF THE ARTIST/ADMINISTRATOR"**

Once upon a time there was a woman named Eve, who had two personalities living in one body. The first, Eve Red, was an artist, with all that an artistic personality implies—flamboyant, outrageous, anarchistic, and given to pushing the limits of everything she encountered. The second, Eve Gray, was an arts administrator. Time was when Eve Red was the only Eve. She was happy. Each day was spent in wild imaginings and fevered artmaking. But she was poor. So she took a part-time job at the local artists' organization. It was great at first. Though the pay was meager, it was great being

around other artists, and the part-time, low-responsibility nature of the job left her plenty of time to continue her artmaking. But as the years went by, the needs of the organization grew and her job began to expand. Eve learned to write and administer grants. She learned to fundraise. She learned accounting, management systems, computer technology. And over time, she became aware that another personality had invaded her body. It was Eve Gray. Eve Gray shaved her legs, wore trim suits and nylons suitable for paying calls on corporate funders. Eve Gray considered the "image" of the organization. Eve Gray was concerned about the bottom line. Eve Gray evaluated the artistic programming in terms of "fundability" and "marketability". Eve Gray put in 60-hour work weeks. It was a funny thing. Eve Gray started to get all this attention. Everyone in the artists' organization loved Eve Gray—the other staff, the Board members, the funders. They weren't too crazy about Eve Red anymore—she was unpredictable, not professional enough. She might get them in trouble. When Eve wanted to take time off to do her artwork, everybody said, "Oh no, you can't, we have grant deadlines, we have the annual campaign, how can the organization run without you?" They said, "You can't exhibit here—it's a conflict of interest." Oh every once in a while, on NEA applications, say, or at NAAO conferences, Eve Gray would point to Eve Red with pride and say, "Yes, this organization is run by artists." But the rest of the time, Eve Red took a back seat. Bad enough there was no room anymore for Eve Red in the artists' organization. All day she saw other artists exhibit on the walls and perform in the spaces of the artists' organization. But Eve Gray worked so hard that Eve Red didn't have the time or the energy, or the inspiration to make art anymore. Eve felt like she was dying. She saw that there was no longer room in this body for two personalities. So one night, while Eve Gray was working late, Eve Red typed her resignation and mailed it to the President of the Board. Eve Gray disappeared. The organization had a hard time replacing her. Eve Red has her body to herself. She's gone back to doing what artists do best—making art.

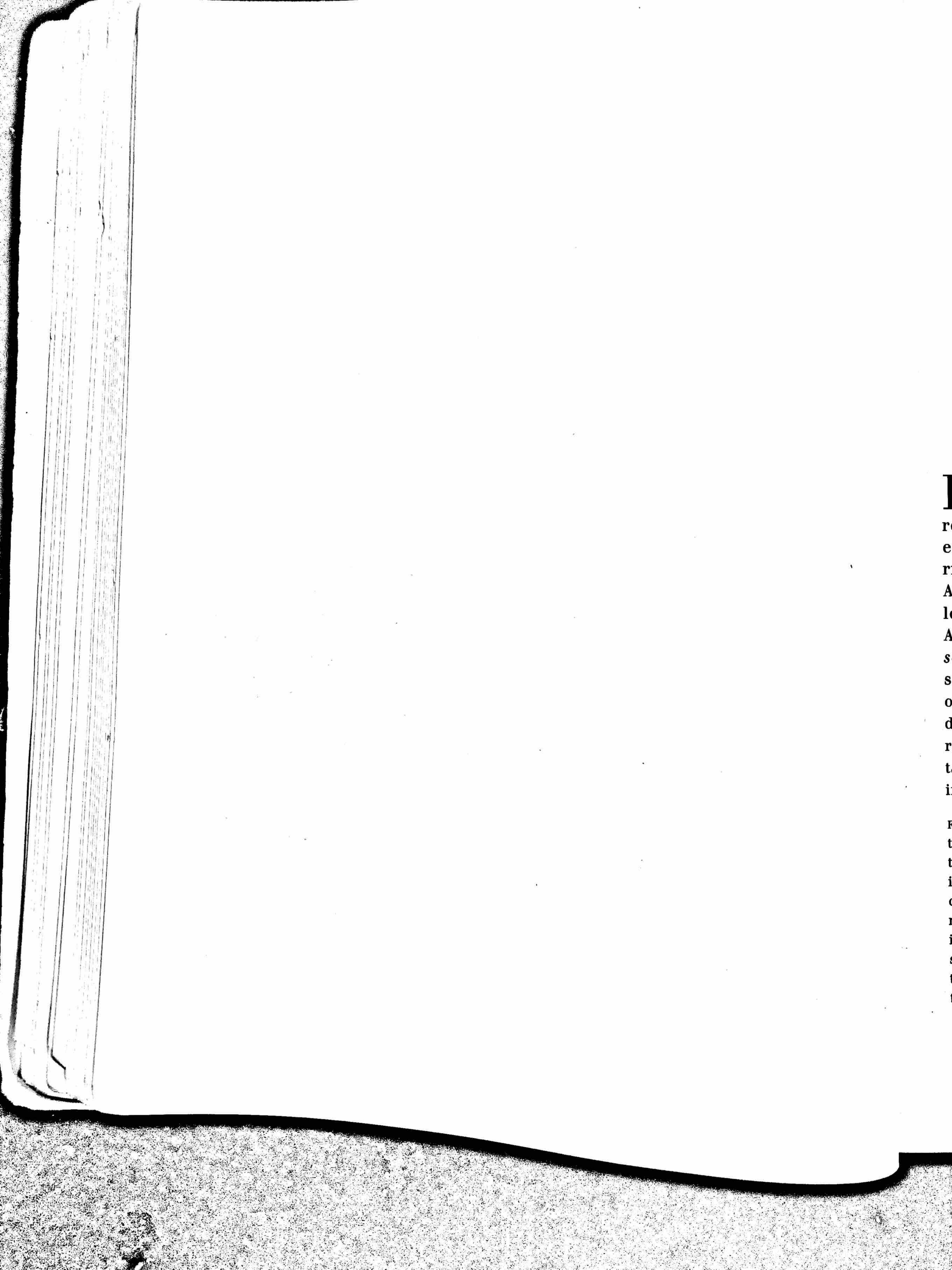
TERRY WOLVERTON IS AN ARTIST AND WRITER LIVING IN LOS ANGELES.

TESTIMONIALS



MERIDEL RUBENSTEIN, STEINA AND WOODY VASULKA, ELLEN ZWEIG, THE PORTAL TO ARCHIMEDES' CHAMBER, INSTALLATION VIEW, NUCLEAR MATTERS EXHIBITION, 1991. PHOTO: M. LEE FATHEREE.

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LOST AND FOUND: ARTISTS' ORGANIZATIONS IN THE '80S

BY Don Adams and Arlene Goldbard

It's easy to see the '80s as a time of loss: loss of rising expectations, loss of forward progress in the relations between the races and sexes, loss of freedom of expression, loss of the fundamental security that made risk-taking so exciting and attractive in the '60s and '70s. Among artists' organizations, something important was lost as well, or at least mislaid. "Survival" became the buzzword of the decade. Among artists' greatest skills and potential contributions is their ability to exercise *social imagination*, to propose new, more humane ways of seeing social relationships and institutions. There was a hint of this potential in the promise that artists' organizations held out to their communities when they started up in the early '70s. But during the '80s, social imagination ceased to drive the alternative arts movement. In recent years, when those who run artists' organizations have come together to meet and talk, other issues—the internal politics of funding agencies, or the internal needs of existing organizations—have tended to crowd out a more visionary agenda.

FOR ARTISTS' ORGANIZATIONS, the challenge of the coming decade will be to open the way for true cultural entrepreneurialism once again, to find support for invention in both organization and in art. The continuous creation of new organizations is a prerequisite for a dynamic cultural life. So is the perpetual evolution of existing groups, if they are guided by an awareness of larger social conditions and an ample stock of social imagination. But during the '80s, the majority of artists' organizations instead circled their wagons to fight for their own

support—and with mixed results, as we discuss below. During the '90s, if they are going to regain the vitality that was so evident in their early discourse, the task will be for them to extend their vision to encompass the world.

EVIDENCE OF THINGS NOT DONE

It can be argued that the economic pressure faced by artists' organizations over the past decade has been the principal culprit in pushing many off track. By behaving in ways that are likely to increase their attractiveness to

funders, they have decreased their effectiveness as cutting-edge institutions. Throughout the '80s, managers in every sector of the art world (sadly, most artists' organizations are no exception) recut their sails to suit the prevailing neoconservative wind. As the federal government has gone on its lumbering way toward the right, its cultural agencies have acquired great symbolic value. Nixon punchists and theoreticians pay far more attention to the National Endowments for the Arts and Humanities (NEA and NEH), to pick just two of these small agencies, than their minuscule budgets would seem to warrant. Despite the carefully constructed processes intended to insulate these agencies' grantsmaking from political influence, each dollar granted to an individual artist or artists' organization is understood as a potential blow for or against the culture of conservatism.

Many of the adjustments to this situation have been subtle and gradual, barely noticeable to the untrained eye. But they're easy to spot if you know the game. One of the first public controversies of the Reagan administration was over federal cultural policy. Even before Reagan's transition teams finished their work, the *New York Times* had kicked off the cultural policy debate with a hardline New Right condemnation of the Arts and Humanities Endowments as deplorably "politicized" and "diluted" because of the attention they paid to such side issues as public impact and social need. It didn't take Sherlock Holmes to figure out that it was time for the shrewd fundraiser to retool.

The vocabulary of grant-writing was soon diminished by the excision of now-tainted words and concepts such as "public service".

To fill the void, discussions of the ultimate virtues and unique neediness of the individual artist were expanded to the point where they took on a near-theological tone. Because the number of grantees declined or at best held steady during this period, and the size of grants to each consequently grew just a bit, the new edi-

torial tack on grant applications seemed easy to justify, as did the postponement of those projects that didn't quite suit the new climate.

A few weeks ago, a journalist called to ask us about the incidence of NEA chairmen overturning the grant recommendations of review panels. This writer was looking for horror stories to substantiate allegations that the NEA under Reagan and Bush had been exercising a kind of political censorship through the chair's veto. There is no question that these horror stories exist, or that righteous indignation is the proper response. But our caller was missing the point. The real purpose of these highly publicized vetoes has been to spread the word about the new regime and its cultural values, so that another, uniquely American form of censorship could come into play with more effectiveness than any edict or draconian regulation ever could: namely, self-censorship.

Over the long term, it is the absence left by projects not undertaken—work not produced or shown, institutions not born, chances not taken—that is the real cultural toll of the 1980s. It's like a phantom—a shadow where something might have been, an emptiness that must be filled by imagination—but it is nonetheless entirely real and wholly destructive. To overcome it will be an enormous challenge, but one that artists' organizations must join if they wish to help reawaken a sense of cultural possibility in the arts and in the society as a whole.

THE CULTURAL COSTS OF CONSERVATISM

Not every impact of the '80s has been so subtle. More visible and just as significant is the standardization of organizational management that has occurred among arts groups over the past 10 years—a major departure from the emphasis on diversity and creativity that characterized the movement in the '70s. As a class, both public and private arts funders tend to be organizational technocrats. They treat management structures and techniques as handy, value-neutral tools for making things happen. You don't encounter a lot of debate in funding circles about alternative modes of organization—collectives or cooperatives, for instance, in which responsibility and authority are shared; or even

proprietorships or partnerships, to borrow entrepreneurial models from the business world. That's because a key assumption is deeply embedded in funders' consciousness: as surely as the sun will rise in the East, the high-powered executive and board-led corporation—the archetypal American business structure—is the best tool for getting just about any job done. This ideology has been promoted in the majority of grants programs designed to help alternative arts groups “advance,” as well as in all kinds of technical assistance programs. It has permeated discourse whenever artists and funders get together.

Artists' organizations aren't the only ones who've been subjected to this corporate blitz. Organizations of all kinds are advised to stud their governing bodies with experts in law, accounting, fundraising, and management, as well as with personages boasting connections to private wealth and influence. While this organizational style is touted as being in arts groups' best interest, another explanation for its popularity may be that corporate execs and funders feel safer if the cultures of the organizations they support are compatible with their own organizational cultures, which value security and the limitation of risk above everything but profitability.

Artists' organizations have responded to these demands in various ways. Some groups have adopted corporate window-dressing, but in reality maintain staff-run power structures. Some have resisted the trend. Others have embraced it whole hog, hoping for a pot of gold at the end of the gray-flannel rainbow. But whatever the degree, this homogenized, corporatized approach to organization has had a conservatizing effect on alternative art groups, if only in its consumption of so much of the human resources that might have been better invested in programming—the real output of any organization.

We are not suggesting that artists' organizations need no structure or accountability. To the contrary, most arts groups—even those with elaborate corporate-style governing bodies—lack appropriate, humane, and imaginative mechanisms for planning and accountability. By structuring themselves to meet the requirements of authorities who don't necessarily share their goals or values, these organizations

fail to make good use of the skills and abilities available within their own ranks. An imaginative approach to building community interest in a performance-art project is more likely to come from a community organizer than from a banker.

Artists exercising social imagination without the constraints of corporatism can bring an incredible diversity of expressive and communicative skills to the task of creating social and cultural institutions, that could attract new forms and categories of participation, ultimately supporting the flow of more creative work. But in the '80s, the attention of arts managers has by and large been focused elsewhere.

THE AGING OF THE ALTERNATIVE SECTOR

These economic and environmental factors fail to tell the whole story of artists' organizations. Ten or 15 years ago, many of the art groups that survive today were getting started. Possibilities are everywhere at the birth of an organization. The founders run on high-octane hope; they are almost always young, passionate, and full of crusading zeal. But creating something is very different from maintaining it. Years later, the honeymoon is just a distant memory—or a blunt instrument the organizations' founders use to club avid newcomers into toeing a line that seemed right a decade and a half ago. Some groups experience intergenerational conflicts, as newer members want a say in determining the aims of the organization and the shape of the power structure that will carry them out. Such disputes sometimes destroy the organization or lead to painful splits, the expulsion of dissenting members, or the (probably temporary) victory of one faction over others. Conflicts like these are a complex brew of the personal and political, highly charged with ideological content and grounded in antipathy between strong personalities.

The “graying” of the alternative arts sector has added a generational subplot to the development of its member organizations. Many of those working within the sector have had to confront the grim prospect of growing old in a society that not

only displays utter indifference to the work of most arts groups, but also provides very little care for the aging. Naturally, these groups have tried to develop structures that provide their employees with personal security, structures that would have seemed ludicrous to the daredevil risk-takers of 15 years ago. The desire for security is real and important: there is no more reason why artists and arts administrators should have to labor under terrible working conditions than should any other class of workers. But because efforts have been focused on finding organization-by-organization solutions (i.e., raising enough money to up your own salary) rather than on addressing the larger causes of organizational impoverishment, the growing split between the haves and the have-nots within the alternative arts sector has been exacerbated. The pleas of staffs in established artists' organizations for more professional security and respect ring hollow to those in the more economically marginal groups, who've found it virtually impossible to establish new organizations in the Reagan-Bush era.

Where can today's younger artists find the kind of support that was available in the '60s and '70s, however woefully inadequate? How can artists working today in communities of color, gender, or sexual identity establish a base of support for new organizations? These issues haven't exactly dominated the mainstream cultural chat of the 1980s—i.e., the *New York Times* editorials on arts funding or the conferences of state arts agencies. Still, as the word "multiculturalism" starts to buzz through Washington and artworld circles, we can expect dialog on these important topics to increase. But talk alone is not enough; it must eventually lead to the freeing up of substantial resources for the creation of new organizations and embryonic projects. Artists' organizations can and should help lead this effort to expand resources for cultural development. The pie has to be made larger so people can stop fighting over the crumbs. Until now, however, with no visible initiative to enlarge the circle of support, conflicts over political correctness, aesthetic ideologies, and worthiness of funding have been played out within the ranks of existing organizations, with accusations

and denials flying, generating much heat but little light.

THE ORGANIZATION AS ART FORM

One result of artists' organizations' fixation with management and institutional survival has been that the phenomenon of artists' organizations per se has taken over center stage. It seems to have been forgotten that the structure, governance, and financing of an organization are all means to an end, not ends in themselves. Because of this, the most vexing problems faced by today's artists are left unattended—the same problems that brought most artists' organizations into being and which at bottom provide their reasons for continuing to exist.

Take artists' employment, for example. As electronic media and cheap mass reproduction of visual imagery have become the dominant cultural forms of the 20th century, a social paradox has emerged. Finding and financing work for artists has never been more difficult. At the same time, more people than ever want to be artists. The appeal of the image of the artist is profound: the artist is seen as independent, creative, sensuous, emotional, iconoclastic—everything the culture of the '80s was not. It's important to remember, though, that this country's most significant experiments in developing new roles for artists were conceived as responses not to artists' special needs, but to problems of entire economies buckling under the strain of unemployment, where market forces alone could not be expected to solve the problem. The most recent of these experiments were the CETA-funded programs of the mid-'70s. CETA, however, was one of the earliest victims of the Reagan era, dead before any legislation was even passed. Suddenly, millions of dollars for artists to perform public service disappeared without a trace. But never having been truly respected

in most quarters of the art world connection with the great mass CETA issue never made it onto arts advocates, who were obsessed with threats to the NEA's budget. Today: artists' housing is a topic of agencies all over the country; exhibition and performance artists' organization conferences for the obvious connection to the social issue of homelessness.

These experiments are a strategic problem now facing in the wake of a decade special pleading for the art interest that will earn them a special interest. Sweeping are for everyone!"—but the hucksters trying to say they are not accurate design. The narrow appeal organizations that have patrons to make their widened the gap between. While the nation reels from social problems, the establishments have prospered. Many to ride the prestige art benefit and much cost impact, and projects s

But signs in artists taking and synagogues to AIDS activism, and with specific issues. For artists' organization is to turn outward, to harness social creativity forms that really succeed once again the crusade push the boundaries

In most quarters of the art world anyway, tainted by its connection with the great mass of the unemployed, the CETA issue never made it onto the lobbying agendas of arts advocates, who were obsessed with the less drastic threats to the NEA's budget. Similar scenarios exist today: artists' housing is a topic on the agendas of arts agencies all over the country, and the rising costs of exhibition and performance space is a feature of every artists' organization conference, but one waits in vain for the obvious connection to be made with the sweeping social issue of homelessness.

These examples are emblematic of a strategic problem now facing artists. We find ourselves in the wake of a decade spent rather unsuccessfully on special pleading for the arts. But it is the arts' *public* interest that will earn them support, not their status as a special interest. Sweeping claims are made—"the arts are for everyone!"—but these are the breathless proclamations of hucksters trying to lure rubes in off the street; they are not accurate descriptions of who's already inside. The narrow appeal of their work hasn't imperiled organizations that have powerful board members and patrons to make their case in Washington, but it *has* widened the gap between artists and the rest of society. While the nation reels under the growing weight of its social problems, the establishment arts and the military have prospered. Many artists' organizations have tried to ride the prestige arts' coattails to prosperity to little benefit and much cost in social imagination, art's public impact, and projects self-censored out of existence.

But change is in the air. We see its signs in artists taking to the streets, hospitals, churches, and synagogues to make work that is at once art and AIDS activism, and in the many others now engaging with specific issues and communities through their work. For artists' organizations, the opportunity worth seizing is to turn outward, to engage with the larger society, to harness social creativity and invent new organizational forms that really suit artists' skills and aims, to take up once again the crusade that brought them into being: to push the boundaries of culture as far as they will go.

DON ADAMS AND ARLENE GOLDBARD ARE ORGANIZATIONAL AND CULTURAL DEVELOPMENT CONSULTANTS BASED IN UKIAH, CA. CROSSROADS: REFLECTIONS ON THE POLITICS OF CULTURE, THEIR BOOK OF ESSAYS ON CULTURAL POLICY, WAS RECENTLY PUBLISHED BY DNA PRESS.

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MULTICULTURALISM AND OPPOSITIONALITY

BY Michele Wallace

There will be many multiculturalisms, not just one. There will be the curricular multiculturalisms of the elite institutions such as Stanford, Princeton, and Duke University, and there will be the curricular multiculturalisms of the State Universities. There will be the multiculturalisms of the colleges such as the one where I teach—the City College of New York, part of the City University of New York, which serves perhaps the most diverse, heterogeneous student body in the United States. About 80 percent of our students are of color and 50 percent were born abroad, whereas the overwhelming majority of the faculty (because of hiring freezes and lay-offs as well as institutionalized racism and sexism) is still white male. In my graduate seminar on Issues in Afro-American Literary Criticism in the English Department, out of eight students, I have four black women, one of whom is recently from Ethiopia; two white men, one of whom is recently from Sardinia, Italy; one Puerto Rican woman; and one Afro-American man. How we work in such a classroom must, of necessity, involve the formation of yet another multiculturalism.

THERE WILL BE THE MULTICULTURALISMS of the public schools, entirely different from the universities. Moreover, there will be the multicultural imperatives of the Southwest, the Southeast, the Northwest, the Northeast, the Pacific Coast, the Central States, the urban, the rural, and the suburban. By multicultural imperatives, I mean that each region and/or institution and/or historical moment has its particular ethnic and socio-economic composition. As difficult as it may be for people to imagine a fluid process of multiculturalism or a plurality of multiculturalisms, the fact is it is going to be impossible to take a multiculturalism formed in one part of the country, and under particular economic pressures, and apply it to an area in which the specificities may be quite different.

That multiculturalism should involve an acute sense of specificity is crucial. Mostly what we're talking about when we talk about multiculturalism is education, or the diverse practices of pedagogy not only in schools but also in the broader

context of other cultural institutions and dominant cultural practices. Such cultural institutions in need of multicultural reform range from those that are part of the mainstream such as the Museum of Modern Art or Lincoln Center to more marginal organizations such as many of those that belong to NAAO, to those organizations based in black or other ethnic communities that have been historically designed to fill the void of the lack of multiculturalism.

The demand for multiculturalism speaks to the conventional lack of specificity and sensitivity in most cultural and educational institutions. To respond, therefore, with a generalizing discourse in which totalizing principles are then considered to be applicable to every case and combination is to move in the direction of reinscribing precisely the same cumbersome inflexibility that has caused the problem all along.

Therefore my approach to this problem is not to speak of diversity and good will in bland generalities and platitudes, but to resist the temptation

of the dominant discourse and the mainstream, which is to come up with an "answer" and therefore a policy and therefore a mode of institutionalization. Especially since I think what multiculturalism should be about is the heterogeneity of people. What I mean by heterogeneity in this instance is, for example, that there are thousands of languages spoken in the world. Also I mean the combination of students and educational needs and desires I have in my graduate seminar on Issues in Afro-American Literary Criticism.

For such reasons, I have not chosen to discuss the possibilities for multiculturalism in Minneapolis or Oakland, which I know little about, but about the possibilities for multiculturalism in New York City. I will speak about its specific cultural conjunctions and, in the process, I will provide a little historical background on multiculturalism. Not so much as is needed, because such a project would be an encyclopedic endeavor, but a little.

Many individual events on the current cultural landscape conspire to make me obsessed with contemporary fantasies of "multiculturalism," but first and foremost my concern is grounded in my observation of the impact of present material conditions on an increasing sector of the population. These material conditions, which include widespread homelessness, joblessness, illiteracy, crime, disease (including AIDS), hunger, poverty, drug addiction, alcoholism as well as the various habits of ill health and the destruction of the environment, are (let's face it) the myriad social effects of late multinational capitalism.

In New York where I live, the population most inflicted by these conditions tends to largely consist of people of African, Latino, or Asian descent—blacks either from the South, the Caribbean, or Africa, or one or two generations removed, or Latinos of mixed race from the Caribbean or Central or South America, or Asians from Korea, the Philippines, or China. In other parts of the country, the

ethnic composition of the population that is most disenfranchised may vary to include more poor whites, women and children of all races and ethnicities, gay, Native Americans, Chicanos. In New York, however, this population, which accounts for more than half the population of the city, is menaced in very specific ways by inadequate and formidably expensive housing and medical care, by extremely shoddy and bureaucratic ridden systems of social services and public education, by an inefficient, militaristic police force, and by increasing street violence and crime promoted by drug trafficking and high rates of drug addiction.

The immediate consequences are that most people who are not rich, white, and male (and who, therefore, virtually never leave the Upper Eastside) live in fear in New York. And contrary to the impression that one might get based on the over-reporting of those incidents that involve black on white crime, it is women and children and old people of color who live under the greatest and most constant threat. This spring and summer, even as multiculturalism was being debated in the cultural reporting of the Sunday *New York Times* and celebrated by a variety of cultural events in the art world, this community was being doubly menaced by a series of events, the symbolic and/or political weight of which tended to endow them with a certain quality of hyper-reality, however fleeting.

These events were: 1) the black boycott of the Korean fruitmarket in Flatbush, in response to high prices and the alleged ill treatment of a Haitian woman; 2) the trials of the murderers of Yusef Hawkins; 3) the trials of the Central Park rapists; and 4) the story often reported on the front pages of New York newspapers covering producer Cameron MacKintosh's resistance to an Actor's Equity decision that the British Jonathan Pryce should be replaced by an Asian as the lead in the Broadway version of the musical *Miss Saigon*. Of course, each of these events possibly deserves its own space at some point (if the particular issue endures) but in this instance I wish merely to invoke them, or rather their extraordinary coverage in the mainstream media, as a background to the present discussion of "multiculturalism."

The character of the response—in the media and in the streets—to the trials of the Central Park rapists and the murderers of Yusef Hawkins, the *Miss Saigon* debate and the Korean store boycott begins to give us some idea of the general antipathy

that still exists of multiculturalism was first published in papers, a type of gang violence was not unusual for youths on

Central Park by the police regard to the lawyers the black news *News*. For its printing the almost killed ers, as retr have supp Brawley w fore. Under cated by th an inventi tral Park r office clea mostly tee

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that still exists in dominant discourses for strategies of multiculturalism. The Central Park rape incident was first portrayed as "wilding" by New York newspapers, a term apparently relevant only to a kind of gang violence peculiar to black male youths, for it was not used to describe the attack by white male youths on Yusef Hawkins in Bensonhurst.

Both the Hawkins case and the Central Park rapists cases were further complicated by the politics of the black community, especially in regard to the "Afrocentric" leadership of Al Sharpton, the lawyers Madox and Mason, the radio station WLIB, the black newspapers *The City Sun* and *The Amsterdam News*. For instance, *The Amsterdam News* insisted upon printing the name of the raped white jogger, who was almost killed by her black and Puerto Rican attackers, as retribution for the failure of the white press to have suppressed the name of the black Tawana Brawley when she was allegedly raped two years before. Understanding this decision is further complicated by the likelihood that the Brawley incident was an invention and the fact that, in the case of the Central Park rape, the police and the District Attorney's office clearly and repeatedly violated the rights of the mostly teenage defendants.

While the injustices of the courts and the police, especially in dealing with black male defendants or black female victims of crime, is well known, the less apparent underlying issue here is the problematic of the "family" and of gender relations in a black community besieged by poverty, disease, drugs, and guns. Although this is not the space in which to discuss this crisis, I view the lack of a sufficiently sophisticated critical apparatus (including a gender critique) emanating from the black community as a crucial factor in this.

As for the black boycott of the Korean store in Flatbush and the refusal of producer Cameron MacKintosh to bring *Miss Saigon* to Broadway given the insistence on the part of American Actor's Equity that the white British Jonathan Pryce be replaced by an Asian, the former event was handled by the New York press as though it was a case of transparent black on Asian racism, whereas the lat-

ter event was reported as a necessary blow for "artistic freedom," "freedom of expression," and even "multiculturalism." In the process, a mockery was made of the history of Asians in the American theatre; Yul Brynner in *The King and I*, as well as the white actor who played Charlie Chan, were paraded as positive examples of "nontraditional casting."

Whether we choose to identify the dominant with the sensationalist and racist headlines of *The New York Post* and *The Daily News* or with the hegemonic liberal humanism (which can't distinguish between multiculturalism and racism) of *The New York Times*, it is important to remember that the status quo continues to preclude difference—cultural, racial, or sexual—as an unnecessary and pernicious evil. Moreover, this intolerance is not only characteristic of the aloof institutionalizations and structures of power. The level of support among ordinary white Americans for the so-called Moral Majority's attack on abortion legislation and, in turn, for Senator Jesse Helms's and Rev. Donald Wildmon's assault on public funds for sexually explicit and homosexual imagery in the arts gives us a small indication of the virulent cultural conservatism that hides behind ideologies of the family. These ideologies, which are completely consistent with all manner of racial, ethnic, and gender intolerance, once lay dormant behind the superficially imposed homogeneity and ivory tower "art for art's sake" transcendence of High Modernism. But the new politicization in the arts, which responds to Reaganomics with an "eye for an eye," has woken up the conservative dragon. And "multiculturalism" is hardly designed to put it back to sleep.

WHILE A CRITIQUE OF THE VARIOUS forms of multiculturalism's institutionalization is still necessary, first we must take account of the highly charged socio-economic context in which it is evolving. The kind of multiculturalism I am focusing upon is a product of debates on the Left and, especially in the art world, responses to dialogs on the Left. Thus far this "multiculturalism" appears to be taking forms that attempt to establish relationships or kinships between issues of gender, sexuality, and ethnicity. In the past,

the problem has always been establishing commonalities and theorizing these links. "Multiculturalism" deals with this problem by circumventing theoretical discourse in favor of a virtually unrestricted inclusiveness. I suspect that the link that "multiculturalism" is trying to establish between discourses on feminism, sexual preference, and ethnicity could be more usefully viewed as a political coalition: the cultural Left avant-garde versus the rising tide of the conservative cultural Right.

In the New York artworld context, the most interesting institutionalizations of "multiculturalism" have involved white feminists doing most of the ostensible theorizing and programming. The main problem to be guarded against here is that "race" in particular, and local struggles for ethnic identity in general, aren't trivialized in the process. The issue remains the difficulty art institutions and powerful individuals in the art world have in taking cultural pluralism seriously.

The cases I'm referring to as contemporary examples of multiculturalism are Yvonne Rainer's film *Privilege*, Lucy Lippard's *Mixed Blessings: New Art in Multicultural America*, and "The Decade Show," a collaborative exhibition held jointly at The New Museum of Contemporary Art, which is in SoHo, the Museum of Contemporary Hispanic Art, which is across the street, and The Studio Museum in Harlem. When I speak of "The Decade Show" as an example of programming and theorizing by white feminists, I am talking about Marcia Tucker, the director of The New Museum, whose background in the artworld Left goes back to the '60s, and of Laura Trippi and Gary Sangster, who were The New Museum's curators for this exhibition. Curators and personnel were also involved at the other two institutions, but in their statements in the catalog about doing the exhibition, what they hoped to achieve is distinctly pragmatic, as opposed to the theoretical conception of The New Museum.

Mixed Blessings: New Art in Multicultural America by Lucy Lippard is a book that catalogs, describes, and interprets a variety of multicultural artwork in North and South America. Rainer's film combines issues of gender, "race," aging,

and disability. Of course, Rainer and Lippard are products of the same artworld feminist Left as Marcia Tucker. While each—Rainer, Lippard, and Tucker—attempt to undercut their own authority over the discourse in which they are engaged in different and interesting ways, merely including women of color or people of color as essentialized bodies of color, even in the so-called planning and "theorizing" of their projects, doesn't insure an alternative dispersal of power either. The problem of insufficient theorizing of specificity, regardless of the "race" or ethnicity or gender of who is doing the ostensible theorizing, is that the current status quo remains unrevised, undiminished, and is, in fact, reconsolidated. Or in other words, a shallow multiculturalism only serves to support and even reinvent the inequality and suffering (from *The New York Times* headlines predicting war in the Middle East to the streets of the ghetto) that such arrangements are designed to mask through a cover fiction of apparent reversal.

Nevertheless, through thinking about multiculturalism I have become a reluctant supporter of it. Let me begin by saying that while multiculturalism's inclination towards unrestricted inclusiveness as opposed to hierarchical exclusiveness doesn't automatically lead to significant structural changes in existing aesthetic and critical priorities and institutional discourses of power, it could offer and thus far has offered more opportunities for critical engagement from outside the dominant discourse and for dissent and debate from within than its present aesthetic and critical alternatives. These alternatives I presently see as: 1) a "colorblind" cultural homogeneity which originates in a liberal humanist ideology; 2) separatist aesthetics and politics such as "Afrocentricism"; and 3) racist/sexist aesthetics, which range from the cultural fascism of *The New Criterion's* Hilton Kramer to the social fascism of such right-wing vigilantes as the Ku Klux Klan and the youth gangs that attacked Yusef Hawkins in Bensonhurst and the female jogger in Central Park. As such, "multiculturalism" is a form of countercultural protection. While it would be foolish to ignore the meaning of Richard Bernstein calling multiculturalism "the new tribalism" and a "cult of otherness" in *The New York*

Times (September 2, 1990), it is crucial that multiculturalism continue to be seen primarily as an ongoing critical debate rather than as an end in itself.

In an essay on "Endangered Performance by Men of Color" (a series of performances and exhibitions at Intermedia Arts Museum, 1990), Asian (Sansei) cultural critic and curator Mura juxtaposes the exemplary multicultural series with Bernstein's remarks on the "endangered" multiculturalism in a *New York Times* article. In Mura's essay, I am reminded that multiculturalism are designed to invent a new "endangered" Mura summarizes Bernstein (accurately)

Schlesinger's remark that the multiculturalism is a "Tower of Babel." In a seeming observation, Bernstein admits the tension between "artistic matters and social matters" where things seem to be getting worse. The following is a litany of the recent events in New York—the rape and assault of Korean grocers, Washington, D.C. Through such a listing, Bernstein's intention in the reader's mind: Mura's essay is in the violence of the street between minority artists and the dominant culture. A further implication: minority artists are the anger and violence of the street, figures of chaos and dissent.

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In an essay on "Endangered: Art and Performance by Men of Color" (a series of performances and exhibitions at Intermedia Arts Minneapolis in 1990), Asian (Sansei) cultural critic and poet David Mura juxtaposes the exemplary multiculturalism of this series with Bernstein's remarks on the threat of multiculturalism in a *New York Times* article entitled "The Arts Catch Up With A Society in Disarray." In reading Mura's essay, I am reminded that my remarks about multiculturalism are designed to invert Bernstein's. Mura summarizes Bernstein (accurately) in this way:

Bernstein quotes Arthur Schlesinger's remark that the melting pot has yielded to the "Tower of Babel." In a seeming effort to complicate Schlesinger's observation, Bernstein admits there is a necessary connection between "artistic matters and the harsh world of the streets, where things seem to be getting conspicuously worse." What follows is a litany of the recent racial cases which have rocked New York—the rape and assault of the Central Park Jogger, the incident in Bensonhurst, Tawana Brawley, the picketing of Korean grocers, Washington, D.C. Mayor Barry's drug trial. Through such a listing, Bernstein creates an unspoken association in the reader's mind: Minority artists find their sources in the violence of the streets; this is the main difference between minority artists and mainstream tradition. A further implication: minority arts represent the anger and violence of the barbarians at the gate, figures of chaos and dissolution."

While Mura goes on to talk about other issues around multiculturalism, I would like to reclaim here Bernstein's image of social chaos as the basis for any successful multiculturalism. It is precisely the absolutely necessary politicization of art that he is railing against. As for a society in disarray, when has American society ever been in order for people of color and people of sensitivity, for those who are visibly and invisibly other? For the poor, the gay, the women, the children, the disabled, the elderly, the not white? Bernstein's "society" is now in disarray but that is only because he, and those of his cast of mind, have been forced to recognize that they are not the only ones on this planet, that they are, in fact, a distinct although not yet an endangered "minority."

TO PROVIDE A SPECIFIC HISTORICAL background for my main questions, in "Fantasies of Oppositionality: Reflections on Recent Conferences in Boston and New York" (*Screen*, Autumn 1988) Cuban/American film critic and curator Coco Fusco suggests that we are already in the middle of "a crisis of multiculturalism," a fact helped along by her observation that "New York has become a Third World city." She states that her particular concern, as "a woman of color" and "as a mixed race individual of Afro-Cuban descent," is "how the current 'multicultural' interests interface with 'separatist' projects."

"Rather than attempt to address this trend [multiculturalism] in general terms," Fusco writes, "I prefer to focus on the role of the avant-garde sector in this conjuncture and examine its current interest in the so-called 'other.' Underlying the resurgent interest in otherness in the avant-garde is both the legacy of its role as a broker between the mainstream and non-western and 'vernacular' cultures, and its identification with the 'marginality' it claims to share with disempowered groups. The avant-garde's current turn to the 'other' ambivalently affirms and questions its own marginality."

According to Fusco, the current focus on "the other" comes at the end of a period of academic hegemony for critical theories ("deconstruction, psychoanalysis, and feminism") and she suggests that the preoccupation with the "other" is a product of market forces, the search for new interpretations. But what seems to bother her most is the "collective amnesia of past entanglements" and "dismissive rejection." As she says so succinctly, "Western cultural institutions such as the avant-garde have a history of rejuvenating themselves through the exploitation of disempowered peoples and cultures."

Fusco, therefore, hastens to remind us that "the blossoming of multicultural media events" responds to the "perceived need to redress the effec-

tive ethnic segregation of the art world." The particular division of labor that she describes is one in which "white art institutions provide structures of control in which white intellectuals theorize about racism while ethnic film and video producers supply 'experiential' materials in the form of testimony and documentary, or in which the white intelligentsia solicit token Third World intellectuals to theorize about the question—that is, the problem of the 'other'—for the white intelligentsia."

Of course, Fusco is completely right in the hypothetical sense but in the specific sense of a particular historical and socio-political situation, such as that situation which I have tried to invoke in New York, there are problems with Fusco's analysis. First, her use of the term "avant garde" seems too broad, suggesting to me the range of modernist cultural formations since the emergence of Modernism in the '20s in Western Europe and the '50s in the U.S. As such, the institution that comes to mind is The Museum of Modern Art. As far as I know there hasn't yet been any suggestion that MOMA is interested in multiculturalism, apart from the occasional jazz concert. MOMA's cultural politics continue to mirror the ideology of liberal humanism as it is often represented in the pages of *The New York Times*.

This ideology in the arts is epitomized by the cultural politics of such an event as MOMA's "Primitivism" show in 1984, in which the simultaneous exhibition of works of so called "primitive art" by Africans, Oceanics, and Indians with canonical works of modernist European and U.S. art becomes the basis for denying "influence" in favor of something called "affinities." More recently, there is the "High/Low" show at the Modern in which the appropriation of popular culture is subsumed by yet another celebration of modernist triumphs. No one would ever know that either people of color or women were of interest in popular culture.

Rather Fusco, in using the term "avant garde," is not only focusing on the peculiarities of film history but also is describing a much more limited cultural and intellectual phenomenon mostly confined to urban metropolitan centers such as New York, and largely consisting of artists and intellectuals who increasingly

identify themselves as left of mainstream cultural positions. Herein I think of such organizations as the Artist Worker's Coalition, Art Strike, as well as various subsequent feminist and anti-Latin American intervention efforts. Included in this picture would be the development of various small independent arts organizations arising out of the funding opportunities presented by the inauguration of the National Endowment for the Arts. It is true that this sector has had a rocky and uneven history (which needs to be recorded) in dealing with its own marked tendencies toward racism, elitism, and cultural apartheid, but it is also true that this sector, unlike any other, has been increasingly engaged in a political discourse on art and culture, which is to be encouraged. The problem remains, however, the relation between various progressive political and cultural positions to cultural production and theoretical discourse.

Given this background, rather than the context of an undifferentiated avant garde, when Fusco focuses on a particular instance of multiculturalism, an inconsistency arises between the charges she makes against multiculturalism in general and the specific circumstances around the occasion of multiculturalism that she is interrogating. She looks at two events: the first, "Sexism, Colonialism, Misrepresentation: A Corrective Film Series" in New York (held at the Dia Art Foundation and The Collective for Living Cinema), as an instance of multiculturalism; and the second, "Celebration of Black Cinema" in Boston, as an instance of black separatism. While she spends most of the rest of the essay examining the politics of the CBC conference, in fact the weight of her initial indictment of multiculturalism falls heavily on "Sexism, Colonialism, Misrepresentation," which was given by feminist filmmaker Yvonne Rainer and French feminist film critic Berenice Reynaud.

Before going any further, I think I should say that not only was I involved in the "Sexism, Colonialism, Misrepresentation" conference, I am an acquaintance of Berenice Reynaud and Yvonne Rainer and a friend of Coco Fusco. Lucy Lippard I've known since I was about 18. As such, it would be impossible and ill-advised for me to engage in a thorough critique of their works or their intentions, especially since I am

wholly sympathetic to Lucy, Berenice, and the same side of the der, and cul

some observations "Sexism, Colonialism, Misrepresentation" as Coco Fusco has Berenice has also in *Screen* in the catalog panels and t Australia, the M Europe. Inc of color, but film by a w Godard's *H* the press deconstruct estinian lib the Other") endless disc critical issu films, or ev would like Visual Com to Fusco's

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wholly sympathetic to their various endeavors. Coco, Lucy, Berenice, Yvonne, and even Marcia and I are on the same side in matters having to do with race, gender, and culture.

Nevertheless, I would like to make some observations about the event in question, the "Sexism, Colonialism, Misrepresentation" conference as Coco has discussed it in *Screen* and as Yvonne and Berenice have defended it against Coco's criticism's also in *Screen*, and in Berenice's concluding statements in the catalog. The event consisted of a series of three panels and the screening of 40 films from Africa, Australia, the Middle and Far East, Latin America, and Europe. Included were not only many films by people of color, but also films by white feminists and even one film by a white male on the French Left, Jean-Luc Godard's *Here and Elsewhere* (which is described by the press release as "rarely seen" and "a critical deconstruction of a still-born militant movie about Palestinian liberation questioning the representation of the Other"). Instead of discussing the films, a possibly endless discussion given the range of aesthetic and critical issues arising from any series of independent films, or even all three of the panels that were held, I would like to focus on how one of the panels—"The Visual Construction of Sexual Difference"—stood up to Fusco's criticisms.

In this regard, I am interested in considering two related issues: 1) the validity of Fusco's remarks about a division of labor in cultural contexts in which white art institutions provide structures of control and white intellectuals theorize about racism whereas people of color provide raw material of undifferentiated or nativist data; and 2) the even more pressing problem of "race" or "whiteness" as unmarked terms not only in mainstream liberal humanist discourse but in Left feminist avant-garde discourse as well.

As for the question of the division of labor, the problem was most apparent in the panel on the visual construction of sexual difference where all the participants were white except the black feminist theorist bell hooks. The moderator was Gertrud Koch, editor of *Frauen und Film* in Germany, and the other

panelists were Catherine Benamou, film scholar; Joan Copjek, film theoretician; and Martha Gever, editor and lesbian filmmaker. Although in considering such demographics, it is only fair to point out that there was a pool problem: an expertise in psychoanalysis and film is rare among black women and/or women of color in the U.S. Also, the other panels—"Exclusionary Practices: Political Expediency and/or Social Necessity" (panelists: Mari Carmen de Lara, a filmmaker from Mexico City; Isaac Julien, a black filmmaker from London; Linda Mabalot, an Asian-American videomaker; Jacquie Jones, editor of *Black Film Review*) and "Responsibility and Strategies in Representing 'The Other'" (chaired by myself with panelists Vietnamese filmmaker Trinh T. Minh-ha; black West Indian filmmaker Sarah Maldoror; Puerto Rican filmmaker Bienvenida Matias; and Jackie Shearer, a black filmmaker)—included a more diverse range of ethnicities and racial types, although participants were predominantly women.

As Rainer and Reynaud point out in their responses to Fusco in *Screen* and in the proceedings of the conference, they were unable to find a woman of color to help them put the conference together because they thought it would be unfair to ask such a woman to work without pay as they were doing. As for the composition of the panels, until I saw the published proceedings of the conference, there seemed to be an apparent equality of ethnic and racial participation to the degree that it was possible. Yet the only talk that was reproduced from my panel, which consisted entirely of women of color, was Trinh Minh-ha's. Both my introduction and my talk were excluded and substituted by a notation that my talk had become an essay on Spike Lee and women in *The Nation* and in my new book *Invisibility Blues*. Matias, Maldoror, and Shearer were excluded because of "technical difficulties." Even the discussion that followed our panel, during which Sarah Maldoror and I debated whether or not Leni Riefenstahl's photos of the Nuba were aesthetically neutral, was completely excluded. Whereas all but Martha Gever's talk was reproduced of the "Sexual Difference Panel," as well as what I assume is the entire discussion that followed.

A cursory examination, therefore, would appear to suggest that there is some inherent inequality in the distribution of theoretical weight given to participants in such discussions. It would appear that this conference did privilege the theorizing of white women about sexual difference (feminism and psychoanalysis)

over other possible kinds of discussions about sexism, colonialism, and misrepresentation.

But much more insidious to me is the problem of "whiteness" or "race" as an unmarked term in such conferences and discussion. This was particularly noticeable in the papers and discussion that followed the panel on "The Visual Construction of Sexual Difference." A large portion of the time was given over to arguing about what could be expected of psychoanalysis in terms of cultural resistance, whether or not it could be historicized, and whether it could be made to do political readings of cultural production.

What Fusco says about the problem of this panel is that, first, "To ignore white ethnicity is to redouble its hegemony by naturalizing it. Without specifically addressing white ethnicity there can be no critical evaluation of the construction of the other." Second, she says, "It did not officially include any interrogation of the Eurocentric prioritization of sexual difference." Of the conference overall, she further says, "There operated a Eurocentric presumption that sexual difference could be separated from other forms of difference and that the theoretical models that privilege gender-based sexual difference could be used to understand other differences."

The challenge of multicultural criticism cannot be met simply by prioritizing other

insuperable difficulty arises in effecting concrete social transformation through discussions of cultural interpretation. In the rush to analyze we are not only reinscribing Eurocentric dominance and hegemony but are also stifling the possibility of more relativistic counter-interpretations on the theory that such a thing is impossible.

The presence of bell hooks on this panel was designed to respond to these issues. And, of course, hooks did completely reconstruct and challenge both how sexual difference was being deployed in that institutional space and how sexual difference and feminist psychoanalytic interpretation ought to be used in a feminist discourse engaged by differences of race, ethnicity, nationality, and class. But again the problem was a kind of feminist resistance to the pervasiveness of "race" as a conceptual category.

Perhaps the most interesting thing that was said in this panel came from Joan Copjek: "...the most insidious effect of the

kinds of difference to the exclusion of gender but rather by the theorizing of sexuality, the body, and gender from other cultural perspectives. If the neo-Freudian Lacanian discourse about sexual difference (as well as the Foucaultian, for that matter) is simply countered by a return to the pragmatics of race and class, then not only are the old problems of social realism and political positions dictating critical cultural discourses resurrected, but you have also failed to take into account the one thing that has made a critical difference in thinking about cultural responsibility and ethics: the notion that we all have bodies and an unconscious, culturally and/or socially constructed though they may be. Although conventionally that "we" in the hands of a Eurocentric criticism doesn't necessarily include those of us who are poor or not white or gay, or all three, I would argue that such histories and interpretations must account for, or at least be responsive to, differences of "race," ethnicity, and even class.

Even less well understood by the procedures of this panel is that our bodies and psyches have trajectories in excess of the socially and/or culturally constructed. Even as we understand that contemporary notions of the body and the psyche may have limited, culturally specific histories that need to be accounted for, we should remember that what is needed to achieve effective social change is some intervention in the present deployment of bodies and psyches. For me, this is where the extraordinary, thus far almost

colonizing enterprise is desires of the colonizing the implied assumption defined by the apparatus psychoanalysis has never culturally mastered by the socially the discourse which obligation of mastery—not only also the subject by the socially potentially crucial to recording male subject, black feminism a multicultural consciousness that followed seemingly positing the relevance of than middle-class white multiculturally relativist psychoanalytic interpretation

In descended entirely of women said that "intrinsic opposition" to the so-called other the composition of this panel structure in which white Art Foundation and The "control," in which white ethnic film and video production "component" and "token" are invited to perform or simulation and titillation of the also think that these formations suppositions in which institutions and the "theory" regarded as authentic and people of color do is some simulation. What I'd like to may be opportunities for are not really being seized

If we just Lippard's book, Yvonne Decade Show," there is rituals, academics, and multiculturalism. Although theories as Henry Louis Gates Gilroy, bell hooks, Gayatri

colonizing enterprise is that it constructs the very desires of the colonizing subject. The danger lies in the implied assumption that the content of desire is defined by the apparatuses of domination." And: "Psychoanalysis has never claimed that the subject is totally mastered by the social order. Psychoanalysis is the discourse which obliges us to think the subversion of mastery—not only of the subject by itself, but also the subject by the social." Such ideas seem potentially crucial to reconceptualizing the black female subject, black feminist cultural resistance, and a multicultural consciousness. And yet, the discussion that followed seemed extremely uneasy about positing the relevance of such a discourse for other than middle-class white feminist women as though a culturally relativist perspective would preclude psychoanalytic interpretation of subjectivity.

In describing my panel, which consisted entirely of women of color, Fusco reports that I said that "intrinsic oppositionality could not be attributed to the so-called other." It may have been true that the composition of this panel belied an underlying deep structure in which white art institutions, such as the Dia Art Foundation and The Collective for Living Cinema, "control," in which white intellectuals "theorize" while ethnic film and video producers supply the "experiential" component and "token Third World intellectuals" are invited to perform or simulate "theory" for the amusement and titillation of the "white intelligentsia." But I also think that these formulations suggest a set of presuppositions in which only the "control" of white art institutions and the "theorizing" of white intellectuals is regarded as authentic and original and everything that people of color do is somehow seen as the ineffectual stimulation. What I'd like to suggest, in short, is that there may be opportunities for control and theorization which are not really being seized by people of color.

If we jump out to the present of Lacy Lippard's book, Yvonne Rainer's film, and "The Decade Show," there is a disturbing lack of intellectuals, academics, and artists of color theorizing multiculturalism. Although the work of such cultural critics as Henry Louis Gates, Jr., Kobena Mercer, Paul Gilroy, bell hooks, Gayatri Spivak, Guillermo Gomez-

Pena, Judith Wilson, and Coco Fusco can be made to fill the gap, fascination and preoccupation with local or specific struggles often precludes our being deeply engaged by the exigencies of other struggles, even those in close proximity. Last year's Critical Fictions Conference at Dia, which brought together writers from all over the world to talk about cultural resistance, served to further confirm my suspicion that only a white feminist, who sees her "race" as invisible, is capable of making the theoretical leap to the multicultural overview. Around the same time, the Whitney Museum, which has been notorious since its inception for its absence of exhibitions by artists of color and black artists in particular, has a film department known for its focus on black film and holds an all-black conference designed to encourage black literary critics to write about film.

No, indeed, a certain division of labor does become inevitable, one in which white intellectuals, in this case white feminists, theorize the overview in which we are all included, and people of color confine themselves to repeating the essential character of their own struggles, histories, and, not coincidentally, their underestimated market value.

The Lippard book, the Rainer film, and "The Decade Show" all seem intensely engaged in different ways by issues of authority, authenticity, who speaks for whom, and how power discourses are constructed that flatten and trivialize difference, but there is a level of failure in each case, which is not about the failure of the individual author (after all ideology has no individual author) but rather about the failure of the present potential for multicultural discourses. People of color need to be engaged in critical and/or theorizing practices around multiculturalism as it is currently being institutionalized in cultural institutions, in universities and public schools. Where I see the most intensive theorizing going on among, for instance, Afro-American critics is in academia and in response to texts, particularly historical literary texts. Although such activity is important and necessary, I also think that given the political/economic context in which we're living, we have a responsibility to make the connections for a broader

audience between the interpretation of canonical texts, tradition building, and what is happening in the Supreme Court and the Middle East.

In closing, I will provide a brief example of how these patterns are demonstrated in "The Decade Show" catalog. Sharon Patton, the curator from the Studio Museum, begins by writing

"For The Studio Museum in Harlem, the Decade Show is a curatorial endeavor to insert artists of color, especially African-American artists, into the history of contemporary art in the U.S. The institutional agendas were clear: first, to present in a national arena African-American artists; and second, to affirm cultural pluralism within the theatre of the art world. The exhibition is a response, albeit not unique nor the first, to the exclusion of many African-American artists from the critical literature, art history, and exhibitions on American art.

Many of the presented artists have been denied, or have had limited access to "mainstream" modernist and postmodernist documentation in terms of profession recognition (other than peers) and legitimization."

In the context of "socially conscious art," which Patton says is the "agenda of the eighties," she is talking about African-American artists getting their piece of the economic pie, sharing in the enormous economic wealth of the art world. Except in regard to her critique of racial exclusion, Patton is not suggesting any profound alteration in the structure of the mainstream.

The same is true of the essay by the curator from the Museum of Contemporary Hispanic Art. While Julia Herzberg invokes the necessity for "meaningful cross-cultural dialogue" and "comprehensive inclusion," her essay, even more than the essay by Patton, pro-

vides an inventory of Latin American artists that focuses intensively on the value and originality of their art, or in other words, their ability to produce the transcendent art object upon which the cult value and the market value of art is based.

It becomes the task of Laura Trippi and Gary Sangster, curators at The New Museum, to provide the theoretical overview, the context for interpreting the conjunction of cultural practices, cultural production, and economic, political, and social realities.

A cornerstone of modern aesthetics, with its impressionisms and expressionisms on the one hand, and its ideals of disinterested, universal judgement on the other—the idea of the autonomous self—helped provide a base for the larger edifice of modernity, an edifice built for the benefit of a largely white, largely male few, at the expense of the many. The application of dialogic models to considerations of identity suggested that the self be understood not as an entity but as a provisional construction, a weave of differing dialogic, or discursive, threads.

Of course this exhibition, Trippi and Sangster argue, whether the artist is gay, or feminist, or a person of color, or some combination, is not really about "identity" as a unified, monological field, but about "identities." They quote from and heavily rely upon Stuart Hall for this observation.

As Hall says in *ICA Document 6* in an essay called "Minimal Selves,"

"It may be true that the self is always, in a sense, a fiction, just as the kind of "closures" which are required to create communities of identification—nation, ethnic group, families, sexualities, etc.—are arbitrary closures; and the forms of political action, whether movements, or parties, or classes, those too, are temporary, partial, arbitrary. It is an immensely important gain when one recognizes that all identity is constructed across difference."

The extraordinary and ironic thing about the authority of Hall's remarks is that, although the ideas come from post-structuralist thought in a sense, they are filtered through the imagination of a very committed political activist who happens to be black and from the Caribbean. Needless to say, he is not identified as such by the Trippi/Sangster

essay. Hall speaks here not only a material reality. As West, Hall, Sp... many other people of color who a... is vaguely called "theory" might r... understand that the nature of th... depending upon "the politics of... thor." For instance, in the Trippi... reality of the art world in the '80... of the reality of a board game ca... and the art of making a deal in... Trump might use the word "c... picture for artists of color or... administrators of color? Where... ists and cultural critics of color... need one for? Who will write

FOOTNOTES AND SOURCES:

"The Last 'Special Issue' o...
"Fantasies of Oppositional...
in Boston and New York,"
"De Margin and De Centr...
Kobena Mercer, Jane Gai...
Relations—Race and Gen...
Diawara's "Black Spectat...
Resistance," and Judith V...
Black Film and The Avar...
Summer 1989, which inc...
Rainer's responses to Fu...
Fusco; Lucy R. Lippard, tural America, Pantheon...
Show: Frameworks of Ide...
Contemporary Art, 1990...
tion" in Motion Picture,...
Collective for Living Cir...

essay. Hall speaks here not only about ideas but about material reality. As West, Hall, Spillers, hooks, and so many other people of color who are interested in what is vaguely called "theory" might remind us, we need to understand that the nature of the overview changes depending upon "the politics of location" of the "author." For instance, in the Trippi/Sangster essay, the reality of the art world in the '80s is described in terms of the reality of a board game called "Trivial Pursuit," and the art of making a deal in the sense that Donald Trump might use the word "deal." How real is this picture for artists of color or for critics or museum administrators of color? Where is the overview of artists and cultural critics of color on the left? What do we need one for? Who will write it?

MICHELE WALLACE IS ASSISTANT PROFESSOR OF ENGLISH AND WOMEN'S STUDIES AT THE CITY COLLEGE OF NEW YORK. HER BOOKS INCLUDE BLACK MACHO AND THE MYTH OF THE SUPERWOMAN AND INVISIBILITY BLUES: FROM POP TO THEORY. HER ESSAYS HAVE APPEARED IN NUMEROUS ANTHOLOGIES, INCLUDING OUT THERE: MARGINALIZATION AND CONTEMPORARY CULTURES, AND SHE CONTRIBUTES REGULARLY TO ZETA, THE VILLAGE VOICE, AND ARTEFORUM.

FOOTNOTES AND SOURCES: Screen, Vol. 29/Number 4/Winter 1988, "The Last 'Special Issue' on Race?" which includes Coco Fusco's "Fantasies of Oppositionality—Reflections on Recent Conferences in Boston and New York," as well as other pivotal essays such as "De Margin and De Centre," the introduction by Isaac Julien and Kobena Mercer, Jane Gaines' "White Privilege and Looking Relations—Race and Gender in Feminist Film Theory," Manthia Diawara's "Black Spectatorship—Problems of Identification and Resistance," and Judith Williamson's "Two Kinds of Otherness: Black Film and The Avant-Garde"; Screen, Vol. 30/Number 3/Summer 1989, which includes Berenice Reynaud's and Yvonne Rainer's responses to Fusco's essay, as well as a reply to them by Fusco; Lucy R. Lippard, Mixed Blessings: New Art in A Multicultural America, Pantheon 1990; Eunice Lipton et al., The Decade Show: Frameworks of Identity in the 1980s, The New Museum of Contemporary Art, 1990; "Sexism, Colonialism, Misrepresentation" in Motion Picture, Vol 3/Number 3-4/Summer-Autumn 1990, Collective for Living Cinema .



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ALTERNATIVE FUTURES

BY Glen Harper

Alternative spaces were born and have survived because of the need felt by artists to take control of their own work, their own lives. In the '90s, this mandate will force artists' organizations onto the front lines of other struggles as well. Make no mistake: Congress's recent attempt to censor the arts is not primarily about art; it is about the imposition of a single, unified culture by a (European male conservative) minority onto the entire country. They are simply coming after artists first. Artists' organizations can stay on the front line in this struggle or they can be overrun—there is no other option. If alternative spaces are to be maintained only out of inertia or out of nostalgia for the '60s and '70s (as the only surviving institutions of the counterculture), then they are not worth the effort. If, on the other hand, artists' organizations engage with contemporary artistic and social concerns, if they serve contemporary artists' needs, media, and goals, and if they make possible a reimagining of society and human life that neither the right wing's unified culture nor the art world's museum culture is capable of, then their survival is indeed crucial, not only to the art world but to the wider society as well.

A NUMBER OF IMPORTANT QUESTIONS about artists' organizations have been raised in the last decade. Among them are: 1) does the institutionalization of these organizations contradict their "alternative" mission?; 2) what are the prospects for funding truly alternative organizations, given the current social and political climate?; 3) are the original ideals of the movement still relevant and maintainable today (do the words "experimental," "cutting-edge," "risk-taking," and "opportunity to fail" still mean something, or are they just marketing and grantwriting catchwords)?; and 4) is the movement destined to serve merely as a farm system for commercial galleries and larger artworld institutions.

These themes have a common thread: they all question whether the original model according to which artists' organizations were con-

structed can or should accommodate differences between society and the art world, differences that are themselves different from those that reigned during the movements' founding era. Are we nostalgic or realistic when we talk about the necessity for survival? At each symposium, in every article on artists' organizations, the comment is made that we never know how much longer we can depend on public funding; that question is more pressing today than it has ever been. And each symposium and every article has demanded that we find viable alternative funding sources. Most of us have still not found them. What can we do to bring our institutions into creative confrontation with these ongoing problems, with current social factors, and with contemporary artists? We can recognize that we are now and have

been (whether we like it or not) deeply political, and with that awareness we can better act as an oppositional force within society rather than a counterculture that pretends to live outside it. If there are no new funding sources, then we must find effective ways to lobby the old ones so that they respond to our needs and recognize our value. We can confront cultural differences and biases in our own curating and criticism and make our audiences aware of cultural multiplicity. We can constantly refocus ourselves on art and artists, not exhibition schedules or grants or maintenance or the other hard facts of our daily lives. We can reject the persisting myth of the eccentric, bohemian artist who can't be trusted in positions of responsibility. We can confront the reality of our institutionalization and critically examine its consequences. We can educate our audiences, the mainstream media, and politicians about the importance of art (in an era when sympathetic legislators and newspaper columnists can agree with even a fragment of what the radical Right says about art and public support of the arts, this is possibly the most important thing for us to do).

I have, in recent years, taken to repeating a remark made by Ad Reinhardt, that "art is not the spiritual side of business." Sadly, for the dominant culture art is precisely that—the leisure zone set apart from the main business of society. We can't allow ourselves to end up with only the sterile choice between a commodity culture and a leisure culture; as the constituents of those institutions most directly concerned with the everyday business of creating living culture, we must assert ourselves, become the pests who will insist over and over again that Jesse Helms, Richard Arme, and company haven't a clue about what art and culture are, and neither do the politicians and journalists and administrators who have made nothing but halfhearted attempts to oppose the radical Right. Only artists and artists' organizations themselves can effectively state the case for contemporary art and artists. Librarians and other groups have effectively lobbied both for public funding and against censorship in literature. We need to learn from them in our struggle to reverse the currently dominant view that withholding funding is not censorship. The government serves its own

and the public's interests by funding art, libraries, and education, and in each case governmental meddling with the content of art, books, and classes is forbidden by the First Amendment. The conservative revolution of the Reagan era is now bearing its fruit in censorship and the threat of censorship, and in the reluctance of corporations and other private institutions to engage difficult issues, challenging art, and contentious artists. This conservative bent is a problem for all arts groups, regardless of their own political position, but it also can be an opportunity. Against rigid definitions of art and culture, and a homogenous, distorted view of what is actually a multiple, varied society, we can propose alternatives that will seem vital and exciting, that will take into account the real lives and needs and variety of contemporary social experience.

The Washington Project for the Arts' (WPA) decision in 1989 to present the Mapplethorpe exhibit after the Corcoran had suppressed it was exactly right: we can't let conservatives scare us into submission through self-censorship—we have to go on the offensive. I was astonished to discover that several arts groups around the country have objected recently to the use of the word "dissent" in the title of a national series of arts events. On the contrary, we have to embrace dissent or we will lose the right to dissent, silenced by a single, unified culture that demands assent from everyone. And we must realize that our engagement with politics is broadly based, that "artists' issues" include a broad range of social issues. Artists' organizations have been in the forefront of AIDS activism and have felt the burden of the epidemic—and now arts groups are

being redlined by insurance companies are considered a high-risk investment. Spaces cannot afford health insurance in that situation better, not allowing to make it worse. The solution is a lesson that can be learned from the Tax Equity. Our best chance is to solve the problems of real estate taxes for those working in artists' studios. A decline in government funding must set the agenda rather than the art world to impose it.

We must realize that our purpose is not which artists can work in galleries, the birth of the alternative space are still artists whose work is commodated by museums. There are still artists whose career goals" encourage them to still need to show their work honestly, and to be honest whether or not they are "professional artists" and institutions. This need for a platform than ever, there is but we must look at the art rather than at the gallery. The alternative model of art as a public discourse about that is at the core of no single model of art, nor a single movement, nor a single attitude. The movement's interest in arts spaces and in an alternative culture, is one that has been reality. For

being redlined by insurance companies because they are considered a high-risk group. Many alternative spaces cannot afford health insurance; we have to make that situation better, not allow the insurance companies to make it worse. The solution is political action, a lesson that can be learned from the success of Artists for Tax Equity. Our best chance to overcome the contemporary problems of real estate and rental prices, salaries for those working in artists' organizations, and the decline in government funding is to go on the offensive, to set the agenda rather than allow others inside or outside the art world to impose it on us.

We need to continually remind ourselves that our purpose is to make a clearing in which artists can work and grow. Twenty years after the birth of the alternative-space movement, there are still artists whose work can't (or won't) be accommodated by museums or commercial galleries. There are still artists who haven't adopted the "career goals" encouraged by those institutions. Artists still need to show their work, to have it written about honestly, and to become part of the political dialog, whether or not they meet (or accept) the criteria for "professional artist" status determined by grantors and institutions. The phrase "a place to fail" refers to this need for a place to show in public. Now more than ever, there is the need for artists' organizations, but we must look at artists and their needs *at present*, rather than at the time of our organizations' founding. The alternative arts movement is based on the model of art as communication rather than artifact, emphasizing the need for public venues for and public discourse about art. It is that communication model that is at the core of our mission—beyond it, there is no single model for the structure of our organizations, nor a single notion of art. Artists' needs today may not be met by the same strategies, ideologies, and attitudes that prevailed at the time of the movement's inception. The notion that alternative arts spaces represent a counterculture, separate from and in an antagonistic relationship with the general culture, is part of the myth of artists' organizations, one that has nothing to do with contemporary social reality. For artists' organizations to effectively serve

artists, they need to conceive of themselves as an oppositional movement within contemporary culture, not a counterculture outside it. Only by working with institutions and audiences can alternative spaces provide a truly alternative, living form of culture. And only through engagement with social institutions can artists' organizations manipulate, adapt, and creatively misuse the programs, bureaucracies, and political discourses of the current world. At the same time, we need not and must not become a mirror of contemporary society. Artists may best effect society by providing an enclave of multiculturalism or cultural democracy that openly challenges the dominant forms of misrecognition that deny the multiplicity of the country and the world. Some artists' organizations are meeting social questions head on—by working with inner-city children, the homeless, low-income people, and people of color in ways that empower those groups rather than patronize them. Other groups are recognizing the multiplicity of their neighborhoods, their current and potential audiences. I do not mean that artists should pander to audiences in order to get funds for projects they "really want to do." Artists' organizations instead must educate their audiences about what they do. They need to demonstrate the power of art. I have heard at least two arts administrators, one from an ICA-type organization and one from an alternative space, declare recently that artists will never organize themselves politically or lobby on their own behalf, even at a local level; that artists are necessary, wonderful, difficult, and unreliable. If we continue to view artists as exploitable, childlike tinkerers, we will certainly have abdicated the real role of the artists' organization. We cannot allow even a vestige of this patronizing stereotype to enter our organizations through the perceptions of our administrators. The artists' organization also must take into account that there is neither one art world nor one community of artists: there are multiple, disunified art worlds and communities of artists, as well as differing standards of "quality." We have to be open to differences among the communities that are served, particularly the differing ethnic, racial, and sexual communities, none of which are

themselves unified and monolithic.

Artists' organizations must also continue to reevaluate their role in certifying or validating artists and artistic practices. That is, we cannot allow ourselves to be the gatekeepers, winnowers, or scouts who do advance screening for museums and commercial galleries. We must reject the notion of a contemporary canon, subvert the market structure, and remain open to new participants—the anarchists, the outsiders, the young and untried. We have to remain an open forum in which all these groups can engage in a meaningful discourse in and on art. Key problems for the '90s are professionalization and institutionalization: are we heading for a time when you can (and therefore must) get an M.A. or MFA (or more probably MBA) in alternative-space management, and thereafter expect a lifetime career in The Field? Are we inevitably bound for the kind of institutionalization mandated by the funding organizations to whom we are answerable? Professionalization is rampant in the art world and related fields and is a sign of the kind of institutionalization that distances administrators from artists. Artists' organizations also have to confront constantly the dual problems of burn-out and continuity. How can we keep anyone, artist or "arts administrator," in an administrative position that demands almost selfless commitment to noble goals at great personal and financial sacrifice? And after the visionary founders are no longer around, there is a problem of succession and legitimacy that accelerates institutionalization and separates administrators from artists. There is no one solution for professionalization and the isolation of staff from artists, but the key will be to prevent the organization from serving solely in the interests of its own board or its own continued existence rather than the artists that alternative spaces were created for and by. We have to stop letting structure determine function and turn the equation around. Institutionalization itself is not the problem. Rather, it is the strategies by which we create our institutions and which in turn determine our character and our ability to fulfill our role. Older, non-institutional models like the anarchistic co-op and guerrilla art spaces, the floating museums and artist-organized shows in

loan spaces still function effectively in many cities without ever becoming institutionalized: these may be the only groups still capable of living up to the '70s idealism in which artists' organizations were born. But those models do not suit organizations with other missions. On the other hand, the prediction of 10 years ago that artists' organizations would buy property and become landlords to solve their space and money problems (without it affecting their character and mission) sounds naive now to most of us. The capital-intensive nature of such enterprises can reroute an artists' space into the heart of the "institutionalization" problem. Many of us are more effective in our mission if we adopt strategies that are less capital-intensive, putting as much of our resources as possible into artists' programs or into the hands of artists. The key, however, is not to assume that one or another kind of structure is necessary, but to consciously adopt strategies that do not alienate institutions from artists. To take advantage of our strengths, we must also explore any means of cooperation that will extend the reach and stability of artists' organizations collectively and singly. Our building or space strategies, as well as many other aspects of alternative spaces, must consider possibilities for cooperation among artists' organizations, as many groups of organizations are doing. We may only survive as a movement if we join together in a supportive community. We must take advantage not only of new technologies but of new marketing tools as well, specifically those used by small, decentralized enterprises with specific target markets. Magazines with readerships once considered negligible are now thriving because they appeal to an audience they can identify specifically and reach effectively. Some alternative spaces are exploiting video's potential for decentralization (more adventurous video-rental businesses are now offering some of the same classic video art available until recently only in archives or alternative spaces—an encouraging sign of cross-fertilization). We can't remain tied to the old gallery model, showing work to the same audiences in the same ways: this was the model alternative spaces once rejected and cannot afford to return to. We won't reach and educate and inspire new audiences by imitating museums or main-

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stream magazines. We need to develop our own means but also watch carefully the marketing techniques of the decentralized segments of the nonprofit world, not to imitate them but to free ourselves from slavish imitation of art world methods that either ignore or pander to a broad public.

To allow artists' organizations to die or ossify into unresponsive institutions would be to surrender to the central institutions and their artworld agents, the professional curators, managers, and fundraisers. Are we still working to throw out the canon and energize society, encourage disrespect, recreate art anew: are we open to new alternatives, new agendas, new media? Can we exploit wit, our outrage, and our outrageousness, those qualities that differentiate alternative spaces from museums, to reach and hold audiences? We can only avoid becoming compartmentalized as R&D for the "real" art world by exploiting our understanding of the real needs and importance of artists and by lobbying for ourselves instead of letting the big boys do it for us, by organizing coalitions and supporting the organizations that already exist (NAAO, NAMAC, lobbying groups like the American Arts Alliance, as well as more specifically defined groups like Artists for Tax Equity and the Alliance for Cultural Democracy). We will only maintain the multiplicity and diversity in culture that is and has always been the motivating ideal of the alternative arts movement if we organize ourselves into an opposition movement that can create a clearing within contemporary society in which the alternatives, the multiple and diverse cultures and visions, can grow. We can only survive as a community if we insist on decentralization, respect voices at the periphery, and produce communication between artists at the margins of society and the multiple communities of the society as a whole.

GLENN HARPER IS EDITOR
OF THE ATLANTA-BASED ART PAPERS.

Nobody
remembers
everything

TIMETABLE PROJECT:

National Association of Artists' Organizations

VINCE LEO

Minneapolis, August 1990

TIMETABLE KEY

INDIVIDUAL

Group or Organization

ARTWORK, PUBLICATION, OR OTHER CULTURAL EVENT

Geographic location

The ordering of events within a single year is approximate.

1905_____ A group of socialists and trade unionists meet in **Chicago** and organize the Industrial Workers of the World (IWW). Based on principles of class conflict and on-the-job actions, the IWW recruits unskilled workers, immigrants, non-whites, women, and migrant workers into what they hope will become "one big union."

The Niagara Movement—a committee of African Americans led by W.E.B. DU BOIS—demands the abolition of all laws that promote racial discrimination.

1906_____ Race riots in **Atlanta, GA** leave 21 dead. Martial law is declared.

The first major sitdown strike in the **U.S.** is called by the IWW against General Electric in **Schenectady, NY**.

Montgomery, AL passes the first segregationist "Jim Crow" streetcar law.

1908_____ Attorney General CHARLES BONAPARTE hires nine former secret-service agents to form a permanent Bureau of Investigation (BI).

The Eight, a group of painters led by ROBERT HENRI who had been consistently refused exhibition space because of their interest in the urban "underclass," hold a show at MacBeth Gallery, New York City.

The Society for the Prevention of Crime is formed and succeeds in banning "immoral" movies and Sunday screenings.

1909_____ The IWW publishes the *LITTLE RED SONGBOOK* "to fan the flames of discontent."

Uprising of the 20,000: female garment workers strike in **New York City**.

After the town council in **Fresno, CA** passes a law forbidding the IWW from holding public meetings, union members and sympathizers make speeches in such numbers that the jails fill up and the city relents. The first in a series of "free speech battles."

In the wake of a violent riot in which over 2,000 African-American residents are driven from **Springfield, IL**, the National Association for the Advancement of Colored People (NAACP) is founded.

SOLIDARITY, the official publication of the IWW, is established in **Pittsburg, PA**. The entire staff is arrested immediately.

1910_____ In an amendment to the Immigration Act, anarchists are forbidden by law to enter the **U.S.**

The first issue of THE CRISIS is produced by W.E.B. DU BOIS, the NAACP's director of public relations and research.

1911 — The Triangle Shirtwaist factory fire kills 147 workers locked in by their New York City employer.

THE MASSES, a socialist magazine, is founded. It regularly publishes illustrations and articles by JOHN SLOAN, ART YOUNG, LOUIS UNTERMEYER, and MARY HEATON VORSE.

The Carnegie Foundation for Charitable and Scholarly Endeavors is established by ANDREW CARNEGIE.

The Urban League is founded in New York City.

The Society of American Indians, dedicated to pan-Indianism and American citizenship for Indians, is organized.

The Ferrer Center, an anarchist organization, is organized in New York City. EMMA GOLDMAN, one of the group's founders, persuades ROBERT HENRI to teach painting in the educational wing of the center, known as the Modern School.

1912 — The Association of American Painters and Sculptors (AAPS) is formed in New York City to promote new art and new organizations of artists.

The U.S. invades Nicaragua.

MAN RAY attends Ferrer Center art classes.

The IWW leads a successful "Bread and Roses" textile-workers strike in Lawrence, MA.

First appearance of IWW artist ERNEST RIEBE's comic strip MR. BLOCK.

The IWW holds an integrated convention in Alexandria, LA, purposely breaking Jim Crow laws.

1913 — KATHERINE DREIER establishes the Cooperative Mural Workshops in New York City and dedicates it to working-class cultural revival.

In Washington, DC, 5,000 suffragists are attacked by onlookers as they march demanding a constitutional amendment giving women the right to vote.

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The IWW organizes the PATTERSON PAGEANT in **New York City** in which 1,500 striking **Patterson** textile workers perform a play written by JOHN REED. The audience numbers over 15,000.

The AAPS organizes the ARMORY SHOW, introducing such artists as MARCEL DUCHAMP, ROBERT HENRI, and PABLO PICASSO to the American mass audience.

The Wilson Administration approves racial segregation of the Post Office, the Bureau of Engraving, the Census Bureau, and the Treasury.

MARGARET SANGER's FAMILY LIMITATION, a birth-control manual, is published by IWW-member BILL SHATOFF.

Ridgefield Colony, a summer retreat for members of the Ferrer Center, is founded in **New Jersey**.

The term "lunatic fringe" is coined by THEODORE ROOSEVELT when he observes in a letter that groups with whom he associated "have always developed among their members a large lunatic fringe."

1914 _____ ROBERT HENRI's students at the Ferrer Center include MOSES SOYER, BEN BENN, ROCKWELL KENT, and JOHN SLOAN.

The Free Theater is established at the Ferrer Center.

The National Birth Control League is founded by MARGARET SANGER.

ISADORA DUNCAN teaches dance to working-class girls at the Cooperative Mural Workshops.

JOHN SLOAN creates CLASS WAR IN COLORADO, a cover illustration for THE MASSES.

U.S. troops land in **Vera Cruz, Mexico**.

MAN RAY designs covers for MOTHER EARTH, an anarchist publication edited by EMMA GOLDMAN and ALEXANDER BERKMAN. Later that year its publication is repressed by the U.S. government.

Thirteen women and children are killed in the Ludlow Massacre after JOHN D. ROCKEFELLER and **Colorado** Governor ELIAS AMMONS order National Guardsmen to fire machine guns into striking miners' tents setting fire to the camp.

1915 _____ MARCEL DUCHAMP meets MAN RAY at the Ridgefield Colony. MAN RAY self-publishes THE RIDGEFIELD GAZOOK, a proto-dadaist periodical.

JOHN WEICHSEL organizes the People's Art Guild in **New York City**.

The Taos Society of Artists (TSA) holds its first meeting in **New Mexico**. The group specializes in Western views and "Indian painting."

JOE HILL, IWW songwriter and organizer, is framed and executed by **Utah** authorities.

The Ku Klux Klan (KKK)—inspired in part by the D.W. GRIFFITH film THE CLANSMAN, later retitled THE BIRTH OF A NATION—reorganizes after being granted a charter by the **State of Georgia**.

THEODORE DREISER's novel THE GENIUS is suppressed.

1916 _____ The Provincetown Players, including EUGENE O'NEILL, FLOYD DELL, SUSAN GLASPEL, and STELLA BALLANTYNE, emerges from the Ferrer Center Free Theater.

The first birth-control clinic is opened by MARGARET SANGER, FANIA MINDELL, and ETHEL BURNE in **New York City**.

JOHN SLOAN resigns from THE MASSES because of an inflexible editorial policy making captions mandatory for all illustrations.

The **U.S.** invades the **Dominican Republic**.

1917 _____ LEON TROTSKY attends ROBERT HENRI's painting classes at the Ferrer Center.

U.S. Attorney General THOMAS GREGORY sponsors the American Protective League, an organization of 250,000 members who inform on "spies and radicals."

Protesting the National Academy's exhibitions policy, JOHN SLOAN organizes the Society of Independents, whose first exhibition is unjuried and hung in alphabetical order. MARCEL DUCHAMP, a founding member of the Society, resigns after his piece FOUNTAIN, signed "R. Mutt," is rejected.

The People's Art Guild exhibits 300 works by 89 artists in the offices of the NEW YORK JEWISH DAILY FORWARD; included are ROBERT HENRI, JOHN MARIN, MARSDEN HARTEY, and CHARLES DEMUTH.

The **U.S.** enters World War I.

The Espionage Act is passed, providing for the imprisonment of anyone impeding the war effort.

The Supreme Court approves the eight-hour workday under threat of a national railway strike.

Committee on Public Information is created by executive order to control news and issue propaganda in the **U.S.**

Federal agents, prompted by the IWW's anti-war activities, raid the union's headquarters in 24 **U.S.** cities.

The U.S. Postal Service effectively shuts down *THE MASSES* by withdrawing its mailing privileges.

1918 _____ The Sedition Act is passed by Congress. It forbids speaking out against the war effort, the American form of government, the *CONSTITUTION*, or the *U.S. FLAG*.

Due to constant harassment and arrests for radical activities, the Ferrer Center and the Modern School are forced to close down **New York City** operations.

With the financial backing of GLORIA VANDERBILT WHITNEY, the Whitney Studio Club is founded in **New York City** as an artist co-op to provide for exhibition possibilities.

The TSA is commissioned by the U.S. Army to execute "range finder" paintings used by army training camps to instruct soldiers in estimating distances.

Early chapters of JAMES JOYCE's *ULYSSES*, published in the *LITTLE REVIEW*, are burned by the U.S. Post Office.

JAMES LARKIN, IWW leader, and EUGENE DEBS, Socialist Party leader, are imprisoned under the Espionage Act. Ninety five other IWW organizers are sent to prison for up to 20 years each.

QUANAH PARKER, a Comanche chief, founds the Native American Church in **Oklahoma** to protect the ritual use of peyote.

WW I ends.

The Federal Child Labor Law is declared unconstitutional.

Troops from the **U.S.**, **Great Britain**, **Italy**, and **Canada** invade the **U.S.S.R.** in an attempt to topple the Bolshevik government.

1919 _____ MAN RAY publishes the proto-dadaist TNT, a "tirade against industrialists and the exploitation of workers."

J. EDGAR HOOVER becomes Special Assistant to the Attorney General in charge of counter-radical activities in the General Intelligence Division.

The American Legion is formed in **Paris**.

The League of Nations is formed; the **U.S.** refuses to participate.

An actors' strike demanding recognition of the Actors' Equity Association closes theaters in **Boston, New York City, Philadelphia, and Chicago**. The union is eventually recognized.

New York State public school teachers are made subject to dismissal for membership in radical organizations.

The Women's International League for Peace and Freedom is founded.

Race riots break out in over two dozen American cities, climaxing in **Phillips County, AR** where over 200 African Americans are killed by white mobs.

1920 _____ Planned to coincide with the second anniversary of the Bolshevik Revolution, a series of "Red Raids" on radical organizations is staged by federal agents. Over 10,000 people in 23 cities are arrested in one night.

After decades of struggle, the 19th Amendment, providing for women's suffrage, is ratified.

KATHERINE DREIER and MARCEL DUCHAMP form the Societe Anonyme, an international permanent collection of modern art.

1921 _____ NICOLA SACCO and BARTOLOMEO VANZETTI, two anarchists, are convicted on scanty evidence of murdering a paymaster. They are executed in 1927.

JOHN SLOAN becomes an associate member of TSA.

The Chicago No-Jury Society is founded to exhibit all artists in the **Great Lakes** region.

1923 _____ The TSA claims record profits for its members, selling paintings throughout its **U.S.** "circuit" of 13 cities.

Oklahoma is placed under martial law because of the terrorist activities of the KKK.

Twelve castmembers of SHOLEN the Apollo Theater for immorality.

The term "modernist" is used concerning the theory of evolution.

The Birth Control Clinical Research Society disseminates birth control information.

The Minimum Wage Law is ratified.

1924 _____ The Chicago Society for Human Rights is founded.

EUGENE O'NEILL's ALL GOD'S CHILDREN is produced, starring PAUL ROBESON.

All native-born Indians are granted citizenship.

The Universal Negro College is founded, advocating the return of African Americans to Africa.

1925 _____ Forty-thousand white-robed protesters march in **Washington, DC**.

The Socialist League of America is founded.

The John Simon Guggenheim Memorial Foundation is established.

JOHN SCOPES is convicted of violating the Tennessee law against teaching evolution in **TN**.

The **U.S.** invades **Nicaragua**.

1926 _____ The Dramatists' Guild is founded.

The Harmon Foundation is established, supporting American artists.

The Book-of-the-Month Club is founded.

1927 _____ The TSA disbands.

Twelve castmembers of SHOLEM ASCH's play *GOD OF VENGEANCE* are arrested at the Apollo Theater for immoral behavior.

The term "modernist" is used to oppose that of "fundamentalist" in the debate concerning the theory of evolution.

The Birth Control Clinical Research Bureau is opened by MARGARET SANGER to dispense birth control information.

The Minimum Wage Law is ruled unconstitutional.

1924 _____ The Chicago Society for Human Rights is organized to press for homosexual rights.

EUGENE O'NEILL's *ALL GOD'S CHILLUN GOT WINGS*, a play about a racially mixed couple, starring PAUL ROBESON, opens at the Provincetown Playhouse.

All native-born Indians are granted American citizenship.

The Universal Negro Improvement Association is founded by MARCUS GARVEY. It advocates the return of African Americans to **Africa**.

1925 _____ Forty-thousand white-robed Ku Klux Klansmen march down **Pennsylvania Avenue** in **Washington, DC**.

The Socialist League for Industrial Democracy forms out of the Intercollegiate Socialist Society. JOHN DEWEY serves as president.

The John Simon Guggenheim Fellowships are established.

JOHN SCOPES is convicted and fined \$100 for teaching the theory of evolution in **Dayton, TN**.

The **U.S.** invades **Nicaragua**. An occupation force remains until 1933.

1926 _____ The Dramatists' Guild is organized by playwrights as part of the Authors' Guild.

The Harmon Foundation begins the first in a series of annual exhibitions of African-American artists.

The Book-of-the-Month Club is organized and within a year claims 40,000 members.

1927 _____ The TSA disbands as the demand for Western art fades.

The Academy of Motion Picture Arts and Sciences is organized to present annual awards for noteworthy achievement in the motion picture industry.

1928 The Whitney Studio Galleries is formed from the Whitney Studio Club.

1929 The Museum of Modern Art (MoMA) is conceived by three wealthy collectors—MRS. JOHN D. ROCKEFELLER, MRS. CORNELIUS J. SULLIVAN, and LILLIE P. BLISS.

The Birth Control Clinical Research Center is raided by **New York City** police on a complaint by the Daughters of the American Revolution. The case is later thrown out of court.

STRANGE INTERLUDE by EUGENE O'NEILL is banned in **Boston**. The Theater Guild moves the play to nearby **Quincy**, where it quickly sells out.

Black Tuesday stock market crash signals the beginning of the Great Depression.

John Reed Clubs form in **Chicago, Boston, Detroit, Newark, Seattle, Portland, and Philadelphia** as a consequence of the Union of Writers and Artists gathering in **Kharkov, U.S.S.R.** It emphasizes "art as a social weapon."

1930 The Film and Photo League, as a volunteer arm of the Workers' International Relief, is founded to supply photographs and newsreel footage to workers' publications and organizations. Chapters are located in **New York City, Chicago, Detroit, Los Angeles, San Francisco, and Philadelphia**.

Copies of *ULYSSES*, en route to a potential American publisher, are seized by U.S. Post Office officials.

All works by LEON TROTSKY are banned in **Boston**.

1931 ELIJAH MUHAMMAD forms the Nation of Islam, better known as the Black Muslims.

The Gibson Committee is formed by wealthy private citizens to provide artists with time to paint in exchange for farmwork.

The Whitney Museum of American Art opens. With the exception of its director, JULIA FORCE, the staff is made up entirely of artists.

The trial of the Scottsboro Boys, nine African-American boys accused of raping two white women, begins. It focuses attention on the racist bias of the court system.

1932 Unemployment in the **U.S.** reaches 13 million.

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The Highlander Folk School is established near **Chattanooga, TN**.

The first art exhibit of the John Reed Clubs—*THE SOCIAL VIEWPOINT IN ART*—opens in **New York City**.

The College Art Association works with the **City of New York** to employ artists cleaning statues.

1933_____ DIEGO RIVERA's mural *PORTRAIT OF AMERICA*, commissioned for Rockefeller Center, is covered over because it includes a portrait of **LENIN**.

The Public Works of Art Project (PWAP) is created to commission architects and artists to design and decorate U.S. public buildings. Within one year 4,000 artists are employed.

Federal Judge **JOHN WOOLSEY** lifts the ban on *ULYSSES*.

The Artists Union is formed to act as a bargaining agent for artists working on government projects. Chapters are organized in 16 cities.

1934_____ The PWAP is accused of "communist tendencies" because murals in the *COIT TOWER, San Francisco*, include pictures of **MARX's *DAS KAPITAL*** and of the *WESTERN WORKER* and the *DAILY WORKER*, two radical labor newspapers.

Catholic bishops found the Legion of Decency, whose moral ratings of movies is backed up by boycotts.

PAUL CADMUS's *FLEET'S IN*, a painting of sailors fraternizing with prostitutes, is withdrawn from public display by the Corcoran Gallery at the request of the U.S. government.

The Artists Union along with the Artists Committee of Action begin publication of *ART FRONT*; writers include **ELIZABETH MCCAUSLAND, HAROLD ROSENBERG, MEYER SHAPIRO, and KENNETH REXROTH**.

1935_____ Congress establishes the Works Progress Administration (WPA), funding the Federal Art Project (FAP), the Federal Music Project (FMP), the Federal Theater Project (FTP), and the Federal Writers Project (FWP).

Alcoholics Anonymous is organized in **New York City**.

The General Federation of Women's Clubs endorses a federal ruling to allow birth control literature to be delivered by mail.

Living Newspaper, a current-events documentary theater, tours the U.S. as part of the FTP. Early segments include INJUNCTION GRANTED and ETHIOPIA.

The BI changes its name to the Federal Bureau of Investigation (FBI).

JACKSON POLLOCK joins the easel division of the WPA, where he is employed, off and on, until 1943.

The Harlem Artists Guild forms to insure African-American participation in the WPA.

John Reed Clubs disband and reorganize as the American Writers' League and American Artists' Congress.

The Community Art Centers program is begun by the WPA. Eventually there are over 100 art centers, many of which are constructed by WPA workers and staffed by FAP personnel who teach, curate, and create work.

1936_____ The Indian Arts and Crafts Board is established by the U.S. government to recognize Native American culture.

The WPA organizes INDEX OF AMERICAN DESIGN to collect and disseminate ideas and works in the "popular arts."

Artists Union conventions in the East and Midwest draw thousands of participants. They demand a permanent Federal Art Project and vote to protest fascism by boycotting the OLYMPIC ART EXHIBITION held in conjunction with the BERLIN OLYMPIC GAMES.

One year after its inception, the WPA's arts projects employ 40,000 artists in public service projects nationwide.

1937_____ In a Flint, MI sitdown strike, 48,000 workers occupy a GM plant for 44 days and establish the United Auto Workers as their official bargaining agent.

The Farm Securities Administration (FSA) is established. Its photographic arm will employ, among others, WALKER EVANS, DOROTHEA LANGE, MARION POST WOLCOTT, and ARTHUR ROTHSTEIN.

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WPA PROJECT #891's production of MARC BLITZSTEIN's *THE CRADLE WILL ROCK* is censored by the WPA. ORSON WELLES and JOHN HOUSEMAN leave FTP and form the Mercury Theater.

The group American Abstract Artists forms in **New York City**; it is dedicated to abstraction as an antidote to nationalism and regionalism.

Ten strikers are shot dead by police in the Memorial Day Massacre at **Chicago's** Republic Steel Plant.

Congress reduces funds to the WPA by 25 percent. Union artists protest cuts and thousands go on strike. They are all either given pink slips or docked pay.

PINS AND NEEDLES, a play by a group of garment workers calling themselves Labor Stage, breaks attendance records for musical comedies in **New York City**.

The Artists Union becomes CIO Local 60 of the United Office and Professional Workers of America, changing its name to United American Artists and including the Commerical Artists' and Designers' Union and the Cartoonists' Guild.

1938_____ The Artists Union opens its own gallery in **Chicago**.

The House Committee to Investigate Un-American Activities (HUAC) is created by Congress. It immediately attacks the WPA, calling it "a hotbed of radicalism."

FTP units in 11 cities stage Living Newspaper's *ONE THIRD OF A NATION*, a graphic presentation of poor housing conditions in the **U.S.** During the play critics of the New Deal are quoted directly from the *CONGRESSIONAL RECORD*.

1939_____ *CHANGING NEW YORK*, a documentary project by BERENICE ABBOTT's WPA team, is published by Dutton.

In a move designed to decrease domestic deficit financing and quiet accusations of communism and socialism leveled at the New Deal, 8,000 WPA personnel are laid off.

Sitdown strikes are declared illegal by the U.S. Supreme Court.

The House Appropriations Committee forbids the use of federal funds for theater activities, abruptly ending the FTP.

The FBI is given the permanent assignment of safeguarding the internal security of the **U.S.**

HARLEM DOCUMENT, a documentary project by the Photo League, is exhibited at the SAN FRANCISCO WORLD'S FAIR.

The Relief Bill of 1940 barely passes Congress. It requires a loyalty oath of FAP artists and specifically excludes communists from the program.

1940 FAP artist AUGUST HENKEL, who tells a reporter "as an artist, I'm a good bricklayer," refuses to sign the loyalty oath in the FAP contract. His murals at Brooklyn's Froyd Bennet Airport are taken down and destroyed.

The Lucy Flower Technical School in Chicago plasters over the FAP mural WOMAN'S CONTRIBUTION TO AMERICAN PROGRESS by EDWARD MILLMAN.

STUART DAVIS and MEYER SHAPIRO lead 30 other artists and critics who withdraw from the American Artists' Congress because it will not condemn the U.S.S.R.'s invasion of Finland. They form the Federation of American Painters and Sculptors to promote "the welfare of free and progressive art in America."

1941 Pearl Harbor is bombed. The U.S. declares war on Japan. Germany and Italy declare war on the U.S.

The chief of the Army Corps of Engineers endorses a plan for defense-related art projects using some WPA artists.

ANGELA CALOMIRIS is recruited by the FBI to infiltrate the Photo League.

The total number of degrees conferred by U.S. colleges in the fine and applied arts is 3,428.

1942 The Birth Control Federation of America becomes the Planned Parenthood Federation of America.

LEE KRASNER heads a WPA team that includes JACKSON POLLOCK and BEN BENT. It makes window displays advertising war-training courses in New York colleges.

The Congress of Racial Equality (CORE) is founded in Chicago, where it stages a series of restaurant sit-ins protesting segregation.

1943 All funding for the WPA stops, abolished by executive order.

ARSHILE GORKY's murals in Newark Airport "disappear" when the U.S. Army takes over administration of the site.

Lacking dues-paying members, United American Artists is forced to disband. A new group, the Artists' League of America, is organized without union affiliation.

1944_____ The **U.S.** ratifies the United Nations (UN) charter.

1945_____ WW II ends in **Europe**.

The war with **Japan** ends when the **U.S.** drops atomic bombs on **Hiroshima** and **Nagasaki**.

Members of the Artists' League of America form Artists' Equity, open only to artists with professional credentials.

1946_____ The U.S. State Department puts together *AMERICAN INDUSTRY SPONSORS ART*, a program in which corporate collections are used to mount exhibitions that travel to foreign countries.

The U.S. State Department finances *ADVANCING AMERICAN ART*, purchasing works from over 20 contemporary American painters. It opens in the Metropolitan Museum in **New York City** and then travels to **South America** and **Europe**.

1947_____ Congressman FRED BUSBEY (R-IL) calls the *ADVANCING AMERICAN ART* exhibition a "disgrace to the United States" and "infiltrated by communists." All funding is withheld.

The Central Intelligence Agency (CIA) is organized under the National Security Act.

The Photo League is placed on Solicitor General TOM CLARK's list of subversive organizations. All members are blacklisted, in effect denying them any form of meaningful employment.

The Taft-Hartley Bill is passed by Congress, preventing U.S. government employees from striking or becoming members of the Communist Party.

The NAACP presents the UN with *AN APPEAL TO THE WORLD*, a petition to end racism written by W.E.B. DU BOIS.

Congress cites the 10 screenwriters known as the Hollywood Ten for contempt after they refuse to cooperate with HUAC's attempt to blacklist "subversives" in the motion picture industry. Most serve one-year terms in prison.

1948_____ Two million federal employees are investigated by the FBI regarding their communist sympathies.

LLOYD GOODRICH, curator at the Whitney Museum, proposes a new arts organization—the Committee on Government and Art—to examine the feasibility of government funding of art.

1949—JACOB JAVITS (D-NY) introduces a joint resolution in the House calling for a National Theater, Opera, and Ballet to be funded by the U.S. government.

Congress exempts the CIA from normal limitations on the expenditure and disclosure of funds.

1950—The U.S. enters the Korean War as part of the UN force.

Henry Hay founds the Mattachine Society in San Francisco. While attempting to remain secret, the Mattachine Society provides gay men with a sense of community and presses for gay rights.

The FBI institutes the "communist infiltration program" (COMINFIL) to infiltrate the socialist and labor movements, working closely with Senator JOSEPH MCCARTHY (R-WV) and HUAC.

President TRUMAN orders the U.S. Army to seize the railroads to prevent a nationwide rail strike.

1951—Assistant Secretary of State for Public Affairs EDWARD BARRETT declares that the U.S. is losing the "cultural war" with the Soviet Union.

The Photo League, unable to raise funds or attract new members, dissolves.

1952—The CIA funds the magazine ENCOUNTER, published in England and dedicated to the idea that "cultural advancement and political freedom are interdependent."

A group calling itself Postfolks organizes a network to distribute conceptual artworks using the postal system.

The Supreme Court holds that "subversives" can be barred from teaching in the public schools.

The first year in the 71 years since records have been kept that an African American was not lynched in the U.S. Congress still refuses to pass anti-lynching legislation.

1953—The Korean War ends.

1954

1955

Representative GEORGE DONDERO (R-MI) attacks ANTON REFREGIER's WPA mural at a **San Francisco** Post Office for having communist imagery. The attack galvanizes the American Federation of Arts, Artists' Equity, and the American Section of the International Association of Art Critics to rally in defense of the work, which is saved.

Artists BEN SHAHN, ALEXANDER CALDER, and GEORGIA O'KEEFFE are placed under FBI surveillance.

The Ford Foundation is founded with \$15 million "to help fight restrictions on freedom of thought, inquiry, and expression."

The CIA organizes a coup in **Iran** that places the Shah back on his throne.

General Electric announces that all employees with communist sympathies will be discharged.

ONE MAGAZINE, a periodical devoted to gay life, begins publication. The U.S. Post Office and the Los Angeles Circuit Court soon rule that it cannot be sent through the mails.

1954_____ The books of WILHELM REICH, exploring the psychology of sexuality, are burned publicly by the U.S. government.

The Commission on Fine Arts issues a report recommending federal arts funding, but its recommendations are defeated by vote of the House subcommittee.

The American Federation of Arts issues its report *STATEMENT ON ARTISTIC FREEDOM*, which emphasizes the symbolic importance of artistic freedom in the **U.S.**

The National Council on the Arts and Government is formed to lobby the U.S. government on behalf of artists.

Racial segregation is declared illegal in the Supreme Court decision *Brown v. Board of Education*.

The FBI places the Committee for Negro Arts on its communist blacklist.

The CIA organizes a small army to overthrow President JACOBO ARBENZ in **Guatemala**.

1955_____ President EISENHOWER calls for the establishment of a Federal Advisory Commission on the Arts within the Department of Health, Education and Welfare to propose arts funding.

ANN HALPRIN forms the Dancers' Workshop Company in **San Francisco**. Consecutive performances are staged with TRISHA BROWN, YVONNE RANIER, and STEVE PASTOR often on outdoor platforms.

President EISENHOWER persuades Congress to pass a \$5 million emergency fund for cultural exchange.

MARTIN LUTHER KING is elected to head the Montgomery Improvement Association.

The Daughters of Bilitis, a lesbian organization, is founded in **San Francisco** and begins publication of THE LADDER.

ROSA PARKS, a **Montgomery, AL** seamstress and member of the NAACP, is arrested for refusing to give up her seat on a bus to a white rider. The African-American community of the city stages a one-day boycott that eventually grows into a movement headed up by the Montgomery Improvement Association.

1956 _____ The Dallas County Patriotic Council, made up of rightwing artists, attacks SPORT IN AMERICA, a USIA-sponsored exhibition, because it contains work by artists linked to left-wing organizations. The Dallas Museum trustees vote to keep the exhibition in its entirety.

The Southeastern Center for Contemporary Art (SECCA) opens in a piano warehouse in downtown **Winston-Salem, NC**.

The NAACP handles the legal suit of AUTHERINE LUCY, the first African-American student at the University of Alabama, after she is suspended due to campus violence.

1957 _____ Arts Advisory Council legislation fails to pass Congress after WHEELER WILLIAMS, a member of the conservative American Artists Professional League, testifies to the possibility of a communist and/or modernist takeover of the council.

1958 _____ The John Birch Society, a radical conservative organization, is founded by ROBERT WELCH.

Three thousand Lumbee Indians drive off a KKK demonstration in **Robeson County, NC**.

The Supreme Court rules that ONE MAGAZINE has a legal right to go through the mail.

1959 _____ The National Conference of Artists is organized at Atlanta University to promote the work of African-American artists.

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ALLAN KAPROW stages *18 HAPPENINGS IN 6 PARTS* at the Reuben Gallery in **New York City**.

1960_____ A strike by the Theater Guild closes down all theaters in **New York City**.

The Socialist League for Industrial Democracy becomes Students for a Democratic Society (SDS).

The Student Non-Violent Coordinating Committee (SNCC) is formed at Shaw University in **Raleigh, NC**.

A CIA U-2 reconnaissance plane is shot down over **Russia**.

The New York State Council on the Arts is established on a temporary basis, becoming permanent two years later.

1961_____ The Artists Tenants Association (ATA) forms in **New York City** to protest rezoning laws that threaten artists lofts.

GEORGE MACIUNAS originates Fluxus, a cooperative network of conceptual artists.

The CIA-sponsored **Bay of Pigs** invasion fails.

Secretary of Labor ARTHUR GOLDBERG settles the American Federation of Musicians' strike against the Metropolitan Opera and includes a provision for federal subsidizing of the arts.

CORE initiates "freedom rides" to desegregate interstate buses. Many buses are attacked by the KKK.

Total number of degrees conferred by U.S. colleges in the fine and applied arts is 13,612.

1962_____ President JOHN KENNEDY appoints AUGUST HECKSHER as Special Consultant to the Arts.

SDS issues *THE PORT HURON STATEMENT*, which advocates "participatory democracy."

The FBI begins a Counter-Intelligence Program (COINTELPRO) in an attempt to discredit MARTIN LUTHER KING and the SCLC.

The CIA activates Operation Mongoose, enlisting Mafia hit men in an attempt to assassinate FIDEL CASTRO.

ED PLUNKETT invents the name New York Correspondance (sic) School for Pat JOHNSON's mail art network.

CESAR CHAVEZ organizes the United Farm Workers Union (UFW).

The Judson Dance Group is founded in **New York City** by members of the Dancers' Workshop. CAROLEE SCHNEEMAN's MEAT JOY is staged at Judson Memorial Church.

Institute of American Indian Art is organized in **Santa Fe, NM.**

Citizens for Decent Literature is formed and immediately attacks HAROLD ROBBINS's THE CARPETBAGGERS and HENRY MILLER's THE TROPIC OF CANCER as "obscene."

Artists for CORE hold its first benefit auction.

1963 _____ THE ARTS AND THE NATIONAL GOVERNMENT, a report submitted by AUGUST HECK-SHER, recommends the formation of a National Arts Foundation.

The ATA pickets DAVINCI's MONA LISA at the Metropolitan Museum of Art to protest rezoning laws.

SNCC members JOHN O'NEAL and GILBERT MOSES establish the Free Southern Theater in **Mississippi.**

SNCC, SCLC, and CORE cosponsor MARCH ON WASHINGTON. MARTIN LUTHER KING delivers his "I Have a Dream" speech.

The AFL-CIO adopts a plan to end racial discrimination in the workplace.

Ninety commercial galleries close down in sympathy with ATA.

ROBERT FILLIOU, a Fluxus poet, coins the term ETERNAL NETWORK.

The ARMORY SHOW is recreated in its original setting.

The United Auto Workers give SDS \$5,000 to organize an Economic Research and Action Project for a poor community in **Cleveland.**

A sniper kills NAACP organizer MEDGER EVERS in **Jackson, MS.**

ROMARE BEARDEN, ALVIN HOLLINGSWORTH, and WILLIAM MAJORS form The Spiral, an African-American artists' organization, to aid the civil rights movement.

Eight senators pass HUBERT HUMPHREY's (D-MN) National Arts and Cultural Development Act by a late-night voice vote.

The Museum of African Art/Frederick Douglas Institute is founded in **Washington, DC**.

1964 _____ Public Law 88-579 is signed by President JOHNSON, creating the National Council on the Arts advisory panel made up of 24 private citizens.

CASSIUS CLAY defeats SONNY LISTON for the heavyweight title and declares himself a Black Muslim, changing his name to MUHAMMAD ALI.

JOHN SINCLAIR, MAGDALENE ARNDT, and GEORGE TYSCH form the Artists Workshop in **Detroit**.

ART KLEPS founds the Neo-American (Boo Hoo) Church, based on the use of psychedelics as a sacrament.

Congress passes the Civil Rights Act of 1964, which bars all discrimination according to gender, race, or religion.

The National Indian Youth Council sponsors "fish-ins" to protest transgressions of Indian fishing rights along rivers in the **State of Washington**.

Led by MARIO SAVIO, students at the University of California at Berkeley form the Free Speech Movement to protest the banning of political activities on campus.

MALCOLM X splits with the Black Muslims and forms the Organization for Afro-American Unity.

1965 _____ The National Foundation on the Arts and the Humanities Act authorizes Congress to appropriate funds for the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH).

The UFW begins its boycott of **California** grapes.

The **U.S.** invades the **Dominican Republic**.

The New York Graphic Workshop distributes the *First Class Mail Art Exhibition #1*.

Teatro Campesino is established by San Francisco Mime Troupe veteran LUIS VALDEZ in conjunction with a United Farm Workers strike in **Delano, CA**.

The first contingent of U.S. Marines lands in **Vietnam**.

Race riots in the **Watts** section of **Los Angeles** leave 35 dead and \$200 million in damages.

END YOUR SILENCE, a full-page ad in the **NEW YORK TIMES** sponsored by artists, protests U.S. involvement in **Vietnam** and the **Dominican Republic**.

SDS organizes the first march against the Vietnam War in **Washington, DC**.

CLYDE WARRIOR forms the National Indian Youth Council.

ROBERT LOWELL, supported by 20 artists and writers, refuses an invitation to read at the White House, citing U.S. military intervention in **Vietnam** and the **Dominican Republic**.

1966 _____ The Whitney Museum of American Art inaugurates its new building in **New York City**.

IRVING PETLIN organizes a committee of **Los Angeles** artists to finance the **TOWER FOR PEACE**, constructed by **MARK DI SUVERO** with work sent from artists all over the **U.S.**

The Black Panther Party (BPP) begins police surveillance in **Oakland, CA**.

The Friends of Cast Iron Architecture (FCIA) forms in **New York City**.

PETE SEEGER inspires the creation of the sloop **CLEARWATER** to clean up the **Hudson River**.

The National Organization of Women (NOW) is organized.

GEORGE MACIUNAS, with money from the National Endowment for the Arts and the Kaplan Fund, begins Fluxhous Cooperatives Inc. to renovate **SoHo (South of Houston St.)** buildings into cooperative artists lofts.

1967 _____ Total NEA funding for Visual Arts is \$735,000; 60 individual artists receive \$5,000 each.

The National Student Association admits to having received more than \$3 million from the CIA for use in overseas programs.

An American section of the Situationist International is formed in **New York City**.

Smokehouse Associates is formed by **WILLIAM T. WILLIAMS** and **MELVIN EDWARDS** to paint murals on decaying walls in **Harlem**.

The Black Nationalist COINTELPRO Group is formed at the FBI to undermine the BPP, the Republic of New Africa, and SNCC.

Over 600 artists form Angry Artists Against the War in Vietnam.

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The NEA withdraws financial support from Fluxhous to instead fund the Westbeth Project, a plan to renovate a former Bell Labs building into artists' living and working spaces.

Under the aegis of the Artists and Writers Project, a 10 ft. by 120 ft. *COLLAGE OF INDIGNATION* is installed at Loeb Student Center, New York University.

The Artists Workshop in Detroit shuts down after a massive drug bust.

The Organization of Black-American Culture paints *WALL OF RESPECT*, a mural in **Chicago's South Side** that helps launch the contemporary mural movement.

MUHAMMAD ALI refuses to join the U.S. Army on the grounds of his religious convictions. He is convicted of draft evasion; the World Boxing Association and the New York State Boxing Commission withdraw recognition of his title.

1968 _____ The NEA helps create the American Film Institute.

GEORGE DREWERY founds Beyond Baroque in **Venice, CA** as a space for artists and writers to meet.

The White Panther Party is formed by JOHN SINCLAIR at an MC 5 recording session.

Yippies (members of the Youth International Party), led by ABBIE HOFFMAN and JERRY RUBIN, throw money from the visitors gallery onto the floor of the New York Stock Exchange.

The Tet offensive, **Vietnam**.

The Mexican American Liberation Art Front is formed in **San Diego** to discuss work and organize exhibitions.

DENNIS BANKS and GEORGE MITCHELL found the American Indian Movement (AIM) in **Minneapolis**.

MARTIN LUTHER KING is assassinated. Riots break out in every major American city.

The NEA matches by one half the funding of inner-city arts programs in the 16 largest **U.S.** cities.

The Studio Museum opens in **Harlem**.

Ant Farm, an artists' collective, is created in **San Francisco** and **Houston** by CHIP LORD and DOUG MICHAELS.

Fluxhous controls 18 **SoHo** buildings but ends operations.

ROBERT KENNEDY is assassinated.

ANDY WARHOL is shot by VALERIE SOLANIS, founder of the Society for Cutting Up Men (SCUM).

Urban Planning Aid (UPA) is founded in **Boston** with funding from the Office of Economic Opportunity to give technical assistance to community activists. It helps produce over 100 videotapes before ending in 1980.

Cityarts Workshop, emphasizing murals and mosaics, is founded in **New York City**.

SDS and other groups clash with police at the Democratic National Convention in **Chicago**. U.S. Army sources later reveal that one in six demonstrators was either a member of the Chicago Police force or an undercover FBI agent.

1969 — The Black Emergency Cultural Coalition, led by photographer ROY DECARAVA, is formed to protest the *HARLEM ON MY MIND* exhibition at the Metropolitan Museum of Art. A series of demands are also made on the Whitney Museum, including the purchase and exhibition of more African-American artists.

Court testimony reveals that the FBI tapped MARTIN LUTHER KING's phone line.

El Museo del Barrio, featuring work by Puerto Rican artists, opens in **New York City**.

Art Workers Coalition (AWC) is founded when 300 artists meet at the School of Visual Arts in **New York City** to promote museum reform. Their list of demands to MoMA includes free admission, night hours, an artists' curatorial committee, exhibitions in African-American and Hispanic neighborhoods, and the recognition of women and minority artists.

The Weathermen faction splits from SDS.

Appalshop is founded in **Whitesburg, KY** as a joint experiment of the Office of Economic Opportunity and the American Film Institute. When sponsors terminate support, trainees establish Appalshop as an independent media arts center.

NEA grants total \$6,370,639; 30 individual artists receive \$5,000 each.

The Freedom of Information Act is passed, enabling ordinary citizens limited access to government documents.

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The Black Academy of Arts and Sciences is formally established to honor and encourage contributions to African-American culture.

Women Artists in Revolution (WAR) forms in protest over the *WHITNEY ANNUAL*, which includes only 8 women out of 143 artists.

Gain Ground is opened by ROBERT NEWMAN in **New York City** with performance and installation works by VITO ACCONCI, ELEANOR ANTIN, DAN GRAHAM, and others.

Black Panther FRED HAMPTON is murdered in an FBI/COINTELPRO raid in **Chicago**.

HOLLY SOLOMON opens 98 Greene Street with performances and installations by GORDON MATTA-CLARK, ROBERT KUSHNER, TAYLOR MEAD, WAYNE COUNTY, and others.

The AWC forces the Metropolitan Museum in **New York City** to postpone the opening of *NEW YORK PAINTING AND SCULPTURE 1940-1970*, in observance of the moratorium on the Vietnam War.

The AWC decides against starting an alternative system of galleries and opts to affect MoMA by placing an artist at the trustee level.

After unremitting police harassment, a group of transvestites spark several days of rioting at the Stonewall Bar in **New York City**. Stonewall Unions— gay political organizations—begin to form across the **U.S.**

The first National Chicano Youth Conference is held in **Denver**, where the concept of Aztlán—a Chicano nation—is conceived.

The AWC publishes poster *Q. AND BABIES TOO? A. AND BABIES TOO*, to protest the **My Lai** massacre in which hundreds of Vietnamese civilians were murdered by American troops.

The Guerilla Art Action Group (GAAC) removes MALEVICH's *WHITE ON WHITE* from a MoMA wall and replaces it with a manifesto calling for MoMA to: 1) sell one million dollars of artwork and redistribute the money to the poor; 2) decentralize; 3) close until the end of the Vietnam War.

An organization calling itself Indians of All Tribes occupies **Alcatraz Island** in protest over broken treaties.

Black & Red begins a publishing project in **Detroit**. Among their first publications is GUY DEBORD's *SOCIETY OF THE SPECTACLE*.

1970 U.S. forces invade **Cambodia**. In the demonstrations that follow, four students are killed at Kent State University in **Ohio**, and two are killed at Jackson State University in **Mississippi**.

The Association of Community Organizations for Reform Now (ACORN), a network of community self-help organizations, forms its first chapter in **Little Rock, AR**.

Contradiction, the first of the pro-situationist groups in the **San Francisco Bay** area, is formed, followed by Negation and Diversion.

Galeria de la Raza begins storefront exhibitions of the work of Chicano artists in **San Francisco's Mission District**.

The New York Art Strike is formed when Art Workers Coalition, Guerilla Art Action, and Art Workers United stage a sitdown strike at the Metropolitan Museum of Art to protest war, racism, sexism, and repression. They later decide to boycott the **VENICE BIENNALE**.

The first **EARTH DAY** demonstrations are organized to protest ecological pollution.

The Gray Panthers are organized to protect the rights of senior citizens.

The Workshops category, providing funding to artists' organizations, becomes part of the NEA Visual Arts Program.

Artists and Writers Protest Against the War in Vietnam and the AWC begin a letter-writing campaign to **PABLO PICASSO**, asking that he withdraw **GUERNICA** from MoMA to protest American involvement in **Vietnam**.

The UFW forces grape growers to sign union contract after a five-year struggle.

As the result of a COINTELPRO scam, **JOHN SINCLAIR**, head of **Detroit's White Panther Party**, is sentenced to nine and one half years in maximum security prison for the possession of two marijuana cigarettes.

THE PEOPLE'S FLAG SHOW, held at the Judson Church in **New York City**, is closed and its organizers found guilty of flag desecration.

JEFFREY LEW opens 112 Greene Street.

MoMA's KYNASTON MCSHINE organizes **INFORMATION**, an exhibition of conceptual art, which quickly becomes a forum for protesting the U.S. presence in **Vietnam**.

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The Basement Workshop, an Asian-American artists' organization, is founded in **New York City**.

The Los Angeles Council of Women Artists is formed to protest the Los Angeles County Museum's ART AND TECHNOLOGY exhibition, which includes no women.

AIM occupies the MAYFLOWER II on **Thanksgiving Day**.

Women Students and Artists for Black Liberation, led by FAITH RINGGOLD, protest the all-white-male composition of Art Strike's COUNTER-BIENNALE to be held in **New York City**.

GORDON MATTA-CLARK digs a hole in the basement of 112 Greene Street and plants a cherry tree.

JUDY CHICAGO founds the first feminist educational program for women in art at California State University, Fresno.

The Chicago Mural Group forms.

A panel appointed by President JOHNSON to investigate obscenity and pornography issues its final report urging the repeal of virtually all obscenity laws.

1971_____ NEA funding reaches \$15 million.

The Supreme Court overturns MUHAMMAD ALI's conviction.

Los Toltecas en Aztlan opens Centro Cultural de la Raza in **San Diego**.

The Black Emergency Cultural Coalition organizes a prison art program.

In response to lobbying by the Congressional Black Caucus and community activists, the NEA begins making grants through a new Expansion Arts Program for community-based arts activities.

The Republic of New Africa calls for an independent black nation composed of five southern states.

West-East Bag (WEB) forms to construct a nationwide network of women artists.

New York Governor NELSON ROCKEFELLER orders state troopers to storm Attica prison after talks over hostages break down. A total of 31 prisoners and nine hostages are killed.

Artists Space opens at the Committee for Visual Arts in New York City.

ELEANOR ANTIN begins 100 BOOTS, a mail art project about the travels of 100 boots.

F-Space Gallery opens in a shopping mall in **Orange County, CA**.

The Citizens' Commission to Investigate the FBI breaks into FBI headquarters in **Media, PA** and makes public evidence of COINTELPRO activities. COINTELPRO shuts down.

HANS HAACKE's exhibition at the Guggenheim Museum is cancelled because HAACKE's SHALOPSKY ET. AL. MANHATTAN REAL ESTATE HOLDINGS, A REAL-TIME SOCIAL SYSTEM, AS OF MAY 1, 1971. deals with "specific social situations" not considered art.

CARL ANDRE exhibits a row of squares on the floor of 112 Greene Street.

People United to Save Humanity (PUSH) is founded by JESSE JACKSON.

The Supreme Court rules that the NEW YORK TIMES can publish the PENTAGON PAPERS, a top-secret Defense Department document leaked by DANIEL ELLSBERG.

Guerrilla Art Action Group begins mail art project in which they send instructions to Nixon Administration officials (To NIXON—REPEAT ALOUD "EAT WHAT YOU KILL").

ALANNA HEISS produces a three-day art festival under the ramps of the Brooklyn Bridge. Participants include CARL ANDRE, SOL LE WITT, MABOU MINES, RUDY BURCHARDT, and GORDON MATTA-CLARK.

Short Term Activities Grants program is initiated by the NEA to fund "individual artists or groups engaged in process and performance art activities, technological art, artist-generated exhibitions, and cooperative ventures."

Total number of degrees conferred by U.S. colleges in the fine and applied arts is 41,368.

1972 NEA funding reaches \$29,750,000.

The Visual Studies Workshop in **Rochester, NY** begins publication of AFTERIMAGE, a magazine dedicated to video, independent film, photography, and artists' books.

ALLANA HEISS begins the Institute for Art and Urban Resources under the funding umbrella of the Municipal Art Society, using a **Coney Island** warehouse for exhibitions.

After consistent criticism by two PBS news shows—*THIRTY MINUTES WITH* and *WASHINGTON WEEK IN REVIEW*—President NIXON vetoes the entire Corporation for Public Broadcasting budget.

Point Blank, a group of situationists, detourns the U.C. Berkeley student newspaper, printing the *LAST DAILY CAL*.

JUDY CHICAGO, SUZANNE LACY, MIRIAM SHAPIRO, and others take over a run-down house in downtown **Los Angeles** and transform it into an installation piece titled *WOMANHOUSE*.

VITO ACCONCI presents *SEED BED* at Sonnabend Gallery, **New York City**. Spectators walk over a ramp in the gallery while ACCONCI masturbates underneath.

The NEA funds the first Art Critics Fellowships, administered by the Visual Arts Program; 10 critics receive \$3,000 each.

AIR and SoHo 20, women's cooperative galleries, are established in **New York City**.

SOHO ARTS FESTIVAL FOR MCGOVERN, a benefit for the Democratic presidential candidate, is held in **New York City**.

The FBI infiltrates AIM.

ARTS, *ARTFORUM*, *ART IN AMERICA*, and *ART NEWS* all donate space to the NEA to advertise its grants.

Self-Help Graphics, a Chicano arts organization and workshop, is founded in **East Los Angeles**.

ADRIAN PIPER constructs a series of performances in which she takes on an alter ego—*MYTHIC BEING*—a young black male totally conditioned by race relations in the **U.S.**

The pesticide DDT is banned.

NEA Short Term Activities grants total \$73,000 and include grants for several artist-run organizations.

1973_____ The NEA initiates Workshops subheading of the Public Art Program to facilitate funding "alternative spaces."

The Vietnam Peace Agreement is signed in **Paris**.

The Inner Cities Mural Program is discontinued at the NEA.

Keamy Street Workshop, an Asian-American community arts center, is founded in **San Francisco**.

CHRIS BURDEN buys air time on **Los Angeles TV**, "advertising" himself as a conceptual artist.

The Supreme Court "legalizes" women's right to reproductive freedom in **Roe v. Wade**.

Womanspace Gallery opens in the Women's Building in Los Angeles.

New York artists reproduce a revolutionary mural from **Chile** to protest the CIA sponsored overthrow of Chilean President **SALVADORE ALLENDE**.

NEW YORK CORRESPONDANCE SCHOOL SHOW, curated by **RAY JOHNSON** and **MARCIA TUCKER**, opens at the Whitney Museum of American Art.

Demanding guaranteed work or pay, dancers strike the New York City Ballet.

The New York Correspondance School dies with a "dead letter" to the obit column of the **NEW YORK TIMES**.

Artists Space, dedicated to showing undiscovered artists, opens up at **15 Wooster Street** in **New York City**, under the direction of **HELENE WEINER**.

Museum workers at MoMA go on strike.

FCIA succeeds in having **SoHo** rezoned City Landmark Status, closing it off to high-rise development.

NAME Gallery opens in **Chicago**.

AIM occupies **Wounded Knee**. General **ALEXANDER HAIG** directs the U.S. Army invasion. Hundreds of casualties are suffered by AIM members.

MARGO ST. JAMES organizes Call Off Your Old Tired Ethics (COYOTE), a prostitutes' rights group.

The Comprehensive Employment and Training Act (CETA) is enacted by Congress, providing federal public employment to chronically unemployed groups including artists. Starting full-time salary is \$10,000 per year.

The American Psychiatric Association overturns its 100-year-old position and declares that homosexuality is not a disease.

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The Boston Women's Health Book Collective publishes the first edition of *OUR BODIES, OURSELVES*.

1974_____ The **San Francisco** group Negation stages all night graffiti blitzes, employing slogans like *MURDER THE ORGANIZERS OF YOUR BOREDOM*.

CHRIS BURDEN has pins stuck into his body while performing *BACK TO YOU* at 112 Greene Street.

In **Montague, MA**, SAM LOVEJOY topples a weather-monitoring tower erected in preparation for a Northeast Utilities nuclear reactor, claiming it was an act of civil disobedience.

Artpark, a publicly funded state park dedicated especially to outdoor and environmental sculpture, opens in **Lewistown, NY**.

Los Angeles Institute for Contemporary Art (LAICA) and its publication *JOURNAL* are formed by ROBERT L. SMITH.

President NIXON resigns in light of impending impeachment hearings regarding Watergate break-ins.

The Symbionese Liberation Army kidnaps PATTY HEARST and demands \$70 in food for every needy person in **California**.

And/Or opens in **Seattle**.

The San Francisco Art Workers' Coalition is formed to make publicly supported arts institutions accountable.

The Citizens Freedom Foundation is founded to deprogram young people from cult influence.

Asian-American artists protest under-representation of Asian-American and other minority workers at the Confucius Plaza construction site in **New York City**.

Artists Space initiates *UNAFFILIATED ARTISTS FILE*, a slide file kept for visiting curators, etc.

LAURIE ANDERSON performs *DUETS ON ICE*, playing violin while standing in ice skates frozen in a melting block of ice.

CETA San Francisco announces 113 positions available to artists; 3,500 artists apply.

JEFFREY LEW initiates GROUP INDISCRIMINATE at 112 Greene Street, a once-a-year exhibition in which space is allotted on a first-come, first-served basis.

A shootout at the Symbionese Liberation Army Headquarters leaves six dead.

ROBERT MUFFALETTO organizes the Center for Exploratory and Perceptual Art in **Buffalo, NY**.

The FBI initiates a shootout with AIM members at **Pine Ridge**.

1975 _____ Washington Project for the Arts (WPA) is founded by ALICE DENNEY in **Washington, DC**.

Greenpeace begins its SAVE THE WHALES campaign.

The Artists' Poster Committee organizes A DECADE OF POLITICAL POSTERS 1965-1975 to benefit the Attica Legal Defense Fund.

Hallwalls is founded in **Buffalo, NY**.

Creative Time sponsors RUCKUS MANHATTAN by RED and MIMI GROOMS at the Ruckus Construction Company, **New York City**.

Ant Farm produces THE ETERNAL FRAME, a docu-drama about the KENNEDY assassination.

Movimiento Artístico Chicano (MARCH) is formed in **Chicago**.

GENO RODRIGUEZ forms the Alternative Museum, an artist-founded museum of contemporary art.

Two unsuccessful assassination attempts on President GERALD FORD. The first is by LYNETTE FROMME, an associate of CHARLES MANSON; the second is by SARA JANE MOORE, a former FBI informant.

Detroit's FIFTH ESTATE, the second oldest American underground newspaper, is revamped by an anarchist staff.

Ant Farm stages MEDIA BURN, driving a car through a wall of TV sets.

Minnesota Artists Exhibition Program is founded in **Minneapolis**. Once a year the entire membership meets to vote on the LARGEST JURIED SHOW IN THE WORLD.

1976 _____ Franklin Furnace, dedicated to artists' books, is founded by MARTHA WILSON in **New York City**.

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EMILE DE ANTONIO completes *UNDERGROUND*, a film about the Weather Underground, the focus of a huge FBI manhunt. The FBI subpoenas the film and DE ANTONIO.

Greenpeace opens a campaign aimed at ending the slaughter of baby seals by interfering with the hunt and then sending back documentation of the kills.

The Social and Public Arts Resource Center, a multicultural arts center dedicated to public art, is founded in **Los Angeles**.

Artist MICHAEL ASHER takes down all the windows and doors in the Clocktower, exposing the space to the elements.

JUDY BACA begins the *GREAT WALL OF LOS ANGELES*, a mural depicting **California's** multiracial history.

Neighborhood Art Programs National Organizing Committee (NAPNOC) is formed at an NEA Expansion Arts-funded retreat attended by some two dozen community artists at a United Auto Workers' center in **Black Lake, MI**.

Women's video groups in 14 cities exchange tapes in the *VIDEOLETTERS* project.

The Clamshell Alliance conducts nonviolent occupations at the site of the proposed Seabrook Nuclear Power Plant.

The *ART INDEX* begins using "Art Galleries—non commercial" subject heading.

1977 _____ NAME sponsors *MIDWESTERN ALTERNATIVE SPACES CONFERENCE* in **Chicago**.

Representative JACK KEMP (R-NY) introduces Multiple Purpose Arts and Humanities legislation to provide a tax credit for money donated to organizations supporting the arts and humanities.

The Heresies Collective publishes the first issue of *HERESIES MAGAZINE*.

With Department of Labor funding, NAPNOC opens offices in **Washington, San Francisco, and Knoxville** to study CETA community arts employment.

NEA Workshops/Visual Arts category becomes Workshops/Artists Spaces, a program "designed to encourage artists to devise modes of working together and to test new ideas." Special NEA guidelines for artists spaces are issued.

PICTURES, an exhibition curated by DOUGLAS CRIMP with work by JACK GOLDSTEIN, TROY BRAUNTUCH, SHERRIE LEVINE, ROBERT LONGO, and PHILLIP SMITH, opens at Artists Space, signaling the beginning of pictorial postmodernism.

Thousands of farmers drive tractors to **Washington, DC** to focus attention on the farm crisis.

FRED LONIDIER's *THE HEALTH AND SAFETY GAME*, a work about occupational health hazards, is installed at the Whitney Museum.

MARCIA TUCKER opens The New Museum in the lobby of the New School for Social Research.

WPA stages *QUESTIONS: NEW YORK MOSCOW NEW YORK MOSCOW*, a performance by DOUGLAS DAVIS (U.S.) and KOMAR & MELAMID (U.S.S.R.).

LAICA makes all of its artists panels "advisory," giving staff increased curatorial power.

Dedicated to experimental and socially conscious art, Collaborative Projects (COLAB) is founded by a group of artists in part because "The chances of a nonprofit institution getting a grant are 50 percent; an individual artist's is only three percent."

LAURIE ANDERSON performs *SONGS FOR LINES/SONGS FOR WAVES* at the Kitchen.

Los Angeles Contemporary Exhibitions (LACE) is organized by 13 artists. The staff of two is paid through CETA funding.

SUZANNE LACY, LESLIE LABOWITZ, and a group of women artists stage *THREE WEEKS IN MAY*, a series of public consciousness-raising performances about rape in **Los Angeles**.

Atlatl, a Native-American arts organization, is founded in **Phoenix, AZ**.

112 Greene Street organizes a *RUMMAGE SALE AND SKILLS AUCTION* to benefit the Heresies Collective.

Women and Their Work is organized in **Austin, TX**.

1978 — Cincinnati Artists Group Effort (CAGE) is founded, operating without a space for over two years.

JENNY HOLZER produces *TRUISMS*, a window display for Franklin Furnace.

CETA, whose annual budget reaches \$75 million, funds over 10,000 artists and over 600 projects in 200 locations nationwide.

The Cultural Affairs Division of the State Department merges with the United States Information Agency, creating the International Communications Agency.

Love Canal is declared an ecological disaster area by President JIMMY CARTER.

HARRISBURG, a **Pennsylvania** community-run magazine, publishes a fictional account of a disaster at the local Three Mile Island Nuclear Power Plant. Later that year, **WALTER CREITZ**, president of Metropolitan Edison Corporation, complains to the Department of Labor, which promptly cuts off all CETA funding to the magazine.

WPA organizes a **PUNK ART** exhibition.

The American Indian Community House Gallery/Museum is founded in **New York City**.

Fashion Moda is founded in the **South Bronx** to sponsor neighborhood art programs.

Nine hundred eleven people commit mass suicide in **JIM JONES's People's Temple Settlement** in **Guyana**.

112 Greene Street is forced to relocate because of soaring **SoHo** real estate costs.

In **Chicago**, **WARD CHRISTENSEN** and **RANDY SEUSS** create the first computer bulletin board (BBS).

The first **TAKE BACK THE NIGHT** marches are organized to demand women's rights to safety in the street.

The New York State Assembly threatens to end CAPS funding because of the artist's book **SEX OBJECTS**, partially funded by CAPS funding and held by some members of the assembly to be objectionable.

THE NEW ARTSPACE, the first national conference of alternative visual arts organizations, is held at LAICA. **LAWRENCE WEINER** is the only unaffiliated artist invited to be a panel participant; 100 **Los Angeles** artists protest the lack of individual artist representation.

MEMORANDUM OF UNDERSTANDING between the NEA, the NEH, and the State Department's International Communications Agency. Agency staff members are invited to observe closed peer panels and NEA National Council meetings.

CEPA develops **PORTRAIT OF BUFFALO** and **BUFFALO'S HISTORIC PAST** with CETA funding.

1979 _____ **HANNA WILKE** performs **THE STATE OF NUDITY IN THE U.S.** at the WPA.

P.S. 1 initiates a fundraising program in which works donated by artists are sold to corporate clients.

NAPNOC's Department of Labor funding is cut off, closing all offices. The board decides to reorganize and develop a stronger national communication network among community-based artists.

A shootout in **Greensboro, NC** between KKK and anti-Klan protestors leaves five demonstrators dead and five wounded.

Over 200,000 march in **Washington, DC** for gay rights.

Group Material, an artists' collective dedicated to cultural activism, is founded in **New York City**.

Bread and Roses, a cultural project of the National Union of Hospital and Health Care Employees, is organized in **New York City**.

CINDY SHERMAN exhibits self-portraits at Hallwalls in **Buffalo**.

Several artists' organizations administer CETA money for artists who are given a salary to work in their studios creating art for government offices.

Action against Racism in the Arts protests the exhibition *NIGGER DRAWINGS* at Artists Space.

A major nuclear accident occurs at Three Mile Island power plant near **Harrisburg, PA**.

THE DINNER PARTY, a feminist collaboration organized by JUDY CHICAGO, opens at the San Francisco Museum of Modern Art.

1980 _____ Workshops/Artists Spaces category is renamed Artists Spaces; 98 organizations receive \$919,000 in grants.

FBI initiates ABSCAM, a sting operation in which FBI agents pose as Arab sheiks and offer bribes for political favors.

HELENE WEINER opens Metro Pictures, a commercial gallery in **SoHo** exhibiting many of the artists previously exhibited at Artists Space, all of whom are interested in an exploration of media representations.

The Committee Against Fort Apache is organized in the **Bronx** to oppose racial stereotypes in the film *FORT APACHE, THE BRONX*.

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Individual Artists of Oklahoma is founded in **Norman, OK**.

The Heritage Foundation publishes *MANDATE FOR LEADERSHIP*, a blueprint for the newly elected Reagan Administration's policies.

DAVE FOREMAN and four others form Earth First!, a radical environmentalist group.

COLAB members organize *THE REAL ESTATE SHOW*, illegally squatting in a vacant city-owned building on **New York City's Lower East Side**.

Political Art Documentation/Distribution (PAD/D), an artists' resource and networking organization, is formed in **New York City** by LUCY LIPPARD, IRVING WEXLER, and GREG SHOLETTE, among others.

The American Indian Art Museum in **Santa Fe, NM** mounts *YEARS OF PROTEST*, an exhibition of Native American work from the '60s and '70s.

1981_____ RONALD REAGAN becomes president of the **U.S.**

Unemployment in the **U.S.** reaches 4.6 million; 30 banks fail; a deep, international depression begins.

NAPNOC NOTES features an article entitled *FREEDOM AND DIVERSITY*, introducing the idea of cultural democracy, soon to be the title of the organization's publication.

CAGE organizes *OUT ART*, an exhibition of gay and lesbian work.

Movimiento Artístico del Río Salada (MARS) is founded in **Phoenix, AZ**.

President REAGAN fires over 10,000 members of the striking Professional Air Traffic Controllers Organization (PATCO). The strike was called to protest six-day work weeks, inadequate equipment, and poor grievance procedures.

President REAGAN issues an executive order authorizing the CIA and the FBI to reinstitute domestic intelligence operations.

The AFL-CIO centennial poster is designed by ROBERT RAUSCHENBERG.

The Reagan Administration proposes to rescind \$32 million of already appropriated NEA funds, but the measure is defeated in Congress.

Fun Gallery and 51X open on **New York City's Lower East Side**. By 1983 there are 25 commercial galleries in the area and real estate speculation begins to drive old residents from the neighborhood.

President REAGAN names FRANK HODSOLL chairman of the NEA.

REPORT OF THE PRESIDENTIAL TASK FORCE ON THE ARTS AND HUMANITIES recommends that the NEA's current structure of granting be maintained, but also recommends a stronger Federal Arts Council.

ART PAPERS, a magazine based in **Atlanta, GA**, begins publishing the newsletter ARTSPACE NEWS.

The Art Critics funding category, under fire because of "Marxist" tendencies, is suspended by NEA staff in response to the Reagan Administration's proposed 50 percent cut in funding.

The WPA begins its STREETWORKS program of public art— "guerilla works in non-art settings."

The Cherry Creek Theater Group hosts THE GATHERING in **St. Peter, MN**, a national convention of over 500 progressive artists.

The Justice Department announces plans to seek a reversal of Supreme Court decisions on affirmative action and freedom of reproductive choice.

BEYOND SURVIVAL: NEW ARTSPACES II conference is funded by the NEA and held in **New Orleans** to "explore the peculiar situation of the new artspace as it approaches institutionalization." Over 70 organizations participate. A key issue is the hierarchy set up between organizations run by administrators and those run by artists.

MORBIDITY AND MORTALITY WEEKLY REPORT cites the first AIDS death.

DEE DEE HALLECK begins PAPER TIGER TELEVISION, a public access TV show that debunks the media. The first guest is HERBERT SCHILLER, who "reads" the NEW YORK TIMES.

JOHN W. HINKLEY, acting out a scenario from the movie TAXI DRIVER, attempts to assassinate President REAGAN.

Processed World Collective is founded and begins publication of PROCESSED WORLD magazine.

KRZYSZTOF WODICZKO projects a giant image of shaking hands onto a building at the Massachusetts Institute of Technology.

President REAGAN successfully proposes eliminating CETA public service employment programs, responsible for an estimated \$200 million in jobs nationwide. Current arts workers are fired even before REAGAN's first budget is passed, since the Department of Labor rules that funds already committed can be used to pay unemployment benefits.

President REAGAN approves paramilitary and covert action to topple the Sandinista government of **Nicaragua**.

KEITH HARING executes his first chalk graffiti drawings in **New York City** subways.

Coca Cola agrees to put \$34 million into African-American businesses as a result of a national boycott by PUSH.

The Equal Rights Amendment, guaranteeing women equality under the CONSTITUTION, fails ratification.

Total number of degrees conferred by U.S. colleges in the fine and applied arts is 49,108.

1 8 8 2 _____ Massive plant closings occur throughout the **U.S.**

The Gay Men's Health Crisis Center is organized in **New York City** to help fight the spread of AIDS.

New York City's Metropolitan Transit Authority rejects an anti-REAGAN poster by MICHAEL LEBRON titled *TIRED OF THE JELLY BEAN REPUBLIC?*

The National Association of Artists' Organizations (NAAO) is incorporated with 100 founding members from across the **U.S.** following the *NEW ARTSPACES III* conference held at the WPA.

The Association of American Cultures (TAAC) is formed to support culturally diverse arts through networking, increased public visibility, participation in government policy-making, and implementation of ongoing programs.

A British team discovers a gaping hole in the ozone layer above **Antarctica**.

Over half a million demonstrators march in **New York City** for a nuclear freeze. Artists for Nuclear Disarmament is formed to create events and art for the march.

The *VIETNAM MEMORIAL* to U.S. soldiers killed or missing in the Vietnam War is dedicated in **Washington, DC**.

The J. Paul Getty Museum becomes the largest endowed museum in the world when it receives \$1.1 billion from the Getty estate.

LAURIE ANDERSON's *BIG SCIENCE* remains on *BILLBOARD'S TOP LP'S CHART* for 12 weeks.

The NEA Visual Arts Program ends its Services to the Field category and merges it with the Artists Space category to create the Visual Artists Organizations category; 156 organizations receive \$2,060,900 in grants.

1983 _____ FRANK HODSOLL vetoes an NEA grant to the Heresies Collective and PAD/D that would have supported a proposed series of public forums featuring artists and critics HANS HAACKE, MARTHA ROSLER, SUZANNE LACY, and LUCY LIPPARD.

NAAO receives a \$50,000 grant from the NEA to conduct a comprehensive survey of organizations that serve artists.

The New Museum stages *CLASSIFIEDS: BIG PAGES (A WALK-AROUND MAGAZINE)*, by the Heresies Collective.

JESSE JACKSON forms the Rainbow Coalition.

NAPNOC changes its name to the Alliance for Cultural Democracy (ACD). Faced with long-term fundraising problems, ACD begins to operate as an all-volunteer network.

NAAO organizes a national conference, *THE SHAPE OF THINGS TO COME*, at Randolph Street Gallery, Chicago.

LARRY KRAMER publishes an AIDS awareness piece—*1,112 AND COUNTING*—in the *NEW YORK NATIVE*. A subsequent piece, *2,339*, is published in the *VILLAGE VOICE*.

The **U.S.** invades **Grenada**.

The *GREAT WALL OF LOS ANGELES* is completed.

Workers at the Weirton Steel Works in **West Virginia** buy the plant from the National Steel Corporation.

1984 _____ Border Arts Workshop—Taller de Arte Fronterizo—is formed in **San Diego, CA** to make art about Mexican immigration issues.

CAGE organizes *MAKING WAVES*, a public-access cable TV show.

The Office of Management and Budget issues a regulation barring nonprofits from using federal grant monies to lobby, affect elections, or distribute "publicity or propaganda."

1985 _____

Administrative Directive P-732 Personnel Security Program gives the NEA the right to proceed with security checks on employees and to prevent them from passing on "information, disclosure of which is prevented by law."

Greenpeace activists parachute off the smokestacks of coal-fired power plants in **Ohio** to protest government inaction on acid rain.

Mail artists protest RONNIE COHEN's curatorial censorship of entries to *MAIL ART THEN AND NOW—MAIL ART INTERNATIONAL* exhibition at Franklin Furnace.

Group Material produces a timeline of **U.S.** intervention in **Latin America** at P.S. 1.

The CIA prepares an "assassination manual" for the Contras, the U.S.-backed guerilla army trying to overthrow **Nicaragua's Sandinista** government.

Vietnam veterans settle out of court with seven chemical companies over claims that the chemical defoliant Agent Orange, used during the Vietnam War, led to high rates of cancer and genetic damage.

The all-male Junior Chamber of Commerce, or Jaycees, is directed to accept women as members.

Artists Call Against U.S. Intervention in Central America organizes hundreds of exhibitions, performances, and events throughout the **U.S.**

GREGORY LEE JOHNSON is arrested for burning an *AMERICAN FLAG* in protest at the Republican National Convention.

Twenty-four bomb and arson attacks are carried out against abortion clinics in the **U.S.** The FBI refuses to investigate, stating that there is no evidence of organized activity.

DIFFERENCE: ON SEXUALITY AND REPRESENTATION is curated for the New Museum by KATE LINKER and JANE WEINSTOCK.

JENNY HOLZER produces *SIGN ON A TRUCK*, using a portable computerized electronic sign to illustrate man-on-the-street comments about the presidential election.

1985_____ The Center for Arts Criticism is formed in **Minneapolis/St. Paul**, funded principally by the Jerome Foundation.

DISINFORMATION: THE MANUFACTURE OF CONSENT opens at the Alternative Museum.

MIKE ALEWITZ oversees the painting of an anti-management mural on Meatpackers Local P-9 headquarters in **Austin, MN**. It is immediately covered over.

U.S. warplanes bomb **Libya**.

The Meese Commission issues a report linking sexual imagery with sexual behavior and calling for stricter regulations on the distribution and sale of erotic materials.

The Supreme Court rules that homosexual relations, even in private between consenting adults, are not protected by the *CONSTITUTION*.

NAAO's UNTITLED conference is held at Hallwalls and CEPA in **Buffalo**.

PELICULAS: ARCHIVES OF LATIN AMERICAN CONFLICT 1889- 1940, a film by DEE DEE HALLECK, PENE BENDER, and ROBERT SUMMERS, is refused funding by the NEA because it lacks "aesthetic quality."

Dead Kennedys lead singer JELLO BIAFRA is tried for obscenity charges in **Los Angeles**.

JACKIE PRESSER, president of the Teamsters Union, admits being an informant for the FBI.

The U.S. government's secret deal to illegally send weapons to **Iran** in return for the freeing of American hostages is made public. Later it is discovered that profits from this sale were illegally diverted to the CIA-backed Contras.

HOWARD GRIFFITH, a 23-year-old African American, is murdered by 12 white youths in **Howard Beach, NY**.

The NEA grants 129 artists' organizations a total of \$1,874,500. NAAO receives \$20,000.

1987 _____ SURVEILLANCE exhibition opens at LACE. The catalog includes directions on how to gain access to materials under the Freedom of Information Act.

AIDS Coalition to Unleash Power (ACT UP) is organized by LARRY KRAMER in **New York City**. The group's first demonstration takes place on **Wall Street** and targets the Federal Drug Administration and Burroughs Wellcome Pharmaceuticals for the high cost and monopolization of AZT production.

Greenpeace volunteers cling to the U.S.S. Texas to call attention to the possible presence of nuclear weapons on the ship.

The Supreme Court rules that any foreign film entering the **U.S.** that could possibly sway public opinion must carry a "political propaganda" disclaimer.

The Guerilla Girls receive the "Susan B. Anthony Award" from the New York State Chapter of the National Organization of Women.

The UNCENSORED exhibition opens at Spaces, Cleveland.

The Guerilla Girls organize GUERRILLA GIRLS SPEAK BACK TO THE WHITNEY at the Clocktower in **New York City**.

The Center for Arts Criticism is defunded by the NEA, ending all direct federal support to critics.

The New York Stock Market crashes in a record one-day decline.

Five hundred thousand participate in the NATIONAL GAY AND LESBIAN MARCH on **Washington, DC**. THE NAMES PROJECT, a cooperatively constructed quilt commemorating those dead from AIDS, is displayed.

FRANK HODSOLL vetoes a project by JENNY HOLZER and others in which electronic billboards flashing messages would be stationed in front of the White House, the Supreme Court, and the Capitol Building.

Art Against AIDS forms in **New York City** to raise money for AIDS research.

KEITH PIASECZNY and MARILYN ZIMMERMAN organize the Urban Center for Photography in **Detroit**. They begin DEMOLISHED BY NEGLECT, a project targeting political inaction in **Detroit's** inner city.

SILENCE=DEATH posters, protesting government inaction on the AIDS epidemic, begin to appear in **New York City**.

One hundred five artists' organizations receive a total of \$1,793,000 from the NEA. NAAO receives \$10,000.

1988 _____ ELIZABETH SISCO, LOUIS HOCK, and DAVID AVALOS create bus posters that read WELCOME TO AMERICA'S FINEST TOURIST PLANTATION during Super Bowl week in **San Diego**.

WILLIAM OLANDER offers The New Museum's window space to ACT UP, which produces an installation titled LET THE RECORD SHOW. The artist collective Gran Fury emerges from the project.

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The Center for Constitutional Rights releases documents that prove the FBI carried out surveillance of the Committee in Solidarity with the People of El Salvador (CISPES), SCLC, and other groups opposed to the Reagan Administration's support of the Contra War in **Nicaragua**.

Following a debate between Senator JESSE HELMS (R-NC) and Senator EDWARD KENNEDY (D-MA), Congress defeats an amendment calling for restrictions on sexually explicit representations in AIDS-education materials issued by the Center for Disease Control (CDC).

The Detroit Council of the Arts demands the Urban Center of Photography return its \$3000 grant on the grounds that the group was "defacing public property"—stapling photographs onto condemned buildings.

Art Against AIDS stages art auctions in **New York City** and **Los Angeles**.

MICHAEL TIDMUS's BBS artwork *HEALTH AND MORALITY: A DESULTORY DISCOURSE* goes online.

The fifth NAAO conference is held at LACE, **Los Angeles**.

Scriptwriters in the Writers Guild of America strike for 22 weeks over residuals and script control.

Group Material produces *INSERTS*, a collection of one-page projects by artists, and distributes it as an advertising supplement in the *NEW YORK TIMES*.

ACT UP shuts down the Federal Drug Administration in **Washington, DC**. Later that year they leaflet a Mets game at Shea Stadium with information on condoms.

Neoists stage *FESTIVALS OF PLAGIARISM* in **San Francisco**, **Madison, WI**, and **London**.

The FBI instigates the Library Awareness Program, requesting librarians to monitor library use and inform the FBI about potential Soviet spies.

ACT UP "zaps" NICHOLAS NIXON's MoMA exhibition *PICTURES OF PEOPLE* for its unsympathetic portrayal of people with AIDS.

The NEA demands the return of grant money from *RED BASS*, a journal based in **New Orleans**, after it publishes an issue entitled *FOR PALESTINE* that includes work by NOAN CHOMSKY, SUE COE, EDWARD SAID, and EQBAL AHMED, among others.

The NEA grants 105 artists' organizations a total of \$1,793,000. NAAO receives \$25,000 from the NEA to support a national conference, regional conferences, related publications, board meetings, and the bi-monthly BULLETIN.

1989 — Art Strike Committees (established in **New York City, San Francisco, Baltimore,** etc.) call for an ART STRIKE, which is to begin in 1990 and last three years.

ABSTRACT EXPRESSIONISM: THE MISSING LINK, an exhibition of nine African-American abstract expressionists from the '40s and '50s, opens at the Jamaica Arts Center, Queens, NY.

ERIC BOGOSIAN's performance piece TALK RADIO becomes the basis for a Hollywood film directed by OLIVER STONE.

The Guerilla Girls create poster work for WHAT DOES SHE WANT?, an exhibition of feminist art organized by the First Bank System's Division of Visual Arts using works from the bank's collection.

EMILE DE ANTONIO completes MR. HOOVER AND I, a film about his 10,000-page file at the FBI.

The Supreme Court takes a first step toward overturning Roe v. Wade when it upholds a Missouri law forbidding public facilities and employees from participating in abortion-related activities.

The FBI infiltrates Earth First! and arrests four members for attempting to disable electrical transmission lines to Arizona's Palo Verde nuclear power plant.

Installation Gallery commissions HOCK, SISCO, and AVALOS to create a billboard protesting San Diego City Council's refusal to name its new convention center after MARTIN LUTHER KING. The City Council votes to cut Installation's funding from \$42,000 to \$0, but is forced to back down after an intense public outcry follows the decision.

The Machinists Union strikes Eastern Airlines. When pilots and flight attendants honor the picket line, Eastern declares bankruptcy under Chapter 11 guidelines. An unsuccessful attempt by Eastern pilots to purchase the airlines follows.

The Exxon Valdez runs aground in Prince William Sound, AK, spilling 11 million gallons of crude oil into the bay.

The Guerilla Girls of Houston organize ANOTHER DEAD HORSE, an installation at DiverseWorks in which 1,000 toy gorillas portray daily routines.

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PROMISE OF PROGRESS: DIARY OF A NEIGHBORHOOD opens the new Aljira space in downtown **Newark, NJ**. The reception features \$5 haircuts by master barber **ALI MITCHEL**.

United Mine Workers strike Pittston Coal Co. after Pittston demands concessions and refuses to sign an industry-wide contract.

The *PATHFINDER MURAL* is completed in **New York City**. Captioned "A World without Borders," the mural depicts a group of revolutionary leaders from **MARX** to **MALCOLM X**. It is immediately defaced.

Veterans' groups protest outside the School of the Art Institute in **Chicago** over artist **DREAD SCOTT**'s *HOW TO DISPLAY AN AMERICAN FLAG*, in which an *AMERICAN FLAG* is laid on the ground. The **Illinois** legislature reduces grants to the school from \$130,000 to \$1.

The American Family Association calls for the ouster of federal officials responsible for the funding of the exhibit *AWARDS IN THE VISUAL ARTS* organized by the South-eastern Center for Contemporary Art (SECCA) because it contains **ANDRES SERRANO**'s photograph *PISS CHRIST*.

Randolph Street Gallery presents *THE WHOLE WORLD IS STILL WATCHING* to mark the 20-year anniversary of the 1968 Democratic National Convention.

Representative **DICK ARMEY (R-TX)** sends a letter signed by 107 congressmen to the NEA protesting the SECCA grant and the exhibition *ROBERT MAPPLETHORPE: THE PERFECT MOMENT*, organized by the Philadelphia Institute of Contemporary Art.

The Corcoran Gallery cancels the *MAPPLETHORPE* exhibition, stating that they do not want to adversely affect the NEA's congressional support. Gay-rights activists and artists picket the museum.

The sixth NAAO conference is held in **Minneapolis**.

ROBERT MAPPLETHORPE: THE PERFECT MOMENT opens at the WPA. Record crowds are reported.

Art Against AIDS organizes *ART AGAINST AIDS ON THE ROAD*, a public art exhibition of signs and billboards in **San Francisco**. The project tours nationally.

The NEA appropriations bill passes the House—a \$45,000 cut (representing the total amount awarded for the SECCA and *MAPPLETHORPE* shows) is recommended.

Three thousand attend the **ANARCHISTS GATHERING** in **San Francisco**.

ACD adopts a **CULTURAL BILL OF RIGHTS**.

NAAO organizes a massive letter-writing campaign in protest over proposed NEA cuts.

The Senate adopts an NEA appropriations bill that places a five-year ban on NEA grants to SECCA and the Philadelphia ICA, transfers \$400,000 in funds from the Visual Arts Program to other categories, and adopts an amendment by Senator JESSE HELMS that bans NEA monies for "obscene or indecent" art.

The Michigan Council for the Arts approves a **DECLARATION OF PRINCIPLES** that condemns censorship of the arts.

Boy With Arms Akimbo plasters prints of male nudes by JOEL-PETER WITKIN, MAN RAY, and WILHELM VON GLOEDEN to the columns of the San Francisco Federal Building.

San Francisco's Capp Street Gallery hosts **BORDER AXES**, an alternative information network operated by the **Border Arts Workshop/Taller de Arte Fronterizo**. Fax, telephone, wire service, and postal service are employed to link the Latino and Anglo-Saxon communities in cities across the **U.S.**

A compromised version of the NEA appropriations bill passes both the House and Senate with a slightly weaker version of the Helms Amendment banning obscene art. It states: "None of the funds authorized to be appropriated for the National Endowment for the Arts or the National Endowment for the Humanities may be used to promote, disseminate, or produce materials which in the judgement of the National Endowments may be considered obscene, including but not limited to depictions of sadomasochism, homoeroticism, the sexual exploitation of children, or individuals engaged in sex acts which, when taken as a whole, do not have serious literary, artistic, political, or artistic value."

JOHN FROHNMAYER is named chairman of the NEA by President GEORGE BUSH.

Visual Aids sponsors **A DAY WITHOUT ART**, a national event memorializing those dead of AIDS.

NEA chair FROHNMAYER recommends that Artists Space return NEA monies used for the exhibition **WITNESSES: AGAINST OUR VANISHING**, which deals with AIDS. Under intense pressure from the arts community, he later changes his mind and reinstates the grant.

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The exhibition *A FESTIVAL OF CENSORSHIP* is held at Gallery X in **Phoenix, AZ**.

LEONARD BERNSTEIN declines his *NATIONAL MEDAL OF ARTS AWARD* in protest over the threatened defunding of the *WITNESSES* exhibition.

MARK PASCALE and DAN PETERMAN organize *THE END OF THE WEATHER AS WE KNOW IT* for the Randolph Street Gallery in **Chicago**. In the show, artists NEWTON HARRISON and HELEN MEYER HARRISON, RACHEL GREEN, JNO COOK, and others consider the possibility that the earth's climate could be permanently transformed by environmental damage.

Estimates of homeless people in the **U.S.** run as high as three million persons.

1990 — The *ART STRIKE* begins.

Greyhound bus drivers go on strike. When the company hires "permanent replacements" violence ensues.

The **U.S.** invades **Panama**.

The National Campaign for Freedom of Expression, an artists lobbying group, is founded in **Washington, DC**.

Congress decides to bail out the falling savings and loan industry costing U.S. taxpayers billions of dollars.

All NEA grants for 1989 restrict grantees from using funds to produce "homosexual art," etc.

Participants in *ARTS ADVOCACY DAY* listen to speakers, lobby congressional delegates, and put on a media show in **Washington, DC**.

DENNIS BARRIE, director of the Cincinnati Contemporary Arts Center, is charged with violating obscenity laws when the museum opens the *MAPPLETHORPE* retrospective.

The National Assembly of State Arts Agencies backs down on its initial proposal that 60 percent of NEA funding be redistributed to state art agencies.

The New School for Social Research takes the NEA to court to test the constitutionality of its obscenity clause.

Artist DAVID WOJNAROWICZ sues the American Family Association for misusing and misrepresenting his work in its anti-NEA pamphlets.

On a tip from a photo lab, the FBI breaks into photographer JOCK STURGES's home to search for photographs made of friends and their children at a nude beach.

Right-wing editorialists ROWLAND EVANS and ROBERT NOVAK assail the work of performance artist KAREN FINLEY, resulting in her installation at Franklin Furnace being picketed. The New York City Fire Marshall closes the gallery on a technicality.

PAT ROBERTSON's Christian Coalition budgets \$200,000 for an ad campaign intended to abolish the NEA.

THE DECADE SHOW: FRAMEWORKS OF IDENTITY IN THE 1980S opens at The New Museum, the Studio Museum in Harlem, and the Museum of Contemporary Hispanic Art.

NEA chair FROHNMAYER vetoes four individual artist grants—for KAREN FINLEY, TIM MILLER, HOLLY HUGHES, and JOHN FLECK—on the grounds that their art cannot be judged on artistic merit alone but must be judged within the "political realities."

Gay/Lesbian March Activists call for a boycott of Chiquita bananas because the company's major shareholder, the LINDNER family, supports **Hamilton County's** obscenity prosecution of the Cincinnati Contemporary Arts Center.

The Federal Communications Commission rules that it will enforce a 24-hour ban on the broadcasting of "indecent" programs by radio and television stations.

Hoping to avoid an NEA-type showdown with congressional conservatives, the CDC voluntarily adopts rules limiting explicit details in federally-funded AIDS-education materials.

A federal prosecutor in **Portland, MA** confiscates a photograph by WALTER CHAPPELL that shows the artist naked and holding his infant son next to his erect penis.

IN MEMORIAM, a window painting by CARLOS GUTIERREZ-SOLANA, is ordered covered over by **Richmond, VA's** commonwealth attorney. 1708 East Main Gallery decides to fight the order.

The House votes 297-123 to penalize the University of the District of Columbia \$1.6 million, the amount the university used to install JUDY CHICAGO's *THE DINNER PARTY*.

After a court challenge by several newspapers, NEA chair FROHNMAYER opens the National Council on the Arts grant review meeting to the public for the first time in NEA history. The council recommends that chairman FROHNMAYER stop requiring NEA-funded artists to sign anti-obscenity oaths.

Remembering is not enough



**DIRECTORY OF THE NATIONAL ASSOCIATION
OF ARTISTS' ORGANIZATIONS**

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ART & ARTISTS

NAAO Member Organizations

NAAO Full and Associate Members are listed in this section. NAAO Full Members are artists' organizations that are dedicated to advancing the contemporary arts, are committed to the payment of artists' fees and are non-profit. In these organizations, artists maintain an integral role in policy and program decision-making and are given full control of the presentation of their work. NAAO Associate Members are organizations that recognize the importance of artists' organizations and are in agreement with their principles and goals.

ABC NO RIO

156 RIVINGTON STREET
NEW YORK, NY 10002
212-254-3697

Contact: Jack Waters
Annual Budget: \$25,000

ABC No Rio is an artist-run center which focuses on the new, experimental and underexposed. Dedicated to providing an artistic outlet for the neighborhood, ABC No Rio exposes audiences to alternative expressions in a multidisciplinary context. Cult X Change, a program of ABC No Rio, is a continually developing action focused on overcoming the burden of space (physical/psychic) through an international flow of artists and administrators.

Disciplines: Interdisciplinary

Programs: Exhibitions, Performances, Publications
Space

Gallery/Exhibition Space: 720 sq. ft. with 13' ceilings

Performance Space: 540 sq. ft. with 9' ceilings

Proposal procedure

Cycle: Ongoing

Format: Written proposal, support material.

NAAO Full Member

ACME ART COMPANY

737 NORTH HIGH STREET
COLUMBUS, OH 43215
614-299-4003

Contact: Lori McCargish
Annual Budget: \$25,000

Acme Art Company aims to discover, encourage and develop artists and the arts, with an emphasis on emerging, experimental and obscure art forms.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video, Dance, New Music, Interdisciplinary
Programs: Exhibitions, Performances, Services
Space

Gallery/Exhibition Space: 1200 sq. ft. with 12' ceilings; in the heart of gallery district

NAAO Full Member

ADAPTORS INC.

397 BRIDGE STREET,
2ND FLOOR
BROOKLYN, NY 11201
718-797-3930

Contacts: Kari Margolis/Co-Director, Tony Brown/Co-Director
Annual Budget: \$125,000

Adaptors Inc., established under the creative guidance of Tony Brown and Kari Margolis, is committed to the creation and production of original multimedia movement theatre works, the development of movement and video artists through professional training programs, and the offering of services to artists at subsidized and inexpensive cost. These services include the use of fully equipped

performance and rehearsal space, and all aspects of video pre- and post-production. The Company also maintains artist housing next to the studio making extended residencies possible, and inviting artists from outside New York City to join in the artistic dialogue Adaptors Inc. seeks to foster. The facility is also the home for the Company's international touring multimedia movement theatre company, Margolis Brown Adaptors.

Disciplines: Performance Art, Video, Dance, New Music, Interdisciplinary

Programs: Exhibitions, Performances, Services, Workshops, Residencies, Re-Granting
Space

Performance Space: 2,000 sq. ft. with 14' ceilings; loft space with wood floors covered in marley; full light grid with light and sound equipment; moveable seating platforms; 45' of mirror can be covered by black curtains on track that surrounds the space.

Proposal procedure

Write or call for proposal procedures.

NAAO Full Member

A.I.R. GALLERY

63 CROSBY STREET
NEW YORK, NY 10012
212-966-0799

Contact: Sarah Savidge/Manager

A.I.R. was the first cooperative of women artists in the United States. It is an artist directed and maintained gallery, serving as the model to many alternative galleries and organizations.

Disciplines: Painting, Sculpture, Photography, Installations, Literature

Programs: Exhibitions
Space

Gallery/Exhibition Space: 1370 sq. ft. with 12'8" ceilings

Proposal procedure:

Contact gallery

NAAO Full Member

ART & ARTISTS

**ALEPH MOVEMENT
THEATRE, INC.**

BOX 765
HELENA, MT 59624
406-443-1274
Contacts: Beck Newell/Co-Director;
Wally Bivins/Co-Director
Annual Budget: \$30,000

*The Aleph Movement Theatre, Inc.
was formed to provide a vehicle for
educational opportunities for
individuals and organizations,
performances of movement theatre,
and a cultural exchange between
artists both nationally and abroad.*

Disciplines: Theatre, Video,
Hypermedia
Programs: Performance,
Hypermedia Installations
NAAO Full Member

**ALJIRA, A CENTER FOR
CONTEMPORARY ART**

P.O. BOX 7506
NEWARK, NJ 07107
201-643-6877
Contact: Victor Davson/
Executive Director
Annual Budget: \$130,000

*Aljira is a nonprofit multicultural
center for contemporary art. Aljira is
committed to promoting the work of
established and emerging artists
while informing and educating the
public in New Jersey and the
surrounding region.*

Disciplines: Painting, Sculpture,
Photography, Film, Installations,
Performance Art, New Music,
Literature
Programs: Exhibitions, Services,
Publications, Workshops, Education
Space

*Gallery/Exhibition Space: 2800 sq.
ft. with 10' ceilings
Proposal procedures
Cycle: October 1 - May 1
Format: Slides, resume; for Project
Studio Series (solo exhibits and
installations in Gallery I) send
specific proposals.
NAAO Full Member*

**ALLIANCE FOR CULTURAL
DEMOCRACY/ACD**

P.O. BOX 7591
MINNEAPOLIS, MN 55407
404-377-9748

Contacts: Genie Barringer/
Membership Coordinator; Betty
Kano/Chair, Board of Directors

*The Alliance for Cultural Democracy
is a national network of progressive
and community-based artists,
activists and cultural workers who
share the understanding that culture
is an inalienable right, and that
political and economic democracy
cannot exist without cultural
democracy—the right of all peoples
to create and preserve their own
culture. In addition to forging
alliances throughout the country,
ACD holds biannual conferences,
publishes Cultural Democracy,
huracan, the ACD membership
directory and regional bulletins, and
initiates projects such as the
development of The Cultural Bill of
Rights and the organization of
alternative activity around 1992's
Quincentenary/500th anniversary of
the Columbus voyages.*

Disciplines: Painting, Sculpture,
Photography, Film, Installations,
Performance Art, Crafts, Video,
Dance, New Music, Literature,
Interdisciplinary
Programs: Services, Publications,
Workshops
NAAO Full Member

**ALLIANCE FOR
THE ARTS**

330 WEST 42ND STREET,
SUITE 1701

NEW YORK, NY 10036
212-947-6340

FAX 212-947-6416

Contact: Susan Peterson/
Deputy Director;
Randall Bourscheidt/President
NAAO Associate Member

**ALLIANCE OF
RESIDENT THEATRES/
NEW YORK**

131 VARICK STREET,
ROOM 904
NEW YORK, NY 10013-1410
212-989-5257

FAX 212-989-4880
Contact: Stephen N. Butler/
Director of Membership Services;
Virginia P. Louloudes/Executive
Director
NAAO Associate Member

**ALLIED
PRODUCTIONS, INC.**

P.O. BOX 20906
NEW YORK, NY 10009
212-529-8815

Contact: Jack Waters/
Executive Director
Annual Budget: \$12,743

*Allied Productions, Inc. is a multi-
purpose umbrella providing fiscal,
conducting and other services to
groups and individuals in the arts.
Allied also sponsors performances,
exhibitions, screenings, workshops,
forums and other activities nation-
ally and world-wide. Current
members and associates include ABC
No Rio, Naked Eye Cinema,
Antiutopia Print Edition, 10 on 8 and
others. Past projects include Naked
Eye Cinema cross-country Canadian
tour; Miami Beach hotel room
installations; installations, exhibi-
tions, performances and screening
events in Detroit, Ontario, Hamburg
and Berlin; and many other events in
New York City.*

Disciplinary: Interdisciplinary
Programs: Exhibitions,
Performances, Services, Workshops
Space: Programming is done at
locations throughout the U.S. and
abroad
Proposal procedures
Cycle: Ongoing
Format: Slides, video, audio, etc.
NAAO Full Member

ALTERNATE ROOTS

1083 Austin Avenue
Atlanta, GA 30307
404-577-1079
FAX 404-522-0913

Contact: Kathie deNobriga/
Executive Director
Annual Budget: \$185,000

*Alternate ROOTS is a member
organization run by and for
Southeastern performing artists
are creating original work in the
region in order to address the
artistic and audience development
needs. ROOTS' mission is to
the creation and presentation of
original performing art that is
rooted in a particular community,
place, tradition or spirit. ROOTS is
committed to social and economic
justice and the protection of the
natural world, and addresses these
concerns through its service
programs. Founded in 1978, ROOTS
membership includes theatre, dance,
and mime companies, musical
vaudevillians, storytellers, puppet
wrights and individual artists in
all disciplines. Alternate ROOTS
objectives are several: to
artistic resources available in the
creating ensembles through
shops and residencies; to
appropriate distribution of work
for the new work being created
the region via touring, public
and liaison activity; and to
opportunities for enhanced
and financial stability via
titions and periodic performances
festivals. Each of these programs
in service of ROOTS' founding
impulse: to make it increasingly
possible for artists to create work
reflective of a particular region
people thrive in that region.*

Disciplines: Performance,
Dance, Interdisciplinary
Programs: Services, Publications,
Workshops, Residencies,
Granting
NAAO Full Member

ALTERNATE ROOTS

1083 Austin Avenue
Atlanta, GA 30307
404-577-1079

FAX 404-522-0913

Contact: Kathie deNobriga/
Executive Director

Annual Budget: \$185,000

Alternate ROOTS is a membership organization run by and for Southeastern performing artists who are creating original work in the region in order to address their artistic and audience development needs. ROOTS' mission is to support the creation and presentation of original performing art that is rooted in a particular community of place, tradition or spirit. ROOTS is committed to social and economic justice and the protection of the natural world, and addresses these concerns through its services and programs. Founded in 1976, the membership includes theatre, dance and mime companies, musicians, vaudevillians, storytellers, playwrights and individual artists from all disciplines. Alternate ROOTS' objectives are several: to make artistic resources available to creating ensembles through workshops and residencies; to create appropriate distribution networks for the new work being generated in the region via touring, publication and liaison activity; and to provide opportunities for enhanced visibility and financial stability via publications and periodic performance festivals. Each of these objectives is in service of ROOTS' founding impulse: to make it increasingly possible for artists creating work reflective of a particular place and people thrive in that region.

Disciplines: Performance Art, Dance, Interdisciplinary, Theatre
Programs: Services, Publications, Workshops, Residencies, Re-Granting

NAAO Full Member

ALTERNATIVE MUSEUM

594 BROADWAY, SUITE 402
NEW YORK, NY 10012

212-966-4444

FAX 212-226-2158

Contact: Geno Rodriguez/
Executive Director, President;
Fran Resch/Director, Curator

Annual Budget: \$350,000

The Alternative Museum, since its inception, has had a dual commitment: to exhibit the work of artists who have been disenfranchised and to provide a forum in which both artists and the public can challenge traditions and explore new ideas. The Alternative Museum envisions itself as an intermediary between institutions that represent a single community and traditional institutions. It is an institution for artists who want to exhibit in both kinds of museums, without the need to face a crisis of conscience or identity; an alternative from which artists of color can move into the "mainstream" and in which European-American artists can exhibit in equality and solidarity with artists of color. For more than 400 years there has been a need for equality in the Americas. The Alternative Museum is forging an authentic response to the issues of racial, sexual, economic and social inequality in the arts. The Alternative Museum's mandate is to address the many issues in the hybrid American culture; they believe it is critical that a sense of world understanding and cultural equity be created from our diverse cultural base. For over 16 years the Alternative Museum has been a pioneer in fully integrated programming—with a mission mandating that programs and the organization itself include equitable participation by people from all racial, economic and gender backgrounds. Since 1975, over 50% of the artists and musicians presented at the Alternative Museum have been from "minority" backgrounds and over 50% have been women.

Rather than confining discourse to the traditional question of what art is, it is critical that our arts community seriously consider the contributions a diverse community of artists can make as participants in redefining what art could be given the true enfranchisement of all American artists.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video, New Music & Jazz, Interdisciplinary
Programs: Exhibitions, Performances, Publications, Education

Space

Gallery/Exhibition Space: 3726 sq. ft. with 12' ceilings

Performance Space: 2130 sq. ft. with 12' ceilings

Library/Archives: catalogs, artist slides

Proposal procedure

Cycle: Proposals must be postmarked first two weeks in October

Format: 20 slides, resume, SASE.

Interested in work of socio-political or humanitarian content

NAAO Full Member

ALTERNATIVE WORKSITE / BEMIS FOUNDATION

614 SOUTH 11TH STREET

OMAHA, NE 68102

402-341-7130

FAX 402-341-9791

Contact: Ree Schonlau/
Executive Director

NAAO Associate Member

AMERICAN SOCIETY OF FURNITURE ARTISTS / ASOFA

P.O. BOX 270188

HOUSTON, TX 77277-0188

713-660-8855

Contact: Adam St. John/President,
Executive Director

NAAO Associate Member

ANNPAC/RACA

183 BATHURST STREET,
MAIN FLOOR
TORONTO, CANADA M5T 2R7
416-869-1275

FAX 416-360-0781

Contact: Robert Labossiere/
Managing Director
Annual Budget: \$300,000

ANNPAC/RACA, the Association of National Non-Profit Artists' Centres/Regroupement d'artistes des centres alternatifs, was founded in 1976 and now represents over 100 artist-run organizations across Canada. The purpose of ANNPAC/RACA is to promote the production and presentation of "new art activity" by living Canadian artists in all disciplines, to encourage collaboration among artists and artists' centres, to facilitate communication between centres and government, and to lobby government on issues affecting the arts community.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Services, Publications, Education

Library/Archives

NAAO Associate Member

APPALSHOP, INC.

306 MADISON STREET
WHITESBURG, KY 41858
606-633-0108

FAX 606-633-1009

Contact: Caron Atlas/Development
Director, Board Member

Annual Budget: \$1,451,441

Appalshop is a rural arts and education center based in Whitesburg, Kentucky, in the central part of the Appalachian Mountain region. Appalshop is both a producing and a presenting organization working in film, theater, television, radio, photography, music and sound recording. For the past 22 years, Appalshop has worked under the premise that mountain communities can assume a larger measure of control over their own fate if they gain control over the

definition of their culture and the tools of cultural transmission. Appalshop uses its resources to document the Appalachian region, to create educational materials, to conserve indigenous culture, to break down stereotypes, and to establish links of serious discourse among the people who live in the Appalachians. Further, Appalshop has sought to extend that discourse about this region to people throughout this country and the world. Appalshop is also the home of the American Festival Project, a national coalition of performing arts companies joined with a consortium of presenters and a network of community co-sponsors to develop in depth cultural exchange.

Disciplines: Painting, Sculpture, Photography, Film, Crafts, Video, Dance, Music, Literature, Interdisciplinary, Theater, Radio, Audio Recording, Presenting

Programs: Exhibitions, Performances, Services, Publications, Workshops, Residencies, Re-Granting, Educational Programs, Television Documentaries, Radio Broadcasting

Space

Gallery/Exhibitions Spaces: 600 sq. ft. with 12-15' ceilings; 300 sq. ft. alcove; 300 sq. ft. second space

Performance Space: 240 sq. ft. with 12' ceilings

Archives

Working Facilities: Film, Video, Radio Production, Darkroom

NAAO Full Member

ARIZONA COMMISSION ON THE ARTS

417 WEST ROOSEVELT ST.
PHOENIX, AZ 85003

602-255-5882

FAX 602-256-0282

Contact: Rudy Guglielmo/
Director, Expansion Arts

NAAO Associate Member

ARLINGTON ARTS CENTER

3550 WILSON BLVD.
ARLINGTON, VA 22201
703-524-1494

Contact: Katherine T. Freshley/
Executive Director

Annual Budget: \$198,000

The Arlington Arts Center, committed to regional excellence in exhibitions, education and artists' support, presents and supports the work of emerging contemporary visual artists who live or work in Virginia, Maryland or the District of Columbia. AAC annually presents solo and group exhibitions in a variety of media, as well as site-specific installations. AAC gives honoraria to all exhibiting artists, leases low-cost studio space to artists; and offers workshops which address artists' financial, legal and business concerns. AAC goal is to create a supportive environment where artists can voice their aesthetic and social concerns.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Crafts, Video

Programs: Exhibitions, Performances, Services, Publications, Workshops, Residencies

Space

Gallery/Exhibition/Performance Space: 1,864 sq. ft. with 12.5' ceilings; 4 galleries; 2 acre park

Proposal procedure

Cycle: November for solo installations; March for curated exhibitions.

Format: Slides, resume, proposal, budget

NAAO Full Member

ARMORY CENTER FOR THE ARTS

145 NORTH RAYMOND AVENUE
PASADENA, CA 91103
818-792-5101

FAX 818-449-0139

Contact: Elisa Crystal/
Executive Director

NAAO Associate Member

ART ATTACK INTERNATIONAL, INC.

P.O. BOX 44
VILLAGE STATION
NEW YORK, NY 10014
718-638-3828
Contact: Lynn McCary/
Executive Director
Annual Budget: \$4,000

Art Attack is a collaborative, multidisciplinary process-oriented artist group—with visual, aural and performance elements. These elements inform each other throughout the creative process. The result is the final embodiment of the non-linear process, where an individual's contribution is virtually indiscernible. The core group consists of four constant members with the addition of artists on a project by project basis. Art Attack's creative process becomes interactive with the physical processes of site evaluation, resource acquisition and construction/installation. Art Attack creates site-specific multi-media work.

Disciplines: Installations, Performance Art, Interdisciplinary
Programs:
Site-specific Installations
NAAO Full Member

ART EMERGENCY COALITION

4735 HAZEL AVENUE
PHILADELPHIA, PA 19143
215-724-6552
Contact: Teresa Jaynes/Member
Annual Budget: \$5,000

Art Emergency Coalition exists to promote and preserve artistic freedom, to promote the fair allocation of public and publicly mandated funding for the arts, and to advocate the interests and rights of artists as the membership sees fit, by educating the public, elected officials and related organizations regarding art and cultural issues, and improving the resources and information available to the general public and to artists.

Programs: Advocacy
NAAO Full Member

ART IN GENERAL

79 WALKER STREET
NEW YORK, NY 10013
212-219-0473
FAX 212-431-6499 (attn:
General Hardware/Block)
Contact: Holly Block/
Executive Director
Annual Budget: \$100,000

Art in General, founded in 1981 by artists, focuses on programs emphasizing the development and presentation of contemporary art that is often under-represented in larger and/or commercial gallery structures. Art in General is committed to presenting high quality work by emerging artists, women and individuals from diverse racial and cultural backgrounds. Art in General also exhibits work by mid-career artists who aren't represented by commercial galleries and whose work doesn't readily fit into those niches.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Crafts, Video, Literature, Interdisciplinary, Audio/Sound
Programs: Exhibitions, Performances, Services, Publications
Space
Gallery/Exhibition Spaces: 2000 sq. ft. (6th floor) and 1000 sq. ft. (4th floor) with 11-14' ceilings
Proposal procedure
Cycle: Annual fall deadline; call or write for guidelines.
NAAO Full Member

ART MATTERS, INC.

131 WEST 24TH ST.
NEW YORK, NY 10011
212-929-7190
FAX 212-727-3682
Contact: Alexander Gray/
Administrator
NAAO Associate Member

ART ON THE TRACKS

127 E. GOVERNMENT ST.
P.O. BOX 12671
PENSACOLA, FL 32574
904-478-4987
Contact: Robert Kennedy/
Treasurer; Karen A. Barth/President
Annual Budget: \$13,000

Art on the Tracks aims to promote and support contemporary art in northwest Florida; to support local and emerging artists by providing display facilities, assisting with sales, presenting workshops, and facilitating contact with and exposure to the public and other artists; to establish a sustaining source of grants and donations to fund the maintenance of facilities to support these activities; provide a channel of communications between the public and artists.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video, New Music
Programs: Exhibitions, Performances, Workshops
Space
Gallery/Exhibition Space: 2000 sq. ft. with 16' ceilings
Performance Space: 2000 sq. ft. with 16' ceilings
Proposal procedure
Cycle: Monthly
Format: Slides, blo. Description and photos when requested.
NAAO Full Member

ART PAPERS

P.O. BOX 77348
ATLANTA, GA 30357
404-588-1837
Contact: Glenn Harper/Editor;
Carolyn Griffin/Managing Editor
Annual Budget: \$148,000

Art Papers, the primary critical journal covering contemporary art in the 12 state Southeastern region, is a unique magazine bringing a fresh perspective to the national and international dialogue on the arts. Each bimonthly issue contains feature articles on current topics of regional and national interest, interviews with artists, reviews of exhibitions from throughout the region, news briefs and a comprehensive information section. Art Papers balances coverage of local and regional artists with coverage of national/international artists and arts issues, giving Southeastern artists and audiences an opportunity to engage in a dialogue with each other and with the arts communities of other regions and the nation as a whole.

Programs: Publications
NAAO Full Member

ART RESOURCES INTERNATIONAL

5813 NEVADA AVENUE, NW
WASHINGTON, DC 20015
202-363-6806

Contact: Helen Brunner/
Director of Special Projects
Annual Budget: \$200,000

Art Resources International commissions new projects by artists for a periodical publication and occasionally for exhibitions, installations, and public art works, and to establish a network of outlets for contemporary art publications of all kinds. Art Resources International also publishes Money to Work II: Grants for Visual Artists which is available for \$15.20 postage paid.

Disciplines: Painting, Photography, Installations, New Music, Literature, Publications

Programs: Exhibitions, Publications

Proposal procedure

Cycle: Ongoing

Format: 10 slides of current work, resume, SASE

NAAO Full Member

THE ART STUDIO, INC.

700 ORLEANS
BEAUMONT, TX 77701
409-858-5595

Contact: Greg Busceme/
Executive Director
Annual Budget: \$60,000

The Art Studio, Inc., founded in 1983, aims to provide opportunities for interaction between the public and the Southeast Texas community of artists; to furnish affordable studio space to artists working in every medium; to promote cultural growth and diversity in Southeast Texas; and to provide art educational opportunities to everyone, of every age, regardless of income level, race, national origin, sex or religion.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Crafts, Interdisciplinary

Programs: Exhibitions, Performances, Services, Publications, Workshops, Education, Residencies
Space

Gallery/Exhibition Space: 1200 sq. ft. with 20' ceilings
NAAO Full Member

ARTCALENDAR

P.O. BOX 1040
GREAT FALLS, VA 22066
703-430-6610
FAX 703-450-4546

Contact: Carolyn Blakeslee/
Editor-in-Chief
NAAO Associate Member

ARTEMISIA GALLERY

700 NORTH CARPENTER STREET
CHICAGO, IL 60622
312-751-2016

Contact: Fern Shaffer/President
Artemisia Gallery's mission is to promote women artists.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Crafts

Programs: Exhibitions, Performances

Space
Gallery/Exhibition Space: 5000 sq. ft. with 13-15' ceilings

Proposal procedure

Cycle: Monthly

Format: Slides

NAAO Full Member

ARTFBI/ARTISTS FOR A BETTER IMAGE

1440 E. BALTIMORE ST. #2E
BALTIMORE, MD 21231-1404
410-563-1903

Contact: Jeff Gates/Director
ArtFBI is a national information-gathering and advocacy organization. Its purpose is to promote a more realistic image of the artist by encouraging dialogue on the roles artists play in our society, how they are portrayed in the media, and how public reaction to art affects that perception. ArtFBI's overall goal is to promote artists and the process of artmaking as important and necessary components of our culture.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Literature, Interdisciplinary

Programs: Services, Workshops, Education

Library/Archives
NAAO Full Member

ARTIFACTS ARTIST GROUP

1619 LENOX AVE., #20
MIAMI BEACH, FL 33139
305-531-0340

Contact: Howard Davis
Annual Budget: \$10,000

Artifacts Artist Group aims to promote new art in south Florida to the widest possible audience, as well as to encourage social and political activism among local artists.

Disciplines: Interdisciplinary

Programs: Exhibitions, Performances

Space: No permanent location; programming done at alternative spaces

NAAO Full Member

**ARTIFEX ALTERNATIVE
ARTS MUSEUM**

P.O. BOX 580781
MINNEAPOLIS, MN 55458-0781
612-339-7033

Contact: Erin Rorke/
Executive Director
Annual Budget: \$49,000

Artifex Alternative Arts Museum is a nonprofit arts organization dedicated to the recognition and public awareness of emerging artists and experimental art. Artifex Alternative Arts Museum is committed to providing public exhibition space that supports the growth and development of artists, challenges artists to experiment with new ideas in both traditional and non-traditional forms, and advances the importance and appreciation of new art. Artifex Arts Museum intends to serve as a public forum that encourages the dialogue between artists and audience. In doing so, Artifex Alternative Arts Museum strives to play an integral role in the arts community by providing education through lectures, publications and the presentation of art.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Services, Publications, Workshops
NAAO Full Member

ARTIST TRUST

1402 3RD AVENUE, SUITE 415
SEATTLE, WA 98101
206-467-8734

FAX 206-467-9633
Contact: Jo Ellen Pasman,
Executive Director
Annual Budget: \$300,000

Artist Trust is a statewide not-for-profit organization established to support individual artists in all disciplines—dance, visual arts, music, film and video, crafts, design, theater and literature. Artist Trust's goals are to provide assistance for artists to facilitate their creative endeavors, to serve as an information resource for artists, to assist artists in gaining access to services,

to actively represent the interests of artists, to increase awareness of the vital contribution made by individual artists living and working in the state of Washington.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Services, Publications, Workshops, Residencies, Re-Granting

Proposal procedures: Contact for details.

NAAO Associate Member

ARTISTS' ALLIANCE

P.O. BOX 4006
LAFAYETTE, LA 70502
318-233-7518

Contact: Gerard Murrell/Director
Artists' Alliance is a nonprofit organization of professional artists established for the purposes of charitable, cultural and educational events and services including: the presentation of contemporary art in settings which enhance its cultural value and accessibility to the public, the promotion of understanding and appreciation of contemporary art, and the encouragement of communication and community among artists and others engaged in artistic activities.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Services, Publications, Workshops

Space
Gallery/Exhibition/Performance Space: 3234 sq. ft. with 14' ceilings
Library/Archives
Working Facilities

Proposal procedures
Cycle: Calendar set 18 months in advance; proposals should be sent to the programming committee.
NAAO Full Member

ARTISTS SPACE

223 WEST BROADWAY
NEW YORK, NY 10013
212-226-3970

FAX 212-966-1434
Contact: Carlos Gutierrez-Solana/
Executive Director
Annual Budget: \$750,000

Artists Space is a contemporary arts organization committed to providing exhibition opportunities for emerging and mid-career artists. The exhibitions program is varied, presenting timely work in all media including painting, photography, sculpture, architecture and multi-media installations. Other programs assist emerging artists through artists grants and an artists file (a slide registry of unaffiliated New York state artists), publications and a wide range of community-based programs such as readings, film series and video screenings.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Video, Literature, Interdisciplinary
Programs: Exhibitions, Services, Publications, Re-Granting, Slide Registry

Space
Gallery/Exhibition Space: 3270 sq. ft. with 16' ceilings; including a main gallery space, a projects room for one person installations, a video viewing room and an underground installation space

Proposal procedure
Cycle: Proposals for group shows are accepted throughout the year from artists, curators, critics. Exhibitions are scheduled approximately one year in advance. Format: For Exhibition Program send slides/videotape, resume, SASE to curator or film/video curator; for Artists File send up to 20 slides, resume.

NAAO Full Member

ARTISTS TALK ON ART

280 BROADWAY #412

NEW YORK, NY 10007

212-385-2862

Contact: Vernita Nemeč/Executive
Director, President

Annual Budget: \$16,000

Artists Talk on Art has been presenting weekly panel discussions since 1974 in an effort to provide critical dialogue on issues germane to understanding contemporary art and the contemporary artworld.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Crafts, Interdisciplinary

Programs: Panel Discussions, Screenings, Readings, Performances

Proposal procedure

Cycle: September, November and January deadlines for proposals

Format: Proposal including panel topic, 1 moderator, 5 panelists

NAAO Full Member

ARTISTS TELEVISION ACCESS/ATA

992 VALENCIA STREET

SAN FRANCISCO, CA 94110

415-824-3890

Contact: Tim Simpson/Co-Director;
Kris Atkins/Co-Director

Annual Budget: \$70,000

Artists Television Access, founded by artists in 1983, remains an artist-run organization at both board and staff levels. ATA's exhibition program include Focus at ATA is on emerging artists with social concerns working in all media and using nontraditional methods of exhibition, curation and management. ATA's main goal is a high level of interaction with community residents and organizations.

Disciplines: Painting, Film, Installations, Performance Art, Video, Interdisciplinary

Programs: Exhibitions, Performances, Publications, Workshops

Space

Gallery/Exhibition Space: 900 sq. ft. with 25' ceilings, wood floors, white walls, projection booth

Performance Space: Performances in gallery and small basement space (300 sq. ft. with 9' ceilings)

Proposal procedures**Cycle:** Ongoing

Format: VHS video/slides/written proposal. (Note: No live music, only moderate noise.)

NAAO Full Member

ARTLINK, INC.

P.O. BOX 3426

PHOENIX, AZ 85030

602-256-7539

FAX 602-253-9192

Contact: Beatrice Moore/President
Annual Budget: \$85,000

Artlink, Inc. is a nonprofit artist-run organization dedicated to the development of a strong downtown Phoenix art community.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Interdisciplinary

Programs: Exhibitions, Publications, Symposia, Artspace Tours

NAAO Full Member

ARTPAPER/VISUAL ARTS INFORMATION SERVICE

2402 UNIVERSITY AVE. W, #206

ST. PAUL, MN 55114

612-645-5542

FAX 612-644-3643

Contacts: Jan Zita Grover/Editor;
Sara Farr/Director

The Visual Arts Information Service (VAIS) was established by artists in August 1980 in response to the need for a regional communications network. Its purpose is to foster community dialogue within emergent arts and their audiences. Its primary vehicle is Artpaper, a monthly magazine of resources on the visual arts and a forum for art, community and cultural engagement.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Publications

Library/Archives

NAAO Full Member

ARTS CENTER GALLERY

COLLEGE OF DUPAGE

22ND STREET & PARK BL

GLEN ELLYN, IL 60137

708-858-2800 EXT. 2321

FAX 708-858-9399

Contact: Eileen Broido/Dire
Annual Budget: \$50,000

The Arts Center Gallery aims to exhibit a variety of high quality exhibitions to the college and community audience for their education and enjoyment.

Disciplines: Painting, Sculpture, Photography, Film, Installation, Performance Art, Video, Dance, Music

Programs: Exhibitions, Performances, Publications, Residencies, Re-Granting, Lectures, Space

Gallery/Exhibition Space: 1500 sq. ft. with 10' ceilings; 160 running ft. of wall space; moveable panels
Performances Spaces: Three theatres (850 seats, 200 seats, 100 seats)

Proposal procedure**Cycle:** Proposal reviews in January

NAAO Full Member

THE ARTS EXCHANGE

750 KALB STREET SE

ATLANTA, GA 30312

404-624-4211

Contact: Adeyemi Bandele/
Executive Director

Annual Budget: \$125,000

The Arts Exchange is a multi-cultural, multi-disciplinary center for the arts committed to providing studio space for individual artists, arts companies, and organizations providing services to artists.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Dance, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Services, Publications, Workshops, Residencies, Re-Granting

Space

Performance Space: 22'x32' proscenium, 200 seats

NAAO Full Member

ARTS MIDWEST

525 HENNEPIN AVE., STE 310
MINNEAPOLIS, MN 55403

612-541-0755

FAX 612-541-0902

Contact: Jeanne Lakso/
Senior Program Director,
David Fraher/Executive Director
NAAO Associate Member

ARTS ON THE PARK

115 NORTH KENTUCKY AVE.
LAKE LAND, FL 33801-5044

815-680-2787

Contact: Dudley Uphoff/
Executive Director

Annual Budget: \$50,000

Arts on the Park aims to provide exposure for the widest possible range of developing artists, emphasizing art as process rather than product.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Services, Publications (including Onionhead, an international literary quarterly), Workshops, Education

Space

Gallery/Exhibition Space: 1400 sq. ft with 12' ceilings in a restored historic building

Library/Archives

Working Facilities: 1000 sq. ft. studio

Proposal procedure

Cycle: Proposals accepted throughout the year

NAAO Full Member

ARTSPACE

2 1/2 NORTH 18TH STREET
RICHMOND, VA 23219

804-782-8672

Contact: Helena Davis/President

Artspace is a nonprofit, artist-run gallery whose objectives are to promote art in Richmond and provide an alternative space for the artist in the community.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Services
Space

Gallery/Exhibition/Performance Space: 550 sq. ft. with 8-9' ceilings

Proposal procedure

Cycle: October deadline for following year's calendar

Format: Slides, resumes

NAAO Full Member

ARTSPACE, INC.

201 EAST DAVIE STREET
RALEIGH, NC 27601

Mailing Address:

P.O. BOX 27331

RALEIGH, NC 27611

919-821-2787

Contact: Rock Kershaw/
Executive Director

Artspace provides affordable studio space and offices for artists and arts organizations, educates the public and artists about the arts, presents the visual and performing arts and contributes to downtown revitalization. Artspace is located in a 30,000 sq. ft. former automobile dealership in the Moore Square Art District of downtown Raleigh.

Disciplines: Painting, Sculpture, Photography, Installations, Crafts, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Services, Publications, Workshops, Education

Space

Gallery/Exhibition Space: 1600 sq. ft. with 10' ceilings

Performance Space: 1600 sq. ft. with 18' ceilings

Working facilities: Studios

Proposal procedure

Format: 10 slides, slide narrative, resume, support materials, SASE.

Guidelines available for juried (March and September) exhibitions.

NAAO Full Member

ARTSWATCH

2337 FRANKFORT AVENUE
LOUISVILLE, KY 40206

Mailing Address:

P.O. BOX 36144

LOUISVILLE, KY 40233-6144

502-893-9661

Contact: Phyllis Free/Manager

Annual Budget: \$50,000

Artswatch is a nonprofit arts organization dedicated to supporting, presenting and commissioning innovative artists creating original experimental works in performance, dance, music, theatre and visual arts. Artswatch provides the community with education about and a forum on the diversity of contemporary art.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Dance, New Music, Literature, Theatre, Interdisciplinary

Programs: Exhibitions, Performances, Services, Workshops, Education, Residencies

Space

Gallery/Exhibition/Performance Space: 825 sq. ft. with 16' ceilings;

storefront divided into two spaces—gallery and office

together in rear, performance space can be converted into

gallery space as needed; large storefront windows for installations.

Performances also presents at the MEX Theater, a flexible black box at the Kentucky Center for the Arts with wooden floors seating 135.

Proposal procedure

Cycle: Year-round; September-June season. Artswatch also commissions new work.

NAAO Full Member

**ASIAN AMERICAN
ARTS CENTRE**

26 BOWERY
NEW YORK, NY 10013
212-233-2154
FAX 212-766-1287
Contact: Robert Lee/
Executive Director

Asian American Arts Centre was founded in 1974 to promote the Asian American artist's vision as an important element in the fabric of society, by introducing and presenting traditional Asian arts and culture and their ongoing synthesis with contemporary American and Asian art forms. Since its founding, Asian American Arts Centre has created and developed programs which have touched the lives of thousands—audiences, artists and supporters—from the immediate community of New York's Chinatown to people across the nation through performances, exhibitions, public education programs including publications, an artists archive of Asian American artists and national tours.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Video, Dance, Interdisciplinary

Programs: Exhibitions, Performances, Publications, Residencies

Space

Gallery/Exhibition Space: 1000 sq. ft. with 10' ceilings

Performance Space: 600 sq. ft. with 10' ceilings

Library/Archive: Public archive of over 350 Asian American artists

Shop**Proposal procedure**

Cycle: January 31st deadline annually

Format: Contact the Centre
NAAO Full Member

**ASSOCIATION OF
PERFORMING ARTS
PRESENTERS/APAP**

1112 16TH STREET, NW
WASHINGTON, DC 20036
202-833-2787
FAX 202-833-1543
Contact: Susan Farr/
Executive Director
NAAO Associate Member

**ASTRO ARTZ/HIGH
PERFORMANCE**

1641 18TH STREET
SANTA MONICA, CA 90404
310-315-9383
FAX 310-453-4347
Contact: Steve Durland/
Executive Director
Annual Budget: \$200,000

Astro Artz is dedicated to providing support and a critical context for new, experimental and unrecognized work in the arts. Astro Artz' primary activity is the publishing of High Performance magazine, a quarterly that features stories, commentaries and reviews on artists and arts-related issues nationally and internationally. The magazine's editorial philosophy states that it is devoted to progressive thinking in the arts and the presentation of artists and organizations whose work reflects not only a commitment to quality but a concern for the culture in which that work appears.

Programs: Publications (*High Performance* magazine)

Library/Archives

NAAO Full Member

**ATLANTA THEATRE
COALITION**

P.O. BOX 7220
ATLANTA, GA 30357-0220
404-873-1185
FAX 404-892-0355
Contact: Executive Director
Annual Budget: \$41,200

The Atlanta Theatre Coalition is an alliance of nonprofit producing and presenting performing arts organizations throughout the metro-Atlanta area. Founded in 1983, incorporated in December 1984 and receiving nonprofit status in May 1985, the Atlanta Theatre Coalition fosters a cooperative spirit among theatre artists by seeking to nurture the development of Atlanta's theatre artists, encouraging the sharing of artistic and management skills and resources, facilitating communications on issues of common interest and concern, promoting a greater awareness in the community at large of the growing and diverse theatre community, and enhancing both the attendance and financial support of those artists.

Disciplines: Performance Art, Dance, Interdisciplinary, Theatre
Programs: Services, Publications
NAAO Full Member

ATLATL

402 WEST ROOSEVELT,
SUITE C
PHOENIX, AZ 85003
602-253-2731

Contact: Carla A. Roberts/
Executive Director

Annual Budget: \$100,000

AtlAtl promotes the vitality of Native American arts by circulating exhibits of contemporary Native American art curated by Native Americans; creating and maintaining a communication network between Native American artists and arts organizations; and providing training and economic development assistance to Native American artists.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Services, Publications, Workshops, Exhibitions, Artists Slide and Video File and Distribution, Bi-Annual Conferences
NAAO Associate Member

**BALTIMORE
CLAYWORKS**

5706 SMITH AVENUE
BALTIMORE, MD 21209
301-578-1919

Contacts: Deborah Bedwell/
Executive Director, Betsy Yoeman/
Financial Director

Annual Budget: \$124,000
*Baltimore Clayworks exists to
provide interaction among ceramic
artists, their work and the
community.*

Disciplines: Sculpture (clay),
Crafts, Interdisciplinary
Programs: Exhibitions, Services,
Publications, Workshops, Education,
Residencies, Re-Granting, Supplies
Space

Gallery/Exhibition Spaces: 800 sq.
ft. with 50' ceilings; 200 sq. ft. with
10' ceilings

Working Facilities: 3 gas fired
kilns, 6 electric kilns, ball mill,
spray booth, slab rollers, wheels
Proposal procedures

Cycle: July 1 deadline for annual
residency fellowship grant
NAAO Full Member

**BAY AREA VIDEO
COALITION**

111 17TH STREET
SAN FRANCISCO, CA 94107
415-861-3282/

FAX 415-861-4316
Contact: David Bolt/Executive
Director

*Bay Area Video Coalition exists to
provide production and post-
production support to the indepen-
dent video community through
consultation, public education and
information services including
workshops and publications; and by
making available high-quality
equipment.*

Disciplines: Video
Programs: Services
Working Facilities: Video post
production facilities, off- and on-line
NAAO Full Member

**BAYFRONT NATO
CENTER FOR THE ARTS**

319 CHESTNUT STREET
ERIE, PA 16507
814-459-2761

Contact: Fran Myers/
Administrative Director

*Bayfront NATO Center for Art exists
to promote ethnic art, women's art
and contemporary art; offer art
classes to a diversity lower-income
and disadvantaged communities;
and to foster dialogue among artists.*

Disciplines: Painting, Photography,
Graphic Art

Programs: Exhibitions, Workshops,
Education

Space
Gallery/Exhibition Space: 120
running feet with 12' ceilings.

Working Facilities: Painting studio
space, b&w darkroom, color
darkroom, classrooms,
woodworking studio

Proposal procedures: Contact for
information.

NAAO Full Member

**BEACON STREET
GALLERY & THEATRE**

4520 NORTH BEACON STREET
CHICAGO, IL 60640

~~312-784-2510~~

Mailing Address
and Second Space:
1225 WEST SCHOOL STREET
CHICAGO, IL 60657

312-528-4526

FAX 708-232-4865

Contact: Pat Murphy/Director of
Arts; Susan F. Field/Associate
Director/Director of Education
Annual Budget: \$49,000

*Beacon Street Gallery & Theatre is an
innovative, multicultural, multi-arts
center in the heart of Chicago's
Uptown community, a culturally rich
and economically diverse neighbor-
hood. Through its 3 components--
gallery, theatre and education--
Beacon Street accomplishes its
mission to promote unity through
diversity. Beacon Street offers people
of all ages, races, cultures and
economic backgrounds an arts
refuge. The second space has a
flexible schedule and is intended for
highly experimental work.*

Disciplines: Painting, Sculpture,
Photography, Film, Installations,
Performance Art, Crafts, Video,
Dance, New Music, Literature,
Interdisciplinary

Programs: Exhibitions,
Performances, Publications,
Workshops, Education, Residencies
Space

Gallery/Exhibition Space: 1500
sq. ft. with 20' ceilings

Performance Space: 175 seat theatre
with 30' ceilings

2nd Space: 820 sq. ft. with 12'
ceilings

Library/Archives

Working Facilities

NAAO Full Member

BEYOND BAROQUE

681 VENICE BLVD
P.O. BOX 2727

VENICE, CA 90291

213-822-3006

FAX 213-827-7432

Contact: D.B. Finnegan/
Executive Director

Annual Budget: \$141,000

*Beyond Baroque aims to promote the
reading, writing and publication of
contemporary literature; to support
writers and artists; and to provide
arts programming and services to
the public.*

Disciplines: Installations,
Performance Art, New Music,
Literature, Interdisciplinary

Programs: Exhibitions,
Performances, Services,
Publications, Workshops

Space

Gallery/Exhibition Space: 225 sq. ft.
with 17' ceilings

Performance Space: 1000 sq. ft. with
17' ceilings

Bookstore

Library/Archives

Proposal Procedure

Cycle: Ongoing

Format: Resume, work samples

NAAO Full Member

BIRMINGHAM ART ASSOCIATION

2331 2ND AVENUE NORTH
P.O. BOX 425
BIRMINGHAM, AL 35201-0425
205-328-9127
Contacts: Murray Hiam,
Lane Cooper

Birmingham Art Association exists to provide services to the art community, to promote contemporary art in the Birmingham area and to make art more accessible to the general public.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Services, Publications, Workshops
Space

Gallery/Exhibition/Performance Space: 1200 sq. ft.
NAAO Full Member

BLUE RIDER THEATRE

1822 SOUTH HALSTED
CHICAGO, IL 60608
312-733-4668

Contact: Tim Fiori/
Managing Director

Annual Budget: \$85,000

Blue Rider Theatre believes that the arts can and should be a vehicle for positive individual and social transformation. Blue Rider Theatre produces one original theatrical work annually, which usually runs for 3-4 months; an eight-week performance festival every eighteen months—"Nights of the Blue Rider"—featuring over 55 Chicago-based arts groups from traditional ethnic dance to performance art; as well as "creativity-building" workshops, women's workshops and women's retreats. The Blue Rider Theatre space is also available for rental for full runs, rehearsal, one-night events, video showings, etc.

Disciplines: Performance, New Music, Dance, Poetry, Theater
Programs: Performances, Workshops
NAAO Full Member

BLUE STAR ART SPACE/ CONTEMPORARY ART FOR SAN ANTONIO

116 BLUE STAR
SAN ANTONIO, TX 78204
512-227-6960

Contact: Jeffrey Moore/Director
Annual Budget: \$149,000

Blue Star Art Space/Contemporary Art for San Antonio aims to advance and celebrate quality contemporary art produced in San Antonio and to present challenging regional, national and international exhibitions and programs.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video, Interdisciplinary

Programs: Exhibitions, Publications

Space

Gallery/Exhibition Space: 10,000 sq. ft. with 12' ceilings

Bookstore

Proposal procedure

Cycle: Every 2 months

Format: Slides, resume, SASE, proposal for group or site installations

NAAO Full Member

BOSTON CENTER FOR THE ARTS

539 TREMONT STREET
BOSTON, MA 02116
617-426-5000

Contact: Bruce J. MacDonald/
Acting Director

Annual Budget: \$1,100,000

The Boston Center for the Arts provides opportunities for visual and performing artists including exhibition, employment, exchange and collaboration in all disciplines. The Boston Center for the Arts is located in a group of historic buildings entirely devoted to creative professional activities, occupying an entire city-block in the heart of Boston's urban South End. A major initiative of the Center is to expand arts education opportunities for Boston schoolchildren to supplement the meager resources devoted to arts and cultural education in local school budgets.

Disciplines: Interdisciplinary
Programs: Exhibitions, Performances, Services, Workshops, Residencies

Space

Gallery/Exhibition Spaces: 2 spaces totaling 30,000 sq. ft., with 15' and 40' ceilings

Performance Spaces: 3 spaces totaling 6,500 sq. ft. with 15' ceilings

Proposal procedure

Cycle: Ongoing

Format: Proposal, slides, 35mm
NAAO Full Member

BOULDER ART CENTER

1750 13TH STREET
BOULDER, CO 80302
303-443-2122

Contact: Betsy Gruenberg/
Executive Director

Annual Budget: \$100,000

The Boulder Art Center works to increase support for Colorado artists and to encourage the development of the arts by providing a stimulating and innovative environment for the exhibition of all visual media, and to nurture, challenge and inspire the creative spirit of the people of the city and county of Boulder and beyond.

Disciplines: Painting, Sculpture, Photography, Installations

Programs: Exhibitions

Space

Gallery/Exhibition Space: 4000 sq. (West Gallery 60'x50'x11'10"; East Gallery 50'x40'x9'10" with center island enclosing kitchen and restroom)

Proposal procedures

Cycle: January-December

Format: Submit proposal to Exhibits Committee; review process can last six months or longer.

NAAO Associate Member

BRIDGE CENTER FOR CONTEMPORARY ART

127 PIONEER PLAZA
EL PASO, TX 79901
915-532-6707

FAX 915-546-6740
Contact: Mary Evelyn Sorrell/
Executive Director
Annual Budget: \$130,000

The Bridge Center for Contemporary Art is a nonprofit gallery focusing on contemporary and experimental art by both emerging and nationally recognized artists. The Center's emphasis is on contemporary art that does not have easy access to the area's commercial galleries and museums. Exhibitions are explained in written statements, lectures and public discussions.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Publications, Workshops, Education

Space
Gallery/Exhibition Space: 1000 sq. ft. with 10' ceilings

Proposal procedures

Cycle: Ongoing

Format: Submit proposal

NAAO Full Member

BUCKHAM GALLERY

134 1/2 WEST SECOND STREET
FLINT, MI 48502
313-239-6334

Contact: Joe Matuzak/
Executive Director
Annual Budget: \$50,000

Buckham Fine Arts Project aims to inform and educate the public by bringing to it experimental and ambitious art of high quality in a variety of media, both visual and non-visual; to actively encourage artists who are making unique and significant statements in their chosen disciplines by providing an exciting environment (physical as well as spiritual) in which to display or perform their work.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Workshops
Space

Gallery/Exhibition/Performance Space: 2400 sq. ft. with 15' ceilings; 2 moveable walls; arched ceiling; 4 support girders at 10' height; portable 10'x10' stage available; seating capacity 150

Proposal procedure

Cycle: Ongoing; exhibit review in spring

Format: Slides, resumes, statement, tapes, SASE

NAAO Full Member

C.A.G.E./CINCINNATI ARTISTS' GROUP EFFORT

344 WEST 4TH STREET
CINCINNATI, OH 45202-2603
513-381-2437

Contact: Salli Lovelarkin/Director
Annual Budget: \$72,000

C.A.G.E., founded in 1978, is a nonprofit artist-run organization that presents innovative gallery exhibitions and projects in the visual, media and performance arts.

C.A.G.E. promotes "more art for more people," a philosophy of bringing exciting contemporary art to the widest possible audience.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video, New Music, Interdisciplinary, Sound/Audio Art

Programs: Exhibitions, Performances

Space
Gallery/Exhibition Space: Two spaces totalling 1950 sq. ft. with 12' and 8' ceilings; window; video screening area

Bookstore: Artist books, tapes, t-shirts, jewelry, records

Proposal procedures

Cycle: December 15 deadline annually

Format: Send SASE or call for proposal form

NAAO Full Member

CACTUS FOUNDATION

P.O. BOX 36422
LOS ANGELES, CA 90036
213-935-2454

FAX 818-546-8858
Contact: Michael Wade/
Executive Director
Annual Budget: \$45,000

The Cactus Foundation is a nonprofit organization dedicated to the production, presentation and distribution of interdisciplinary performance and media art by its member artists and non-member collaborators and performers. With member artists Linda Albertano, Jacki Apple, Pam Casey and Steve Nagler (Shrimps), Paul Chavez, Anna Homler, Dan Kwong, Tobi Redlich, Josie Roth, Elisha Shapiro and Joyce Wexler-Ballard, Cactus presents over 100 performances a year.

Disciplines: Installations, Performance Art, Video, Dance, New Music, Interdisciplinary
NAAO Full Member

CALIFORNIA CONFEDERATION OF THE ARTS

1212 P STREET
SACRAMENTO, CA 95814
916-447-7811

FAX 916-325-2467
Contact: Ken Larsen/
Associate Director,
Susan Hoffman/Executive Director
NAAO Associate Member

CAPP STREET PROJECT

270-14TH STREET
SAN FRANCISCO, CA 94103
415-626-7747

FAX 415-626-7991

Contact: Alan Millar/
Executive Director

Annual Budget: \$225,000

Capp Street Project's mission is to provide opportunities for contemporary artists working in diverse media to create and present site-related art installations in the San Francisco Bay Area; to encourage experimentation in the arts; to educate and promote public involvement in the arts; and to contribute to the evolution of new ideas in contemporary art.

Disciplines: Sculpture, Photography, Film, Installations, Performance Art, Video, Interdisciplinary

Programs: Exhibitions, Publications, Workshops, Residencies

Space

Gallery/Exhibition Spaces: 6000 and 900 sq. ft. with 10-30' ceilings

Proposal procedure

Cycle: Annual

Format: Call or write for information

NAAO Full Member

**CASE WESTERN
UNIVERSITY ARTS
MANAGEMENT
PROGRAM**

450 ENTERPRISE
10900 EUCLID AVENUE
CLEVELAND, OH 44106-7235
216-368-8566

FAX 216-368-4793

Contact: Phillip Hyde/Director
NAAO Associate Member

**CATHY PAINE &
MIXED MEDIA**

1505 CARLISLE AVENUE
RICHMOND, VA 23231
804-226-0113

Contact: Cathy Paine/Director
Annual Budget: \$9,000

Cathy Paine & Mixed Media is primarily a performing company presenting and touring original dance, music and performance works by company members.

The Mixed Media Workspace offers dance classes, choreography exchanges and affordable studio rental to the local community. Cathy Paine & Mixed Media also produces an annual showcase concert of new and experimental performance works by local and regional artists, and are working to develop a reciprocal performance program in the region.

Disciplines: Performance Art, Dance, New Music, Interdisciplinary
Programs: Performances, Services, Workshops

Space

Rehearsal/Studio Space: 920 sq.ft. with 11' ceilings; sprung wood floor with marley dance surface; mirrors along one wall.

NAAO Full Member

**CENTER FOR ARTS
CRITICISM**

2402 UNIVERSITY AVE., W #208
ST. PAUL, MN 55114
612-644-5501

Contact: Patrice Koelsch/
Executive Director
Annual Budget: \$142,430

The Center for Arts Criticism aims to increase and improve the quality of arts criticism. In order to achieve these ends, the Center for Arts Criticism provides direct services to critics, acts as an information and referral resource about arts criticism, and works to create additional venues for arts criticism.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary, Criticism

Programs: Services, Workshops, Internships with print and broadcast media

NAAO Full Member

**CENTER FOR
CONTEMPORARY ARTS
OF SANTA FE**

P.O. BOX 148
SANTA FE, NM 87504
505-982-1338

FAX 505-982-9854

Contact: Bob Gaylor/
Executive Director

Annual Budget: \$719,000

The Center for Contemporary Arts of Santa Fe aims to provide a comprehensive program for the exhibition of the contemporary arts in all disciplines; exhibit the work of exceptional regional artists in context with outstanding artists' work from national and international origins; exhibit such artworks in Santa Fe and also in art centers and museums nationally in order to benefit the artists and art audiences; promote discovery and interaction among a variety of art audiences and artists; provide further insights into contemporary arts through educational programs; promote the making and study of the arts; and exhibit artwork that is taking risks and which is not ordinarily shown by other galleries and institutions in the region.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video, Dance, New Music, Literature, Interdisciplinary
Programs: Exhibitions, Performances, Services, Workshops, Residencies, Publications, Education, Studio, On-Line Video, Film Production and Post-Production

Space

Gallery/Exhibition Space: 3000 sq. ft. with 23' ceilings. One large room of 1700 sq. ft. and three smaller galleries.

Performance Space: 38'x56', seats 150. Equipped with raked seating, portable staging, light grid, 35mm and 16mm film projection, control booth, 800 watt sound, mixer, etc.

Working Facilities: Computer graphics, IBM-AT, animation controller, 3/4" video in-out, 35mm film out (Mitchel animation), 16mm optical printer, magnasync 16mm full coat, production sound stage

Proposal procedure

Cycle: Ongoing

Format: 35mm slides for visual arts; video for performance; audiotapes for music; samples and bibliography for literature. Resume, exhibition/performance record, SASE for all.

NAAO Full Member

CENTER FOR PHOTOGRAPHY AT WOODSTOCK

59 TINKER STREET
WOODSTOCK, NY 12498

914-679-9957

FAX 914-679-6337

Contact: Colleen Kenyon/
Executive Director

Annual Budget: \$250,000

The Center for Photography at Woodstock is a nonprofit artists' space serving contemporary photographers with programs in education, exhibition, publication, fellowships and services including access to professional workspace.

Disciplines: Photography,
Film, Video

Programs: Exhibitions, Services,
Publications, Workshops, Education,
Re-Granting

Space

Gallery/Exhibition Space:
2000 sq. ft. with 15' ceilings

Library/Archives

Working Facilities: Fully-equipped
professional darkroom

Proposal procedures

Cycle: Year-round

Format: 20 slides, SASE

NAAO Full Member

CENTER FOR TAPESTRY ARTS, INC.

167 SPRING STREET
NEW YORK, NY 10012

212-431-7500

FAX 212-334-1979

Contact: Jean West/
Executive Director

Annual Budget: \$120,000

The Center for Tapestry Arts supports and encourages the development of artists working in tapestry and related media and promotes public awareness and appreciation of the tapestry arts. The Center's activities include five annual exhibits, a full schedule of classes and workshops for all levels of study, and an artist residency program.

Disciplines: Crafts (tapestry &
related fiber art)

Programs: Exhibitions, Workshops,
Education, Residencies,
Artist Slide File

Space

Gallery/Exhibition Space: 580 sq.
ft. with 16' ceilings

Library/Archives

Proposal procedures

Cycle: Submissions reviewed in
November and June

Format: Application, slides,
biographical information; write for
information

NAAO Full Member

CENTRO CULTURAL DE LA RAZA

2150-1 PAN AM PLAZA #1
BALBOA PARK

SAN DIEGO, CA 92101

619-235-6135

FAX 619-595-0034

Contact: Patricio Chavez/Curator
Annual Budget: \$300,000

The Centro Cultural de la Raza serves as a catalyst in the San Diego and Tijuana border region to preserve, promote and stimulate the art and culture of Chicanos, Mexicans and native tribal societies of the Americas—true to the organization's historical and philosophical roots in the Chicano movement. As a multi-disciplinary cultural arts center, the Centro is uniquely positioned to provide a wide array of services and support to the regional art community.

The Centro believes that art and culture are important expressions of social, political, economic and historical values. As a result, the Centro is committed to maintaining the artistic integrity and excellence of its programs for the cultural enrichment of the region.

Disciplines: Painting, Sculpture,
Photography, Installations,
Performance Art, Video, Dance,
Interdisciplinary

Programs: Exhibitions,
Performances, Services,
Publications, Workshops, Education,
Residencies, Fiscal Agenting

Space

Gallery/Exhibition Space: 2000 sq.
ft. with 15' ceilings

Performance Space: 800 sq. ft. with
20' ceilings

Proposal procedure

Cycle: Ongoing

NAAO Full Member

CENTRO DE ARTE

1472 IRVING STREET, NW
WASHINGTON, DC 20040

202-483-5855

FAX 202-483-7755

Contact: Herbert Quiñonez/
Executive Director; Eugene Walsh/
Development Associate

Annual Budget: \$110,000

Centro de Arte is an arts organization dedicated to the promotion of Latin American cultural expression in the Washington, DC metropolitan area. Through its activities, Centro de Arte seeks to restore Latino identity and create an environment of cultural affirmation among DC's Latino community. Centro de Arte also seeks to promote better cross-cultural understanding between Hispanics and the diverse cultural groups present in the area.

Disciplines: Painting, Crafts,
Dance, Interdisciplinary, Music
Programs: Exhibitions,
Performances, Publications,
Festivals

Space

Gallery/Exhibition Space:
2160 sq. ft.

Performance Space: 360 sq. ft.

NAAO Full Member

**CEPA/CENTER FOR
EXPLORATORY &
PERCEPTUAL ART**700 MAIN STREET, 4TH FLOOR
BUFFALO, NY 14202

716-856-2717

FAX 716-855-5959

Contact: Gail Nicholson/
Executive Director;

Biff Henrich/Board member

Annual Budget: \$150,000

CEPA provides a context for understanding the aesthetic, cultural and political intersections of photo-related art as it is produced in our diverse society. The gallery supports, encourages and funds the projects of established and emergent visual artists, and is committed to supporting artists from groups that have been under-represented in cultural spaces. CEPA also functions as a research and education center for the exploration of new technologies in the photographic arts. CEPA's scope is international, providing a forum for artists and curators throughout the world. At the same time, CEPA supports and exhibits the work of artists in the western region of New York State.

Disciplines: Photography, Film, Installations, Video,
Interdisciplinary, Computer Imaging
Programs: Exhibitions, Services,
Publications, Workshops,
Residencies, Re-Granting
Space

Gallery/Exhibition Space: 4
Galleries totalling 2,500 sq. ft. with
12' ceilings

Bookstore**Library/Archives****Proposal Procedure**

Cycle: Proposals reviewed twice
yearly

Format: Curriculum vitae, 20-40
slides, artist statement, SASE. Note:
Submitted work must have some
photographic aspect or relevance.
NAAO Full Member

**CHICAGO ARTISTS'
COALITION**5 WEST GRAND AVENUE
CHICAGO, IL 60610

312-670-2060

FAX 312-670-2521

Contact: Arlene Rakoncaj/
Executive Director; Diane Grams/
Membership Coordinator
NAAO Associate Member

**CLEVELAND
PERFORMANCE ART
FESTIVAL**1365 WEBB ROAD
CLEVELAND, OH 44107

216-221-6017

FAX 216-226-7082

Contact: Thomas Mulready/
Festival Director

Annual Budget: \$45,000

The Cleveland Performance Art Festival is a major showcase for regional, national and international performance work. A nationally recognized panel selects emerging artists of highest quality to present performances, workshops, residencies and continuous audience discussions in a month-long festival atmosphere at theatres, galleries, universities and community centers. The Festival encourages artists of all disciplines to present work live in front of an audience. The Performance Open offers time, space and an audience to any and all performance art applicants.

Disciplines: Performance Art,
Interdisciplinary
Programs: Performances,
Workshops, Education, Residencies,
Services, Advocacy

Space: The Festival presents work
in a variety of theatres, galleries,
museums, universities, concert
halls, community centers and
outdoor space; most full theatrical
productions are presented at the
Cleveland Public Theatre.

Library/Archives: Festival
documentation since 1988.

Proposal procedure

Cycle: Call for annual postmark
deadline.

Format: Written proposal, cued
five-minute VHS video (if available)
of proposed or past work, 100-word
bio/resume, 100-word workshop
description if artist offers
workshops, 100-word artistic
statement about artist's work in
general and the proposed work,
number of performers/travellers
involved, two black and white
photos live in performance (if
available), artist or group name,
address, phone numbers, Social
Security number or FEI number,
SASE

NAAO Full Member

**CLOCKTOWER/
INSTITUTE FOR
CONTEMPORARY ART/
P.S. 1 MUSEUM**108 LEONARD STREET
NEW YORK, NY 10013

212-255-1000

FAX 718-482-9454

Contact: Anthony Vasconcellos/
Managing Director; Alanna Helos/
President, Executive Director
Annual Budget: \$120,000

*The Clocktower Gallery in lower
Manhattan is an exhibition and
workspace administered by the
Institute of Contemporary Art, P.S. 1
Museum. The workspace is used for
the International and National
Studio Programs which provide an
environment and exposure for both
foreign and American artists in New
York City.*

Disciplines: Painting, Sculpture,
Photography, Installations
Programs: Exhibitions,
Publications, Residencies
Space

Gallery/Exhibition Space: 2100 sq. ft.
with 12' ceilings (20' ceilings
upstairs); two levels in the
clocktower of a 13 story city-owned
building

Bookstore: Institute publications
NAAO Full Member

**COALITION OF
WASHINGTON ARTISTS**

P.O. BOX 21584

WASHINGTON, DC 20009

202-362-0745

Contact: Zlunta/Member

Annual Budget: \$5,000

*The Coalition of Washington Artists
provides a forum for discussion on
the social, political, ethical and
esthetic aspects of professional
artists' life and work. The goal of
the Coalition is to establish positive
conduits of communication and
purposeful interaction within the
Washington cultural community.*

Disciplines: Painting, Sculpture,
Photography, Film, Installations,
Performance Art, Crafts, Video
Programs: Workshops
NAAO Full Member

**COASTAL ARTS
LEAGUE MUSEUM**

P.O. BOX 3226
HALF MOON BAY, CA 94019
415-726-6335
Contact: Arabella Decker/President
NAAO Associate Member

**COCA/CENTER ON
CONTEMPORARY ART**

1309 FIRST AVENUE
SEATTLE, WA 98101
Mailing Address:
P.O. BOX 1277
SEATTLE, WA 98111
206-682-4568

Contact: Katherine Marczuk,
Executive Director
Annual Budget: \$225,000

*COCA serves as a catalyst and forum
for the advancement and understand-
ing of contemporary art in all
disciplines.*

Disciplines: Painting, Sculpture,
Photography, Installations,
Performance Art, Crafts, Video, New
Music, Literature, Interdisciplinary
Programs: Exhibitions,
Performances, Services,
Publications, Education, Residencies
Space

Gallery/Exhibition Space:
4800 sq. ft. with 16' ceilings
Performance Space: 2400 sq. ft. with
16' ceilings
Proposal procedure
Cycle: Monthly
Format: Slides, videos, SASE.
Committee of Board considers
proposals.
NAAO Full Member

**COLLEGE ART
ASSOCIATION**

275 SEVENTH AVENUE
NEW YORK, NY 10001
212-691-1051
FAX 212-627-2381
Contact: Susan Ball/
Executive Director
NAAO Associate Member

**CONTEMPORARY ART
INSTITUTE
OF DETROIT**

PO BOX 43509/REN CEN STA.
DETROIT, MI 48243-0509
313-547-2116
Contact: Nelson Smith/Co-director

Annual Budget: \$1,000
*The Contemporary Art Institute of
Detroit was formed in 1978 by a
group of Detroit artists. The
Contemporary Art Institute of Detroit
sees its role to be that of directly
supporting area artists through
alternative events. It exposes local
audiences to new art ideas from
around the world. The Contempo-
rary Art Institute's intent is to
diminish the economic and profes-
sional difficulties faced by artists in
presenting new arts to new audi-
ences. To this end, serious art that is
often not readily accommodated by
traditional outlets or is not commer-
cially viable because of form or
content has been sought out and
encouraged. The Contemporary Art
Institute of Detroit has no permanent
facility. Raw spaces, alternative
spaces, educational centers, as well
as established art centers have been
used and will be used by the
Contemporary Art Institute of
Detroit.*

Disciplines: Painting, Sculpture,
Photography, Film, Installations,
Performance Art, Crafts, Video,
Dance, New Music, Interdisciplinary
Programs: Exhibitions,
Performances, Services,
Publications, Workshops
Proposal procedures
Cycle: Quarterly; send for proposal
form.
NAAO Full Member

**CONTEMPORARY ARTS
CENTER**

900 CAMP STREET
NEW ORLEANS, LA 70150
Mailing Address:
P.O. BOX 50498
NEW ORLEANS, LA 70190
504-523-1216
FAX 504-528-3828
Contact: Annette DiMeo Carozzi/
Executive Director

*The Contemporary Arts Center in
New Orleans serves contemporary
visual and performing artists and
their audiences. Since 1976, the CAC
has provided exhibitions and
performances, facilities, technical
assistance, educational and profes-
sional development for artists and
the community.*

*Dedicated to high artistic standards,
the CAC is committed to encouraging
the development of new and original
work. Vital to the cultural life of the
community, the CAC promotes the
work of local, regional, national and
international artists for the benefit of
its diverse audiences.*

Disciplines: Painting, Sculpture,
Photography, Film, Installations,
Performance Art, Crafts, Video,
Dance, New Music, Literature,
Interdisciplinary
Programs: Exhibitions,
Performances, Publications,
Education, Residencies, Re-Granting
Space
Gallery/Exhibition Spaces:
10,000 sq. ft. total
Performance Spaces: 290-seats, 150-
seats
Bookstore
NAAO Full Member

**COSACOSA ART AT
LARGE, INC.**

P.O. BOX 41159
PHILADELPHIA, PA 19127
215-487-2554
Contact: Kimberly Niemela/
Director
Annual Budget: \$45,000

*COSACOSA Art at Large, Inc.
provokes and promotes the creation
of interdisciplinary art specific to
public spaces in the Philadelphia
area. In an attempt to recapture the
original role of the artist (as
community leader) and of the arts
(as a tool for community definition
and discovery), COSACOSA strives to
enable interaction between artists
and communities.*

Disciplines: Installations,
Performance Art, Interdisciplinary,
Experimental Theater
Programs: Exhibitions,
Performance, Workshops, Education
Space: Public sites in Philadelphia
Proposal procedure
Cycle: Proposal deadlines on
January 1, May 1, September 1
Format: Submit 1/2" VHS or up to
10 slides; project must involve
the community to which it is site
specific through workshops or
performances; artist applicants must
be familiar with the Philadelphia
area; COSACOSA matches
communities and sites to proposed
work; write for guidelines.
NAAO Full Member

CRAFT EMERGENCY RELIEF FUND

FRANK WILLIAMS ROAD
SHELBURNE FALLS, MA 01570
Mailing Address:
1000 CONN. AVE., NW STE. 9
WASHINGTON, DC 20036
415-625-9672
FAX 413-625-2444
Contact: Lois Ahrens/Director
NAAO Associate Member

CRASHARTS

ICEHOUSE COMPLEX
429 WEST JACKSON
PHOENIX, AZ 85003-2409
602-256-6333
Contact: Helen Hestenes/
CRASHarts contact;
David Therrien/ATAC contact
CRASHarts provides facilities for the communication of ideas. Dialogue between artist and audience is a primary goal, and CRASHarts works to eliminate barriers to this dialogue. Above all, CRASHarts provides a forum for experimentation and research in the visual, media and performing arts for emerging and established artists alike. CRASHarts is an Artist run artspace. ATAC, the Artists' Technology Access Center, is a CRASHarts project under development aimed at providing artist with access to state of the art technologies and facilities that enable the realization of new ideas and the creation of new artforms.

Disciplines: Painting, Sculpture, Photography, Performance Art, Installations, New Music, Film, Video, Interdisciplinary
Programs: Exhibitions, Performances, Workshops, Lectures, Publications, Artist Survival Series

Space

Gallery/Exhibition Spaces: 50'x50' with 11.5' ceilings, concrete surfaces, concrete columns; outdoor sculpture courtyard of 11,000 sq. ft. with power and plumbing available; library gallery for smaller works.
Performance Spaces: 64'x35' with 35' ceilings; concrete walls, structural steel ceiling with multiple hanging points and flexible grid system, sound system, lighting system; 11,000 sq. ft. outdoor courtyard with large stage; Icehouse Nightclub facility with 600 person capacity, 30'x20' stage, excellent production values, available by special arrangement.

Working Facilities: Shop in basement with wide selection of power tools; geared primarily toward installations and kinetic sculpture. Live/Work studio program.

ATAC (Artists' Technology Access Center): 3000 sq. ft. studio facility; multiple computer workstations in individual studios.

Proposal procedure

Cycle: Open, call or write for information; submit documentation appropriate to artform.

NAAO Full Member

CREATIVE TIME

131 WEST 24TH STREET
NEW YORK, NY 10011
212-206-6674

FAX 212-255-8467

Contact: Cee Brown/
Executive Director

Annual Budget: \$500,000

Creative Time's mission is to present interdisciplinary art in public settings. Creative Time advocates proposals that explore areas that bridge cultures, ideologies and disciplines. Creative Time encourages artists to consider the population and location where their projects will be sited and incorporate this information in the planning and execution of their work. Projects should introduce timely and provocative issues into the daily lives of New Yorkers—and those who visit—by utilizing visible, often unexpected public locations in and around New York City.

Disciplines: Interdisciplinary
Programs: Exhibitions, Performances
NAAO Full Member

CSPS

1103 THIRD STREET SE
CEDAR RAPIDS, IA 52401
319-364-1580

Contact: F. John Herbert/
Project Director

Annual Budget: \$120,000

CSPS is a new alternative space located in a century-old Czech social hall, hence the acronym. CSPS is an artist-run organization which promotes new and innovative expression in the visual, performing, literary and electronic arts; fosters creative interaction between artists, their communities and society; and encourages the imaginative exploration of contemporary ideas and experiences.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary
Programs: Exhibitions, Performances, Services, Publications, Workshops, Residencies

Space

Gallery/Exhibition Space: 1350 sq. ft. with 11' ceilings

Performance Space: 1350 sq. ft. with 20' ceilings

Proposal procedure

Cycle: Ongoing

Format: Project description, budget, work samples or other supporting materials

NAAO Full Member

DANCE BAY AREA

44 PAGE STREET, SUITE 604C
SAN FRANCISCO, CA 94102
415-252-6240

FAX 415-621-2533
Contact: Lillian Goldthwaite/
Executive Director
Annual Budget: \$350,000

Dance Bay Area exists to encourage a creative environment for dance in the Bay Area region by providing programs and services for its members in the areas of information services, economic development, visibility and public policy development.

Disciplines: Dance, Performance Art, Interdisciplinary
Programs: Services, Publications
NAAO Full Member

DANCE PLACE

3225 8TH STREET, NE
WASHINGTON, D.C. 20017
202-269-1600

Contact: Carla Perlo/Artistic and Executive Director; Deborah Riley/Press and Marketing Director
Annual Budget: \$450,000

Dance Place is a producer and presenter of dance contributing to the cultural enrichment of Washington, D.C. and the metropolitan area. Dance Place owns its facility which is primarily used for presentation and dance training. Dance Place provides daily classes, week-end performances, and monthly free community programs; its performance series focuses on experimental, ethnic and emerging dance companies.

Disciplines: Dance, Performance Art, Interdisciplinary, Painting, Sculpture, Photography
Programs: Performances, Exhibitions, Education
Space

Gallery/Exhibition Space: 25' x 25' with 8' ceiling (theater lobby)
Performance Space: 34' x 30' with 18' ceiling ; black box theater
NAAO Full Member

DANCE THEATER WORKSHOP/DTW

219 WEST 19TH STREET
NEW YORK, NY 10011
212-691-6500

FAX 212-633-1974
Contact: David White/Executive Director, Tia Levinson/Director of Operations & Community Affairs
Annual Budget: \$2.6 million

Dance Theater Workshop, founded in 1965 as a choreographers' cooperative, has grown into a vital membership organization of more than 500 performing artists and companies, and has become, at its Bessie Schonberg Theater (formerly American Theatre Laboratory), the most active theater of its kind in the country. In its wide-ranging services and artist sponsorship programs, DTW is dedicated to the active support and development of independent professional performing artists throughout New York, the U.S. and abroad.

Disciplines: Performance Art, Video, Dance, New Music, Interdisciplinary
Programs: Exhibitions, Performances, Services, Publications, Workshops, Re-Granting
Space

Gallery/Exhibition Space: 300 sq. ft.
Performance Space: 1250 sq. ft. with 12' ceilings; 110 permanent seats with 40 optional floor cushions; frontal black-box; black linoleum floor covered with 4 level basket-weave spring wood floor over concrete base; dance studio
NAAO Full Member

DANCE UMBRELLA

1501 WEST 5TH ST., SUITE 104
AUSTIN, TX 78767

Mailing Address:
P.O. BOX 1352
AUSTIN, TX 78767
512-322-0227

Contact: Phyllis Ann Slattery/
Executive Director
Annual Budget: \$70,000

Dance Umbrella is a nonprofit membership organization that advances dance and performance work in Austin and Texas. Serving as a statewide network, Dance Umbrella provides services, representation, publications and various programs to strengthen the cultural life of the state. Dance Umbrella maintains a rehearsal and performance facility in downtown Austin and produces performances, workshops and extended residencies throughout the year.

Disciplines: Performance Art, Dance, Interdisciplinary
Programs: Performances, Services, Publications, Workshops, Education, Residencies
Space

Performance Space: 42'x63' with 10-12' ceilings; open flexible space; sprung floor; sound, lighting and production equipment available.
Proposal procedure
Cycle: Flexible and ongoing.
Format: Send all but videotape, unless requested, including SASE.
NAAO Full Member

ART & ARTISTS

DANFORTH GALLERY

34 DANFORTH STREET
PORTLAND, ME 04101
207-775-6245
FAX 207-595-3549

Contact: Helen Rivas/Director
Annual Budget: \$40,000

Danforth Gallery has three goals: to be a launch pad for artists, to provide a space for experimental and varied art forms, and to have close relations with the community.

Danforth provides an artists' space where artists maintain an integral role in programming/curating exhibitions, are paid fees when possible, and can practice artistic freedom. While promoting beyond-the-mainstream, experimental art that may be considered "too difficult" to be supported by the marketplace (including installations, videos and works about contemporary themes), Danforth Gallery tries to reach out and provide opportunities for all of Maine's citizens. Danforth Gallery strives to balance the needs of our society in general and those of the art world specifically. As a task force of volunteers, Danforth Gallery's total cash outlay is surpassed by donated services and materials. Danforth Gallery has taken several exhibitions to outlying areas in an effort to provide art and ideas to as broad an audience as possible. For the same reason, Danforth Gallery exhibits in alternative showing spaces.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Video, Interdisciplinary
Programs: Exhibitions, Workshops, Re-Granting
Space

Gallery/Exhibition Space: 1500 sq. ft. with 14' ceilings

Proposal procedure

Cycle: 6 months in advance of scheduled exhibition

Format: Written/oral questions accepted. Danforth welcomes ideas and written submission of exhibitions to be reviewed by the Advisory Board; proposals must include an estimated budget for proposed project. Maine and New England artists are given preference for space utilization.

NAAO Full Member

DARE/DALLAS ARTISTS RESEARCH & EXHIBITION

P.O. BOX 222061
DALLAS, TX 75222

817-265-4585

Contact: Kevin Curry/Director
Annual Budget: \$49,000

DARE is a nonprofit organization, incorporated in January 1990, whose purpose is to nurture, support and attract a community of mature and emerging visual and interdisciplinary artists who create innovative contemporary works in the Dallas area.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video, Dance, New Music, Literature, Interdisciplinary
Programs: Exhibitions, Performances, Services, Publications, Workshops, Education
Space

Gallery/Exhibition/Performance Space

Proposal procedure

Cycle: Submit proposals for review to the Director or Artists' Advisory Committee

Format: Slides and/or video, written proposal

NAAO Full Member

DCAC/DISTRICT OF COLUMBIA ART CENTER, INC.

2438 18TH STREET, NW
WASHINGTON, DC 20009
202-462-7833

FAX 202-328-7099

Contact: Andrew Mellen/Executive Director

Annual Budget: \$40,000

District of Columbia Arts Center, Inc. (DCAC) is dedicated to providing a showcase for emerging and under-recognized artists in the Washington metropolitan area; encouraging cross-cultural artistic exchange and participation; promoting communication and respect among artists and the community; and inspiring fresh approaches in artistic development. DCAC promotes a vital dialogue between artists and the community through visual arts exhibitions, dance performances, poetry and prose readings, concerts, film, theater, interdisciplinary works as well as educational outreach.

By providing a forum for the exploration of critical social issues, DCAC bolsters self-esteem and encourages cross-cultural collaborations through artistic expression.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video, Dance, New Music, Literature, Interdisciplinary
Programs: Exhibitions, Performances, Services, Workshops, Residencies
Space

Gallery/Exhibition Space: 1600 sq. ft. with 10' ceilings

Performance Space: 250 sq. ft. with 20' ceilings; seats 80-100

Library/Archives

Working Facilities

Proposal procedure

Cycle: Ongoing

NAAO Full Member

DELAWARE CENTER FOR THE CONTEMPORARY ARTS (DCCA)

103 EAST 16TH STREET
WILMINGTON, DE 19801

302-656-6466

Contact: Steve Latta/Executive Director

Annual Budget: \$40,000

The Delaware Center for Contemporary Arts

support the development of artists' careers, to present their work, and to educate the public's understanding of contemporary art.

The Center is recognized for its stimulating educational and participatory work for artists and the community.

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**DELAWARE CENTER
FOR THE
CONTEMPORARY ARTS/
DCCA**

103 EAST 16TH STREET
WILMINGTON, DE 19801

302-656-6466

Contact: Steve Lanier/
Executive Director

Annual Budget: \$160,000

The Delaware Center for the Contemporary Arts' mission is to support the development of artists' careers, to present new and provocative work, and to enhance the public's understanding and appreciation of contemporary art. Within the community and the region, the DCCA is recognized for quality exhibitions, stimulating educational programs, a participatory workshop environment for artists and as a gathering place for artists and art patrons. Founded to be a showcase for contemporary artwork by both national and local artists, an important component of DCCA's exhibition philosophy is to provide exhibition opportunities for experimental and non-commercial work. As such, the DCCA's programs provide artists and the community with a forum to explore new ideas in our society and significant trends in the contemporary art world.

In 1979, an abandoned building, previously a sheet-metal factory, became DCCA's first exhibition space. In 1984, DCCA moved its present location, the historic 1935 Water Department Building, and established its first artists' studios in addition to gallery space. In 1987, a major renovation of the first floor was completed, more than doubling the size of the Main Gallery. Education programs and services provided by DCCA address a variety of needs including gallery lectures, teacher resource materials for school groups, senior workshops, and studios for artists.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Crafts, Video, New Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Services, Workshops, Residencies, Education
Space

Gallery/Exhibition Space: 2200 sq. ft. with 20' ceilings

Library/Archives

Working Facilities: Four artists' studios

Proposal procedure

Cycle: Exhibition, monthly; Residencies, quarterly

Format: Cover letter (proposal), slide sheet, resume, artist' statement

NAAO Full Member

**DELAWARE DIVISION
OF THE ARTS/
DELAWARE STATE
ARTS COUNCIL**

820 NORTH FRENCH STREET

WILMINGTON, DE 19801

302-577-5540

FAX 302-577-5862

Contact: Barbara King/
Visual Arts Coordinator

NAAO Associate Member

DELTA AXIS

1294 1/2 MADISON AVENUE

MEMPHIS, TN 38104

(901) 725-6098

Contact: Perry Walker/Co-Director;
Allen Frame/Co-Director;
Laurin Raiken/Co-Director

Delta Axis aims to discover and present significant new or neglected art created in the South or by Southern artists, and to relate that work to other contemporary work being done throughout the country and the world; to create a cultural dialogue between Memphis and other cities in the U.S. and abroad through an exchange of art and artists; to address timely issues related to the roles of art in society; to develop a wider public for art in the Mid-South; to nurture creative voices in the community and to establish Memphis as an important link in the global arts network.

Disciplines: Painting, Photography, Sculpture, Installations, Outsider Art
Programs: Exhibitions, Services, Residencies, Education, Publications, Slide File, Radio, Lectures

NAAO Full Member

**DETROIT ARTISTS
MARKET**

1452 RANDOLPH

DETROIT, MI 48226

313-962-0337

Contact: Gerry Craig/Director

Detroit Artists Market exists to exhibit and promote the work of Michigan artists and provide educational programs which further the understanding of contemporary art in all media.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts

Programs: Exhibitions, Performances, Publications, Workshops

Space

Gallery/Exhibition Space: 2000 sq. ft. with 16' ceilings

Proposal procedure

Cycle: Annual

NAAO Full Member

**DETROIT FOCUS
GALLERY**

743 BEAUBIEN

DETROIT, MI 48226

313-962-9025

Contact: Mary Denison/Director

Annual Budget: \$80,000

Detroit Focus Gallery aims to provide exhibition space for Michigan artists, provide a forum for artists to exchange ideas and discuss common interests, and provide the general public with the opportunity to interact with artists and their art.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Interdisciplinary

Programs: Exhibitions, Performances, Services, Publications, Workshops

NAAO Full Member

DIALOGUE, INC.

9 BUTTLES AVENUE
COLUMBUS, OH 43215

Mailing Address:

P.O. BOX 2572

COLUMBUS, OH 43216-2572

614-621-3704

FAX 614-621-2448

Contact: Anne Marie Slaughter/
Executive Editor

Annual Budget: \$400,000

Dialogue, Inc. is a nonprofit arts organization devoted to the development and growth of the arts.

Dialogue, Inc. provides two unique services to the region: Dialogue, the bimonthly magazine of the arts in Ohio, Indiana, Illinois and Kentucky; and the Fine Arts Transportation Service (FATS), offering professional shipping and handling of fine art for artists and art organizations in the region.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Dance, New Music, Interdisciplinary

Programs: Services (Fine Arts Transportation Service), Publications (*Dialogue* magazine)

Proposal procedure

Cycle: Bimonthly visual art submission to *Dialogue* magazine

Format: 11"x14"

NAAO Full Member

DINNERWARE ARTISTS' COOPERATIVE GALLERY

135 EAST CONGRESS STREET

TUCSON, AZ 85701

602-792-4503

Contact: Nora Kuehl/
Gallery Manager

Annual Budget: \$65,000

Dinnerware is an artist-directed nonprofit alternative forum providing contemporary art. Dinnerware aims to promote contemporary art in all media. Dinnerware exhibits members' work and curates exhibits which present experimental work, promote cultural diversity and educate the general public about the nature and scope of contemporary art.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Video, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Workshops
Space

Gallery/Exhibition Spaces: 2400 sq. ft. with 15' ceilings; 1250 sq. ft. with 15' ceilings; 450 running feet of wall space; two movable walls

Proposal procedure

Cycle: Bi-annual

Format: Roster selection-slide submission current members jury panels, select new members to fill slots. Information on traveling exhibitions welcomed.

NAAO Full Member

DIVERSEWORKS

1117 EAST FREEWAY

HOUSTON, TX 77002

713-223-8346

Contact: Michael Peranteau/Co-Director

Annual Budget: \$450,000

DiverseWorks' mission is to encourage artistic investigation of critical social and cultural issues.

DiverseWorks' goals include supporting artists through programming opportunities, the payment of equitable artist fees, the commissioning of new work, a grants program and advocacy efforts. DiverseWorks encourages interaction between artists and the community and strives to place Texas artists in a national and international context.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Services, Publications, Workshops, Residencies, Re-Granting
Space

Gallery/Exhibition Space: 4500 sq. ft. with 12-16' ceilings; large open gallery; 90'x50'

Performance Space: 2500 sq. ft. with 12-16' ceilings; proscenium; 125 seat; full tech; 42'x30' stage

Proposal procedure

Cycle: Year-round

Format: One-page project description, budget, support materials

NAAO Full Member

DIXON PLACE

258 BOWERY

NEW YORK, NY 10012

212-219-3088

Contact: Ellie Covan/Director

Annual Budget: \$49,000

Dixon Place exists to nurture artists by encouraging the development of new work and to help artists explore their creative process by providing a safe space to present performance works-in-progress.

Disciplines: Performance Art, Literature

Programs: Performances

Performance Space

Proposal procedure

Cycle: Ongoing

Format: Recent video for performance; manuscript for literature; description of new work-in-progress for both.

NAAO Full Member

DOVER ART LEAGUE

1832 NORTH DUPONT PKWY

DOVER, DE 19901

Mailing Address:

200 PENNSYLVANIA AVENUE

DOVER, DE 19901

302-734-2822

Contact: Margaret Hartnett/
Secretary & Administrative
Assistant, Michael J. Homlish/
President

Dover Art League, designed to serve both community and artistic interests, provides an environment that promotes and develops artistic endeavors of local artists. Dover Art League aspires to cultivate within the community an appreciation and awareness of the relevance and value of art works in revealing who we are in this time and place. A nonprofit visual arts group encompassing both artists and non-artists, Dover Art League is resident to Kent and Sussex counties in Delaware, but its exposure and participation extend well into surrounding states.

Disciplines: Painting, Sculpture, Photography, Crafts

Programs: Exhibitions, Workshops, Education

Gallery/Exhibition Space

NAAO Full Member

**NEXUS
CONTEMPORARY ART
CENTER**

P.O. BOX 54661
ATLANTA, GA 30308

404-688-1970
Contact: Louise Shaw/
Executive Director, Sydney Jenkins/
Gallery Director
Annual Budget: \$470,000

Nexus Contemporary Art Center's purpose is to promote experimentation and excellence in the visual, performing and book arts. Nexus provides access to resources and support for emerging and established artists on the local, regional, national and international level and creates opportunities for them to share their work with the public. In all aspects of its programming, Nexus is committed to gender equality and cultural diversity. By developing, educating and cultivating energetic audiences of knowledgeable supporters, Nexus serves as a major multi-disciplinary arts center in the Southeast.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Video, Dance, New Music, Interdisciplinary, Artist Books

Programs: Exhibitions, Performances, Services, Publications, Workshops, Residencies

Space

Gallery/Exhibition Space: 6000 sq. ft. with 18' ceilings; former truck repair shop; fully-renovated; clerestory windows

Performance Space: 2500 sq. ft. with 15' ceilings; flexible black box

Working Facilities

Proposal procedure

Cycle: Ongoing for gallery; May 1 deadline for press

Format: Slides, SASE for gallery; book proposals for press

NAAO Full Member

**NEXUS/FOUNDATION
FOR TODAY'S ART**

137 NORTH 2ND STREET
PHILADELPHIA, PA 19106
215-629-1103

Contact: Anne Raman/
Gallery Director, Suzanne Horvitz/
Foundation Director

Annual Budget: \$70,000

Nexus/Foundation for Today's Art provides exhibition opportunities for artists who explore experimental solo art, as well as new directions in traditional media. Ten solo exhibitions per year present work from a changing membership of 25 regional artists, selected through a rigorous jury process. Approximately seven curated group exhibits per year present work of non-member artists, and focus on new media, thematic explorations, and current issues. These shows are curated by recognized experts, guest artist/curators, or staff curators. Previous shows have presented an exploration of sound art, curated by Peter Frank, with works by Laurie Anderson, John Cage and others; and Body Sculpture: Performance Objects by Artists, curated by Jonas dos Santos, with works by Mary Beth Edelson, Kim Jones, Ana Mendieta and others. Nexus also presents periodic solo and group exhibits by visiting national and international artists. In addition to exhibitions, Nexus houses an Artist Resource Lounge that offers periodicals, resource books and an artist opportunities bulletin board. An ongoing series of Artist Information Seminars presents career information and discussions on topics of interest to artists. Nexus services are free and available to the general public.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Video, Interdisciplinary

Programs: Exhibitions, Services, Seminars

Space

Gallery/Exhibition Space: 1700 sq. ft. with 11' ceilings (2 galleries of approximately 850 sq. ft. each); dry wall with 3/4" plywood backings; hardwood floors; space can be modified by artists as long as it can be restored.

Proposal procedure

Cycle: Ongoing

Format: Letter, slides, resumes, project description, SASE

NAAO Full Member

**911 MEDIA
ARTS CENTER**

117 YALE AVENUE NORTH
SEATTLE, WA 98109

206-682-6552

FAX 206-682-7422

Contact: Robin Reidy/
Executive Director

Annual Budget: \$149,000

911 Media Arts Center is a nonprofit multidisciplinary organization dedicated to contemporary artists, particularly those working in video, film and audio. 911 develops an audience for these artforms, and fosters diverse artistic and cultural expression. 911 Media Arts Center acts as a catalyst for collaboration, bringing artists of all disciplines together, and provides the support, resources and audiences necessary to fulfill their unique visions. 911 encourages artists to take risks, experiment and explore new forms. Since 1982, 911 has brought artists together with audiences through year-round public exhibition, education and artist service programs.

Disciplines: Film, Installations, Video, Interdisciplinary

Programs: Exhibitions, Services, Publications (including a bi-monthly newsletter), Workshops

Space

Gallery/Exhibition/Performance Space: 800 sq. ft. with 20' ceilings; outside windows often used by artists

Library/Archives: Video Art, Books

Working Facilities:

Video Editing Suite

Proposal Procedure

Cycle: 3 months lead time

Format: 1/2" or 3/4" video

NAAO Full Member

**ENABLED ARTISTS
UNITED**

P.O. BOX 178

DOBBINS, CA 95935

916-692-1581

Contact: Marjorie Gordon/Director
Annual Budget: \$2,000

Enabled Artists United advocates the right of all persons to human dignity and to the means for creative expression, and declares that no attempt to withhold these freedoms from another is correct. Enabled Artists United is a nonprofit group of organizations and individuals who work to restore the rights of the disenfranchised for the benefit of all.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Services, Publications, Workshops
Space

Gallery/Exhibition Space: 50 sq. ft. with 12' ceilings

NAAO Full Member

EXIT ART

578 BROADWAY

NEW YORK, NY 10012

212-966-7745

FAX 212-925-2928

Contact: Jeanette Ingberman/
Founder, Director

Annual Budget: \$500,000

Exit Art, founded in 1982 by Jeanette Ingberman and Papo Calo, is a hybrid art organization dedicated to transcultural, multi-media explorations of contemporary art issues through critical presentations and publications.

Disciplines: Painting, Sculpture, Installations, Video, Interdisciplinary

Programs: Exhibitions, Performances, Publications
Space

Gallery/Exhibition/Performance Space: 5000 sq. ft. with 11' ceilings

Proposal procedure:

Contact Exit Art

NAAO Full Member

**EXPERIMENTAL
INTERMEDIA**224 CENTRE STREET
NEW YORK, NY 10013

212-431-5127

Contact: Phill Niblock/Director
Annual Budget: \$40,000

Experimental Intermedia Foundation is a development resource for artists. Through continuing analysis of technological capabilities and art policies, the Foundation has functioned as a center for innovative arts activity since its formation in 1968. EIF is currently pursuing two primary objectives: 1) to assist artists to develop work that can be presented in various media in a variety of presentation environments and 2) to foster projects that develop ways to sustain the arts in the future. For twenty years, EIF has produced and presented as many as sixty events per season in numerous venues around the U.S. and abroad, focusing international attention on experimental artistic creation in film, video, music, dance and intermedia.

Emphasis has always been on the most forward-looking artistic efforts, often bringing to life work that is difficult to categorize. EIF also develops projects that bring the contemporary arts to the public in ways that encourage wider understanding and participation. It is working with elementary school programs in five public schools to utilize music and contemporary media tools to promote language and analytical skills. A recently inaugurated compact disc label, "XI," has released five CD's to date as a further method of reaching new interested audiences throughout the U.S. and abroad.

Disciplines: Intermedia, Interdisciplinary, Photography, Film, Installations, Performance Art, Video, Dance, New Music

Programs: Performances, Services, Publications
Space

Performance Space: 2000 sq. ft. with 16' ceilings; loft with audio and video facilities

Working Facilities
Proposal procedure

Cycle: Informal

NAAO Full Member

THE EXPLORATORIUM3601 LYON STREET
SAN FRANCISCO, CA 94131
415-563-7337

FAX 415-561-0307

Contact: Peter Richards/
Director of Art Programs
Annual Budget: \$8,000,000

The Exploratorium is a museum dedicated to the public understanding of science, art and human perception. It has pioneered the role of museums as active teaching centers with its original exhibitions and innovative programming, serving as a resource to schools, to universities and to artists as well as to the broadest public. The mission of the Exploratorium is to communicate the conviction that both nature and people can be understandable and full of new and exciting insights, and to provide learning experiences that will stimulate people of all ages to want to know more about the world and its phenomena.

Disciplines: Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Workshops, Education, Residencies
Space

Gallery/Exhibition Space: 3000 sq. ft. with 35' ceilings

Performance Space: 2000 sq. ft. with 10' ceilings

Bookstore

Library/Archives

Working Facilities

Proposal procedure

Cycle: Ongoing

Format: Informal; for artist-in-residency information, contact Peter Richards; for performance residencies, contact Pam Winfrey; for film program, contact Liz Keim.
NAAO Associate Member

EYE GALLERY

1151 MISSION STREET
SAN FRANCISCO, CA 94103
415-431-0911

Contact: Lynette Molnar/
Executive Director
Annual Budget: \$75,000

Eye Gallery exists to bring together a diverse, growing community of people to exchange ideas and views about photography and culture.

Disciplines: Photography, Installations
Programs: Exhibitions, Services, Workshops, Education
Space
Gallery/Exhibition Space: 1400 sq. ft. with 11'8" ceilings (two separate galleries; one for installations)
Working Facilities: Group darkroom, private darkroom, print finishing area, copystand, screening facilities
Proposal procedure
Cycle: Quarterly
Format: 20 slides, artist statement, other support material, SASE
NAAO Full Member

THE FABRIC WORKSHOP

1100 VINE STREET
PHILADELPHIA, PA 19107
215-922-7303

Contact: Marlon Stroud/
Artistic Director

The Fabric Workshop offers national and international artists from all media the opportunity to work with new materials in an experimental environment, and provides a museum context in which to view and appreciate this work. The Fabric Workshop encourages interest in this interchange by education artists, apprentices and the general public through a program of artist residences, exhibitions, publications, documentation and conservation of the permanent collection, and distribution of the artworks created.

Disciplines: Fabric Design and Printing, Painting, Sculpture, Photography, Installations, Interdisciplinary
Programs: Exhibitions, Publications, Workshops, Residencies
Museum Shop
Library/Archives
NAAO Full Member

FILM ARTS FOUNDATION

348 9TH STREET
2ND FLOOR
SAN FRANCISCO, CA 94103
415-552-8760

FAX 415-863-7428
Contacts: Julie Mackaman/
Development Director,
Gail Silva/Director
NAAO Associate Member

FOOTWORK/DANCER'S GROUP INC.

3221 22ND STREET
SAN FRANCISCO, CA 94110
415-824-5044
FAX 415-824-2873

Contact: Wayne Hazzard/Director
Footworks was founded in 1982 in San Francisco's Mission District to educate the community in dance and the performing arts, and to provide technical and administrative support for artistic endeavors and collaborations.

Disciplines: Performance Art, Dance, New Music, Interdisciplinary
Programs: Exhibitions, Performances, Workshops, Residencies
Space
Gallery/Exhibition Space: 390 sq. ft.; lobby area
Performance Space: 1600 sq. ft. with 14' ceilings; sprung wood floor; complete lighting and sound system; tech booth; dressing rooms; box office
Proposal procedure
Cycle: Ongoing
Format: Project description, ten-minute excerpt of work on video, SASE.
NAAO Full Member

FORUM GALLERY

525 FALCONER STREET
JAMESTOWN, NY 14701
716-665-9107

Contact: Dan R. Talley/
Gallery Director
Annual Budget: \$120,000

The FORUM Gallery is a 1,350 square foot exhibition facility in the FORUM Building on the campus of Jamestown Community College. The facility is dedicated to the regular presentation of significant visual art exhibitions for the cultural enrichment of the college's community as well as the larger community of Chautauqua County and Western New York State. The FORUM Gallery is building on its commitment to quality exhibitions from all disciplines and is in the process of originating meaningful exhibitions that extend our understanding of ourselves, our culture and the world around us.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video
Programs: Exhibitions, Performances, Workshops, Residencies
Space
Gallery/Exhibition Space: 1000 sq. ft. with 18' ceilings; approximately 30'x35'
NAAO Associate Member

**FOUNDATION FOR
ARTS RESOURCES/FAR**

P.O. BOX 38145
LOS ANGELES, CA 90038
213-744-0389

Contact: Uta Barth
Annual Budget: \$40,000

Foundation for Arts Resources maintains an ongoing speakers program called "Art Talk Art" and sponsors open proposals from the community.

Disciplines: Interdisciplinary
Programs: Exhibitions, Performances, Services, Publications, Lectures
Proposal procedure
Cycle: Open
Format: One page description, slides, budget
NAAO Full Member

**FRANKLIN FURNACE
ARCHIVE, INC.**

112 FRANKLIN STREET
NEW YORK, NY 10013
212-925-4671

FAX 212-925-0903
Contact: Martha Wilson/
Founder and Director
Annual Budget: \$400,000

Franklin Furnace Archive, Inc. represents one of the most successful efforts to preserve permanent records of some of the most important—but also among the most perishable—artistic achievements of our time: artists' books and publications, Fluxus materials, pamphlets and other ephemera. The mission of Franklin Furnace as established by its official by-laws is sixfold: to collect 20th Century art in book form and related material published internationally; to inclusively catalogue and preserve art in book form; to make accessible and interpret the importance of the permanent collection through computerizing the catalog of the collection, mounting traveling, historical and thematic exhibitions which utilize aspects of the permanent collection; and to mount installations; to publish; to administer education programs;

to undertake unforeseen projects consistent with the impulse that produced the works in the permanent collection, such as performance art.

Disciplines: Installations, Performance Art, Interdisciplinary
Programs: Exhibitions, Performances, Services, Publications, Workshops, Education, Residencies, Re-Granting
Space

Gallery/Exhibition Space: 2000 sq. ft. with 16' ceilings

Proposal procedure
Cycle: April 1 deadline annually for performances or installations at Franklin Furnace; February 15 deadline annually for Fund for Performance Art

Format: 50 word summary, 1/2" videotape, additional visual/written support

NAAO Full Member

**FRIENDS OF THE
HISPANIC
COMMUNITY, INC.**

1028 SOUTH 9TH STREET
MILWAUKEE, WI 53204
414-384-3100

FAX 414-649-4411
Contact: Oscar Mireles,
Artistic Director
Annual Budget: \$50,000

Friends of the Hispanic Community, Inc. exists to support Latino artists to reach their highest level of achievement and artistic expression, host exhibits and shows, present Latino theatre and musical groups, provide classes to enable youth to understand and appreciate Latino heritage.

Disciplines: Painting, Dance, Literature, Theatre, Music
Programs: Exhibitions, Performances
Space

Gallery/Exhibition Space: 300 sq. ft. with 10' ceilings

NAAO Full Member

**FULL CIRCLE
DANCE CO.**

P.O. BOX 11537
WASHINGTON, DC 20008
202-347-4737

Contact: Sharon Wyrwick
/Artistic Director
Annual Budget: \$45,000

Full Circle Dance Co. aims to foster and support creative work in dance, theater and performance for communities and audiences, and create socially responsive activity through live performance, educational programs and exchange between peoples of all populations.

Disciplines: Performance Art, Dance, Interdisciplinary
Programs: Performances, Services, Workshops, Residencies
NAAO Full Member

**FULLERTON MUSEUM
CENTER**

301 N. POMONA AVENUE
FULLERTON, CA 92632
714-738-6545
FAX 714-738-3124

Contact: Joseph Felz/Director
Annual Budget: \$400,000

The Fullerton Museum Center's mission is to develop and coordinate temporary exhibitions and related multi-disciplinary programs incorporating the visual arts, humanities and sciences.

Disciplines: Performance Art, New Music, Literature, Interdisciplinary
Programs: Exhibitions, Performances, Workshops
Space

Gallery/Exhibition Space: 4000 sq. ft. with 19' ceilings

Performance Space: 200 sq. ft. with 15' ceilings; small black box; 75 audience members maximum

NAAO Associate Member

**GALERIA DE LA RAZA/
STUDIO 24**

2857 24TH STREET
SAN FRANCISCO, CA 94110
415-826-8009

Contact: Maria Pinedo/Acting
Executive Director
Annual Budget: \$300,000

Galeria de la Raza/Studio 24 is a nonprofit community arts organization located in heart of the Spanish-speaking Mission District of San Francisco. Founded in 1970, Galeria de la Raza/Studio 24 is one of the oldest multi-disciplinary, multicultural artists' organizations in the United States. Over the years, the storefront gallery is a community centerpiece displaying work by established and emerging artists and folk artisans in thematic exhibitions that blend the cultural roots of the Chicano/Latino community with new forms of artistic expression. Disciplines ranging from painting to performance, video to ofrendas, weaving to graffiti are experienced at the Galeria; work of traditional artisans, local and international, are for sale at Studio 24, the gallery's retail shop.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Interdisciplinary
Programs: Exhibitions, Performances, Services, Publications, Workshops, Education, Residencies, Re-Granting Space

Gallery/Exhibition Space: 750 sq. ft. with 15' ceilings

Bookstore/Museum shop

Library/Archives

Working Facilities

Proposal procedure

Cycle: Ongoing

Format: Written proposal, 10-20 slides, resume

NAAO Full Member

GALLERY ROUTE ONE

P.O. BOX 937
PT REYES STATION, CA 94956
415-663-1347

Contact: Mary Eubank/
Administrator

Annual Budget: \$49,000

Gallery Route One is a nonprofit, community-based, artist-run organization which provides exhibition space in a rural setting. The gallery brings local art and artists together with those of the larger community by presenting professional level exhibitions of local, regional, national and international artists, with a supporting educational program. The organization provides an alternative exhibition program in which artists share in all the decision-making processes. The gallery is committed to the concept of artists supporting artists.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Video, Dance, Literature

Programs: Exhibitions, Performances, Workshops
Space

Gallery/Exhibition/Performance Space: 1400 sq. ft. with 12-24' ceilings; two main exhibition spaces with storage; good lighting; can accommodate up to 60 seats

Proposal procedure

Cycle: Approximately 60% of programming is invitational, guest-curated and juried exhibitions and events with the remainder devoted to member shows.

NAAO Full Member

GODZILLA

P.O. BOX 879,
CANAL STREET STATION
NEW YORK, NY 10013-0864
718-855-8385

Contact: Ken Chu/Member

Godzilla is a New York-based group of Asian and Pacific Islander visual artists and art professionals whose goal is to establish a dynamic forum that will foster information exchange, mutual support, documentation and networking among the expanding numbers of these artists across the United States.

Disciplines: Painting, Sculpture, Photography, Installations, Interdisciplinary

Programs: Exhibitions, Publications

NAAO Full Member

GRAN FURY

C/O BUREAU
142 W. 14TH STREET #600
NEW YORK, NY 10011
212-242-3108
FAX 212-645-9211

Gran Fury is a collective of AIDS activists opposing government and social institutions that make those living with AIDS invisible. Through visual projects, Gran Fury seeks to inform a broad audience and provoke direct action to end the AIDS crisis. Gran Fury was formed in January 1988, shortly after "Let the Record Show..." in 1987, a collaborative window installation at the New Museum of Contemporary Art in New York City. As Gran Fury (named after the Plymouth automobile customarily used as an undercover police car nationwide), the collective has produced numerous public art projects including posters, stickers, shirts, fliers, printed ads, billboards, bus signs and public service announcements. Gran Fury recognizes that "direct action" and "cultural activism" are expressions of different communities' differing needs, and that this process can range from poster projects to street demonstrations to free needle exchange to peer education. Gran Fury consistently attempts to situate their work in the "public realm" in an effort to include a diverse, non-homogenous audience and to give their message the greatest possible broadcast. By appropriating dominant media's techniques, we hope to make the social and political subtexts of the AIDS epidemic visible and to incite the viewer to take the next step.

NAAO Full Member

GUERRILLA GIRLS

532 LAGUARDIA PLACE
BOX 237
NEW YORK, NY 10012
212-246-3811 EXT. 867

Conscience of the art world.

Programs: Exhibitions, Performances, Services, Posters
NAAO Full Member

**HALLWALLS
CONTEMPORARY ARTS
CENTER**

700 MAIN STREET
BUFFALO, NY 14202
716-854-5828
Contact: Edmund Cardoni/
Executive Director
Annual Budget: \$400,000

Hallwalls was founded in 1974 by young Buffalo visual artists as a space to create and show work, as well as to exchange ideas about art. It was also conceived as a place where established conceptual artists, performance artists, filmmakers, musicians and writers could visit to talk about their work and to create new works and site-specific installations, with the aim of informing and expanding the younger artists' horizons. Many of Hallwalls' founders are now among the most significant artists of their generation, already receiving major museum retrospectives. But over the years, Hallwalls has remained an alternative space for emerging artists, new works, the exchange of ideas about art and a forum for expanding younger artists' horizons. Meanwhile, Hallwalls' own horizons have expanded to include not only critical issues in art, but social issues as refracted through art, or the arts as tools of social action. While our core constituents are still artists, we have expanded our programming to simultaneously embrace and challenge wider publics. In doing so, Hallwalls has grown from a small collective of artists to our region's largest visual, media, and multi-arts center (still artist-run); and one of the most active and programmatically diverse members of the national network of artists' organizations.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video, Dance, New Music, Literature, Interdisciplinary
Programs: Exhibitions, Performances, Services, Publications, Workshops, Residencies, Re-Granting

Space
Gallery/Exhibition Space: 7000 sq. ft. with 12' ceilings
Performance Space: 3000 sq. ft. with 11' ceilings; flexible black-box performance/screening facility
Archives: slides, videotapes, performance documentation
Proposal procedure
Cycle: Ongoing (but patience requested); address proposals or queries to specific discipline curator (i.e., visual arts, performance, music, video, etc.)
NAAO Full Member

HAND WORKSHOP

1812 WEST MAIN STREET
RICHMOND, VA 23220
804-353-0094

Contact: Paula Owen/
Executive Director
Annual Budget: \$465,000

The Hand Workshop is a visual arts center for exhibition, education and creative experience. Committed since 1962 to the preservation of craft skills, the organization also promotes innovation and artistic excellence.

Disciplines: Sculpture, Installations, Crafts, Interdisciplinary
Programs: Exhibitions, Services, Publications, Workshops, Education, Residencies, Re-Granting
Space
Gallery/Exhibition Space: 1500 sq. ft. with 10'8"-12'6" ceilings in two galleries
Proposal procedure
Cycle: April 15 deadline annually
Format: Slides (or other visual), resume, cover letter. Will consider anything.
NAAO Full Member

HARVESTWORKS, INC.

596 BROADWAY, #602
NEW YORK, NY 10012
212-431-1130

Contact: Carol Parkinson/
Executive Director, Brian Karl/
Associate Director
Annual Budget: \$140,000

Harvestworks, Inc. provides support services to audio artists through three programs: 1) Studio PASS-an audio production facility featuring live recording, MIDI controlled music production, digital audio workstations, audio-to-video synchronization. Hourly rates are competitive, and discounts are available for radio projects. 2) Artist-in-Residence (AIR) Program-this program provides production grants to about twenty individual artists each year. The grants include studio time, a tape supply allowance, and the services of a professional audio engineer. In addition to funding works for public performance, AIR also provides instruction in and experimentation with computer music systems. 3) Tellus, The Audio Cassette Magazine-a 60-minute audio cassette series of works from national and international artists. Pieces range from poetry and drama to music experimentation, dance and radio pieces. Over 200 artists have been published in over 25 issues.

Disciplines: Audio/Radio, Film, Installations, Performance Art, Video, Dance, New Music, Literature, Interdisciplinary
Programs: Exhibitions, Performances, Services, Publications, Workshops, Education, Residencies, Re-Granting
Working Facilities
Proposal procedure
Cycle: Artist-in-Residence awarded annually, submit applications; August through October.
Format: Call for information/application.
NAAO Full Member

**HATLEY MARTIN
CULTURAL FORUM &
THE INSTITUTE FOR
LIVING ARTS**

P.O. BOX 40397
SAN FRANCISCO, CA 94102
415-392-1015
FAX 415-648-8887
Contact: Lowell Downey/
Director of Programs &
Development
Annual Budget: \$40,000

Hatley Martin Cultural Forum was founded in 1986 to foster and promote interest and commitment to performances, visual and non-traditional art forms. Hatley Martin Cultural Forum established the Institute for Living Arts to integrate art into the everyday working and living environments. The Institute for Living Arts is committed to conceptual-driven art exploring the important social, environmental, spiritual and psychological concerns facing our diverse cultures. The Institute hosts forums, seminars and educational programs in conjunction with thematic visual and performing arts programs. By encouraging community leadership and challenging artists to explore their visions, the Institute for Living Artists broadens the effectiveness of arts in the community.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Video, Dance, New Music, Literature, Interdisciplinary
Programs: Exhibitions, Performances, Services, Publications, Workshops
NAAO Full Member

**HEADLANDS CENTER
FOR THE ARTS**

BUILDING 944, FORT BARRY
SAUSALITO, CA 94965
415-331-2787
FAX 415-331-3857

Contact: Jennifer Dowley/
Executive Director
Annual Budget: \$460,000

Headlands Center for the Arts acts as a laboratory for creativity, providing artists of all disciplines—visual, literary, performance and media arts—a place to experiment, collaborate and participate in a community of artists. Headlands' role is to stimulate the process of research and investigation rather than supply an exhibit space or venue for finished presentations. As an interdisciplinary arts organization that works in partnership with the National Park Service, the Center is dedicated to exploring and interpreting the relationship between place and the creative process. HCA was founded in 1982 as a result of an extensive planning process by the National Park Service and the withdrawal of the Army from the Marin Headlands. With 13,000 acres of the Marin Headlands as its major resource, the Center provides an atmosphere conducive to research and serves as a laboratory where artists are invited to explore the environs of the Headlands, develop and test new ideas. The Center invites artists in the visual, literary, performing and media arts to work in the Park, interact with each other and to make their findings accessible to the public.

Disciplines: Interdisciplinary
Programs: Publications, Residencies
Space: 11 buildings totalling 70,000 sq. ft. including residence and studio space
Proposal procedure
Cycle: Yearly
Format: Letter of interest; documentation. Geographic limitations may apply, contact Center.
NAAO Full Member

HELENA PRESENTS

MYRNA LOY CENTER
15 NORTH EWING
HELENA, MT 59601
406-443-0287
FAX 406-443-6620
Contact: Arnie Malina/
Executive Director
NAAO Associate Member

**HENRY STREET
SETTLEMENT**

265 HENRY STREET
NEW YORK, NY 10002
212-598-0400
FAX 212-791-5710
Contact: Susan Fleminger/Visual
Arts Director

Henry Street Settlement provides opportunities for emerging artists in a variety of disciplines.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Crafts, Video, Dance, Interdisciplinary
Programs: Exhibitions, Performances, Workshops, Educations (instruction programs in all disciplines; Arts-in-Education program), Residencies
Space
Gallery/Exhibition Space: 200 running feet in upstairs gallery, for thematic group shows; alcove gallery for works on paper, photography, solo exhibits; 8-12' ceilings
Performance Spaces: Henry de Jur Theatre, proscenium stage with balcony, seats 300; two smaller spaces "in the round" seating 125 and 150. New Federal Theatre is the resident theatre company.
Working Facilities: Artist-in-Residence collective studio space awarded to 5 artists annually.
Proposal procedure
Cycle: Six exhibits annually, September-July.
Format: Proposal, slides, resumes for group exhibitions. Call for application for alcove gallery.
NAAO Full Member

**HERA EDUCATIONAL
FOUNDATION**

BOX 336, 527 MAIN STREET
WAKEFIELD, RI 02880
401-789-1488

Contact: Alexandra Broches/
Coordinator

Annual Budget: \$20,000

Hera Gallery is a nonprofit, artist-run organization which exhibits the work of members as well as invitational and juried shows of non-member artists.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video

Programs: Exhibitions, Performances, Publications

Space

Gallery/Exhibition Space: 1200 sq. ft. with 9' ceilings

Proposal procedure

Cycle: Monthly review

Format: Proposal, resume, slides, SASSE

NAAO Full Member

HERESIES

280 BROADWAY, SUITE 412
NEW YORK, NY 10007

Mailing Address:

P.O. BOX 1306

CANAL STREET STATION

NEW YORK, NY 10013

212-227-2108

Contact: Avis Lang/Managing Editor, Sara Pasti/Member of the Collective

Annual Budget: \$35,000

Heresies is published by a collective of feminists, some of whom are also socialists, marxists, lesbian feminists, or anarchists working in painting, sculpture, writing, anthropology, literature, performance, art history, architecture, filmmaking, photography and video. It is an idea-oriented journal devoted to the examination of art and politics from a feminist perspective. Themes of individual issues are determined by the collective but each issue has a different editorial staff composed of members of the mother collective and other women interested in that theme. Heresies provides experience for women who work editorially, in design, and in production. An open evaluation meeting is held after the

ART & ARTISTS

appearance of each issue. Heresies believes that what is commonly called art can have a political impact and that in the making of art and all cultural artifacts our identities as women play a distinct role. Heresies aims stimulate dialogue around radical political and aesthetic theory, as well as generate new creative energies among women while trying to be accountable to and in touch with the international feminist community. Heresies rejects the standard relationship of criticism to art within the present system which has often become the relationship of advertiser to product; Heresies does not advertise a new set of genius-products just because they are made by women. Heresies is not committed to any particular style or aesthetic, nor to the competitive mentality that pervades the art world. Heresies' view of feminism is one of process and change; in the process of this dialogue, a change in the meaning of art can be fostered.

Disciplines: Literature, Interdisciplinary

Programs: Publications (Heresies)

NAAO Full Member

**HIGHWAYS
PERFORMANCE SPACE**

1651 18TH STREET

SANTA MONICA, CA 90404

310-455-1755

FAX 310-455-4547

Contact: Linda Burnham/Co-Artistic Director; Tim Miller/Co-Artistic Director

Annual Budget: \$200,000

Highways presents new performance and visual work by artists concerned with social issues, and is a center for intercultural collaboration. Highways is dedicated to creating community through performance. Highways also administers the National Fund for Lesbian and Gay Artists.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Dance, Interdisciplinary

Programs: Exhibitions, Performances, Workshops, Re-Granting

Space

Gallery/Exhibition Space: 500 sq. ft. with 25' ceilings

Performance Space: 1400 sq. ft. with 25-31' ceilings

Proposal procedure

Cycle: Every three months

Format: Proposal, resume, videotape (Local artists may receive preference due to economic considerations.)

NAAO Full Member

**HILLWOOD ART
MUSEUM**

LONG ISLAND UNIVERSITY/
C.W. POST CAMPUS

BROOKVILLE, NY 11548

516-299-2788

FAX 516-626-9228

Contact: Judy Collischan/Director

Hillwood Art Museum's primary aim is education. As part of Long Island University, this aim entails dual responsibilities: 1) information transmittal and encouragement of understanding about the visual arts through exhibitions, catalogues, lectures, performances, symposia and other programming; and 2) staff research and acquisition of knowledge pertinent to the conception and realization of original exhibitions as well as management of a permanent collection and maintenance and development of the Public Art Program. Essentially, the Museum's emphasis is a pedagogical one as it provides the opportunity for views to experience diverse contemporary art forms and to view historical art from unique scholarly perspectives.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Interdisciplinary

Programs: Exhibitions, Performances, Publications, Re-Granting

Space

Gallery/Exhibition Space: 3000 sq. ft. with 9', 10', 14' ceilings

Proposal procedure

Cycle: Ongoing

Format: Slides, resume

NAAO Associate Member

HOPKINS CENTER
DARTMOUTH COLLEGE
HANOVER, NH 03755
603-646-3453

FAX 603-646-3911
Contact: Colleen Jennings-
Roggensack/Director of Programs
NAAO Associate Member

**HOUSTON CENTER FOR
PHOTOGRAPHY**

1441 WEST ALABAMA
HOUSTON, TX 77006
713-529-4755

FAX 713-529-9248
Contact: Michael G. Devoll/
Administrative Director; Jean
Caslin/Executive Director

*Houston Center for Photography is a
nonprofit membership organization
serving the community through
lectures, workshops, exhibitions,
publications and fellowships.*

*Houston Center for Photography
provides a critical forum for and
encourages diverse approaches to
photography.*

Disciplines: Photography,
Installations, Video
Programs: Exhibitions, Services,
Publications, Workshops
Space

*Gallery/Exhibition Space: 950 sq. ft.
with 10' ceilings, 259 running feet of
wall space*

Library/Archive

Proposal procedure

Cycle: Programming committee
meets monthly.

NAAO Full Member

**HOWARD COUNTY
CENTER FOR THE ARTS**

8510 HIGH RIDGE ROAD
ELLCOTT CITY, MD 21043
410-313-ARTS

FAX 410-313-2790

Contact: Carla L. Dunlap/Director
of Programming and Facilities
NAAO Associate Member

**HUNTINGTON BEACH
ART CENTER**

2000 MAIN STREET
HUNTINGTON BEACH, CA
92648

714-536-5258

FAX 714-374-1551

Contact: Naida Oslone/Director
NAAO Associate Member

**ILLINOIS ARTS
COUNCIL**

100 WEST RANDOLPH STREET
SUITE 10-500

CHICAGO, IL 60601

312-814-6750

FAX 312-814-1471

Contact: Rose Parisi/
Artists Services Coordinator;
Richard E. Huff/Executive Director
NAAO Associate Member

**IMAGES CENTER FOR
PHOTOGRAPHY**

328 WEST FOURTH STREET
CINCINNATI, OH 45202

513-241-8124

Contact: Julie Fay/Director,
Stephen Johnston/Administrative
Director

Annual Budget: \$70,000

*Images Center for Photography is
dedicated to the understanding,
support and encouragement of fine
art photography.*

Disciplines: Photography

Programs: Exhibitions,
Publications, Workshops, Education
Space

*Gallery/Exhibition Space: 700 sq. ft.
with 15' ceilings; white plaster
walls, fiber covered walls; carpeted
floor*

Bookstore

Library Archives

NAAO Full Member

**INDIVIDUAL ARTISTS
OF OKLAHOMA**

P.O. BOX 60824
OKLAHOMA CITY, OK 73146
405-843-3441

Contact: Michael Freed/Director
Annual Budget: \$25,000

*Individual Artists of Oklahoma aims
to provide Oklahoma artists working
in contemporary arts with a vehicle
for the expression of their art, and a
nurturing environment for the
creative process.*

Disciplines: Painting, Sculpture,
Photography, Film, Installations,
Performance Art, Video, Poetry

Programs: Exhibitions,
Performances, Services,
Publications, Education

Space

*Gallery /Exhibition/Performance
Spaces: 340 sq. ft. with 11' ceilings
and 775 sq. ft. with 11' ceilings*

Proposal procedure

Cycle: Oklahoma artists reviewed
every six months; artists outside
Oklahoma, by invitation only.

Format: Slides, resume, statement
NAAO Full Member

INSTALLATION

719 E STREET
SAN DIEGO, CA 92101

Mailing Address:

P.O. BOX 2552
SAN DIEGO, CA 92112

619-260-1313

Contact: John Craig Freeman/
Executive Director

Annual Budget: \$38,000

Installation exists to provide a forum for artists, curators and the citizen to communicate with each other outside of the commercial marketplace.

Installation encourages the development of interdisciplinary ideas, genres and techniques cognizant of its unique history and geography.

Installation presents and supports experimental, innovative, political, site-specific and otherwise problematic work balancing projects between local and national artists. Installation supports the open expression of ideas without any restriction as to content, form or subject matter.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video, Interdisciplinary

Programs: Exhibitions, Performances, Services, Publications, Re-Granting
Space

Gallery/Exhibition Space: 700 sq. ft. with 12' ceilings

Library/Archives

Proposal procedure

Cycle: Contact Installation

Format: 20 slides, statement, resume

NAAO Full Member

INTAR INTERNATIONAL ARTS RELATIONS

420 WEST 42ND STREET
2ND FLOOR

NEW YORK, NY 10036

212-695-6135

FAX 212-268-0102

Contact: Inverna Lockpez/
Director, E.A. Racette, Coordinator

Annual Budget: \$150,000

INTAR Gallery is part of a multidisciplinary art space which identifies, assists and exhibits professional artists of diverse racial and cultural backgrounds. The exhibitions are devoted to artists who inhabit an aesthetic dimension of their own in which the tension between cultural singularity and universality has been acknowledged and dealt with successfully.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Video, Interdisciplinary

Programs: Exhibitions, Performances, Services, Publications, Education, Residencies
Space

Gallery/Exhibition Space: 1000 sq. ft. with 10' ceilings

Performance Space: 1500 sq. ft.; 110 seats

Bookstore

Library/Archives

Working Facilities

Proposal procedure

Cycle: Year round

Format: 8-10 slides, resume, proposal, SASE. Director will visit studio after slides are reviewed and approved by an artists' panel.

NAAO Full Member

INTERMEDIA ARTS MINNESOTA

425 ONTARIO STREET SE
MINNEAPOLIS, MN 55414

612-627-4444

FAX 612-627-4430

Contact: Tom Borrup/
Executive Director

Annual Budget: \$750,000

Intermedia Arts Minnesota aims to foster and advance culturally diverse artistic expression through new forms, mediums and technologies; and to further public appreciation, understanding and involvement in the arts.

Disciplines: Installations, Performance Art, Video, New Music, Interdisciplinary

Programs: Exhibitions, Performances, Services, Workshops, Re-Granting (including Interdisciplinary Fellowships, Regional NEA Inter-Arts grants, installation commissions and production facilities grants)

Space
Gallery/Exhibition/Performance Space: 2000 sq. ft. with 12' ceiling second floor of a warehouse

Library/Archives: 1000 videotape

Electronic media facilities

Proposal procedure

Cycle: Ongoing

Format: Write to appropriate curator (visual, performance or media)

NAAO Full Member

INTERNATIONAL FRIENDS OF TRANSFORMATIVE A

14626-A.N. 78TH WAY
SCOTTSDALE, AZ 85260

303-927-8027

Contact: David Floria/Director
Annual Budget: \$100,000

IFTA is an educational, advocacy and activist organization established to present, study and encourage forms of art that are committed to the environment, spirituality, health and social responsibility.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Services, Publications, Workshops, Education, Residencies

NAAO Full Member

INTERSECTION FOR THE ARTS

446 VALENCIA STREET
SAN FRANCISCO, CA 94103
415-626-2787

Contact: Frances Phillips /
Executive Director

Intersection for the Arts is a presenter of challenging new works of theatre, performance art, literature and visual arts. Intersection supports the development of emerging artists through residencies and sponsorships. In playing these roles, its goals are to represent the diversity of the Bay Area's arts community, to provide a forum for discussion of artistic issues and to reach new audiences with new arts.

Disciplines: Theater, Painting, Sculpture, Photography, Installations, Performance Art, Video, Dance, New Music, Literature, Interdisciplinary
Programs: Exhibitions, Performances, Services, Residencies, Sponsorship
Space

Gallery/Exhibition Space: 1300 sq. ft. with 12' ceilings

Performance Space: 1600 sq. ft. with 18' ceilings

Literary Reading Room: 650 sq. ft.
Proposal procedure

Cycle: Gallery—annually in fall for coming year; theatre—annually in spring for residencies (check for exact deadlines).

Format: Submit slides, tapes or videos; description of project, budget and brief biographical information

NAAO Full Member

JACOB'S PILLOW DANCE FESTIVAL & SCHOOL

GEORGE CARTER ROAD
BECKET, MA 01223

Mailing Address:

BOX 287

LEE, MA 01238

413-637-1322

FAX 413-243-4744

Contacts: Loris Bradley/
Development and Projects Manager,
Samuel A. Miller/Executive Director
NAAO Associate Member

JOHN MICHAEL KOHLER ARTS CENTER

608 NEW YORK AVENUE

P.O. BOX 489

SHEBOYGAN, WI 53082-0489

414-458-6144

FAX 414-458-4473

Contact: Ruth De Young Kohler/
Director

The John Michael Kohler Arts Center aims to encourage and support innovative explorations in the arts and to foster an exchange between a national community of artists and a broad public that will help realize the power of art to inspire and transform the world.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Dance
Programs: Exhibitions, Performances, Publications, Workshops, Residencies
Space

Gallery/Exhibition Space: 2700 sq. ft. with 20' ceilings

NAAO Full Member

JUMP-START PERFORMANCE CO.

1035 SOUTH ALAMO
SAN ANTONIO, TX 78210

512-227-5867

Contact: Steve Bailey/Artistic
Director, Sterling Houston/
Administrator

Annual Budget: \$75,000

Jump-Start Performance Co. is a group of diverse artists dedicated to the discovery and support of new ideas in performance. By encouraging visionary thought and non-traditional approaches, Jump-Start Performance Co. is committed to the creation of art that is a voice of many diverse cultures.

Disciplines: Painting, Photography, Film, Performance Art, Video, Dance, Interdisciplinary, Activism
Programs: Exhibitions, Performances, Services, Workshops, Education, Residencies
Space

Gallery/Exhibition Space: 400 sq. ft. with 9' ceilings

Performance Space: 1800 sq. ft. with 12' ceilings

Proposal Procedure

Cycle: Ongoing

Format: Inquiry letter with information about artist
NAAO Full Member

JUST BUFFALO/ LITERARY CENTER

111 ELMWOOD AVENUE
BUFFALO, NY 14201

716-885-6400

Contact: Debora Ott/
Executive Director

Just Buffalo fosters intercultural literacy in the community, supports the development of contemporary writers and provides opportunities for their works to be heard, studied and read.

Disciplines: Literature
NAAO Full Member

KALA INSTITUTE

1080 HEINZ AVENUE
BERKELEY, CA 94710
415-549-2977

Contact: Archana Horsting/
Executive Director

Annual Budget: \$262,000

Kala Institute is a multicultural, interdisciplinary arts organization where art is both created and presented. Founded in 1974 by artists Archana Horsting and Yuzo Nakano, Kala incorporated in 1976, and in 1979 expanded to its present 8000 sq. ft. premises which include the Kala Gallery, a large artists' workshop, an art archive, a sound lab and offices. The Gallery presents experimental and innovative works on paper, many produced in the Kala Workshop. In addition, the Gallery presents work from visiting guest artists from around the world. Kala produces an annual multimedia performance and installation series called Seeing Time. Kala has annually offered up to twelve 6-month fellowships to allow outstanding artists to use Kala's workshop facilities free of charge. The work produced during each fellowship period is highlighted in three group exhibitions in the Kala Gallery. All Kala Gallery exhibitions are free to the public. The Kala Workshop is open 24 hours-a-day, 365 days-a-year to Kala artists-in-residence who have passed a portfolio review. The public is welcome to visit the Institute and special tours can be arranged. Kala also offers year-round printmaking workshops directed at practicing artists. These workshops are taught by experts in each technique and visiting artists from around the world.

Disciplines: Printmaking, Book Arts, Photography, Installations, Performance Art, Interdisciplinary, Painting Sculpture

Programs: Exhibitions, Performances, Workshops, Education, Residencies

Space

Gallery/Exhibition/Performance Space: 780 sq. ft. with 12'-20' ceilings

*Printmaking Workshop
8000 sq. ft.*

Library/Archives

Working Facilities

Proposal procedure

Cycle: Ongoing for residences.

Varies for installations and performances.

Format: Slides, resume, cover letter

NAAO Full Member

KANSAS CITY ARTISTS COALITION

201 WYANDOTTIE

KANSAS CITY, MO 64105

816-421-5222

Contact: Janet Simpson/
Executive Director

Annual Budget: \$90,000

The Kansas City Artists Coalition is a not-for-profit organization that promotes visual arts awareness in Kansas City and the surrounding region, and supports the professional growth of its members.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Video, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Services, Publications

Space
Gallery/Exhibition Space: 1900 sq. ft. with 12' ceilings

Proposal procedure

Cycle: Annually beginning September

NAAO Full Member

KIRKLAND ART CENTER

E. PARK ROW

P. O. BOX 215

CLINTON, NY 13323-0215

515-853-2076

Contact: Dare Thompson/
Executive Director

NAAO Associate Member

KIRKLAND ARTS CENTER

620 MARKET STREET
KIRKLAND, WA 98055
206-822-7101

Contact: Susan Purves/
Executive Director

Annual Budget: \$150,000

Kirkland Arts Center exists to provide art education and actively promote and develop a healthy, vital, regional arts community.

Disciplines: Painting, Sculpture, Photography, Crafts

Programs: Exhibitions, Services, Workshops, Classes

Space

Gallery/Exhibition Space: 1500 sq. ft. with 8'-16' ceilings; two level gallery in historic building, additional 1000 sq. ft. on separate floor

NAAO Associate Member

KO THEATER WORKS, INC.

217 SOUTH PLEASANT STREET
AMHERST, MA 01002

415-253-5128

Contact: Sabrina Hamilton, Janna Goodwin, Peter Lobdell/
Co-Founding Directors

Ko Theater Works, Inc. was founded to foster individual and collaborative creativity and excellence of practice in the theater by providing communal, inclusive and non-hierarchical structures for rehearsal and production of new work to its members; by establishing an international network of like-minded collaborative artists for interchange; and by offering a continuing training forum to members and the larger community.

Disciplines: Theater, Movement/Theater, Performance Art, Dance,

New Music, Sculpture, Interdisciplinary

Programs: Performances, Workshops, Education, Residencies

Cycle: Continuous

Format: Letter of proposal

NAAO Full Member

LA NAPOULE ART FOUNDATION
 11 EAST 73RD STREET, STE. 1C
 NEW YORK, NY 10021
 212-628-2996
 Contact: Barbara Bratone/
 Executive Director
 NAAO Associate Member

**THE LAB/
 THE.ART.RE.GRUP**
 1807 DIVISADERO STREET
 SAN FRANCISCO, CA 94115
 415-346-4063
 Contact: Laura Brun/Program
 Director, Keesje Fischer/
 Administrative Director
 Annual Budget: \$125,000

The Lab is an interdisciplinary artists' organization which supports the development and presentation of new visual, performing and literary art. The Lab assists artists in the creation of new work and presents new work of the highest quality by emerging professional artists. Of interest is work which crosses boundaries—material, cultural or presentational—and encourages new artistic and social dialogue between artists and audiences.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video, Dance, New Music, Literature, Interdisciplinary
Programs: Exhibitions, Performances
 Space

Gallery/Exhibition/Performance Space: 950 sq. ft. (off-site spaces also used for performances)

Working Facilities: Sound, Photography

Proposal procedure

Cycle: Ongoing

Format: 35mm slides/VHS tape, bio, project description

NAAO Full Member

LANDMARK ART PROJECTS

P.O. BOX 3172
 LA JOLLA, CA 92038
 619-454-1007
 Contact: Joyce Cutler-Shaw/
 President

Landmark Art Projects is a nonprofit tax-exempt organization dedicated to the integration of art and the environment. The purpose of the organization is to develop art works and programs that extend concepts of public art beyond the conventions of visual enhancement. Landmark Art Projects proposes to demonstrate that artists and art-support structures can play an influential role in developing public awareness of new environmental perspectives.

Landmark's current policy is to be a catalyst to interdisciplinary collaborative projects, as in the seminar series Art, Architecture and Issues of Community. A limited number of projects are supported annually. Overhead is kept to a minimum and artists are encouraged to act as their own project directors.

Disciplines: Installations, Interdisciplinary
Programs: Exhibitions, Seminars
 Archives
 NAAO Full Member

LAWDALE ART CENTER

1202 CALUMET AT
 SAN JACINTO
 HOUSTON, TX
 Mailing Address:
 P.O. BOX 130350
 HOUSTON, TX 77219
 713-528-5858

Contact: Mary Ross Taylor/
 Executive Director
 Annual Budget: \$52,000

Lawndale, a non-profit organization, provides an alternative space for emerging and experimental visual and performance artists. Lawndale exhibits Houston and regional artists disregarded by gallery and museum establishments. Artists are selected in a non-prejudicial and democratic process, in an attempt to appeal to a culturally diverse audience.

Lawndale encourages interaction among varying art disciplines, serving as a forum for artists to give and receive feedback from each other.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video, Dance, Literature, Interdisciplinary
Programs: Exhibitions, Performances, Services
 NAAO Full Member

**LAZIZA VIDEODANCE & LUMIA PROJECT/
 SPONTANEOUS COMBUSTION**

123 SMITH STREET
 BROOKLYN, NY 11201
 Mailing Address:
 P.O. BOX 154
 PRINCE STREET STATION
 NEW YORK, NY 10012-0003
 718-797-3116

Contact: Kathleen Laziza /Director
Laziza Videodance and Lumia Project's goal is to explore and produce collaborative multi-media performances. Spontaneous Combustion is an eclectic presentation of dance, video, performance, literary and visual art occurring on a quarterly basis throughout the year. Together they act as a unit to promote art networking and availability of information in and out of the theater space for artists and art appreciators.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video, Dance, New Music, Literature, Interdisciplinary
Programs: Exhibitions, Performances, Services,
 Space Rental
 Space

Gallery/Exhibition Space: 500 sq. ft. with 9.5' ceilings; portion of a loft performance space

Performance Space: 19'x37'; seats 30-50; maple wood floors; split level ceiling; white walls; mirrors; good natural light; can be light tight

Proposal procedure

Cycle: Ongoing

Format: VHS videotape or written proposal with biography

NAAO Full Member

LIFE ON THE WATER

FORT MASON CENTER
BUILDING B
SAN FRANCISCO, CA 94123
415-885-2790

FAX 415-885-4257
Contact: Susan Sillins/
Managing Producer

Life on the Water promotes the creation and performance of the contemporary performing arts, with a primary emphasis on work that is artist-created and performed, merges the contemporary with the traditional, and spans cultural boundaries.

Disciplines: Performance Art, Dance, New Music, Interdisciplinary
Programs: Performances, Workshops, Residencies
Space

Gallery/Exhibition Space: 150 sq. ft.; front lobby

Performance Space: Seats 200
NAAO Full Member

THE LIGHT FACTORY

P.O. BOX 32815
CHARLOTTE, NC 28232
704-333-9755

Contact: Linda Foard/
Executive Director

The Light Factory, formed in 1972, is dedicated to promoting photography as a fine art and communications medium.

Disciplines: Photography
Programs: Exhibitions, Services, Publications, Workshops
Space

Gallery/Exhibition Space: 1125 sq. ft. with 14' ceilings

Library/Archives
Working Facilities: Darkroom, film room, copy room, video and computer equipment
Proposal procedure

Cycle: Quarterly review (January, April, July, October)

Format: Slides, resume, artist statement or purpose, SASE; contact gallery for guidelines.

NAAO Full Member

LIGHT WORK

316 WAVERLY AVENUE
SYRACUSE, NY 13244
315-443-1300

FAX 315-443-4617
Contact: Jeffrey Hoone/
Executive Director
Annual Budget: \$150,000

Light Work exists to support the production of work by artists working in photography through residencies, publications and exhibitions.

Disciplines: Photography, Performance Art, Video
Programs: Exhibitions, Performances, Publications, Workshops, Education, Residencies, Re-Granting (to central NY photographers)
Space

Gallery/Exhibition Space: 800 sq. ft. with 15' ceilings

Performance Space: Various locations

Bookstore: Special editions
Library/Archives

Working Facilities: Group and private photo labs; b/w and color; Amiga 2000 computer lab
Proposal procedure

Cycle: Ongoing. Residencies last one month; Light Work provides apartment, darkroom and studio space.

Format: One page of slides, letter of intent.

NAAO Full Member

THE LOFT

66 MALCOLM AVENUE
SOUTHEAST
MINNEAPOLIS, MN 55414
612-379-8999

Contact: Susan Broadhead/
Executive Director
NAAO Associate Member

LOFT THEATRE

1441 E. FLETCHER AVENUE
TAMPA, FL 33612
813-972-1200

FAX 813-867-7690
Contact: Jenni Person/
Producing Director
Annual Budget: \$30,000

The Loft Theatre exists to provide a space for new and experimental artists to hone their craft. Fostering performance work of all media and disciplines, the Loft provides a space for audiences to experience performance in an intimate and accessible manner.

Disciplines: Theatre, Performance Art, Dance, New Music, Literature, Interdisciplinary

Programs: Performances, Publications, Workshops, Residencies

Space

Performance Space: 1000 sq. ft. with 10-20' ceilings; 2 off center I beams, moveable flats, and shelf
NAAO Full Member

LOS ANGELES CENTER FOR PHOTOGRAPHIC STUDIES/LACPS

1048 WEST 6TH STREET
LOS ANGELES, CA 90017
213-482-3566

Contact: Suzy Kerr/
Executive Director
Annual Budget: \$170,000

LACPS is a non-profit artists' organization whose purpose is to present innovative photographic work and related media by emerging and under-recognized artists and encourage dialogue between artists and the community. Programs include exhibitions, installations, lectures, a bi-monthly calendar and a journal, FRAME-WORK.

Disciplines: Photography, Installations, Video
Programs: Exhibitions, Services, Publications, Workshops, Lectures
Space

Gallery/Exhibition Space: 350 sq. ft. with 9' ceilings; storefront gallery

Proposal procedure
Cycle: Continuous
Format: 20 slides, resume, statement, SASE
NAAO Full Member

**LOS ANGELES
CONTEMPORARY
EXHIBITIONS/LACE**

1804 INDUSTRIAL STREET
LOS ANGELES, CA 90021
215-824-6650

FAX 215-824-6670
Contact: Owen Darten/
Executive Director
Annual Budget: \$600,000

LACE is a nonprofit interdisciplinary exhibition and performance space for the presentation of innovative contemporary art and a forum for the enhancement of the dialogue between both emerging and established artists and their audiences.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Services, Publications, Workshops, Re-Granting, Public Art, Media Arts, On-Line Video & Audio Editing Services, Skid Row Artists Fund Space

Gallery/Exhibition Space: 5000 sq. ft. with 15' ceilings; open flexible space; walls built according to needs of specific exhibitions

Performance Space: 5,000 sq. ft. with 14' ceilings; open, flexible space; sprung wood floor; module seating.

Bookstore
Video Screening Room: 600 sq. ft.
Proposal procedure

Cycle: Ongoing. Proposals for exhibition, performance, video are reviewed monthly by committee. Curatorial responsibilities are given to the committee as a whole; individual members or outside curators are selected.

Format: Current resume, brief proposal, up to 10 slides and/or VHS, 1/2" or 3/4" videotapes, SASE
NAAO Full Member

**LOS ANGELES
POVERTY
DEPARTMENT/LAPD**

2124 ELSINORE STREET
LOS ANGELES, CA 90026
215-415-1077

Contact: John Malpede/
Artistic Director
Annual Budget: \$145,000

Los Angeles Poverty Department (LAPD) is a performance ensemble of homeless people, formerly homeless people and a limited number of emerging artists working since 1985 under the direction of John Malpede. The group, based in LA's downtown skid row, holds regularly scheduled open, free workshops for the community as well as free street performances. The group also performs in art-spaces and theaters throughout the nation. The artistic purpose of the group is to create experimental performance work that reveals the reality of life on the streets and to develop leadership skills and artistic growth among group members.

Disciplines: Performance Art, Interdisciplinary
Programs: Performances, Workshops, Residencies
NAAO Full Member

**LOUISVILLE VISUAL
ART ASSOCIATION**

3005 UPPER RIVER ROAD
LOUISVILLE, KY 40207
502-896-2146

Contact: John P. Begley
Annual Budget: \$500,000

The Louisville Visual Art Association's mission is to foster an appreciation of today's visual art. LVAA's five permanent goals are to encourage the creation of visual arts, act as a prime source of visual art education, serve as a principal resource for information about contemporary art, foster cooperation that promotes development of the visual arts, and stimulate visual arts activities and opportunities through growing and flourishing as an organization.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Crafts, Video, Dance, Interdisciplinary

Programs: Exhibitions, Services, Publications, Workshops, Re-Granting
Space

Gallery/Exhibition Spaces: 1350 sq. ft. with 10'+ ceilings; 2500 sq. ft. with 50' ceilings

Proposal procedure
Cycle: Annual February deadline
Format: Written proposal, slides
NAAO Associate Member

**LOWER EAST SIDE
PRINTSHOP, INC.**

59-61 EAST FOURTH STREET
NEW YORK, NY 10003
212-673-5390

Contact: Susan Rostow-Jung/
Acting Director
Annual Budget: \$110,000

The Lower East Side Printshop is an artist-run, not-for-profit organization which provides printmaking facilities, instruction and printing services to artists of all ages and from diverse ethnic backgrounds. The Printshop offers a variety of workshops in silkscreen, monoprint, photo processes, etching and lithography. Lower East Side Printshop also provides other not-for-profit organizations with low-cost printing services and affordable fine art printing facilities for individual artists through the Artist Workspace Program and Special Editions Projects. Technical assistance, materials and artists fees are paid.

Disciplines: Printmaking
Programs: Exhibitions, Services, Education
Working Facilities
Proposal procedure: Call for details.
NAAO Full Member

**LOWER MANHATTAN
CULTURAL COUNCIL**

1 WORLD TRADE CNTR, # 1717
NEW YORK, NY 10048
212-432-0900

FAX 212-432-3646
Contact: Jenny Dixon/
Executive Director
NAAO Associate Member

**MANAGEMENT
CONSULTANTS FOR
THE ARTS**

132 EAST PUTNAM AVENUE
COS COB, CT 06807
203-661-3003

FAX 203-661-3938

Contact: Greg Kandel, Linda
Sweet, Len Alexander/Partners
NAAO Associate Member

**MARS (MOVIMIENTO
ARTISTICO DEL RIO
SALADO) ARTSPACE**

126 SOUTH CENTRAL AVENUE
PHOENIX, AZ 85004
602-253-3541

Contact: Executive Director

Annual Budget: \$115,000

MARS (Movimiento Artístico del Río Salado) is a professionally directed, nonprofit, artist-run alternative artspace which benefits the metropolitan Phoenix area by promoting visual, performance and literary art by Arizona and Mexican American/Chicano artists.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Services, Publications, Workshops, Residencies

Space

Gallery/Exhibition/Performance Space: 2000 sq. ft.; downtown storefront; space varies from MARS Artspace to satellite galleries to a rented stage in a theatre seating 250.

Library/Archives

Shop

NAAO Full Member

**MARY STREET
DANCE THEATRE**

174 EAST FLAGLER ST., #407
MIAMI, FL 33131

305-661-1195

Contact: Dale Andree/
Artistic Director, Helena Alonso/
Managing Director

Mary Street Dance Theatre was founded in 1983 by Miami-based choreographer and dancer Dale Andree. Andree often collaborates with other South Florida artists—composers, visual artists, filmmakers—in creating work. One such collaboration, Still Heat, was featured at Peru's Danza Nueva Festival and the 1991 Florida Dance Festival. In 1990, Mary Street began sponsoring a New Choreographer's Series to allow young and emerging artists an opportunity to begin showing their work.

Disciplines: Dance

Programs: Performances, Workshops, Residencies

NAAO Full Member

MARYLAND ART PLACE

218 WEST SARATOGA STREET
BALTIMORE, MD 21201
410-962-8565

FAX 410-244-8017

Contact: Jack Rasmussen/
Executive Director

Annual Budget: \$460,000

Maryland Art Place exists as a center for regional artists in order to develop and maintain a dynamic cultural environment in this state, provide opportunities for artists to exhibit work, nurture and promote new work and new forms, and facilitate exchange between artists and the general public through educational leadership.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary, Criticism

Programs: Exhibitions, Performance, Services, Publications, Workshops, Residencies, Slide Registry

Space

Gallery/Exhibition Spaces: 2000 sq. ft. with 14' ceilings; 3000 sq. ft. with 12' ceilings

Performance Space: 100 seat cabaret-style theater

Proposal procedure

Cycle: Ongoing; proposals are reviewed by the Program Advisory Committee

NAAO Full Member

**MEXIC-ARTE MUSEUM/
MULTI-CULTURAL
WORKS**

P.O. BOX 2632

AUSTIN, TX 78768-2632

512-480-9373

FAX 512-480-9373

Contact: Sylvia Orozco, Pio Pulido/
Co-Directors

Annual Budget: \$180,000

MEXIC-ARTE is a multi-disciplinary, multi-cultural organization dedicated to promoting the arts in their different manifestations.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary, Music of different cultures

Programs: Exhibitions, Performances, Services, Publications, Workshops, Re-Granting

Space

Gallery/Exhibition Spaces: Main Gallery-4100 sq. ft. with 16' ceilings; Mezzanine Gallery-990 sq. ft. with 9' ceilings; 3rd Floor Gallery-3200 sq. ft. with 15' ceilings; 4th Floor Gallery-4000 sq. ft. with 15' ceilings
Performance Space: 486 sq. ft.; seats 100; adaptable marley floor, wood floor; lighting and sound system
Bookstore

Library/Archives

Proposal procedure

Cycle: Year round

Format: Slides, video cassettes, concept description

NAAO Full Member

**MID ATLANTIC ARTS
FOUNDATION**

11 EAST CHASE STREET,
SUITE 2A

BALTIMORE, MD 21202

410-539-6656

FAX 410-837-5517

Contact: Heather Tunis/Director of
Visual Arts, Michael E. Braun/
Executive Director
NAAO Associate Member

**MID-AMERICA
ARTS ALLIANCE**
912 BALTIMORE AVE., STE. 700
KANSAS CITY, MO 64105
816-421-1388
FAX 816-421-3918
Contact: Linda Bailey/
Fellowship Coordinator,
Henry Moran/Executive Director
NAAO Associate Member

**MINNESOTA ARTISTS
EXHIBITION PROGRAM**

2400 THIRD AVENUE SOUTH
MINNEAPOLIS, MN 55404
612-870-3125
FAX 612-870-3004
Contact: Stewart Turnquist/
MAEP Program Coordinator
Annual Budget: \$125,000
*The Minnesota Artists Exhibitions
Program (MAEP) is an artist-
managed curatorial department of
the Minneapolis Institute of Arts.
Designed to emphasize decisions
based upon the perceptions and
evaluations of artists, the MAEP's
objectives are: to continually exhibit
Minnesota artists' work; to assist in
the exchange of ideas among artists;
to stimulate interaction between
artists, museum and public; and to
serve as a catalyst for the production
of new work not inhibited by
aesthetic fashion or commercial
demand. The Program is directed by
a panel of seven artists elected for
two-year terms by Minnesota's artist
community. The Panel selects
exhibits and determines overall
program policy.*

Disciplines: Painting, Sculpture,
Photography, Film, Installations,
Performance Art, Crafts, Video, New
Music, Interdisciplinary
Programs: Exhibitions,
Performances, Publications
Space

Gallery/Exhibition Space: 2000 sq.
ft. with 11'2" ceilings; a permanent
space within an encyclopedic
museum/gallery flexible in its
design

Performance Space: 2800 sq. ft.; in
addition to standard auditorium,
MAEP utilizes museum loading dock
(3000 sq. ft.) for new music and
performance

Library/Archives

Proposal procedure
Cycle: Artist Panel meets every 4-6
weeks to review slides and
exhibition proposals
Format: Statement of intent, slides,
resume
NAAO Full Member

MOBIUS

354 CONGRESS STREET
BOSTON, MA 02210
617-542-7416

Contacts: Marilyn Arsem,
Nancy Adams/Co-Directors
Annual Budget: \$120,000

*Mobius, an artist-run center for
experimental work in all media,
presents the work of the Mobius
Artist Group and other artists with a
focus on advancing public under-
standing of innovative art-making.
Mobius has a primary commitment
to presenting Boston and New
England artists, but presents some
national and international artists as
well—often through artist exchange
programs.*

Disciplines: Film, Installations,
Performance Art, Video, Dance, New
Music, Interdisciplinary
Programs: Exhibitions,
Performances, Services,
Publications, Workshops, Education
Space

Gallery/Exhibition Space: 1200 sq.
ft. with 15' ceilings; loft space with
woodbeam ceiling; overhead house
lights; white walls; finished wood
floors; a row of windows at one end;
skylights

Performance Space: 1000 sq. ft.
with 14' ceilings; seats 50; loft space
with woodbeam ceiling; light grid;
overhead house lights; finished
wood floors; no windows

Proposal procedure

Cycle: June 15 deadline for work to
be presented the following
September-January; October 15th
deadline for work to be presented
the following February-July.

Format: Interested artists should
contact Mobius for proposal
guidelines; do not submit work
without referring to guidelines.
NAAO Full Member

MOVEMENT RESEARCH

179 VARICK STREET
NEW YORK, NY 10014
212-691-5788
FAX 212-691-1682

Contacts: Cathy Edwards,
Guy Yarden/Co-Directors
Annual Budget: \$140,000

*Movement Research has its roots
in the Judson Church Movement of
the 1960s, which generated new and
different kinds of dance. In 1978 the
artists who founded Movement
Research established it as an arts
organization to support and develop
the workshop process, providing the
community with direct access to
important new choreographers.
Movement Research continues to act
as a catalyst, challenging and
pushing the forms of performance
and dance. Movement Research
facilitates the sharing of work and
ideas between generations, artists,
and the public; and the development
of new forums for artists to articulate
the context in which they are
creating work, forming ideas and
making choices.*

Disciplines: Performance Art,
Dance, New Music, Interdisciplinary
Programs: Performances, Services,
Publications, Workshops,
Residencies, Re-Granting, Rehearsal
Space Program (residencies &
rentals)

Space

Performance Space: 2275 sq. ft. with
12' ceilings

Proposal procedure

Cycle: October 15, May 1 deadlines
(for spring and fall seasons)

Format: Written proposal with bio,
press kit. No videos unless
requested.

NAAO Full Member

**MUSEE D'ART
CONTEMPORAIN DE
MONTREAL**

CENTRE DE
DOCUMENTATION,
CITE DU HAVRE
MONTREAL, QUEBEC
CANADA H3C 3R4
514-873-4710

FAX 514-873-2047

Contact: Marcel Brisebois, Director
NAAO Associate Member

N.A.M.E.
700 NORTH CARPENTER
CHICAGO, IL 60622
312-226-0671
Contact: Irene Tsatsos/
Executive Director
Annual Budget: \$90,000

N.A.M.E. is a nonprofit artists organization, founded in 1973, that encourages the investigation of diverse contemporary cultural issues through a program of exhibitions, performance, video and educational activities.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary
Programs: Exhibitions, Performances
Space
Gallery/Exhibition Space: 2500 sq. ft. with 9' ceilings
Performance Space: 400 sq. ft. with 9' ceilings
Library/Archives
NAAO Full Member

NAMAC/NATIONAL ALLIANCE OF MEDIA ART CENTERS
1212 BROADWAY, SUITE 816
OAKLAND, CA 94612
510-451-2717
FAX 510-854-5741
Contact: Julian Low/Director
NAAO Associate Member

THE NATHAN CUMMINGS FOUNDATION
885 THIRD AVENUE, #3160
NEW YORK, NY 10022
212-250-5377
Contact: Joan Shigekawa/
Program Director, Arts
NAAO Associate Member

NATIONAL ARTISTS EQUITY ASSOCIATION
P.O. BOX 28068
WASHINGTON, DC 20058-5068
202-628-9655

Contact: Catherine T. Auth/
Executive Director

National Artists Equity Association is a nonprofit, aesthetically non-partisan national organization for professional visual artists. Since 1947, when it was founded by visual artists as a means of working collectively to address the concerns of the profession, National Artists Equity Association has been the only national organization whose primary purposes are to work for improved economic conditions for artists and for the expansion and protection of artists' rights.

National Artists Equity operates at the federal, state and local levels through its national headquarters in Washington, DC, its chapter organizations and its members-at-large. The organization is governed by an all-artist, volunteer, National Board of Directors. National Artists Equity has successfully promoted legislation and public policies around the country for the benefit of visual artists. These efforts have recently resulted in the passage in Congress of several extremely important pieces of legislation including the Visual Artists Rights Act, which passed in 1990—providing American artists new rights to protect their artworks from intentional mutilation or destruction after they leave the artist's possession. Another major accomplishment was the passage of a new law requiring the labeling of art materials containing chronically toxic substances. A third bill, the U.S. adoption of the Berne Convention international copyright agreement, automatically eliminated the unsightly copyright notice requirement.

National Artists Equity Association includes such artists' rights issues (copyrighting, laws, contracts, etc.) and work with state legislatures for the establishment of public art programs, such as the one in the public construction field. This work has led to the passage of laws in California.

Disciplines: Painting, Sculpture, Photography, Film, Crafts
Programs: Services, Publications, Workshops, Insurance, Advocacy
NAAO Associate Member

NATIONAL COUNCIL ON EDUCATION FOR THE CERAMIC ARTS

Box 1677
Bend, OR 97411
503-547-4594
Contact: Regina Brown, Executive Director
NAAO Associate Member

NATIONAL JAZZ SERVICE ORGANIZATION

409 7TH STREET, NW
WASHINGTON, DC 20004
Mailing Address:
P.O. BOX 50152
WASHINGTON, DC 20001
202-547-2604
FAX 202-638-5460
Contact: Willard Jenkins/
Executive Director
NAAO Associate Member

**NEAR NORTHWEST
ARTS COUNCIL**

1579 NORTH MILWAUKEE
ROOM 300
CHICAGO, IL 60622
312-278-7677

FAX 312-278-4758
Contact: Laura Weathered/
Executive Director
Annual Budget: \$40,000

Near Northwest Arts Council is a community-based resource center organized by professional artists to provide increased opportunities for career development, artspace, access to funding and exhibition in peer-curated alternative space. NNWAC is located within a busy, culturally diverse inner-city commercial district that is Chicago's fastest-developing alternative arts district. The NNWAC Graphic Resource Center provides technical assistance, training, desktop publishing and commissions projects.

Disciplines: Interdisciplinary
Programs: Exhibitions,
Performances, Services, Workshops
Space

Gallery/Exhibition Space: 1800 sq.
ft. with 12' ceilings

Proposal procedure

Cycle: Open

Format: Cover letter, slides, video
NAAO Associate Member

**NEVADA STATE
COUNCIL ON THE ARTS**

329 FLINT STREET
RENO, NV 89501

702-789-1225
FAX 702-688-1110

Contact: Kirk Robertson/
Director, Individual and Community
Programs; William L. Fox/
Executive Director
NAAO Associate Member

NEW ARTS PROGRAM

BOX 82
173 WEST MAIN STREET
KUTZTOWN, PA 19530
215-683-6440

Contact: James F.L. Carroll/
Director

Annual Budget: \$56,000

New Arts Program is a nonprofit organization offering a rural public the unique opportunity to meet and consult individually with emerging and prominent working artists. In addition to the consultations, the Program offers presentations of informal lectures, concerts and performances by these same artists. The Program's concept includes publication of books, print editions, exhibitions, a video archives, apprenticeships and an art resource library.

Disciplines: Painting, Sculpture,
Photography, Film, Installations,
Performance Art, Crafts, Video,
Dance, New Music, Literature,
Interdisciplinary

Programs: Exhibitions,
Performances, Services,
Publications, Consultations
Space

Gallery/Exhibition Space: 210 sq. ft.
with 9' ceilings

Performance Space: 400 sq. ft. with
30' ceilings; open area; wood floor

Art Resource Library
Video Archives

Proposal procedure: By invitation
only

NAAO Full Member

**NEW ENGLAND
FOUNDATION
FOR THE ARTS**

678 MASSACHUSETTS AVENUE
CAMBRIDGE, MA 02139
617-492-2914

FAX 617-876-0702

Contact: Holly Sidford/
Executive Director
NAAO Associate Member

**NEW HARMONY
GALLERY OF
CONTEMPORARY ART**

506 MAIN STREET
NEW HARMONY, IN 47631
812-682-3156

FAX 812-682-4315

Contact: Connie A. Weinzapfel/
Director

NAAO Associate Member

NEW LANGTON ARTS

1246 FOLSOM STREET
SAN FRANCISCO, CA 94103
415-626-5416

FAX 415-255-1453

Contact: Executive Director
Annual Budget: \$450,000

New Langton Arts supports work dealing with contemporary and theoretical issues, work broadly representative of American cultures, work at the interdisciplinary boundaries of the arts, work just beginning to find its audience, work which is not yet widely recognized as within the fine arts, or work which involves collaboration or use of new technologies.

Disciplines: Sculpture,
Installations, Performance Art,
Video, New Music, Literature,
Interdisciplinary

Programs: Exhibitions,
Performances, Services,
Publications, Re-Granting
Space

Gallery/Exhibition Space: 2000 sq.
ft. with 10.5' ceilings

Performance Space: 1000 sq. ft. with
14' ceilings

Video Room

Proposal procedure

Cycle: Quarterly; call for deadlines
Format: Proposal, resume, visual
support

NAAO Full Member

NEW VISIONS ART GALLERY

999 PEACHTREE STREET, NE
ATLANTA, GA 30309

404-874-3881

Contact: Terry Williams/Director
Annual Budget: \$45,000

New Visions Art Gallery was conceived as a continuous experiment existing to provide a professional exhibition space for visual artists in the city of Atlanta and surrounding metropolitan area, with priority being given to recent works by emerging and multicultural artists.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video

Programs: Exhibitions, Performances, Services, Workshops
Space

Gallery/Exhibition/Performance Space: 5200 sq. ft. with 11' ceilings; contemporary open floor plan

Proposal procedure

Cycle: Yearly

Format: Slides, written material, interview

NAAO Full Member

NEW YORK EXPERIMENTAL GLASS WORKSHOP

647 FULTON STREET
BROOKLYN, NY 11217

718-625-3685

FAX 718-625-3889

Contact: Tina Yelle/Director
Annual Budget: \$550,000

The New York Experimental Glass Workshop's mission is to promote the use of glass as a medium for creative endeavor in art, craft and design through its programs and services; to foster excellence in the field by providing access to facilities, knowledge and professional opportunities for artists, crafts people and designers; and to advance public understanding and appreciation of glass.

Disciplines: Sculpture, Installations, Crafts

Programs: Exhibitions, Services, Publications, Workshops, Residencies

Space

Gallery/Exhibition Space: 1400 sq. ft. with 11' ceilings

Working facilities

NAAO Full Member

NEW YORK FOUNDATION FOR THE ARTS

5 BEEKMAN STREET #600

NEW YORK, NY 10038

212-255-3900

FAX 212-791-1815

Contacts: Theodore S. Berger/
Executive Director, David Green/
Director of Communications

NAAO Associate Member

NEWHOUSE CENTER FOR CONTEMPORARY ART/SNUG HARBOR CULTURAL CENTER

1000 RICHMOND TERRACE
STATEN ISLAND, NY 10301

718-448-2500

FAX 718-442-8534

Contact: Olivia Georgia/
Director of Visual Arts

The Newhouse Center for Contemporary Art at Snug Harbor Cultural Center provides a forum for regionally and nationally significant visual art of all media and presents other disciplines such as music, video, film, dance and literature within the regular exhibitions program and in conjunction with the Snug Harbor Performing Arts Department. Exhibitions occur indoors in the Newhouse Galleries and outdoors on 83 acres of grounds. The exhibition program is designed to be responsive to local and regional contemporary artists. Innovative and adventurous work—particularly by emerging or mid-career and minority artists—is encouraged.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Publications, Workshops, Residencies

Space

Gallery/Exhibition Space: 8000 sq. ft. with 12' ceilings

Performance Spaces: Access to 200 seat chapel with fixed seating, limited lighting and audio equipment; historical multi-purpose hall with 20' ceilings, large windows, no fixed seating or equipment; outdoor stage in field, can seat up to 4000; exhibition galleries and dance studios

Library/Archives

Working Facilities

Proposal procedure

Cycle: Ongoing; August 1 application deadline annually for Community/Artist Access Gallery

Format: Slides, resume

NAAO Full Member

**NEXUS
CONTEMPORARY ART
CENTER**

P.O. BOX 54661
ATLANTA, GA 30308

404-688-1970
Contact: Louise Shaw/
Executive Director, Sydney Jenkins/
Gallery Director
Annual Budget: \$470,000

Nexus Contemporary Art Center's purpose is to promote experimentation and excellence in the visual, performing and book arts. Nexus provides access to resources and support for emerging and established artists on the local, regional, national and international level and creates opportunities for them to share their work with the public. In all aspects of its programming, Nexus is committed to gender equality and cultural diversity. By developing, educating and cultivating energetic audiences of knowledgeable supporters, Nexus serves as a major multi-disciplinary arts center in the Southeast.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Video, Dance, New Music, Interdisciplinary, Artist Books

Programs: Exhibitions, Performances, Services, Publications, Workshops, Residencies

Space
Gallery/Exhibition Space: 6000 sq. ft. with 18' ceilings; former truck repair shop; fully-renovated; clerestory windows
Performance Space: 2500 sq. ft. with 15' ceilings; flexible black box
Working Facilities

Proposal procedure
Cycle: Ongoing for gallery; May 1 deadline for press
Format: Slides, SASE for gallery; book proposals for press
NAAO Full Member

**NEXUS/FOUNDATION
FOR TODAY'S ART**

137 NORTH 2ND STREET
PHILADELPHIA, PA 19106
215-629-1103

Contact: Anne Raman/
Gallery Director, Suzanne Horvitz/
Foundation Director
Annual Budget: \$70,000

Nexus/Foundation for Today's Art provides exhibition opportunities for artists who explore experimental solo art, as well as new directions in traditional media. Ten solo exhibitions per year present work from a changing membership of 25 regional artists, selected through a rigorous jury process. Approximately seven curated group exhibits per year present work of non-member artists, and focus on new media, thematic explorations, and current issues. These shows are curated by recognized experts, guest artist/curators, or staff curators. Previous shows have presented an exploration of sound art, curated by Peter Frank, with works by Laurie Anderson, John Cage and others; and Body Sculpture: Performance Objects by Artists, curated by Jonas dos Santos, with works by Mary Beth Edelson, Kim Jones, Ana Mendieta and others. Nexus also presents periodic solo and group exhibits by visiting national and international artists. In addition to exhibitions, Nexus houses an Artist Resource Lounge that offers periodicals, resource books and an artist opportunities bulletin board. An ongoing series of Artist Information Seminars presents career information and discussions on topics of interest to artists. Nexus services are free and available to the general public.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Video, Interdisciplinary
Programs: Exhibitions, Services, Seminars

Space
Gallery/Exhibition Space: 1700 sq. ft. with 11' ceilings (2 galleries of approximately 850 sq. ft. each); dry wall with 3/4" plywood backings; hardwood floors; space can be modified by artists as long as it can be restored.

Proposal procedure

Cycle: Ongoing
Format: Letter, slides, resumes, project description, SASE
NAAO Full Member

**911 MEDIA
ARTS CENTER**

117 YALE AVENUE NORTH
SEATTLE, WA 98109

206-682-6552
FAX 206-682-7422
Contact: Robin Reidy/
Executive Director

Annual Budget: \$149,000
911 Media Arts Center is a nonprofit multidisciplinary organization dedicated to contemporary artists, particularly those working in video, film and audio. 911 develops an audience for these artforms, and fosters diverse artistic and cultural expression. 911 Media Arts Center acts as a catalyst for collaboration, bringing artists of all disciplines together, and provides the support, resources and audiences necessary to fulfill their unique visions. 911 encourages artists to take risks, experiment and explore new forms. Since 1982, 911 has brought artists together with audiences through year-round public exhibition, education and artist service programs.

Disciplines: Film, Installations, Video, Interdisciplinary
Programs: Exhibitions, Services, Publications (including a bi-monthly newsletter), Workshops

Space
Gallery/Exhibition/Performance Space: 800 sq. ft. with 20' ceilings; outside windows often used by artists

Library/Archives: Video Art, Books

Working Facilities:

Video Editing Suite
Proposal Procedure
Cycle: 3 months lead time
Format: 1/2" or 3/4" video
NAAO Full Member

NOVA/NEW ORGANIZATION FOR THE VISUAL ARTS
4614 PROSPECT AVENUE, #410
CLEVELAND, OH 44103

216-431-7500
Contact: Janus Small/
Executive Director
Annual Budget: \$190,000

NOVA is a service organization for professional artists—emerging and established—and friends of the arts in northeastern Ohio with priorities in the areas of artists' professional career development, artist-community interactive programming and advocacy.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video
Programs: Services, Publications, Workshops, Education, Residencies
NAAO Full Member

OHIO ARTS COUNCIL

727 EAST MAIN STREET
COLUMBUS, OH 43201
614-466-2613

FAX 614-466-4494

Contacts: Susan Dickson/
Coordinator, Individual Artists
Program; Wayne Lawson/
Executive Director
NAAO Associate Member

OHIODANCE

61 JEFFERSON AVENUE
COLUMBUS, OH 43215
614-621-2105

FAX 614-221-6234

Contact: Vicki Dummer/
Executive Director
Annual Budget: \$130,000

OhioDance acts as a facilitating agency which provides communication, information, education, cooperation building, and organizational services for dance in Ohio.

Disciplines: Performance Art, Dance
Programs: Services, Publications, Workshops, Education, Residencies
NAAO Full Member

OKLAHOMA VISUAL ARTS COALITION, INC.

6431 1/2 NORTH OLIE
OKLAHOMA CITY, OK 73116
Mailing Address:
P.O. BOX 54416

OKLAHOMA CITY, OK 73154
405-842-6991
Contact: John McNeese/Director

Annual Budget: \$35,000
Oklahoma Visual Arts Coalition, Inc. exists to provide services to visual artists living and working in Oklahoma.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video
Programs: Exhibitions, Performances, Publications, Workshops, Grants to Oklahoma artists, Slide Registry

Space
Library/Archives
Proposal procedure
Cycle: Ongoing; write for information.
NAAO Full Member

ON THE BOARDS

153-14TH AVENUE
SEATTLE, WA 98122
206-325-7901

FAX 206-325-7903

Contacts: Mark Murphy/Program Director, Andrea Wagner/
Managing Director
Annual Budget: \$450,000

On the Boards is the Northwest's primary not-for-profit cultural institution dedicated to promoting and producing the work of regional, national and international contemporary artists. Its mission is to expose a wider audience to innovative and provocative dance, music, theater and multi-media performance and to provide educational opportunities and technical assistance to foster the development of Northwest artists.

Disciplines: Performance Art, Dance, New Music, Interdisciplinary
Programs: Performances, Services, Workshops, Residencies

Space
Performance Space: Flexible black box theater in converted ballroom, 16' ceilings, seats 200-400

Proposal procedure

Cycle: September-December
Format: Written materials only
NAAO Full Member

ORGANIZATION OF INDEPENDENT ARTISTS

19 HUDSON STREET, # 402
NEW YORK, NY 10013

212-219-9213

FAX 212-219-9216

Contact: Gail Swithenbank/
Director

Annual Budget: \$45,000

The Organization of Independent Artists (OIA) is a nonprofit artists service organization which sponsors exhibitions in public spaces. Founded in 1976 by artists, OIA remains an artist-run organization and all of its exhibitions are artist-curated. Since its inception, over 3000 artists have been provided the opportunity to exhibit work through OIA's more than 250 shows. At least 40 of these shows were in public spaces where art had never before been displayed; as a result, OIA reaches a wide public audience not regularly exposed to artwork in galleries and museums.

Disciplines: Painting, Sculpture, Photography

Programs: Exhibitions, Services, Publications, Workshops, Slide Registry

Space

Gallery/Exhibition Space: 500 sq. ft. with 9' ceilings

Performance Space: 2400 sq. ft. with 11' ceilings

Library/Archives
Working Facilities

Studios: Ten studios for rental; three artist-in-residence studios

Proposal procedure

Cycle: March 15 and October 15
annual deadlines

Format: Ten slides per artist, artist statements, SASE

NAAO Full Member

**PAINTED BRIDE
ART CENTER**
250 VINE STREET
PHILADELPHIA, PA 19106
215-925-9914

FAX 215-925-7402
Contact: Gerard Givnish/Director
Annual Budget: \$1,100,000

Painted Bride Art Center exists to stimulate creative activity, to promote public understanding and participation in the creative process. Painted Bride fulfills this mission by presenting the works of living artists from diverse cultures by nurturing organization-to-artists relationships and by relating to broader community issues through the arts.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Dance, Jazz/Folk/World Music, Literature

Programs: Exhibitions, Performances, Publications, Workshops, Re-Granting, Education, Community-based programs
Proposal procedure

Cycle: Ongoing for gallery. Performance proposals accepted year-round, optimum time is February/March for September-June season.

Format: Slides for gallery. Written proposal, resume for performance. Poetry submission accepted throughout the year for *Painted Bride Quarterly*. SASE must be sent with all submissions for return.
NAAO Full Member

**PAINTING SPACE
122 INC.**

150 FIRST AVENUE
NEW YORK, NY 10009
212-982-8605

Contact: PS122 Gallery Director
Painting Space 122 Inc. operates a two-part program offering studio space and gallery/exhibition space. Three or more studios (Project Spaces) are offered to professional artists for one year; other studio space is available for longer terms subject to board review. Artists in the studio program are asked to assist in the administration of the PS122 Gallery, though they may not exhibit their own work there.

PS122 Gallery is a not for profit gallery with a special focus on emerging artists. Work is exhibited in monthly group shows. Exhibits are offered to artists who may not be commercially viable or whose work may be of an alternative nature. PS122 Gallery has a far reaching selection process: Each year a different guest panel of arts professionals selects a season of eight shows from numerous applicants solicited through advertisements and posted announcements. In addition, Painting Space 122 invites two other shows of particular interest to the community.

Disciplines: Painting, Sculpture, Photography, Installations
Programs: Exhibitions, Residences
Space

Gallery/Exhibition Space: 550 sq. ft. with 20' ceilings

Proposal procedure
Cycle: Applications available in spring for an April or May deadline.
Format: Slides and simple application required.
NAAO Full Member

PENTACLE

104 FRANKLIN STREET
NEW YORK, NY 10015
212-226-2000

FAX 212-925-0569
Contact: Ivan Sygodn, Director
NAAO Associate Member

**PERFORMANCE
SPACE 122**

150 FIRST AVENUE
NEW YORK, NY 10009
212-477-5829

FAX 212-555-1515
Contact: Mark Russell/
Executive Director
Annual Budget: \$755,000

Performance Space 122 is a nationally recognized nonprofit arts center which exists to serve the field of experimental performance. P.S. 122 is both a presenter and an extensive support system for artists from all backgrounds and cultures who explore the possibilities of live performance through movement, text, media, visual art and music.

Disciplines: Performance Art, Video, Dance, New Music, Film, Interdisciplinary
Programs: Performances, Services, Workshops
Space
Performance Spaces: 5000 sq. ft. and 1800 sq. ft. with 14' ceilings (two spaces); sprung wood floors; flexible seating
Proposal procedure
Format: Proposals, videos
NAAO Full Member

**PHILADELPHIA
INDEPENDENT FILM/
VIDEO ASSOCIATION**

5701 CHESTNUT STREET
PHILADELPHIA, PA 19104
215-895-0542

FAX 215-895-0562
Contact: David Haas/Coordinator
NAAO Associate Member

**PHOTOGRAPHIC
RESOURCE CENTER**

602 COMMONWEALTH AVENUE
BOSTON, MA 02215-2400
617-555-0700

FAX 617-555-1002
Contact: Brenda Sullivan/
Membership Director
Annual Budget: \$450,000

Photographic Resource Center is a nonprofit membership organization providing a range of programs and services which support, educate, involve and encourage photographers, journalists, curators, critics, students, and other individuals and organizations interested in photography.

Disciplines: Photography, Installations
Programs: Exhibitions, Services, Publications, Workshops
Space
Gallery/Exhibition Space: 2000 sq. ft. with 15' ceilings (one main gallery; two hallway galleries)
Library/Archives
Proposal procedure
Cycle: Varies
Format: Slides, resume
NAAO Full Member

ART & ARTISTS

PING CHONG & COMPANY

47 GREAT JONES STREET
NEW YORK, NY 10012

212-529-1557

FAX 212-529-1705

Contact: Bruce Allardice/
Managing Director,
Ping Chong/Artistic Director

Annual Budget: \$300,000
Ping Chong & Company was founded in 1975 to explore the meaning of 'contemporary theatre' and 'art' on a national and international level. The company creates performances that challenge the ethnocentrism of the American theater while breaking new ground in terms of form and content. In recent years, the Company has expanded the range of its explorations to include video and visual arts installations.

Disciplines: Installations,
Performance Art, Video, Dance,
Interdisciplinary
Programs: Exhibitions,
Performances
NAAO Full Member

PITTSBURGH FILMMAKERS

218 OAKLAND AVENUE
PITTSBURGH, PA 15213

412-681-5449

FAX 412-681-5503

Contact: Margaret Myers/
Executive Director

Annual Budget: \$950,000

Pittsburgh Filmmakers is committed to the artist and the advancement of artistic excellence in film, video and photographic expression.

Disciplines: Photography,
Video, Film

Programs: Exhibitions, Services,
Publications, Workshops, Education,
Re-Granting

Space

Gallery/Exhibition Space: 3300 sq. ft. (two theaters and a gallery)

Library/Archives

Working Facilities

Proposal procedure

Cycle: March 1st deadline for
Regional Film/Video Fellowships;
September 1st deadline annually for
one person shows in Photo Gallery
the following calendar year

Format: Sample film & video
NAAO Full Member

POLARITIES

108 WINTHROP ROAD
BROOKLINE, MA 02146

617-734-0268

FAX 617-734-0268

Contact: Rachel Weiss/Director
Annual Budget: \$45,000

Polarities organizes exhibitions of and publications about contemporary art. With a focus on the dynamic between artistic expression and social change, Polarities projects tend to revolve around situations of major societal transition and transformation. Polarities' work in the U.S. and internationally is usually with young artists working in experimental and nontraditional formats and media. Polarities' projects reflect the diversity and complexity of the realities they address.

Disciplines: Painting, Sculpture,
Photography, Installations,
Interdisciplinary

Programs: Exhibitions,
Publications, Consulting,
Audience Development
NAAO Full Member

PRINTED MATTER, INC.

77 WOOSTER STREET
NEW YORK, NY 10012

212-925-0325

FAX 212-925-0464

Contact: John Goodwin/Director
Annual Budget: \$400,000

Printed Matter provides a facility for the national and international distribution of artists' books—book-like works by artists working in the contemporary idiom. Printed Matter provides a community center for discussion, dissemination and exchange of ideas within the context of contemporary art, with such center being an adjunct to the book facility.

Disciplines: Artists' Books
Programs: Exhibitions, Services,
Publications

Bookstore
NAAO Full Member

PRO ARTS

461 9TH ST.
OAKLAND, CA 94607
510-763-4361

Contact: Michael Floss/Director
Annual Budget: \$115,000

Pro Arts is a member-supported, nonprofit arts organization operating a gallery and performance space in historic downtown Oakland. Pro Arts mounts new exhibitions of challenging contemporary art every six to eight weeks.

Disciplines: Painting, Sculpture,
Photography, Film, Installations,
Performance Art, Crafts, Video, New
Music, Literature, Interdisciplinary

Programs: Exhibitions,
Performances

Space

*Gallery/Exhibition/Performance
Space: 3000 sq. ft. with 14'
ceilings*

NAAO Full Member

PUBLIC ART FUND, INC.

1285 AVENUE OF THE
AMERICAS, 3RD FLOOR
NEW YORK, NY 10019-6071

212-541-8423

FAX 212-245-4514

Contact: James Clark/
Executive Director

Annual Budget: \$500,000

The Public Art Fund sponsors temporary and permanent visual arts projects for public places throughout New York City. Projects that are timely and that investigate and/or offer new insights into the urban environment are of special interest. In addition, Public Art Fund is interested in projects that provide innovative solutions to specific urban design problems. Public Art Fund programs promote public awareness of and interest in the work of contemporary artists.

Disciplines: Painting, Sculpture,
Photography, Video
Programs: Publications,
Residencies

Library/Archives
NAAO Full Member

PUBLIC ART WORKS

P.O. BOX 150435
SAN RAFAEL, CA 94915-0435
415-457-9744

FAX 415-457-9749
Contact: Judy Moran/
Executive Director
Annual Budget: \$178,000

Public Art Works exists to engage the public in consideration of the relationship between art, place and the community. To achieve this purpose, Public Art Works encourages interaction between artists and various communities concerning issues of public space and environment; provides educational programs that enhance and broaden the understanding of art in public places; provides opportunities for artists to develop artwork in locations with broad public access; advocates the involvement of artists in the planning and design of public spaces.

Disciplines: Public Art
Programs: Exhibitions, Publications, Education

Space: All projects are completed on public sites.

Proposal procedure

Cycle: Year-round

Format: Calls for entries for both permanent and temporary projects. Request to be added to artist mailing list to receive prospecti.

NAAO Full Member

**PUBLIC LIBRARY OF
CINCINNATI &
HAMILTON COUNTY**

800 VINE STREET
CINCINNATI, OH 45202
513-369-6083

FAX 513-369-6067
Contact: Sooncha Lee/
Serials Department
NAAO Associate Member

**PYRAMID ARTS
CENTER, INC.**

274 NORTH GOODMAN STREET
ROCHESTER, NY 14607

716-461-2222
Contact: Laurence Champoux/
Executive & Artistic Director

Pyramid Arts Center is an arts organization dedicated to the presentation of innovative and culturally diverse performance and exhibition programs for the education, enlightenment and entertainment of artists and audiences in upstate New York and is additionally dedicated to the services which promote and enhance cultural activity within that region.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Services, Workshops, Residences, Re-Granting
Space

Gallery/Exhibition Space: 14,000 sq. ft. with 12' ceilings

Performance Spaces: Black box theater for exploration of new performance and a larger space seating up to 400 with sprung dance floor

Proposal procedure

Cycle: Ongoing

Format: Project description, support materials

NAAO Full Member

PYRAMID ATLANTIC

6001 66TH AVENUE, SUITE 105
RIVERDALE, MD 20757

501-459-7154
FAX 501-459-7629

Contact: Helen Frederick/Artistic Director

Annual Budget: \$125,000

Pyramid Atlantic aims to provide an artist-centered community to foster paper, print, and book arts and to promote these arts to a general audience.

Disciplines: Printmaking, Book Arts, Papermaking, Installations, Performance Art, Interdisciplinary

Programs: Exhibitions, Performances, Services, Publications, Workshops, Residences, Intern/Apprenticeship Program

Space

Gallery/Exhibition Space: 500 sq. ft. with 12' ceilings

Performance Space: 500 & 1000 sq. ft. with 12' & 10' ceilings

Library/Archives

Working Facilities

Bookstore

Proposal procedure

Cycle: Monthly for residences

Format: Slides, resume, proposal letter. Call for appointment with director and technician.

NAAO Full Member

**RACHEL ROSENTHAL
COMPANY**

2847 SOUTH ROBERTSON
LOS ANGELES, CA 90054

310-859-0661

FAX 310-859-0661

Contact: Nancy Waddell/
General Manager,

Rachel Rosenthal/Artistic Director

The Rachel Rosenthal Company is dedicated to the education of the public on current social, environmental, technological and spiritual issues through the form of interdisciplinary art. The Company strives to extend the meaning of these issues by the use of highly experimental techniques which break the barriers between artists and non-artists, and extend the borders of art into areas of science (physics), geology, mythology, and the frontiers of space. The Rachel Rosenthal Company includes innovators from various cultural and ethnic backgrounds and traverses diverse disciplines to attain a "global view."

Disciplines: Interdisciplinary

Programs: Performances, Workshops

NAAO Full Member

**RADICAL ARTS
TRAJECTORY/RAT**

4909A 3RD STREET
SAN FRANCISCO, CA 94124

415-822-9602

Contact: Peter Byrne/Co-director

Radical Arts Trajectory Manifesto:

*RAT works to get to know the people
and to let the people get to know
RAT. This takes a long time. RAT*

*knows that all art is political. But
the practice of art is not always the*

same as the practice of politics. RAT

uses art in all its forms. As a weapon

*to fight Militarism and imperialism/
In all their forms. RAT strives for*

the internationalist perspective. In

Amerika, RAT strives to serve the

downpressed peoples. Living inside

Amerika's colonies. RAT says to the

art-world elite: so what? RAT

*practices in the streets, funky rooms,
And on the battlefield. RAT will*

exhibit anywhere: so what?!

Absolutely anyone can join RAT. The

*only requirement for membership is/
A RAT attitude.*

A RAT attitude.

Disciplines: Painting, Sculpture,

Photography, Installations,

Performance Art, Video,

Interdisciplinary, Graphics

Programs: Exhibitions,

Performances, Publications,

Workshops, Education

NAAO Full Member

**RANDOLPH STREET
GALLERY**

756 NORTH MILWAUKEE AVE.
CHICAGO, IL 60622

312-666-7757

FAX 312-829-3858

Contact: Peter Taub/
Executive Director

Annual Budget: \$300,000

*Randolph Street Gallery is an artist-
run cultural center dedicated to the
development and understanding of
new and innovative art. Randolph
Street provides regional and national
access to a broad range of viewpoints
and activities that expand public
awareness of cultural issues. These
goals are implemented through a
multi-faceted program of exhibitions,
performances, media arts, educa-
tional programs, grants to artists,
temporary public art and related
advocacy activities.*

ART & ARTISTS

Disciplines: Painting, Sculpture,
Photography, Film, Installations,
Performance Art, Video, Dance, New
Music, Literature, Interdisciplinary

Programs: Exhibitions,
Performances, Services,
Publications, Workshops,
Residencies, Re-Granting, Public Art
Space

Gallery/Exhibition Space: 1000 sq.
ft. with 15' ceilings

Performance Spaces: Gallery is used
for readings and small events; 200
seat theatre for mid-sized events;
725 seat theatre for large events

Proposal procedure
Cycle: Accepted year-round
Format: Slides, video, biographical
material, reviews, etc.
NAAO Full Member

Gallery/Exhibition Space: 1500 sq.
ft. with 15' ceilings; thematic mixed-
media group exhibits

Performance Space: 1500 sq. ft. with
15' ceilings; flexible white-box space
with ceiling grid, lights, sound

Installation Space: 1200 sq. ft. with
15' ceilings; flexible space for large
artists projects

Proposal procedure
Cycle: Quarterly
Format: Documentation, written
background information; call for
prospectus.
NAAO Full Member

REAL ART WAYS
56 ARBOR STREET
HARTFORD, CT 06106

203-252-1006
FAX 203-253-6691
Contact: Will K. Wilkins/
Executive Director

Annual Budget: \$300,000
*Real Art Ways presents and facilitates
the creation of new and experimental
art, and engages audiences in the
process of critical examination. Real
Art Ways' goals include supporting
artists through residencies, informa-
tion exchange, presentation and
advocacy; providing space for the
expression of alternative and
challenging artistic points of view;
presenting culturally diverse
contemporary work; building and
serving a culturally broad audience;
committing to a purposeful dialogue
examining aesthetic, cultural and
societal issues, especially those with
an impact on artists.*

Disciplines: Painting, Sculpture,
Photography, Film, Installations,
Performance Art, Video, Dance, New
Music, Jazz, Rock 'n' Roll,
Literature, Interdisciplinary

Programs: Exhibitions,
Performances, Services,
Publications, Workshops, Education,
Residencies

Space
Gallery/Exhibition Space: 1000 sq.
ft. with 15' ceilings

Performance Spaces: Gallery is used
for readings and small events; 200
seat theatre for mid-sized events;
725 seat theatre for large events

Proposal procedure
Cycle: Accepted year-round
Format: Slides, video, biographical
material, reviews, etc.
NAAO Full Member

REFLEX
105 SOUTH MAIN, #204
SEATTLE, WA 98104

206-682-7688
Contacts: Julie Johnson/Director,
Elizabeth Bryant/Editor
Annual Budget: \$70,000

*Reflex serves as an independent
regional forum for informed
comment, criticism and discussion of
art and art issues in the Northwest in
the context of contemporary culture.
Reflex publishes a bimonthly
magazine, Reflex, and presents
Second Thursday, a monthly
discussion series.*

Disciplines: Painting, Sculpture,
Photography, Film, Installations,
Performance Art, Crafts, Video,
Dance, Interdisciplinary

Programs: Publications,
Discussion Series
NAAO Full Member

**RESOURCES &
COUNSELING FOR THE
ARTS**

75 WEST FIFTH STREET
429 LANDMARK CENTER
ST. PAUL, MN 55102

612-292-4381
FAX 612-292-4355
Contact: Chris Osgood/
Manager of Artists' Services,
Barbara Davis/Director
NAAO Associate Member

**ROSENBERG
AT GOU**

1021 DUL...
BALTIMO...

410-537-0...
FAX 410-5...

Contact: I...
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NAAO MEMBER ORGANIZATIONS

**ROSENBERG GALLERY
AT GOUCHER COLLEGE**

1021 DULANEY VALLEY ROAD
BALTIMORE, MD 21204
410-537-6073

FAX 410-537-6405
Contact: Helen Glazer/
Exhibitions Director
Annual Budget: \$21,000

The Rosenberg Gallery at Goucher College, located in the lobby of a 1,000-seat auditorium and 225-seat hall, presents an opportunity for regional artists to exhibit work in a venue visible to thousands of people who do not necessarily visit art galleries but who are interested in cultural events. The Gallery presents five to six exhibits each academic year and is committed to publishing a booklet conceived as both educational and documental to accompany each show. When possible, exhibits are thematically related to other events including lectures, performances or multidisciplinary panel discussions. Rosenberg Gallery aims to expand the audience for contemporary art by maintaining that art is an enterprise connected to other areas of human inquiry.

Disciplines: Painting, Sculpture, Photography, Installations, Crafts, Artists Books

Programs: Exhibitions, Publications, Artists Talks, Panel Discussions

Space

Gallery/Exhibition Space: Lobby of 1,000-seat auditorium with 144 running feet of wall space and 10' ceilings

Lecture Hall: seats 225

Proposal procedure

Cycle: Ongoing

Format: Artists should submit 10-20 slides, resume, SASE, optional one-page statement; curators should submit 20-40 slides, artists' resumes, curatorial statement, SASE

NAAO Full Member

ROTUNDA GALLERY

16 COURT STREET
SUITE 1400W
BROOKLYN, NY 11241
718-855-7882

FAX 718-802-9095
Contact: Janet Riker/Director
Annual Budget: \$130,000

The Rotunda Gallery is a project of The Fund For The Borough of Brooklyn, Inc. and was founded to exhibit the work of Brooklyn-affiliated artists.

Disciplines: Painting, Sculpture, Photography, Installations, Video
Programs: Exhibitions, Services, Workshops, Computerized artists slide registry

Space

Gallery/Exhibition Space: 650 sq. ft. with 12' ceilings

Proposal procedure

Cycle: Year-round

Format: Cover letter, slides, resume. Artists may call for slide review. All artists must be Brooklyn-affiliated.

NAAO Full Member

**ROULETTE
INTERMEDIA, INC.**

228 WEST BROADWAY
NEW YORK, NY 10013
212-219-8242

Contacts: Jim Staley,
David Weinstein/Co-Directors
Annual Budget: \$145,000

Roulette's original and ongoing purpose has been to provide opportunities for innovative composers, musicians and interdisciplinary collaborators through accessible, appropriate and professional concert presentations. The organization is committed to presenting work by young and emerging artists as well as established innovators. Roulette collaborates with other presenters in order to provide opportunities for large scale works and extended runs. Between 50 and 90 concerts are presented each year. Since 1981, Roulette has presented over 700 concerts in its New York facility.

Artists represent an extremely broad range of disciplines and backgrounds, and a large percentage perform their own work and nearly all concerts present world premieres. Programs are chosen in direct response to current activity in the field and with careful consideration toward a balanced, inclusive season. Roulette also assists artists to realize special projects with potential impact on their careers through the commissioning of new works, encouraging collaborations, and co-presentations in facilities suitable for larger or intermedia works. One of Roulette's primary goals is to encourage creative, innovative activity as it emerges. While the number of clubs and mainstream concert halls in New York is considerable, these venues do not provide opportunities for new experimental work. Roulette encourages artist/audience interaction because a fundamental purpose is to broaden understanding and awareness of the work presented. Roulette actively encourages artists to present work which openly expresses ideas directed at individual, social and cultural concerns.

Disciplines: New Music, Interdisciplinary

Programs: Performances

Space

Performance Space: 1000 sq. ft. with 11' ceilings

Proposal procedure

Cycle: May 1 deadline

Format: Cassette, proposal

NAAO Full Member

**SAN FRANCISCO ART
INSTITUTE**

800 CHESTNUT STREET
SAN FRANCISCO, CA 94133
415-771-7020

FAX 415-749-4590

Contact: Jean-Edith Weiffenbach/
Director of Exhibitions &
Public Programs

NAAO Associate Member

ART & ARTISTS

SAN FRANCISCO ARTS COMMISSION GALLERY

155 GROVE STREET
SAN FRANCISCO, CA 94102
415-554-9682
Contact: Kathleen Kolba/Program Coordinator, Anne Meissner/Director
NAAO Associate Member

SAN FRANCISCO CAMERAWORK

70 12TH STREET
SAN FRANCISCO, CA 94103
415-621-1001
Contact: Marnie Gillett/
Executive Director

San Francisco Camerawork is a nationally recognized not-for-profit regional artists' organization whose purpose is to stimulate dialogue, encourage inquiry and communicate ideas about contemporary photography and related media through exhibitions, publications, lectures and innovative programs. SF Camerawork offers a range of programs and services that include changing exhibitions; publications (SF Camerawork Quarterly and exhibition catalogs); ongoing lectures, workshops and portfolio reviews; a bookstore and reference library; and an active internship program.

Disciplines: Photography, Film, Installations, Video, Interdisciplinary
Programs: Exhibitions, Performances, Publications, Lectures
Space
Gallery/Exhibition Space: 2300 sq. ft. with 14' ceilings
Bookstore
Library
NAAO Full Member

SAN JOSE INSTITUTE OF CONTEMPORARY ART

2 NORTH SECOND STREET,
SUITE 100
SAN JOSE, CA 95113
408-998-4310
Contact: Kathryn Funk/Director
NAAO Associate Member

SANTA BARBARA CONTEMPORARY ARTS FORUM

653 PASEO NUEVO
SANTA BARBARA, CA 93101
805-966-5373
FAX 805-962-1421
Contact: Rita Ferri/
Assistant Director
Annual Budget: \$400,000

Contemporary Arts Forum's purpose is to provide an arena for the exploration, presentation, documentation and support of contemporary art in a variety of media representing a diverse range of attitudes. CAF's goal is to encourage and facilitate a wide range of contemporary art through innovative programming of the highest aesthetic merit coupled with a mandate to nurture a broader, more involved audience.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Video, New Music, Literature, Interdisciplinary
Programs: Exhibitions, Performances, Services, Publications, Education
Space
Gallery/Exhibition Space: 4500 sq. ft. with 14' ceilings
Library/Archives
Proposal procedure
Cycle: Exhibition committee and performance committee meet bi-monthly
Format: Ten slides, resume, proposal, SASE
NAAO Full Member

SANTA MONICA MUSEUM OF ART

2437 MAIN STREET
SANTA MONICA, CA 90405
310-399-0433
FAX 310-399-8954
Contact: Tom Rhoads/
Executive Director

The Santa Monica Museum of Art presents and interprets contemporary art and ideas to provide experiential and educational opportunities for a diverse community and to provide and encourage access to artistic expression by offering a forum for visual, performance and media artists. Santa Monica Museum of Art is entirely devoted to changing exhibitions and programs emphasizing the production, presentation and documentation of new artistic activity and the art-making process. Multidisciplinary and international in scope, the Santa Monica Museum of Art fulfills its mission through a comprehensive program of exhibitions, events, publications and educational activities.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Video, Dance, New Music, Interdisciplinary
Programs: Exhibitions, Performances, Publications
Space
Gallery/Exhibition/Performance Space: 7000 sq. ft. with 15-30' ceilings; two galleries plus small video/installations room; 5000 ft. usable for performance
NAAO Full Member

SCHOOL OF THE ART INSTITUTE OF CHICAGO

37 SOUTH WABASH
CHICAGO, IL 60647
312-899-5153
FAX 312-332-5859
Contact: Joyce Fernandes/
Director, Exhibitions & Events
NAAO Associate Member

SCHOOL 33 ART CENTER

1427 LIGHT STREET
BALTIMORE, MD
301-396-4641
Contact: Claudia Am...

Annual Budget: \$14...

School 33 Art Center established as an arts center by the City in 1979. Its primary function is to promote the development of contemporary visual arts. Under this charge, School 33 offers five distinct programs:

Exhibition Program, Artists' Program, the Program, Services for Special Events. School 33 programs are designed to provide specific community assistance to working artists, general public by providing professional opportunities and assistance to working artists, encouraging public and appreciation of art.

Disciplines: Painting, Photography, Film, Performance Art, Video
Programs: Exhibitions, Performances, Services, Publications, Workshops, Residencies
Space
Gallery/Exhibition Space: 12,000 sq. ft. with 12' ceiling, floor gallery and space
Library/Archive
NAAO Full Member

**SCHOOL 33
ART CENTER**
1427 LIGHT STREET
BALTIMORE, MD 21230
301-396-4641

Contact: Claudia Amory/Director
Annual Budget: \$147,000

School 33 Art Center was established as an artist-run visual arts center by the City of Baltimore in 1979. Its primary function is to promote the development and growth of contemporary visual art. To meet this charge, School 33 administers five distinct programs: the Gallery Exhibition Program, the Studio Artists' Program, the Educational Program, Services for Artists and Special Events. School 33's programs are designed to serve both a specific community of artists and the general public by providing professional opportunities and information assistance to working artists and by encouraging public understanding and appreciation of the visual arts.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video
Programs: Exhibitions, Performances, Services, Publications, Workshops, Residencies
Space

Gallery/Exhibition Space: 1240 sq. ft. with 12' ceilings plus a second floor gallery and an installation space

Library/Archives
NAAO Full Member

**SCULPTURE
SPACE, INC.**

12 GATES STREET
UTICA, NY 13502
315-724-8381

Contact: Sylvia de Swaan/
Executive Director
Annual Budget: \$90,000

Sculpture Space has, since 1975, operated to assist and promote the development of three-dimensional projects by providing free use of studio space, access to specialized equipment, technical expertise, industrial resources, funding and exhibition opportunities, and information exchange. Sculpture Space aims to create a studio situation conducive to experimentation and concentrated work where artists of diverse nationalities, cultural backgrounds, career levels and points of view can interact and expand their potential. The physical facility consists of 6,000 sq. ft. of open studio designed for flexible use. It is outfitted with concrete floors, a two ton system of overhead hoists that extends to all parts of the building, and ground floor access with extra-wide overhead doors. Three to four artists are scheduled at one time for work stays that vary according to individual need (one to three months), to undertake projects that span the range of contemporary concerns.

Disciplines: Sculpture, Interdisciplinary
Programs: Services, Residencies, Re-Granting
Space

Working Facilities: 6000 sq. ft. studio; overhead hoists; concrete floor; steel and woodworking tools

Proposal procedure
Cycle: December 15 deadline for funded residencies. No regional restriction.

Format: Slides, resume, project description.

NAAO Full Member

**SECOND STREET
GALLERY**

201 2ND STREET, NW
CHARLOTTESVILLE, VA 22901
804-977-7284

Contact: Paige Turner/
Assistant Director
Annual Budget: \$74,000

Second Street Gallery was founded in 1973 by eleven Charlottesville artists for the purpose of presenting contemporary visual art to the local community. Second Street was Virginia's first artist-run alternative arts space and has provided a continuous season of exhibitions and gallery talks since its founding. In 1978 the artist cooperative administration was discontinued in favor of a Board-run nonprofit organization with an executive staff. Artists continue to play a vital role in the direction of the Gallery's programs through serving on the Selection Review Panel and representation on the board of directors. Second Street Gallery's mission is twofold: to support contemporary artists through the presentation of their work in a professional gallery and to educate the public about contemporary art.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art
Programs: Exhibitions, Services, Publications, Workshops, Residencies
Space

Gallery/Exhibition Space: 650 sq. ft. with 13' ceilings

Proposal procedure
Cycle: Fall deadlines; May notification

Format: Ten slides, resume, brief artist statement, SASE

NAAO Full Member

ART & ARTISTS

SEVEN STAGES

1105 EUCLID AVENUE
ATLANTA, GA 30307
404-522-0911

FAX 404-522-0915
Contact: Del Hamilton/
Artistic Director
Annual Budget: \$250,000

Seven Stages started in 1978 when a group of artists began to produce classics and unusual plays in a 60-seat storefront. Now in a two-theatre facility, Seven Stages aims to foster new works in theatre, music and dance within the community (community defined without geographic boundaries to those with shared experience and vision). Seven Stages remains committed to the support and development of new plays and playwrights through productions that are issue-oriented, and contain themes which are of social, political or spiritual matters of interest and concern to the artists and audiences alike. Seven Stages also produces and presents other performing arts and literary arts activities, including dance, music, performance art and visual art. In addition to strongly supporting the work of Atlanta-based artists in all artistic disciplines, Seven Stages has sponsored residencies for many national and international artists.

Disciplines: Theatre, Performance Art, Dance, New Music, Interdisciplinary
Programs: Performances, Services, Workshops, Residencies
Space

Gallery/Exhibition Space: 100 sq. ft. with 12' ceilings, two foyers
Performance Spaces: 40'x50' flexible proscenium; 30'x15' flexible black box; 20' ceilings
NAAO Full Member

1708 EAST MAIN

1708 EAST MAIN STREET
RICHMOND, VA 23223
804-643-7829

Contact: Julyen Norman/
Executive Director
Annual Budget: \$75,000

1708 East Main aims to present exhibitions of contemporary art by new and emerging artists in a professionally appointed exhibition space, to create a forum for dialogue between artists, and to encourage an audience for contemporary art.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Interdisciplinary
Programs: Exhibitions, Performances, Services
Space

Gallery/Exhibition/Performance Spaces: 1850 sq. ft. with 18' ceilings; 220 sq. ft. with 10' ceilings

Proposal Procedures
Cycle: Annual, deadline January 15.
Format: Proposal form, slides, resume. Performance artists should call for guidelines.
NAAO Full Member

SEVERAL DANCERS CORE

P.O. BOX 2045
DECATUR, GA 30031-2045
713-521-9100

Contact: Kathy Russell/
Executive Director, Sue Schroeder/
Artistic Director
Annual Budget: \$140,000

Several Dancers Core works as a catalyst between performers and audiences. Committed to risk, innovation, cultural and geographic equity, Several Dancers Core believes in the living artist and his/her work in constantly redefining art.

Through presentations of other artists' work and performances by the company, Several Dancers Core opens fellow artists and audiences to experiences that live beyond the moment of performance.

Disciplines: Performance Art, Dance, Interdisciplinary
Programs: Performances, Services, Workshops, Residencies
Working Facilities

Proposal procedure
Cycle: Ongoing
Format: Proposal, video
NAAO Full Member

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

Summer Address Only:
BOX 449
SKOWHEGAN, ME 04976

Mailing Address:
329 EAST 68TH STREET
NEW YORK, NY 10021
212-861-9270

Contact: Frederieke S. Taylor/
Executive Director
NAAO Associate Member

SOCIAL AND PUBLIC ART RESOURCE CENTER/SPARC

685 VENICE BOULEVARD
VENICE, CA 90291
213-822-9560

FAX 213-827-8717
Contact: Judith Baca/
Artistic Director
Annual Budget: \$700,000

The Social and Public Art Resource Center is a nonprofit multi-cultural art center that produces, exhibits, distributes, and preserves public art works. Since its founding in 1976 by Judith Baca, Donna Deitch and Christina Schlesinger, SPARC has involved hundreds of artists, community groups and youths in the creation and presentation of murals and other public art. SPARC places a determined emphasis on both artistic excellence and multi-cultural programming for which it has received national and international recognition.

Disciplines: Painting, Public Art, Murals
Programs: Exhibitions, Performances, Publications, Workshops, Re-Granting
Space
Gallery/Exhibition Space: 900 sq. ft. with 10'6" ceilings
Bookstore
Library/Archives
Working Facilities
NAAO Full Member

**SOUNDWORK
NORTHWEST**
P.O. BOX 95744
SEATTLE, WA 98145
206-328-7153
FAX 206-634-0925

Contact: Herb Levy/
Artistic Director
Annual Budget: \$50,000

Soundwork Northwest exists to promote, foster and support work of artistic, cultural and educational significance by composers and performers of new music and other artists using sound in their work, and to provide opportunities for these artists to reach a larger, more informed, audience.

Disciplines: New Music,
Audio/Radio
Programs: Performances,
Workshops

Space
Venues selected as needed.
Proposal procedure

Cycle: September 1 deadline for
spring events, May 1 deadline for
fall events.

Format: Audio cassette, description
of proposed project, tech
requirements, resume, reviews
(when available).

NAAO Full Member

SOUTHEND MUSICWORKS

1515 SOUTH WABASH
CHICAGO, IL 60605
312-939-2848

Contact: Leo Krumpholtz/
Executive Director

Southend Musicworks presents programs of modern composed and improvised music and ethnic music from around the world in a comprehensive program of new and unusual music outside the commercial mainstream. Genres represented include avant-garde jazz, free improvisation, contemporary classical and traditional folk music.

Disciplines: New Music, Avant-
Garde Jazz, Folk Music
Programs: Performances/Concerts
Space

Performance Space: 2500 sq. ft. with
15' ceilings; loft space; hardwood
floors

Proposal procedure

Cycle: Ongoing

Format: Press kits, recordings.

Contact Southend Musicworks for
details.

NAAO Full Member

**SOUTHERN ARTS
FEDERATION**

1295 PEACHTREE STREET NE
SUITE 500

ATLANTA, GA 30309

404-874-7244

FAX 404-875-2148

Contact: Rick Fisher/Director,
Visual & Media Arts Program, Jeffrey
A. Kesper/Executive Director
NAAO Associate Member

**SOUTHERN EXPOSURE
GALLERY**

401 ALABAMA STREET
SAN FRANCISCO, CA 94110

415-865-2141

Contact: Jon Winet/Director
Annual Budget: \$85,000

Southern Exposure, a nonprofit artists' organization located in San Francisco's Mission District, has been producing visual arts exhibitions and events since 1974. It is known both for its exceptional facilities and its long-standing commitment to presenting innovative and risk-taking work by non-commercial artists, as well as presenting performance events, artists' talks and forums. Southern Exposure has a strong commitment to the payment of artists fees; all participating artists receive honoraria. Southern Exposure is a project of Project Artaud Corporation, a nonprofit corporation.

Disciplines: Painting, Sculpture,
Photography, Installations,
Performance Art, Video, Literature,
Interdisciplinary

Programs: Exhibitions,
Performances, Education
Space
Gallery/Exhibition Space: 2400 sq.
ft. with 28' ceilings (two galleries)
Proposal procedure
Cycle: Ongoing
Format: Slides
NAAO Full Member

SOUTHERN THEATER

1420 WASHINGTON AVE SOUTH
MINNEAPOLIS, MN 55408
612-540-0155

Contact: Jeff Bartlett/
Artistic Director, Melissa Gerr/
Public Relations Director
Annual Budget: \$200,000

The Southern Theater presents experimental performing artists whose work uses theater, in all its diversity, to explore issues relevant to life on earth today, sharing the most personal and the most global of ideas through the universal language of performance.

Disciplines: Theater, Performance
Art, Video, Dance, New Music,
Interdisciplinary

Programs: Performances
Space

Performance Space: 48' x 45' with
20' ceilings (grid)

NAAO Full Member

**SOUTHWEST CRAFT
CENTER**

500 AUGUSTA STREET
SAN ANTONIO, TX 78205

512-224-1848

Contact: Ric Collier/President
NAAO Associate Member

THE SPACE

107 SOUTH STREET, SUITE 300
BOSTON, MA 02111

617-451-0602

FAX 617-451-0621

Contact: Stella McGregor/Director

the Space exists to provide a vital forum for innovative projects in visual and performing arts, primarily those which develop community outreach and exchanges that expand the traditional audience for the arts. the Space aims to enable a cross-disciplinary and multi-cultural approach to artistic communication through creative involvement with the essential challenges of our times.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video, Interdisciplinary

Programs: Exhibitions, Performances, Workshops

Space

Gallery/Exhibition Space: 2700 sq. ft. with 12' ceilings

Proposal procedure

Cycle: Mid-April, Mid-September

Format: Proposal, slides/video, resume, SASE

NAAO Full Member

SPACE ONE ELEVEN

2405 SECOND AVENUE NORTH
BIRMINGHAM, AL 35203

205-324-4654

FAX 205-328-0553

Contact: Anne Arrasmith/Director

Annual Budget: \$50,000

Space One Eleven, Inc., a contemporary visual arts center and artist advocacy organization, exists to explore, communicate and develop experimental ideas, issues and new work. This is accomplished through thematic exhibitions of under-recognized artists and their nationally recognized colleagues; through exchanges, forums and residencies, and through sponsoring a studio program.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Crafts, Video, Interdisciplinary

Programs: Exhibitions, Performances, Services, Publications, Workshops, Residencies

Space

Gallery/Exhibition Spaces: 1000 sq. ft. with 14' ceilings; 600 sq. ft. with 14' ceilings

Proposal procedure

Cycle: Proposals considered when received

Format: Written proposal, budget, slides, supplementary materials, SASE

NAAO Full Member

SPACES

2220 SUPERIOR VIADUCT
CLEVELAND, OH 44113

216-621-2314

Contact: Julie Fehrenbach/

Associate Director,

Susan Channing/Director

Annual Budget: \$282,000

SPACES exists to create opportunities for emerging and experimenting artists to present challenging new work to the public, and to promote their work in and outside Ohio.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Workshops

Space

Gallery/Exhibition Space: 5000 sq. ft. with 12' ceilings

Proposal procedure

Cycle: Spring deadline annually; call for form.

NAAO Full Member

SPIRIT SQUARE

345 N. COLLEGE ST.
CHARLOTTE, NC 28202

704-372-9664

FAX 704-377-9808

Contact: Joe Jefcoat/

Vice President, Arts & Education,

Dr. Joseph Golden/President

NAAO Associate Member

SPLIT ROCK ARTS PROGRAM

306 WESBROOK HALL

77 PLEASANT ST. SE

MINNEAPOLIS, MN 55455

612-624-6800

FAX 612-624-5891

Contact: Andrea Gilats/Director

NAAO Associate Member

**SQUEAKY WHEEL/
BUFFALO MEDIA
RESOURCES**

372 CONNECTICUT STREET
BUFFALO, NY 14213

Mailing Address:

P.O. BOX 251,

ELLICOTT STATION

BUFFALO, NY 14205-0251

716-884-7172

Contact: Cheryl A. Jackson/
Director

Annual Budget: \$40,000

Squeaky Wheel/Buffalo Media Resources aims, artistically and programmatically, to promote and support the creation of electronic media and film by independent artists in the Western New York region, as well as to actively participate in current media arts discourse throughout the field at large.

Squeaky Wheel believes that access to media production equipment, along with related information, education, and dialogue should be available to independent makers for minimal expense. Promotion of artists' work in the form of local screenings, public access cable programs and publications are also seen as essential to developing broader, more diverse audiences and producers.

Disciplines: Film, Video, Computer Arts

Programs: Services, Publications, Workshops

Space

Gallery/Exhibition Space: 1200 sq. ft. with 9' ceilings

NAAO Full Member

STUDIO POTTER NETWORK

69 HIGH STREET
EXETER, NH 03833

605-772-6323
Contact: Kit Cornell/Editor
Annual Budget: \$15,000

Studio Potter Network exists to support potters' organizations and their members in the U.S. and other countries through the publication of the Studio Potter Network Newsletter, participation in and sponsorship of conferences, development and maintenance of programs..

Disciplines: Ceramics
Programs: Exhibitions, Publications, Services, Workshops, Conferences
NAAO Full Member

SUSHI PERFORMANCE & VISUAL ART

852 8TH AVENUE
SAN DIEGO, CA 92101

619-235-8466
FAX 619-235-8466

Contact: Jason Tannen/
Visual Arts Coordinator,
Lynn Schuette/Executive Director
Annual Budget: \$280,000

Sushi supports contemporary artists working in meaningful experimental artforms whose artistic vision embodies our diversity of ethnic, cultural, sexual and personal backgrounds. Sushi presents contemporary visual art and performance by emerging and established local/regional/national artists through programs including NEOFEST, an annual festival.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Dance, Interdisciplinary
Programs: Exhibitions, Performances, Workshops, Services
Space

*Gallery/Exhibition Space: 2100 sq. ft. with 12' ceilings; L-shaped area with one curved wall, 125 running ft. (performance space also occasionally used for installations).
Performance Space: 2100 sq. ft. with 12' ceilings; flexible white box; hardwood floor; flexible seating with risers.*

NAAO Full Member

1078 GALLERY

738 WEST 5TH STREET
CHICO, CA 95928

916-343-1973
Contact: John Ferrell/Co-Director
Annual Budget: \$20,000

The 1078 Gallery is an artist run program with an emphasis on contemporary and experimental art forms.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Video, Interdisciplinary

Programs: Exhibitions, Education
Space

Gallery/Exhibition Space: 750 sq. ft. with 12' ceilings

Proposal procedure
Cycle: Ongoing

Format: 8-10 slides, resume, statement, SASE

NAAO Full Member

TEXAS FINE ARTS ASSOCIATION

3809B WEST 35TH STREET
AUSTIN, TX 78703

512-453-5312
FAX 512-454-9408

Contact: Sandra Gregor/
Executive Director
NAAO Associate Member

TIGERTAIL PRODUCTIONS / MARY LUFT AND COMPANY, INC.

P.O. BOX 235
MIAMI, FL 33133

305-324-4337
FAX 305-324-4337

Contact: Mary Luft/Director
Annual Budget: \$125,000

Tigertail Productions/Mary Luft and Company, Inc. was founded in 1979 as a project-oriented, not-for-profit organization committed to the production, presentation and creation of some of the most exciting and provocative work in dance, music, film, video, performance and intermedia art today. Recognized internationally, Tigertail Productions presents the cutting edge work of emerging and recognized artists known regionally, nationally and internationally.

The organization grew out of a need to present new art forms in Miami and to support the work of choreographer/performance artist Mary Luft. Without a facility of its own, Tigertail Productions co-produces and co-sponsors events with numerous Miami and South American organizations, consistently producing and presenting large and small projects of high quality.

Programming is determined by the director who works with advisors and staff to select artists. To reflect South Florida's ethnic diversity, programs always include a broad racial mix. All performance facilities are fully accessible.

Disciplines: Installations, Performance Art, Video, Dance, New Music, Interdisciplinary
Programs: Performances, Services, Workshops, Residencies, South American programming
NAAO Full Member

TOUCHSTONE CENTER FOR CRAFTS

P.O. BOX 2141
UNIONTOWN, PA 15401

412-438-2811
Contact: Marcene Clark/
Executive Director

Touchstone Center for Crafts aims to advance excellence in crafts, to educate and to encourage individuals in the development of skills and artistic expression.

Disciplines: Crafts, Painting, Sculpture, Photography, Video, Interdisciplinary
Programs: Exhibitions, Workshops, Performances, Education
Space

Gallery/Exhibition Spaces: 14.5'x25.5' (winter); 13'x15' (summer)

Performance Space: 1900 sq. ft., seats 150, 144 sq. ft. flexible stage area

Working Facilities: Studios for clay, wood, photography, children's art. Four multi-use studios for all other disciplines.

Proposal procedure: Contact for information.
NAAO Full Member

ART & ARTISTS

TULSA ARTISTS' COALITION

P.O. BOX 3515
TULSA, OK 74101-3515
918-838-7893

Contacts: Janice McCormick/
Newsletter Editor,
Ralph Bendel/President

Annual Budget: \$15,000

Tulsa Artists' Coalition is an artist-run nonprofit organization of artists and art supporters formed to encourage, sponsor and support emerging and established contemporary artists and to foster the development of new forms and multidisciplinary works in Tulsa and surrounding communities by providing a forum for artistic expression and experimentation, and by facilitating discourse between artists and the general public. The Coalition was conceived in 1985 by a group of Tulsa area artists who collaborated on artistic projects. From its inception, Tulsa Artists' Coalition has promoted local artists and contemporary arts through a variety of events, such as the Life-Off and New Arts Festival in 1986. For years, TAC has presented multidisciplinary performances through its continuing Phoenix Project series and as regional sponsor of American Music Week. Kensington Galleria, Promenade Mall and Bank of Oklahoma have seen exhibitions of the work of local artists organized by TAC. New events emerge to become recurring themes on TAC's calendar including an annual Creations holiday show, Embellishments (a wearable-art performance show) and Of Women/By Women. TAC was host to the 1991 state-wide Oklahoma Artists' Organizations Conference.

Disciplines: Painting, Installations, Performance Art, Dance, New Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Services, Publications

Space: Presents exhibitions in malls, businesses, galleries, theaters and in the street

Library

Proposal procedure

Cycle: Varies; contact TAC

NAAO Full Member

TULSA PHOTOGRAPHY COLLECTIVE

209 NORTH MAIN
TULSA, OK 74103

918-835-4313

Contact: Charles Johnson/
President

Annual Budget: \$8,000

Tulsa Photography Collective aims to present to the community a varied program of photographic art exhibits featuring local, regional and national photographers.

Disciplines: Photography

Programs: Exhibitions

Space

Gallery/Exhibition Space: 800 sq. ft. with 15' ceilings

Proposal procedure

Cycle: Monthly board meetings

Format: Slides or actual work

NAAO Full Member

UNIVERSITY ART MUSEUM AND PACIFIC FILM ARCHIVE

UCLA/BERKELEY
2625 DURANT AVENUE
BERKELEY, CA 94720
415-642-1295

Contact: Jacquelynn Baas/Director
NAAO Associate Member

THE URBAN INSTITUTE FOR CONTEMPORARY ARTS

1064 RACE STREET NE
GRAND RAPIDS, MI 49503
616-454-7000

Contact: Eric Vieland/
Executive Director

Annual Budget: \$85,000

The Urban Institute for Contemporary Arts is dedicated to the development of a vital cultural community by generating and supporting innovative thought and creative action.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Services, Residencies

Space

Gallery/Exhibition Spaces: 20'x40' and 40'x40' with 11' ceilings

Performance Space: 50'x40' with 11' ceilings

Library/Archives

Working Facilities

Studios: 11 rental studios, 3 Artist-in-Residence studios

Proposal procedure

Cycle: Ongoing; January 31 Visual Arts deadline

Format: 10 slides per artist, artist statements, SASE

NAAO Full Member

VIDEO DATA BANK

COLUMBUS AT JACKSON BLVD.
CHICAGO, IL 60603
312-899-5172

FAX 312-263-0141

Contact: Kate Horsfield/
Executive Director

Annual Budget: \$150,000

Video Data Bank's mission is to increase the awareness of contemporary art and alternative media practices amongst local as well as national and international communities of artists, students, educators, curators and the general public.

Disciplines: Painting, Sculpture, Photography, Performance Art, Video, Interdisciplinary

Programs: Services

Library/Archives

NAAO Full Member

VISUAL AIDS

151 WEST 24TH STREET
NEW YORK, NY 10011

212-206-6758 579-5440

FAX 212-206-8159

Contact: Patrick J. O'Connell/
Projects Director

Visual AIDS is a diverse group of arts professionals concerned about AIDS.

Visual AIDS purpose is twofold: to increase awareness about AIDS and the pressing social issues it raises and to promote action to end this social and health crisis. Visual AIDS' aims are increased government spending for AIDS education and prevention programs, health and social services for all people living with AIDS, and an end to the discrimination suffered by people living with AIDS. Visual AIDS' projects focus on both the arts communities and a broader public. Visual AIDS simultaneously seeks to recognize friends and colleagues who have died of—or are living with—HIV disease, and to generate understanding and support from an ill-informed and often hostile public. Through exhibitions, special projects and the commitment of the arts communities' resources, Visual AIDS addresses the social context of AIDS, attempts to ensure that AIDS is treated as a matter of public health—not morality—and, finally, works to foster an environment in which the needs of all people living with AIDS are met and a cure may be found.

Disciplines: Interdisciplinary
Programs: Exhibitions,
Performances, Services, Re-Granting
Library/Archives
NAAO Full Member

VISUAL ARTS CENTER OF ALASKA

713 WEST FIFTH AVENUE
ANCHORAGE, AK 99501

907-274-9641

FAX 907-272-5395

Contact: Verne Stanford/
Executive Director

Annual Budget: \$401,625

The Visual Arts Center of Alaska exists to advance the creation and appreciation of the contemporary visual arts in Alaska.

Disciplines: Painting, Sculpture,
Photography, Installations, Crafts,
Interdisciplinary, Woods, Metals,
Paper, Printmaking, Drawing

Programs: Exhibitions, Services,
Workshops, Residencies

Space

Gallery/Exhibition Space: 3200 sq. ft. with 28-38' ceilings; large old car dealership building in the center of Anchorage

Performance Space: Side show gallery, 15'x30' and main gallery
Art store

Library/Archives

Working Facilities

NAAO Full Member

VISUAL STUDIES WORKSHOP

31 PRINCE STREET

ROCHESTER, NY 14604

716-442-8676

FAX 716-442-8931

Contact: Nathan Lyons/Director

The Visual Studies Workshop is an internationally recognized center for photography, artists books, video and independent film, providing services ranging from education, exhibition and publishing programs to facilities for the production of artworks and resources for scholarly research.

Disciplines: Photography, Film,
Installations, Video, Book Art
Programs: Exhibitions,
Publications, Workshops, Education,
Residencies, Re-Granting,
Internships

Space

Gallery/Exhibition Space: 5 galleries of various sizes, two small, two auditorium, one hallway

Bookstore

Library

Working Facilities: Photography,
photo-printmaking, video
production and post-production,
super-8 film to video transfers,
production printing

Proposal procedure

Cycle: Artist-in-Residence annual
deadline, April 15; Media Artist
Access Program, deadlines

January 1, March 1, September 1;

Media Installation, May 15;

Exhibitions, ongoing

Format: Applications are available
from VSW

NAAO Full Member

VOLCANO ART CENTER

P.O. BOX 104

HAWAII NATIONAL PARK, HI

96718-0104

808-967-8222

FAX 808-967-8512

Contact: Linda Copman/Program
Department, John Campbell/
Executive Director

NAAO Associate Member

VORTEX REPERTORY COMPANY

1921 EAST BEN WHITE BLVD.
AUSTIN, TX 78741
512-448-2299

Contact: Steve Bacher/Managing Director, Bonnie Cullum/Artistic Director

Annual Budget: \$45,000

Vortex Repertory Company aims to produce innovative theatre and performance art.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Crafts, Dance, New Music, Literature, Interdisciplinary, Theatre

Programs: Exhibitions, Performances, Education, Performance Space Rental Space

Gallery/Exhibition Space:

In lobby area

Performance Spaces: Three converted movie theaters

Proposal procedure:

Contact Vortex

NAAO Full Member

WALKER ART CENTER

VINELAND PLACE
MINNEAPOLIS, MN 55403
612-375-7600

FAX 612-375-7618

Contact: Kathy Halbreich/Director
NAAO Associate Member

WALKER'S POINT CENTER FOR THE ARTS

911 NATIONAL AVENUE
MILWAUKEE, WI 53204
414-672-2787

Contact: Jane Brite/
Director, Curator

Walker's Point Center for the Arts, formed in 1987, is Milwaukee's only alternative space and is unique among the city's arts groups. It is in an historic neighborhood, targeted for revitalization, that already embraces a burgeoning artists' colony and a diverse ethnic population.

The nonprofit Center's mission is to encourage and support the creation of new art forms and exhibit cutting-edge, experimental art; to promote interdisciplinary collaboration among artists, and support young and developing artists; and, to contribute to the welfare and recovery of the community in which it is located.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Residencies Space

Gallery/Exhibition Space: 3000 sq. ft. with 16' ceilings; two 23'x70' spaces

Performance Space: 161 sq. ft. with 16' ceilings

Proposal Procedure

Cycle: 6-month

Format: Proposal letter, VHS, slides, resume

NAAO Full Member

WASHINGTON CENTER FOR PHOTOGRAPHY

9 HILLYER COURT, NW
WASHINGTON, DC 20008
202-234-5517

Contact: Carol Samour/Board Member, Ingrid Hansen/President
Annual Budget: \$15,000

Washington Center for Photography is an independent nonprofit membership organization serving the Washington, DC area (and beyond) as an educational resource providing lectures, workshops, exhibitions and publications. Activities at the WCP increase public awareness by providing an opportunity for ongoing critical dialogue about photography. Washington Center for Photography participates in a nationwide network with other nonprofit centers for photography.

Disciplines: Photography, Installations

Programs: Exhibitions, Publications, Workshops, Education Space

Gallery/Exhibition space: 1000 sq. ft. with 9-15' vaulted ceilings

Small library

Proposal procedure

Cycle: Continuous

Format: Up to 20 slides, statement about work, resume, support materials, SASE for review by exhibitions committee. For publication, send abstract for review by publications committee.

NAAO Full Member

WASHINGTON PROJECT FOR THE ARTS/WPA

400 SEVENTH STREET, NW
WASHINGTON, DC 20004
202-347-4813

FAX 202-347-8393

Contacts: Marilyn Zeitlin/
Executive Director;

Donald Russell/Associate Director
Annual Budget: \$900,000

Washington Project for the Arts (WPA) provides a venue for contemporary art and encourages artists in the creation of new work. WPA is also committed to organizing and supporting exhibitions which directly confront serious social problems, such as racism, homelessness and sexuality. Through such projects, WPA hopes to generate concern for these issues and to have a strong and positive impact on many of society's disadvantaged people. WPA will not rest in its commitment to provide stimulating contemporary art which dares to ask difficult questions and which stimulates and furthers discussion on the important issues of our day.

Disciplines: Painting, Sculpture, Photography, Installations, Performance Art, Video, New Music, Interdisciplinary

Programs: Exhibitions, Performances, Services, Publications, Workshops, Residencies

Space

Gallery/Exhibition Space: 6000 sq. ft. on two floors (5250, upper; 750 lower) with 10' and 8' ceilings

Performance Space: Upper gallery used as performance space as needed; seats 65-80

Bookstore

Artist Apartment

NAAO Full Member

**WASHINGTON
SCULPTOR'S GROUP**
3814 RUATAN STREET
BERRYMAN HEIGHTS, MD 20740
301-343-4453
Contact: Mary A. Frank
Annual Budget: \$5,000
*Washington Sculptor's Group exists
to promote sculpture in the Washing-
ton, DC metropolitan area.*
Disciplines: Sculpture
Programs: Exhibitions, Lectures/
Presentations
NAAO Full Member

**WEXNER CENTER FOR
THE ARTS**
NORTH HIGH STREET AT
15TH AVENUE
COLUMBUS, OH 43210
614-292-5785
FAX 614-292-3569
Contact: Robert Stearns/Director
NAAO Associate Member

WHITE COLUMNS
154 CHRISTOPHER STREET
NEW YORK, NY 10014
212-924-4212
FAX 212-645-4764
Contact: Catherine Howe/
Associate Director, Bill Arning/
Executive Director
Annual Budget: \$160,000
*White Columns supports emerging
and underknown artists through
programs including exhibitions, slide
review and advisement.*
Disciplines: Painting, Sculpture,
Photography, Installations,
Interdisciplinary
Programs: Exhibitions, Services,
Publications
Space
Gallery/Exhibition Space: 2800 sq.
ft. with 18' ceilings
Artists' Slide File
Proposal procedure
Cycle: Mid September-May; allow 8-
10 weeks to process
Format: 20-40 35mm slides,
resume, statement, SASE
NAAO Full Member

WHITEWALLS
P.O. BOX 8204
CHICAGO, IL 60680
312-528-5533
Contact: Susan Snodgrass/
Managing Editor
Annual Budget: \$25,000
*WhiteWalls is dedicated to the
support and presentation of projects
by artists whose work crosses the
juncture between language and art.
WhiteWalls publishes performance/
video documentation, writings by
artists and image/text work.*
Disciplines: Performance Art,
Video, Interdisciplinary
Programs: Publications
Proposal procedure
Cycle: Open
NAAO Full Member

WOMEN & THEIR WORK
1157 WEST 6TH
AUSTIN, TX 78705
512-477-1064
FAX 512-472-5442
Contact: Chris Cowden/
Executive Director
Annual Budget: \$280,000
*Women & Their Work is an interdis-
ciplinary arts organization whose
purposes are to promote greater
recognition of the work of women
artists with special emphasis on
multicultural and emerging artists,
and to provide professional opportu-
nities for their work.*
Disciplines: Painting, Sculpture,
Photography, Film, Installations,
Performance Art, Crafts, Video,
Dance, New Music, Literature,
Interdisciplinary
Programs: Exhibitions,
Performances, Services,
Publications, Workshops,
Residencies, Re-Granting
Space
Gallery/Exhibition Space: 1900 sq.
ft. with 16' ceilings
Proposal procedure
Cycle: October to show following
year
Format: Up to 10 slides and/or VHS
videotape, current resume, brief
description of proposed project,
SASE. Open call for entries by
women artists reviewed by
statewide committee. Invitational
shows include all women artists.
NAAO Full Member

**WOMEN'S ART
REGISTRY OF
MINNESOTA/WARM**
2402 UNIVERSITY AVE. WEST
ST. PAUL, MN 55114
612-640-0050
Contact: Vicki C. MacNabb/
Executive Coordinator
WARM's mission is to encourage
growth and excellence, create
public access and exploration,
affirm culturally diverse content and
form in art produced by women.
Disciplines: Painting, Sculpture,
Photography, Installations,
Performance Art, Interdisciplinary
Programs: Exhibitions, Services,
Publications, Workshops, Slide
Registry
Library/Archives
Proposal procedure
Cycle: Annual juried exhibition;
other shows curated through slide
registry and proposals to artists
panel
NAAO Full Member

**WORDSPACE THEATRE
WORKSHOP/DICK
SHEA'S PERFORMANCE
SPACE AND BAREFOOT
BALLROOM**
100 EAST 16TH ST., 2ND FL
NEW YORK, NY 10003
212-677-5690
Contact: Paul Pierog/Artistic
Director, Dick Shea/Owner,
Producing Director
*Wordspace Theatre Workshop/Dick
Shea's Performance Space and
Barefoot Ballroom is a cultural
center built around Dick Shea's 19-
year Barefoot Dance venue and the
wordspace ideas of Paul Pierog.*
Disciplines: Performance Art,
Dance, Interdisciplinary
Programs: Exhibitions,
Performance, Workshops
Space
Gallery/Exhibition Space: 700 sq. ft.
with 12' ceilings
Performance Space: 2000 sq. ft. with
14' ceilings
NAAO Full Member

X-COMMUNICATION

30 CHRISTOPHER STREET #6H
NEW YORK, NY 10014
212-627-9640

Contacts: Lou Aclerno,
Steven Englander, Fly

X-Communication facilitates and organizes artists exchanges and events in New York City and participates in global networks of individuals, organizations and spaces concerned with autonomous alternative activity.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Crafts, Video, Dance, New Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Publications, Workshops, Artist Exchange

Proposal procedure

Cycle: Ongoing

Format: Proposal with support material or phone call

NAAO Full Member

YELLOW SPRINGS INSTITUTE

ART SCHOOL ROAD
CHESTER SPRINGS, PA 19425
215-827-9111

FAX 215-827-7093

Contact: Vesna Todorovic Miksic/
Director of Program & Development,
John Clauser/Director

Annual Budget: \$500,000

Yellow Springs Institute is an interdisciplinary residency center—a working environment—for arts and ideas. Yellow Springs' practice is to bring artists, thinkers, opinion leaders, institutions and the public together to uncover and create new avenues for understanding and collaboration. Institute programs are organized into three broad categories: Creativity - international residencies for the development of new works by artists and ensembles; Dialogues - workshops and seminars for the exchange of artists, thinkers and opinion leaders; and Communications - documenting and disseminating new works and new ideas through print and electronic media.

Disciplines: Performance Art, Dance, New Music, Interdisciplinary
Programs: Performances, Publications, Workshops, Residencies

Space

Performance Spaces: 160 sq. ft. with 14'6" ceilings, black box, flexible seating, 250 seat capacity; Earth Work Performance Space, 79.2' in diameter, circular green, six entrance ways forming symbolic gateways into the space.

Working Facilities: Digital audio production studio

Proposal procedure

Cycle: Annual deadline

Format: Application

NAAO Full Member

ZONE

395 DWIGHT STREET
SPRINGFIELD, MA 01107
413-732-1995

Contact: Brendan McLaughlin/
Managing Director

Annual Budget: \$40,000

Zone is an artist-run organization composed of artists and other community supporters dedicated to encouraging and promoting to the public innovative art in all media.

Disciplines: Painting, Sculpture, Photography, Film, Installations, Performance Art, Video, Dance, New Music/Original Rock Music, Literature, Interdisciplinary

Programs: Exhibitions, Performances, Workshops, Screenings

Space

Gallery/Exhibition Spaces: 35'x40', 25'x30' and 40'x40' with 11' ceilings
Performance Space: 40'x40'; seats 150

Literature Resource Center

Video Screening Room: 1/2" player and monitor

Proposal procedure

Cycle: Ongoing review by Artistic Committee

Format: Slides, cassettes, 1/2" video, resume, cover letter; a visit to Zone is greatly encouraged.

NAAO Full Member

ART & ACTIVISM
Service & Advocacy Organizations

**ACLU ARTS
CENSORSHIP PROJECT**

132 WEST 43RD STREET
NEW YORK, NY 10038
212-944-9800
FAX 212-869-9061
Contact: Marjorie Heins/Director
The American Civil Liberties Union established the Arts Censorship Project in 1990 to undertake litigation, advocacy and public education on the issue of censorship of the arts. The Project provides legal assistance to artists and arts organizations whose First Amendment rights are being jeopardized by the threat of censorship by the government, private organizations or pressure groups.

**AFRICAN AMERICAN
MUSEUMS
ASSOCIATION**

P.O. BOX 50061
WASHINGTON, DC 20004-0061
202-783-7744
FAX 202-783-3290
Contact: Gary Puckrein/President
The African American Museums Association serves several purposes, foremost among which is to meet the challenges and problems faced by those museums that collect, preserve, study and interpret African or African-American history and culture and its diffusion to the general public. To that end, the AAMA is interested in the careful study of African-American history and culture and its diffusion to the general public.

**ALLIANCE FOR
CULTURAL
DEMOCRACY**

P.O. BOX 7591
MINNEAPOLIS, MN 55407
404-377-9748
Contact: Betty Kano/Chair, Board of Directors
The Alliance for Cultural Democracy is a national network of progressive and community-based artists, activists and cultural workers who share the understanding that culture is an inalienable right, and that political and economic democracy cannot exist without cultural democracy—the right of all peoples to create and preserve their own culture.

ALTERNATE ROOTS

1083 AUSTIN AVENUE
ATLANTA, GA 30307
404-577-1079
Contact: Kathie de Nobriga/
Executive Director
Alternate ROOTS, a membership service organization based in the Southeast, supports the creation and presentation of original performing art that is rooted in a particular community of place, tradition or spirit. ROOTS is committed to social and economic justice and the protection of the natural world, and addresses these concerns through its services and programs.

**AMERICAN ARTS
ALLIANCE**

1319 F STREET, NW #500
WASHINGTON, DC 20004-1151
202-737-1727
FAX 202-628-1258
Contact: Anne G. Murphy/
Executive Director

The American Arts Alliance (AAA) represents art museums, dance and opera companies, performing arts presenters, orchestras and theaters, and works in collaboration with their service organizations.

**AMERICAN
ASSOCIATION OF
MUSEUMS**

1225 EYE STREET, NW
SUITE 200
WASHINGTON, DC 20005
202-289-1818
FAX 202-289-6578
Contact: Edward H. Able/
Executive Director

The American Association of Museums aims to lead the effort to promote professional standards by improving the quality of museum programs, services and operations; to be a representative and advocate for museums; and to provide professional development opportunities through publications and meetings for museum professionals, trustees and volunteers.

**AMERICAN
BOOKSELLERS
ASSOCIATION
FOUNDATION FOR
FREE EXPRESSION**

P.O. BOX 672
NEW YORK, NY 10113
212-463-8450
FAX 212-463-9353
Contact: Oren Teicher/Associate
Executive Director

The American Booksellers Association Foundation for Free Expression, formed in 1990, aims to inform and educate booksellers, other members of the book industry, and the public about the deleterious effects of censorship; and to actively promote and protect the free expression of ideas, particularly freedom in the choice of reading material.

*Judith Golub
Lee Keseler
Dee - helpful*

**AMERICAN COUNCIL
FOR THE ARTS/ACA**

1285 AVENUE OF THE
AMERICAS
3RD FLOOR

NEW YORK, NY 10019

~~212-245-4510~~ 212-245-4510

FAX 212-245-4514

Contact: Milton Rhodes/President

The American Council for the Arts (ACA), founded in 1960, serves as a source of legislative news affecting all the arts, and acts as a convener and advisor to arts administrators, arts patrons, arts educators and others.

**AMERICAN CRAFT
COUNCIL**

72 SPRING STREET

NEW YORK, NY 10012

212-274-0630

FAX 212-274-0650

Contact: Dan Keith Ray/President

The American Craft Council aims to encourage the work of fine crafts people while building an increased interest in American craft among a wider public, craft organizations and craft consumers dedicated to improving the craft economy by increasing public interest and understanding of crafts.

**AMERICAN
FEDERATION OF ARTS**

41 EAST 65TH STREET

NEW YORK, NY 10021

212-988-7700

FAX 212-861-2487

Contact: Serena Rattazzi/Director

The American Federation of Arts addresses the needs of the American and international cultural communities through programs and services including management training, reduced rates on art insurance and transportation, and awards to the field.

**AMERICAN LIBRARY
ASSOCIATION'S
OFFICE FOR
INTELLECTUAL
FREEDOM**

50 EAST HURON STREET
CHICAGO, IL 60611

312-280-4223

FAX 312-440-9374

Contact: Judith Krug/Director

The Office for Intellectual Freedom is charged with implementing the intellectual freedom policies of the American Library Association. The specific goal of the Office is to educate librarians and the public about the importance of the concept, as embodied in the Library Bill of Rights. The office publishes the bimonthly Newsletter on Intellectual Freedom, the Intellectual Freedom Manual and Censorship and Selection: Issues and Answers for Schools.

**AMERICAN MUSIC
CENTER**

30 WEST 26TH ST., SUITE 1001
NEW YORK, NY 10010-2011

212-366-5260

FAX 212-366-5265

The American Music Center exists to promote creative performance and the appreciation of contemporary American music.

**AMERICAN SYMPHONY
ORCHESTRA LEAGUE**

777 14TH STREET, NW

WASHINGTON, DC 20005

202-628-0099

FAX 202-783-7228

Contact: Catherine French/
Chief Executive Officer

The American Symphony Orchestra League aims to provide leadership and service that ensures the artistic, organizational and financial strength of American orchestras while communicating to the American public the value and importance of orchestras and the music they play.

**ARTICLE 19/
INTERNATIONAL
CENTRE AGAINST
CENSORSHIP**

485 5TH AVENUE

NEW YORK, NY 10017

212-557-1220

FAX 212-557-1165

Contact: Dan Swanson/U.S.
Representative

ARTICLE 19 takes its name and purpose from the nineteenth article of the United Nations' Universal Declaration of Human Rights which states: "Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers." ARTICLE 19's mandate is to promote and demand freedom of expression and to combat censorship at local, national and international levels.

**ARTS EXTENSION
SERVICE**

DIVISION OF CONTINUING
EDUCATION

604 GOODELL BUILDING

UNIVERSITY OF

MASSACHUSETTS

AMHERST, MA 01003

413-545-2360

FAX 413-545-3351

Contact: Craig Dreeszen/Director

The Arts Extension Service aims to help develop effective, self-sufficient, community-based programs; to help artists realize their professional potential; and to develop and promote programs which make quality arts accessible to diverse audiences throughout the nation.

*Artists for A Hate Fr
American
FAX=503-274-2
1800-13-WHAT
503-274-967*

ARTS INTERNATIONAL

809 UNITED NATIONS PLAZA
NEW YORK, NY 10017

212-984-5570
FAX 212-984-5574

Contact: Jane M. Gullong/
Executive Director

Arts International encourages connections between U.S. artists and artists around the world through programs of grants, advocacy, exchange and information. The Fund for U.S. Artists at International Festivals and Exhibitions, guided by the Federal Advisory Committee on International Exhibitions (FACIE, an NEA committee) and managed by Arts International, awards over \$1.1 million annually in grants to artists and arts organizations to help assure that excellence, diversity and vitality of the arts in the United States are represented at major international events.

ARTS WIRE

COLEMAN BUILDING #403
811 1ST AVENUE

SEATTLE, WA 98104

Contacts: Ann Focke/Project
Director/206-343-0769

Anna Couey/Network Coordinator/
415-255-2854

David Green/Director of
Communications, NYFA

212-233-3900 ext. 212

Arts Wire, a project of New York Foundation for the Arts, is a computer-based communications network designed to facilitate dialogue and advocacy within the field.

ARTSPACE PROJECT

400 1ST AVE. N, STE. 518

MINNEAPOLIS, MN 55401

612-339-4372

FAX 612-349-2985

Contact: Kelley Lindquist/
Executive Director

The Artspace Project, Inc. provides consulting services throughout the nation in the area of space development for the arts, including studio, living and rehearsal space.

ASSOCIATION OF ART MUSEUM DIRECTORS

41 EAST 65TH STREET

NEW YORK, NY 10021

212-249-4423

FAX 212-535-5039

Contact: Mimi Gaudler/
Executive Director

The Association of Art Museum Directors aids its members in establishing and maintaining high standards for themselves and the museums they represent, thereby increasing the contribution of art museums to society.

ASSOCIATION OF HISPANIC ARTS/AHA

175 EAST 116TH ST., 2ND FL.

NEW YORK, NY 10029

212-860-5445

FAX 212-427-2787

Contact: Jane Arce Bello/
Executive Director

The Association of Hispanic Arts, founded in 1975, is dedicated to the advancement of Latino arts, artists and arts organizations as an integral part of the cultural life of the nation.

ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS/AIVF

625 BROADWAY, 9TH FLOOR

NEW YORK, NY 10012

212-473-3400

FAX 212-677-8732

Contact: Martha Gever/
Executive Director

AIVF aims to increase the creative and professional opportunities for independent video and filmmakers, ensure and enhance the growth of independent media by providing services, advocacy and information, and promote diversity and democracy in the communication and expression of ideas and images.

ASSOCIATION OF PERFORMING ARTS PRESENTERS/APAP

1112 16TH ST., NW STE. 400

WASHINGTON, DC 20036

202-855-2787

FAX 202-855-1543

Contact: Susan Farr/
Executive Director

The Association of Performing Arts Presenters is a service organization with over 1600 members in the United States and Canada ranging from large performing arts centers in major urban areas to small presenting groups in rural communities.

ATLATL

402 WEST ROOSEVELT

SUITE C

PHOENIX, AZ 85003

602-253-2731

Contact: Carla A. Roberts/
Executive Director

ATLATL exists to promote the vitality of contemporary Native American arts.

BUSINESS VOLUNTEERS FOR THE ARTS/USA

25 WEST 45TH ST., STE. 707

NEW YORK, NY 10036

212-819-9287

FAX 212-819-9278

Contact: Martin B. Cominsky/
Director

The Business Volunteers for the Arts (BVA), a program of the Arts & Business Council, Inc., responds to the needs of arts organizations needing management assistance, business resources, and community leadership in such areas as marketing, strategic planning, and financial systems.

**CENTER FOR
CONSTITUTIONAL
RIGHTS**

666 BROADWAY
NEW YORK, NY 10012
212-614-6464
FAX 212-614-6499

The Center for Constitutional Rights was founded in 1966 by attorneys dedicated to the creative use of law as a positive force for social change. Among CCR's programs is The Movement Support Network, an anti-repression project that monitors surveillance and harassment of progressive organizations and activists by government and private agencies; provides advice and legal assistance to groups and individuals targeted by government agencies; alerts Congress and the media to instances and trends in repression; publishes a newsletter and maintains a hotline, (212) 614-6422, to document incidents of harassment and give emergency help.

**CENTER FOR SAFETY
IN THE ARTS**

5 BEEKMAN STREET
NEW YORK, NY 10038
212-227-6220

Contact: Michael McCann/
Executive Director

The Center for Safety in the Arts (CSA) is a national clearinghouse for research and education on hazards in the visual and performing arts, school art programs and museums.

**COLLEGE ART
ASSOCIATION**

275 7TH AVENUE, 5TH FLOOR
NEW YORK, NY 10001
212-691-1051
FAX 212-627-2381

Contact: Susan Ball/
Executive Director

The College Art Association, founded in 1911, promotes the highest standards of scholarship and teaching in the history and criticism of the visual arts and the highest levels of creativity and technical skill in the teaching and the practices of art.

**COUNCIL OF LITERARY
MAGAZINES AND
PRESSES**

154 CHRISTOPHER ST., STE. 3C
NEW YORK, NY 10014-2859
212-741-9110

FAX 212-741-9112
Contact: Jim Sitter/
Executive Director

The Council of Literary Magazines and Presses (CLMP) is a national organization whose mission is to preserve, promote and support independent non-commercial literary magazines and presses through services and programs for members including technical assistance, research and development, advocacy, information services and other initiatives.

**CRAFT EMERGENCY
RELIEF FUND**

FRANK WILLIAMS ROAD
SHELBURNE FALLS, MA
01370

Mailing Address:

1000 CONN. AVE., NW SUITE 9
WASHINGTON, DC 20036
413-625-9672

FAX 413-625-2444

Contact: Lois Ahrens/Director

The Craft Emergency Relief Fund is a nonprofit tax-exempt foundation which provides immediate support to professional crafts people suffering career-threatening emergencies such as fire, theft, illness or natural disaster. The Craft Emergency Relief Fund is the only organization of its kind in the United States.

CREATIVE COALITION
1100 AVE. OF THE AMERICAS
NEW YORK, NY 10036

212-512-5515

FAX 212-512-5055

Contact: Christine Cronin/Director
The Creative Coalition is a group of people from the arts, letters and entertainment communities who want to learn about pressing issues so that they can educate and influence their field and the nation to work for solutions to important social problems. They meet, they listen to experts, they debate, they get briefed, they prepare themselves to persuade others, they educate the public and motivate them to act.

DANCE/USA

777 14TH ST., NW STE. 540
WASHINGTON, DC 20005

202-628-0144

FAX 202-628-0375

Contact: Bonnie Brooks/President,
Executive Director

Dance/USA is a national service organization which speaks for dance and acts as a forum to advance the art of dance.

**DEEP DISH TV
NETWORK**

339 LAFAYETTE STREET
NEW YORK, NY 10012

212-475-8935

FAX 212-420-8225

Contact: Steve Pierce/
Executive Director

Deep Dish TV Network is dedicated to democratizing the media by providing a national forum via television which airs programs made by community groups and independent producers.

**FAIRNESS AND
ACCURACY IN
REPORTING/FAIR**

130 WEST 25TH STREET
NEW YORK, NY 10001

212-633-6700

FAX 212-727-7668

Fairness and Accuracy in Reporting (FAIR) investigates right-wing news bias.

FUND FOR FREE EXPRESSION

485 5TH AVENUE
NEW YORK, NY 10017
212-972-8400

FAX 212-972-0905
Contact: Gara LaMarche/
Executive Director

The Fund for Free Expression is the only one of the six committees of Human Rights Watch focused not on a region but on a theme: freedom of expression around the world and in the United States. The Fund emphasizes the connection between freedom of expression and global social problems such as AIDS, famine and attacks on the environment, in order to establish censorship and information policies as an important element in the debates about these issues.

THE FUNDING EXCHANGE

666 BROADWAY, SUITE 500
NEW YORK, NY 10012
212-529-5300
FAX 212-982-9272

Contact: Cecilia Rodriguez/
Executive Director

The Funding Exchange (FEX) was established in 1979 as a national membership organization of community funds committed to funding grassroots groups addressing critical issues in their defined fields. FEX also operates a national donor-advised grantmaking program, National Community Funds (NCF), to provide small grants to projects working for social change.

GAY & LESBIAN ADVOCATES & DEFENDERS

P.O. BOX 218
BOSTON, MA 02112
617-426-1350
FAX 617-426-3594

Gay & Lesbian Advocates & Defenders, a lesbian and gay public interest legal organization, does litigation and educational work on lesbian and gay civil rights issues. GLAD also has an AIDS Law Project which focuses on AIDS-related discrimination.

GAY & LESBIAN ALLIANCE AGAINST DEFAMATION

80 VARICK STREET, SUITE 3E
NEW YORK, NY 10013
212-966-1700

FAX 212-966-1701
Contact: Ellen Carton/
Executive Director

GLAAD exists to identify and respond to public expressions of homophobia, bigoted and misinformed statements concerning gay and lesbian people, whether in the media or by individuals, whenever the lives of lesbian and gay people are attacked; and to promote and improve public understanding and knowledge of history, achievements and contributions of lesbian and gay people.

GRAPHIC ARTISTS GUILD

11 W. 20TH STREET, 8TH FL.
NEW YORK, NY 10011
212-463-7730

FAX 212-463-8779
Contact: Paul Basista/
Executive Director

The Graphic Artists Guild is a labor organization for graphic artists.

INDEPENDENT SECTOR

1828 L STREET, NW
SUITE 1201
WASHINGTON, DC 20036
202-223-8100
FAX 202-457-0609

Contact: Brian O'Connell/President
Independent Sector's purposes are to preserve and enhance our national tradition of giving, volunteering and not-for-profit initiative; and to educate the public about the role of the independent nonprofit sector.

INTERNATIONAL SCULPTURE CENTER

1050 POTOMAC STREET, NW
WASHINGTON, DC 20007
202-965-6066

FAX 202-965-7318
Contact: David M. Furchgott/
Executive Director

The International Sculpture Center is a nonprofit, membership association for sculptors.

LAMBDA LEGAL DEFENSE FUND, INC.

666 BROADWAY
NEW YORK, NY 10012
212-995-8585

FAX 212-995-2306
Contact: Thomas B. Stoddard/
Executive Director

LAMBDA, founded in 1973, works to defend and extend the rights of lesbians and gay men through test case litigation and public education.

MEDIA COALITION/ AMERICANS FOR CONSTITUTIONAL FREEDOM

900 3RD AVENUE
SUITE 1600
NEW YORK, NY 10022
212-891-2070
FAX 212-759-6351

Contact: Christopher Finan/
Executive Director

The Media Coalition, founded in 1973, is an association that defends the First Amendment right to publish and sell books and magazines that contain some element of sexual explicitness but are not obscene under U.S. Supreme Court standards.

**NATIONAL ALLIANCE
OF MEDIA ART
CENTERS**

1212 BROADWAY, SUITE 816
OAKLAND, CA 94612
510-451-2717
FAX 510-834-3741

Contact: Julian Low/Director

The National Alliance of Media Art Centers (NAMAC) is a national association of organizations and individuals committed to further diversity and participation in all forms of the media arts, including film, video, audio and multi-media production.

**NATIONAL ARTISTS
EQUITY ASSOCIATION**

P.O. BOX 28068
WASHINGTON, DC
20038-8068
202-628-9633

Contact: Catherine Auth/
Executive Director

The National Artists Equity Association is a nonprofit, aesthetically nonpartisan, national organization for professional visual artists founded in 1947 by visual artists as a means of working collectively to address the concerns of the profession.

**NATIONAL ASSEMBLY
OF LOCAL ARTS
AGENCIES**

927 15TH STREET, N.W.
WASHINGTON, DC 20005
202-371-2830
FAX 202-371-0424

Contact: Robert Lynch/
Executive Director

The National Assembly of Local Arts Agencies represents local arts in America's communities.

**NATIONAL ASSEMBLY
OF STATE ARTS
AGENCIES**

1010 VERMONT AVENUE, NW
SUITE 920
WASHINGTON, DC 20005
202-347-6352

FAX 202-737-0526
Contact: Jonathan Katz/
Executive Director

The National Assembly of State Arts Agencies (NASAA) is a membership organization representing the 56 arts agencies of the 50 states and six special jurisdictions of the United States.

**NATIONAL CAMPAIGN
FOR FREEDOM OF
EXPRESSION/NCFE**

1402 3RD AVENUE
SUITE 421
SEATTLE, WA 98101
800-477-NCFE
FAX 206-340-4303

Contact: David Mendoza/
Executive Director

The National Campaign for Freedom of Expression (NCFE) is an educational and advocacy network of artists, arts organizations, audience members and concerned citizens formed to protect and extend freedom of artistic expression and fight censorship throughout the United States.

**NATIONAL CENTER ON
ARTS AND THE AGING**

409 3RD STREET, SW
WASHINGTON, DC 20024
202-479-1200 EXT. 6990
FAX 202-479-0735

Contact: Sylvia Riggs Liroff/
Coordinator

The National Center on Arts and the Aging, a program of the National Council on the Aging, works with professionals in the arts and aging fields. The Center, established in 1973, strives to involve older persons in the cultural mainstream of their communities as consumers, workers, volunteers, students, teachers, patrons, creators and advocates for the arts.

**NATIONAL
CONFERENCE OF
ARTISTS**

409 7TH STREET, NW
WASHINGTON, DC 20004
202-393-3116

Contact: Carolyn Maithland/
President

The National Conference of Artists, founded in 1959, is the oldest national organization for Afro-American artists in the United States. NCA is devoted to the preservation, promotion and development of the work of Afro-American artists through its various services, publications and programs.

**NATIONAL
CONFERENCE OF
STATE LEGISLATORS**

1560 BROADWAY, SUITE 700
DENVER, CO 80202
303-830-2200

FAX 303-863-8003

Contact: William Pound/
Executive Director

The National Conference of State Legislators monitors arts legislation at the state level.

**NATIONAL COUNCIL
FOR THE
TRADITIONAL ARTS**

1320 FENWICK LANE
SUITE 200
SILVER SPRING, MD 20910
301-565-0654

FAX 301-565-0472

Contact: Joseph T. Wilson/
Executive Director

The National Council for the Traditional Arts is a private, nonprofit corporation dedicated to the presentation and documentation of folk and traditional arts in the United States. Programs of the Council celebrate and honor those arts that are deeply traditional—music, crafts, stories and dance passed down through time by families, communities, tribal and ethnic groups.

**NATIONAL COUNCIL ON
EDUCATION FOR
CERAMIC ARTS**

P.O. BOX 1677
BANDON, OR 97411

503-547-4394
Contact: Regina Brown/
Executive Director

*The National Council on Education
for the Ceramic Arts is a professional
organization of individuals whose
interests, talents or careers are
primarily focused on the ceramic
arts.*

**NATIONAL CULTURAL
ALLIANCE**

1225 EYE ST., NW STE. 200
WASHINGTON, DC 20005

202-289-8286
FAX 202-289-6578

Contact: Kathy Dwyer Southern/
Executive Director

*The National Cultural Alliance
(NCA) was established by nine
national arts and humanities services
organizations representing broad
cultural interests in the United States
to demonstrate and broaden a
renewed American commitment to the
arts and humanities in an effort to
translate this renewed commitment
and awareness into financial support
for the arts and humanities in both
the private and public sectors.*

**NATIONAL GAY AND
LESBIAN TASK FORCE**

1734 14TH STREET, NW
WASHINGTON, DC 20009-4309

202-332-6483
FAX 202-332-0207
Contact: Urvashi Vaid/
Executive Director

*The National Gay and Lesbian Task
Force (NGLTF) is a civil rights
organization building a movement to
promote freedom and full equality
for all lesbians and gay men.*

**NATIONAL GUILD OF
COMMUNITY SCHOOLS
OF THE ARTS**

40 NORTH VAN BRUNT, RM. 32
ENGLEWOOD, NJ 07631

201-871-3337
FAX 201-871-7639

Contact: Lolita Mayadas/Executive
Director

*The National Guild of Community
Schools of the Arts serves to foster
and encourage higher-quality arts
education, to meet community needs
and to provide services and benefits
for its members.*

**NATIONAL
HUMANITIES
ALLIANCE**

1527 NEW HAMPSHIRE, NW
WASHINGTON, DC 20036

202-328-2121
FAX 202-462-7849

Contact: John H. Hammer/Director

*The National Humanities Alliance
aims to advance the cause of the
humanities by promoting the
common interests of its members
with regard to national policy,
programs and legislation that affect
the National Endowment for the
Humanities and other agencies
related to the humanities.*

**NATIONAL JAZZ
SERVICE
ORGANIZATION**

P.O. BOX 50152
WASHINGTON, DC 20091

202-347-2604
FAX 202-638-3460

Contact: Willard Jenkins/
Executive Director

*The National Jazz Service Organiza-
tion nurtures the growth and
enhancement of jazz as an American
musical art form by providing
information and services to
individuals and organizations
committed to jazz music's creation,
performance, instruction, presenta-
tion, and preservation.*

**NATIONAL LEATHER
ASSOCIATION**

P.O. BOX 17463
SEATTLE, WA 98107

206-789-8990

*The National Leather Association
was established to promote with
power and pride the right of all
adults to engage in safe, sane and
consensual sexual expression; to
facilitate political activism, visibility
and education in order to destroy
stereotypes, misconceptions and
media misrepresentation about the
leather/SM/fetish community.*

**NATIONAL TRUST FOR
HISTORIC
PRESERVATION**

1785 MASSACHUSETTS, NW
WASHINGTON, DC 20036

202-673-4094

Contact: J. Jackson Walter/
President

*The National Trust for Historic
Preservation aims to encourage
public participation in the preserva-
tion of individual buildings, objects,
sites and districts significant in the
history and culture of the nation.*

**NO MORE CENSORSHIP
DEFENSE FUND**

P.O. BOX 11458
SAN FRANCISCO, CA 94101

*The No More Censorship Defense
Fund, originally established to fight
Jello Biafra's censorship bust,
publishes newsletters, fact sheets and
other updates.*

OPERA AMERICA

777 14TH ST., NW SUITE 520
WASHINGTON, DC 20005

202-347-9262

FAX 202-393-0755
Contact: Marc Scorca/
Executive Director

*Opera America is a nonprofit
organization for professional opera
companies in North America and
abroad.*

**PACIFICA
FOUNDATION/
PACIFICA RADIO**
3729 CAHUENGA BLVD. WEST
N. HOLLYWOOD, CA 91604
818-985-2711

The Pacifica Foundation (Pacifica Radio) in 1946 pioneered the concept of listener-sponsorship as a way to provide for two of the most fundamental policies underlying the First Amendment's guarantee of free speech in the area of broadcasting: access to the media and diversity of programming. Today Pacifica Radio is a national nonprofit network dedicated to offering the broadest spectrum of arts & culture and news & information possible.

**PARENTS FOR ROCK AND
RAP**

C/O MARY MORELLO
BOX 55
LIBERTYVILLE, IL 60048

Parents for Rock and Rap was created to provide a center where members could report censorship incidents in the music industry to be disseminated through the PFRR membership for collective response.

**PARTNERS FOR
LIVABLE PLACES**

1429 21ST STREET, NW
WASHINGTON, DC 20036
202-887-5990
FAX 202-466-4845
Contact: Robert H. McNulty/
President

Partners for Livable Places, founded in 1977, is a nonprofit organization working to improve the livability of communities by promoting quality of life, economic development and social equity by helping communities set a common vision for the future, discover and use their cultural and natural assets and build public/private coalitions to further their goals.

**PEN AMERICAN
CENTER**
568 BROADWAY, 4TH FLOOR
NEW YORK, NY 10012
212-334-1660
FAX 212-334-2181

Contact: Karen Kennerly/Director
PEN American Center is the largest of 92 centers which comprise International PEN. Founded in London in 1921 by John Galsworthy to foster understanding among men and women of letters in all countries, International PEN is the only worldwide organization of writers and the chief voice of the literary community. Members of PEN work for freedom of expression wherever it has been endangered; the Pen Freedom-to-Write Committee issues a bimonthly bulletin.

**PEOPLE FOR THE
AMERICAN WAY**

2000 M STREET, NW STE. 400
WASHINGTON, DC 20036
202-467-4999
FAX 202-293-2672
Contact: Melanne Vermeer/
Vice President

People for the American Way is a public interest group defending Constitutional liberties.

**POETRY SOCIETY OF
AMERICA**

15 GRAMERCY PARK SOUTH
NEW YORK, NY 10003
212-254-9628
Contact: Elise Paschen/Director

The Poetry Society of America aims to secure wider recognition for poetry as one of the important forces making for a higher cultural life, and to kindle a more intelligent appreciation of poets—especially that of younger American poets.

POETS AND WRITERS

72 SPRING STREET
NEW YORK, NY 10012
212-226-3586
FAX 212-226-3963
Contact: Elliot Figman/
Executive Director

Poets and Writers serves its members in three ways: a bi-monthly magazine for writers that provides information and advice about the field, an information department containing addresses for 4,000 writers as well as their agents, and reading and writing workshops.

**RECORDING INDUSTRY
ASSOCIATION OF
AMERICA**

1020 19TH STREET, NW
SUITE 200
WASHINGTON, DC 20036
202-775-0101
FAX 202-775-7253
Contact: Jay Berman/
Executive Director

The Recording Industry of America sponsors, among other programs, Rock the Vote!—a coalition-based campaign targeted toward 18-24 year-olds and dedicated to communicating the importance of voter registration, voting and exercising the right to freedom of speech described in and promised by the U.S. Constitution.

**ROCK & ROLL
CONFIDENTIAL**

P.O. BOX 341305
LOS ANGELES, CA 90034
Contact: Dave Marsh/Editor

Rock & Roll Confidential, a monthly newsletter, has been considered the single best source of information on music censorship because of its successful national and international campaign called, "You've got a Right to Rock."

**SAVING AND
PRESERVING ARTS
AND CULTURAL
ENVIRONMENTS/
SPACES**

1804 NORTH VAN NESS
LOS ANGELES, CA 90028
215-465-1629

Contact: Seymour Rosen/Director
Saving and Preserving Arts and Cultural Environments (SPACES) is a national organization that handles the documentation and preservation of folk art environments.

**SOCIETY FOR
PHOTOGRAPHIC
EDUCATION**

CAMPUS BOX 318
UNIVERSITY OF COLORADO
BOULDER, CO 80309
303-492-0588
FAX 303-492-5105

Contact: Executive Director
The Society for Photographic Education is a nonprofit, membership organization that provides a forum for the discussion of photography as a means of creative expression and cultural insight.

**TAAC/THE
ASSOCIATION OF
AMERICAN CULTURES**

1225 19TH ST., NW STE. 340
WASHINGTON, DC 20036
202-463-8222
FAX 202-775-9388

Contact: Victoria Sharpley/
Executive Director
TAAC (The Association of American Cultures) serves to represent the distinctive and collective concerns of people of diverse populations in this country for maintaining and preserving their respective cultural identity through the arts.

**THEATRE
COMMUNICATIONS
GROUP**

355 LEXINGTON AVENUE
NEW YORK, NY 10017
212-697-5230
FAX 212-983-4847

Contact: Peter Zeisler/Director
Theatre Communications Group is the national organization for nonprofit professional theatre.

**VISUAL ARTIST
INFORMATION HOTLINE**

1-800-232-2787

The Visual Artist Information Hotline, a program of the Marie Walsh Sharpe Art Foundation, is staffed by the Arts Resource Consortium Library, a service of the American Council for the Arts and Volunteer Lawyers for the Arts in New York City.

**VOLUNTEER LAWYERS
FOR THE ARTS**

1285 AVE. OF THE
AMERICAS, 3RD FLOOR
NEW YORK, NY 10019
212-977-9273
FAX 212-245-4514

Contact: Sharon Luckman/
Executive Director
Volunteer Lawyers for the Arts has a national network of over 40 independent VLAs throughout the United States, Canada and Puerto Rico providing legal services and assistance to artists and arts organizations in all creative fields who cannot afford private council

**WOMEN'S ACTION
COALITION/WAC**

212-967-7711 EXT.9226 (WACO)
for information and meeting times
Women's Action Coalition (WAC), formed in 1992, is an alliance of women from all disciplines committed to DIRECT ACTION on issues affecting women and their rights.

ZOOM BLACK MAGIC

8 KAVILAND STREET
FRESNO, CA 93706

Zoom Black Magic is the only unlicensed radio network in the nation.

ART & AIDS **National AIDS/HIV Resource Organizations**

The AIDS/HIV organizations listed here are largely national in scope; some are directly arts-related, some are activist-oriented, some simply disseminate information; all should serve as resources for activity being generated on the local level. Of special note is the Visual AIDS initiative, Day Without Art, a national day of mourning observed annually on December 1.

ACLU AIDS PROJECT

132 WEST 43RD STREET
NEW YORK, NY 10036
212-944-9800 EXT. 545
FAX 212-869-9061

The American Civil Liberty Union's AIDS project undertakes precedent-setting litigation, public policy advocacy and public education on civil liberties issues raised by the AIDS crisis.

ACT UP

135 WEST 29TH STREET
NEW YORK, NY 10001
212-564-2457
FAX 212-989-1797

ACT UP, the AIDS Coalition To Unleash Power, is a diverse nonpartisan group united in anger and committed to direct action to the AIDS crisis. ACT UP meets with government and health officials, researches and distributes the latest medical information. ACT UP protests and demonstrates; ACT UP is not silent. ACT UP chapters can be found across the country; local contact information can be obtained from ACT UP/NEW YORK (address above) or ACT UP/SAN FRANCISCO (415-252-9200) or ACT UP/LA (212-669-7301).

AIDS ACTION COUNCIL

2033 M STREET, NW #802
WASHINGTON, DC 20036
202-293-2886
FAX 202-296-1292

The AIDS Action Council's mission is to advocate for the national public policy interests of those communities, local organizations, and individuals most heavily impacted by HIV through media relations, education and lobbying. The Council's constituency is all people with HIV infection, regardless of mode of transmission, and all people at risk for HIV infection. The Council coordinates analyses of national HIV public policies, convenes in coalition interested parties to clarify and establish federal HIV policy agendas, and provides advocacy training to local organizations.

AIDS CLINICAL TRIALS INFORMATION SERVICE

P.O. BOX 6421
ROCKVILLE, MD 20849-6421
1-800-874-2572

The AIDS Clinical Trials Information Service (ACTIS) provides up-to-date information on clinical trials that evaluate experimental drugs and other therapies for adults and children at all stages of HIV infection—from patients who are HIV-positive with no symptoms to those with various symptoms of AIDS. ACTIS is a Public Health Service project provided collaboratively by the Centers for Disease Control, the Food and Drug Administration, the National Institute of Allergy and Infectious Diseases, and the National Library of Medicine.

AIDS INFORMATION OFFICE, CENTERS FOR DISEASE CONTROL

1600 CLIFTON ROAD
MAIL STOP E49
ATLANTA, GA 30333
404-639-3286

The AIDS Information Office of the Centers for Disease Control gathers epidemiological information as a resource for the National AIDS Hotline and the National AIDS Clearinghouse.

AIDS NATIONAL INTERFAITH NETWORK

300 I STREET, NE SUITE 400
WASHINGTON, DC 20002
202-546-0807
FAX 202-546-5103

The AIDS National Interfaith Network is a coalition of AIDS ministries and religious organizations who have joined together in response to the AIDS crisis. ANIN's mission is both Faith-centered and AIDS specific. It aims to assist AIDS ministries in America by providing networking opportunities, sharing information and resources to carry out their unique ministries; and to represent the AIDS interfaith community on Capitol Hill by speaking out on issues related to AIDS and support responsible public policy initiatives.

THE AIDS TREATMENT DATA NETWORK

259 WEST 30TH STREET
NEW YORK, NY 10001
212-268-4196=ENGLISH
212-643-0870=SPANISH
FAX 212-268-4199

The AIDS Treatment Data Network's goal is to help people find out about and understand information on treatment, research, prevention and managing AIDS.

AIDSFILMS

50 WEST 54TH ST., RM. 6B6
NEW YORK, NY 10001
212-629-6288
FAX 212-629-1069

AIDSFILMS is a nonprofit multicultural production company committed to educating the public about AIDS. Using all forms of media, but with an emphasis on film and video, AIDSFILMS attempts to reach its audiences with candid, effective information. AIDSFILMS offers culturally specific, professionally produced alternatives to news or more traditional medical and educational films.

AMERICAN FOUNDATION FOR AIDS RESEARCH

1515 BROADWAY, SUITE 3601
NEW YORK, NY 10036
212-719-0033
FAX 212-719-0712

The American Foundation for AIDS Research (AmFAR) is the nation's leading non-profit organization dedicated to AIDS research, education and the development of sound public policy. Since 1985, AmFAR has provided \$35 million to more than 550 AIDS research, education and public policy projects. AmFAR is committed to mobilizing the good will, energy and generosity of caring Americans to end the AIDS epidemic.

ARTS OVER AIDS

75 WEST FIFTH STREET #429
ST. PAUL, MN 55102
612-570-6650

Arts Over AIDS is a volunteer committee of representatives from arts organizations dedicated to promoting the establishment of AIDS education and workplace policy in the arts community, as well as promoting the creation of artists works that respond to the issues involved with persons with AIDS.

BODY POSITIVE

2095 BROADWAY, SUITE 306
NEW YORK, NY 10023
212-721-1619
FAX 212-787-9633

Body Positive of New York is a nonprofit HIV organization founded in 1987 as the first community-based organization in New York City to provide a full range of educational and support services for all people with HIV and their partners, not just people with ARC and AIDS. Body Positive is also dedicated to fostering local, national and international communities of support for people affected by HIV.

BROADWAY CARES

1600 BROADWAY, ROOM 500
NEW YORK, NY 10019
212-974-7500
FAX 212-956-7067

BROADWAY CARES, an AIDS support and resource organization of the New York theatrical community, directly funds community-based programs caring for people with AIDS and their families throughout America, and helps mobilize the celebrity talent and theatrical expertise of the entertainment world in the war against AIDS. BROADWAY CARES represents every facet of New York theatre including 30 unions, guilds, trade associations and business organizations.

DESIGN INDUSTRIES FOUNDATION FOR AIDS/DIFFA

150 WEST 26TH ST., STE. 602
NEW YORK, NY 10001
212-727-5100
FAX 212-727-2574

DIFFA (Design Industries Foundation for AIDS) was founded in 1984 by professionals in the design industries (including fashion, interior, home furnishings, architecture, graphic, textiles, display, visual merchandising, product and craft) to raise and distribute funds to AIDS organizations and projects throughout the United States, and to foster volunteer, donor and corporate responses to AIDS among design professionals and the general public.

EQUITY FIGHTS AIDS

165 WEST 46TH STREET
NEW YORK, NY 10036
212-869-8530 EXT. 305
FAX 212-719-9815

Equity Fights AIDS (EFA) was established in October of 1987 by Actors' Equity Association. Since then, over \$1,900,000 has been raised and distributed in response to over 2,300 requests for assistance nationwide. Since EFA's administrative support is supplied by Actors' Equity, all proceeds go directly to people living with AIDS. Questions about fundraising or inquiries for assistance should be directed to Tom Viola at Equity Fights AIDS; all inquiries are confidential.

GRAN FURY

C/O BUREAU
142 WEST 14TH ST., #600
NEW YORK, NY 10011
212-242-5108
FAX 212-645-9211

Gran Fury is a collective of AIDS activists opposing government and social institutions that make those living with AIDS invisible. Through visual projects, Gran Fury seeks to inform a broad spectrum and provoke direct action to end the AIDS crisis.

**THE NAMES PROJECT
AIDS MEMORIAL QUILT**
2362 MARKET STREET
SAN FRANCISCO, CA 94114
415-863-5511
FAX 415-863-0708

The NAMES Project AIDS Memorial Quilt, inspired by the folk art traditions of quilting and sewing bees, has become an international symbol of the fight against AIDS. The Quilt is composed of thousands of fabric panels each bearing the name of someone killed by AIDS. Designed and created in homes across the country by the friends, lovers and families of those lost, the panels are stitched together by volunteers in San Francisco into the ever-growing Quilt.

**NATIONAL AIDS
CLEARINGHOUSE/NAC**
BOX 6005
ROCKVILLE, MD 20849-6005
1-800-458-5251
FAX 501-758-6616

The National AIDS Clearinghouse is a comprehensive information service for public health managers and officials at the State and local level, health and social service professionals, and AIDS service providers. A service of the U.S. Department of Health and Human Services, Public Health Service, Centers for Disease Control, the Clearinghouse provides up-to-date information and expert assistance to HIV- and AIDS-prevention professionals. The Clearinghouse is a centralized source for indepth information about available AIDS services and resources.

**NATIONAL AIDS
HOTLINE**
P.O. BOX 15827
RESEARCH TRIANGLE
PARK, NC 27709
1-800-542-2457

The National AIDS Hotline provides a toll-free service for the general public that provides callers with confidential information and referrals on AIDS and HIV infection.

**NATIONAL
ASSOCIATION OF
PEOPLE WITH AIDS**
1413 K STREET, NW
10TH FLOOR
WASHINGTON, DC 20005
202-898-0414
FAX 202-898-0435

The National Association of People with AIDS is the only national organization directed by and primarily serving People with AIDS. NAPWA enables people with HIV infection to live fuller lives by increasing their capacity to take positive actions based on informed choices.

**NATIONAL
COMMISSION ON
ACQUIRED IMMUNE
DEFICIENCY
SYNDROME**
1750 K STREET, NW SUITE 815
WASHINGTON, DC 20006
202-254-5125
FAX 202-254-3660

The National Commission on Acquired Immune Deficiency Syndrome is a presidentially-appointed independent body created by Congress (Public Law 100-607) to make recommendations to Congress and the President "for a consistent national policy concerning AIDS" and the human immunodeficiency virus (HIV) epidemic; the statute authorizes the Commission to hire staff, hold public hearings, conduct studies and otherwise function to fulfill those responsibilities.

**NATIONAL ENDOWMENT
FOR THE ARTS' AIDS
WORKING GROUP**
1100 PENN. AVE., NW
WASHINGTON, DC 20506
202-682-5400

The National Endowment for the Arts' AIDS Working Group is an agency-wide ad hoc committee of concerned staff members encouraged by the Chairman to address the issues of AIDS/HIV as it affects artists, arts-related organizations and the agency by advising the Chairman about appropriate responses to AIDS/HIV and its impact on the arts and recommend appropriate action, communicating internally and externally about the agency's policies and procedures relating to AIDS/HIV, educating and increasing awareness by gathering and disseminating information, stimulating dialogue and constructive responses at all levels, exemplifying NEA practices as a model response to the AIDS crisis.

**NATIONAL LAWYERS
GUILD AIDS NETWORK**
558 CAPP STREET
SAN FRANCISCO, CA 94110
415-824-8884
FAX 415-285-5066
(hit * to activate FAX)

The National Lawyers Guild AIDS Network is a national project of the Lawyers Guild, founded to activate the legal community in response to the AIDS crisis. With a network of over 700 lawyers and legal workers throughout the country providing legal assistance to people with HIV or AIDS, as well as to 300 AIDS service organizations in 47 states, the AIDS Network advocates for progressive public health policy and organizes and educates about HIV and the law.

**NATIONAL LEADERSHIP
COALITION ON AIDS**

1730 M STREET, NW
WASHINGTON, DC 20036
202-429-0930
FAX 202-872-1977

The National Leadership Coalition on AIDS, founded in 1987, focuses primarily on the impact of HIV/AIDS on the business sector, and works with private sector leaders to create a more thoughtful climate in which to address the AIDS epidemic. The Leadership Coalition is a membership organization serving businesses, corporations, trade and professional associations and voluntary sector organizations working together in response to the challenges of AIDS.

**NATIONAL MINORITY
AIDS COUNCIL**

300 I STREET, 4TH FLOOR
WASHINGTON, DC 20002-4389
202-544-1076
FAX 202-544-0378

The National Minority AIDS Council (NMAC) strives to facilitate a cohesive, coordinated response within African-American, Latino, Asian/Pacific Islander and Native American communities in an effort to examine the impact of HIV infection/AIDS on these communities.

**PHOTOGRAPHERS +
FRIENDS UNITED
AGAINST AIDS**

105 HUDSON STREET, #208
NEW YORK, NY 10013
212-226-3430
FAX 212-219-2203

Photographers + Friends United Against AIDS is a nonprofit organization whose mission is to use the power of photography to create visual programs which raise awareness and significant new funds for AIDS care, research and education.

**THE PWA
HEALTH GROUP**

150 WEST 26TH STREET, #201
NEW YORK, NY 10001
212-255-0520
FAX 212-255-2080

The PWA Health Group is primarily dedicated to providing access to promising or experimental treatments for HIV/AIDS, and to making more broadly accessible those few treatments already available. Through its Underground Support Fund, the PWA Health Group subsidizes the cost of experimental medications, almost never reimbursable through third party payers, for clients unable to afford them. The PWA Health Group also publishes a newsletter covering the experimental treatment area and runs the Harm Reduction Institute which is dedicated to the prevention of HIV transmission and addresses the needs of users with HIV/AIDS.

**UNITED STATES
CONFERENCE OF
MAYORS AIDS PROGRAM**

1620 I STREET, NW
WASHINGTON, DC 20006
202-293-7330
FAX 202-293-2352

The United States Conference of Mayors (USCM) AIDS Program was established in Spring 1983 to address the impact of AIDS at the local level. The Conference's AIDS Program is comprised of mayors, local health departments and community-based organizations working together on the Local AIDS Information Exchange, Community-Based AIDS Grants and Technical Assistance program, and the Grants Program for Education and Service Coordination for Persons with HIV Infection.

VISUAL AIDS

131 WEST 24TH STREET
NEW YORK, NY 10011
212-206-6758
FAX 212-206-8159

Visual AIDS is a diverse group of arts professionals concerned about AIDS whose purpose is to increase awareness of AIDS and the pressing social issues it raises, and to promote action to end this social and health crisis. Initiatives of Visual AIDS include December 1/Day Without Art, the Ribbon Project and the Witnesses Project.

ART & RESIDENCE
Artist Communities/Colonies/Residencies

**ACT I CREATIVITY
CENTER (ACTS)**

P.O. BOX 278
LAKE OZARK, MO 65049
314-365-4404
Contact: Charlotte Plotsky/Director
Residencies for: Performing Artists,
Visual Artists, Writers

**ALTERNATIVE
WORKSITE/BEMIS
FOUNDATION**

614 SOUTH 11TH STREET
OMAHA, NE 68102
402-341-7130
Contact: Ree Schonlau/
Executive Director
Residencies for: Visual Artists
(ceramics, painting, mixed media)

**AMERICAN DANCE
FESTIVAL**

P.O. BOX 6097
COLLEGE STATION
DURHAM, NC 27708
919-684-6402
Contact: Stephanie Reinhart/
Associate Director
Residencies for: Dancers,
Composers, Choreographers

ANDERSON RANCH

BOX 5598
SNOWMASS VILLAGE, CO
81615
303-923-3181
Contact: Brad Miller/Director
Residencies for: Visual
Artists (ceramics, woodworking,
furniture design, photography,
painting, sculpture)

ART AWARENESS

ROUTE 42, BOX 177
LEXINGTON, NY 12452
518-989-6433
Contact: Pam Weisberg/Director
Residencies for: Performing Artists,
Visual Artists (painting, drawing,
writing, silkscreen printing, low-
tech sculpture)

ART SPACE

325 WEST PIERPONT AVENUE
SALT LAKE CITY, UT 84101
801-531-9378
Contact: Steven Goldsmith/
Executive Director
Residencies for: Visual Artists,
Performing Artists

ARTPARK

P.O. BOX 371
LEWISTON, NY 14092
716-745-3377
Contact: David Midland/
President
Residencies for: Performing Artists,
Visual Artists, Writers

**ATLANTIC CENTER FOR
THE ARTS**

1414 ART CENTER AVENUE
NEW SMYRNA BEACH, FL
32168
904-427-6975
Contact: Ted Potter/
Executive Director
Residencies for: Performing Artists,
Visual Artists, Writers,
Interdisciplinary

**BANFF CENTRE FOR
THE ARTS**

BOX 1020
BANFF, ALBERTA
CANADA, TOL OCO
403-762-6180
Contact: Lorne Falk/Art Studio
Program Director
Residencies for: Visual Artists

**BERNHEIM FOREST
(ISSAC W. BERNHEIM
FOUNDATION)**

536 STARKS BUILDING
LOUISVILLE, KY 40202
502-543-2451
Contact: Charles McClure/
Executive Director
Residencies for: Visual Artists

**BLUE MOUNTAIN
CENTER**

BLUE MOUNTAIN LAKE, NY
12812
518-352-7391
Contact: Harriet Barlow/Director
Residencies for: Visual Artists,
Writers

**BREADLOAF WRITERS
CONFERENCE**

BREADLOAF RURAL STATION
MIDDLEBURY, VT 05753
802-388-3711
Contact: Carol Knauss
Residencies for: Writers

CAPP STREET PROJECT

P.O. BOX 40339
SAN FRANCISCO, CA 94110
415-626-7747
Contact: Susan Miller/
Program Director
Residencies for: Visual Artists,
Performing Artists, Interdisciplinary
Artists

**CARVING STUDIO &
STUDIO CENTER**

MARBLE STREET, P.O. BOX 495
WEST RUTLAND, VT 05777
802-438-2097
Contact: Bernadette D'Amore
Residencies for: Stonecarving

CENTRUM FOUNDATION

P.O. BOX 1158
PORT TOWNSEND, WA 98368
206-385-3102
Contact: Joe Wheeler/
Executive Director
Residencies for: Visual Artists
(printmaking, lithography),
Performing Artists, Writers

CONTEMPORARY CRAFTS ASSOCIATION
5934 SW CORBETT AVENUE
PORTLAND, OR 97201
503-223-2659
Contact: Marlene Gabel/
Executive Director
Residencies for: Crafts Artists

COTTAGES AT HEDGEBROOK
2197 EAST MILLMAN ROAD
LANGLEY, WA 98260
206-321-4786
Contact: Nancy Nordhoth/Founder
Residencies for: Women Writers

CUMMINGTON COMMUNITY OF THE ARTS
RR 1, BOX 145
CUMMINGTON, MA 01026
413-634-2172
Contact: Kirk Stephens/Director
Residencies for: Writers, Visual Artists, Performing Artists, Composer/Musicians

DJERASSI FOUNDATION
2325 BEAR GULCH ROAD
WOODSIDE, CA 94062
415-851-8395
Contact: Sally Stillman/
Executive Director
Residencies for: Musicians, Dancers, Performing Artists, Visual Artists, Writers

DOBIE PAISANO FELLOWSHIP PROJECT
UNIVERSITY OF TEXAS
MAIN BUILDING 101
OFFICE OF GRADUATE STUDIES
AUSTIN, TX 78712
512-471-7213
Contact: Audrey N. Slade/
Assistant Dean
Residencies for: Writers, Composers, Visual Artists

DORLAND MOUNTAIN ARTS COLONY
P.O. BOX 6
TEMECULA, CA 92390
714-676-5039

FINE ARTS WORK CENTER
BOX 565
24 PEARL STREET
PROVINCETOWN, MA 02657
508-487-9960
Contact: Susan Slocum/Director
Residencies for: Visual Artists, Writers

HAMBIDGE CENTER FOR CREATIVE ARTS & SCIENCES
P.O. BOX 339
RABUN GAP, GA 30568
404-746-5718
Contact: Judy Barber/
Executive Director
Residencies for: Visual Artists, Performing Artists, Writers

HAYSTACK MOUNTAIN SCHOOL OF CRAFTS
P.O. BOX 518
DEER ISLE, ME 04627
207-348-2306
Contact: Stuart Kastenbaum/
Executive Director
Residencies for: Crafts Artists (glassblowing, blacksmithing, wood, baskets, clay, metal, fibers, graphics)

HEADLANDS CENTER FOR THE ARTS
BUILDING 944, FORT BARRY
SAUSALITO, CA 94110
415-331-2787
Contact: Jennifer Dowley/
Executive Director
Residencies for: Visual Artists, Interdisciplinary

HELENE WURLITZER FOUNDATION OF NEW MEXICO
P.O. BOX 545
TAOS, NM 87571
505-758-2413
Contact: Henry Sauerwein,
Executive Director
Residencies for: Visual Artists, Writers

INSTITUTE FOR CONTEMPORARY ARTS/ P.S.1
46-01 21ST STREET
LONG ISLAND CITY, NY 11101
718-784-2084
Residencies for: Visual Artists

JACOB'S PILLOW DANCE FESTIVAL
BOX 287
LEE, MA 01238
413-637-1322
Contact: Sam Miller/
Executive Director
Residencies for: Dancers, Performing Artists

KALANI HONUA INTERCULTURAL AND RETREAT CENTER
P.O. BOX 4500
KALAPANA, HI 96778
808-965-7828
Contact: Richard Koob/
Executive Director

LOS ANGELES CONTEMPORARY EXHIBITIONS
1804 INDUSTRIAL STREET
LOS ANGELES, CA 90021
213-624-5650
Contact: Gwen Darien/
Executive Director
Residencies for: Visual Artists, Performing Artists, Interdisciplinary

MACDOWELL COLONY

100 HIGH STREET
PETERBOROUGH, NH 03458
603-924-3886

Contact: Mary Carswell/
Executive Director

Residencies for: Visual Artists
(printmaking, painting, sculpture,
photography), Writers (poets,
screenwriters, playwrights)

**MARY ANDERSON
CENTER FOR THE ARTS**

101 ST. FRANCIS DRIVE
MOUNT ST. FRANCIS, IN 47146
812-923-8602

Contact: Camille Fife/
Executive Director

Residencies for:
Visual Artists, Writers

MILLAY COLONY

P.O. BOX 3
AUSTILITZ, NY 12017-0003
518-392-3103

Contact: Ann-Ellen Lesser
Residencies for:
Visual Artists, Writers

**MONTALVO CENTER
FOR THE ARTS**

P.O. BOX 158
SARATOGA, CA 95071
408-741-3421

Contact: Sam Nuccio/
Programming Director
Residencies for: Writers,
Composers, Musicians, Visual Artists

**NATIONAL
PLAYWRIGHTS
CONFERENCE**

O'NEILL THEATER, 305 GREAT
NECK ROAD
WATERFORD, CT 06385
203-443-5378

Contact: George White/
President
Residencies for: Playwrights

NIANGUA COLONY

ROUTE 1
STOUTLAND, MO 65567
NO PHONE

**PALENVILLE
INTERARTS COLONY**

P.O. BOX 59
PALENVILLE, NY 12463
518-678-3332

Contact: Patrick Sciaratta/
Producing Director

Residencies for: Performing Artists,
Visual Artists

**PENLAND SCHOOL OF
CRAFTS**

PENLAND ROAD
PENLAND, NC 28765
704-765-2359

Contact: Hunter Kariher/Director
Residencies for: Crafts Artists

PILCHUCK SCHOOL

107 SOUTH MAIN STREET #324
SEATTLE, WA 98104
206-621-8422

Contact: Nancy Nordhoth
Residencies for: Glass artists

RAGDALE FOUNDATION

1260 N. GREEN BAY ROAD
LAKE FOREST, IL 60045
708-234-1063

Contact: Michael Wilkerson/
Director
Residencies for: Writers, Visual
Artists, Composers

**ROSWELL MUSEUM
AND ART CENTER**

100 WEST 11TH STREET
ROSWELL, NM 88201
505-624-6744

Contact: William Ebie/Director
Residencies for: Visual Artists

SCULPTURE SPACE

12 GATES STREET
UTICA, NY 13502
315-724-8381

Contact: Sylvia de Swaan/
Executive Director
Residencies for:
Visual Artists (sculpture)

**SITKA CENTER FOR
ART AND ECOLOGY**

P.O. BOX 65
OTIS, OR 97368
503-994-5485

Contact: Stephanie Schlitzing

**SKOWHEGAN SCHOOL
OF PAINTING &
SCULPTURE (MAINE)**

329 EAST 68TH STREET
NEW YORK, NY 10021
207-474-9345

Contact: Frederieke S. Taylor/
Executive Director
Residencies for: Visual Artists
(painting, sculpture)

**SOUTH FLORIDA ART
CENTER**

924 LINCOLN ROAD
MIAMI BEACH, FL 33139
218-674-8278

Contact: Ellie Schneiderman

UCROSS FOUNDATION

2836 US HIGHWAY 14-16 EAST
CLEARMONT, WY 82835
307-737-2291

Contact: Elizabeth Guheen/
Executive Director
Residencies for: Multidisciplinary

**VERMONT STUDIO
CENTER**

P.O. BOX 613
JOHNSON, VT 05656
802-635-2727

Contact: Jonathan Gregg/
Founder & Director
Residencies for: Visual Artists
(sculpture, painting), Writers

**VILLA MONTALVO
CENTER FOR THE ARTS**

P.O. BOX 158
SARATOGA, CA 95071
408-741-3421

Contact: Elisabeth Challemer/
Executive Director
Residencies for: Performing Artists,
Visual Arts, Writers

VINALHAVEN PRESS
VINALHAVEN, ME 04863
207-863-4937
Contact: Pat Nick/
Founder & Director
Residencies for: Visual Arts

**VIRGINIA CENTER FOR
THE CREATIVE ARTS**
MT. SAN ANGELO
SWEET BRIAR, VA 24595
804-946-7236
Contact: William Smart/
Executive Director
Residencies for: Visual Artists,
Writers, Composers

**WATERSHED CENTER
FOR THE
CERAMIC ARTS**
RR1, 845
NORTH EDGEComb, ME 04556
207-882-6075
Contact: Holly Walker
Residencies for: Visual Artists
(ceramics)

**WILLIAM FLANAGAN
MEMORIAL CREATIVE
PERSONS CENTER/
EDWARD F. ALBEE
FOUNDATION**
Foundation:
14 HARRISON STREET
NEW YORK, NY 10013
212-226-2020
Center:
FAIRVIEW AVENUE
MONTAUK, NY 11954
516-668-5435
Residencies for: Writers, Painters,
Sculptors, Composers

**YADDO (CORPORATION
OF YADDO)**
P.O. BOX 395
SARATOGA SPRINGS, NY 12866
518-587-4886
Contact: Carol F. Bullard/
Director of Development
Residencies for: Writers, Visual
Artists, Composers

THE YARD
BOX 405
CHILMARK, MA 02538
508-645-9662
Contact: Patrician Nanon
Residencies for: Performing Artists
(Dancers, Choreographers)

YELLOW SPRINGS
ART SCHOOL ROAD
CHESTER SPRINGS, PA 19425
215-827-9111
Contact: John Clausner, Director
Residencies for: Performing Artists,
Visual Artists, Interdisciplinary

ART & PROJECTS
Artists' Projects Regional Initiative

The Artists' Projects Regional Initiative--supported by the NEA, The Rockefeller Foundation, The Andy Warhol Foundation for the Visual Arts, Inc., and other funders in partnership with arts organizations located in diverse regions of the country--is intended to address the diversity of work occurring throughout the country and to broaden its base of support. Project fellowships for independent artists are administered by the following arts organizations; guidelines and application procedures may be obtained by contacting these organizations directly.

For artists in Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont

**NEW ENGLAND
FOUNDATION FOR THE
ARTS**

678 MASSACHUSETTS
AVENUE
CAMBRIDGE, MA 02139
617-492-2914

In collaboration with:
Inquilinos Boricuas En Accion,
Refugee Arts Group, Middle Passage
Educational and Cultural Resources,
Arts Space, Inc. and New Works
Vermont

For artists in Delaware, Maryland, New Jersey, Pennsylvania, Virginia, West Virginia and the District of Columbia

**PAINTED BRIDE ART
CENTER**

230 VINE STREET
PHILADELPHIA, PA 19106
215-925-9914

For artists in Georgia, Kentucky, North Carolina, South Carolina, Tennessee

ALTERNATE ROOTS
1083 AUSTIN AVENUE, NE
ATLANTA, GA 30307
404-577-1079

For artists in Alabama, Arkansas, Louisiana and Mississippi

**CONTEMPORARY ARTS
CENTER**

P.O. BOX 30498
NEW ORLEANS, LA 70190
504-523-1216

For artists in Florida

**FLORIDA DANCE
ASSOCIATION**

300 NE SECOND AVE., SUITE
1410
MIAMI, FL 33132
305-347-3413

and
**MIAMI DADE
COMMUNITY COLLEGE,
WOLFSON CAMPUS**

300 NE SECOND AVE., SUITE
1416

MIAMI, FL 33132
305-347-3768

and
**METRO DADE
CULTURAL AFFAIRS
COUNCIL**

111 NW FIRST ST., SUITE 625
MIAMI, FL 33128
305-375-4634

For artists in Puerto Rico

**PUERTO RICO
COMMUNITY
FOUNDATION**

ROYAL BANK CENTER, STE.
1417
PONCE DE LEON AVENUE
HATO REY, PR 00917
809-751-3885

For artists in Arizona, New Mexico, Oklahoma and Texas

MEXIC-ARTE

P.O. BOX 2632
AUSTIN, TX 78768
512-480-9373

and
DIVERSEWORKS
1117 EAST FREEWAY
HOUSTON, TX 77002
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MINNEAPOLIS, MN 55414
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DIVERSEWORKS
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Kansas, Nebraska, North Dakota,
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MINNESOTA**
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406-443-0287
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580 GREEN STREET
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617-492-7578

FAX 617-554-1605

Contact: Jeremy Alliger/
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Contact: Kathy Silbiger/
Program Director
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Contact: Michael Peranteau/
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FAX 414-582-0354
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Fine Arts Manager
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612-340-1900

Contact: Louise Robinson/
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FAX 612-375-7618

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900 CAMP STREET
NEW ORLEANS, LA 70130
504-523-1216

FAX 504-528-3828

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NEW YORK, NY 10011
212-691-6500

FAX 212-633-1974

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212-255-5793

FAX 212-645-4258

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212-831-7272

FAX 212-831-7927

Contact: Petra Barreras/Executive
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Contact: Mark Russell/Executive
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FAX 415-355-0413

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FAX 403-483-4300
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In collaboration with
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Artistic Director

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604-689-0691
FAX 604-682-6710
Contact: Donna Spencer/
Artistic & Managing Director
and
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Contact: Anna Marie Boles

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NEW YORK, NY 10011
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Contact: Catherine Tait

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SOMERVILLE, MA 02143
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LONG BEACH, CA 90803
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Contact: Gwen Darien

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ARTS MOBILIZATION
PROJECT**
315 WEST 9TH ST., STE. 1110
LOS ANGELES, CA 90015
213-622-5237
Contact: Catherine Cottis

**LOS ANGELES FESTIVAL
FILM & VIDEO PROJECT**
315 WEST 9TH STREET, #210
LOS ANGELES, CA 90015
213-689-8800
FAX 213-689-7710
Contact: Lori Fontanes

**LOUISIANA CENTER FOR
CULTURAL MEDIA**
P.O. BOX 30498
NEW ORLEANS, LA 70190
504-529-3366
Contact: Mark J. Sindler

**MAINE ALLIANCE OF
MEDIA ARTS**
BOX 4320, STATION A
PORTLAND, ME 04101
Contact: James Coleman

MEDIA ALLIANCE
C/O WNET TELEVISION
356 W. 58TH STREET
NEW YORK, NY 10019
212-560-2919
Contact: Mary Esbjornson

**MINNEAPOLIS
COMMUNITY COLLEGE**
1501 HENNEPIN AVENUE
MINNEAPOLIS, MN 55408
612-341-7000
Contact: Nancy Stalnaker

**MUSEUM OF
CONTEMPORARY ART**
250 SOUTH GRAND AVENUE
LOS ANGELES, CA 90012
213-621-2766
Contact: Julie Lazar

**MUSEUM OF FINE
ARTS/HOUSTON**
1001 BISSONNET
HOUSTON, TX 77005
713-639-7530
Contact: Marian Luntz

**MUSEUM OF MODERN
ART/DEPARTMENT
OF FILM**
11 WEST 53RD STREET
NEW YORK, NY 10019
212-708-9600
Contact: Mary Lea Bandy

**NATIONAL ASIAN
AMERICAN
TELECOMMUNICATIONS
ASSOCIATION**
346 9TH STREET, 2ND FLOOR
SAN FRANCISCO, CA 94103
415-863-0814
Contact: Jim Yee

**NATIONAL EDUCATIONAL
FILM & VIDEO
FESTIVAL/LEARNING
RESOURCE CENTER**
655 13TH STREET
OAKLAND, CA 94612
415-465-6885
Contact: Kate Spohr

**NATIONAL FILM BOARD
OF CANADA/REFERENCE
LIBRARY**

PO BOX 6100 STATION A
MONTREAL PQ H3C 3H3
514-283-9945

Contact: Frances Jackson Periodicals

**NATIONAL VIDEO
RESOURCES**

73 SPRING STREET, SUITE 606
NEW YORK, NY 10012

212-274-5050

Contact: Gretchen Dykstra

**NATIVE AMERICAN
PUBLIC BROADCASTING
CONSORTIUM**

BOX 83111
LINCOLN, NE 68521

402-472-3322

Contact: Frank Blythe

**NEIGHBORHOOD FILM/
VIDEO PROJECT**

3701 CHESTNUT STREET
PHILADELPHIA, PA 19104

215-387-5125

FAX 215-893-6362

Contact: Linda Blackaby

**NEW LIBERTY
PRODUCTIONS**

3500 LANCASTER AVENUE
PHILADELPHIA, PA 19104

215-387-2296

Contact: Eduardo F. Garcia

**NEW ORLEANS VIDEO
ACCESS CENTER**

2010 MAGAZINE STREET
NEW ORLEANS, LA 70130

504-524-8626

Contact: Rebecca Drake

**NEW YORK PUBLIC
LIBRARY**

111 AMSTERDAM AVENUE
NEW YORK, NY 10025

**NEWTON TELEVISION
FOUNDATION**

1608 BRACON STREET
WARAN, MA 02108

617-965-8477

Contact: Susan Walsh

911 MEDIA ARTS CENTER

117 YALE AVENUE NORTH
SEATTLE, WA 98109

206-682-6552

Contact: Robin Reidy

**NORTHEAST
HISTORIC FILM**

NEW WORLD PLAZA
BLUE HILL FALLS, ME 04615

207-374-2736

Contact: David Weiss

**NORTHWEST FILM
& VIDEO CENTER**

1219 S.W. PARK
PORTLAND, OR 97205

503-221-1156

Contact: Bill Foster

**NORWOOD FILMMAKING &
VIDEO PRODUCTION**

MINT MUSEUM
2730 RANDOLPH ROAD
CHARLOTTE, NC 28207

704-337-2000

Contact: Robert West

**OHIO STATE
UNIVERSITY/
DEPARTMENT OF
PHOTOGRAPHY &
CINEMA**

156 WEST 19TH AVE., ROOM 206
COLUMBUS, OH 43210

614-422-6057

Contact: Ron Green

OHIO VALLEY REGIONAL

MEDIA ARTS COALITION

40 ANDOVER COURT
ATHENS, OH 45701

614-595-5920/800-554-1537

**OLELO: THE
CORPORATION FOR
COMMUNITY TV**

900 MAPUNAPUNA ST., 2ND FL.
HONOLULU, HI 96819

808-854-0007

**PACIFICA FILM
ARCHIVE/UNIVERSITY
ART MUSEUM**

2025 DURANT AVENUE
BERKELEY, CA 94720

415-842-3056

Contact: Stephen Gong

**PASADENA COMMUNITY
TELEVISION**

P.O. BOX 5427
PASADENA, CA 91117

818-795-5556

Contact: Kristene Komar

**PITTSBURGH
FILMMAKERS**

218 OAKLAND AVENUE
PITTSBURGH, PA 15213

412-681-5449

Contact: Marge Myers

P.O.V.

530 WEST 58TH ST., STE. 3A
NEW YORK, NY 10014

212-397-0970

Contact: Marc Weiss

**ROCKY MOUNTAIN
FILM CENTER**

102 HUNTER BUILDING
UNIVERSITY OF COLORADO
BOULDER, CO 80309

303-492-1531

Contact: Virgil Grillo

NAMAC MEMBER ORGANIZATIONS

RUTGERS FILM CO-OP
55 LOUIS STREET
NEW BRUNSWICK, NJ 08901
908-249-9623
FAX 908-952-8482
Contact: Al Nigrin

**SAN FRANCISCO
CINEMATHEQUE**
450 POTRERO AVENUE
SAN FRANCISCO, CA 94110
415-558-8129
Contact: David Gerstein

**SAN FRANCISCO
FILM SOCIETY**
1560 FILLMORE STREET
SAN FRANCISCO, CA 94115
415-567-4641
Contact: Peter Scarlet

**SAN FRANCISCO
MUSEUM OF MODERN
ART**
401 VAN NESS AVENUE
SAN FRANCISCO, CA 94102
415-865-8800
Contact: Bob Riley

SCRIBE VIDEO CENTER
1542 CYPRESS STREET
PHILADELPHIA, PA 19107
Contact: Louis Massiah/
Executive Director

SHELDON FILM THEATER
SHELDON MEMORIAL ART
GALLERY
UNIVERSITY OF NEBRASKA
LINCOLN, NE 68588
402-472-5353

**SOUTH CAROLINA
ARTS COMMISSION**
1800 GERVAIS STREET
COLUMBIA, SC 29201
803-734-8696
Contact: Michael Fleishman

**SOUTHWEST ALTERNATE
MEDIA PROJECT**
1519 WEST MAIN STREET
HOUSTON, TX 77006
713-522-0165
Contact: Tom Sims

**STATEN ISLAND
COMMUNITY TELEVISION**
100 CABLE WAY, SUITE 2
STATEN ISLAND, NY 10303
718-727-1414
Contact: Trish Dare

**STRATEGIES FOR
MEDIA LITERACY**
547 DOLORES, RM. 306
SAN FRANCISCO, CA 94110
415-621-2911
Contact: Kathleen Tyner

**T.A. EDISON MEDIA
ARTS CONSORTIUM**
MEDIA ARTS
JERSEY CITY STATE COLLEGE
203 WEST SIDE AVENUE
JERSEY CITY, NJ 07305
201-547-2043

**THIRD WORLD
NEWSREEL/CAMERA
NEWS**
535 WEST 38TH ST., 5TH FLOOR
NEW YORK, NY 10018
212-947-9277
Contact: Ada Griffin

**TUCSON/PIMA ARTS
COUNCIL ARTS CHANNEL**
166 WEST ALAMEDA
TUCSON, AZ 85701
602-624-0595
FAX 602-624-5001
Contact: Nancy Sher

**UCLA FILM &
TELEVISION ARCHIVE**
1438 MELNITZ HALL
UNIVERSITY OF CALIFORNIA
LOS ANGELES, CA 90024
213-825-8263
Contact: Geoff Gilmore

**UNIVERSITY FILM &
VIDEO ASSOCIATION**
P.O. BOX 69799
LOS ANGELES, CA 90069
213-396-4774
Contact: Betsy A. McLane

**UNIVERSITY OF
CENTRAL FLORIDA
LIBRARY-SERIALS**
P.O. BOX 25000
ORLANDO, FL 32816

**UNIVERSITY OF
SOUTHERN CALIFORNIA/
DOHENY LIBRARY**
ATTN: ACQUISITIONS DEPT.,
SERIALS
UNIVERSITY PARK
LOS ANGELES, CA 90089

UPSTATE FILMS
BOX 324
RHINEBECK, NY 12572
914-876-4546
Contact: Diane Leiber

**VIDEO ASSOCIATION
OF DALLAS**
215 A HENRY STREET
DALLAS, TX 75226
214-651-8888
FAX 214-651-8896
Contacts: Barton Weiss,
Susan Teegardin

VIDEO DATA BANK
SCHOOL OF THE ART INSTITUTE
280 S. COLUMBUS DRIVE
CHICAGO, IL 60603
312-445-3793
Contact: Kate Horsfield

**VISUAL
COMMUNICATIONS**
263 SOUTH LOS ANGELES
STREET, #307
LOS ANGELES, CA 90012
213-680-4462
Contact: Linda Mabalot

**WALKER ART CENTER/FILM
PROGRAM**
VINELAND PLACE
MINNEAPOLIS, MN 55403
612-575-7600
Contact: Bruce Jenkins

**WASHINGTON PROJECT
FOR THE ARTS**
400 7TH STREET, NW
WASHINGTON, DC 20004
202-347-4813

**WEXNER CENTER FOR
THE ARTS**
NORTH HIGH ST. AT 15TH AVE.
COLUMBUS, OH 43210-1393
614-292-0330
Contact: Bill Horigan

WOMEN IN FILM & VIDEO
C/O THE MARGARET
FULLER HOUSE
71 CHERRY STREET
CAMBRIDGE, MA 02139
617-876-3821

WOMEN MAKE MOVIES
225 LAFAYETTE ST., STE. 212
NEW YORK NY 10012
212-925-0606
Contact: Debra Zimmerman

ART & GOVERNMENT
Federal Government

THE WHITE HOUSE

President _____
The White House
Washington, DC 20500
White House Comments Office: 202-456-7639

U.S. SENATE

The Honorable _____
United States Senate
Washington, DC 20510

Dear Senator _____

U.S. HOUSE OF REPRESENTATIVES

The Honorable _____
U.S. House of Representatives
Washington, DC 20515

Dear Representative _____

Congressional switchboard: 202-224-3121

**NATIONAL ENDOWMENT FOR THE
ARTS: CONGRESSIONAL COMMITTEES**

NEA APPROPRIATIONS COMMITTEES
These committees authorize and appropriate a set amount of money each year for the NEA.

Senate Committee on Appropriations:

Subcommittee on Interior and Related Agencies
United States Senate
Washington, DC 20510
202-224-7233

House Committee on Appropriations:

Subcommittee on Interior and Related Agencies
U.S. House of Representatives
Washington, DC 20515
202-225-3081

NEA REAUTHORIZATION COMMITTEES

These committees are responsible for NEA's reauthorization and have the ability to amend existing legislation. NEA is an independent government agency that must be periodically reauthorized by Congress.

Senate Committee on Labor and Human Resources

Subcommittee on Education, Arts and Humanities
United States Senate
Washington, DC 20510
202-224-7666

House Committee on Education and Labor

House Subcommittee on Postsecondary Education
U.S. House of Representatives
Washington, DC 20515
202-226-3681

* NOTE: CALL COMMITTEES FOR NAMES OF CURRENT COMMITTEE CHAIRS AND STAFF DIRECTORS.

National Foundation on the Arts and the Humanities

In 1965 Congress created the National Foundation on the Arts and the Humanities as an independent agency of the executive branch of federal government. The foundation consists of the National Endowment for the Arts, the National Endowment for the Humanities, the Federal Council on the Arts and the Humanities, and the Institute of Museum Services.

National Endowment for the Arts/NEA

1100 Pennsylvania Avenue, NW
Washington, DC 20506
202-682-5400

The National Endowment for the Arts' mission is to foster the excellence, diversity, and vitality of the arts in the United States and to help broaden the availability and appreciation of such excellence, diversity and vitality. In implementing its mission the Endowment must exercise care to preserve and improve the environment in which the arts have flourished. It must not, under any circumstances, impose a single aesthetic standard or attempt to direct artistic content.

National Endowment for the Humanities/NEH

1100 Pennsylvania Avenue, NW
Washington, DC 20506
202-786-0443

The National Endowment for the Humanities is an independent federal agency that supports research, education, preservation and public programs in the humanities. "Humanities" include the study of history; philosophy; languages; linguistics; literature; archeology; jurisprudence; the history, criticism and theory of the arts; ethics; comparative religion; and those aspects of the social sciences that employ historical or philosophical approaches.

Institute of Museum Services/IMS

1100 Pennsylvania Avenue, NW
Washington, DC 20506
202-786-0539

The Institute of Museum Services is an independent Federal agency, established in 1976, to increase and improve museum services. It supports all types of museums, including aquariums, arboretums and botanical gardens, art museums, children's and junior museums, general museums, historic houses and sites, history museums, nature centers, natural history and anthropology museums, planetariums, science and technology centers, specialized museums, and zoological parks.

NEA Telephone Directory

Endowment Public
Information 202/682-5400
TDD Number for Hearing
Impaired Persons 202/682-5496

Programs

Dance	202/682-5435
Design Arts	202/682-5437
Expansion Arts	202/682-5443
Folk Arts	202/682-5449
Presenting and Commissioning	202/682-5444
Literature	202/682-5451
Media Arts	202/682-5452
Museums	202/682-5442
Music	202/682-5445
Opera-Musical Theater	202/682-5447
Theater	202/682-5425
Visual Arts	202/682-5448
Challenge and Advancement	202/682-5436
Int'l Activities	202/682-5422
Office of Public Partnership	
Arts in Education	202/682-5426
State and Regional Program	202/682-5429
Locals Program	202/682-5431
Other Offices	
Arts Administration	
Fellows	202/682-5786
Council & Panel	202/682-5433
Grants Office	202/682-5403
Personnel	202/682-5405
Public Affairs	202/682-5570
Special Constituencies	202/682-5530

VIGILANCE

ART & GOVERNMENT

Regional and State Arts Agencies

Regional Arts Agencies: **ARTS MIDWEST**

528 HENNEPIN AVENUE, STE. 310
MINNEAPOLIS, MN 55403
612-341-0755

FAX 612-341-0902

Contact: David Fraher/Executive Director

Serves: Illinois, Indiana, Iowa, Michigan, Minnesota, North Dakota, Ohio, South Dakota, Wisconsin.

CONSORTIUM FOR PACIFIC ARTS AND CULTURES

2141 C. ATHERTON ROAD
HONOLULU, HI 96822
808-946-7381

Contact: Merrie Carol Grain/Director

Serves: Hawaii, American Samoa, Guam and the Northern Mariana Islands.

MID-AMERICA ARTS ALLIANCE

912 BALTIMORE AVE., STE. 700
KANSAS CITY, MO 64105
816-421-1388

FAX 816-421-3918

Contact: Henry Moran/
Executive Director

Serves: Arkansas, Kansas, Missouri, Nebraska, Oklahoma and Texas.

MID ATLANTIC ARTS FOUNDATION

11 EAST CHASE STREET, STE. 2A
BALTIMORE, MD 21202
301-539-6656

FAX 301-837-5517

Contact: Michael Braun/
Executive Director

Serves: Delaware, the District of Columbia, Maryland, New Jersey, New York, Pennsylvania, Puerto Rico, Virginia, West Virginia and the Virgin Islands.

NEW ENGLAND FOUNDATION FOR THE ARTS

678 MASSACHUSETTS AVENUE,
SUITE 800

CAMBRIDGE, MA 02139

617-492-2914

FAX 617-876-0702

Contact: Holly Sidford/
Executive Director

Serves: Connecticut, Massachusetts, Maine, New Hampshire, Rhode Island and Vermont.

SOUTHERN ARTS FEDERATION

1293 PEACHTREE STREET, NE
SUITE 500

ATLANTA, GA 30309

404-874-7244

FAX 404-873-2148

Contact: Jeffrey Kesper/
Executive Director

Serves: Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina and Tennessee.

WESTERN STATES ARTS FEDERATION

236 MONTEZUMA
SANTA FE, NM 87501

505-988-1166

FAX 505-982-9307

Contact: Donald Myer/
Executive Director

Serves: Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, Oregon, Utah, Washington and Wyoming.

State Arts Agencies: **ALABAMA STATE COUNCIL ON THE ARTS**

1 DEXTER AVENUE
MONTGOMERY, AL 36130-5401

205-261-4076

FAX 205-240-3269

Contact: Al Head/Executive Director

ALASKA STATE COUNCIL ON THE ARTS

411 WEST 4TH AVENUE, SUITE 1E
ANCHORAGE, AK 99501-2343

907-279-1558

FAX 907-279-4330

Contact: Chris D'Arcy/
Executive Director

AMERICAN SAMOA COUNCIL ON CULTURE, ART AND HUMANITIES

P.O. BOX 1540, OFFICE OF
THE GOVERNOR

FAGO PAGO, AS 96799

011-684-633-4347

FAX 011-684-633-2059

Contact: Matilda Lolotai,
Executive Director

ARIZONA COMMISSION ON THE ARTS

417 WEST ROOSEVELT AVENUE
PHOENIX, AZ 85003

602-255-5882

FAX 602-256-0282

Contact: Shelley Cohn/
Executive Director

ARKANSAS ARTS COUNCIL HERITAGE CENTER

225 E. MARKHAM, STE. 220
LITTLE ROCK, AR 72201

501-324-9337

FAX 501-324-9345

Contact: Bill Puppione/
Executive Director

CALIFORNIA ARTS COUNCIL
 3411 ALHAMBRA BOULEVARD
 SACRAMENTO, CA 95817
 916-759-5186
 FAX 916-759-5008
 Contact: Juan Carrillo/
 Deputy Director

COLORADO COUNCIL ON THE ARTS
 750 PENNSYLVANIA STREET
 DENVER, CO 80205
 305-894-2617
 FAX 305-894-2615
 Contact: Barbara Neal/
 Executive Director

CONNECTICUT COMMISSION ON THE ARTS
 227 LAWRENCE STREET
 HARTFORD, CT 06106
 205-566-4770
 FAX 205-566-6462
 Contact: John Ostrout/
 Executive Director

DELAWARE DIVISION OF THE ARTS
 820 NORTH FRENCH STREET
 WILMINGTON, DE 19801
 302-577-3540
 FAX 302-577-2694
 Contact: Cecelia Fitzgibbon/Director

DISTRICT OF COLUMBIA COMMISSION ON THE ARTS & HUMANITIES
 410 8TH STREET NW, 5TH FLOOR
 WASHINGTON, DC 20004
 202-724-5613
 FAX 202-727-4135
 Contact: Pam Holt/Executive Director

FLORIDA ARTS COUNCIL
 DEPARTMENT OF STATE, THE
 CAPITOL
 TALLAHASSEE, FL 32399-0250
 904-487-2980
 FAX 904-487-2214
 Contact: Mrs. Peyton C. Fearington/
 Executive Director

GEORGIA COUNCIL FOR THE ARTS
 2082 EAST EXCHANGE PLACE,
 SUITE 100
 TUCKER, GA 30084
 404-493-5780
 Contact: Betsy Weltner/
 Executive Director

GUAM COUNCIL ON THE ARTS & HUMANITIES AGENCY
 OFFICE OF THE GOVERNOR,
 P.O. BOX 2950
 AGANA, GU 96910
 011-671-477-7413
 FAX 011-671-477-5651
 Contact: Alberto A. Lamorena/
 Executive Director

[HAWAII] STATE FOUNDATION ON CULTURE AND THE ARTS
 335 MERCHANT ST., STE. 202
 HONOLULU, HI 96813
 808-548-4145
 FAX 808-548-5428
 Contact: Wendell Silva/
 Executive Director

IDAHO COMMISSION ON THE ARTS
 304 WEST STATE STREET
 BOISE, ID 83720
 208-334-2119
 FAX 208-334-2488
 Contact: Margot H. Knight/
 Executive Director

ILLINOIS ARTS COUNCIL
 100 WEST RANDOLPH STREET,
 #10-500
 CHICAGO, IL 60601
 312-814-6750
 FAX 312-814-1471
 Contact: Richard Huff/
 Executive Director

INDIANA ARTS COMMISSION
 402 W. WASHINGTON STREET,
 ROOM 072
 INDIANAPOLIS, IN 46204-2741
 317-232-1268
 FAX 317-233-5001
 Contact: Thomas Schorgl/
 Executive Director

IOWA ARTS COUNCIL
 1225 EAST COURT AVENUE
 DES MOINES, IA 50319
 515-281-4451
 FAX 515-242-6498
 Contact: Natalie A. Hala/
 Executive Director

KANSAS ARTS COMMISSION
 JAYHAWK TOWER
 700 JACKSON, STE. 1004
 TOPEKA, KS 66603
 913-296-3335
 FAX 913-296-6650
 Contact: Dorothy Ilgen/
 Executive Director

KENTUCKY ARTS COUNCIL
 31 FOUNTAIN PLACE
 FRANKFORT, KY 40601
 502-564-3757
 FAX 502-564-7588
 Contact: Charles Newell/
 Executive Director

**LOUISIANA DIVISION
OF THE ARTS**

900 RIVERSIDE NORTH
P.O. BOX 44247
BATON ROUGE, LA 70804
504-542-8180
Contact: Emma Burnett/
Executive Director

**MAINE ARTS
COMMISSION**

55 CAPITOL STREET
STATE HOUSE STATION 25
AUGUSTA, ME 04555
207-289-2724
FAX 207-555-1062
Contact: Alden C. Wilson/
Executive Director

**MARYLAND STATE
ARTS COUNCIL**

15 WEST MULBERRY STREET
BALTIMORE, MD 21201
501-555-8252
FAX 501-555-1062
Contact: Jim Backas/
Executive Director

**MASSACHUSETTS
CULTURAL COUNCIL**

80 BOYLSTON STREET, 10TH
FLOOR
BOSTON, MA 02116
617-727-5668
FAX 617-727-0044
Contact: Rose Austin/
Acting Executive Director

**MICHIGAN COUNCIL
FOR THE ARTS**

1200 6TH AVENUE
EXECUTIVE PLAZA
DETROIT, MI 48226-2461
515-256-5755
FAX 515-256-5781
Contact: Barbara Goldman/
Executive Director

**MINNESOTA STATE
ARTS BOARD**

452 SUMMIT AVENUE
ST. PAUL, MN 55102
612-297-2605
FAX 612-297-4504
Contact: Sam Grabarski/
Executive Director

**MISSISSIPPI ARTS
COMMISSION**

259 NORTH LAMAR ST., 2ND FL.
JACKSON, MS 39201
601-559-6050
Contact: Jane Hlatt/Executive Director

**MISSOURI ARTS
COUNCIL**

111 NORTH 7TH ST., STE. 105
ST. LOUIS, MO 63101
514-540-6845
FAX 514-540-7215
Contact: Anthony Radich/
Executive Director

MONTANA ARTS COUNCIL

48 NORTH LAST CHANCE GULCH
HELENA, MT 59620
406-443-4338
FAX 406-442-6179
Contact: David Nelson/
Executive Director

**NEBRASKA ARTS
COUNCIL**

1515 FARNAM-ON-THE-MALL
OMAHA, NE 68102-1875
402-595-2122
Contact: Jennifer Clark/
Executive Director

**NEVADA STATE COUNCIL
ON THE ARTS**

529 FLINT STREET
RENO, NV 89501
702-688-1225
FAX 702-688-1110
Contact: Bill Fox/Executive Director

**NEW HAMPSHIRE STATE
COUNCIL ON THE ARTS**

40 NORTH MAIN ST.,
PHENIX HALL
CONCORD, NH 03301
603-271-2789
FAX 603-271-2361
Contact: Sue Bonaluto/
Executive Director

**NEW JERSEY STATE
COUNCIL ON THE ARTS**

4 NORTH BROAD STREET, CN 306
TRENTON, NJ 08625-0306
609-292-6130
FAX 609-989-1440
Contact: Barbara Russo/
Executive Director

**NEW MEXICO ARTS
DIVISION**

228 EAST PALACE AVENUE
SANTA FE, NM 87501
505-827-6490
FAX 505-827-7308
Contact: Lara Morrow/
Executive Director

**NEW YORK STATE
COUNCIL ON THE ARTS**

915 BROADWAY
NEW YORK, NY 10010
212-614-2909
FAX 212-614-3983
Contact: Mary Hays/
Executive Director

**NORTH CAROLINA
ARTS COUNCIL**

DEPARTMENT OF CULTURAL
RESOURCES
RALEIGH, NC 27611
919-733-2821
FAX 919-733-4834
Contact: Mary Regan/
Executive Director

NORTH DAKOTA COUNCIL ON THE ARTS
BLACK BUILDING, SUITE 606
FARGO, ND 58102
701-239-7150
Contact: Vern Goodin/
Executive Director

NORTHERN MARIANAS ISLANDS COMMONWEALTH COUNCIL FOR ARTS AND CULTURE
P.O. BOX 553, CHRB
SAIPAN, MP 96950
011-670-322-9982/
FAX 011-670-322-9028
Contact: Ana Teregeyo/
Executive Director

OHIO ARTS COUNCIL
727 EAST MAIN STREET
COLUMBUS, OH 43205
614-466-2613
FAX 614-466-4494
Contact: Wayne Lawson/
Executive Director

STATE ARTS COUNCIL OF OKLAHOMA
2101 N. LINCOLN BLVD., #640
OKLAHOMA CITY, OK 73105
405-521-2931
FAX 405-521-6418
Contact: Betty Price/
Executive Director

OREGON ARTS COMMISSION
835 SUMMER STREET, NE
SALEM, OR 97301
503-378-3625
FAX 503-378-4844
Contact: Leslie Tuomi/
Executive Director

PENNSYLVANIA COUNCIL ON THE ARTS
216 FINANCE BUILDING
HARRISBURG, PA 17120
717-787-6883
FAX 717-783-4374
Contact: Derek Gordon/
Executive Director

INSTITUTE OF PUERTO RICAN CULTURE
APARTADO POSTAL 4184
SAN JUAN, PR 00905
809-723-2115
FAX 809-724-8393
Contact: Augustin Echevarria/
Executive Director

RHODE ISLAND STATE COUNCIL ON THE ARTS
95 CEDAR STREET, SUITE 103
PROVIDENCE, RI 02903-1034
401-277-3880
Contact: Iona Dobbins/
Executive Director

SOUTH CAROLINA ARTS COMMISSION
1800 GERVAIS STREET
COLUMBIA, SC 29201
803-734-8696
FAX 803-734-8526
Contact: Scott Sanders/
Executive Director

SOUTH DAKOTA ARTS COUNCIL
108 WEST ELEVENTH STREET
SIOUX FALLS, SD 57102
605-339-6646
Contact: Dennis Holub/
Executive Director

TENNESSEE ARTS COMMISSION
320 6TH AVE. NORTH, STE. 100
NASHVILLE, TN 37219-0700
615-741-1701
Contact: Bennett Tarleton/
Executive Director

TEXAS COMMISSION ON THE ARTS
P.O. BOX 13406, CAPITOL STA.
AUSTIN, TX 78711
512-463-5555
FAX 512-475-2699
Contact: John Paul Batiste/
Executive Director
Rita Stamp-Horn #42321 Ric 42323 George 42332

UTAH ARTS COUNCIL
617 E. SOUTH TEMPLE ST.
SALT LAKE CITY, UT 84102
801-533-5895
FAX 801-533-6196
Contact: Carol Nixon/
Executive Director

VERMONT COUNCIL ON THE ARTS
136 STATE STREET
MONTPELIER, VT 05633-6001
802-828-3291
Contact: Elaine DuFresne/Acting
Executive Director

VIRGIN ISLANDS COUNCIL ON THE ARTS
41-42 NORRE GODE, P.O. BOX 103
ST. THOMAS, VI 00804
809-774-5984
FAX 809-774-6206
Contact: John Jowers/
Executive Director

VIRGINIA COMMISSION FOR THE ARTS
223 GOVERNOR STREET
RICHMOND, VA 23219
804-225-3132
FAX 804-225-4327
Contact: Peggy Baggett/
Executive Director

**WASHINGTON STATE
ARTS COMMISSION**
110 9TH & COLUMBIA BUILDING
MAIL STOP GH-11
OLYMPIA, WA 98504-4111
206-753-3860
FAX 206-586-5351
Contact: John Firman/
Executive Director

**WEST VIRGINIA
DEPARTMENT OF
EDUCATION AND THE
ARTS/ARTS &
HUMANITIES SECTION**
DEPT. OF CULTURE & HISTORY
CAPITOL COMPLEX
CHARLESTON, WV 25305
304-348-0240
Contact: Lakin Ray Cook/
Executive Director

WISCONSIN ARTS BOARD
131 WEST WILSON STREET,
SUITE 301
MADISON, WI 53702
608-266-0190
FAX 608-267-0380
Contact: Arley G. Curtz/
Executive Director

**WYOMING COUNCIL
OF THE ARTS**
2320 CAPITOL AVENUE
CHEYENNE, WY 82002
307-777-7742
FAX 307-777-6869
Contact: Joy Thompson/
Executive Director

ART & MONEY
Foundations and The Foundation Center

The foundations listed here have, as indicated, a history of giving within the NAAO constituency. For further information about these and other funding sources, contact the Foundation Center. The Foundation Center is an independent national service organization established by foundations to provide an authoritative source of information on private philanthropic giving. The New York, Washington, DC, Cleveland and San Francisco reference collections operated by the Foundation Center offer a wide variety of services and comprehensive collections of information on foundations and grants. The Foundation Center also coordinates a Cooperating Collections Network—libraries, community foundations and other nonprofit agencies across the United States that provide a core collection of Foundation Center publications and a variety of supplementary materials and services in areas useful to grantseekers. The core collection consists of: Foundation Directory, Foundation Fundamentals, Foundation Grants Index, Foundation Grants to Individuals, Literature of the Nonprofit Sector, National Data Book of Foundations, National Directory of Corporate Giving, Source Book Profiles, User-Friendly Guide. Many network members have sets of private foundation information returns (IRS 990-PF) for their state or region which are available for public use. A complete set of U.S. foundation returns can be found at the New York and Washington, DC offices of the Foundation Center. The Cleveland and San Francisco offices contain IRS 990-PF returns for the midwestern and western states, respectively. To locate the nearest Cooperating Collection, call 1-800-424-9836.

FOUNDATION CENTER
79 5TH AVENUE, 8TH FLOOR
NEW YORK, NY 10003
212-620-4230

FOUNDATION CENTER
312 SUTTER STREET, ROOM 312
SAN FRANCISCO, CA 94108
415-397-0902

FOUNDATION CENTER
1001 CONNECTICUT AVENUE, NW
WASHINGTON, DC 20036
202-331-1400

FOUNDATION CENTER
KENT H. SMITH LIBRARY
1442 HANNA BUILDING
CLEVELAND, OH 44115
216-861-1933

**AMERICAN EXPRESS
FOUNDATION**

AMERICAN EXPRESS PLAZA
NEW YORK, NY 10004
212-640-3661

Contact: Mary Beth Salerno/Secretary
Geographic limitations: None
Deadlines: None
NAAO recipients include: Artlink,
Women & Their Work

AMOCO FOUNDATION, INC.

200 EAST RANDOLPH DRIVE
CHICAGO, IL 60601
312-856-6306

Contact: Pamela J. Barbara/
Executive Director
Geographic limitations: Areas
of company and subsidiaries
operations primarily
Deadline: September 1
NAAO recipients include:
Contemporary Arts Center

**ANDREW MELLON
FOUNDATION**

140 EAST 62ND STREET
NEW YORK, NY 10021
212-838-8400

Contact: J. Kellum Smith, Jr./
Senior Fellow
Geographic limitations: None
Deadlines: None
NAAO recipients include: Dance
Theater Workshop, Jacob's Pillow
Dance Festival

**THE ANDY WARNOL
FOUNDATION FOR THE
VISUAL ARTS, INC.**

22 EAST 33RD STREET *CSB*
NEW YORK, NY 10016 *1.212*
212 ~~488-4456~~ 387-7555

Contact: Emily Todd/
Program Director

Deadlines: January 15, August 15
NAAO recipients include: Art in
General, Art Papers, Astro Arts, High
Performance, The Fabric Workshop,
Film Arts Foundation, LACE, New
Langton Arts, Painting Space 122,
Southern Exposure Gallery

ARCO FOUNDATION

515 SOUTH FLOWER STREET
LOS ANGELES, CA 90071

215-486-3342

Contact: Eugene R. Wilson/President
Geographic Limitations: Areas of
company operations: Anchorage, AK;
Dallas, TX; Los Angeles, CA primarily
Deadlines: None

NAAO recipients include: LACE,
Visual Arts Center of Alaska

**ARIZONA COMMUNITY
FOUNDATION**

4330 EAST CAMELBACK ROAD,
SUITE 216C

PHOENIX, AZ 85018

602-952-9954

Contact: Stephen D. Mittenthal/
President

Geographic: Arizona

Deadlines: February 1, June 1,
October 1

NAAO recipients include:
Artlink

ART MATTERS, INC.

P.O. BOX 1428
NEW YORK, NY 10011
212-929-7190

Contact: Alexander Gray
Geographic Limitations: None
NAAO recipients include: Dixon
Place, Highways, Intersection for the
Arts, LACE, 911 Media Arts Center,
Santa Monica Museum of Art,
Sculpture Space

AT&T FOUNDATION

550 MADISON AVE., RM. 2700
NEW YORK, NY 10022

212-605-6754

Contact: Tim McClimon/Vice
President, Art & Cultural Grants
Geographic Limitations: None
Deadlines: None

NAAO recipients include: Alternate
ROOTS, Contemporary Arts Center,
Dance Theater Workshop, Dancing in
the Streets, Intermedia Arts Minnesota,
Jacob's Pillow Dance Festival,
Movement Research, Newhouse
Center for Contemporary Art,
Roulette Intermedia

**BANK AMERICA
FOUNDATION**

BANK OF AMERICA CENTER
DEPT. 5246, P.O. BOX 37000

SAN FRANCISCO, CA 94137

415-955-3175

Contact: Caroline O. Boltano/
Senior Program Officer

Geographic Limitations: California,
areas with company operations

Deadlines: Major campaigns, July 31;
otherwise none

NAAO recipients include: Delaware
Center for the Contemporary Arts

**THE BERNARD OSHER
FOUNDATION**

220 SAN BRUNO AVENUE
SAN FRANCISCO, CA 94103
415-861-5587 EXT. 550

Contact: Patricia Tracy-Nagel/
Executive Director

Geographic Limitations: San
Francisco Bay Area counties

Deadlines: Ongoing
NAAO recipients include:
Intersection for the Arts, Southern
Exposure Gallery, Film Arts
Foundation, Kala Institute

**BEST PRODUCTS
FOUNDATION**

1616 P STREET, NW SUITE 100
WASHINGTON, DC 20036-1454

202-528-5188

Contact: Susan Butler

Geographic Limitations: Operating
locations, emphasis on Virginia

Deadlines: None

NAAO recipients include: Dance
Theater Workshop, 1708 East Main,
Washington Project for the Arts

**THE BOSTON
FOUNDATION**

1 BOSTON PLACE, 24TH FLOOR
BOSTON, MA 02108

617-725-7415

Contact: Judith Kidd/Donor
Relations Manager

Geographic Limitations:
Greater Boston

Deadlines: Last working day of
September, December, March, June
NAAO recipients include: Mobius,
Washington Project for the Arts

**THE BROWN
FOUNDATION**

2118 WELCH AVE
P.O. BOX 15040

HOUSTON, TX
713-525-6807

Contact: Katherine
Executive Director

Geographic Limitations:
primarily, with a

on Houston

Deadlines: None

NAAO recipients include:
DiverseWorks,
Art Museum

**THE BUSH
FOUNDATION**

EAST 900

FIRST NATIONAL BANK

352 MINNESOTA

ST. PAUL, MN

612-227-0988

Contact: Hum
President

Geographic Limitations:
North Dakota

Deadlines: None

NAAO recipients include:
Visual Arts In
Loft, Southern

**CALIFORNIA
FOUNDATION**

606 SOUTH

LOS ANGELES

213-415-4

Contact: J

Geographic Limitations:
Orange, Riverside

Ventura counties

Deadlines: None

NAAO recipients include:
Center for

Gallery Row

LACE, San

THE BROWN FOUNDATION

2118 WELCH AVENUE
P.O. BOX 15048
HOUSTON, TX 77019
713-525-0807
Contact: Katherine B. Dobelman/
Executive Director
Geographic limitations: Texas,
primarily, with an emphasis
on Houston
Deadlines: None
NAAO recipients include:
DiverseWorks, Laguna Gloria
Art Museum

THE BUSH FOUNDATION

EAST 900
FIRST NATIONAL BANK BLDG.
352 MINNESOTA STREET
ST. PAUL, MN 55101
612-227-0981
Contact: Humphrey Doremann/
President
Geographic limitations: Minnesota,
North Dakota, South Dakota
Deadlines: February, June, October
NAAO recipients include: Artpaper/
Visual Arts Information Service, The
Loft, Southern Theatre

CALIFORNIA COMMUNITY FOUNDATION

806 SOUTH OLIVE ST., STE. 2400
LOS ANGELES, CA 90014
213-413-4042
Contact: Jack Shakely/President
Geographic limitations: Los Angeles,
Orange, Riverside, San Bernadino and
Ventura counties of California
Deadlines: None
NAAO recipients include: Los Angeles
Center for Photographic Studies,
Gallery Route One, Kala Institute,
LACE, Santa Monica Museum of Art

CHARLES K. BLANDIN FOUNDATION

100 POKEGAMA AVENUE, NORTH
GRAND RAPIDS, MN 55744
218-526-0525
Contact: Paul M. Olson/President
Geographic limitations: Minnesota
Deadlines: February 1, May 1, August
1, November 1
NAAO recipients include: The Loft

CHASE MANHATTAN BANK, N.A.

1 CHASE MANHATTAN PLAZA
9TH FLOOR
NEW YORK, NY 10018
212-552-8640
Contact: Steven Gelston/
Contributions Officer
Geographic limitations: National
Deadlines: None
NAAO recipients include: Dance
Theater Workshop, Newhouse Center
for Contemporary Art

CHICAGO COMMUNITY TRUST

222 NORTH LASALLE STREET
SUITE 1400
CHICAGO, IL 60601
313-572-3356
Contact: Trinita Logue/
Assistant Director of Administration
Geographic limitations: Cook
County, IL primarily
Deadlines: None
NAAO recipients include: Randolph
Street Gallery, Artemisia Gallery,
Chicago Artists' Coalition

CLOROX COMPANY FOUNDATION

1221 BROADWAY
OAKLAND, CA 94612
415-271-7747
Contact: Carmella Johnson/
Contributions Administration
Geographic limitations: Oakland, CA;
areas of company operations
Deadlines: Call for information
NAAO recipients include:
Kala Institute

COCA-COLA FOUNDATION

310 NORTH AVENUE
ATLANTA, GA 30301
404-676-2568
Contact: Pilar Kirkpatrick
Geographic limitations: Atlanta, GA;
Houston, TX; New York, NY; Los
Angeles, CA
Deadlines: None
NAAO recipients include: Art Papers

THE CULLEN FOUNDATION

601 JEFFERSON, 40TH FLOOR
HOUSTON, TX 77002
713-651-8837
Contact: Joseph C. Graf/
Executive Secretary
Geographic limitations: Limited to
Texas, emphasis on Houston
Deadlines: None
NAAO recipients include:
DiverseWorks

DAVID AND LUCILE PACKARD FOUNDATION

300 2ND STREET, SUITE 200
LOS ALTOS, CA 94022
415-948-7658
Contact: Colburn S. Wilbur/Executive
Director
Geographic limitations: San
Francisco, Monterey Bay areas
primarily; some in Pueblo, CO area
Deadlines: January 1, April 1, July 1,
October 1
NAAO recipients include:
The Exploratorium

**DAYTON HUDSON
FOUNDATION**

777 NICOLLET MALL
MINNEAPOLIS, MN 55402
612-370-6553

Contact: Vivian K. Stuck/
Administrative Officer

Geographic limitations: Areas of
company operations primarily

Deadlines: None

NAAO recipients include: Artpaper/
Visual Arts Information Service, Center
for Arts Criticism, Film in the Cities,
Intermedia Arts Minnesota, The Loft,
Southern Theatre, Resources and
Counseling for the Arts, Women's Art
Registry of Minnesota

**THE DONALD W.
REYNOLDS
FOUNDATION, INC.**

P.O. BOX 1359
FORT SMITH, AZ 72902
501-785-7810

Geographic limitations: Arizona,
California, Colorado, Hawaii, Missouri,
New Mexico, Oklahoma, Texas,
Washington

Deadlines: June 15, September 15,
December 15, March 15

NAAO recipients include: XS Gallery

EASTMAN KODAK CO.

343 STATE STREET
ROCHESTER, NY 14650
716-724-3127

Contact: Stanley C. Wright/Director,
Corporate Contributions Program

Geographic limitations: areas of
company operation

Deadlines: none

NAAO recipients include: Light Work,
Society for Photographic Education

**ELIZABETH FIRESTONE
GRAHAM FOUNDATION**

C/O BANK ONE AKRON
50 SOUTH MAIN ST.

AKRON, OH 44308

Contact: C.J. Goldthorpe

Geographic limitations: None

Deadlines: April 15, September 15

NAAO recipients include: MARS
Artspace, Washington Project for
the Arts

**EUGENE AND AGNES E.
MEYER FOUNDATION**

1400 16TH ST., NW STE. 360
WASHINGTON, DC 20036

202-483-8294

Contact: Julie L. Rogers/
Executive Director

Geographic limitations: Washington
metropolitan area primarily

Deadlines: April 1, August 1,
December 1

NAAO recipients include: Full Circle
Dance Co., Washington Project for
the Arts

**F.R. BIGELOW
FOUNDATION**

1120 NORWEST CENTER
ST. PAUL, MN 55101

612-224-5463

Contact: Paul A. Verret/Secretary

Geographic limitations: Greater
St. Paul Area

Deadlines: Three months prior
to board meetings in June, August,
December

NAAO recipients include: Film in
the Cities

**FIRST BANK SYSTEM
FOUNDATION**

P.O. BOX 522
MINNEAPOLIS, MN 55480
612-343-1782

Contact: Barbra Roy/President

Geographic limitations: Minnesota,
Montana, North Dakota, South Dakota,
Wisconsin, Washington

Deadlines: Ongoing

NAAO recipients include: Intermedia
Arts Minnesota, The Loft, Southern
Exposure Theatre, Artpaper/Visual Arts
Information Service

**FLEISHHACKER
FOUNDATION**

ALCOA BUILDING, SUITE 1150
1 MARITIME PLAZA
SAN FRANCISCO, CA 94111
415-788-2909

Contact: Executive Director

Geographic limitations: Northern
California primarily

Deadlines: Contact foundation

NAAO recipients include: Film Arts
Foundation, Intersection for the Arts,
Kala Institute, The Lab/the.art.re.grup,
New Langton Arts

**FLINTRIDGE
FOUNDATION**

433 N. FAIR OAK AVENUE
SUITE 200
PASADENA, CA 91103
818-449-6667

Contact: Jaycene L. Mosel

Geographic limitations: California,
Oregon, Washington

Deadlines: None

NAAO recipients include: Artist Trust,
LACE, New Langton Arts, 911 Media
Arts Center, Santa Barbara
Contemporary Arts Forum

FORD FOUNDATION

320 EAST 43RD STREET
NEW YORK, NY 10017
212-573-5000
Contact: Barron M. Tenny/Secretary
Geographic limitations: none
Deadlines: none
NAAO recipients include: Alternate
ROOTS, Appalshop, Astro Artz, Dance
Theater Workshop, Jacob's Pillow
Dance Festival, Mid-America Arts
Alliance, Washington Project for
the Arts

FOREST FOUNDATION

820 A STREET #545
TACOMA, WA 98402
206-627-1634
Contact: Frank D. Underwood/
Executive Director
Geographic limitations: Western
Washington, primarily, with an
emphasis on Pierce county
Deadlines: None
NAAO recipients include: Center on
Contemporary Art

**FOUNDATION
FOR CONTEMPORARY
PERFORMANCE
ARTS, INC.**

155 EAST 63RD STREET
NEW YORK, NY 10021
NAAO recipients include: Dance
Theatre Workshop, Dixon Place,
Intersection for the Arts, Movement
Research, Santa Monica Museum of
Art, Experimental Intermedia,
Roulette International

**FREEDOM FORUM
(FORMERLY GANNETT
FOUNDATION)**

1101 WILSON BOULEVARD
ARLINGTON, VA 22209
703-528-0800
Contact: Karen Catone/
Grants Coordinator
Geographic limitations: Areas with
Gannett operations
NAAO recipients include:
Sculpture Space

**GENERAL MILLS
FOUNDATION**

P.O. BOX 1113
MINNEAPOLIS, MN 55440
612-540-3338
Contact: Dr. Reatha Clark King/
President
Geographic limitations: Areas with
company operations
Deadlines: None
NAAO recipients include: The Loft

**GEORGE F. JEWETT
FOUNDATION**

235 MONTGOMERY ST., STE. 612
SAN FRANCISCO, CA 94104
415-421-1351
Contact: Theresa Mullen/
Program Director
Geographic limitations: Pacific
Northwest
Deadlines: February 15, May 15,
August 15, November 1
NAAO recipients include: Intersection
for the Arts

GETTY GRANT PROGRAM

401 WILSHIRE BLVD., STE. 1000
SANTA MONICA, CA 90401-1455
213-393-4244
Geographic limitations: None
Deadlines: Call for information
NAAO recipients include: Highways,
LACE, Santa Monica Museum of Art

**GLEN EAGLES
FOUNDATION**

2000 P STREET, NW SUITE 410
WASHINGTON, DC 20036
202-659-2122
NAAO recipients include: Washington
Project for the Arts

**GREENWALL
FOUNDATION**

2 PARK AVENUE, 24TH FLOOR
NEW YORK, NY 10016
212-679-7266
Contact: William C. Stubing/President
Geographic limitations: New York, NY
Deadlines: February, August,
preferably
NAAO recipients include: Dance
Theater Workshop, Dixon Place,
Movement Research

**THE HENRY LUCE
FOUNDATION, INC.**

111 WEST 50TH STREET
NEW YORK, NY 10020
212-489-7700
Contact: Robert E. Armstrong/
President
Geographic limitations: None
Deadlines: None
NAAO recipients include: Henry
Street Settlement, Independent
Curators, The New Museum

HONEYWELL FOUNDATION

HONEYWELL PLAZA, PO BOX 524
MINNEAPOLIS, MN 55440-0524
612-870-6821
Contact: Laurisa Sellers/Director
Geographic limitations: Emphasis
on Minnesota
Deadlines: None
NAAO recipients include: Southern
Theatre, Artpaper/Visual Arts
Information Service

**HORACE W. GOLDSMITH
FOUNDATION**

C/O PASKUS, GORDON, & HYMAN
45 ROCKEFELLER PLAZA
NEW YORK, NY 10111
212-841-0260
Contact: Robert R. Slaughter/Chief
Executive
Geographic limitations: New York
City, Massachusetts, Arizona
Deadlines: Application by
invitation only
NAAO recipients include: Light Work

**HOWARD HEINZ
ENDOWMENT**

30 CNG TOWER
625 LIBERTY AVENUE
PITTSBURGH, PA 15222-3199
412-391-5122
Contact: Alfred W. Wishart, Jr./
Executive Director
Contact: Pittsburgh and
Allegheny county
Deadlines: March, September
Pittsburgh Filmmakers

**HUDSON-WEBBER
FOUNDATION**

333 WEST FORT STREET,
SUITE 1310
DETROIT, MI 48226
313-963-7777
Contact: Gilbert Hudson/President
Geographic limitations: Wayne,
Oakland, Macomb tri-county area of
southeastern Michigan primarily,
particularly metropolitan Detroit
Deadlines: April 15, August 15 for July
and December meetings; December 15
for April meeting
NAAO recipients include:
Detroit Focus

**HUNT MANUFACTURING
COMPANY FOUNDATION**

230 SOUTH BROAD STREET
PHILADELPHIA, PA 19102
215-732-7700
Contact: William E. Parshall/Secretary
Geographic limitations:
Philadelphia, PA; Fresno, CA;
Florence, KY; Statesville, NC
Deadlines: December 15, March 15,
June 15, September 15
NAAO recipients include:
Fabric Workshop

IBM

OLD ORCHARD ROAD
ARMONK, NY 10504
914-765-4052
Contact: Priscilla Parameswaran/
Program Manager, Corporate Support
Geographic limitations: National
Deadlines: Ongoing
NAAO recipients include: Dance
Theatre Workshop, Light Factory, Mary
Street Dance Theatre, San Jose Institute
for Contemporary Art, Washington
Project for the Arts, Women &
Their Work

IRVINE FOUNDATION

1 MARKET PLAZA
SPEAR STREET TOWER,
SUITE 1715
SAN FRANCISCO, CA 94105
415-777-2244
Contact: Luz A. Vega/Director of
Grants Program
Geographic limitations: California
Deadlines: None
NAAO recipients include: Astro Arts,
Highways, LACE, Santa Monica
Museum of Art, Footwork

J.M. KAPLAN FUND

30 ROCKEFELLER PLAZA,
STE. 4250
NEW YORK, NY 10012
212-767-0630
Contact: Joan K. Davidson/President
Geographic limitations: New York,
with an emphasis on New York City
Deadlines: Between March 1 and
October 15
NAAO recipients include: Dance
Theatre Workshop, Roulette
Intermedia, Santa Barbara
Contemporary Arts Forum, Santa
Monica Museum of Art

JEROME FOUNDATION

WEST 1050 FIRST NATIONAL
BANK BUILDING
332 MINNESOTA STREET
ST. PAUL, MN 55101
612-224-9431
Contact: Cynthia Gehrig/President
Geographic limitations: New York
and Minnesota only
Deadlines: None
NAAO recipients include: Artpaper/
Visual Arts Information Service, Astro
Artz, Center for Arts Criticism, Dance
Theater Workshop, Dixon Place, Film
Arts Foundation, Kala Institute, The
Loft, Newhouse Center for
Contemporary Art, Resources and
Counseling for the Arts, Roulette
Intermedia, Southern Theatre

**THE JOHN D. AND
CATHERINE T. MACARTHUR
FOUNDATION**

140 SOUTH DEARBORN STREET
CHICAGO, IL 60603
312-726-8000
Contact: Richard Kaplan/
Director of Grants
Geographic limitations: None
Deadlines: None
NAAO recipients include: Alternative
Worksite/Bemis Foundation,
Appalshop, Artist Trust, Center for
Contemporary Arts of Santa Fe, Chicago
Artist's Coalition, Film Arts Foundation,
Film in the Cities, Intermedia Arts
Minnesota, National Alliance of Media
Arts Centers, 911 Media Arts Center,
Randolph Street Gallery, Sculpture
Space, Visual Studies Workshop,
Washington Project for the Arts

**JOYCE MERTZ-GILMORE
FOUNDATION**

218 EAST 18TH STREET
NEW YORK, NY 10003

212-475-1157

Contact: Larry E. Condon/President

Geographic limitations: None

Deadlines: January 31, July 31

NAAO recipients include: Art in
General, Asian American Arts Centre,
Dancing in the Streets, Dixon Place,
INTAR, Jacob's Pillow Dance Festival,
Movement Research, Pentacle,
Performance Space 122

**KENTUCKY FOUNDATION
FOR WOMEN**

HEYBURN BLDG., STE. 1215
LOUISVILLE, KY 40202

502-562-0045

Contact: Executive Director

Geographic limitations:

Kentucky only

Deadlines: October 1

NAAO recipients include: Artswatch

THE LANNAN FOUNDATION

5401 MCCONNELL AVENUE

LOS ANGELES, CA 90066

213-306-1004 *Lisa Lyons*

Contact: Director of Art Programs

Geographic limitations: None

Deadlines: Varies

NAAO recipients include: Dance
Theatre Workshop, Intersection for the
Arts, The Loft, Santa Barbara
Contemporary Arts Forum, Santa
Monica Museum of Art, Washington
Project for the Arts

**L.J. SKAGGS AND MARY
C. SKAGGS FOUNDATION**

1221 BROADWAY, 21ST FLOOR

OAKLAND, CA 94612-1837

415-451-3300

Contact: David Knight/
Program Analyst

Geographic limitations: None

Deadlines: January 15, June 1 for
letter of intent.

NAAO recipients include: Center for
Contemporary Arts of Santa Fe, Galeria
de la Raza, Intersection for the Arts,
The Exploratorium

**LILA WALLACE-READER'S
DIGEST FUND**

261 MADISON AVENUE, 24TH
FLOOR

NEW YORK, NY 10016

212-953-1200

Contact: Jessica Chao/
Program Director

Geographic limitations: National

Deadlines: None

NAAO recipients include: Dancing in
the Streets, Jacob's Pillow
Dance Festival

LONGWOOD FOUNDATION

1004 WILMINGTON TRUST CTR.

WILMINGTON, DE 19801

302-654-2477

Contact: Endsley P. Fairman/
Executive Secretary

Geographic limitations: Delaware,
some Pennsylvania

Deadlines: April 1, September 1

NAAO recipients include: Delaware
Center for the Contemporary Arts

LUBO FUND, INC.

3910 RANDALL ROAD, NW

ATLANTA, GA 30327

Geographic limitations: Georgia

Deadlines: None

NAAO recipients include: Art Papers,
Southern Arts Federation

**MARY A.
CROCKER TRUST**

233 POST ST., 2ND FLOOR

SAN FRANCISCO, CA 94108

415-982-0139

Geographic limitations: San
Francisco Bay Area primarily

NAAO recipients include:
The Exploratorium

**MARY DUKE BIDDLE
FOUNDATION**

1044 WEST FOREST HILLS BLVD.
DURHAM, NC 27707

919-493-5591

Contact: Dr. James Semans/Chair

Geographic limitations: New York, NY
and North Carolina

Deadlines: None, call for information

NAAO recipients include: The Art
Studio, Southern Arts Federation

**MARY FLAGLER CARY
CHARITABLE TRUST**

350 5TH AVENUE, ROOM 6622
NEW YORK, NY 10118

212-563-6860

Contact: Edward A. Ames/Trustee

Geographic limitations: New York
City for music

Deadlines: None

NAAO recipients include: Dance
Theatre Workshop, Movement
Research, Roulette Intermedia

**MARY LIVINGSTON
GRIGGS & MARY BURKE
GRIGGS FOUNDATION**

1400 NORTHWEST CENTER

NATIONAL BANK BLDG.,

55 EAST 5TH STREET

ST. PAUL, MN 55101

612-227-7683

Contact: Marvin J. Pertzik/Secretary

Geographic limitations: St. Paul, MN;
New York, NY

Deadlines: None

NAAO recipients include: Artpaper/
Visual Arts Information Service, Center
for Arts Criticism, The Loft

**MARY REYNOLDS
BABCOCK FOUNDATION**

102 REYNOLDA VILLAGE

WINSTON-SALEM, NC 27106

919-748-9222

Geographic limitations: North
Carolina, primarily, southeastern states

Deadlines: March 1, September 1

NAAO recipients include: Southern
Theatre

THE MAX AND VICTORIA DREYFUS FOUNDATION, INC.

575 MADISON AVENUE
NEW YORK, NY 10022
212-605-0354

Contact: Lucy Glota/
Administrative Assistant
Deadlines: None

NAAO recipients include: Newhouse
Center for Contemporary Art,
Washington Project for the Arts

MCKNIGHT FOUNDATION

600 TCF TOWER
121 SOUTH 8TH STREET
MINNEAPOLIS, MN 55402
612-555-4220

Contact: Michael O'Keefe/
Executive Vice President
Geographic limitations: Minnesota
Deadlines: March 1, June 1,
September 1, December 1

NAAO recipients include: Artpaper/
Visual Arts Information Service, The
Loft, Southern Theatre, Resources and
Counseling for the Arts

MEADOWS FOUNDATION, INC.

2922 SWISS AVE.
DALLAS, TX 75204-5928
214-826-9431

Contact: Dr. Sally R. Lancaster/
Executive Vice President
Geographic limitations: Limited
to Texas
Deadlines: None

NAAO recipients include:
DiverseWorks

MEET THE COMPOSER, INC.

2112 BROADWAY, SUITE 505
NEW YORK, NY 10023
212-787-3601

Contact: John Duffy/
Director & President

Geographic limitations: National;
network of regional affiliates

NAAO recipients include: LACE, The
Lab/the.art.re.grup., New Arts Program

METROPOLITAN ATLANTA COMMUNITY FOUNDATION, INC.

THE HURT BUILDING, SUITE 440
ATLANTA, GA 30303
404-688-5525

Geographic limitations: Metropolitan
Atlanta area and surrounding regions
primarily

Deadlines: March 15, July 15,
September 15

NAAO recipients include: Nexus
Contemporary Art Center

METROPOLITAN LIFE FOUNDATION

1 MADISON AVENUE
NEW YORK, NY 10010-5690

Contact: Sibyl C. Jacobson/President
Geographic limitations: None
Deadlines: None

NAAO recipients include: Asian
American Arts Centre, Centro Cultural
de la Raza, MARS Artspace

MORGAN GUARANTY TRUST COMPANY OF NEW YORK CHARITABLE TRUST

60 WALL STREET, 46TH FLOOR
NEW YORK, NY 10260
212-648-9660

Contact: Laura D. Roosevelt
Geographic limitations: None
Deadlines: None

NAAO recipients include: Asian
American Arts Center, Artists Space,
Creative Time, Dance Theatre
Workshop, Dancing in the Streets,
The Drawing Center, Franklin Furnace
Archive, The New Museum,
Roulette Intermedia

THE MORRIS AND GWENDOLYN CAFRITZ FOUNDATION

1825 K STREET, NW
WASHINGTON, DC 20006
202-225-5100

Contact: Martin Atlas/President
Geographic limitations: Washington
DC metropolitan area

Deadlines: March 1, July 1, Nov. 1
NAAO recipients include: Washington
Project for the Arts

THE NATHAN CUMMINGS FOUNDATION

885 THIRD AVENUE, #5100
NEW YORK, NY 10022
212-250-5577

Contact: Joan Shigekawa/
Program Director, Arts
Geographic limitations: None
Deadlines: On-going; Contact
Foundation

NEW YORK COMMUNITY TRUST COMMUNITY FUNDS INC.

2 PARK AVENUE
NEW YORK, NY 10016
212-758-0100

Contact: Lorie Slutsky/
Director, President

Geographic limitations: New York
City area, Fairfield county (CT) Long
Island (NY) and Westchester county
(NY) primarily

Deadlines: None
NAAO recipients include: Dancing in
the Streets, Henry Street Settlement,
Pentacle, Printed Matter

**THE NEW YORK
TIMES COMPANY
FOUNDATION, INC.**

220 WEST 43RD STREET
NEW YORK, NY 10036
212-558-1001

Contact: Arthur Gelb/President
Geographic limitations: New York
City area and areas served by affiliated
companies primarily
Deadlines: None, but foundation
prefers to receive applications early in
the year

NAAO recipients include: Dance
Theater Workshop, Dancing in the
Street, The Drawing Center, The New
Museum, Franklin Furnace Archive

**NORTHWEST AREA
FOUNDATION**

552 MINNESOTA STREET
SUITE EAST 1201
ST. PAUL, MN 55101-1575
612-224-9655

Contact: Terry Tinson Saario/
President

Geographic limitations: Idaho, Iowa,
Minnesota, Montana, North Dakota,
Oregon, South Dakota, Washington
Deadlines: None

NAAO recipients include: Artpaper/
Visual Arts Information Service,
Intermedia Arts Minnesota, The Loft,
Resources and Counseling for the Arts,
Southern Theatre

**THE PEW
CHARITABLE TRUSTS**

1 COMMERCE SQUARE
2005 MARKET STREET, STE. 1700
PHILADELPHIA, PA 19103-7017
215-575-9050

Contact: Marian Godfrey/
Program Director for Culture
Geographic limitations: None
Deadlines: January 1 for Music; April 1
for Museums and Visual Arts; June 1 for
Theater; September 1 for Dance
NAAO recipients include: Dance
Theater Workshop, Dancing in the
Streets, Fabric Workshop, Jacob's
Pillow Dance Festival, Painted Bride Art
Center, Pentacle, New Arts Program,
NEXUS/Foundation for Today's Art

**THE PHILADELPHIA
FOUNDATION**

1811 CHESTNUT ST., STE. 502
PHILADELPHIA, PA 19103
215-563-6417

Contact: Carrolle Perry/Director
Geographic limitations: Philadelphia,
Bucks, Chester, Delaware, and
Montgomery counties of Pennsylvania
NAAO recipients include: Arts
Emergency Coalition, NEXUS/
Foundation for Today's Art, COSACOSA
art at large

**THE PHILIP L. GRAHAM
FOUNDATION**

1150 15TH STREET, NW
WASHINGTON, DC 20071
202-334-6640

Contact: Mary M. Bellor/Secretary
Geographic limitations: Metropolitan
Washington DC area primarily; some
interest in New York, NY; Detroit, MI;
Hartford, CT; Everett, WA
NAAO recipients include: Washington
Project for the Arts

**PHILIP MORRIS
COMPANIES**

120 PARK AVENUE
NEW YORK, NY 10017
212-880-3366

Contact: Anne Dowling
Geographic limitations: Target
headquarters for Philip Morris/General
Foods/Kraft
Deadlines: First half of the calendar
year for continual review
NAAO recipients include: Creative
Time, Dance Theatre Workshop,
Dancing in the Streets, Fabric
Workshop, Jacob's Pillow Dance
Festival, Movement Research, Roulette
Intermedia, 1708 East Main,
Washington Project for the Arts

**POLAROID
FOUNDATION, INC.**

750 MAIN STREET
CAMBRIDGE, MA 02139
617-577-4035

Contact: Marcia Schiff/
Executive Director
Geographic limitations:
Massachusetts
Deadlines: None
NAAO recipients include: Mobius,
Society for Photographic Education

**R.D. MERRILL
FOUNDATION**

1411 4TH AVENUE BUILDING,
STE. 1415
SEATTLE, WA 98101
206-682-3939

Contact: Lois Hawkins
Geographic limitations:
Washington only
Deadlines: None
NAAO recipients include: Dance
Theater Workshop, 911 Media
Arts Center

REED FOUNDATION

30 ROCKEFELLER PLAZA,
SUITE 4258
NEW YORK, NY 10112-0119
212-223-1330

Contact: Reed Rubin/President
Geographic limitations: New York, NY
Deadlines: None
NAAO recipients include: Astro Artz,
Dance Theater Workshop, 911 Media
Arts Center

**THE RHODE ISLAND
FOUNDATION**

957 NORTH MAIN STREET
PROVIDENCE, RI 02904
401-274-4564

Contact: Douglas M. Jansson/
Executive Director
Geographic limitations: Rhode Island
NAAO recipients include: Hera
Educational Foundation

THE ROBERT MAPPLETHORPE FOUNDATION, INC.
 120 WOOSTER STREET
 NEW YORK, NY 10012
 212-941-4760
 Contact: Tina Summerlin/
 Executive Director
 Limitations: Photography; AIDS
 NAAO recipients include: Washington Project for the Arts

ROBERT STERLING CLARK FOUNDATION
 112 EAST 64TH STREET
 NEW YORK, NY 10021
 212-508-0411
 Contact: Margaret C. Ayers/
 Executive Director
 Geographic limitations: New York State with emphasis on New York City primarily
 Deadlines: None
 NAAO recipients include: Dance Theater Workshop, Dixon Place, Pentacle

ROCKEFELLER FOUNDATION
 1155 AVENUE OF THE AMERICAS
 NEW YORK, NY 10036
 212-869-8500
 Contact: Alberta Arthurs/
 Director, Arts & Humanities Division
 Geographic limitations: None
 Deadlines: None
 NAAO recipients include: Alternate ROOTS, Appalshop, Asian American Arts Centre, Center for Contemporary Arts of Santa Fe, Centro Cultural de la Raza, Contemporary Arts Center, Dance Theater Workshop, DiverseWorks, Hallwalls, Intermedia Arts Minnesota, Jacob's Pillow Dance Festival, LACE, MARS Artspace, New Langton Arts, Nexus Contemporary Art Center, Painted Bride Art Center, Polarities, Randolph Street Gallery, Real Art Ways

RUTH MOTT FUND
 1726 GENESEE TOWERS
 FLINT, MI 48502
 515-252-5180
 Contact: Deborah Tuck/
 Executive Director
 Geographic limitations: None
 Deadlines: March 15, July 15, November 7
 NAAO recipients include: Alternate ROOTS, Buckham Fine Arts, Washington Project for the Arts

SAN FRANCISCO FOUNDATION
 685 MARKET ST., SUITE 910
 SAN FRANCISCO, CA 94105
 415-545-0225
 Contact: Intake Coordinator
 Geographic limitations: San Francisco Bay Area primarily
 Deadlines: None
 NAAO recipients include: Capp Street Project, Circuit Network, The Exploratorium, Film Arts Foundation, Footworks, Galeria de la Raza, Hatley Martin Cultural Forum, Intersection for the Arts, Kala Institute, New Langton Arts, Southern Exposure Gallery, The Lab/the.art.re.grup

SARA LEE FOUNDATION
 5 FIRST NATIONAL PLAZA
 CHICAGO, IL 60602-4260
 312-558-8448
 Contact: Gretchen Reimel/
 Executive Director
 Geographic limitations: Chicago primarily; corporate operations areas, some national
 Deadlines: Quarterly
 NAAO recipients include: The Art Studio, Chicago Artist's Coalition, Randolph Street Gallery, Jacob's Pillow Dance Festival

THE SCHERMAN FOUNDATION, INC.
 515 WEST 57TH ST., STE. 2D
 NEW YORK, NY 10019
 212-489-7143
 Geographic limitations: New York City primarily
 Deadlines: None
 NAAO recipients include: Dance Theater Workshop, Independent Curators

THE SCHUBERT FOUNDATION, INC.
 254 WEST 44TH STREET
 NEW YORK, NY 10036
 212-944-5777
 Contact: Lynn L. Seldler/
 Executive Director
 Geographic limitations: None
 Deadlines: December 1 (preferably October or November) for live performing arts
 NAAO recipients include: Dance Theater Workshop

THE SEATTLE FOUNDATION
 425 PIKE STREET, SUITE 510
 SEATTLE, WA 98101
 206-622-2294
 Contact: Anne V. Farrell/President
 Geographic limitations: Greater Seattle area
 Deadlines: Write for information.
 NAAO recipients include: Center on Contemporary Art, 911 Media Arts Center

SECURITY PACIFIC FOUNDATION
 P.O. BOX 2097, TERMINAL ANNEX
 LOS ANGELES, CA 90051
 213-545-6688
 Contact: Susan Swinburne/
 Executive Director
 Geographic limitations: California primarily
 Deadlines: None for operating grants. July 15 for capital grant requests to be considered for the following year's budget
 NAAO recipients include: Intersection for the Arts, LACE

FOUNDATIONS

SOUTHEAST BANKING CORPORATION FOUNDATION

1 SOUTHEAST FINANCIAL CENTER, FLOOR 22
MIAMI, FL 33131
505-575-7295
Contact: Robin Reiter,
Executive Director
Geographic limitations: Florida
Deadlines: None
NAAO recipients include: Mary Street Dance Theatre

THE STARR FOUNDATION

70 PINE STREET
NEW YORK, NY 10270
212-770-6882
Contact: Mr. Ta Chun Hsu/President
Geographic limitations: None
Deadlines: None
NAAO recipients include: The Drawing Center, Henry Street Settlement, The New Museum

STOCKTON RUSH BARTOL FOUNDATION

230 S. BROAD ST., STE. 1300
PHILADELPHIA, PA 19102
215-875-5402
Contact: Mary Kuhn/Program Associate
Geographic limitations: Bucks, Chester, Delaware, Montgomery and Philadelphia counties of Pennsylvania
Deadlines: May 1, November 1
NAAO recipients include: NEXUS/ Foundation for Today's Art

SWIG FOUNDATION

FAIRMONT HOTEL
SAN FRANCISCO, CA 94106
Contact: Louis Stein, Director
Geographic limitations: San Francisco, CA
Deadlines: None
NAAO recipients include: New Langton Arts

THORPE FOUNDATION

8085 WAYZATA BOULEVARD
MINNEAPOLIS, MN 55426
612-545-1111
Contact: Edith D. Thorpe/President
Geographic limitations: Minnesota
Deadlines: March 1, September 1
NAAO recipients include: The Loft

UNION BANK FOUNDATION

P.O. BOX 2195
LOS ANGELES, CA 90051
213-236-5825
Geographic limitations: California
Deadlines: January
NAAO recipients include: Santa Monica Museum of Fine Art

VINCENT ASTOR FOUNDATION

405 PARK AVENUE
NEW YORK, NY 10022
212-758-4110
Contact: Linda L. Gillies/Director
Geographic limitations: New York City primarily
Deadlines: None
NAAO recipients include: The Drawing Center

WALLACE ALEXANDER GERBODE FOUNDATION

470 COLUMBUS AVE., STE. 209
SAN FRANCISCO, CA 94133
415-391-0911
Contact: Thomas C. Layton/
Executive Director
Geographic limitations: Limited to programs directly affecting residents of Alameda, Contra Costa, Marin, San Francisco, San Mateo counties of California, and residents of Hawaii
Deadlines: None
NAAO recipients include: Capp Street Project, The Lab/the.art.re.grup., New Langton Arts

WEISMAN FOUNDATION

10550 SANTA MONICA BLVD.,
SUITE 550
LOS ANGELES, CA 90025
213-553-8191
Contact: Mitchell L. Reinschreiber/
Chief Executive Officer
Geographic limitations: None
Deadlines: None
NAAO recipients include: Astro Artz, Santa Monica Museum of Art

WILLIAM AND FLORA HEWLETT FOUNDATION

525 MIDDLEFIELD ROAD
MENLO PARK, CA 94025
415-529-1070
Contact: Roger W. Heyns/President
Geographic limitations: San Francisco Bay Area preferred
Deadlines: January 1 for Music; April 1 for Theater; July 1 for Dance, Film/ Video
NAAO recipients include: Circuit Network, Film Arts Foundation, Footwork, Intersection for the Arts, The Lab/the.art.re.grup, New Langton Arts, Washington Project for the Arts

WILLIAM AND MARY GREVE FOUNDATION

1 EAST 53RD STREET
NEW YORK, NY 10022
212-758-3032
Contact: Irving H. Becker/
Executive Vice President
Geographic limitations: None
Deadlines: None
NAAO recipients include: Creative Time

**WILLIAM RANDOLPH
HEARST FOUNDATION**
888 7TH AVENUE, 45TH FLOOR
NEW YORK, NY 10016
212-586-5404
Contact: Robert M. Frehse Jr./
Executive Director
Geographic limitations:
East of the Mississippi
Deadlines: None

**WILLIAM RANDOLPH
HEARST FOUNDATION**
90 NEW MONTGOMERY STREET
SUITE 1212
SAN FRANCISCO, CA 94105
415-543-0400
Contact: Thomas Eastham/
Vice President, Western Director
Geographic limitations: West of
the Mississippi
Deadlines: None
NAAO recipients include: Circuit
Network, Southwest Craft Center

**ZELLERBACH
FAMILY FUND**
120 MONTGOMERY, SUITE 2125
SAN FRANCISCO, CA 94104
415-421-2629
Contact: Linda Howe/
Arts Administrator
Geographic limitations:
San Francisco, CA
Deadlines: None
NAAO recipients include: 1800
Square Feet, Film Arts Foundation,
Footwork, Intersection for the Arts, The
Lab/the.art.re.grup, New Langton Arts,
Southern Exposure Gallery

ART & STATE

MOUNTAIN/PLAINS REGION

ARIZONA

Arizona Commission on the Arts (Phoenix) *Associate*
Artlink, Inc. (Phoenix) *Full*
ATLATL (Phoenix) *Associate*
CRASHarts (Phoenix) *Full*
Dinnerware Artists' Cooperative Gallery (Tucson) *Full*
International Friends of Transformative Art
(Scottsdale) *Full*
MARS Artspace/Movimiento Artístico del Rio Salado
Artspace (Phoenix) *Full*

COLORADO

Boulder Art Center (Boulder) *Associate*
Society for Photographic Education (Boulder) *Full*

MONTANA

Aleph Movement Theatre, Inc. (Helena) *Full*
Helena Presents/Myrna Loy Center (Helena) *Associate*

NEW MEXICO

Center for Contemporary Arts of Santa Fe (Santa Fe) *Full*

NEVADA

Nevada State Council on the Arts (Reno) *Associate*

OKLAHOMA

Individual Artists of Oklahoma (Oklahoma City) *Full*
Oklahoma Visual Arts Coalition, Inc.
(Oklahoma City) *Full*
Tulsa Artists' Coalition (Tulsa) *Full*
Tulsa Photography Collective (Tulsa) *Full*

TEXAS

American Society of Furniture Artists/ASOFA
(Houston) *Associate*
The Art Studio, Inc. (Beaumont) *Full*
Blue Star Art Space/Contemporary Art for San Antonio
(San Antonio) *Full*
Bridge Center for Contemporary Art (El Paso) *Full*
D-Art Visual Art Center, Inc. (Dallas) *Full*
Dance Umbrella (Austin) *Full*
DARE/Dallas Artists Research & Exhibition (Dallas) *Full*
DiverseWorks (Houston) *Full*
Houston Center for Photography (Houston) *Full*
Jump-Start Performance Co. (San Antonio) *Full*
Lawndale Art Center (Houston) *Full*
MEXIC-ARTE Museum/Multi-Cultural Works
(Austin) *Full*
Southwest Craft Center (San Antonio) *Associate*
Texas Fine Arts Association (Austin) *Associate*
Vortex Repertory Company (Austin) *Full*
Women & Their Work (Austin) *Full*

MIDWEST REGION

IOWA

CSPS (Cedar Rapids) *Full*

ILLINOIS

Artemisia Gallery (Chicago) *Full*
Arts Center Gallery (Glen Ellyn) *Full*
Beacon Street Gallery & Theatre (Chicago) *Full*
Blue Rider Theatre (Chicago) *Full*
Chicago Artists' Coalition (Chicago) *Associate*
Gallery 400 - University of Illinois at Chicago
(Chicago) *Full*
Illinois Arts Council (Chicago) *Associate*
N.A.M.E. (Chicago) *Full*
Near Northwest Arts Council (Chicago) *Full*
Randolph Street Gallery (Chicago) *Full*
School of the Art Institute of Chicago
(Chicago) *Associate*
Southend Musicworks (Chicago) *Full*
Video Data Bank (Chicago) *Full*
WhiteWalls (Chicago) *Full*

INDIANA

New Harmony Gallery of Contemporary Art
(New Harmony) *Associate*

MICHIGAN

Buckham Gallery (Flint) *Full*
Contemporary Art Institute of Detroit (Detroit) *Full*
Detroit Artists Market (Detroit) *Full*
Detroit Focus Gallery (Detroit) *Full*
Urban Institute for Contemporary Arts
(Grand Rapids) *Full*

MINNESOTA

Alliance for Cultural Democracy/ACD
(Minneapolis) *Full*
Artifex Alternative Arts Museum (Minneapolis) *Full*
Artpaper/Visual Arts Information Service (St. Paul) *Full*
Arts Midwest (Minneapolis) *Associate*
Center for Arts Criticism (St. Paul) *Full*
Intermedia Arts Minnesota (Minneapolis) *Full*
Minnesota Artists Exhibition Program
(Minneapolis) *Full*
Resources & Counseling for the Arts (St. Paul) *Associate*
Southern Theater (Minneapolis) *Full*
Split Rock Arts Program (Minneapolis) *Associate*
The Loft (Minneapolis) *Associate*
Walker Art Center (Minneapolis) *Associate*
Women's Art Registry of Minnesota/WARM
(St. Paul) *Full*

MISSOURI

Kansas City Artists Coalition (Kansas City) *Full*
Mid America Arts Alliance (Kansas City) *Associate*

NEBRASKA

Alternative Workette/Bemis Foundation
(Omaha) *Associate*

OHIO

Acme Art Company (Columbus) *Full*
C.A.C.E./Cincinnati Artists' Group Effort
(Cincinnati) *Full*
Case Western University Arts Management Program
(Cleveland) *Associate*
Cleveland Performance Art Festival (Cleveland) *Full*
Dialogue, Inc. (Columbus) *Full*
Images Center for Photography (Cincinnati) *Full*
NOVA/New Organization for the Visual Arts
(Cleveland) *Full*
Ohio Arts Council (Columbus) *Associate*
Ohio Dance (Columbus) *Full*
Public Library of Cincinnati & Hamilton County
(Cincinnati) *Associate*
SPACES (Cleveland) *Full*
Wexner Center for the Visual Arts (Columbus) *Associate*

WISCONSIN

Friends of the Hispanic Community (Milwaukee) *Full*
John Michael Kohler Arts Center (Sheboygan) *Full*
Walker's Point Center for the Arts (Milwaukee) *Full*

NORTHEAST REGION**CONNECTICUT**

Management Consultants for the Arts
(Cos Cob) *Associate*
Real Art Ways (Hartford) *Full*

DISTRICT OF COLUMBIA

Art Resources International *Full*
Association of Performing Arts Presenters *Associate*
Centro de Arte *Full*
Coalition of Washington Artists *Full*
Craft Emergency Relief Fund *Associate*
Dance Place *Full*
DCAC/District of Columbia Art Center, Inc. *Full*
Full Circle Dance Co. *Full*
National Artists Equity Association *Full*
National Jazz Service Organization *Associate*
Washington Center for Photography *Full*
Washington Project for the Arts/WPA *Full*

DELAWARE

Delaware Center for the Contemporary Arts
(Wilmington) *Full*
Delaware Division of the Arts/Delaware State Arts
Council (Wilmington) *Associate*
Dover Art League (Dover) *Full*

MASSACHUSETTS

Boston Center for the Arts (Boston) *Full*
Jacob's Pillow Dance Festival & School (Lee) *Associate*
Ko Theater Works, Inc. (Amherst) *Full*
Molten (Boston) *Full*
New England Foundation for the Arts
(Cambridge) *Associate*
Photographic Resource Center (Boston) *Full*
Polarities (Brookline) *Full*
The Space (Boston) *Full*
Zone (Springfield) *Full*

MARYLAND

Art/FBI/Artists For Associate/Better Image
(Baltimore) *Full*
Baltimore Clayworks (Baltimore) *Full*
Howard County Center for the Arts
(Ellicott City) *Associate*
Maryland Art Place (Baltimore) *Full*
Mid Atlantic Arts Foundation (Baltimore) *Associate*
Pyramid Atlantic (Riverdale) *Full*
Rosenberg Gallery at Goucher College (Baltimore) *Full*
School 55 Art Center (Baltimore) *Full*
Washington Sculptor's Group (Berwyn Heights) *Full*

MAINE

Danforth Gallery (Portland) *Full*

NEW HAMPSHIRE

Hopkins Center (Hanover) *Associate*
Studio Potter Network (Exeter) *Full*

NEW JERSEY

Aljira, ASSOCIATE Center for Contemporary Art
(Newark) *Full*

NEW YORK STATE

Center for Photography at Woodstock (Woodstock) *Full*
CEPA/Center for Exploratory & Perceptual Art
(Buffalo) *Full*
FORUM Gallery (Jamestown) *Associate*
Hallwalls Contemporary Arts Center (Buffalo) *Full*
Hillwood Art Museum (Brookville) *Full*
Just Buffalo/Literary Center (Buffalo) *Full*
Kirkland Art Center (Clinton) *Associate*
Light Work (Syracuse) *Full*
Pyramid Arts Center, Inc. (Rochester) *Full*
Sculpture Space, Inc. (Utica) *Full*
Squeaky Wheel/Buffalo Media Resources (Buffalo) *Full*
Visual Studies Workshop (Rochester) *Full*

PENNSYLVANIA

- Art Emergency Coalition (Philadelphia) *Full*
- Baymont NAFO Center for the Arts (Erie) *Full*
- CHICANA art at large, Inc. (Philadelphia) *Full*
- New Arts Program (Kutztown) *Full*
- WALN Foundation for Today's Art (Philadelphia) *Full*
- Painted Bride Art Center (Philadelphia) *Full*
- Philadelphia Independent Film/Video Association (Philadelphia) *Associate*
- Pittsburgh Filmmakers (Pittsburgh) *Full*
- The Fabric Workshop (Philadelphia) *Full*
- Poughkeepsie Center for Crafts (Uniontown) *Full*
- Yellow Springs Institute (Chester Springs) *Full*

RHODE ISLAND

- Bea Educational Foundation (Wakefield) *Full*

NEW YORK CITY REGION

- A.R. Gallery (New York) *Full*
- ABC No RIO (New York) *Full*
- Adaptors Inc. (Brooklyn) *Full*
- Alliance for the Arts (New York) *Associate*
- Alliance of Resident Theatres/New York (New York) *Associate*
- Allied Productions, Inc. (New York) *Full*
- Alternative Museum (New York) *Full*
- Art Attack International, Inc. (New York) *Full*
- Art in General (New York) *Full*
- Art Matters, Inc. (New York) *Associate*
- Artists Space (New York) *Full*
- Artists Talk on Art (New York) *Full*
- Asian American Arts Centre (New York) *Full*
- Center for Tapestry Arts, Inc. (New York) *Full*
- Clocktower Institute for Contemporary Art/P.S. 1 Museum (New York) *Full*
- College Art Association (New York) *Associate*
- Creative Time (New York) *Full*
- Dance Theater Workshop/DTW (New York) *Full*
- Dancing in the Streets (New York) *Associate*
- Dixon Place (New York) *Full*
- Downtown Art Co. (New York) *Full*
- The Drawing Center (New York) *Full*
- Exit Art (New York) *Full*
- Experimental Intermedia (New York) *Full*
- Franklin Furnace Archive, Inc. (New York) *Full*
- Godzilla (New York) *Full*
- Gran Fury (New York) *Full*
- Guerrilla Girls (New York) *Full*
- Harvestworks, Inc. (New York) *Full*
- Henry Street Settlement (New York) *Full*
- Heresies (New York) *Full*
- INTAR International Arts Relations (New York) *Full*
- La Napoule Art Foundation (New York) *Associate*
- Lanza Videodance & Lumia Project/Spontaneous Combustion (New York) *Full*
- Lower East Side Printshop, Inc. (New York) *Full*
- Lower Manhattan Cultural Council (New York) *Associate*
- Movement Research (New York) *Full*
- The Nathan Cummings Foundation (New York) *Associate*

- New York Experimental Glass Workshop (Brooklyn) *Full*
- New York Foundation for the Arts (New York) *Associate*
- Newhouse Center for Contemporary Art/Sung Harbor Cultural Center (Staten Island) *Full*
- Organization of Independent Artists (New York) *Full*
- Painting Space 122 Inc. (New York) *Full*
- Pentacle (New York) *Associate*
- Performance Space 122 (New York) *Full*
- Ping Chong & Company (New York) *Full*
- Printed Matter, Inc. (New York) *Full*
- Public Art Fund, Inc. (New York) *Full*
- Rotunda Gallery (Brooklyn) *Full*
- Roulette Intermedia, Inc. (New York) *Full*
- Skowhegan School of Painting and Sculpture (New York) *Associate*
- Theatremoves, Inc. (Maspeth) *Full*
- Visual AIDS (New York) *Full*
- White Columns (New York) *Full*
- Workspace Theatre Workshop/Dick Shea's Performance Space and Barefoot Ballroom (New York) *Full*
- X-Communication (New York) *Full*

SOUTHEAST REGION

ALABAMA

- Birmingham Art Association (Birmingham) *Full*
- Southern Danceworks Studio (Birmingham) *Full*
- Space One Eleven (Birmingham) *Full*

FLORIDA

- Art on the Tracks (Pensacola) *Full*
- Artifacts Artist Group (Miami) *Full*
- Arts on the Park (Lakeland) *Full*
- Loft Theatre (Tampa) *Full*
- Mary Street Dance Theatre (Miami) *Full*
- Tigertail Productions/Mary Luft and Company, Inc. (Miami) *Full*

GEORGIA

- Alternate ROOTS (Atlanta) *Full*
- Art Papers (Atlanta) *Full*
- The Arts Exchange (Atlanta) *Full*
- Atlanta Theatre Coalition (Atlanta) *Full*
- CATALYST, Inc. (Atlanta) *Full*
- New Visions Art Gallery (Atlanta) *Full*
- Nexus Contemporary Art Center (Atlanta) *Full*
- Seven Stages (Atlanta) *Full*
- Several Dancers Core (Decatur) *Full*
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NAAO MEMBERSHIP INFORMATION

Founded in 1982, the National Association of Artists' Organizations/NAAO is a nonprofit membership organization dedicated to serving and promoting artist-run organizations: the primary supporters, presenters and makers of new and emerging work in the visual, performing, media, literary and interdisciplinary arts.

NAAO Membership includes:

- Free copies of all NAAO Publications: *NAAO Directory, Bulletin, Inventory, Flashes*
- Inclusion in the *NAAO Directory* (Full & Associates only)
- Immediate and ongoing access to ARTS ADVOCACY information
- Substantial discounts off NAAO CONFERENCE fees
- Eligibility for NAAO CONFERENCE travel subsidies (Full Members only)
- Multi-Site Collaborations Program
- Extraordinary Organizational Support for Artists' Organizations Program

MEMBERSHIP CATEGORIES

Full Member Organizations

- Full Member Organizations must be non-profit.
- Full Member Organizations must demonstrate a commitment and responsibility to contemporary artists, ideas and forms, and to equal representation.
- Artists must maintain a central policy and decision-making role in Full Member Organizations
- Full Member Organizations guarantee artists full control of the presentation of their work and are committed to paying equitable artists' fees for presenting and exhibiting their work.
- Full Member Organizations are committed to paying equitable artists' fees.

- Support/Presentation of an artists work in Full Member Organizations has no relationship to restricted membership policies or fee structures.

Fee Structure for Full Member Organizations:

Organizations with budgets up to \$49,999, annual dues: \$60

Organizations with budgets between \$50,000 & \$149,999, annual dues: \$150

Organizations with budgets between \$150,000 & 299,000, annual dues: \$250

Organizations with budgets between \$300,000 & \$499,000, annual dues: \$350

Organizations with budgets \$500,000 and over, annual dues: \$500

Associate Member Organizations:

Organizations which do not meet the full membership criteria may join as non-voting Associate Members. Annual fees

We believe in the inalienable right of artists to freedom of expression. The freedom to create art is a form of free speech protected by the First Amendment. Artists must be accorded this freedom without threat of censorship. Those who receive public funds deserve the freedom to create and support art regardless of its possible interpretation by some as disagreeable or offensive. The American public has the right of access to these creations. American tax dollars must support the constitutional right to free speech.

NAAO BOARD OF DIRECTORS/JULY, 1989

NAAO MEMBERSHIP FORM (INDIVIDUAL)

Individual Members

Please complete this section only

Name _____

Address _____

City _____

State _____

Zip _____

Phone _____

FAX _____

Are you an artist? Yes

No

Discipline(s)?

Individuals may join NAAO annually as:

Artists	\$35
Friends/Non-Artists	\$60
Sponsors	\$100
Patrons	\$250
Benefactors	\$500

NAAO MEMBERSHIP FORM (FULL & ASSOCIATE)

Full & Associate Members
 Please complete the following form as legibly as possible. Attachments permitted if necessary.

(check one) Full Membership Associate Membership

Organization Name _____

Address _____

City _____

State _____

Zip _____

Mailing Address (if different) _____

Phone _____ FAX _____

NAAO Contact _____ Title _____

Director (if different) _____ Exact Title _____

Annual Budget _____ Staff Size _____

Mission Statement _____

Space
 Gallery/Exhibition Space
 Dimensions: _____ sq. ft.; ceiling height _____

Brief description of space: _____

Disciplines served: (please rank in order of emphasis at organization)

Visual Arts	Architecture	Media	Computer	Library
	Book Arts		Film	On-Line
	Ceramics		Radio	Panel Discussions
	Crafts		Sound/Audio Art	Readings
	Design		Video	Re-Granting
	Drawing	Literary	Writers	Slide Registry
	Fabric Design/Printing	Interdisciplinary	_____	Screenings
	Folk Arts	Site-specific	_____	Space rental
	Furniture Art	Programs	_____	Supplies
	Installations	Exhibitions	_____	Symposia
	Painting	Performances	_____	Tours
	Papermaking	Residencies	_____	Workshops
	Printmaking	Services	Activism/Advocacy	Other
	Public Art		Archives	Working Facilities
	Sculpture		Artist Apartment(s)	Audio/Radio
	Photography		Bookstore	Ceramic
Performing	Dance		Conferences	Computer graphics
	Music		Consultations	Film Production
(Jazz New Music Rock World Music)	Movement Theater		Credit Union	Metal
	Performance Art		Criticism components	Papermaking
	Theater		Education	Photography
			Emergency funds	Printmaking
			Fiscal sponsorship	Sculpture
			Insurance	Video
			Internships/Apprenticeships	Wood
			International networking	
			Lecture series	

ARTISTIC FREEDOM UNDER ATTACK!!! FIGHT BACK!

In 1989 a series of controversies developed surrounding the right to free artistic expression and public support of the arts. Artists and organizations found themselves under attack by the religious and far right. These events charged the atmosphere surrounding freedom of artistic expression. Now we are experiencing the chilling effects of censorship threats in local communities across the nation along with the less visible self-censorship that is inevitable in a climate of fear and repression. Further chilling the climate of free expression the Supreme Court has made numerous decisions that erode the First Amendment as we have known it for decades. In 1991 alone: 1) *Rust v. Sullivan* regarding abortion counseling in federally funded clinics; 2) the upholding of an Indiana statute that makes public nudity evil and illegal.

The National Campaign for Freedom of Expression was conceived by a group of artists and arts activists to create immediate strategies to respond to the aggressive attacks waged by ultra conservative religious and political factions on freedom and public funding of the arts. NCFE came forth from the community that is most under attack: individual artists, artists' organizations and their audiences. This includes visual artists, performance artists, film/video artists, photographers, writers, playwrights, craft artists. And artistic directors, curators, editors, program directors. And small presses, magazines, art centers, media centers, performance spaces, and galleries. Together, we represent a large and potentially powerful constituency. But we need to become organized at the grassroots and to stay informed.

NCFE Mission Statement

The National Campaign for Freedom of Expression is an educational and advocacy network of artists, arts organizations, audience members and concerned citizens formed to protect and extend freedom of artistic expression and to fight censorship throughout the United States.

**JOIN THE FIGHT! DON'T LET
THE DIVERSE VOICES OF OUR
CULTURE BE SILENCED!**

**NATIONAL CAMPAIGN FOR
FREEDOM OF EXPRESSION**

**HERE'S MY NCFE
MEMBERSHIP NOW!**

The Campaign's work is committed to the understanding that true democracy is dependent on the right to free artistic expression for all, including those censored due to racism, sexism, homophobia and all other forms of invidious discrimination.

The National Campaign for Freedom of Expression works to empower artists in the political process at every level of public enterprise.

\$15 One Year Membership (includes subscription to NCFE Quarterly Bulletin)
\$25 Annual Membership plus First Amendment T-Shirt
\$50 Organizations (includes ARTFAX Alerts)

Name: _____

Organization: _____

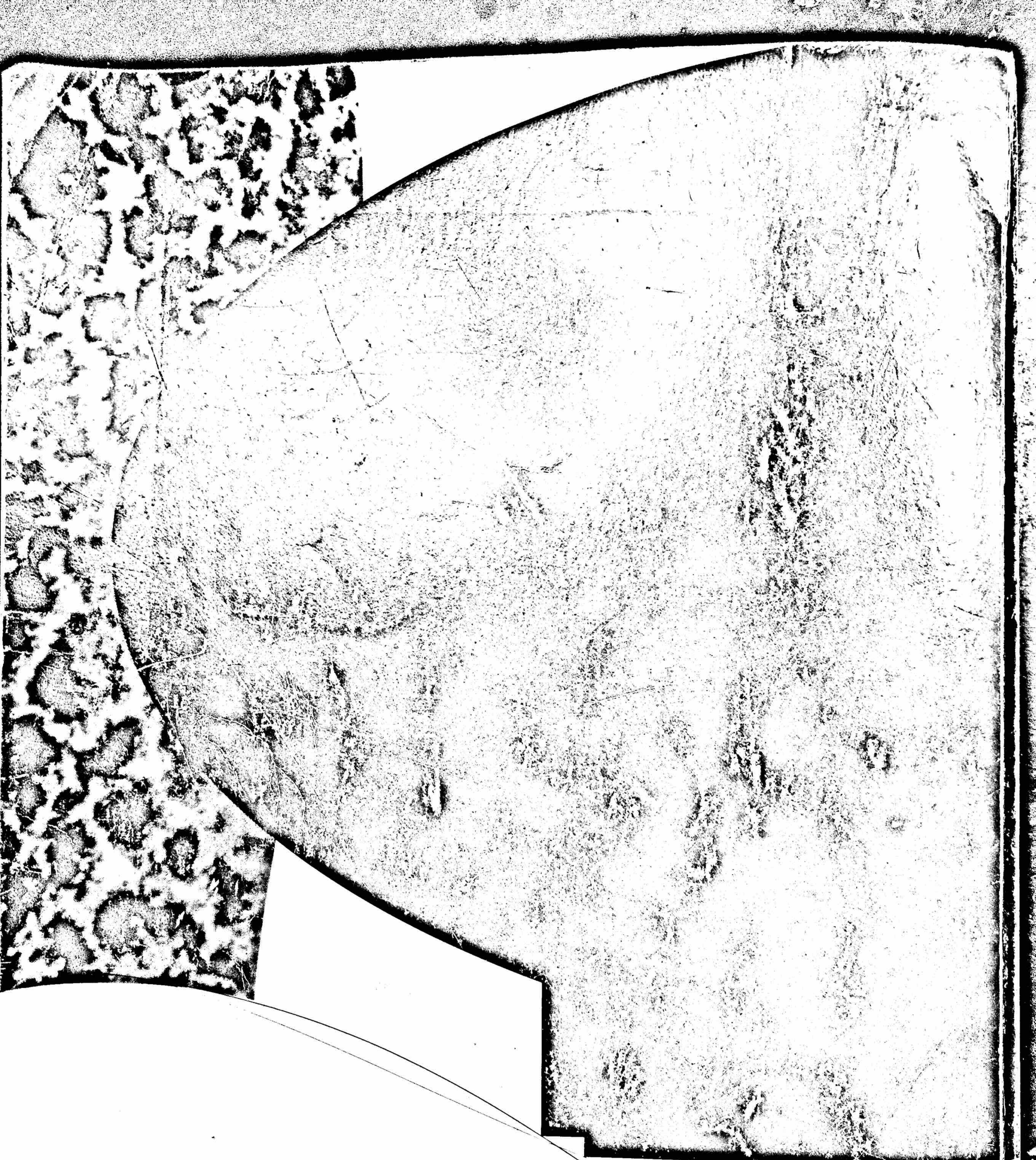
Address: _____

City/State/Zip: _____

Phone: () _____

Fax: () _____

For additional information call 1-800-477- NCFE
or write to NCFE P.O. Box 21405 Seattle, WA 98111



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