

Condominium: a building or buildings made up of many individually-owned units. Condo: a collaborative art exhibition bringing several international galleries together with host galleries in a single city. Since 2016, Condo has been successfully pairing independent galleries across the world with London spaces for one-month collaborations. These galleries become a complex of joint exhibitions across the map of the city. Condo enables galleries and artists who may otherwise struggle to do so to show internationally, to act collectively and collaboratively while addressing the frustrations of functioning in an often corporate art world. The art project, founded by Vanessa Carlos of Carlos/Ishikawa, proposes a solution to the very prohibitive costs of exhibiting artists abroad in an art fair. Rather than compromising and showing more commercial artists internationally to offset expenses, Condo permits galleries to bring artists abroad cheaply, allowing them to be more experimental. Even the more established galleries participating in Condo like Sadie Coles and Maureen Paley historically function like independent galleries, succeeding without operating like corporate structures while also engaging with younger artists.

The project re-encourages a gallery-going, something lost in the current culture of art fairs. Condo encourages a slower way of looking at art and aspires to create quality conversation both between artists, galleries, colleagues and visitors. Collaborations between galleries work in a variety of ways: artist-led, some hosts have visiting galleries in mind, some desire suggestions. There is no overarching theme guiding Condo. What unifies the project is rather the concept of acting collectively and internationally, of galleries broadening and cross-pollinating their audiences. In London 2018, 17 art spaces collaborated with and showed the work of artists from 46 international galleries. Condo has expanded. It arrived in New York in 2017 and plans to expand to Shanghai, Mexico City, and Sao Paulo in 2018, all cities offering healthy art audiences.

condocomplex.org

condo

NEW MODELS

Six art projects presenting new ways for the art world to function

Josh Faught *Party Favors*, 2017



Santiago Marín de Buen *Sobre las cosas resplandecientes*, photo by PJ Rountree

words by EMILY CHANCEY

An architectural office, graphic designer, and gallerist teamed up to showcase works by passionate artists in Mexico City. Galeria La Esperanza found its first exhibition space in a bodega, or mom-and-pop shop. They rented and repurposed an open window in a shop called Esperanza, meaning “hope,” a common name for convenience stores and businesses in Mexico City.

Galeria La Esperanza is nomadic and has occupied various store windows and spaces throughout Mexico City; one in a second Esperanza business, another in a smaller window, a one-day exhibition event by Chelsea Culprit at Barba Azul cabaret. Galeria La Esperanza exhibits also in the café that’s part of their architecture firm and in the small print shop they own. Everyday, unassuming spaces become temporary exhibition spaces.

Some artists have chosen to engage with their location. Artist Santiago Marín de Buen painted convenience store products and then sold them in store for the same price as the real products. Galeria La Esperanza though does not intend to make these windows art galleries; they rather work within the framework of the stores and businesses themselves, even closing on Sundays as they do. La Esperanza hope is to bring a more experimental, impassioned art space to Mexico City. It is interested in the window architecturally and as it relates to the city.

The gallery does not represent the artists it has exhibited but rather collaborates with them. These enthusiastic artists are eager to show their work, some represented by well-established galleries and others not. A first show with American photographer PJ Rountree was a retrospective of his many years of work in Mexico. For the duration of the six-week exhibition, Rountree exchanged the work displayed in the windows each week. While neighbors in La Esperanza’s gallery-populated community tend to follow their work, the very public project also brings in a large audience of those who happen upon it. In less-statured, spacious Mexico City, the gallery is working to bring a variety of passionate artists to the city in innovative and experimental ways, which often reinvent everyday spaces creatively.

galeriaesperanza.com

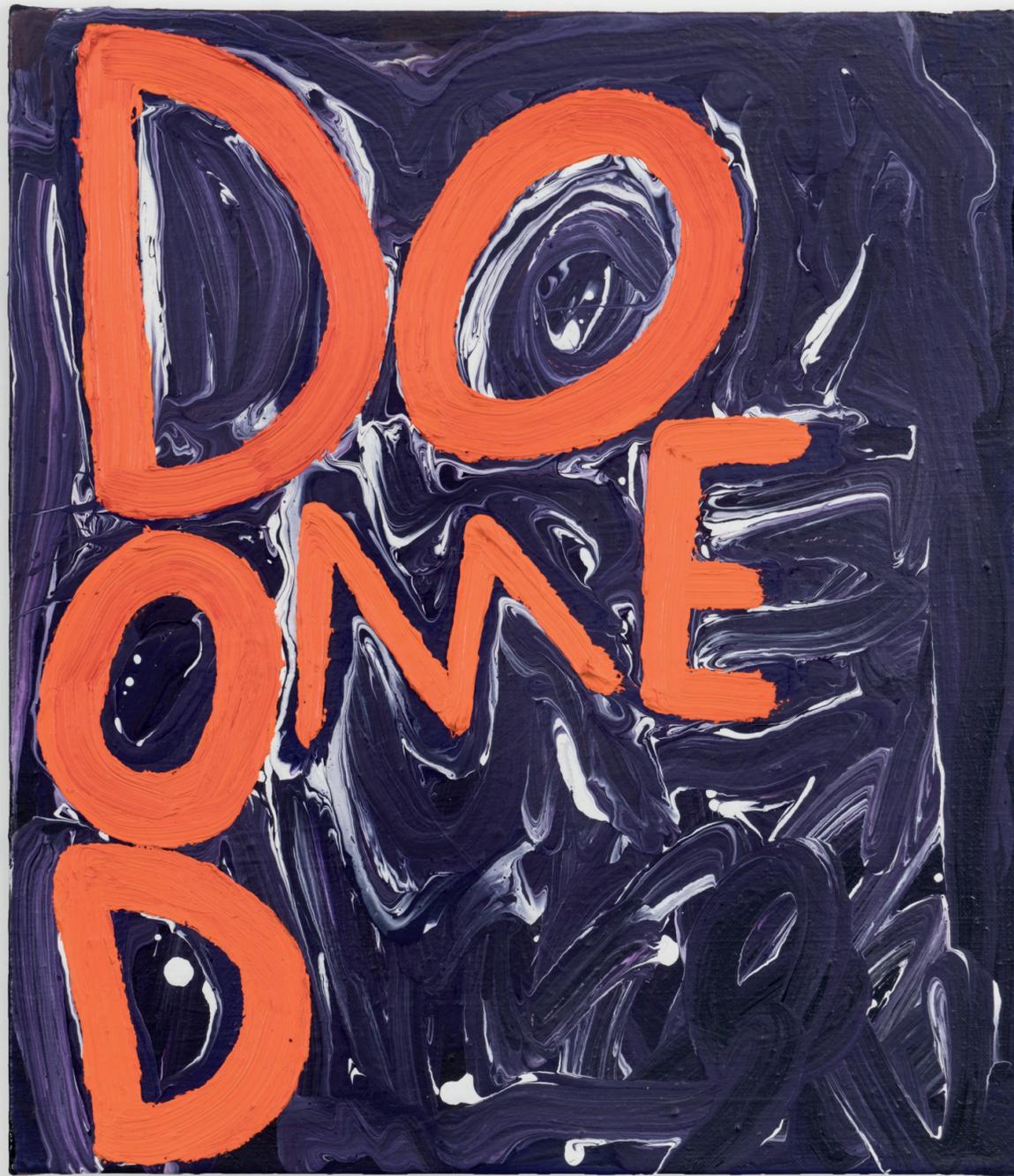
galeria la esperanza

0?

X
V
I
I

X
V
I
I

ballon rouge collective



Opportunities to exhibit art internationally are often reserved for established artists represented by international galleries. Close friends and curators Helene Dumenil and Nicole O'Rourke sought to solve this problem and to work together despite living in different countries. Though officially based in Brussels, Ballon Rouge invites a collective of curators working internationally to operate a gallery together ignoring distance. Nomadism is at the core of Ballon Rouge Collective. Each exhibition takes place in a new city, a new space, with a new artist. Every new exhibition, even for galleries that have permanent locations, is an opportunity to re-invent.

The collective seeks to give emerging artists opportunities often only afforded to more established artists represented by galleries with multiple locations around the world. Ballon Rouge artists work with a gallery in multiple markets. Ballon Rouge looks for artists whose work transgresses the limitations of the place they were born or work. Rather than working with say a "British artist," Ballon Rouge focuses upon artists who make that qualifier irrelevant, who create art that does not predominantly deal with nationality but rather interests, personal identity,

subjective beliefs or truths. Collaboration is essential to the functioning Ballon Rouge. Curators may lead the exhibition in their respective cities but collaborate with founder Dumenil and founding director O'Rourke to select an artist and curate the exhibition as a team. The curators can promote and even sell works from shows that are not their own. The result is expanded outreach and international attention.

In its first year, Ballon Rouge put on solo exhibitions of its represented artists in cities such as Los Angeles, Sao Paulo, and New York. Poet and painter Samuel Jablon most recently exhibited "Doomed" in Los Angeles in late January, curated by Brigitte Mulholland. Moving into 2019, Ballon Rouge recycles its cities; the same curators exhibit Ballon Rouge artists from other cities. Each curator and artist is set to do at least two exhibitions with Ballon Rouge, allowing for the artists to show internationally and work with new curators. The collective will mark the end of its first year with the publication of a book of its exhibitions with texts and installation shots after the last exhibition in New York in November 2018. The book will both showcase the international presence of Ballon Rouge and work to counterbalance its nomadic impermanence.

ballonrougecollective.com

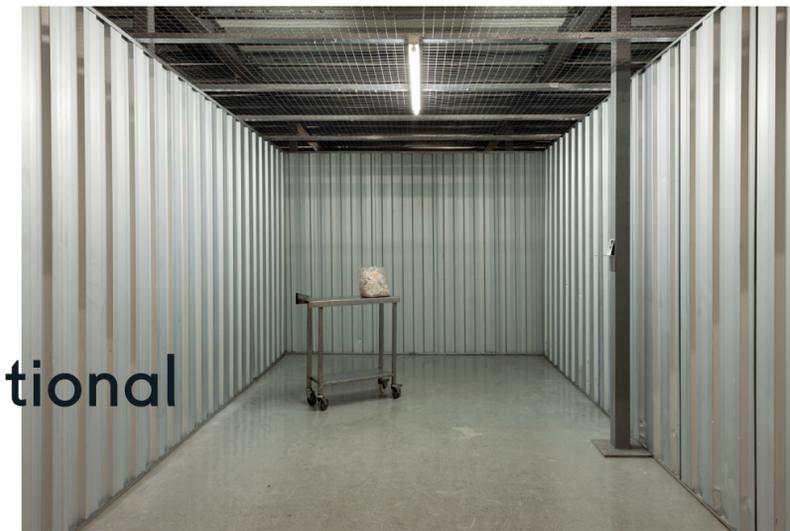
Art often finds itself removed from the visual map and locked up in storage units around the world after it has been exhibited. Lock Up International decontextualizes and reuses storage units, repurposing these voids as art exhibition spaces. Universally aesthetically similar and available in every city in every country, storage units offer a dominating steel environment different from the traditional white cube. These spaces are aesthetically confrontational to art and create a discourse concerning the relationship between art itself and the spaces in which it is exhibited.

The project, described as "a transient project space in storage units worldwide," serves as an extension of founder Lewis Teague Wright's artistic practice, often showing the work of artists with similar artistic and ideological concerns as its founder. Teague Wright is interested in the dialogue that artists have with each other and the conversation that can be spawned from these relationships. Lock Up International exhibitions are by appointment only. Visitors to the exhibits are personally led through a labyrinth of corridors to the artwork, never quite knowing what will be revealed around the corner. The ceremonial manner in which viewers approach the art enhances the enchanting and immersive experience of Lock Up International. Once in the storage units, visitors often spend hours considering and engaging in deep conversations about art.

The non-commercial project is affordable, as Wright has rented the units for as little as a dollar per month. Beyond the practical though, storage units are sites for stored memories. In his 2015 London exhibition with Lock Up International, artist Steve Bishop addressed the issue of memory via his *Lion's Mane Mushroom* sculpture. The mushroom when mixed with medicine is a means of combatting Alzheimer's. Bishop engages storage units conceptually as capsules for memory and as sites of lost memory. Lock Up International looks beyond the tradition of white-walled galleries to storage units, spaces which inform the art exhibited and encourage conversation. Lock Up International is currently working on an iteration in Los Angeles in 2018.

lockupinternational.com

Rob Chevassat, 2015



Steve Bishop, 2015

lock up international



pro temp

Within the existing art world, there is unused space filled with untapped opportunity. Copenhagen-based curatorial collective pro temp. is a new platform giving unrepresented artists a voice in the established art world. The collective occupies established galleries temporarily between exhibitions, inhabiting spaces in transition. They use them as a platform and curatorial starting point for each exhibition. The gap between the established art scene and the upcoming artist is one of unseen possibilities pro temp. is exploring. Pro temp. works to merge the worlds of the established and the upcoming. Through temporary exhibitions in established galleries, the group intends to open access to the art scene, create new connections between exhibiting artists, encourage younger artists to develop their own artistic practices. Here both the established art world and the upcoming one to meet, connect, and engage in a conversation. The project not only encourage new networks to form and artists to be discovered but also to highlight artistic trends emerging talent has to offer.

Relying upon generosity, an established network, and collaboration, both Danish artists and gallerists responded positively to the idea and execution of pro temp as did Copenhagen's community. Temporality and showing unrepresented artists remain constant principles of pro temp. As a curatorial group, the female collective decides the concept, title, artists, and works. The gallery's level of involvement depends on their desire and varies. Galleries different identities and architectures ground the exhibitions. The shows gather students, collectors, gallerists, professors, friends and family, the general passerby, art critics, and press all together.

Their first show "Allow me to introduce myself" at Galleri Susanne Ottesen examined the evolution of an artist from unseen to established, a transformation linked to the development of an artist's creative and personal identity. The show commented on the power of networking and first impressions. The exhibition lasted just one night, contributing to the explosive atmosphere of the exhibition. Nearly 500 people passed through the gallery in just 5 hours. While pro temp.'s second exhibition will be open for two or three days, this short time period preserves the explosive energy pro temp.'s exhibitions encourage and receive. The speed reflects the fast-paced nature of the contemporary world, which disturb our ability to discover. Pro temp. recaptures curiosity and engages surprise.

protemp.dk

Kult of Consciousness,
written by Kim-Anh Schreiber, set by Audrey Hope, costumes by Lila de Magalhães,



spf15

The city of San Diego lies on borders. The Southern border and the Western border. Land and Sea. Experimental project space SPF15 wrestles with this physical exchange symbolically. It explores both its transitory nature and the possibility that a third space runs through these boundaries. SPF15 exhibitions are temporary, lasting just one day, and take place at the beach. Beaches are spaces that innately prime its audience to have an aesthetic experience, to engage in the act of looking. Environment, bodies and public space are experienced together. SPF15 founder Morgan Mandalay thus reimagines and repurposes the existing beach culture in his hometown San Diego for an art audience. The project in turn reflects the individualized culture of San Diego, rather than mimicking the culture of larger art cities.

How to involve the local community in a non-art city like San Diego was a primary concern of SPF15. As the word "community" often acts as a buzzword in the art world, SPF15 like many of its contemporaries had to contend with the role artistic communities play in gentrification. SPF15 attracts a varied group of people; gallery goers and art enthusiasts as well as the average beach goer comprise the project's wide audience. No one beach becomes the art beach, as the nomadic project relocates to a new beach each exhibition. Each exhibition generally reflects the character of the beach, the exhibition space. The eighth SPF15 exhibition took place under Scripps Pier, a science and research pier, with artists Lauren Elder, Greg Ito, and Kara Joselyn collaborating on an exhibition inspired by an archaeological dig. The beach became an Atlantis-like space of discovering ancient yet futuristic archives.

SPF15 recognizes the exiting talent in San Diego, as it exhibits both local artists and those working around the United States. Exhibitions have included work across a variety of media – paint, sculpture, and performance among others. While white-walled gallery spaces often develop an identity, becoming the go-to gallery for a specific type of art or artist, SPF15 is flexible. The beach is constantly reimagined; this nontraditional art space is always used differently.

spf15.info

Left: Julia Sophie Kaldy
Right: Isabella Hemmerbach



Catherine Crueckl ID - :



X
V
I
I