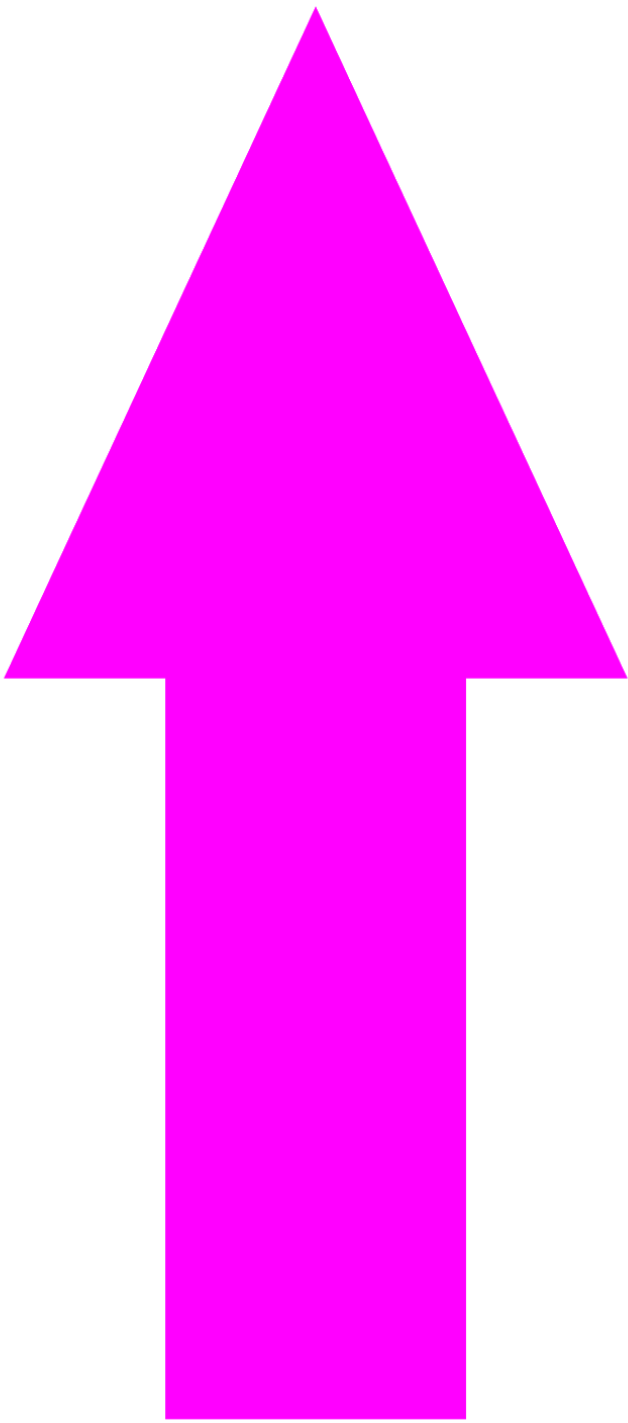


**RE: ART SHOW**



GUIDE

**RE: ART SHOW**



## Re:

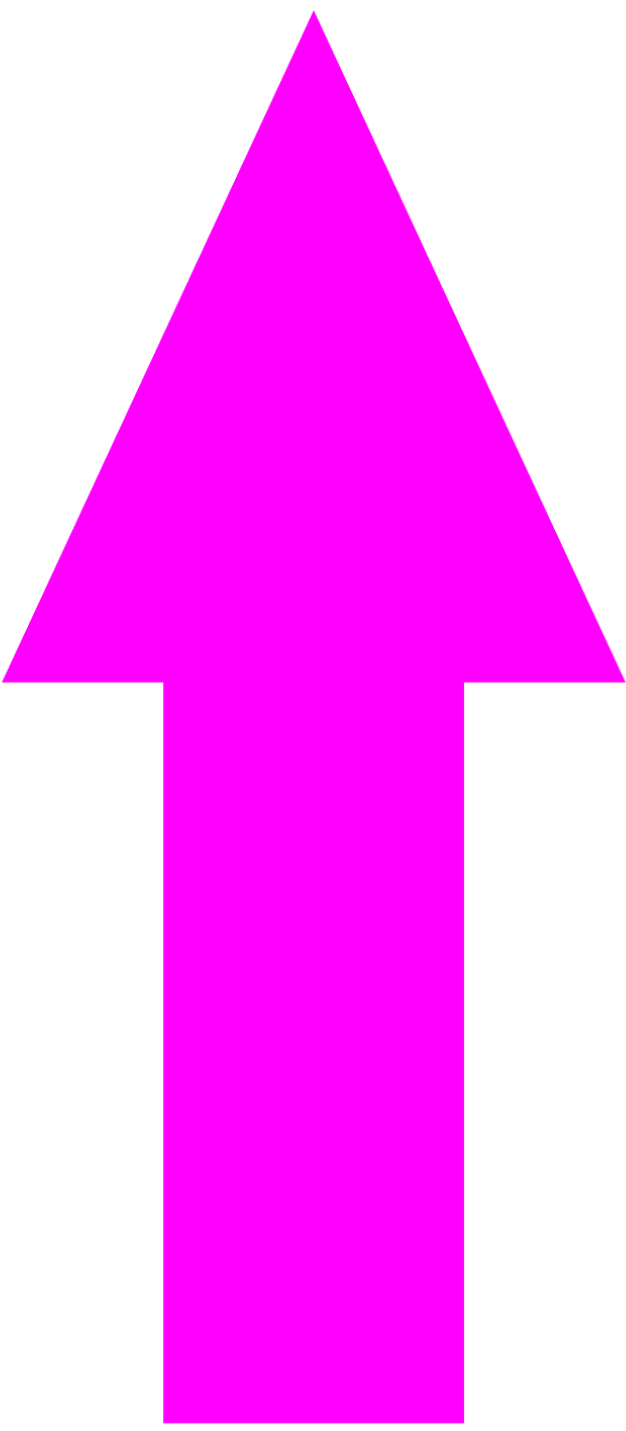
This document aims to establish Re: Art Show as a model by listing a set of parameters which anyone can follow. It aims to be a loose possibility, while also being an accessible reality for arts organizers, within a larger system of spaces and interactions.

A Re: Art Show can only be named as such if it follows the criteria outlined here.

The most important parameter is this: whoever is organizing Re: Art Show must listen to the ideas and needs of the participating artists, curators, and their audiences, and always consider them first when making decisions. They must operate on a basis of careful consideration of the people they work with. They must be helpful and present. When criticized, they should listen before responding. They should always consider the possibility that staging the show is not always the best option.

Re: Art Show is **not** a commercial gallery, museum, or 501(c)(3) non-profit organization. It does not make any money.

**RE: ART SHOW**



**RE: ART SHOW**

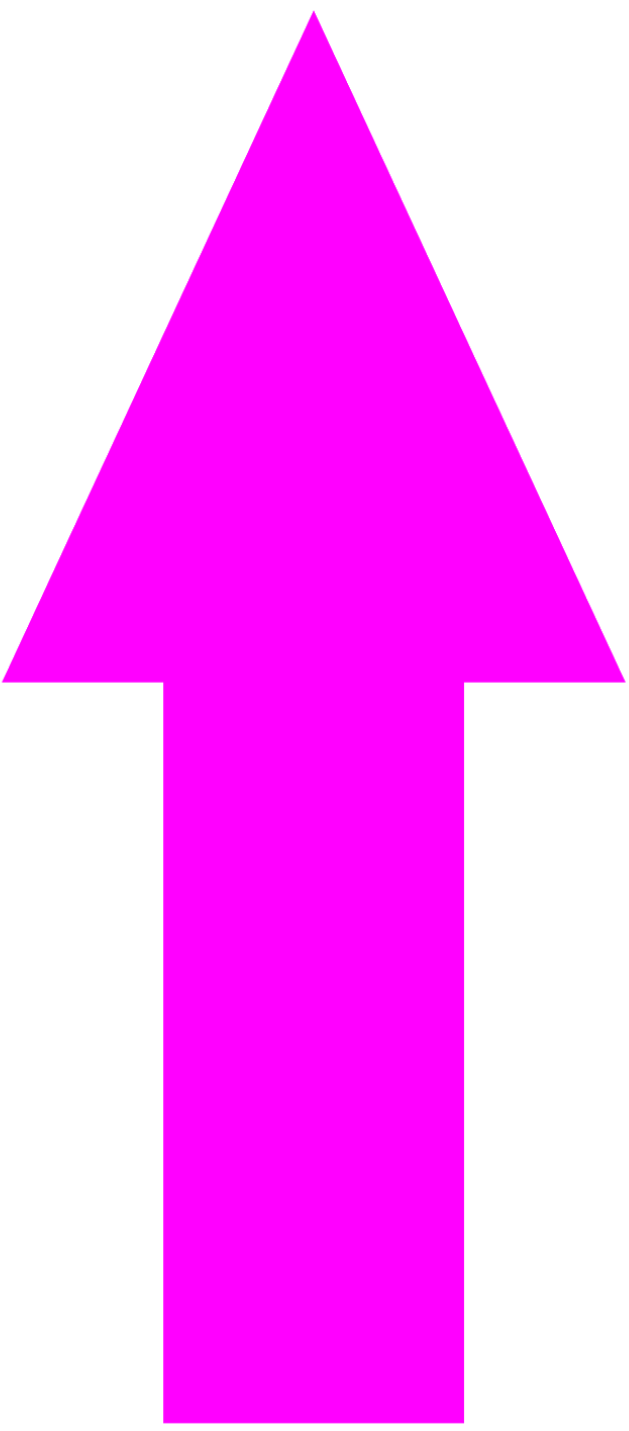
## Re:Re:

- Free to experience
- Ongoing
- Rent-free operation
- Always a group show
- Never in a gallery
- Never in a museum
- Not tied to one space
- Space reactive
- Collaborative
- (mostly) Organizer funded
- A space for artists and curators to make the work that they want.
- An invitation to participate is not a selection of a specific artwork, it is an invitation to let the artist lead – to make new work, or reinterpret old works.

### Organizers must always:

- Be aware of the people, neighborhood, communities, and businesses around the Re: Art Show space.
- Research artists local to the community around the Re: Art Show space.
- Be aware of the fact that art-spaces contribute to gentrification / artwashing
- Do not take up / use space in ways that directly contribute to the displacement of people and communities around you.
- Be open to criticism about how Re: Art Show might be contributing to gentrification.
- Be willing to cancel a Re: Art Show upon learning that any of the above criteria is not being met.
- Commit to showing works by queer artists, trans artists, and artists of color. At the time of writing this, the art-world has a problem with showing and representing artwork by too many white, cis, men. Re: Art Show is committed to following in the footsteps of other arts-organizers who called out this problem and are working to change it.
- Be willing to pay for upfront costs – materials, tools, beer, uhauls – **when they can** (more details in the MONEY section).
- Buy beer from their local bodega.

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## SPACE

Re: Art Show can take place anywhere. Inside, outside, hidden, or visible. It is tied to space, but it is not tied to one space only. It should be a collaboration between the space itself and the artists, where even old artwork can become new.

Re: Art Show does not take place inside of a gallery. It must take place where the artists and audiences are given new access to art and the spaces around them which is not normally given to them.

When finding a space for Re: Art Show to take place, the organizers must carefully consider the surrounding neighborhoods, people, and businesses which surround the Re: Art Show space.

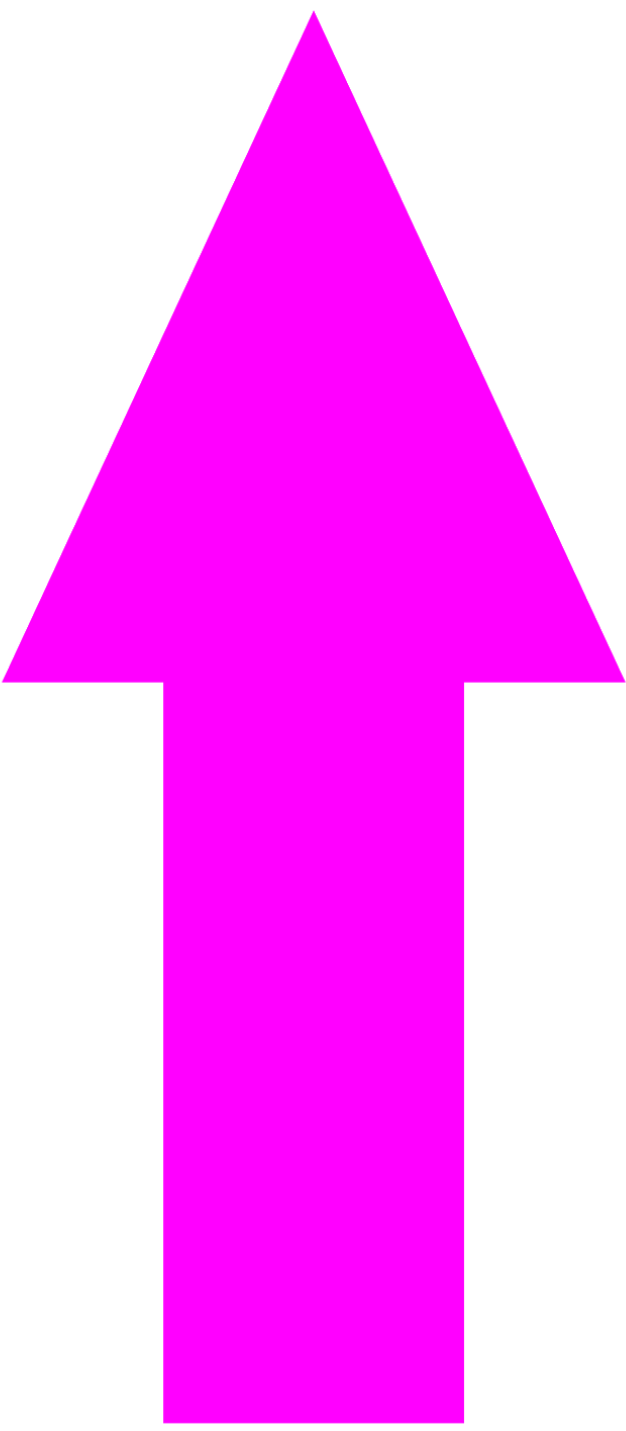
Organizers should have an understanding of the real dangers of gentrification and artwashing. They should always consider how to make the show space best available, and to whom, even if it means giving up their own access to someone who better understands the immediate community.

When the project began, Re: Art Show operated inside former Pfizer pharmaceuticals factory in Brooklyn. For decades, the building was closed off to the people in the surrounding community, unless they were employed there. After the company left the building, a different company began renovating and leasing the spaces to small businesses, some large, and several non-profit organizations. It was not being rezoned from its original manufacturing status. There were jobs placement programs and frequent events which engaged local schools and families. The businesses ranged from music rehearsal spaces to popsicle production. We appreciated working alongside organizations which opened the spaces to the public, at least a little more than the building was previously.

This is not a claim that the actions of the Re: Art Show organizers have always or will always be perfect when it comes to issues of gentrification. It's also not a claim that the owners of the former Pfizer building are perfect examples of this, either.

It is, instead, a mission statement. That as long as there are artists and art-spaces, we (Erin Davis / Max C Lee) think there are more accessible ways to organize D-I-Y shows, and better ways to engage with neighborhoods whose longtime residents are being displaced.

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## SPACE (cont.)

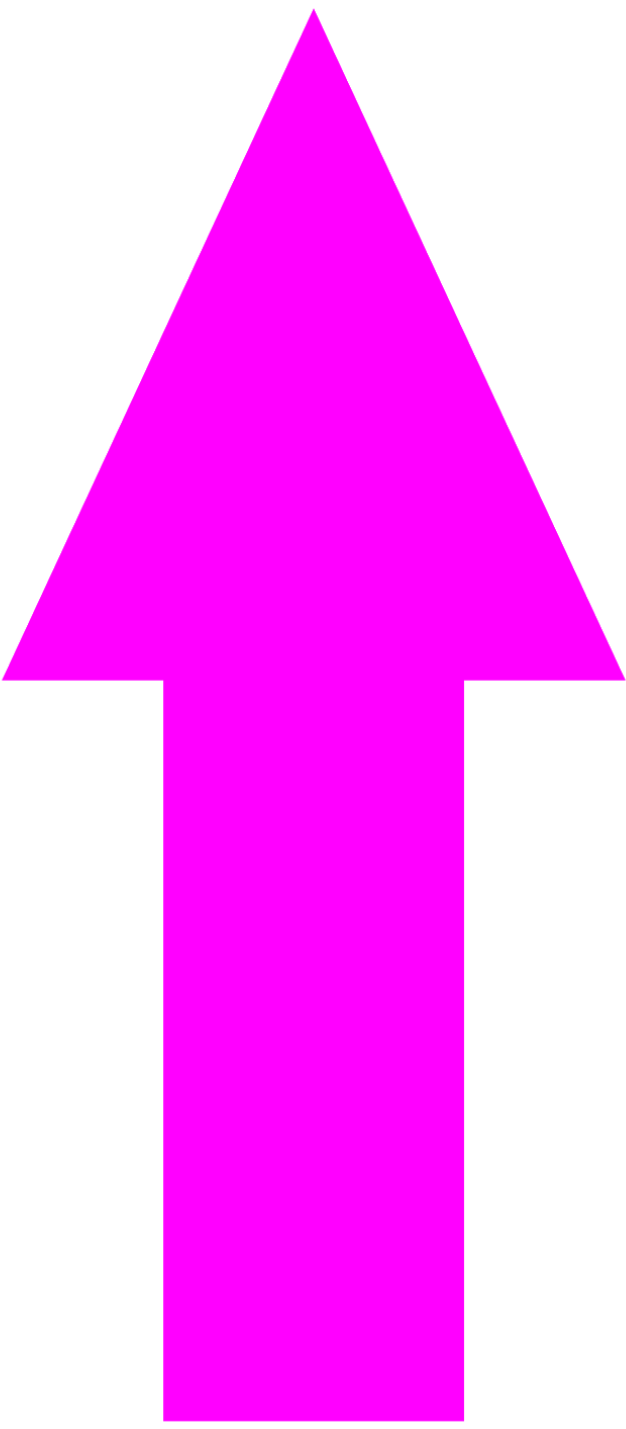
A Re: Art Show is never in a gallery or museum, and it will never become a permanent art space, because the spaces that Re: Art Show uses should remain useful to the people around it after Re: Art Show has left.

The space does not have to be empty while Re: Art Show uses it, but if it shares space (with a business, organization, or the public) it should blend into the goings-on of said shared space. It should ask and encourage viewers to view, not force them.

A Re: Art Show space is borrowed, used, but never rented. Therefore, a Re: Art Show space will be a collaboration between people with access and privilege and people who don't have the same access and privileges. The founders of Re: Art Show (Erin Davis / Max C Lee) are both cis, white, men. They both recognize the role that their privilege played in being given access to the former Pfizer factory.

It is a rare occasion that space is given for free (but we also believe that if space was given to us for free, it can be given to someone else for free). When space *is* given away, it will likely be given to those with privilege. Inherently, those who are at liberty to own/afford space and subsequently give it away are privileged. Thus, an organizer of Re: Art Show should understand the nature of their own privileges and leverage them in a way that supports those without their same privileges.

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## MONEY

Re: Art Show is intrinsically tied to capital while operating in a way where capital is not a priority. The project was founded on an idea that organizing art shows did not have to be an endeavor only reserved for those with wealth or space.

It benefits from those with capital and space in order to create an environment where the focuses of those involved do not revolve around money. It also encourages those with space to share in a way that is rare and unusual, which is an action Re: Art Show hopes to see more of.

There is, however, necessarily money involved. Tools, extension cords, lights, tech equipment, u hauls, and beer comprise the entire budget for the project at the time of writing this.

It is possible to organize a Re: Art Show with no up-front costs, as long as the artists are made aware that there is no budget upon being invited.

However, it is encouraged that the organizers be prepared to pay for whatever they can in order to create a better experience for the artists and curators. The founders of Re: Art Show worked day-jobs at the start of the project, which paid for everything in their budget. They also had projectors, screens, media players, a computer, and other items donated to their operation from artists and their friends. This type of collaborative involvement is essential to improving the show and fostering the community of artists that orbits the organizers, whomever they may be.

Above all, artists should never be asked to pay for the show. The only financial burden placed on the artists is their own ability to realize their work in the space. All other elements (mentioned above) are the sole responsibility of the organizers.

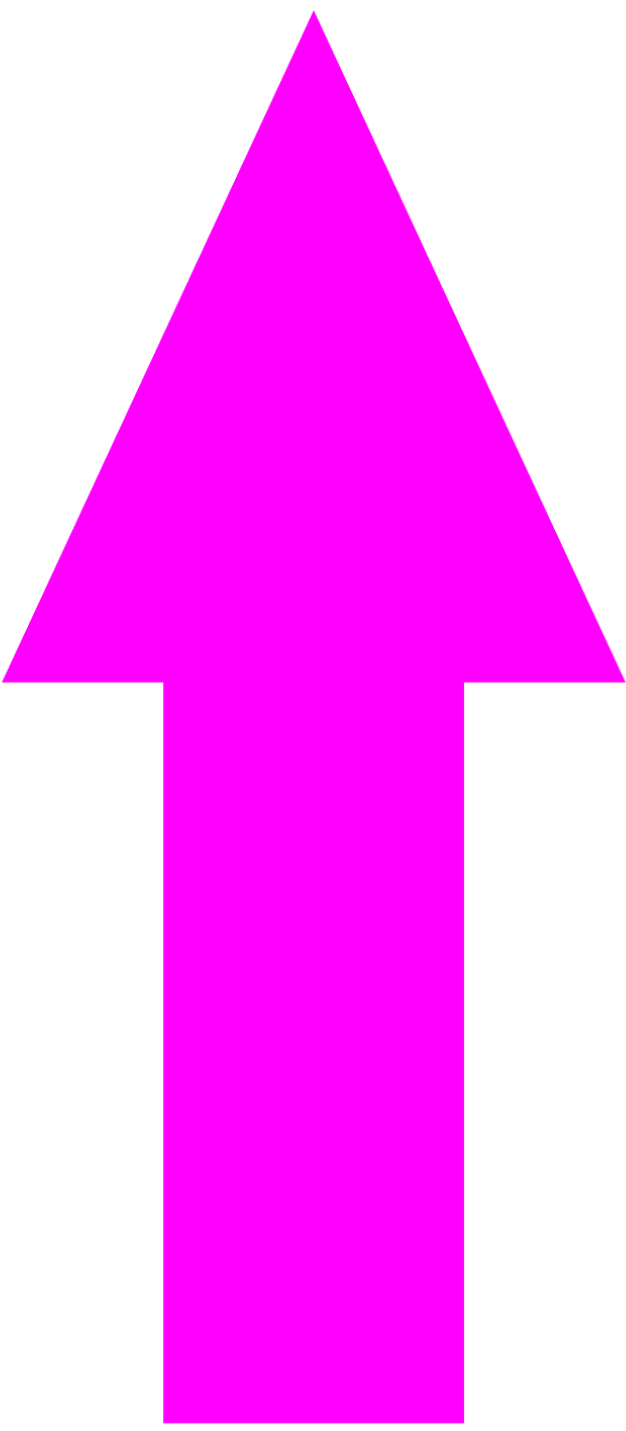
As of yet, Re: Art Show has unfortunately not established a budget for the artists. If a budget to pay artists can be obtained, it is highly encouraged.

Finding new (but considerate) ways of generating income (grants, donations, ???) are highly encouraged.

**\*\*HOWEVER\*\***

**Re: Art Show exists as a platform for artists and curators. It is NEVER about making money by selling work. In the event that artwork at Re: Art Show sells, the buyer is referred to the artist, and absolutely 100% of any purchases made go to the respective artist.**

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## CURATORIAL

When inviting artists to participate, the organizers of Re: Art Show should focus on artists and their respective ideas rather than on specific artworks. The same goes for inviting guest curators, who should be able to do whatever they want. This project is about supporting artists and curators' ideas and realizing them.

In practice, this means allowing artists and curators to be the driving force in the arrangement and vibe of the show. It means that if the artist has no preference about placing their works, the organizers should still consider what best suits the artist's work.

When working with an artist remotely, these practices should not change. An open dialogue should occur as if the artist were there in person. Re: Art Show, as a general part of the ethos, encourages working with artists remotely in an affordable way.

Organizers' main curatorial priority should be supporting the artists in Re: Art Show. Establishing a role with this idea at its core establishes a dynamic that will create a successful show.

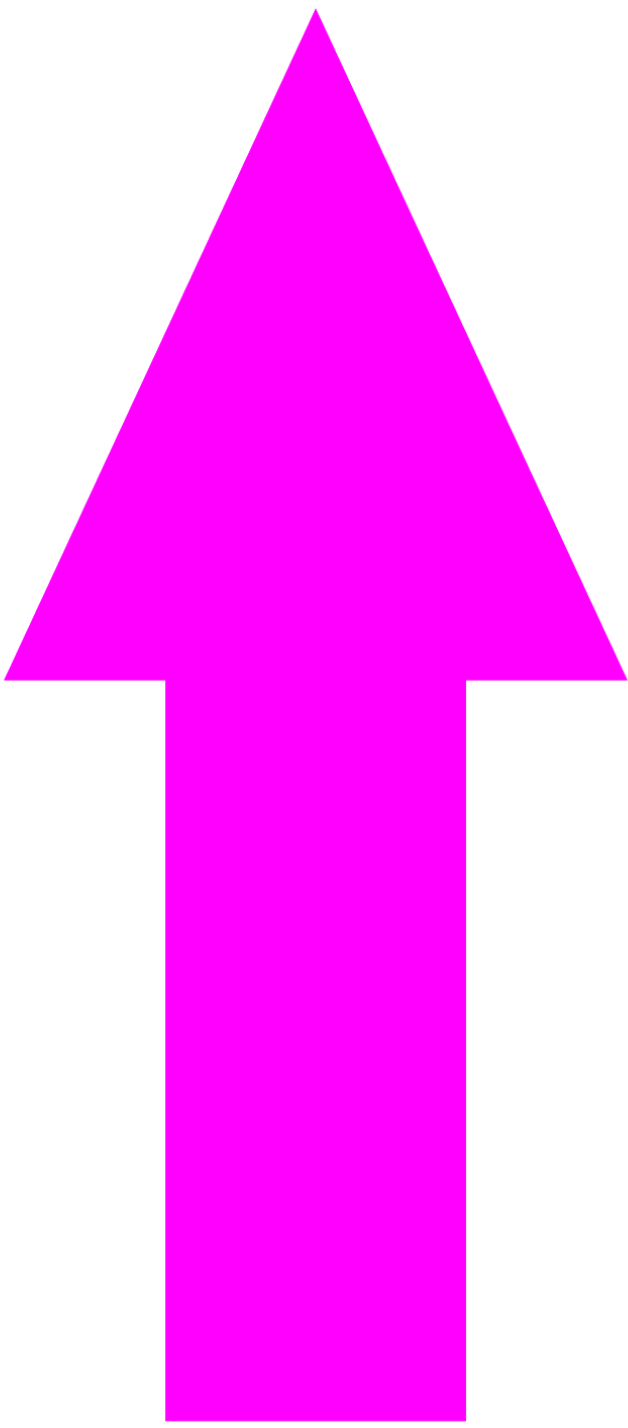
If the organizers have enlisted a guest curator, their priority should be supporting that curator's vision. This could mean taking a step back from elements that the organizers had planned on dealing with, or changing structures / ideas.

If the organizers have *not* enlisted a guest curator, their curation should be centered around allowing the artists to lead the conversation. Having a specific curatorial idea is not inherently necessary. Artist interaction / collaboration and supportive leadership on the part of the organizers plays a huge role in the success of the show upon completion.

To reiterate, your role as an organizer should be lifting up the artists and curators you enlist. That is the show's default curatorial statement.

Finally, Re: Art Show encourages artists to curate. As an extension of this, we also encourage the organizers and guest-curators to curate their own works alongside the works of other artists. We believe that artists can better their own practice by contextualizing it in this setting. However, as with every other aspect of this show, it is important to consider when/how/why an organizer is taking up space. It will not always be appropriate to include your own work.

**RE: ART SHOW**



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FWD:

We, the founders of Re: Art Show, are officially opening this model for others to use.

We are taking a step back from frequent exhibitions in the former Pfizer factory at 630 Flushing Ave. in Brooklyn. Exhibitions will still happen, but less often.

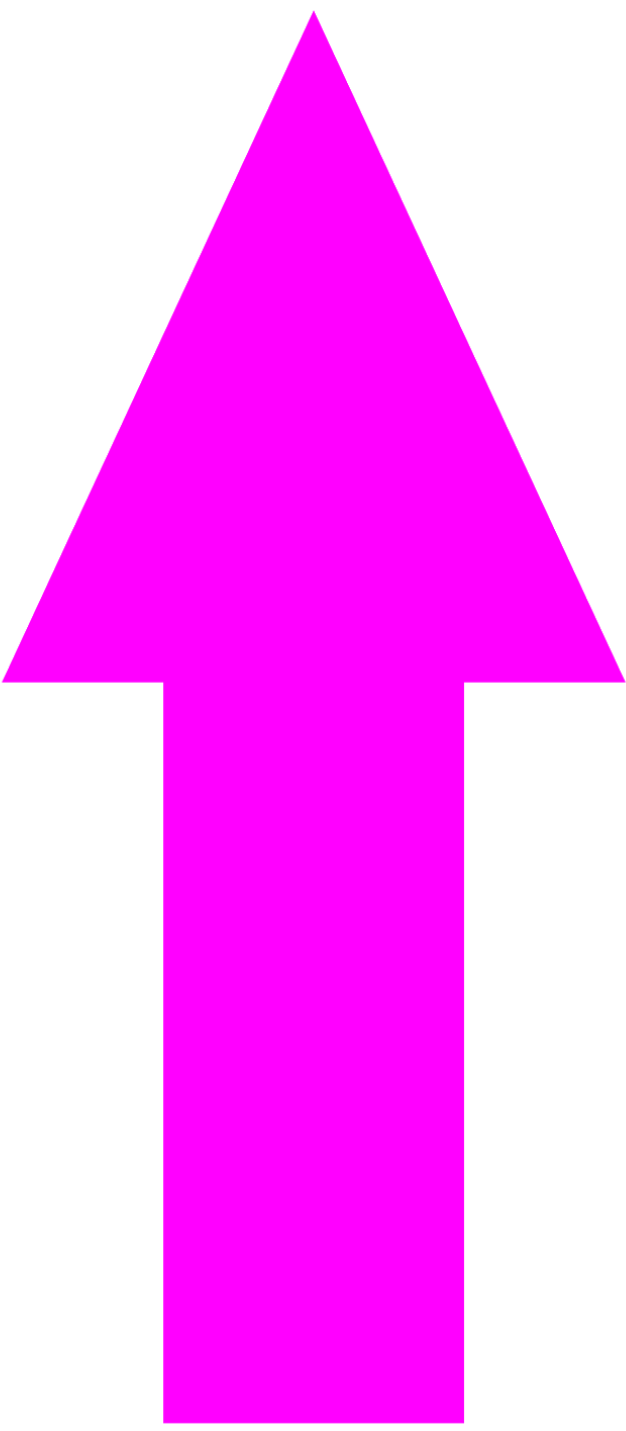
Instead, we are seeking organizers to apply this model in other spaces.

If you are interested in staging your own Re: Art Show please contact us.

[reartshow@gmail.com](mailto:reartshow@gmail.com)

[www.reart.show](http://www.reart.show)

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