



**Center for Collective, Performance and Media Practice**

**Institute for Ecology, Environment and Network Art**

**Center for Critical, Systems and Social Practice**

**Center for Critical, Media and Design Practice**

**Institute for Institute for Critical Art and Technology**

**Center for Collective, Social and Media Practice**

**Institute for Critical, Relational Practice**

**Institute for Site-Specific and Interpretive Art**

**Center for Performance, Media and Conceptual Practice**

**Institute for Engaged Social and Collective Practice**

**Institute for Critical Performance Practice**

**Institute for Technology, Media and Experimental Art**

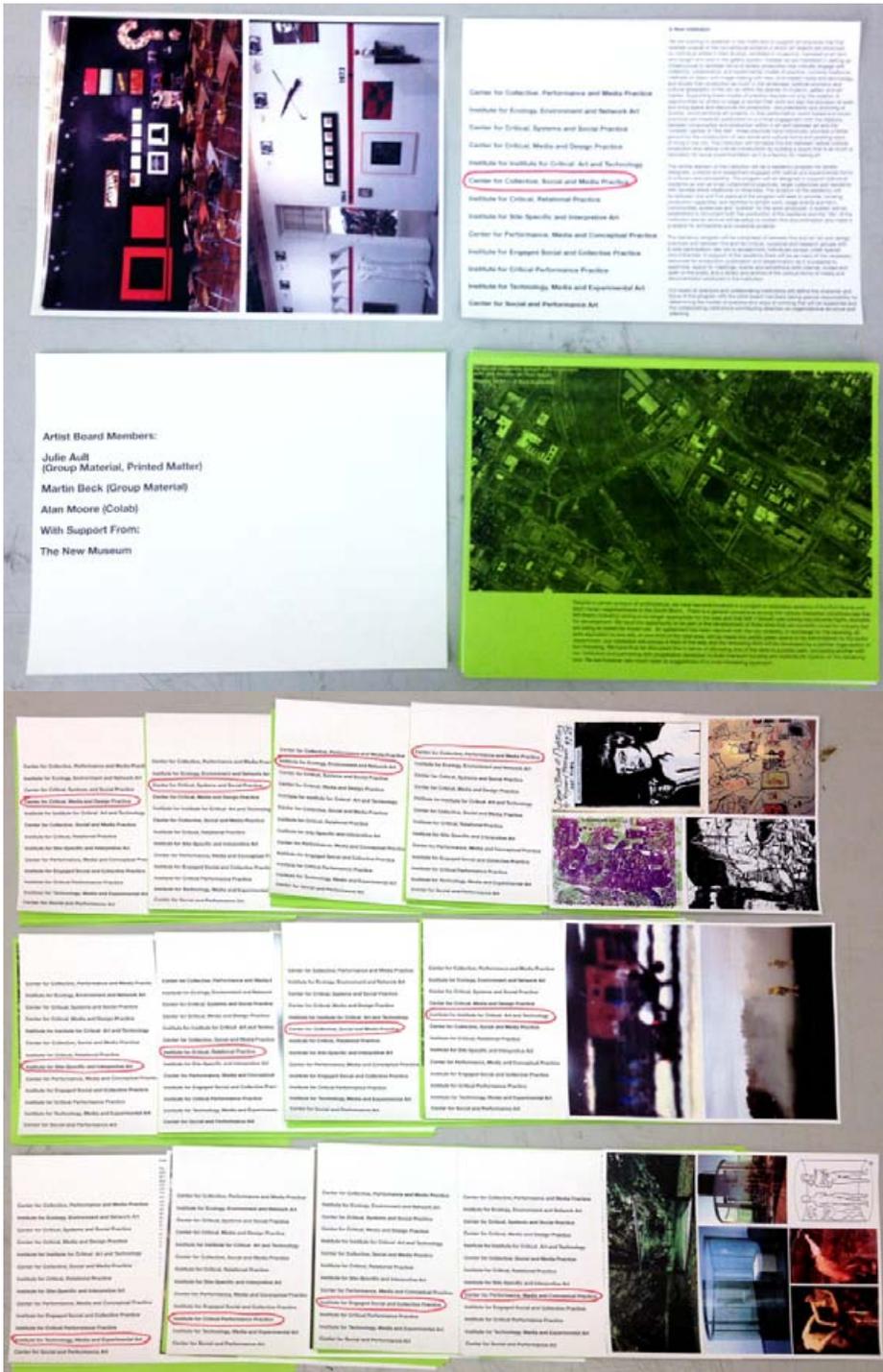
**Center for Social and Performance Practice**

## **Request For Proposals**

We are working to establish a new institution to support art practices that operate outside of the conventional schema in which art objects are produced by individual artists in their studios, exhibited in museums, marketed at art fairs and bought and sold in the gallery system. Instead we are interested in setting up infrastructure to facilitate forms of artistic production that critically engage with collective, collaborative, and experimental modes of practice; combine traditional methods of object and image making with new, time-based media and technology; and situate their production as much in the landscape, political-economy and cultural geography of the city as within the spaces of museum, gallery and art market. Supporting these modes of practice requires not only the creation of opportunities for artists to stage or exhibit their work but also the provision of work and living space and resources for production, documentation and archiving of diverse, unconventional art projects. In that performative, event-based and social practices are inherently predicated on a critical engagement with the relations between consumption and production within in art and between art and the “outside” sphere of “the real”, these practices have historically provided a fertile ground for the construction of new social and cultural forms and positing ways of living in the city. This institution will formalize this link between radical cultural production and radical cultural construction by building a space that is as much a laboratory for social experimentation as it is a factory for making art.

The central element of the institution will be a residency program for artists, designers, curators and researchers. The program will be designed to support individual residents as well as small collaborative practices, larger collectives and residents with families either traditional or otherwise. The program will seek to provide, housing, production capacities, and facilities to exhibit work, stage events and form communities, audiences and “publics” for the work produced. A system will be established to document both the production of the residents and the “life” of the institution and an archive will be setup to contain this documentation and make it available for scholarship and curatorial projects. In support of the residents there will be as many of the necessary resources for production, publication and dissemination as it is possible to assemble, space for meetings, events and exhibitions both internal, invited and open to the public and a library and archive of the various forms of media and documentation produced in the institution.

Our board of directors and collaborating institutions will define the character and focus of the program with the artist board members taking special responsibility for determining the modes of practice and ways of working that will be supported and the collaborating institutions contributing direction on organizational structure and planning.



After much discussion of the structure of our institution, the design of the physical facility that will house it and the relationship between these two sets of issues, we have decided that it is important to bring in someone with specialized expertise in organizing and constructing urban space (as a social product) and thinking critically about life in the city. While many of the board members have come to be involved in these activities in the course of their work, it has been decided that only an architect will have the depth and breath of knowledge that will help us think about the implications and possibilities of building a material infrastructure for a new institution. We invite you, at this early stage of the process, to make a proposal for how our organization might be structured and what architecture might be constructed to house, support and further the work of our institution.

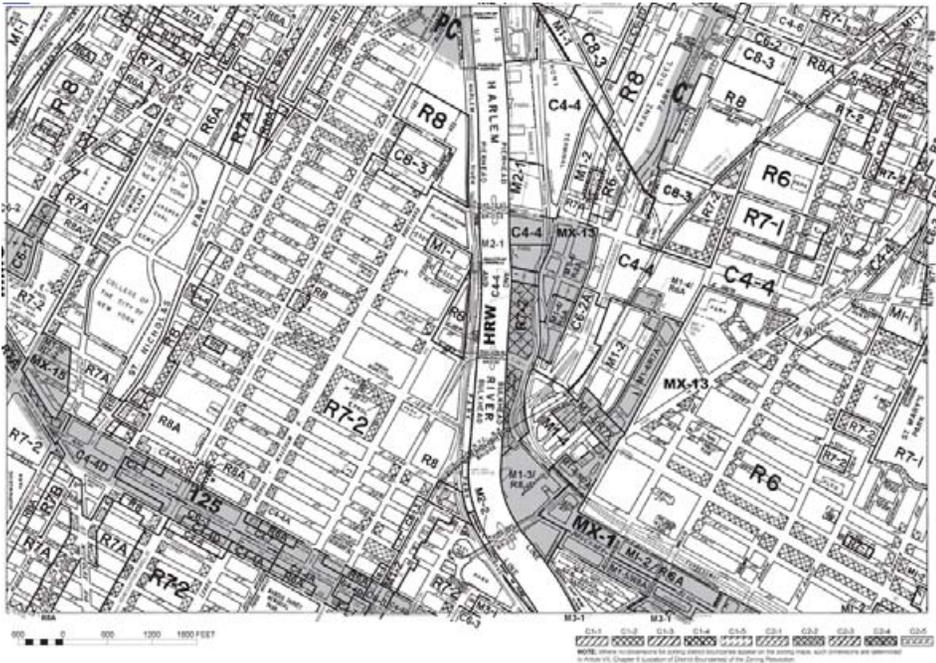
**In your proposal please consider:**

- what production facilities will be needed to support the work of the resident artists.
- what form the residential parts of the project will take and what they will include.
- how the production spaces and residential spaces with relate to one another.
- how will artistic production be displayed, presented, and/or published and how these strategies will organize the institution
- how archiving will take place and what forms it will take on
- In what ways will larger publics be engaged with and invited into the space
- how the institution will relate to its immediate surroundings and to the larger context of New York City
- how the esthetic and ideological interests and commitments of the practices supported by the institution will organize and be manifest in architectural form



Despite a certain amount of ambivalence, we have become involved in a project to redevelop sections of the Port Morris and Mott Haven neighborhoods in the South Bronx. There is a general consensus among the various interested constituencies that M3 (heavy industry) zoning is no longer appropriate for the area and that MX-1 (mixed use) zoning has become highly desirable for development. We have the opportunity to be part of the development of three sites that are currently zoned for industry but are being re-zoned for mixed use. An agreement has been reached with the city whereby, in exchange for the rezoning, an area equivalent to one site, or one-third of the total area, will be made into public green space to be

administered by the parks department. Our institution will occupy a third of the area and the remaining third will be developed by a partner organization of our choosing. We have thus far discussed this in terms of allocating one of the sites to a public park, occupying another with our institution and partnering with progressive developer to build live/work housing and work/studio spaces on the remaining one. We are however very much open to suggestions of a more interesting approach.



**Sustainable South Bronx** [ <http://www.ssbx.org/>]

Lead by MacArthur Genius award-winning community activist Majora Carter, Sustainable South Bronx works to promote sustainable development, create “green jobs” and to “green the ghetto” with roof gardens and urban parks. Carter and her organization have worked to resist the construction of more municipal waste facilities and prison in the South Bronx.

**Carnegie Management** [ <https://www.carnegiemanagementinc.com/>]

Carnegie Management is a residential developer and landlord that developed the mixed-use project on the corner of Bruckner Boulevard and Lincoln Avenue know as the Clock Tower Building. They would be interested in adapting a generalized version of your proposal to a market-rate live/work development.

**Acumen Capital Partners** [ <http://www.acumenny.com/>]

Committed to developing spaces for creative, local and sustainable “new industries” in the outer boroughs, Acumen converted the former Pfizer factory in Brooklyn to house a community of tech start-ups, local food companies and fashion, media and design firms ... with an urban farm on the roof! They have not yet done a project in the Bronx and would be interested in repeating the success of the Pfizer building here.

**Ian Schragger Company** [ <http://www.ianschraggercompany.com/>]

Ian Schragger is interested in orchestrating a cultural district project in the South Bronx, anchored with our institution and a destination hotel of his own, that will rival the High Line and the Standard hotel build by his old competitor, Andre Balazs.

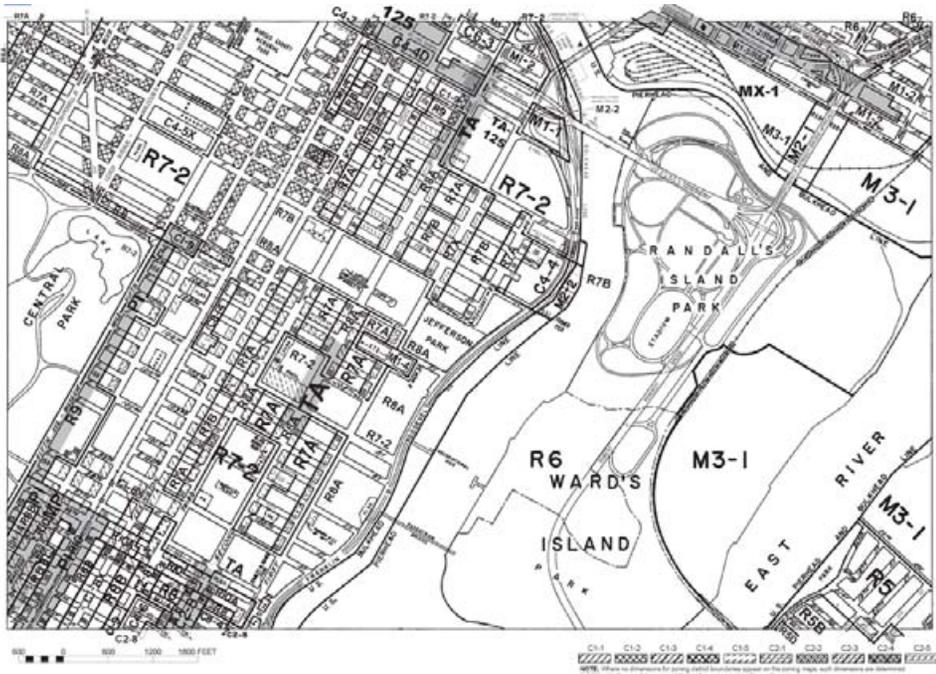
**New York City Department of Parks and Recreation**

The parks department would be interested in taking control of an additional third of the site area and developing and more sophisticated green space that would provide and unique public amenity and contribute to New York City’s green waterfront infrastructure.

**New York City Housing Authority**

[ <http://www.nyc.gov/html/nycha/html/home/home.shtml>]

Since the widely accepted failure of the single purpose, concentrated, public housing projects constructed in the immediate post-war period, the city of New York has experimented with a range of alternatives that avoid the effects of concentrating poverty and isolating public housing residents from the rest of the community. The Housing Authority would be interested in proposal for mixed-use, mixed income public housing that combined residential functions with job creation and sustainable development strategies.





The site is a post-industrial “brown field” belonging to a railroad company. In addition to the freight rail line crossing the site and continuing along the Harlem River, it is surrounded on all sides by infrastructure, including a depot for school busses, a terminal for barges ferrying garbage along the river, drawbridges and viaducts carrying vehicle and pedestrian traffic to and from Manhattan and the edges of the Mott Haven neighborhood street grid. The ground of the site is constructed of fill and is almost completely flat, however, the surrounding infrastructural systems add numerous vertical datum planes that impart a flat-stacked, layered quality to the site that provides opportunities to mediate between river-level, street-level and the level of the bridges and rooftops. At the architectural scale the site is quite large, but in the context of the infrastructural, urban and environmental systems it is a part of it appears only as a small node or linkage in networks stretching across the city and the region. These conditions are manifest in that, when approaching from the north, the site appears as the end of several streets and implies issues of designing urban in-fill within dense fabric, whereas, when viewed from the south from the vantage point of the Manhattan side of the river or one of the bridges crossing into the Bronx, the site suggests an open condition ready to receive a cohesive architectural object.





Students participate in a discussion and workshop on artist-produced publications with special collections librarian Lucy Mulroney.

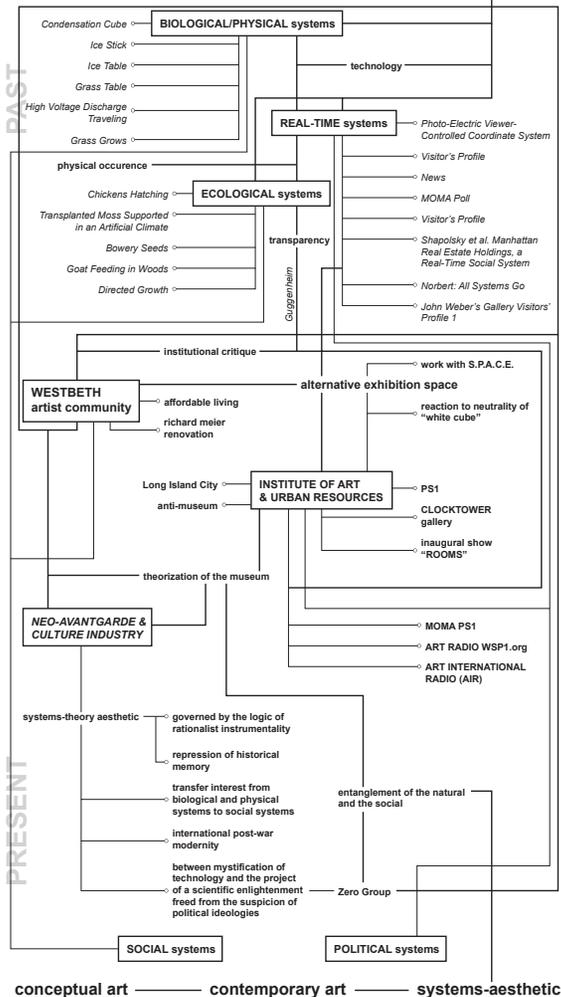
# THE INSTITUTION: a real-time system

An artist is not an isolated SYSTEM. In order to survive he has to INTERACT continuously with the world around him... theoretically there are no limits to his INVOLVEMENT.

HANS HAACKE

HANS HAACKE  
ALANNA HEISS  
BHD BUCHLOH from 1960s to 1970s

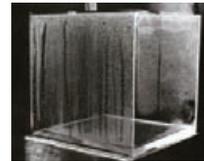
conceptual art — contemporary art — systems-aesthetic



an institution based upon Haacke's three typologies of his systems-aesthetics:

## BIOLOGICAL

Condensation Cube 1963-65



## ECOLOGICAL

Grass Grows 1967-69



## REAL-TIME

MOMA Poil 1976



while providing spaces that these systems can collaborate, intersect, and grow; systems otherwise invisible become VISIBLE

## INSTITUTION STRUCTURE



1. LIVING
1. minimalistic
  2. little intervention
  3. residents provide system outcome

2. PRODUCTION
1. artificial lighting
  2. soil (fertilizer)
  3. water
  4. seeds
  5. climate control

3. CONSUMPTION
1. research
  2. institutional critique
  3. social practice
  4. transparency



9:00 am  
awakes in PERSONAL BIOSPHERE with the overgrown fauna that he helped to cultivate



10:30 am  
travels to the INSTITUTION to continue work on his installation that will be exhibited in a few weeks



1:00 pm  
takes a lunch break in the URBAN GARDEN with other visitors from the surrounding neighborhood



4:30 pm  
works with other volunteers from the SUSTAINABLE SOUTH BRONX to maintain the URBAN GARDEN and plant additional flora



11:00 pm  
makes his way back to his PERSONAL BIOSPHERE, his path illuminated by the glow of the oversized cube of the INSTITUTION

CRITICAL ART ENSEMBLE:

**Steve Kurtz**

Hope Kurtz

Dorian Burr

Ricardo Dominguez

Beverly Schlee

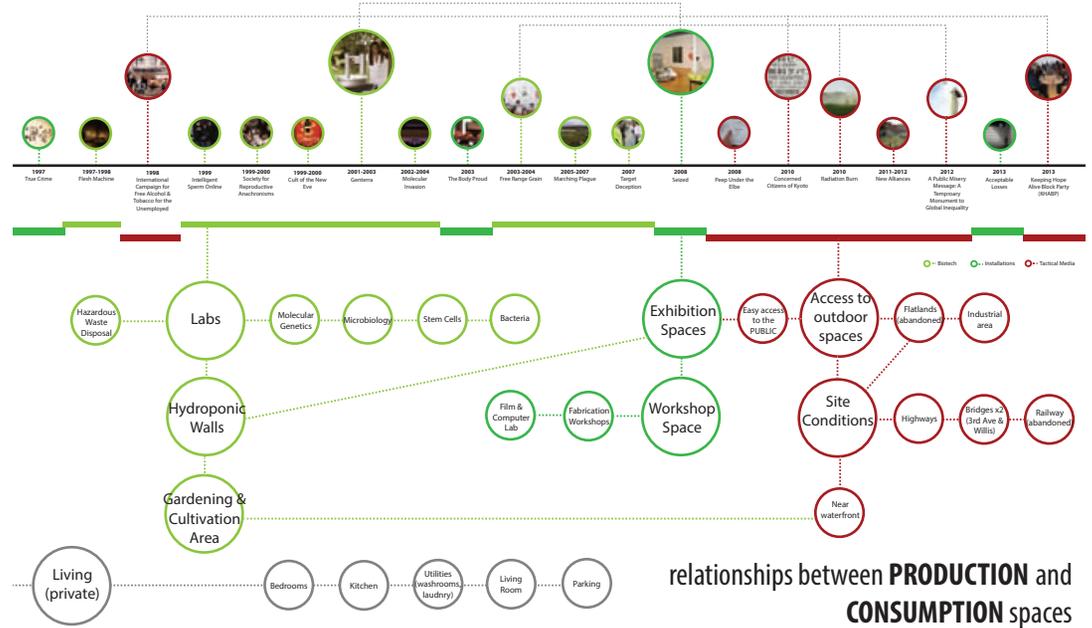
Steve Barnes



Intersection between art, critical theory, technology, and political activism



a quick look at CAE's most important ARTWORKS





**AQUAPONICS WORKSHOP as another connector on the SOUTH BRONX GREENWAY**

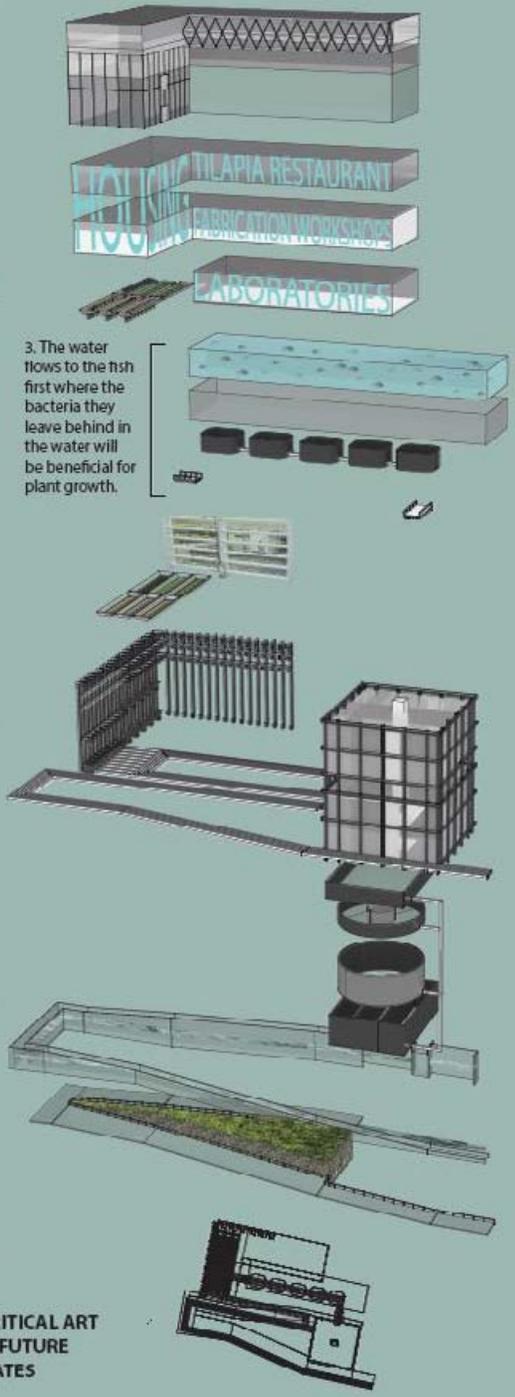
5. The housing units are housed on top with their working spaces, such as the labs and fabrication workshops, housed in the middle acting as a mediator between the public and the private.

4. In return, the plants will oxygenate the water which will be beneficial for fish growth. The plants are generally grown in beds and hydroponic walls such as these.

2. The Filtration System works to clean the water for use in the aquaponics system. Also contains the sump that regulates the water flow in the system.

1. Get water for the system from the Harlem River.

**A HAVEN FOR STEVE KURTZ, CRITICAL ART ENSEMBLE, AND FUTURE FELLOW ASSOCIATES**



### Simparch Clean Livin' Project

Clean Livin' is a site where the human carbon footprint can be temporarily reduced, where conscious use of resources and the body's own metabolic energy alter the normal expectations daily living

"The project enables a broader audience to go to South Base and experience one of the most interesting and stark landscapes in America. Because it is located off the grid on the edge of a landscape void, the project is also about autonomy, isolation, making do with a bare minimum, making something from next to nothing and exploring the basement of one's will...I see the project as about starting over from the ruins of the military, about the birth of the atomic age, and the possibility of global Armageddon. It's about making lemonade from lemons."  
-Matt Coolidge, CLUI Director



Water is imported 55 gallons per 6-mile trip via a 4-wheeled, two-person bicycle which hauls it from the nearest available source. The water is held in an elevated tank where it is pressurized by gravity and solar heated

Wastewater is collected and processed by a grey-water system for re-use on plant-life or rendered drinkable with solar distillation

Quonset hut that has been converted into the "Clean Livin'" facility by the build/design group Simparch, for use in the Center's Wendover Residence Program

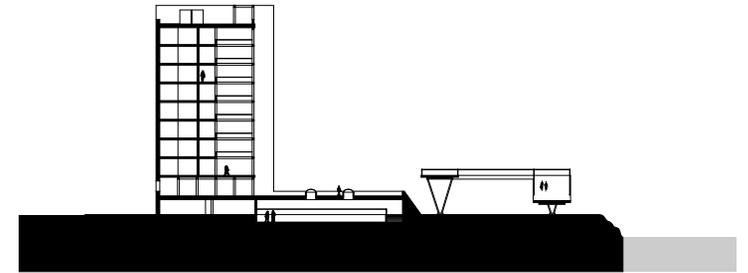


The New York City Residency Program will seek to rebuild from underused and vacant sites, while maintaining a minimal carbon footprint in its design. Using every opportunity to reuse resources such as grey water and compost as well as employing other sustainable/soft technologies in the living spaces will help achieve that goal.

Electricity is supplied to the site by a 700-watt solar system

### Partnering with Acumen Capital Partners

Acumen is committed to producing sustainable and creative spaces for new industries in the New York City area. Using their expertise to house the New York City CLUI residents is an ideal matchup. Acumen has contributed many rooftop farm projects such as the Brooklyn Grange, the largest rooftop farm in the country. Similar work on redeveloping the Pfizer building led to the housing of tech start-ups, local food companies and media and design firms. The NYC residency program will benefit from the inclusion of a rooftop farm, which will be a unique and sustainable feature within the area. Acumen's past experience with designing spaces for communities is perfectly suited for the varying visiting artists.



Cross Section A 1" = 32'



American Land Museum

*Dedicated to the increase and diffusion of information about how the nation's lands are apportioned, utilized, and perceived.*

The Center for Land Use Interpretation is a research and education organization interested in understanding the nature and extent of human interaction with the earth's surface, and in finding new meanings in the intentional and incidental forms that we individually and collectively create. We believe that the manmade landscape is a cultural inscription, that can be read to better understand who we are, and what we are doing.

The Center for Land Use Interpretation is the lead agency in the establishment of the American Land Museum, a network of landscape exhibition sites being developed across the United States. The purpose of the museum is to create a dynamic contemporary portrait of the nation, a portrait composed of the national landscape itself.

The primary "exhibit" at each location is, naturally, the immediate landscape of the location itself. Collectively the individual exhibit sites comprise the American Land Museum, a museum both situated in and made up of the landscapes of America.

#### Lay of the Land Newsletter Begins Publishing

The newsletter publishes projects involved in the many different locations of the Center for Land Use Interpretation.

#### The Wendover Residence Program is Established

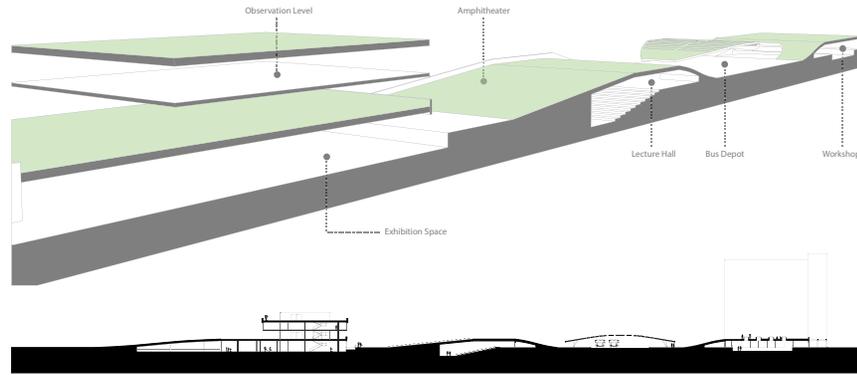
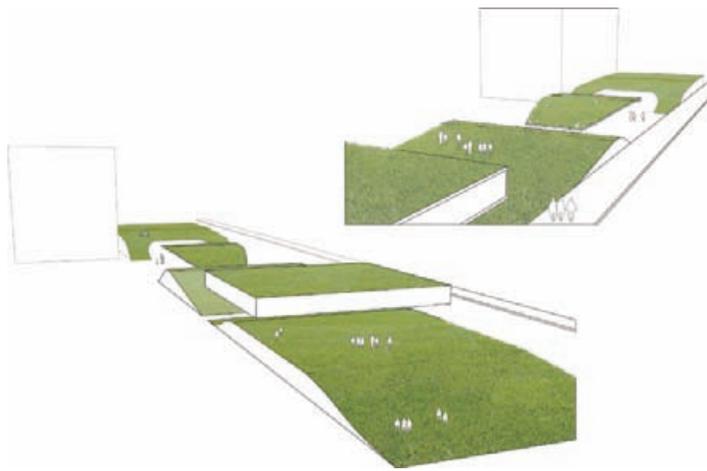


The Center established the Wendover Residence Program in 1997, to bring selected people to Wendover to better understand this place, including the issues it raises and the activities it inspires, and what it might represent, on a local, national, global, and theoretical level. The program exists to encourage new and compelling ways of thinking about the built landscape, and to develop interpretations of it, literal and otherwise, in any medium.

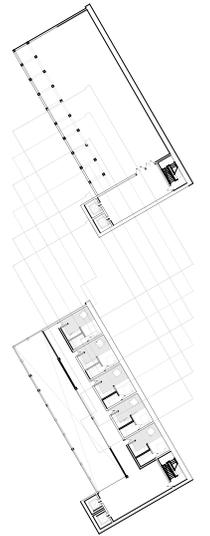
Founded

1994

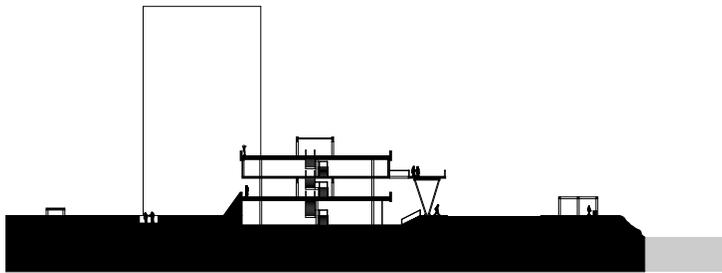
1997



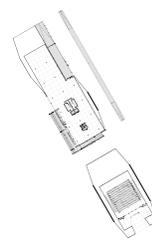
Longitudinal Section 1" : 64'



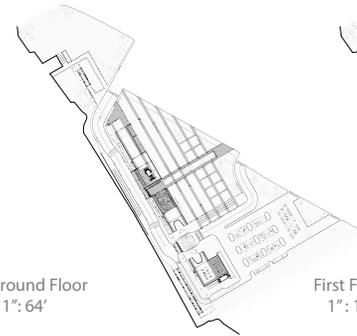
Residency Program Axon



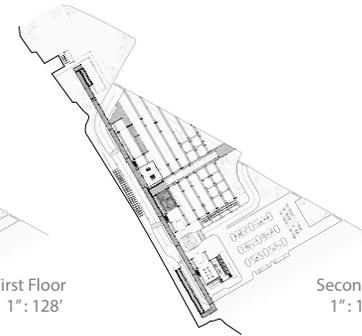
Cross Section B 1" : 32'



Ground Floor  
1" : 64'



First Floor  
1" : 128'



Second Floor  
1" : 128'

**Wendover, Utah**  
A number of buildings, artifacts, objects, and displays are open to the public at the Center's complex in Wendover, Utah, including work and exhibits related to the Center's Wendover Residence Program.



**Spiral Jetty, Robert Smithson's 1970 sculpture in the Great Salt Lake, emerges from under the lake surface. The jetty is totally white and encrusted with salt, having spent most of its life submerged in the salty lake.**

**The Desert Research Station**  
A CLUI research and display facility located in the Mojave desert and focusing on the California Desert region. Inside are displays about the land uses of this remarkable hinterland of the Los Angeles Basin.



**A public bus tour of the region around the Desert Research Station focused on the town of Boron, one of the jewels of the High Desert.**

**CLUI Headquarters**  
The Center's exhibit space and offices in Los Angeles offers exhibits, lectures, and other resources for the public. A small bookstore stocks CLUI publications, and titles of special interest from other publishers.



**The project known as Not A Cornfield involved planting 32 acres of corn in a former railroad brownfield known generally over the years as the Cornfields. Not A Cornfield was conceived by the artist Lauren Bon, as an artwork, or more accurately as a nexus for a network of converging activities and artifacts.**

**Center of the USA Exhibit Center**

CLUI's exhibit about the different centers of the USA traveled to different centers of the USA. The tour ultimately covered a distance of 2,972 miles, which is similar to the length of traveling from coast to coast.



**Troy, NY**  
A critical base of operations for the development of programs and projects in the region. The office's service area includes the states of New England, New Jersey, New York, and Pennsylvania.



**The Up River Project highlights points of interest along the Hudson from the Battery to Troy that is its subject. A book, published in 2008 by Blast Books, reproduces the over 80 aerial photographs in the exhibit.**

**Morgan Cowles Archive**

The Morgan Cowles Archive is the principal collection of images at the Center for Land Use Interpretation, as well as the initiative to preserve and present them to the public. The archive draws from over 100,000 images of thousands of places taken by people working for the CLUI since the inception of the organization in 1994.



**Matthew Coolidge, Founder**

"Everything people do plays out on the land, and leaves a mark, visible or not. Everything humans do can be viewed from a land use perspective, and therefore can be explored for meaning. The stories contained by terrain are infinite, since terrain houses all of human endeavor."

"The nation is a system, an organism, and it's all connected. Our work is like an archeological grid laid across the country, and we sift through each square of the grid for artifacts to notice and consider."



Spiral Rock Jetty Emerges

Troy, NY Projects Begin

Not a Cornfield

CLUI DRS Boron Tour

Up River

Morgan Cowles Archive

Centers of the USA Tour

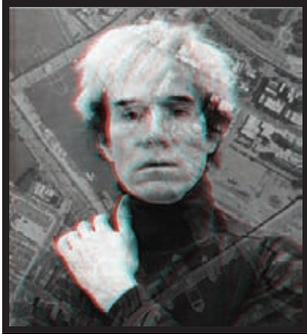


Lay of the Land Newsletter, The Center For LandUse Interpretation. Web. 19 Mar 2014. <<http://clui.org/>>.

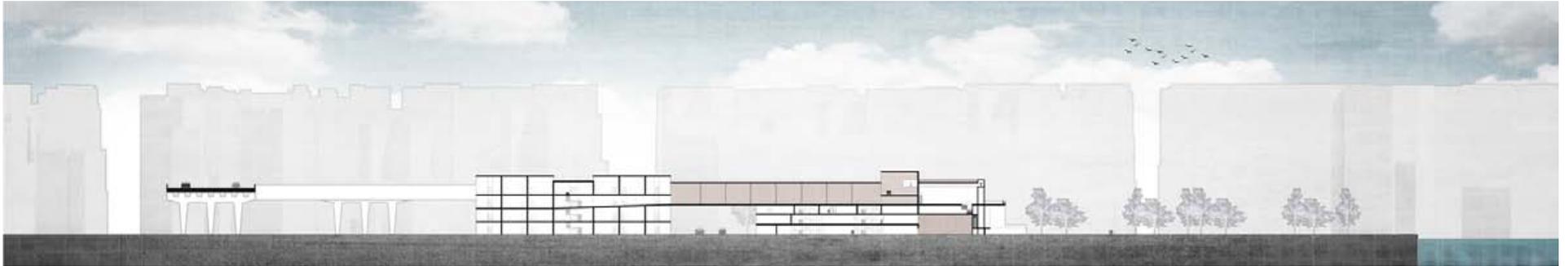
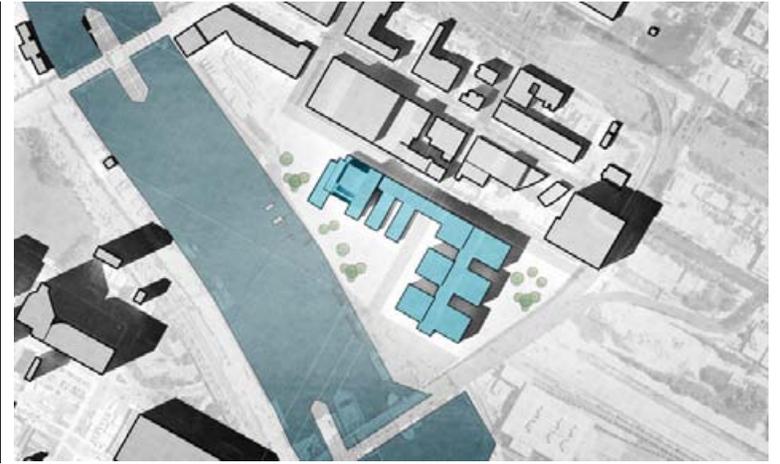
McAnally, James. "The Center for Land Use Interpretation: A Conversation with Matthew Coolidge." *Temporary Art Review*. 26 Jun 2012; Web. 19 Mar 2014. <<http://temporaryartreview.com/>>.

# a new institution

center for critical, media and design practice



ARC 208 SOFIA ZAVALA SMART STUDIO



## A NEW INSTITUTION

We are working to establish a new institution to support art practices that operate outside of the conventional schema in which art objects are produced, exhibited, marketed and sold. Instead we are interested in setting up infrastructure to facilitate forms of artistic production that critically engage with collective, collaborative, and experimental modes of practice.

The central element of the institution will be a residency program for artists, designers, curators and researchers engaged with radical and experimental forms of criticism and scholarship. The residency program will be comprised of between five and ten art and design practices, and between five and ten critical, curatorial and research groups with a total participation rate not to exceed forty individuals except under special circumstances.

Our board of directors and collaborating institutions will define the character and focus of the program with the artist board members taking special responsibility for determining the modes of practice and ways of working that will be supported and the collaborating institutions contributing direction on organizational structure and planning.

### with support from: THE WARHOL FOUNDATION



The Foundation's grant making activity has been to support the creation, presentation and documentation of contemporary visual art, particularly work that is experimental, under-recognized, or challenging in nature.

Founded in 1997, the Andy Warhol Foundation for the Visual Arts is dedicated for the "advancement of the visual arts", as it was requested by Warhol himself on his will. This foundation will be sponsoring the project.



This particular project has as a main focus to create a center for critical, media and design practice. The artists / board members on this project are Jop Van Bennekom & Gert Jonkers, as well as the members of the Bernadette Corporation. These artists, while using different means of representation, share similar "retro-style" ideals. When technology has come to replace of the conventional forms of communication, the need for certain physical objects has ended. These artists celebrate what originally was a more ordinary object, like a magazine, and bring its relevance in our modern times back.



### PARTNERING WITH: Ian Schrage's Company [http://www.ianschragercompany.com]

Ian Schrage is interested in orchestrating a cultural district project in the South Bronx, anchored with our institution and a destination hotel of his own, that will rival the High Line and the Standard hotel build by his old competitor, Andre Balazs.

center for critical, media and design practice

## THE ARTISTS



Bernadette Corporation is a New York and Paris, France- based art and fashion collective founded in 1994. Core members include Bernadette van Huy, John Kelsey, and Antek Walczak. Bernadette Corporation is known for its performance, fashion, and art which in varying ways emulates and disturbs corporations.

## BERNADETTE CORPORATION

## 02

### JOP VAN BENNEKOM & GERT JONKERS



Gert Jonkers and Jop van Bennekom are the creators of Fantastic Man, one of the most remarkable magazines of this era. Before Fantastic Man, came Butt, a funny little magazine aimed at the male homosexual community. This magazine was printed on pink paper and brought a refreshingly candid and humorous perspective to gay magazines. They also published a magazine aimed at women titled "The Gentlewoman".



# JOP VAN BENNEKOM & GERT JONKERS



Jonkers and Van Bennekom met each other in 1997 while working for Blvd, a sophisticated Dutch cultural and lifestyle magazine.



## FIRST ISSUE OF BUTT MAGAZINE

The magazine has published photography and interviews with renowned gay artists, and became well-known with its very first issue, which showed German fashion designer Bernhard Wilhelm in nude portraits taken by Wolfgang Tillmans.



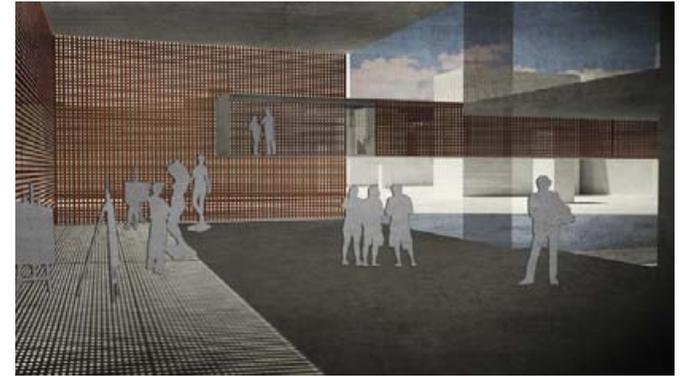
## LAUNCH OF 'FANTASTIC MAN'

It is an avant-garde throwback—a remarkably formal and philosophical men's fashion magazine that positions itself above the commercial fray with a singular tone and elegant design.



## THE GENTLEWOMAN IS RELEASED

A biannual magazine that offers a fresh and intelligent perspective on fashion that's focused on personal style—the way women actually look, think and dress. Featuring ambitious journalism and photography of the highest quality, it showcases inspirational women through its distinctive combination of glamour, personality and warmth.



1994

1997

2000

2003

2006

2009

2012

2014

### Origins of Bernadette Corporation:

When Bernadette Corporation first formed, they were hired to organize parties in downtown New York.



Organization developed into a Women's Fashion Line. BC took its cues from the political-literary wing of the historical avant-garde.

### BC turned to publishing, releasing three issues of the magazine MADE IN THE USA.

BC spread itself across the pages of a magazine in a polyvalent mode, with funny mute images and writing that went from poetic eccentricity to buffoonery to references to French theory and a fetish for cinema critique.



### REENA SPAULLINGS

A novel in which the blurring, gaps, and self-unworkings were distributed in practice and product by fusing up to 50 unnamed authors' subjectivities and linguistic styles.

### Film GET RID OF YOURSELF in collaboration with Le Parti Imaginaire

The film revolves around the rioting in Benoa during the 2001 G8 summit and the militant intellectual mood of radical Black Bloc anarchists, in opposition to peace-anti-globalization protest organizations and the police. The video opted for seductive contagion by circulating modes of protest along with scripted passages featuring downtown actress and fashion icon Chloe Sevigny.



### REUNION OF BERNADETTE CORPORATION IN NEW YORK

This fascination with the deceptive flexibility of the gallery space continued with the reunion of Bernadette Corporation in New York in 2008.



# BERNADETTE CORPORATION

03



## SITE LOCATION WHERE IS IT?



The site is located in the Fort Morris and Mott Haven neighborhoods in the South Bronx area, in New York City. The Harlem River runs along the south-western edge of our site.



The South Bronx experienced a boom 1980s due to a burgeoning art scene and the growth of the already well-known Antiques District along Broadway Boulevard. Around the site, there are some artistic organizations like galleries, cinema academies and artist lofts. In addition to these, the institution would attract more citizens from around the country and the world who are interested in participating in exhibitions, as well as socially being a part of the events thrown by the art collectives. The institution's purpose will be to embrace this tough neighborhood and attempt to convert it to an artist-friendly zone. An attempt to bring new life and a particular attraction into this area that has been so static for a long time, but without displacing the people that bring the South Bronx its own character.



## 04



cultural institutions/galleries



dining/restaurants/bars



institution green space partner development

## BUILDING PROPOSAL

The artists that are presented as board members for this project share similar interests, and they are all interested in people. This project will have a similar approach to the one Andy Warhol took in the 60s, with his Silver Factory, which was his NYC studio. The Factory was the hip hangout for arty types, and it was famed for its groundbreaking parties. In a similar fashion, this institution will very much depend on the events and parties thrown by the art collectives. It would not only serve as a conventional exhibition/gallery space for these artists, but will also be an incubator space where people can interact with the art inside and can also experimentally become part of the art itself.



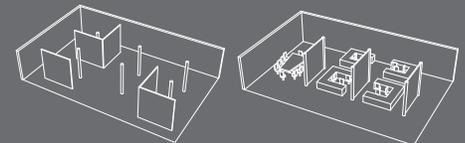
The spaces needed for the production facilities could be generally divided into two different types. For the magazine headquarters area, a more corporate division is needed, having offices and meeting spaces, as well as staff lounges and a boardroom. The art production spaces would be large, open plan rooms with the capacity to integrate division panels, that would facilitate re-configurations according to the needs of each art collective.



## 05



A perforated mesh facade would allow for different aesthetic qualities depending on the time of day and what it's happening on the inside.



## DIAGRAMS