

A black and white photograph of a multi-story brick building. A dark banner hangs from a metal pole on the left side of the frame. The banner has the words "ARTISTS SPACE" written on it in a white, hand-drawn, sans-serif font. The building features several arched windows and a decorative cornice at the top. An air conditioning unit is visible on one of the upper floors. The overall scene is captured in a low-angle shot, looking up at the building.

ARTISTS
SPACE

50 Years

Beginnings

Emerging from New York's downtown artist community in 1973, Artists Space has been a launching pad and gathering place for generations of artists, curators, writers, and art devotees ever since. Providing an indispensable site for exhibitions, performances, public programs, and critical conversations, we honor our founding commitment to complexity, collaboration, support for radical art forms, and visibility for all communities. Year by year, Artists Space transforms its programs and spaces to address the artistic and cultural concerns of the day. As our name makes clear, we cherish the deep-seated intimacy we maintain with the thousands of artists who have made their debuts with us, and the central role artists play in all aspects of our institution.



Left: *PersonA*, 1974

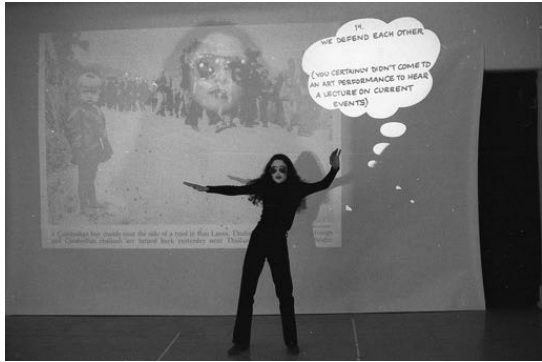
Right: Ree Morton, 1973. Group Material: *Primer (for Raymond Williams)*, 1982



For its initial shows, Artists Space chose a groundbreaking path—it drew together a group of established New York City artists to select emerging practitioners needing visibility and lacking representation by commercial galleries. These first years helped usher in new perspectives in sculpture and painting and fostered the emergence of installation art and new media. After setting this bold template, we've presented countless emerging artists—and, since the beginning, paid artist fees to them all.

A Selection of Artists from our History

Vito Acconci	Christopher D'Arcangelo	Leslie Hewitt	Annette Messenger	Carolee Schneemann
Kathy Acker	Diller + Scofidio	Julia Heyward	John Miller	Cindy Sherman
Laurie Anderson	Mark Dion	Jim Hodges	Mark Morrisroe	Tiffany Sia
Ant Farm	Carroll Dunham	Jenny Holzer	Ree Morton	Charles Simonds
Janine Antoni	Jimmie Durham	Arthur Jafa	Jamie Nares	Laurie Simmons
Ei Arakawa	Lukas Duwenhoegger	Jim Jarmusch	Senga Nengudi	Jack Smith
Art Club 2000	Jana Euler	Peter Jemison	New Red Order	Kiki Smith
Michael Asher	Valie Export	Joan Jonas	Dennis Oppenheim	Michael Smith
Judith Barry	Simone Forti	Jennie C. Jones	Gabriel Orozco	Patti Smith
Jennifer Bartlett	Terry Fox	Jordan Kantor	Tony Oursler	Sonic Youth
Ericka Beckman	Andrea Fraser	Mike Kelley	Laura Owens	Nancy Spero
Gretchen Bender	Nan Goldin	Mary Kelly	Paper Tiger Television	Haim Steinbach
Lynda Benglis	Jack Goldstein	Byron Kim	Paul Pfeiffer	Hito Steyerl
Bernadette Corporation	Felix Gonzalez-Torres	Jeff Koons	Adrian Piper	Superstudio
Ashley Bickerton	Dan Graham	Barbara Kruger	Lari Pittman	Fred Tomaselli
McArthur Binion	Milford Graves	Shigeo Kubota	Laura Poitras	Danh Vo
Dara Birnbaum	Renée Green	George Kuchar	Pope.L	Carrie Mae Weems
Barbara Bloom	Group Material	Thomas Lanigan-Schmidt	Charlotte Posenenske	William Wegman
Eric Bogosian	Wade Guyton	Greer Lankton	Richard Prince	Frederick Weston
Gregg Bordowitz	Zaha Hadid	Louise Lawler	Tim Rollins	Fred Wilson
Jonathan Borofsky	Peter Halley	Zoe Leonard	Martha Rosler	Martha Wilson
Mark Bradford	Ann Hamilton	Sherrie Levine	Cameron Rowland	David Wojnarowicz
Scott Burton	Lyle Ashton Harris	Robert Longo	David Salle	Constantina Zavitsanos
Ed Clark	Todd Haynes	Lydia Lunch	Zilia Sánchez	Andrea Zittel
Tony Cokes	Lynn Hershman	Anthony McCall	Julia Scher	John Zorn



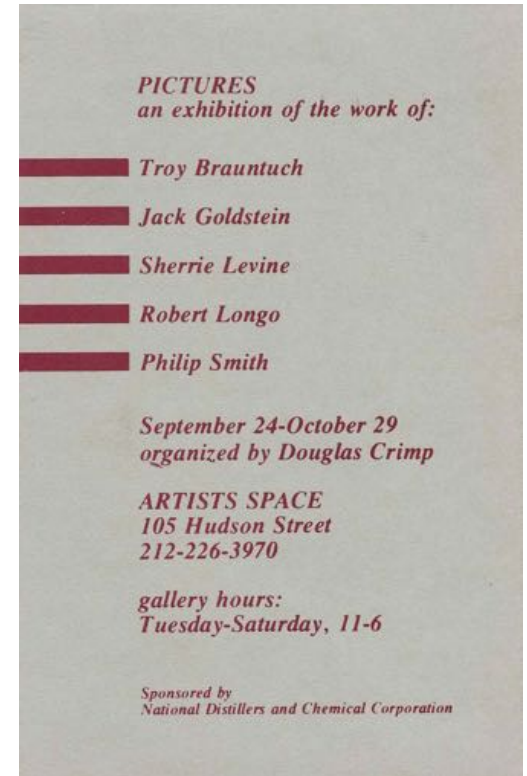
Adrian Piper, 1981. Laurie Anderson, 1974. Mike Kelley, 1986.

Experimental Forms

In addition to myriad exhibitions, our early presentations embraced all forms of cutting-edge live art: multimedia performance, collaborative dance, new-music concerts, plays, and readings of experimental writing. Important panel discussions on topics like protest, art criticism, and feminism helped articulate the radical matrix of artists and forms that epitomized 1970s New York. The Artists as Filmmakers series (1973–1988) championed experimental film’s central position in contemporary art and culture. *PersonA* (1974, featuring Kathy Acker, Laurie Anderson, Scott Burton, Adrian Piper, Jack Smith), widely considered the first series of performance art, and an early survey of street art, *United Graffiti Artists* (1975), solidified Artists Space’s commitment to alternative art forms, while the now-legendary exhibition *Pictures* (1977), curated by Douglas Crimp, defined postmodernism in art and imagemaking. As the institution developed, we presented the works of iconoclastic architects such as Zaha Hadid and Superstudio, as well as surveys of sound art, including the infamous *Bands* concert series (1978), which included Teenage Jesus and the Jerks, Mars, Contortions, and DNA, among others, and first brought No Wave music to the public eye.

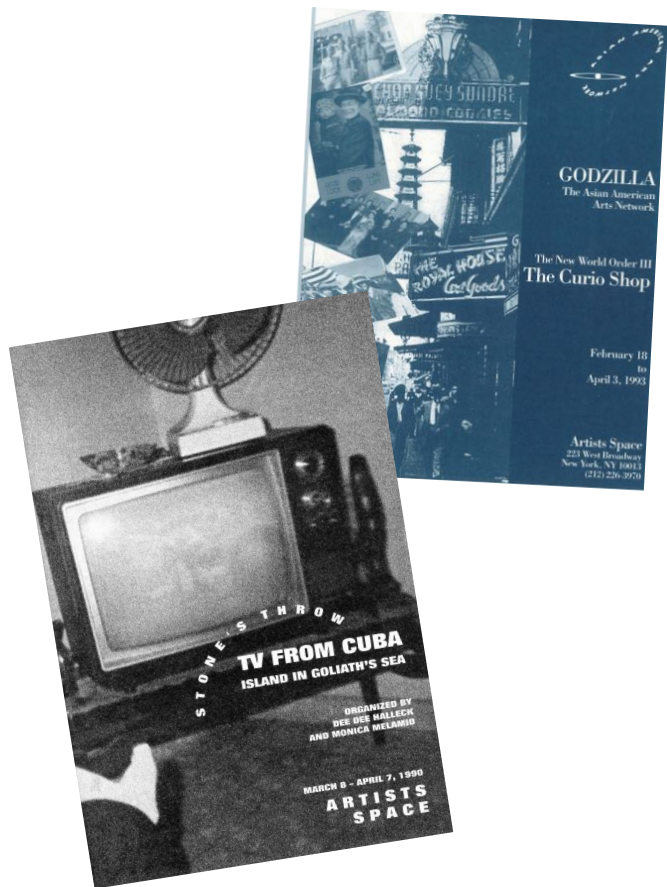


Zaha Hadid, 2003



Global Perspectives

As time went on, challenging dominant art world paradigms and working with different, diverse artist communities increasingly became a focal point of Artists Space's mission. At a time when the art world lacked a global purview, the institution widened its scope, with presentations from Cuba, South Korea, Palestine, Scotland, Canada, and Japan, among other locales. Watershed group exhibitions including *We the People* (1987), *Min Joong Art: A New Cultural Movement from Korea* (1988), and *A New World Order III: The Curio Shop* (1993)—all organized in collaboration with artists—catalyzed the aesthetic developments and concerns of emerging artist communities at formative moments.



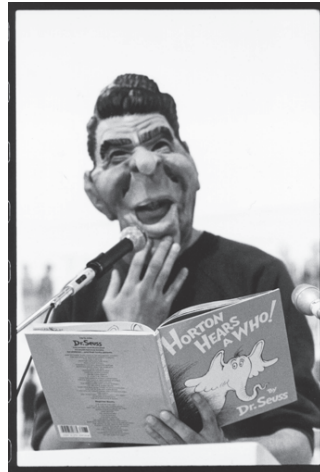
We the People, 1987

Political Art

As artists began to focus on institutional critique and identity politics at the end of the 1980s, Artists Space matched their fervor and took increasingly political stances with its programming. The historic 1989 exhibition *Witnesses: Against Our Vanishing*, curated by Nan Goldin, was described by her as a "personal reflection on the influence AIDS has had on aesthetics, culture and sexuality ... to emphasize a continuum of cultural activity and a personal response to the move away from sexual liberation occasioned by the AIDS crisis." The show became a lightning rod in the national debate over art's response to social and political crisis. Artists Space's ongoing commitment to artists living with HIV and AIDS via its AIDS Forum during the early 1990s, as well as a focus on community support and reproductive rights in both exhibitions and programs, enlarged and defined our priorities.



Installation view of *Witnesses: Against Our Vanishing*, 1989



Challenging the Canon



In the late 1990s and early 2000s, Artists Space continued to foreground underrecognized artists while also serving as an incubator for new curators, offering them key opportunities to realize their first thematic shows. In 2009, we pivoted toward inviting artists to produce expansive solo exhibitions on par with major-museum presentations, prioritizing first-time New York exposure for critically minded artists including Cameron Rowland, Hito Steyerl, and Danh Vo, as well as historical reconsiderations of prescient artists such as Mark Morrisroe, Charlotte Posenenske, and Zilia Sánchez. We opened Artists Space Books & Talks (2012-16) as a secondary space for discursive programs, public events, and performances in an effort to make intellectual conversation more integral to our vision.



Right: Cameron Rowland: *91020000*, 2016
Left: Marc Camille Chaimowicz: *Enough Tyranny Recalled, 1972–2009*, 2009
Charlotte Posenenske, 2010

11 Cortlandt Alley

In 2019, Artists Space undertook a significant building campaign to secure and fully renovate its largest space to date, the ground floor and lower level of 11 Cortlandt Alley in Tribeca. Our ambitious goal was achieved thanks to the generosity of Artists Space's board and dedicated supporters and in close collaboration with numerous artists in our community who offered their suggestions and expertise throughout the process to help shape the design. Central to our new home is the ability it gives us to tailor artists' opportunities to whatever scope, ambition, and forms their work requires. Today, we can realize exhibitions of vastly different scales in a flexible structure that allows us, for the first time to present a full range of multidisciplinary commissions and events in dedicated spaces under one roof. This dynamic convergence of different art forms amplifies one of Artists Space's longstanding aims—to enable discoveries across disciplines by both artists and audiences.



Left: Jutta Koether, 2020

Right: Artists Space at 11 Cortlandt Alley





Into the Future

Since we opened on Cortlandt Alley in December 2019, collaborations with artists have continued to define our program. In addressing the most urgent concerns of the present—land and sovereignty, antidemocratic tendencies around the world, identity and the public sphere, and access and disability—artists such as Tiffany Sia, Las Nietas de Nonó, Adjuva Gargi Nzinga Greaves, and Jordan Lord have mounted compelling first-time exhibitions that epitomize new forms of political art. We revisited our important survey of Native and First Nations artists *We the People* on its thirtieth anniversary with the multigenerational exhibition *Unholding* (2017), while also presenting artists who are redefining Indigenous experience within American art and culture today, including Duane Linklater and New Red Order. Opening a channel between the past and the future, our comprehensive retrospectives of the infamous 1990s collective Art Club 2000, artistic polymath and pioneering free-jazz percussionist Milford Graves, and legendary experimental playwright Adrienne Kennedy illuminate the work of visionaries who boldly advanced art's possibilities in their own time and can inform and inspire our own.



Las Nietas de Nonó: Posibles Escenarios, Vol. 1 LNN, 2022



Yuji Agematsu: Chasing Milford, 2022



Duane Linklater, 2019



Milford Graves: Fundamental Frequency, 2022



New Red Order: Feel at Home Here, 2021



Eiko Ishibashi, 2021



Ei Arakawa, Social Muscle Rehab, 2021



Art Club 2000: Selected Works 1992-1999, 2020



Circus Amok, Escape to New York, 2022

In the coming year, Artists Space will present New York solo debuts by incisive artists whose work powerfully articulates our disquieting time, including the filmmaker and conceptual artist Crystal Z Campbell, Los Angeles-based artist rafa esparza, and New York-based media and sound art pioneer Yasunao Tone. Artists Space is also significantly expanding its program by fully dedicating our downstairs gallery to performance. As a response to the shuttering of live venues and artist-run initiatives throughout our city due to rising costs and the damaging effects of COVID-19, Artists Space will embrace developments underway in dance, music, and other durational art forms, which alongside those in our visual-arts program, are defining artistic advancement today. As with our exhibitions, performances and events are free, and the artists receive substantial fees as well as the resources they need to produce ambitious new live works on a scale that was previously impossible for us. We will also revisit our rich history and experimental roots by commissioning performances by important artists from our past, renewing our engagement with their groundbreaking work as it deepens over time.

In our half-century in New York, Artists Space has been an entry point, a galvanizing force, and a support system propelling generations of artists and fostering their communities. Our ability to adapt to the aesthetic and political developments that shape our culture has kept Artists Space at the radical forefront of contemporary art since we began, giving us a living history distinguished by the collaborations with artists that characterize our mission. As we embark on another fifty years as a beacon of New York's cultural life, we hope you will join us and our artists in carving our path forward.

