

► **META-COMMERCIAL STRUCTURES (10)**

officially registered commercial entities with an expedient, equivocal, or critical-interventionist relationship to commercial business practices

- 1 **ACCES LOCAL**
France; 1998–present
- 2 **COM&COM**
Switzerland & Germany
1997–present
- 3 **DEMOCRATIC INNOVATION**
Denmark; 1998–present
- 4 **FUTUREFARMERS**
USA; 1995–present
- 5 **GENERAL IDEA**
Canada & USA, 1969–1994
- 6 **G0B SQUAD**
Germany & UK; 1994–present
- 7 **GRUPPO A12**
Italy; 1993–present
(non-profit 2000–2005)
- 8 **JUST SEEDS**
USA, Canada & Mexico
2007–present
- 9 **LIGNA**
Germany; 1995–present
- 10 **SUPERFLEX**
Denmark & Brazil; 1993–present

► **NOT-FOR-PROFITS (NPOs) & NON-GOVERNMENTAL ORGANIZATIONS (NGOs) (15)**

sometimes operating as ad hoc, meta-legal structures in which their small membership informally 'performs' official organizational roles

- 11 **ALA PLÁSTICA**
Argentina; 1991–present
- 12 **CSPACE**
UK; 2002–present
- 13 **FLUX FACTORY**
USA; 1994–present
- 14 **FREUD'S DREAM MUSEUM**
Russia; 1999–present
- 15 **GROUP MATERIAL**
USA; 1979–1996
- 16 **HALF MACHINE**
Denmark; 2002–2009
- 17 **HARWOOD, WRIGHT & YOKOKOJI**
UK; 2004–present
- 18 **ICELANDIC LOVE CORPORATION**
Iceland; 1996–present
- 19 **INTERMEDIA SOCIETY**
Canada; 1967–1973
- 20 **PLATFORM**
UK; 1984–present
- 21 **RAKETA**
Sweden; 1998–present

- 22 **REPOHISTORY**
USA; 1989–2000
- 23 **RUM46**
Denmark; 1995–present
- 24 **SPANIC ATTACK MULTI-ARTS COLLECTIVE** USA; 2003–present
- 25 **WOCHENKLAUSUR**
Austria; 1993–present

► **HYBRID GROUPS (3)**

officially registered as, or comprised of, both commercial & non-profit structures

- 26 **ORGACOM**
Netherlands & Turkey
1997–present
- 27 **PVI COLLECTIVE**
Australia; 1998–present
(informally structured
1998–2008)
- 28 **VIDEOFREEX**
USA; 1969–1978

► **INFORMALLY STRUCTURED GROUPS (38)**

cellular, flexible, adaptive, few moving parts

- 29 **ARTISTS AGAINST THE WAR**
USA; 2002–present
- 30 **ARTISTS MEETING**
USA; 2006–present
- 31 **BEIGE PROGRAMMING ENSEMBLE**
USA; 2000–2004
- 32 **BRAINSTORMERS**
USA; 2005–present
- 33 **CENTER FOR TACTICAL MAGIC**
USA, Canada & Germany
2000–present
- 34 **CHAINWORKERS**
Italy; 2001–present
- 35 **CRITICAL ART ENSEMBLE**
USA; 1987–present
- 36 **C.U.K.T. (TECHNICAL CULTURE CENTRAL OFFICE)**
Poland, France & UK; 1995–2005
- 37 **THE FLEAS**
USA & Australia; 2002–present
- 38 **FREE SOIL**
USA, Denmark & Germany
2005–present
- 39 **GODZILLA: ASIAN AMERICAN ARTS NETWORK**
USA; 1990–2001
- 40 **GRAN FURY**
USA; 1986–1994
- 41 **THE HOWLING MOB SOCIETY**
USA; 2006–2009
- 42 **HYDRA POESIS**
Australia; 2006–present
- 43 **INSTITUTE FOR APPLIED AUTONOMY**
USA & Germany; 1998–present
- 44 **INTERIM SITES: AN URBAN ARTS INITIATIVE**
USA; 1994–1998

- 45 **IRATIONAL.ORG**
UK, Spain, Mexico & Canada
1997–present
- 46 **KLEINES POSTFORDISTISCHES DRAMA (KPD)**
Germany, Austria & Switzerland;
2003–present
- 47 **LA LLECA**
Mexico; 2004–present
- 48 **LOS ANGELES URBAN RANGERS**
USA; 2004–present
- 49 **MEME-RIDER MEDIA TEAM**
USA; 2000–present
- 50 **MY DAD'S STRIP CLUB**
UK; 2002–present
- 51 **N55**
Denmark; 1996–present
- 52 **ODA PROJESI**
Turkey; 1997–present
- 53 **OLIVER RESSLER**
Austria; 1995–present (individual
engaged in various collaborative
practices)
- 54 **PARASITE**
USA; 1997–1998
- 55 **THE PINK BLOQUE**
USA; 2001–2005
- 56 **PREEMPTIVE MEDIA**
USA; 2001–2007
- 57 **RADICAL CULTURE RESEARCH COLLECTIVE**
Europe & North America;
2007–2009
- 58 **REINIGUNGSGESELLSCHAFT (RG)**; Germany & Ukraine;
1996–present
- 59 **RELAX (CHIARENZA & HAUSER & CO)** Switzerland; 1983–present
- 60 **SISTERS OF SURVIVAL (SOS)**
USA; 1981–1984
- 61 **SKART**
Serbia; 1990–present
- 62 **SUBROSA**
USA; 1998–present
- 63 **SURVEILLANCE CAMERA PLAYERS**
USA; 1996–present
- 64 **URBAN RATS**
USA; 1981–1983
- 65 **THE WAITRESSES**
USA; 1977–1985
- 66 **WHAT IS TO BE DONE? /CHTO DELAT?**
Russia; 2003–present
- 67 **UKK (UNGE KUNSTNERE OG KUNSTFORMIDLERE/YOUNG ARTISTS & ARTWORKERS)**
Denmark; 2002–present

"We don't do artworks, we are a political organization... UKK was established in protest to the cultural politics of the right-wing nationalist Danish government. It influences cultural politics both in parliament, in state administration and in the institutions. UKK's field is cultural politics and institutional practices; however UKK does see those as inseparably connected to the politics at large of the government and as such we feel that UKK's political work has an effect beyond art-politics into general politics."

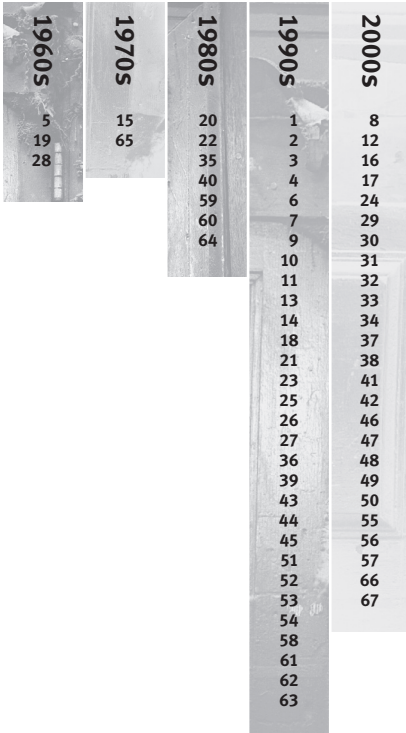
INFORMAL COLLECTIVES VS FORMAL ORGANIZATIONAL STRUCTURES

TOTAL NUMBER SURVEYED: **211**

TOTAL NUMBER OF SURVEY RESPONSES: **67**

Nota bene: Some of these collectivities refuse the label “artist collective.” Often this is due to a critical or distanced relationship to modernist notions of art and/or collectivity. Members may be just as likely to come from other disciplines as from art; and many groups have temporary and changing configurations of members, rather than fixed memberships as implied by the term *collective*. They have been included in this survey because a majority of their activity is cultural work done collectively.

DATE OF FORMATION



RELATIONSHIP TO THE “TWO SIDES” OF THE ART WORLD: MUSEUMS/PUBLIC SPACES VS COMMERCIAL DEALERS/ART MARKETS

LITTLE OR NO RELATIONSHIP TO ANY FORMAL ART SYSTEM

8 › 16 › 41 › 44 › 57 › 64

SOME ACTIVITY WITH MUSEUMS, ART SPACES, & BIENNIALS

1 › 3 › 9 › 11 › 12 › 13 › 14 › 15
17 › 19 › 20 › 21 › 22 › 24 › 25 › 27
28 › 29 › 30 › 31 › 32 › 33 › 34 › 35
36 › 37 › 38 › 39 › 40 › 42 › 43 › 45
46 › 47 › 48 › 49 › 50 › 51 › 52 › 53
54 › 55 › 56 › 59 › 60 › 61 › 62 › 63
65 › 66

SOME ACTIVITY WITH MUSEUMS/ART SPACES/BIENNIALS & COMMERCIAL DEALERS/ART MARKETS

2 › 4 › 5 › 6 › 7 › 10 › 18 › 23 › 26 › 58

AVERAGE NUMBER OF REGULARLY ACTIVE MEMBERS

many groups have informal or flexible memberships and regularly collaborate with others

