EXHIBITION KICKSTARTER

Exhibition Kickstarter

A project by Krystal South with work by Brad Adkins, Anthony Antonellis, Kim Asendorf, LaTurbo Avedon, Jeremy Bailey, Zachary Davis, Bea Fremderman, Mo Marie, Ryder Ripps, Rick Silva, and Krist Wood.

Presented at Ditch Projects in Springfield, Oregon October 11 through November 1, 2014.

THIS IS NOT A KICKSTARTER. This is an exhibition. A limited edition custom collection of art objects created online.

THE IDEA

Hi, I'm Krystal South, an artist, writer, and generally interested person in Portland, Oregon. I don't always call myself an artist, because I don't make a living from my work. The economics of the art world — and the preciousness of outrageously unaffordable artwork — has always baffled me.

I've created this Kickstarter campaign to experiment with new form of art exhibition and approach to selling work. I've asked 11 artists to create new works that fit into the Kickstarter format. In response, they have each designed a custom artwork through online retailers in editions of 10, and assigned a value for these mediated works.

Throughout the course of this campaign, I'll be interviewing the artists, educators, writers, and other interested parties about where the art world stands today—both as an institution and a means of livelihood— and how crowd-funding may continue to impact the economy of artistic practice.

Opening October 11th, the culmination of this project will be presented at Ditch Projects, a gallery in Springfield, Oregon. The physical exhibition will display a single edition of each artwork, as well as the video documentation.

I believe that crowd-funding will continue to positively impact an economy driven by creative people — with human stories — who want to bring good and beauty and change to the world. The artists in this exhibition were given a simple set of rules, and have all created amazing, thoughtful objects that I'm excited to bring together under one roof.

THE ASK

Making art costs money, and bringing art to the public costs money too. The conversations around the art economy focus on gallery sales and auction prices, not the living wage of the artist, curator, or independent gallerist. Crowdfunding sites such as Kickstarter offer a new opportunity for patrons to directly impact the life and work of a living contemporary artist.

You have the opportunity to purchase a limited-edition artwork by any of the 11 artists. Seventy-five percent of the purchase price will go directly back to the artist to support their career, while the rest will cover fees associated with the Kickstarter, credit card processing, and installation costs for the physical exhibition in October. You can pledge $1 to follow along with the campaign, or $5 to receive a copy of the digital exhibition catalog via downloadable PDF in October.

Supporting the arts should be as rewarding and exciting as buying a new tech gadget, if not more so. Those who don't have thousands or millions of dollars to spend at art auctions should still be able to support artists and enjoy their artwork in their homes.
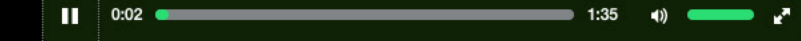
Let's try out this new form of peer-to-peer digital arts patronage and see how it could potentially shift an out of date system.

Exhibition Kickstarter, Screenshot, 2014
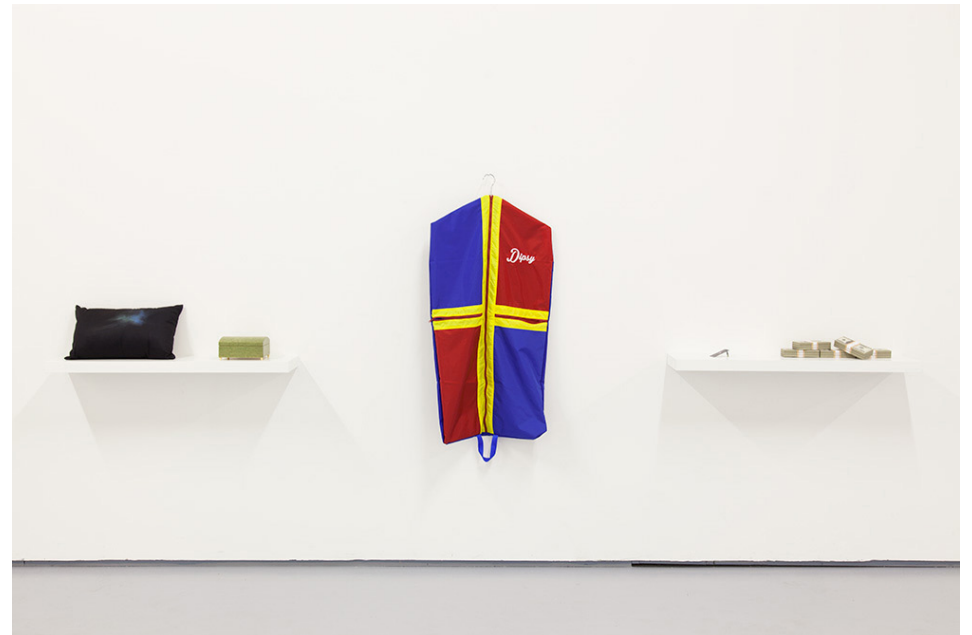
Exhibition Kickstarter, installation view, 2014

Exhibition Kickstarter

THIS IS NOT A KICKSTARTER

What does someone who doesn't have the time or money to make a work of art do to make a work of art? I made Exhibition Kickstarter, and it was a situational solution to this problem that I faced; what can I make when I can't make 'things'?

When I began this project, I thought that I was just approaching the art economy with a question, but I have come to realize that it is about many other things, a list too long to mention. There are things I would have changed, mistakes that I made, successes and connections, accidents and carefully constructed hypotheses. This tendency toward overstimulation, of broad thinking, lends itself well to curatorial conquests.

I relied on the skills I've learned in my business life in a new artistic context, and it has proven successful. I sent thousands of emails and carefully planned every controllable piece on the giant virtual machine that is running a Kickstarter campaign, promotional campaign, and art exhibition. I've said the word 'Kickstarter' more in the past few months than I would like to admit, in conversations with friends and strangers about the project and the practice of crowd-funding.

There's something about learning on the job that has always motivated me, to try something new and just figure it out as I go. This merges into my artistic practice with obsessions over materials, images, and processes, and I find myself testing ideas on every possible platform to search for the right fit. I wanted to learn about running a Kickstarter, and I loved the psychological system of trust and risk that already existed and the cultural identity that Kickstarter carries with it.

People often ask me what sort of art I make, and it's not getting any easier to explain. I see this situation, between myself, the artists, the gallery, the buyers, and the audience, as my work. It's a virtual systems artwork that requires social input for activation. It's taken me 30 years to realize that this is the thread that ties all of the artworks I hold dear — systems — that are either literal or semiotic in nature. A Byzantine mosaic is a visual system that requires the social knowledge of the audience to give it meaning on a grander scale. The eye, recognizing a system in a visual abstraction, that reminds you of something you know.
The artwork, for me, is in the experience of advancing from not knowing to knowing, of learning answers to questions, and evolving my theories based on these ongoing dialogues. It is this document. It is experience of doing a thing that I set out to do, and talking to you about it. The artwork will continue, in the physical exhibition, and then in the homes of the people that bought the artists' work. It will go on in conversation and the internet record.

The artists in this show have amazed me with their approaches to this project and their trust in being a part of this experiment. The system of trust that is required for the art market to exist is paralleled in the system of Kickstarter. They are not just exchanges of goods or services, but ideas. Belief in the idea — and an individual entity — is necessary for these exchanges. I trusted that these artists I asked to be in the show would produce something of value, and they did — they even had to put a price to that value.

Knowledge is hard to quantify, but I can write this knowing that I have learned a lot in creating this experience. I took on many roles: curator, artist, producer, promoter, banker, writer, designer, and even consumer. The artists, physically removed from the process of creating the objects, were forced to think about their place inside of a larger, very visible system. They were all individual parts to this overall process that not only put forth a body of work, but created a small, temporary community around the project.

After hundreds of hours thinking about the art economy, the work, crowd-funding, and production logistics, I am happy to report that I still have countless questions, more than answers. I now know what it takes to run a Kickstarter campaign (**It Is Not Easy!!**) and have developed amazing relationships with these artists as well as the audience. The value of this experience far outweighs any monetary gains that this project produces.

Krystal South, October, 2014
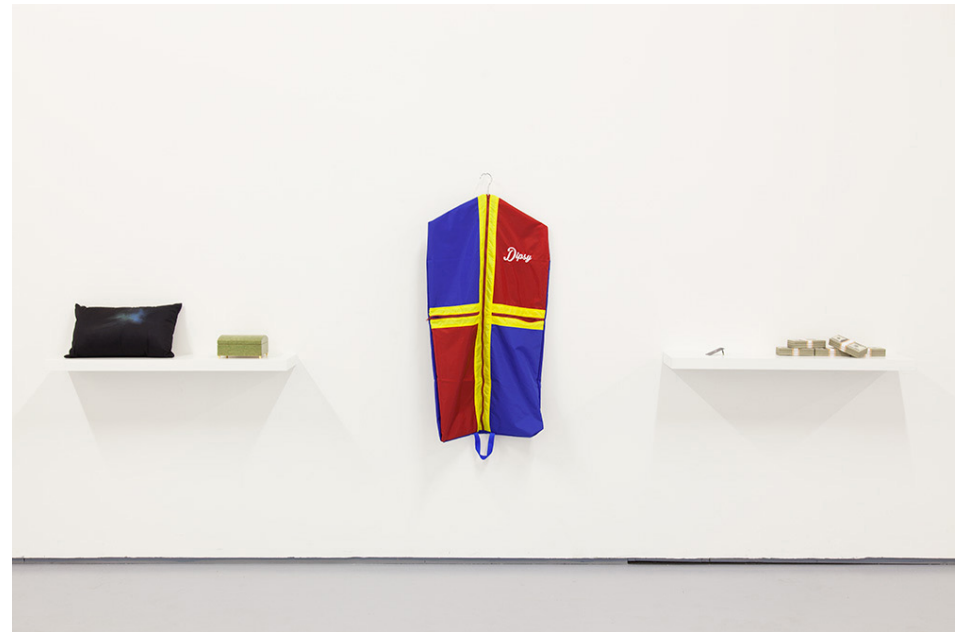
BRAD ADKINS
Dipsy Dooty

Clown Costume Bag

A bright colored costume bag made large enough to hold your entire costume and your clown shoes. With two outside zippered pockets for your clown shoes so the shoes will not rub on your costume during transport. the bag will also fold in half and with the nylon loop located at the bottom hooked over the hanger, it can be carried the size of a suit case. With the bright colors it is easy to pick out at the luggage claim when flying.

Brad Adkins, *DIPSY DOOTY*, artist render, 2014.

Brad Adkins, *DIPSY DOOTY*, installation view, 2014. Nylon, Polypropylene.

Clown Costume Bag, $500

ANTHONY ANTONELLIS
#Moneybrick Centurion Card

Anthony Antonellis, *#Moneybrick Centurion Card*, artist render, 2014.

Anthony Antonellis, *#Moneybrick Centurion Card*, installation view, 2014. American Express Centurion USB Card.

An exclusive American Express Centurion USB Card preloaded with #Moneybrick so you can print $30,000 stacks on the go using a consumer inkjet printer. $35

KIM ASENDORF
Bieber Room Flag

Kim Asendorf, *Bieber Room Flag*, artist render, 2014.

Kim Asendorf, *Bieber Room Flag*, installation view, 2014. Color print on 7ft teardrop beach flag including stand.

The Bieber Room Flag is the first release of Kim Asendorf's Digital Painting Bot, a bot that makes use of software designed for human users. Digital Painting Bots is a series of 'Desktop Bots' developed as artists in the field of digital painting. Each bot is optimized to use a certain application like a master artist with its own personal style, derived from the most aesthetic features of its application. These bots are literally questioning if they need a license for Photoshop or if they can infringe copyrights at all. Despite this, the bot is free of taste, in its paradigm it can act in full freedom. No rethinking, no regrets, no need to undo. $300

LATURBO AVEDON
URL Letterman Jacket

LaTurbo Avedon, *URL Letterman Jacket*, artist render, 2014.

LaTurbo Avedon, *URL Letterman Jacket*, installation view, 2014. 24 oz wool and embroidery.

LaTurbo Avedon's unisex 24oz wool jacket with signature URL letter crest on chest and embroidered Wi–Fi signal on back. Size info will be requested at the completion of the Kickstarter. $250

JEREMY BAILEY
Famous New Media Artist's Hand

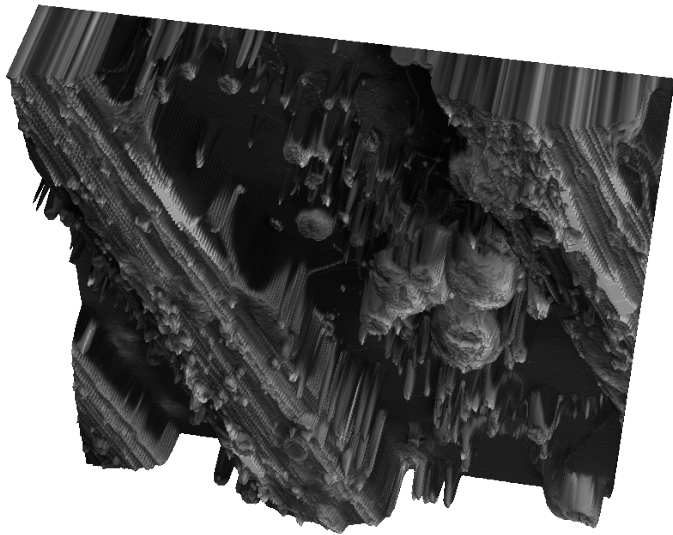Jeremy Bailey, *Famous New Media Artist's Hand*, artist render, 2014.

Jeremy Bailey, *Famous New Media Artist's Hand*, installation view, 2014. 3D ceramic print.

A 3D print of Famous New Media Artist Jeremy Bailey's actual hand in a classic laptop trackpad pose. Perfect for those looking to own a piece of one of art history's greatest living legends. $80

ZACHARY DAVIS
Angel Hair

Zachary Davis, *Angel Hair*, artist render, 2014.

Zachary Davis, *Angel Hair*, installation view, 2014. Pigment-impregnated gypsum.

Anomalous fiber sample (angel hair) imaged with electron microscopy, depth-mapped and extruded with local context at 127x scale. $170

BEA FREMDERMAN
Worry Less

Bea Fremderman, *Worry Less*, artist render, 2014.

Bea Fremderman, *Worry Less*, installation view, 2014. Two cotton/polyester pillowcases.

Two cotton/poly pillow cases printed with select stains. Pillows not included. $100

MO MARIE
Fount Pillow

Mo Marie, *Fount Pillow*, artist render, 2014.

Mo Marie, *Fount Pillow*, installation view, 2014. 13" x 21" polyester lumbar pillow.

13" x 21" Polyester Lumbar Pillow. $60

Realtime Readymades by Ryder Ripps

Ryder Ripps, **Realtime Readymades**, promotional image, 2014.

Ryder Ripps, **Realtime Readymades**, installation view, 2014. Conceptual eBay purchase.

Trends move faster than ever, the context of an image can easily be changed from one profile to another. Realtime Readymades are objects sourced by artist Ryder Ripps from eBay and mailed direct to the collector. These objects are guaranteed to mean absolutely nothing in the most current way. They will be 100% art objects as they exist as pure concepts at the point of purchase — sight unseen you can guarantee that your Realtime Readymade by Ryder Ripps will be the purest, most current embodiment of conceptual art in the digital age. No two will be the same, each object will come with a signed and stamped certificate of authenticity. $200

RICK SILVA
RENDERING

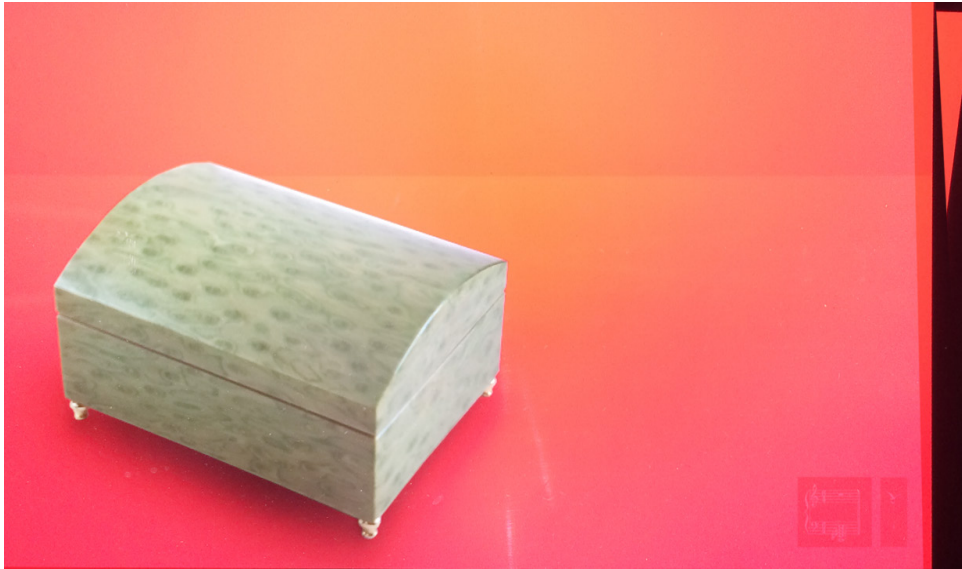Rick Silva, *RENDERING*, artist render, 2014.

Rick Silva, *RENDERING*, installation view, 2014. Custom 10" wall clock.

Whether you are waiting on a long render, or simply watching life render before your eyes, a 10 inch Silva RENDERING Clock makes a great addition to your home, or gift for a loved one. $40

KRIST WOOD
Arc's Box (prelude iii, green)

Krist Wood, *Arc's Box (prelude iii, green)*, artist render, 2014.

Krist Wood, *Arc's Box (prelude iii, green)*, installation view, 2014. Stained, arched wooden box with ivory suede interior and custom light–sensitive electronic sound module.

Musical box that plays an arrangement of Krist Wood's third prelude when opened. $333

ABOUT THE ARTISTS

BRAD ADKINS lives and works in Portland, Oregon.

ANTHONY ANTONELLIS is an artist who is based on the internet in New York. He is a graduate of Savannah College of Art and Design, BFA in painting, and Bauhaus University, MFA in new artistic strategies. He is the creator of netartnet.net, an online-gallery listing and directory. Antonellis' work has been exhibited internationally at venues including The Photographers' Gallery London, Transfer Gallery, New York, and art fairs NADA and Untitled Miami Beach. His work has been featured in Artnet, The Creators Project, and Interview Magazine as well as news outlets such as Wired, CNET, Discovery, and BBC World Service.

KIM ASENDORF is a conceptual artist and works in a large area of digital related art. He loves to transport things from the internet into the real life and back. Kim did several net.art projects, often based on data taken from the internet or gathered from other individuals through the internet. He works very experimental with generative strategies, physical computing, data and glitch. Most of his works leads into installations, sculptures, visualizations and abstract geometric art, but also into applications, animated gifs or noisy sounds. In 2010 he coined the term "pixel sorting", an algorithmic image manipulation process with unique results.

LATURBO AVEDON is an artist–avatar whose existence and creative output resides entirely online. Without a real world referent, LaTurbo is a digital manifestation of a person that has never existed outside of a computer. Avedon's digital sculptures and environments disregard this lack of physicality, and instead emphasize the practice of virtual authorship. Her works are regularly distributed online, and have been exhibited internationally – including shows at Transfer Gallery (New York City), Jean Albano Gallery (Chicago), Nomade Space (Hangzhou), and Galeries Lafayette (Paris).

JEREMY BAILEY Since the early noughties Bailey has ploughed a compelling, and often hilarious, road through the various developments of digital communications technologies. Ostensibly a satire on, and parody of, the practices and language of "new media," the jocose surface of Bailey's work hides an incisive exploration of the critical intersection between video, computing, performance, and the body." (Morgan Quaintance, Rhizome) His work has been shown widely including recent exhibitions and performances at Transmediale (Berlin), Mediamatic (Amsterdam), Museums Quartier (Vienna), Balice Hertling (Paris), FACT (Liverpool), Stedelijk Museum (Amsterdam), Turner Contemporary (Margate), and The New Museum (New York). Bailey is represented by Pari Nadimi Gallery in Toronto.

ZACH DAVIS (b. 1985) is an artist and curator living in New York. He is one of the founders of Appendix Project Space, a residency and exhibition space that operated from 2008 to 2013 in Portland, Oregon.

BEA FREMDERMAN b. 1988. Born in Kishinov, Moldova, Bea finished her studies at The School of the Art Institute in Chicago. Her current research interests are interior design, bureaucratic systems or structures and false notions of freedom. Fremderman's work combines parts and segments of a Capitalist reality as a reflection of daily life that has slipped away from society's consciousness. Fremderman's work has been exhibited in Mexico and Canada, and throughout the United States and Europe. Exhibition highlights include c,o,n,t,i,n,u,o,u,s & c–o–n–n–e–c–t–e–d at Aran Cravey Gallery in Los Angeles, S,M,L,XL at Appendix Gallery in Portland, The Stanley Parable at Elaine Levy Project in Brussels and Younger Than Jesus at the New Museum in New York. In 2012, Bea was awarded the BFA Fellowship Award and Fred Endsley Memorial Fellowship from the School of the Art Institute of Chicago. She currently lives and produces in New York City.

MO MARIE is an internet-oriented painter.

RYDER RIPPS is a conceptual artist and creative director who as of 2014 writes his own bios in third person.

RICK SILVA is an artist whose recent videos, websites and images explore notions of landscape and wilderness in the 21st century. Silva's art has been shown in exhibitions and festivals worldwide, including Transmediale in Germany, Futuresonic in the U.K. and Sonar in Spain. His projects have been supported through grants and commissions from organizations such as Rhizome and The Whitney Museum of American Art. He frequently works with the experimental gallery spaces TRANSFER Gallery (NYC) and DitchProjects (Springfield, OR).

KRYSTAL SOUTH Krystal South is a multidisciplinary artist, designer, and writer from Portland, Oregon who has been online every day since she was 12. South has been included in group exhibitions and projects at Ditch Projects, Rocksbox Fine Art, the 2013 PICA TBA festival, The Wrong Biennale, Recess Gallery, Carhole Gallery, and the Portland Art Museum. Her writings have been featured in the Rhizome ArtBase, Flaunt Magazine, Bear Deluxe Magazine, and YA5. Google Krystal South for more info.

KRIST WOOD is a scientist.

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Gary Simpson
Katy Christopher

Thank you to everyone who listened, looked, and thought about this with me. Thank you to everyone who supported the project, both directly and indirectly, and to all the haters. This would not be possible without an amazing community of artists brought together by our beautiful internet. Thanks to Ditch Projects for letting me try, and Oregon Story Board for letting me talk about this nonstop.

Thank you, computer! #blessed

THANK YOU!

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Exhibition Kickstarter