

WeAreTheArtists



Only in the USA. Found on the internet by cenalaj@yahoo.com

Update: Koriyama

By aeneaswilder@hotmail.com

Polly wants a cracker.

Dear Jim,

Greetings from Koriyama, a non-descript town with few redeeming features. This is where Naoko has been posted for the next few months so I will be putting in an appearance here now and again.

The other day I wandered through a department store here and encountered a shop selling, amongst other things, t-shirts emblazoned with Keith Haring doodles (as well as with Lichtenstein and Basquiat motifs). Who knows where our art will end up? The shop also had quite a selection of books. As my choice of reading matter is limited to English, I ended up reading excerpts from the journals of Kurt Cobain. My appreciation of Nirvana never really went beyond the fantastic cover for their 'Nevermind' album. However I have always seen parallels between the music industry and the art world, and reading Mr Cobain's journal extracts certainly made me think what conformist we artists probably all are. There are, I suppose, a few notable exceptions- Antonio Muntadas or Alan Sekula perhaps.

For my part, I send tapes and images to various peoples. In many cases I receive no reply, the subtlest form of rejection. Jim, with your psychology degree, you may be able to tell me what 'type' of person ignores the existence of another human being. Is it a good thing or a bad thing? I never have the guts to include in my letters words like "just tell me to fuck off and I can stop wasting money sending you (more) tapes". And of course the institutions/dignitaries never reply saying "just fuck off and stop wasting your money and our time. We don't want any (more) tapes". I suppose that this is the legacy of interpersonal management skills, or are we all observing Article 19 of the Universal Declaration of Human Rights finally? Nevertheless in spite of the reception back in the UK, the popularity of my work, here in Japan, continues unabated. It seems that acceptance by the art world is a matter of ideology.

I remember telling a good friend one day, as we sat in the café area of the Basel art fair - "if someone dropped an atomic bomb on Basel right now it would eradicate 90% of the worlds art marketers in one fell swoop and increase the value of the worlds remaining art by about the same percentage". This thought had occurred to me while I destroyed a large installation entitled 'Architecture'. Predating September 11th on this occasion saved my work from accusations of unoriginality at least.

I flicked through another book called "100 years of Idiocy". In this book there are many horrifying images including one of a gigantic gridded expanse of muddy fields, full of steers and heifers. The photo had been taken from a helicopter allowing the landscape and cattle to drift off almost to infinity- sounds familiar perhaps? The photographers name was James A. Sugar. The image was taken in 1989. It seems that acceptance by the art world is a matter of timing.

Of course just because Andreas Gursky studied photography at Dusseldorf does not mean he should know about Mr Sugar's work. I did not know about Mr Gursky until well after I had begun my Fat People USA series of photographs, capturing a wonderful image of two ladies as they waddled down the peanut butter isle of a supermarket, with half price tags sticking out from the shelves every metre or so along the way.

I once took a train of thought to its logical conclusion and discovered that the ultimate art statement would be to shoot yourself through the head at your own exhibition. Shooting has of course been partially done before, many years back by Chris Burden, a colleague having shot him through the arm as a performance. Upon discovering this fact I thought I had met my match, but as it says in the Beatles song, "Doc! it (was) only a scratch". Of course no artist would want to kill themselves in a gallery - that would be career suicide and we all want a career now, don't we? Contrary to what art students may say, there are no corpses receiving a professor's salary in the

departments of the world's academic institutions!

Still some people outside the art world do shoot themselves through the head.

With best wishes for you and Jason, a package of goodies is on its way. aeneas.

P.S. Doesn't Douglas Gordon look like Kurt Cobain when you see them both wearing a blond wig?



Kurt Cobain (left) and Douglas Gordon (right). Photos found on the internet.

Update: London-Zurich

By kunstfly@bluemail.ch

London

Summer, it seems, is a bit of dirty word in London as we head into July sporting autumn's apparel, but it will take hell and high water to put paid to the plethora of free outdoor events organised by the art and design community. As open studios and degree shows dominate art events sections in magazines across the capital, the newly cash-injected Bow Arts Trust delivers another faithful East-end eve of art, Thai food and celebrity. This year's guest selector for the Nunnery's (the Trust's adjacent gallery space) annual open submission show was Loyd Grossman (food-loving, celebrity house-invading TV presenter). Despite being busy revolutionising UK hospital fodder (is there no end to this man's bravery?), Grossman took time to pick some really rather nice works for this show based around city life. Gordon Cheung's delicate landscapes on 'Financial Times' pages provided a seductive backdrop to Silke Dettmer's improbable miniature sculptures of humans in the built environment. While Lee Maelzer's impressive ghostly painting of a partially demolished urban site held court in room 1.

After a brief beer pitstop in the courtyard (where we would shiver later, with trays of Thai curry to a reggae beat) it was off to tramp around the studios ... I hate to say it, but quality foodstuffs are often a sign to stay away, with some artists attempting to trap unsuspecting visitors in their lurid lairs with trays of stuffed olives and warmed focaccia. Of course, there are always highlights. In particular, Miho Sato's paintings of monochromatic 'icons' were a wonderful antidote to touchy-feely sculpture rooms and rainbow-coloured abstraction. But isn't that half the fun of open studios: tracking down the sweet meats within a sea of cheap treats?

Everyone knows that galleries and museums are the best pick-up joints. Which is why, although sad not to be a Kunstfly on the wall at the event (unfortunately taking place beyond the editorial deadline), the Hayward gallery's 'singles night' takes all the mystery out of the chance encounter. Where would we be without the stalwart line: "What brings you here?" The V&A is miles ahead of the game with its late-night Fridays. 'Sense and the City III' brought Pimms, antiquarian treasures, performance art, architecture, sheds and DIY djing into a single evening mix. Guests were invited to bring along their own music for the dj to spin as they investigated 'The Other Flower Show' (making reference to that English institution the

Chelsea Flower Show): a cluster of generic sheds customised by the likes of Tracey Emin, designer Tord Boontje, and others. Although debateable just how many people gave over their record collections, it was easy to guess the average age of the demographic as 'Teenage kicks' and 'Rock Me Amadeus' belted out over the sound system. Inside the hallowed halls of the museum, a group of people in gold-leaf-doctored army fatigues made pseudo-military body movements at the sound of a whistle, while in the majestic Gamble Room performance duo Greg Whelan and Gary Winters read out all the street names in the London A-Z, confined within an area marked out by hazard tape on the floor. Surprisingly, the capital's press seemed more interested in poking their long lenses into the Benetton-style stunt of the fashion military than the nonsensical but entertaining feat of art endurance in the bar. Architects were on hand to give tours of their favourite bits of the museum, but with tunes on offer and the chance of an art-shed frisson, it was more tempting to hang out with the beautiful people in the garden.

Now for something mildly illegal ... Broadway Market's Flaca gallery invited the art public to trespass into an 'unused' space off the Old Street roundabout to experience some sculpture. Discreet graffiti-style fliers led the confused mob to a 10ft fence, against which Michael Beutler's handy ladder piece and the sounds of beers being opened on the other side, encouraged even those with mild vertigo up and over, and into a secret garden full of sculptural bric-a-brac. The whole proceedings felt very 1980s, post economic boom - you half expected the Guerilla Girls or some other art activist ensemble to turn up. Tom Humphrey's helium-inflated bin-bags, like juicy but heavily blackened sausages, provided a short but sweet comment on the usefulness of art objects, but as the city continues to be carved up into expensive little pieces, this event will most likely be remembered for a moment of rare, if slightly manufactured naughtiness.

Zurich

Summer in Zürich, like London is proving to be a slow starter. Patchy days of sunshine and rainfall mean few visitors to the outdoor swimming baths of the lake and Limmat river. Galleries are paused in setting their tables out on the streets, waiting to create a warm, welcoming summer atmosphere for their last opening of the season.

The first outdoor event to profit from a day of sunshine was at the Kunsthaus Zürich which is currently undergoing major surgery, due for completion in summer 2005. Swiss artist Ingo Giezendanner (*1975, alias GRRRRR) was invited to make a multi-stage artistic project. GRRRR has turned his black felt-tip pen talent to the area outside the museum. Due to building work, the access from Heimplatz to the museum has been screened off by a makeshift wall. Here, he has drawn directly onto this provisional 15m x 3m surface, creating a work that deals directly with the Kunsthaus renovation. The opening was a moment that showed Zürich in its ultimate form, a rich, cultured and civilized city. A varied bunch of visitors were welcomed with chilled white wine, and served with an endless supply of tomato canapes. It was a real treat of an event.

Zürich, a city with only about 340,000 people has two main art schools: The F+F Schule für Kunst und Mediendesign and the Hochschule für Gestaltung und Kunst (HGKZ) This year's degree shows were held back to back, showing off the new creative crop. Those that made the journey to the F+F were in for a real treat. Curated in style by Daniel Baumann, the show looked promising, with all departments exhibiting together on the ground floor. The atmosphere was good, well attended and paved the way for a positive future for the F+F in its new home - a renewed industrial building. As June's events also clashed with the Euro 2004 Championship, the evening could not go by without a die-hard crowd gathered round a lone TV set, watching the next team being eliminated from the tournament. This night saw the host team Portugal beat England ... "0' ROONEYYYYYYYYYY!!!"

With only a few hours to recover between art school openings, it was then time for the HGKZ to open their doors to the public. The work in general was of a high standard and maturity, but for the students of art class sadly seemed to have had 'too much sun last year'. The bizarre decision was made to split the art class between two venues. Located at the old city barracks,



Photo by Kunstfly

Walcherturm, run by Patrick Huber was left to host part of the show. Looking around both venues, you couldn't help but get the feeling there were some tricky internal issues to manage during the hangs. There seemed little dialogue between the art works and the graduating students. And, much as the night before, the evening ended with people gathered around another TV, this time though it was France's turn to admit defeat and echoes of "ZZZZZZZZIDANE!!!" could be heard over the Langstrasse.

A short walk from the HGKZ is a strange and curious art space called Kunsthof, run by the HGKZ fine art department. This site is an oddity in Zürich, as in real terms its nothing more than an empty void between two buildings, but its off-the-wall venue provides a perfect platform for performance and outdoor sculpture projects. The current show, a work by well

known Swiss artist Peter Regli, forms part of his ongoing project: 'Reality Hacking'. The artificial landscape Regli has created, takes some of the characteristics of the 1980's film blockbuster 'The Karate Kid' and lay somewhere between an outdoor challenge exercise for scouts and a gardening-centre display. The only hacking that could be heard was the sound of an axe chipping into the pebbles. Kunstthof is the first point of art contact along the Limmatstrasse, which begins at Zürich's imposing Hauptbahnhof and ends at the industrial underpass of Esher Wyss Platz. It's an interesting road, which is culturally quite diverse with its mix of museum and city workers, and less savoury characters from the notorious Langstrasse area. Running parallel is Ausstellungsstrasse, which features Swiss art heavyweight Bob Gysin's gallery. Bob is currently showing another Bob (Bob Gramsma), who has recently returned from his high-profile PS1 residency in New York. Though the show is rather dry and uneventful with a piece that is nothing more than white plastic bags attached to a metal fence, the most interesting piece has to be the abandoned car parked outside the gallery for the opening. At first it seemed like any old parked car, but then as time passed it became apparent that this was a piece of 'art'. Condensation lay thick on the windows, creating a mystery to what was hiding in the car. Minds were left thinking that if the door was opened, what would be revealed...

Since 1996 the big gallery money of Zürich has been allocated at the far end of Limmatstrasse in the premises of the former Löwenbräu brewery. This dominant red-brick building houses a cluster of galleries with an international presence: such as Hauser & Wirth, Peter Kilchmann, Fabian & Claude Walter, Bob van Orsouw, Eva Presenhuber. It is here that the Migros Museum was born, an unprecedented collaboration between the art community, international artists and country's best known supermarket, Migros, along with Zürich's most controversial space of the moment the Kunsthalle. As if this wasn't enough, next door is the Daros Collection, which seems to turn around one show about every seven months, currently showing old timer Louise Bourgeois and Caratsch de Pury & Luxembourg with their huge 'look at me' space, currently exhibiting Aloghiero Boetti. One of the nicest things about the Löwenbräu is the Kunstgriff bookshop, owned by Markus Schmutz and run with the help of Swiss artist Andrea Heller, this is one of the most eclectic, well-stocked and ambient bookshops any city could wish for. It's just a pity that its nearest neighbours are a keep-fit club, sweating all over the ground floor. Surely this space would be put to better use: a coffee shop or restaurant maybe!!

Just opened opposite and positively dwarfed by its established neighbours is Gip Contemporary Fine Art. They have taken over the old Kabinett Gallery space, which recently returned to its original home in Bern (few seem to be mourning its relocation). Gip is the second of these so-called contemporary fine art spaces run by the Franz Gertsch Museum, Burgdorf. The concept behind its first contemporary space located next to the museum was to fund the museum. But it's hard to imagine how this new space and their current show of vile hanging cocoroaches by Catherine Chalmers will ever rack in enough cash to fund a can of insect repellent.

And so the Zürich art world begins its summer pause. Lets hope those warm days arrive soon so artists, galleriest and collectors can cool off before the new season kicks on 25th August 04.

Update: Moscow

By e.kovylina@yahoo.de

As a Russian citizen I am obliged to leave my fingerprints in the American Embassy in Moskau if I want to enter the U.S. nowadays. This method of identification is based on criminalistic research, established to haunt down and handle criminals easier. Criminals can easily do plastic surgery and change their name, but fingerprints cannot be manipulated. But what does this law mean to all the foreigners coming to the States? Does it mean that everybody who wants to visit this country is potentially a criminal? For Michel Foucault the symbol of surveillance was the Panoptikum: An optimal architectonic structure in which the supervisor can observe and control all inhabitants without limits.

It is remarkable that the American society is much more transparent and controllable than the Russian. At the same time the conditions in Russian prisons are much heavier than in the Western ones. It is no coincidence that a Russian living in the Western civilisation can easily build up an independent life that is called Mafia. The Russian Mafia is feared a lot and a Russian blonde in a European embassy will always lead to sheer frenzy. For Russians it is more difficult than for the German or French to enter the U.S., and if they do so they will always find themselves in confrontation with society. Sometimes they will discover the possibility of operating close at the border of legal and illegal and will reach in this limbo great freedom and self fulfillment. The experience of contemporary art is - analogous to the Mafia - without doubt an experimental experience of society.



Elena Kovylina, Privet, 2004, Videostill

Update: Malmö

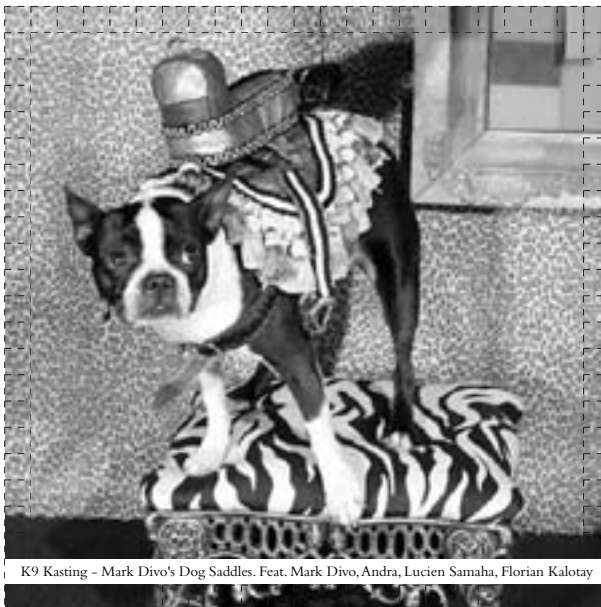
By cenaliaj@yahoo.com

now i'm writing you from the art akademy in malmo-Sweden. I'm here for an workshop *Speak up* conected with the globalisation fenomen, good and bad things of it. it's a partepaction of the west balkan and nordic academis. it's really a very good cofrontation between our cultures. but i think that for the moment as i see this workshop is going more in a nordic studens help, because i think they miss something that in us is too much, maybe the action and eveniments (these in a politik and in the social life). *this story it's a littel bit out of the contest* A boy from copenhagen during the winter goes time after time in the ice-river and through the water. he wanted to feel something very different, something dangerous. For him this moment or situation was a strong feeling, but he had to stimulate that. i can't understand this theory. 7 years before, we in Albania, or even more Bosnje-Hercegovina's people, could see and understand what does it mean to have your life in danger, what can you feel, think in that moment! I think it was only fear and teryfight and nothing more. And you didn't have the luxury to think. anyway i'm learning a lot in the other hand how could construct an idea and how to develop that in a project. how to deal with my self as a young artist in a local area.

So, the academis and young artists that take place are from tirana, zagreb, sarajevo & copenhagen, malmö, helsinki. you could see our diversity. all the time as three days that we are here the balcan people stay together and the nordic together. i dont know at the and, but i think that we will remind lokal. Ok, now i'm living to a chinese restorant for dinner.

Update: New York 1

By m.divo@mail.com



K9 Kasting - Mark Divo's Dog Saddles. Feat. Mark Divo, Andra, Lucien Samaha, Florian Kaloty

Update: New York 2

By folkert2296@hotmail.com



Folkert de Jong, Year of the Monkey (Juicy burger eaten by monkey). Photo by Folkert de Jong

Email: Toronto-Zurich

CHAT IDIOTS by shaan@ca.inter.net and kielmayer@gmx.net

kielmayer@gmx.net: ok. As you dont have icq, lets meet in a gay chat-room; there i have tested the copy-paste, it works! Just sign in on www.kink.ch

shaan@ca.inter.net: oliver - what does PLZ / Ort mean?

kielmayer@gmx.net: Zip code /city

shaan@ca.inter.net: Oliver - I can't figure out how to get in without paying! I think it says that if you want to just chat you don't have to pay, but every time I sign up for a membership, it wants all my info and credit card....

kielmayer@gmx.net: Strange, i dont pay and get in...

shaan@ca.inter.net: I'm in! But I can't find you - are you in "Zurich - city"? your name is "OK" right? -mine is "Soya"

kielmayer@gmx.net: my name is ,okay"! Maybe you are still not a real member? Shall we try on gaynet.ch? I think it is easier and 100% for free!

kielmayer@gmx.net: hey, are you lost? you must click onto the 'chat' and then onto 'gay chat' a little bit further down on the page, in the middle, then a window opens (never close it while chatting!!) and then you can find me rather down the list showing up on the right of the page!

shaan@ca.inter.net: ARG!! When I click on chat - the only options i have are "member search" and "who is online"

kielmayer@gmx.net: ok: go to www.gaynet.ch and make member there, it is free!

shaan@ca.inter.net: I've already signed up - I've been waiting for them to email me my password... it seems to be taking a while....

kielmayer@gmx.net: Ok, great... I am in the first chatroom the 'no sex date' one... My name here is cock-tail...

kielmayer@gmx.net: Did you get the bloody password?!

shaan@ca.inter.net: this freaking thing won't email me my password!!! - my profile should be either "soyalatte" or "doubleshott" - I've registered twice...

kielmayer@gmx.net: Ok, this is completely useless! lets just write emails, thats similar to chatting!

Email: Zurich-Toronto

By kielmayer@gmx.net and shaan@ca.inter.net

shaan@ca.inter.net: I heard some people were a little upset about the kunstfly report in number 1? When I was in switzerland, I did notice how Swiss openings are "subdue" now and then - but actually Christian Vetter's at Brigitte's was the best opening that I went to when i was there! (aside from the k3-one where everyone said it was the best opening zurich had all year)

kielmayer@gmx.net: Well, more people got a bit angry, also with me... very angry was the vienna correspondent petra maitz: she wanted to quit our little network, because i didnt write a review in kunstbulletin about an exhibition she was involved.... I got a letter with a sloppy invitation card, written on which was that she is expecting a review. But first it was a show in berlin (other people write about shows there) and second it was like 2 weeks before kunstbulletin was going to be printed (and it takes 6 weeks at least to put something in there!). And when i told her that, she got really mad and said i am useless, horrible, a complete failure... I answered her in the same way, because i knew that she IS hysteric...

shaan@ca.inter.net: I'm laughing right now. Don't you just love artist's egos?! Can anyone say "desperate"? Go find another freaking mag if you absolutely need a review!! But I love that she said you were horrible and useless. Very funny. You Europeans always say what's on your mind. -this side of the atlantic we are a little more passive aggressive and afraid of hurting feelings. In Canada - everyone tells you they love you and your work and then they say they hate you to their friends.

kielmayer@gmx.net: Petra and I had some more 4 or 5 horrible emails with mutual insulting etc. and in the end i thought, well, perfect for we-are-the-artists! i mean, the artist - curator thing, the bad curator, the hysteric artist etc. i suggested this to her but guess what the answer was: she never wants to talk to me anymore and i should the fuck off and she would sue me if i published the emails!

shaan@ca.inter.net: You should print the emails anyways. As if she has enough money to sue! What better publicity could she ask for?

kielmayer@gmx.net: Thats what i thought, but she is part of a legal art thing, and i asked there and they would definitely sue me. Sorry, but it's not worth it...

shaan@ca.inter.net: She sounds like Christina Aguilera or some other pop princess with her panties on too tight.

kielmayer@gmx.net: Who sounds like christina aguilera?

shaan@ca.inter.net: The petra chick. -actually I remeber reading her thing in the last issue - which (I think it was her) sounded like a desperate attempt at letting everyone know she had slept with (the famous artist) John Bock. It was so transparent what she was doing!

kielmayer@gmx.net: However, we both have calmed down in the meantime and talk with each other again... Regarding being hated; what do you think of the 'most hated section' for number 2 (see attachment)?

shaan@ca.inter.net: I can't open the file. But in terms of most hated - I have my own list of Canadians - but its not even worth it - no one outside of canada will have heard of them. Plus I don't want to give them any added publicity - here's one - marcel dzama - you may have heard of... can we see any more stoner school boy drawings from the royal art school ???!

kielmayer@gmx.net: For the next number the kunstfly correspondents already suggested to split the most hated section up into 'most hated asia', 'most hated europe' etc or even into countries!? Another idea was to set up a most hated chart, where people can move up and down like popstars, also the last numbers position would be there...

shaan@ca.inter.net: ok - but you have to do a most loved- or fondly thought of- section to infuse some positivity into your rag.

kielmayer@gmx.net: Actually i thought so too! Any suggestions? I could do it in number 2 already!

shaan@ca.inter.net:...hmm... there are those guys who did that thing where they made you lube yourself up naked and slide down a slimy hole lined with fat people...who are they again??

kielmayer@gmx.net: I think I have heard of it; sounds a bit like the artist group 'gelatin'...? However, lets stop here, i must prepare a barbecue... It's 8 pm here you know! And next time we meet in a real chatroom...Bussi!

shaan@ca.inter.net: Cu!

Inquiry: Europe



Information: WeAreTheArtists

By kielmayer@gmx.net

WeAreTheArtists is a longterm network project, the idea of which is to create a worldwide platform for open discourse about art. The main aim is to make the ever growing network visible and accessible, currently by a free newspaper with updates from all over the world written by artists and a collection of video sketches. Number 3 of WeAreTheArtists will be published in December 2004. For all enquiries, please contact wearetheartists@gmx.net. On the last page the newspaper offers a variety of ads, starting with the 'Unknown artist ad' for Euro 30 up to the 'Fuck the rest I'm the best ad' for Euro 4000.

Ever noticed?



Saddam Hussein and Harald Szeemann

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Fuck the Saatchi! I write for an international artmag but when I finally found my way in I was confronted with an overdressed queen who was not able to arrange a free entrance for me. If that's their idea of public relations they'd better watch out!

Pacemaker

"We're best friends...
 And we're in love...
 And it's great."

k
 Eine quarterly published
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DEAR WEARETHEARTISTS;
 I HOPE SUMMER IS AS BEAUTIFUL WHEREVER YOU ARE AS MUCH AS IT IS HERE IN CANADA...
 JUST A QUICK NOTE - I WILL BE IN ZÜRICH THIS AUGUST FOR MY SHOW OF NEW PAINTINGS AT BRIGITTE WEISS. I WILL SEE YOU AT THE OPENING ON AUG. 25! UNTIL THEN,
 XX
 SHAAN SNEED

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a project by roman keller and gammarus gmbh, supported by plug.in, kunstraum walcheturm, amt für umwelt und energie basel-stadt, ewz - elektrizitätswerke zürich.

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