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DOCUMENTA

EVENT STRUCTURE

KEY PLAYERS
-Arnold Bode – original founder of Documenta in 1955
-Arnold Bode and associates create business entity to run Documenta (a limited liability company – LCC) in 1959
-City of Kassel and State of Hesse set-up own non-profit as co-contributor [the mayor of Kassel is board chairman]
-Documenta (LLC) and gov’t non-profit Museum Fridericianum Event GmbH co-organize and help fund each event
-Artistic Director [re:Curator] is chosen each Documenta by an invited panel of artists and curators to run each event

MONEY
-50% of funds are derived from the sale of tickets, catalogs and marketing materials
-50% of funds are derived from the local and state government who financially support the Documenta via its own funds as well as financial support given be federal government

GOVERNMENT
Government provides approx 50% of funding, little involvement beyond financial support

PARTICIPATION
-Large mixed group is brought to Kassel, Germany every Document (650,000 visitors in 2007)
-Most are German, but almost a third come from international destinations
-Demographics include a diverse age range from kids to senior citizens

ECONOMY
Large economic impact to local region, especially the city of Kassel.
City has grown in direct response to Documenta.

PERMANENT EFFECT
Sustainable arts culture within Kassel: supply and demand
Urban infrastructure: Exhibition venues, universities, hotels, restaurants, transit networks and parks

EVENT EFFECTIVENESS
People, culture, education and economy have all been introduced to Kassel due to Documenta.
ARTIST/GROUP: Joseph Beuys
NAME: 7000 Oaks
TYPE: Installation / Rehabilitation
LOCATION: Kassel, Germany
TIME: 1982-1987 to present
DESCRIPTION: Trees were planted in urban voids in an attempt to effect environmental and social change. The work is interdisciplinary and participatory.

ARTIST/GROUP: Ai Weiwei
NAME: Fairytales: 1001 Chinese Visitors
TYPE: Installation / Happening
LOCATION: Kassel, Germany
TIME: 2007, June-July
COST: $4.3 million
DESCRIPTION: 1001 Chinese tourists visited Kassel.

ARTIST/GROUP: Ferran Adria
NAME:
TYPE: Happening
LOCATION: Kassel and Catalonia, Spain
TIME: 2007
DESCRIPTION: Two visitors a day are selected and flown to Adria’s restaurant El Bulli in Spain.

ARTIST/GROUP: Haus-Rucker
NAME: Oasis no.7
TYPE: Installation
LOCATION: Kassel
TIME: 1975
DESCRIPTION: Steel structure cantilevered out from existing building and enclosed with an 8 meter vinyl bubble, creating an artificial environment neither inside nor outside.

TYPE: Archive
LOCATION: Kassel
TIME: 1954-present
DESCRIPTION: Documenta builds, restores, and preserves structures around Kassel including the Orangerie, New Gallery, and Documenta Halle. The growth of the event and the city are explicitly linked together.

NAME: Inhabiting the World
TYPE: Education initiative
LOCATION: Kassel
TIME: 2007
DESCRIPTION: Education initiative. School children lead tours of the work in Kassel.
EVENT: Documenta XI (2002)  
LOCATION: Kassel, Germany  
AREA/VENUE: Binding Brewery  
IMPACT: Nigerian curator Okwui Enwezor identified the abandoned Binding Brewery in a post-industrial area of the city as the main venue for Documenta XI. The idea of designating a new event venue from an existing, underused building has become ritual in Documenta’s continually revolving exhibition spaces.

LOCATION: Kassel, Germany  
AREA/VENUE: city of Kassel  
IMPACT: Artist Joseph Beuys’s environmental art piece “7000 Oaks” encouraged the planting of 7000 trees in the cityscape of Kassel as an ecological intervention. The planting occurred over a span of five years with each tree receiving a basalt stone as an identifier. This art work was intended to alter the living space of the city and still functions today as an adopted piece of the city landscape.

EVENT: Documenta XII (2007)  
LOCATION: Kassel, Germany  
AREA/VENUE: Kulturzentrum  
IMPACT: In 2007, Documenta adopted an existing cultural facility- the Kulturzentrum- as a venue for both the display for contemporary art as well as workshops and education programs directed towards the local community. By incorporating a facility already familiar and accessible to Kassel citizens, local participation in the event doubled.

EVENT: Documenta XII (2007)  
LOCATION: Kassel, Germany  
AREA/VENUE: city of Kassel  
IMPACT: Exhibition venues, universities, hotels, restaurants, transit networks and parks all have been incorporated into the city fabric as a result of the demand the contemporary art fair places on the city’s infrastructure.
EUROPEAN CAPITAL OF CULTURE

EVENT STRUCTURE

KEY PLAYERS
Local government
European Commision

MONEY
Lille:
  35% City
  25% Nation
  20% Sponors
  15% Region
  5% EU

GOVERNMENT
100% involvement. They apply for the designation, organize the program and facilitate the events throughout the year.

PARTICIPATION
Typically much larger than the local population.
Tourists visitation can be anywhere from 200,000 to 15,000,000
Artist participation is on average 1/2 local, 1/3 national and 1/6 international.

ECONOMY
Tourism
Investment
New Jobs

PERMANENT EFFECT
New urban infrastructure

EVENT EFFECTIVENESS
Increases visibility of city, local confidence, and urban regeneration
ARCHITECT: Peter Cook, Colin Fournier
NAME: Kunsthalle
TYPE: Museum
LOCATION: Graz, Austria
TIME: 2003
COST: $40.8 Million
DESCRIPTION: Contemporary art museum. The building stands out in the shape and material composition, and it includes the facade of the building circa 1847.

ARTIST: Vito Acconci
NAME: Island in the Mur
TYPE: Bridge / Theater / Cafe
LOCATION: Graz, Austria
TIME: 2003
COST: $6 Million
DESCRIPTION: Acconci implanted an “artificial joint” linking nature and city, which forces visitors to adopt new perspectives.

ARCHITECT: Lars Spuybroek
NAME: La Maison Folie de Wazemmes
TYPE: Building
LOCATION: Lille, France
TIME: 2004
DESCRIPTION: An old textile mill transformed into a performance space: theater, studios, workshops, exhibition spaces, dining hall.

ARTIST: La Machine
NAME: La Princesse
TYPE: Installation / Performance
LOCATION: Liverpool, England
TIME: 2008
DESCRIPTION: Giant mechanical spider operated by 12 performers.

ARCHITECT: Treusch Architecture
NAME: Ars Electronica Center
TYPE: Building
LOCATION: Linz, Austria
TIME: 2009
DESCRIPTION: Exhibition space. Building covered with a dynamic, changing LED skin.
EUROPEAN CAPITAL OF CULTURE

URBAN IMPACT

EVENT: European Capital of Culture 2004
LOCATION: Lille
AREA/VENUE: Parc de la Deûle
IMPACT: The year 2004 witnessed the completion of the first stages of a vast regeneration programme of the length of the river Deûle, a plan that was originally outlined in 1968. This natural park is imagined as the green lungs of the Lille metropolitan area. Overseen by the Espace Naturel Métropolitain, the Parc de la Deûle was officially opened in Spring 2004. The whole 650 hectares will continue to be developed until the end of the decade.

EVENT: European Capital of Culture 2008
LOCATION: Liverpool
AREA/VENUE: King’s Waterfront
IMPACT: Kings Waterfront covers 14.6 hectares, and for some time was the largest undeveloped site in the City Centre. The award to Liverpool of European Capital of Culture 2008 provided an impetus for unparalleled levels of investment in the retail led development of the Paradise Street area, the business district centred on Old Hall Street, and the Ropewalks, Baltic and Hope Street areas. Today, King’s dock is home to the ACC Convention Center, The Jury’s Inn Hotel, the Dukes Dock pedestrian bridge, and a sizeable apartment complex.

EVENT: European Capital Of Culture 2009
LOCATION: Linz
AREA/VENUE: Pöstlingbergbahn Expansion
IMPACT: Starting in 2008, the Rail underwent a 14-month suspension for reconstruction and fleet replacement. The track was completely rebuilt, and extended to the Hauptplatz, or “main square” of Linz. These changes have caused the Pöstlingbergbahn to be more closely integrated into the urban transit system, also allowing tourists to travel by rail from the boat docks.

EVENT: European Capital Of Culture 2010
LOCATION: Essen RUHR
AREA/VENUE: EMSCHERKUNST
IMPACT: A large art project on the island of Emscher that activated locks, former industrial sites and otherwise urban wastelands, ultimately producing eight exhibition rooms displaying works from 40 different individuals over the course of 100 days.
MANIFESTA

EVENT STRUCTURE

KEY PLAYERS
Hedwig Fijen, Director of Manifesta Foundation
Viktor Misiano, Chair of The Board
Curators change each edition of Manifesta

MONEY
Local government.

GOVERNMENT
The local government funds and helps organize the event.

PARTICIPATION
Local and international participation.

ECONOMY
$5.8 million in indirect economic activity from Manifesta 7 (2008)

PERMANENT EFFECT
Re-use of old city infrastructure, buildings, sites

EVENT EFFECTIVENESS
Increased art education, awareness, and urban renewal.
ARTIST/GROUP: Adam Budak, Anselm Franke/Hila Peleg, Raqs Media Collective  
NAME: Scenarios  
TYPE: Installation  
LOCATION: Fortezza Castle, Italy  
SCALE: Local  
COST:  
DESCRIPTION: The spaces of the castle are used for projections, audio recordings, texts and scripted spaces. “Scenarios is a critical reflection of the role that scenarios occupy in our society and the individual or collective imaginary.”

ARTIST/GROUP: Sal Randolf  
NAME: Free Manifesta  
TYPE: Installation / action  
LOCATION: Frankfurt, Germany  
SCALE: Local → International  
COST: $15,099  
DESCRIPTION: A physical location was purchased thru eBay and opened to amateur artists to engage with the space and exhibit their work. Over 225 artists participated.

ARTIST: Jeremy Deller  
NAME: A Social Parade  
TYPE: Rehabilitation  
LOCATION: Donostia-San Sebastian, Spain  
TIME: 2004  
SCALE: Local → Urban  
IMPACT: Challenging the use of public space  
DESCRIPTION: Jeremy Deller organized a parade along Donostia’s central boulevard, including a cross-section of residents, the spectacle made visible the city’s rich social and cultural fabric.

GROUP: Education Department of Manifesta 7  
NAME: Family Sundays  
TYPE: Education Program  
LOCATION: Trentino and South Tyrol, Italia  
TIME: 2008  
SCALE: Regional  
DESCRIPTION: Four Family Sundays, with many activities for children and adults to explore together for an encounter with contemporary art.

GROUP: Manifesta Foundation  
NAME: Art Mediators  
TYPE: Education Program  
LOCATION: Trentino and South Tyrol, Italia  
TIME: 2008  
SCALE: Regional  
DESCRIPTION: Two third of the team of 20 motivated art mediators was selected from candidates from the region. These art mediators, formed through a series of didactic workshops, were then employed, after the closure of Manifesta 7, by local institutions, museums and galleries keeping in the region the know-how developed during the event.

ARTIST/GROUP: The Fifth Venue  
NAME: The Fifth Venue  
TYPE: Public TV program  
LOCATION: Slovenia, Ljubljana  
TIME: 1982-1987 to present  
SCALE: National  
IMPACT: An outlet for contemporary visual arts. Remaining on the air as a segment of Terminal, a monthly show dedicated to screening the best artworks from all over the world.  
DESCRIPTION: Manifesta 3, strongly emphasizing a television project of RTV Slovenia, organized a public TV program as an outlet for contemporary visual arts. The project sought to address the tension between media arts and Traditional visual arts.
MANIFESTA

URBAN IMPACT

LOCATION: Donostia-San Sebastian, Spain
AREA/VENUE: ship-building warehouse
IMPACT: Manifesta 5, located in a region of Spain with a tense social-political background, sought to requalify cultural and political identity through both public discourse as well as urban renewal. The Rotterdam-based Berlage Institute collaborated with the event organizers to identify underused city infrastructure and transform industrial buildings such as defunct ship-building warehouses into exhibition spaces and event facilities.

EVENT: Manifesta 7 (2008)
LOCATION: Trentino, Italy
AREA/VENUE: Trentino-South Tyrol region
IMPACT: This Manifesta spanned a regional area involving four cities versus focusing on one city as its host. The area was selected for its historical heritage as well as its industrial archaeology buildings which showcase the progressive industrialization of the territory. Many of these buildings were chosen as event facilities or given over to artists to be redefined or repurposed. Manifesta 7 allowed the cultural initiative to find new uses for outdate buildings as well as quicken the restoration of existing monuments in showcasing the region’s history.

EVENT: Manifesta 6 (2006)
LOCATION: Nicosia, Cyprus
AREA/VENUE: city of Nicosia
IMPACT: Manifesta 6 intended to locate a postgraduate art education center in a buffer zone located between north and south Cyprus representing Turk and Greek Cypriots respectively. The event itself as well as the art education center were cancelled before their inception due to a lack of cooperation from the local government. The incorporation of a new educational facility to mend a city’s cultural and political strife was ambitious, but ultimately never realized.
WORLD EXPOSITIONS

EVENT STRUCTURE

KEY PLAYERS
Jean-Pierre Lafon, president of The Bureau International des Expositions (BIE)

MONEY
+/- $5 billion in publicly funded expo site development
Pavilions funded by countries gov’t and corporate sponsors.

GOVERNMENT
Very involved: Funding, land donation, organization, development.

PARTICIPATION
International

ECONOMY
Expos require an investment in new infrastructure.
Successful post-Expo sites become integrated into local infrastructure and economy.

PERMANENT EFFECT
Expansion of local infrastructure
Increased tourism

EVENT EFFECTIVENESS
Increased global awareness of host city
Short term economic boost: tourism
Long term economic growth: tourism, infrastructure, global business exposure
WORLD EXPOSITIONS

CONTENT

NAME: Philips Pavilion
ARCHITECT: Le Corbusier
TYPE: Pavilion
LOCATION: Brussels
TIME: 1958
DESCRIPTION: The pavilion is a cluster of hyperbolic paraboloids, which combine to create contours out of prestressed concrete.

NAME: Seed Cathedral / British Pavilion
ARCHITECT: Heatherwick Studio
TYPE: Pavilion
LOCATION: Shanghai
TIME: 2010
DESCRIPTION: 60,000 transparent optical strands each hold a single seed. The strands allow light inside the space. The pavilion provides significant public open space for visitors to relax.

NAME: Chinese Pavilion
ARCHITECT: He Jingtang
TYPE: Pavilion
LOCATION: Shanghai
TIME: 2010
DESCRIPTION: The pavilion is an exploration of the traditional dougong brackets used in Chinese architecture. It is one of only four pavilions which will remain after the expo. After the expo it will become a museum of national history.

NAME: Atomium
ARCHITECT: Andre Waterkeyn
TYPE: Pavilion
LOCATION: Brussels, Belgium
TIME: 1958
DESCRIPTION: 335 ft tall model of an iron crystal magnified 165 billion times.

NAME: Space Needle
ARCHITECT: Edward E. Carlson and John Graham
TYPE: Tower
LOCATION: Seattle, Washington
TIME: 1962
DESCRIPTION: A 605 ft tall spire constructed as the centerpiece of the expo.
EVENT: Expo '92
LOCATION: Seville, Spain
IMPACT: The countries high speed rail line was extended to Seville from Madrid, connecting the two cities in only 3 hours. 5 new bridges were constructed to connect the city with the expo cite located just outside its historic center. The improvements rehabilitated the cities image so that it was able to host the America’s Cup and the UEFA Cup following the successful expo.

EVENT: Expo '62
LOCATION: Seattle, Washington
AREA/VENUE: Seattle Center
IMPACT: The site of the 1962 expo is now known as the Seattle Center and in the cultural hub of the city. The Alweg Monorail, constructed for the expo, connects the site with the downtown area. Today the site houses the Pacific Science Center, the Space Needle, Key Arena and the Experience Music Project.

EVENT: Expo '84
LOCATION: New Orleans, Louisiana
AREA/VENUE: New Orleans Convention Center
DESCRIPTION: The 1984 expo in New Orleans had to declare bankruptcy before the it was even scheduled to end. Despite this fact, the city of New Orleans still consider the event a success. The construction of the convention center for the expo was the beginning a new industry for the area. New Orleans is now one of the most popular choices for conventions in the country.

EVENT: Expo '10
LOCATION: Expo 2010 Site, Shanghai, China
DESCRIPTION: The Shanghai expo is on the largest site of any modern expo, 1,304 acres. Following the expo the site will be demolished and redeveloped. Although the expo will have a lasting impact on the site, little evidence of the expo will remain after its close.

EVENT: Expo '00
LOCATION: Hanover, Germany
DESCRIPTION: For the 2000 expo the city of Hannover utilized their existing fairgrounds for the expo site. The improvements made to the fairgrounds allowed Hannover to begin hosting additional fairs and expos, including two of the largest technology expos in the world every year. Even though the 2000 expo ended up losing over $1 billion the city has earned that investment back through the tourism brought in by their improved fairgrounds.
BIENNIALS

EVENT STRUCTURE:
LIVERPOOL 2008

KEY PLAYERS
Paula Ridley (Chairman), Ex Chair V & A Museum and Tate Liverpool, Ex Trustee Tate and National Gallery
Alistair Sunderland, Senior Partner Austin: Smith Lord, Liverpool
Michael Cox, Partner Grant Thornton UK LLP
Jane Wentworth, Independent Brand Consultant
Roger Goddard, Retired Director of Finance & Internal Services of Arts Council (Manchester)
Lesley Chalmers, Committee Member at European Institute for Urban Affairs, Owner at Lesley Chalmers Photography
Jim Gill, Chief Executive Liverpool Vision
Simon MacKinnon, Honorary Director, the Liverpool Shanghai Partnership
Tony Wilson, Senior Partner Hill Dickinson
Gerald Pillay, Professor Rector and Chief Executive Liverpool Hope University
John Shield, Partner JST Lawyers
Ryan Gander, Artist

MONEY
$2,850,000 total funds (2010):
USD$950K from European Regional Development Fund (ERDF)
USD$950K from Northwest Regional Development Agency (NWDA)
USD$950K from charity/private fund raising

GOVERNMENT
Yes. The city of Liverpool is involved in the event

PARTICIPATION
45% local residents
46% from UK (outside Liverpool)
9% from Oversea

ECONOMY
Liverpool generated USD$40 million in indirect revenue
[events were free, no ticket sales]

PERMANENT EFFECT
Filling/fixing/developing “urban voids” are focused on [in Liverpool]

EVENT EFFECTIVENESS
The Liverpool Biennial is gaining recognition. Organizers have higher hopes for the participation and economic gain for the 2010 event.
ARTIST: Richard Wilson  
NAME: Turnign the Place Over  
TYPE: Intervention  
LOCATION: Liverpool Biennial  
TIME: 2008  
SCALE: Local  
COST:  
DESCRIPTION: A circle 26 feet in diameter is cut from the building and attached to a machine that rotates it in 3 dimensions. “...its appeal is that you don’t have to be an art lover to be interested in it and delighted by it.”

ARTIST: Gonzalo Lebrija  
NAME: Between Life and Death  
TYPE: Sculpture  
LOCATION: Biennial of the Americas, Denver, CO  
TIME:  
SCALE: Local  
DESCRIPTION: A car is set vertically over a reflecting pond.

ARTIST: Swoon (and friends)  
NAME: Swimming Cities  
TYPE: Sculpture / Event / Installation  
LOCATION: Venice Bienalle  
TIME: 2009  
SCALE: International → Local  
COST: $150,000  
DESCRIPTION: Boats built from NYC trash, shipped to Slovenia, and floated to Venice. Freedom through radical self-reliance. Never received an invitation to the bienalle, they just went for it.

ARTIST: Karlos Andrei Ibarra  
NAME: Vivo En America  
TYPE: Sculpture  
LOCATION: Biennial of the Americas, Denver, CO  
TIME:  
SCALE: Local  
DESCRIPTION: Solar-powered neon sign addressing immigration, nationality, and personal identity.

ARTIST: Dan Graham  
NAME: Cafe Bravo  
TYPE: Pavilion  
LOCATION: KW Institute for Contemporary Art, Berlin  
TIME: 1999  
SCALE: Local  
DESCRIPTION: Functioning cafe. Refraction, reflection, and transparency shift perception of the surrounding courtyard and buildings.
EVENT: Liverpool Biennial (2010)
LOCATION: Liverpool, United Kingdom
AREA/VENUE: city voids
IMPACT: Each Liverpool biennial, the city identifies urban voids located between physical infrastructure to exploit as an artist’s site. Artists are invited from around the world to redefine the identity of these spaces and create contemporary art which temporarily transform the city to a cultural destination.

LOCATION: Berlin, Germany
AREA/VENUE: Berlin-Mitte district
IMPACT: Auguststrasse, a street of roughly one kilometer in length, has seen all walks of life in Berlin’s history which most recently has become the backbone of the city’s art community. The curators of the 4th Berlin Biennial in 2006 came across a previous exhibition using the street to combine public and private spaces to display art. The curators decided to reinvent the exhibition across 15 different venues ranging from private apartments to bomb shelter basements to local churches. The Auguststrasse exhibition shows how a city’s existing private/public spaces can be used to display art outside the “white-box” gallery.

EVENT: Venice Biennale (2009)
LOCATION: Venice, Italy
AREA/VENUE: city of Venice
IMPACT: The most historic and monumental of the biennials, the Venice Biennale is also the densest. Over 100 buildings including museums, warehouses and pavilions are used during the event that occupies only six square miles (five times the size of Central Park in New York City). The event has gradually grown in size and density with an ingrained flexibility required to adapt to the city’s aging infrastructure.

EVENT: Biennial of the Americas (2010)
LOCATION: Denver, Colorado, United States
AREA/VENUE: McNichols Building
IMPACT: The local government gutted a previously administrative-only building in the downtown Civic Center, the McNichols Building, to serve as the main stage and venue for art exhibitions during the Biennial of the Americas. The renovated public building will serve the city beyond the length of the event as a venue for the city incorporating both exhibition and workshop facilities.
ART BASEL / ART BASEL MIAMI

EVENT STRUCTURE

KEY PLAYERS
Ernest Baylor, founder
MCH Group- “a leading international group of companies specialised in live marketing.”
Local Art Collectors

MONEY
Privately funded: Corporate sponsors. Galleries pay $35,000-$75,000 to be involved

GOVERNMENT
Minimal to no direct involvement.

PARTICIPATION
300 international galleries (1,000 apply)
Satellite fairs
30+ events citywide

ECONOMY
6% Sales tax on all artwork sold = $30,000,000 tax revenue (Miami)
7.6% Sales tax = $38,000,000 tax revenue (Basel)

PERMANENT EFFECT
Increased activity and expansion of the Arts District (Miami)
+ 50% increase in property value around the Arts District (Miami)

EVENT EFFECTIVENESS
Increased tourism.
ART BASEL / ART BASEL MIAMI BEACH

CONTENT

ARTIST/GROUP: Primary Flight and Art Center South Florida
NAME: Primary Flight
TYPE: Street Art/Murals
LOCATION: Miami, Florida
TIME: 2007-present
SCALE: Urban
IMPACT: Since 2007, over 100 street murals have been installed.
DESCRIPTION: The world’s largest site-specific street level mural installation. Commissioned works from some of the most influential street artist in the world to install their work in the Wynwood Arts District of Miami.

ARTIST/GROUP: Art Basel Conversations
NAME: Art Basel Conversations
TYPE: Discussions
LOCATION: Basel and Miami Beach, FL
TIME: June and December each year for Art Basel Weekend
SCALE: Local (global in content)
DESCRIPTION: Conversations held between a moderator and leading members within the cultural world. After the discussion between the parties on stage, the floor is open to the audience. The conversations are focused on the production, collection, and exhibition of art. Art Basel conversations are typically held at the beginning of the day(s).

ARTIST/GROUP: Art Basel with Creative Time and Pae White
NAME: Oceanfront
TYPE: Installation
LOCATION: Miami Beach, Florida
TIME: Dec 3-6th 2009
SCALE: Local: 1 city block
DESCRIPTION: The “social space” of the Art Basel weekend. The installation by Pae White hosts the discussion panel of the Art Basel Conversations series every morning, and every night during Art Basel Miami Beach, the Oceanfront features a different event: Art Loves Music concerts on the beach, Art Perform, and Art Video.

ARTIST/GROUP: Paul McCarthy
NAME: Pig Island
TYPE: Various Media / Installation
LOCATION: Basel, Switzerland
TIME: June 15th-19th 2010
SCALE: Local
DESCRIPTION: Large body of work examining the American Dream from multiple critical views. A sprawling multi-room 100+ piece installation.

ARTIST/GROUP: Louise Bourgeois
NAME: Les Fleurs
TYPE: Painting
LOCATION: Basel, Switzerland
TIME: June 15th-19th 2010
IMPACT:
DESCRIPTION: Sold by Cheim and Reid Gallery of NY at Art Basel Switzerland for $1.5 million.

ARTIST: Cerith Wyn Evans
NAME: Wayward Landscape
TYPE: Installation
LOCATION: Basel, Switzerland
TIME: 2010
SCALE: Local
DESCRIPTION: A firework display on a floating platform in the Rhine, adjacent to the oldest bridge in Basel. Wyn Evans’ firework pieces are wooden structures that spell out quotes burning over a specified period of time.
ART BASEL / ART BASEL MIAMI BEACH

URBAN IMPACT

EVENT: Art Basel Miami Beach
LOCATION: Miami, Florida, United States
AREA/VENUE: Wynwood Arts District
IMPACT: Art Basel Miami has helped establish and expand the city’s newly designated Arts District to create a “SoHo effect” of the city’s existing infrastructure. In 2006, established art galleries moved into the area increasing the existing amount locations by more than 100%. This redevelopment had residual effects as property values increased in the area by at least 50%.

EVENT: Art Basel Miami Beach
LOCATION: Miami Beach, Florida, United States
AREA/VENUE: Oceanfront Miami Beach
IMPACT: In 2009 Art Basel Miami Beach paired with Creative Time and artist Pae White to create the Oceanfront village. This part of Art Basel is free and open to the public and host event every night during the Art Basel Weekend. This activation of public space alters the city environment and helps fuel the social and party scene that Art Basel Miami Beach is known for.

EVENT: Art Basel Miami Beach
LOCATION: Miami, Florida, United States
AREA/VENUE: city of Miami
IMPACT: Smaller satellite fairs piggyback on the hype of Art Basel Miami Beach and supply the city with a total of 800 exhibitors throughout the three day event. This along with public commissioned art throughout the city and the parties and events taking place as a result of the fair create the critical mass necessary for a successful event to take place. The influx of people and events to the Miami Beach area during each fair encourages activity and spending in both Miami Beach and Miami city itself creating massive, albeit temporary, economic revenue for local businesses.
U.S. NON-PROFIT ORGANIZATIONS

EVENT STRUCTURE:
PUBLIC ART FUND

KEY PLAYERS
Susan K. Freedman, President
Nicholas Baume, Director and Chief Curator
plus a Board of Directors

MONEY
Distribution of funds on a project-by-project basis:
- Private donations
- National Endowment for the Arts
- New York City Department of Cultural Affairs
- New York State Council on the Arts (a SAA)
- Corporate sponsors

PAF operates as a 501(c)(3) non-profit organization

GOVERNMENT
Yes. PAF works with government agencies to organize and execute some of its major events [Olafur Eliasson’s Waterfalls]

PARTICIPATION
Local and international, depending on project scale. Tourism is an important element.

ECONOMY
Yes. Waterfalls generated +$69 million in economic activity for New York City.

PERMANENT EFFECT
A build-up of public arts projects that help sustain arts participation in the city and maintain it’s international image.

EVENT EFFECTIVENESS
Good. PAF promotes art events at multiple scales all over NYC
U.S. NON-PROFIT ORGANIZATIONS

CONTENT

NPO: Public Art Fund
ARTIST/GROUP: Olafur Eliasson
NAME: New York City Waterfalls
TYPE: Installation
LOCATION: New York City
IMPACT: +$69 Million in economic activity, +1.4 million visitors in 3 months
DESCRIPTION: 4 artificial waterfalls around New York City’s East River.

NPO: Public Art Fund
ARTIST/GROUP: Dan Graham
NAME: Bisected Triangle, Interior Curve
TYPE: Installation
LOCATION: Madison Square Park, New York City
TIME: 2002
DESCRIPTION: Two-room pavilion made from tinted, transparent, and reflective glass. Changing relationships between reflections and views out into the park.

NPO: Creative Time
NAME: Louisville Public Art Master Plan
TYPE: Urbanism
LOCATION: Louisville, KY
TIME: 2007
DESCRIPTION: Proposal and implementation of a flexible, phased, short- and long-term Public Art master plan for the city.

NPO: Creative Time
ARTIST/GROUP: Artists Julian LaVerdiere and Paul Myoda, architects John Bennett and Gustavo Bonevardi of PROUN Space Studio, architect Richard Nash Gould, and lighting designer Paul Marantz
NAME: Tribute in Light
TYPE: Installation
LOCATION: World Trade Center, New York City
TIME: 2002-present (annual memorial)
DESCRIPTION: Two beams of light memorialize the site of the 9/11 terrorist attack.

NPO: Creative Time
ARTIST: Doug Aitken
NAME: Sleepwalkers
TYPE: Video Projection
LOCATION: New York City
TIME: 2007
DESCRIPTION: Film projections are superimposed on and integrated with buildings in the city. Multiple stories are shown over numerous projections.
U.S. NON-PROFIT ORGANIZATIONS

URBAN IMPACT

EVENT: Waterfalls by Olafur Eliasson (2007)
LOCATION: New York, New York
AREA/VENUE: East River
IMPACT: Public Art Fund helped organize four artificial waterfalls to be installed in various locations in New York City’s East River which typically incorporated the city’s existing physical infrastructure as site. This art piece is an example of engaging the physical and spatial infrastructure of the city versus the actual buildings themselves.

EVENT: public art works
LOCATION: New York, New York
AREA/VENUE: New York City
IMPACT: Non-profit organizations, including the active Public Art Fund and CreativeTime organizations, continue to commission both temporary and permanent art projects by various artists to saturate New York City. These initiatives along with public engagement continue to reinvent public art practice and fuse art work with city landscape.

EVENT: Louisville Public Art Master Plan
LOCATION: Louisville, Kentucky, United States
AREA/VENUE: city of Louisville
IMPACT: CreativeTime, a New York City based NPO, was involved in a proposal for the implementation of a public art master plan for the city of Louisville involving both short-term and long-term solutions. The involvement of CreativeTime showcases how NPO participation is critical in incorporating art in city environments without the help of active government support in the planning and funding process.

EVENT: “Tribute in Light” installation (2002-present)
LOCATION: New York, New York
AREA/VENUE: Ground Zero [WTC site]
IMPACT: The “Tribute in Light” installation by a collaborative group of artists and designers was a public art project curated in association with CreativeTime to commemorate the 9/11 attacks of the World Trade Center. The work shows art’s ability to use light, memory and a city’s context to invoke a powerful, albeit temporary, memorial.