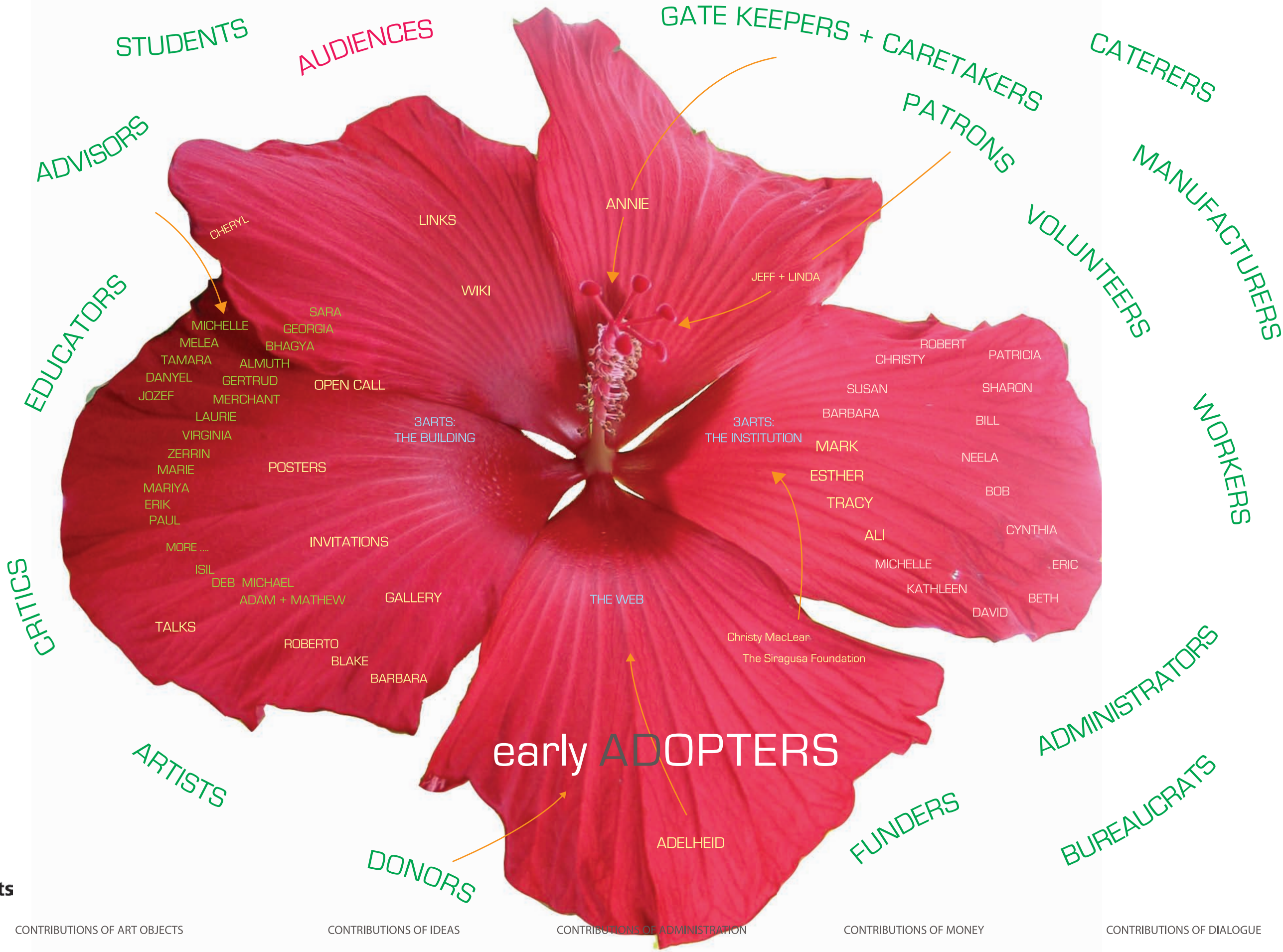


"All artistic work, like all human activity, involves the joint activity of a number, often a large number, of people. Through their cooperation, the art work we eventually see or hear comes to be and continues to be. The work always shows signs of that cooperation. The forms of cooperation may be ephemeral, but often become more or less routine, producing patterns of collective activity we can call an art world. [...] Art worlds do not have boundaries around them, so that we can say that these people belong to a particular art world while those people do not. I am not concerned with drawing a line separating an art world from other parts of a society. Instead, we look for groups of people who cooperate to produce things that they, at least, call art; having found them, we look for other people who are also necessary for that production, gradually building up as complete a picture as we can of the entire cooperating network that radiates out from the work in question. The world exists in the cooperative activity of those people, not as a structure or organization, and we use words like those only as shorthand for the notion of networks of people cooperating. [...] Before people can organize themselves as a world explicitly justified by making objects or events defined as art, they need sufficient political and economic freedom to do that, and not all societies provide it. [...] the interaction of all the involved parties produces a shared sense of the worth of what they collectively produce. Their mutual appreciation of the conventions they share, and the support they mutually afford one another, convince them that what they are doing is worth doing. If they act under the definition of "art," their interaction convinces them that what they produce are valid works of art."

Howard S. Becker, in "Art Worlds", 1982



early ADOPTERS

A project by Adelheid Mers, with Michael x. Ryan, Deb Sokolow, Industry of the Ordinary (Adam Brooks and Mathew Wilson) and others who contributed posters and work that is posted on the website <http://adelheidmers.org/earlyadopters/>

There will be a performance by Isil Egrikavuk on October 6, 2005.
Barbara Koenen, Roberto Bedoya and Blake Bradford will participate in a discussion on October 6, 2005.

RECEPTION: October 6, 2005, 5:30 pm - 8:00 pm

EXHIBITION: September 15 - October 27, 2005

Discounted parking is available at Standard Parking, 1250 N. Dearborn, and at GO Parking, 1325 N. State. Please pick up a voucher on your way into 3Arts.
3Arts Gallery is partially supported by The Sirgusa Foundation and Christy Maclear.
This exhibition was funded in part by the Illinois Arts Council, a State Agency.

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3Arts
music theater visualarts

The Three Arts Club of Chicago, Inc.
1300 North Dearborn Parkway, Chicago, Illinois 60610
312.944.6250 / info@threearts.org / www.threearts.org
Gallery Hours: 9:00 a.m. - 5:00 p.m. Monday - Friday

Look Now. Look Ahead. Look Out!

Chicago Artists' Month

October 2005

A Brief Art History and the changing role of the artist

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ERA	ca. 500-1300	ca. 1300-1650	ca.1650-1700	ca.1700-1850	ca.1850	ca.1910	ca.1930	ca.1940	ca.1950	ca.1955	ca.1960	ca.1965	ca.1970	ca. 1980	ca. 1990	ca. 1995	ca. 2000
THEME	Religion	Ideal Nature	Participation	History, Virtue	Perception	Impact of Science and Industry	Culture	Feeling	US culture/the grid	Meaning:East/West	Process/the grid 2	The grid 3	Local Society	Art World	Local Culture	Global Society	Navigation
METHOD	Symbolism	Perspective	Motion	Narrative	Abstraction	Collage and Assemblage	Irony	Flow	Repetition	Discerning Conventions	Placement	Critique	Interaction	Angst	History	Cooperation	Remediation
ARTIST	Craftsman	Intellectual	Genius	Expert	Individualist	Experimenter	Bohemian	Maniac	Outsider	Ponderer	Poet	Challenger	Activist	Designer	Researcher	Instigator	Editor/Agitator