



ABOVE: 667 Shotwell, Tom Texas Holmes, *Man Handle Gamble*, 2002 [Pictured here including graphics courtesy of Chinese printer due to concerns regarding government censorship.]

OPPOSITE: Invisible Venue, Aaron Stienstra, *Democracy is best taught by example*, 2007

Chris's walls. A date was set, postcards were made, and McCaw opened his doors for a reception. The exhibition was a tremendous success. McCaw was able to display another artist's work for his friends, and the community was given a new space not only in which to consider new work but also to consider how and why we see work in the first place. Today 31 Rausch Street, where no work can be sold for over \$200 and anyone is welcome to have a show, continues to thrive.

Other spaces follow more traditional methods. [2nd floor projects], a one-room gallery in artist Margaret Tedesco's San Francisco apartment, shows work selected by Tedesco herself. Margaret acts as curator as well as art dealer, occasionally selling work from her exhibitions. Tedesco is dedicated to showing work in all media and will soon be starting an open-submission video library and viewing room that will be open to the public.

Chris Sollars, also a successful San Francisco artist, has been running an arts space in his home for over six years. 667 Shotwell serves as a home base for performance, documentation of projects, and conceptual work. This space is certainly an extension of Sollars's artistic practice, allowing him to work with and support other artists while further investigating his own work. His website, [www.667Shotwell.com](http://www.667Shotwell.com), complements the space by documenting projects and making images and written coverage of past exhibitions available to everyone.

The Garage, a space run out of two garages in the back of a colossal Pacific Heights mansion, offers the space to both artists and curators and even hosts a Biennale that has now gone nomadic—participating in collaboration with spaces in both San Francisco and Oakland.

Oakland is as much a part of this experimental space phenomenon as San Francisco. Artmurmur is a consortium of spaces of this ilk in Oakland, and now the first Friday of every month is known to belong to the Artmurmur gallery crawl: Blankspace, Mamma Buzz Café, Ego Park, and Johansson Projects, to name a few organizations that are currently a part of Artmurmur, incite art gatherings in cafés, storefronts, apartments and abandoned buildings, all in the spirit of being able—via e-mail, websites and word of mouth—to bring artists together physically to participate in experimental work. In this same vein, but further off the Artmurmur beaten path, is Invisible Venue. Brainchild of curator Christian Frock, Invisible Venue began as a web-based project to host new media work in 2005 and has since expanded its vision and reach to include billboard interventions, ephemeral performances, and site-specific installations.

The Oakland gatherings, as well as the activity in San Francisco, have actually become the art. To