

Artists are people who make their practices public.

Lucas Zeeberg currently participates in a Mixed-Gender Adult Interpersonal Therapy Group with Alan Oxman, freelances as a preparator for Gordon Robichaux et al., and barbacks at Honeys Brooklyn. Lucas Zeeberg presented *Conference* at Turquoise in Bedford Stuyvesant, co-organized Meeting, a weekly self-organized artists project discussion and support group, ran a non-for-profit, grant-funded project space art work located on the second floor of 522 W 37th St, a 3-story building now repossessed by the city and slated for demolition in Hudson Yards, NY. They participated in the group shows, *Won't Last* in Sunnyside, Queens, *The Hanky Show* at Lowell in Portland, and *Triad Exhibition* at True Measure Gallery, as well as published the soundwork *Clarity to Immunity Bug*.

Lucas developed blinkytab, a tab-sharing social network-lite chrome extension. Lucas was involved in developing a new site for 8ball tv (on hiatus), and the first site for the Cooper Union End of Year Show. Lucas was engaged in various efforts of mutual aid through food distribution, as well as other more and less organized on-the-ground direct actions in both Portland and New York. During school they were involved in organizing around decolonization of the humanities department, as well as student council and general institutional conversations. They studied sculpture, performance, web, graphic and font design, and hold a Bachelors of Fine Arts from Cooper Union for the Advancement of Science and Art.

Lucas has also been Faith Stockholder, and Take Care and Peace.

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The throughline of Lucas' work is a search for meaning through organization. They see the structure of art work as entangled and important. Their understanding of what is significant in the work of art has been a continuing expansion, moving from the discrete object outwards to its environment, its context in time and space, to the organization and people surrounding it.

In school they worked through two distinct phases, one of the organization of objects in space animated by expanded notions of performance, and one of the organization of virtual space through design and web design. Parallel to these more formal works was a civic engagement with the school as a whole, a continued investigation into the space in which they were situated.

This investigation into the world around them continued after graduating. Working as an art handler in various arts institutions fomented contemplation of the ways in which labor intersected with the meaning and value of art. This contemplation deepened and developed into research into the organization and structures of arts institutions, ultimately crystallizing into a grant-funded project in the form of an artist-run space. This project space, located at 522 w 37th street, floor 2, in Hudson Yards, NY, was a performative investigation into the environment in which art exists, both in a general structural sense and a specific sense, of *this* project, in *this* building, in *this* neighborhood, in *this* city, in *this* time. In this way it functioned both as a real alternative arts space and as an art-work in itself.

*Conference* was made through many conversations. The show was primarily constructed from afar, and predicated on their absence. All of the materials in the show were borrowed or produced by the gallerist. In presenting the borrowed objects unmediated and attempting to consider every element of the exhibition equally, *Conference* attempts make room for each component to be able to operate to its fullest autonomy. The work moves through, and past, minimalism, allowing the cooperative to convene productively with the formal, making room for multiple operative layers to function at once while still trying to distill elements to their purest form.

For every project there is an interesting tension between the work of the individual artist and the fact that no one makes art alone. Each project both comes from within Lucas and from within a community, and the project space was similarly built. While top to bottom most of the labor throughout the project was theirs, they are in immense gratitude towards their surrounding community for endless support, love, and help.

Due to the nature of these projects as situated in a specific environment and time, the portfolio should be understood as an archive of auxiliary materials, and documentation of performance.

In the portfolio, three movements of their practice can be seen and understood.

The third section of the portfolio showcases pre-covid works from the physical school, a continuous re-working of installations attempting to animate objects through various organization and supportive structures, filing cabinets, shelves, tables, texts, workshops.

The second section showcasing web-based work post-covid, made from within a virtual institution, thinking through the materiality of the virtual space, and exploring organizations of its qualities.

The first section is *Conference*, a solo exhibition at Turquoise in Bed Stuy, and the website built for the project space. Since the space has been repossessed by the city of new york and hence its performance/ activation is over, what persists is the archive and auxiliary documents produced during its tenure. The hope is that the viewer can glean some of what happened in that space, in that time.