

Images of Contemporary Artist Spaces in Baltimore City:  
*The Copycat Project & BMoreArt Artist Studio Portraits*

By:

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Underground or private artist spaces often intentionally avoid attention, avoid documentation, avoid being captured just as much as they are revered, romanticized, and hunted by lenses and snappy shutters – the mechanics of curious eyes and hungry publics. The viewer and the camera are welcome as long as the beer cans are cleared, the paintings are hung, the floor is swept, the artist has showered. *Images of Contemporary Artist Spaces in Baltimore City: The Copycat Project & BMoreArt Artist Studio Portraits* investigates two collections of photographs of contemporary artist studio spaces and practices in Baltimore City made by artists for artists. While these images don't invade the grime, gore, and eroticism of what an artist studio might be, their aesthetically beautiful interpretations of countercultural spaces can and do reflect a spatial and cultural imaginary of artistic production in Baltimore City. Like the visual record of artist studios since the Renaissance, these archives depict artist studios as the sexy, clandestine, and creative fodder that has and continues to inspire the fantasies and curiosities of a middle-class version of bohemia.

Artist spaces' continued existence in Baltimore City has been precarious due to local and national tragedies that impacted the entire arts and cultural ecosystem in the last decade, a precarity further exacerbated by the global COVID19 pandemic that decimated the entire sector. These photographic archives are a vital tool for preservation and posit potential futures for the sustainability of arts spaces. The purpose of this research is to compare and contrast *The Copycat Project* and BmoreArt's *Artist Studio Portraits* in order to explore how these photographs of Baltimore City's artist studios align with a long tradition of intrigue and imaging of artist spaces, and how they might influence present and future social, political, and preservation initiatives. What do these photographic archives tell us about contemporary artist run spaces in Baltimore City? Can these photographs serve/preserve artists and artist-run spaces by placing them in the historical lexicon of photographic documentation of arts and culture? Can and should these images be available to potentially inspire social, political, and economic reform? Can they be used and available to advance a larger purpose than their original art-for-art's audience intentions?

Produced in the last 20 years, both Rob Brulinski and Matt Wein's *The Copycat Project* (2010-2012, published in 2012) and BmoreArt's *Artist Studio Portraits* by Justin Tsucalas (2015-present) are time capsules of a cultural world that exists with optimism under ever-present threats to its fundamental and creative

survival. Existing in very different physical forms – *The Copycat Project* being a photographic monograph, published as an extremely limited-edition art book, and BmoreArt’s *Studio Portraits* existing as an ongoing series in a print journal (Figure 01. shows the author’s physical copies of the book and a selection of BMoreArt journals.) – their physicality and rarity reinforce the preciousness and precarity of both archives and the artist spaces they image. While threats to the preservation and survival of artists and cultural production spaces are consistently fraught and contentious in the reality of day-to-day Baltimore, safety and creativity can coexist in perpetuity in the images included in *The Copycat Project* and BmoreArt’s *Artist Studio Portraits*.

The following paper provides background and context to *The Copycat Project* and BmoreArt’s *Studio Portraits*, and reviews the social, economic, and cultural complexities of artists’ studios in Baltimore City. The literature review details scholarly understanding of the long tradition and fascination with artist studio spaces, how artists spaces have been identified as participants in neighborhood change, and how artists’ publications can be considered as radical spaces for artistic practice – an extension of the studio. Additional literature supports the photograph as containing potential proactivity and agency in inspiring policy reform by depicting systemic urban challenges. A detailed methodology section describes the sources and methods utilized to inform the research. The discussion and analysis section illuminates how *The Copycat Project* and BMoreArt’s *Artist Studio Portraits* align with the historical canon and compares and contrasts the intentions and aesthetics of both archives. The conclusion argues that, while created by artists, for artists, it is possible and preferable to advance the study and availability of these images of contemporary Baltimore City artist studio spaces, in order to better preserve and sustain the arts and cultural ecosystem.

#### *Background & Context: The Copycat Project*

The artist residents of the Copycat Building coexist with an abstract presence of bygone industry as the building itself is their dark-horse ally. The exterior of the 1501 Guilford Avenue warehouse – much like the cover of Brulinski & Wein’s *The Copycat Project* book– reveals little indication of its origin, nor

expresses its contemporary uses. The 165,000 square foot Victorian-styled industrial building stands six stories high, clad in red brick and wrapped on all sides by arched windows. The Copycat earned its name from a billboard advertising The Copycat Printing Company – one of the building’s industrial tenants – in the 1960’s (Jensen 2002). The Copycat has become a Baltimore example of Sharon Zukin’s *Loft Living: Culture and Capital in Urban Change* as it struggles to both benefit and suffer from “The Soho Effect. (Evitts-Dickenson 2007)”

As with the industrial lofts of Soho detailed in *Loft Living*, the history of 1501 Guilford Ave is dominated by creativity and innovation, from its construction in the 1890’s to its present use as artist live/workspace as documented in *The Copycat Project*. Its industrial manufacturing history begins with William Painter – a Maryland native – who invented the “crown cork” bottle cap in Baltimore in 1891 (Baltimore Heritage Team team n.d.). As Painter’s business quickly outgrew their headquarters, they constructed a grand, new industrial building on Guilford Ave (see Figure 2 for an early but undated historical view of the building), and relocated the Crown Cork & Seal Company in September of 1897 to what is now known as The Copycat Building (Baltimore Heritage Team team n.d.). After Crown Cork & Seal moved out of their headquarters at 1501 Guilford by the end of World War II (MDHSPHOTOGRAPHS n.d.), the building was reinvented from the inside out, transitioning from industrial manufacturing to a site of artist-driven creative and social production starting in 1983 when the current owner, Charles Lankford, purchased the property for \$225,000 (Brulinski and Wein 2012a).

Throughout the mid-1980’s, the Copycat Building continued to lose its commercial manufacturing tenants. Realizing that the Maryland Institute College of Art was just a few blocks away, Langford embarked on an experiment, deciding to lease some of the building to artists for residential studio space. He divided the fifth floor of the building into seven large work studios, installed a kitchen area, and constructed bedroom walls. The first residential live/work artist tenants moved in over the summer of 1987. (Brulinski and Wein 2012a) While the building shook from the trains below, the space was immense, and they had the freedom as artists to do anything (Brulinski and Wein 2012a). Even though artist loft living like Zukin’s Soho was not permitted by the zoning code at the time – and is

permitted only under the narrowest of restrictive margins in Baltimore City in 2023<sup>1</sup> – the use and cultural significance of the Copycat Building began to change and would go on to affect the law and City policy to preserve the creative industry of its tenants. By the 1990’s, the building was home to more than 80 artists (Brulinski and Wein 2012a). By the mid-2000’s, the Station North Arts and Entertainment District was enshrined, partially due to the Copycat’s presence (Jensen 2002). In 2023, the Copycat continues to support artists with the freedom to produce and share their talents, continuously adding to the building’s function and spirit. This spirit and myth of freedom is documented and preserved in Brulinski & Wein’s *The Copycat Project*.

*The Copycat Project* is a self-published, limited-release artist book released in 2012. Hardcover and case bound; it contains 193 pages with 160 full color plates. Brulinski & Wein describe the project in their fundraising video in 2012 (Brulinski and Wein 2012b):

*The Copycat Project is a series of portraits of each and every resident of the copycat building from within their living spaces ... that share profound insight that people existed here in an unconventional manner. Residents construct distinctive spaces to fit their individual needs. There's plenty of space and lots to be built with little consent. The Copycat benefits the public as an object card destination to see all forms of live music, do it yourself theater performances and gallery exhibits of up-and-coming artists. The residents are frontier members of a creative microcosm. They thrive as rebellious innovators and are a little bit weird. History of the building as it's existed is largely unknown to everybody. ... The historical significance of the copycat building is an account of industrial power, relentless innovation, and experimental creativity. The portraits and history paired together present an extraordinary narrative not to be ignored. ... This project is very important to us, the arts community, and the history of Baltimore. -Brulinski & Wein's Copycat Project Kickstarter*

Unlike BMoreArt’s agenda to document artist studio spaces throughout and across the entirety of Baltimore City, *The Copycat Project* deeply investigates the Copycat Building’s “creative microcosm,” aiming to photograph every resident artist space in the building. Brulinski & Wein were both residents of the building at the time, and the project was as much about preserving and sharing the living heritage of

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<sup>1</sup> Until Transform Baltimore was signed into law in December of 2016, Baltimore City’s zoning code had not been updated since 1971. Transform Baltimore included definitions for artist studios for the first time in Baltimore’s history, but did not and still does not permit live/work space. In 2019, an amendment was passed that included communal housing as a conditional use, but only when attached to a primary Industrial Mixed Use, in order to accommodate collective artist housing and studio space in the same building. As a contributor to the creation of both the definitions of artist studios detailed in Transform Baltimore and the communal housing/IMU amendment, I have no citation for this history, only lived experience.

the spaces as it was about meeting their neighbors. In a 2014 retrospective interview with Slate Magazine, Wein describes moving back to Baltimore and into the Copycat, launching the project because,

*“I soon realized what a machine it was; all these people cranking out these projects in all kinds of mediums: music, art, performance. So you start meeting your neighbors and they invite you into their places. It was a creative explosion... When I first moved in, I didn’t even know how many people lived there. That was something that helped fuel the project: I wanted to learn more while making it. ...I didn’t feel like an outsider approaching strangers at all. We all kind of would see each other around and once the project got started, I would bring around a little binder of photos of the other residents, showing people their neighbors who they hadn’t met. They couldn’t believe it. (Teicher 2014)”*

By the time the book was published, *The Copycat Project* had morphed from a friendly meet-the-neighbors endeavor to a full-on cultural heritage and historic preservation project. In their opening essay, Brulinski & Wein demonstrably state that their work – the photographs – are a celebration of and a plea for the preservation of the Copycat Building remaining as the creative microcosm they not only documented but also called home. Without securing larger distribution for their work, however, the project remains to this day in fragments online from their extensive 2012 media coverage or is limited to the private collections of those who were able to purchase one of their limited books at the time of the project’s publication.

Inherently activist in nature and intention, these images could be used if made more widely available to influence a social, political, and economic agenda as the battle for artist spaces and affordable housing and tenants’ rights continues to rage in Baltimore City and beyond.

#### *Background & Context: BMoreArt’s Artist Studio Portraits*

Like *The Copycat Project*, Cara Ober launched BMoreArt while in a relationship with the Maryland Institute College of Art, though while Brulinski & Wein were students, Ober was teaching as an adjunct professor. Established in 2007, BMoreArt is now the longest-running arts publication in the City. Originating from a blog that covered art events, gallery reviews, and press releases because having a blog was the thing to do in 2007, BMoreArt has grown to provide Baltimore City with a much needed platform that exposes the community to what is happening in the arts while validating and uplifting the artists who practice therein (LaRocca 2019). With funding and support from Jane Brown of the Robert

W. Deutsch Foundation, Ober was empowered to expand BMoreArt’s digital presence into the creation of a physical print journal in 2015. Ober says of the original run of 3,000 copies and the launch of BMoreArt’s magazine, “I wanted it to be beautiful. I wanted it to be an art object. I wanted it to be something people could keep and collect. (LaRocca 2019)” In addition to the print journal, BMoreArt continues to provide a robust digital presence, including an online archive of all past coverage spanning 12 years while producing new content weekly. Bret McCabe, a BMoreArt contributor, describes the value of the online archive and BMoreArt’s ongoing contribution to Baltimore, saying, “BmoreArt has become one of the few places you can turn to to trace the evolution of Baltimore’s art scene. (LaRocca 2019)” Unlike *The Copycat Project* that focuses on a specific building’s creative residents, BMoreArt’s scope includes the entirety of Baltimore City. Ober’s definition of art and artist is also as vast and broad, including visual art, music, film, theatre, and other culturally rich areas from craft to food to houseplants to urban design. Ober also does not shy away from robust criticism and coverage of social, political, and economic topics that impact Baltimore City artists, including but not limited to real estate development, election cycles, and municipal budget hearings, often writing about these large-scale and contentious issues herself.

When Ober expanded BMoreArt and ideated the first print journal in 2015, one of her first phone calls was to Justin Tsucalas.<sup>2</sup> A Baltimore native, Tsucalas is an award winning photographer who has consistently turned his lens towards documenting the people and scenes of his native city, prioritizing the feel and authenticity of moments that are as beautifully intriguing as they are irreverent or unconventional (Tsucalas n.d.). As the owner of Plaid Photo, in addition to creating BMoreArt’s *Artist Studio Portraits*, Tsucalas’s clients include but are not limited to Wired, National Geographic Traveler, Food Network, Surface Magazine, Neon, McCormick’s & Co., Baltimore Magazine, MICA, Visit Baltimore, Four Seasons, Consumer Reports, French’s, MIT, Penn Gazette, and Hopkins Medical Magazine (Tsucalas n.d.). Not just a commercial camera for hire, Tsucalas is also an artist, and his artistic photographic practice looks often towards the personal or familial when not on the clock. Showcasing the

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<sup>2</sup> Ober, Cara. Interview. Interviewed by Marian April Glebes. Conducted via phone. January 2023. Notes in the collection of the author.

“chaos and changing seasons of high-chair feeding” in his recent series, *Look at this Messy Baby* (Tsucalas n.d.) serves as an example. “The *Artist Studio Portraits* are my favorite [work] of the year,” Tsucalas says in an interview on February 1<sup>st</sup> of 2023. “Cara gives me a list of ten names and ten addresses every six months. I never know what to expect, but whatever and whoever it is, it is always amazing.”<sup>3</sup>

*Background & Context: Baltimore Artist Run Spaces in a Pre- and Post- Ghost Ship & Pandemic Landscape*

Both *The Copycat Project* and BMoreArt’s *Artist Studio Portraits* emerged before local and national tragedies eviscerated the arts and cultural sectors in Baltimore City and beyond. On December 3<sup>rd</sup>, 2016, a massive fire broke out at an artist run space in Oakland known as the Ghost Ship, killing 36 people and becoming one of the deadliest fires the U.S. had seen in an arts space since the 2003 fire in a Rhode Island music venue known as The Station (MacDougall 2018). The Ghost Ship tragedy highlighted and exacerbated the ways in which artists think of the illegal or quasi-legal spaces they rely on for their creative and fundamental survival, versus the ways that City regulatory agencies, the fire and building codes – think of these spaces. Artists call these spaces “home,” “havens,” or “sanctuaries” – fire departments and building inspectors call them “death-traps.” (Tolle, Mph, Chen, and Hsu, Md, Mph 2020) Nationwide, in response to Ghost Ship, artist run spaces were either shuttered or closed down by their municipalities or took themselves further underground – ceasing or hiding their programming in fear that they would be shut down if they hadn’t been yet.

Having not yet recovered from the social, cultural, political, economic, and housing effects of the Ghost Ship tragedy, in March of 2020 the COVID-19 pandemic began further decimation of the arts and cultural sector in Baltimore City and nationwide. Richard Florida and Michael Seman predicted in their estimates published in “Lost Art: Measuring COVID-19’s Devastating Impact on America’s Creative Economy” in August 2020 for the Brookings Institution that “the fine and performing arts industries will be hit hardest, suffering estimated losses of almost 1.4 million jobs and \$42.5 billion in sales. These

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<sup>3</sup> Tsucalas, Justin. Interview. Interviewed by Marian April Glebes. Conducted via Zoom. 01 February 2023. Recording, transcript, and notes in the collection of the author.



estimated losses represent 50% of all jobs in those industries and more than a quarter of all lost sales nationwide (Seman 2020).” Unfortunately, the toll on arts spaces would be even worse than Florida predicted as the business model that sustained arts and cultural venues became obsolete overnight (Woolever 2020). As the pandemic continues, all artist spaces continue to be in jeopardy, especially those in illegal or quasi-legal spaces like The Copycat Building in Baltimore.

Despite what happens “outside” the photographs of *The Copycat Project* and BMoreArt’s *Artist Studio Portraits*, these artists in their studios as they are documented are all empowered, almost untouchable. They convey a fragility and ignorance in their naivete, a strength and confidence in their defiance. They embody the artist studio as a sacred space (Sachs 2012). In these creative domains – be they warehouse lofts or rowhouse bedrooms – the artist exists in an empire of another world. Is this seeming untouchability what leads to the fascination with artists and their spaces of creation? Creativity is ephemeral, and difficult to pin down. While many of the spaces and faces as recorded in *The Copycat Project* and BmoreArt’s *Artist Studio Portraits* have grown to greater renown, have maintained, have moved on, ceased to exist, or died,<sup>4</sup> their spirit, safety, and creativity are perpetual and preserved in these photographs.

#### *Participation in the Canon – A Literature Review of Artist Studio Spaces*

The following literature review briefly summarizes the legacy of documenting artists and their spaces, artist spaces impact on neighborhood change, and studio practice as integral to the artistic practice. A nod is also given to literature that explores the artist publication as an additional venue of artist space for creative production and dissemination. However, as the literature and photographic documentation of imaging artist studios and artist practice is vast, but Baltimore City has not been included significantly in the canon to date, the literature review shows that a gap exists by excluding photographic work like that of Tsucalas and Brulinski & Wein in the overall canon of imaging artist

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<sup>4</sup> This author would like to acknowledge a dear friend, colleague, and mentor depicted in BMoreArt’s *Studio Portraits* - Raoul Middleman. May he rest in power and in paint.

spaces. As a complete set of BMoreArt's print journals was acquired by the Smithsonian Institution's National Portrait Gallery Archives (BMoreArt Editors 2022), this author is not alone in her valuation of this archive's importance as not only a local but also as a national treasure. *The Copycat Project* was widely covered by national media, including but not limited to Bloomberg News (Byrnes 2012), NPR (Asante 2012), and Slate Magazine (Teicher 2014). Attention, however, faded, and a publisher that could support wider distribution of the work was never secured (Baksh 2012). As the canon is well established but dominated by high-profile artists or high-profile cities, Baltimore City and emerging practitioners can and should be included.

From the historical to the practical, artist studios are integral to artmaking, to shaping cities, and to the popular imaginary. James Hall's *The Artist Studio: A Cultural Imaginary* traces a history of popular interest in artist's workplaces that extends far beyond the cults of the artist or art history. Hall posits that "the studio is not just a stage that offers a spectacle. It is a space that distills the magic and mystery of human creation, of body and mind working in harmony, often collectively. (Hall 2022) Sharon Zukin's *Loft Living: Culture and Capital in Urban Change* is the leading literature to date that seeks to understand and convey why and how artists came to live and practice in spaces like the Copycat, why they would want to live there, and how artists' success in creating homes and spaces of creative manufacture from vacant warehouses led to a middle-class infatuation with an industrial aesthetic (Zukin 2014). While Hall charts the evolution of the artist studio from ancient Greece to the present day, largely relying on and considering deeply art historical records as the end-all, be-all to the relevance and continued proactivity or influence of artist space, Zukin lives in the recent present, dissecting the valorized and perilous trends of gentrification, neoliberalism, and the art market writ large on artist studios. While Hall's investigation of the cultural history of artist studios attempts to be comprehensive, complete, and non-combative, Zukin's is focused, forward-thinking, and activist, eventually leading to policy, preservation, and planning initiatives that continue to impact artist spaces today (Hall 2022; Bauer 2015). In the making and shaping of artist spaces, buildings, neighborhoods, or economic development, Hall reveres artists' privilege; Zukin revokes it.

Be they akin to the now-glorified urban lofts described in Zukin's *Loft Living*, or like Monet's en plein air practice detailed in Hall's *The Artist Studio: A Cultural Imaginary*, or a bedroom or basement in a rowhouse as documented in BMoreArt's *Artist Studio Portraits*, artists are dependent on studio space for their creative and professional survival (Hall 2022; BMoreArt Editors n.d.; Zukin 2014). The professional importance of the studio is reinforced not only by the literature that is taught in the classroom to student artists, but also by pop culture or arts-for-arts-sake anthologies that document the vital nature of the studio to an artist's professional practice. *Art/Work: Everything You Need to Know (And Do) As You Pursue Your Art Career* by Heather Darcy Bhandari and Jonathan Melber has multiple chapters and pages dedicated to finding and establishing an artist studio and studio practice.<sup>5</sup> Reminiscent of Zukin's lofts and the spirit and myth of freedom that the 1960's -70's engendered – the same myth of freedom and the paradoxes of being seen as reflected and perpetuated in the photographic collections examined in this paper - *Art/Work* instructs,

*You can find subsidized studios in every major city. And while artist loft sometimes means 'expensive condo' there are still warehouses full of artist studios across the country. If you don't have a studio building in your area, take matters into your own hands and create one. There is probably an art school or art club in your area - connect with the artists there. Rent a large space and divide it into smaller studios. We know a lot of artists who have done this - they ended up with great studio space and an income stream to boot. (Bhandari and Melber 2017)*

Like the *Art/Work* textbook, *Inside the Studio: Two Decades of Talks With Artists in New York* explores issues of artist studio professional practice, why and how studios are made and sustained, artists describing how to have a studio practice in their own words. (Bhandari and Melber 2017; Richards and Independent Curators International 2004) The locations of the studios visited geographically by Independent Curators International shifted over decades as artist spaces were pushed around by the real estate market (Richards and Independent Curators International 2004). In the early 1980's, most of the studios included in the program were "large former warehouse and light industry premises made into living and working spaces

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<sup>5</sup> The author inherited this book as the textbook for teaching Professional Practices for Visual Artists at the Maryland Institute College of Art from none other than Cara Ober of BMoreArt. This book was also cited as being the textbook that inspired one of the artists who ran Oakland's Ghost Ship to go out and create their own artist studio space if they couldn't find one that was existing. That artist is currently serving 36 consecutive life sentences for murder for following the book's recommendations on creating an artist studio space.

with sweat equity and offering not the ‘loft living’ that now symbolizes luxury internationally but a gritty, unglamorous life-style. (Richards and Independent Curators International 2004)” Richard Tuttle, interviewed in *Inside the Studio*, perhaps summarizes the intersections and complexities in artist studio spaces. While abstractly, Tuttle speaks to what is imaged in *The Copycat Project* and BmoreArt’s *Artist Studio Portraits*, images where the myth of freedom collides with the paradox of being seen, of the question of who gets to live forever, of the artist’s codependence with making space, of the work’s relationship to the walls upon which art is made. Tuttle says,

*Since the big revolution after the Second World War, American art has exploited the ambiguity between near and far ground. If you look at Pollock you don't know whether you're looking at the thing closest to you or the thing farthest from you. The wall surface is half the ambiguity and the painting surface is the other. What's happened in recent years is the wall has died. This didn't matter much because the middle ground was rediscovered. But now the middle ground has died, too - a crisis parallel to a crisis in the whole culture. (Richards and Independent Curators International 2004)*

Traditionally, the studio has been considered the working space of artists, a place where artworks are created (Hoffmann 2012; Hall 2022). The social, political, and cultural complexities of the artist studio practice and the creation and existence of such in the 20<sup>th</sup> century complicate this simplistic understanding. Jens Hoffman posits “it is fair to say that the studio is in many ways the birthplace of art, but it would be wrong to believe that its only function is to be a site for the creation of artworks. Nor is the studio today the only place where art can be made with the shifts and changes in artistic production over the last century. (Hoffmann 2012)”

Like Hoffman, Gwen Allen and Wanda M. Corn express the value of the artists’ publication as a space of radical artistic production containing potential proactivity, as a studio or exhibition space in dialogue with but separate from the constraints of real estate or of the wall (Hoffmann 2012; Allen 2011; Corn 2005). Corn emphasizes how scholars “would read artists’ diaries, letters, and newspaper reviews in libraries long before they would think of visiting artists’ homes and workplaces. (Corn 2005)” In *Artists’ Magazines: An Alternative Space for Art*, Allen demonstrates how artists’ publications function as alternatives to the discourse published in mainstream media. Akin to Corn, she argues that the qualities – like their

temporality and process-oriented nature - that make magazines a compelling medium, also make them fascinating historical or activist records. (Allen 2011) Allen explains,

*Besides precisely situating the reception of art within specific places and times - not only the year but often the exact month - they also open up into the contingency of history itself, stressing its conditional, fragmented, and subjective nature. Magazines provide a different kind of information about the past than more objective or totalizing accounts: they emphasize the role of the accidental, the happenstance, the unintended in what often gets passed down as inevitable. They show us things that might otherwise get lost, that might not be considered important enough at the time to get recorded in more authoritative documents, such as books or exhibition catalogs. (Allen 2011)*

Unlike Allen's romanticism of the individuality of the artists' magazine, Corn still finds value in the brick-and-mortar experience and history contained in the artist studio, noting that there is much to learn from the workspaces of artists. "By reading these work sites as material artifacts and comparing one against another, we gain insights into the history of artistic culture as well as the art and aesthetic allegiances of the artists who created and worked in these spaces," she says (Allen 2011). BMoreArt's *Artist Studio Portraits* and *The Copycat Project* are perhaps the best of all worlds: artist publications about artist studio spaces.

As both *The Copycat Project* and *Artist Studio Portraits* are essentially created by artists, for artists (or collectors of art), the literature also suggests that there is potential for audience or agency outside of the photographs and projects' cursory intentions, especially as photography is as much about power as it is about imaging. Alan Kaprow, Edit deAk & William Robinson, Francesca R. Ammon, and Gwen Allen all acknowledge the photograph and the artist publication as complex characters in representational and communicative mediums. Photographs and photographic archives are not a single, unified field of discourse, but rather a fractured, heterogenous, ever-evolving medium in which multiple, overlapping, sometimes contradictory means of communication compete and collide (Allen 2011; Ammon 2022; deAk and Robinson 1978; Kaprow and Kelley 2003). Ammon directly addresses the photograph's legacy relationship to agency and agendas, acknowledging that "the history of photography is deeply embedded within structures of power." She continues, "Photographic power does not end with the mere taking of the image, it also extends to photographs' aggregation and mobilization. (Ammon 2022)" Alan Kaprow extends and complicates Ammon's proposition for the agency of the photograph, especially the photograph created for art's sake or to perhaps simply document artmaking as a practice of routine

creative survival. Of the relationship between art and daily life, Kaprow says, “power in art is not like that in a nation or a big business. A picture never changed the price of eggs. But a picture can change our dreams; and pictures may in time clarify our values. The power of artists is precisely the influence they wield over the fantasies of their public.” (Kaprow and Kelley 2003) In the following sections, the photographic archives of *The Copycat Project* and BMoreArt’s *Artist Studio Portraits*, their intensions, and their relationships to power and potential proactivity are discussed and analyzed.

#### *Methodology, Limitations, and Author’s Positionality*

Examining both *The Copycat Project* and BmoreArt’s *Artist Studio Portraits* archives for their conceptual and aesthetic groundings and their related texts, the research investigated the purpose, process, and procedure utilized by the photographers to create the images. The methodology for this research included conducting informal background interviews with Cara Ober, founder of BmoreArt, and Justin Tsucalas, photographer for *Artist Studio Portraits*.<sup>6</sup> Primary and secondary sources, including but not limited to newspaper articles, fundraising documents, and video documentation provided additional background and context for the photographic archives. As both photographic collections are owned by the photographers, access was granted to the collections via private means for the purposes of the research. Ober provided previous issues of BMoreArt, Tsucalas granted access to his entire *Artist Studio Portraits* portfolio, and a private collector loaned her signed copy of *The Copycat Project* to support the research. This project would not have been possible without the generosity of these individuals.

As a Baltimore City artist, this research has been propelled and limited by my personal admiration and adoration of these photographs. Time is always a constraint, as is funding, but in this project, consolidating the past, present, and future of such seminal and meaningful works seemed nearly impossible. Choosing just a few images from such a vast collection of stories, all of which are spectacular,

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<sup>6</sup> I have been reaching out to both Rob Brulinski & Matt Wein. The two of them had a falling out, and neither have been responding to my inquiries nor our mutual friends’ pleas on my behalf to be interviewed for this paper.

was both invigorating and incapacitating. Logistical hurdles manifested as well in the limited capability to reproduce the printed images and in the lack of response from Brulinski & Wein to be interviewed for the research. Additional limitations are existential: should it be the job of artists to support a fellow artist-researcher when there is no budget to pay for their time, expertise, or the product of their labor? As an artist, I am very cognizant of the fine line between research and reverence versus brain-picking and exploitation. These photographic collections and their producers deserve the world, or at least financial support to keep on doing what they do best – contribute to the living heritage and cultural history of Baltimore City.

*Discussion & Analysis: Introducing Comparative and Contrasting Themes*

While both portraying artists' studio spaces, BMoreArt's *Artist Studio Portraits* and *The Copycat Project* emergent themes, practices, and intentions overlap yet diverge. In *The Copycat Project*, the building is a constant with people and spaces as variables. Hanging tightly to their mission to photograph and document all the building's spaces and faces, Brulinski & Wein include non-artists in the project. In BMoreArt, however, all those pictured are artists, notable in however they are defined by Ober's intuition. Being an artist is the constant, while the spaces and artistic practices are varied. In *Artist Studio Portraits*, the spaces and their locations, their pasts and futures, are all different. Their origins and fates are different. What happens to the Copycat Building, happens to the whole. What happens to an artist pictured in BMoreArt, however, might be personal, might be catalytic or catastrophic, but is either individualized or diffused across the city writ large. Even as the direct narratives and spaces and artists pictured in BMoreArt might be volatile, precious, or precarious, hopefully Baltimore City's arts ecosystem continues. There will be another studio to photograph, another space to explore. As long as BMoreArt exists and there are artist studios to photograph, Tsucalas can keep showing up and taking pictures, documenting that there is something to show up for in Baltimore City. If the Copycat Building collapses, is sold, is shut down, Brulinski & Wein's photographic documentation might be the last and only reminder of the creative microcosm that existed therein. Both projects directly and latently visualize this precarious

and precious world while demonstratively celebrating the moments and spaces in which artistic production does and could potentially continue to exist.

The legacy of these two projects can be foregrounded by comparing and contrasting their physical and visual longevity. *The Copycat Project* is nearly impossible to access. It exists only as a limited run self-published book that lives only in the hands of collectors. Any remnants or digital hosting of the work is limited to small scale jpegs available embedded into media coverage on the web, and those images that are available are teasers, providing an incomplete record only if one knows to look for them. While *The Copycat Project* sinks into obscurity, BMoreArt's *Artist Studio Portraits* have been enshrined in a cultural temple by being accessioned by the National Portrait Gallery and The Smithsonian Institution (BMoreArt Editors 2022), essentially preserved in perpetuity to be minded by the State-God, though perhaps a bit like the closing scene of *Indiana Jones: Raiders of the Lost Ark* (Spielberg et al. 1981). While enshrined in a public collection, like *The Copycat Project*, BmoreArt's *Artist Studio Portraits* are not necessarily accessible to audiences other than those who already own the journals, own the book, or know where to look. The preciousness and rarefication of the published objects and the photographs themselves mimics the reification and specialization of the spaces and faces documented, recorded, and preserved in both projects.

The works are provisional and conditional - they either exist as a forgotten Kickstarter project or are housed in the National Portrait Gallery vaults. As is detailed in the literature review, these artist productions are inherently ephemeral due to their countercultural nature; they are tactical attempts to wrest a different kind of communication and agency, to formulate their own interpretations and narratives of their and their constituents' identities, needs, and interests (Allen 2011). By not being mainstream, they are thereby not widespread. The fate and future and distribution of these projects – by artists, for artists – parallels the fates of the artists and their studio spaces depicted, thereby illuminating the major themes in the following discussion and analysis: the myth of freedom, the paradoxical danger and celebration of being seen, and the debate on who gets to live forever.



*Discussion & Analysis: Aesthetic Approaches & Intentions*

Both *The Copycat Project* and BMoreArt's *Artist Studio Portraits* photographically document artist studios in Baltimore City from 2011 to the present. While Brulinski & Wein's *The Copycat Project* images take inspiration from Jeff Wall's photographic tableau, staged scenes, and mix of natural and artificial light to create the spectacular, Tsucalás's studio portraits for BmoreArt are expedient, collapsed, and rely on the existing conditions of the space and the artist to convey presence and importance, a photographic approach that eliminates as much of the photographer's intervention as possible and thereby enabling a perhaps more conceptually pure approach to representation. The photographers speak eloquently about their processes, approaches, and surprises in past and present interviews, reinforcing that photography is as much an ongoing discovery of space and time as the subjects imaged.

In a 2014 interview for Slate Magazine, Alex Wein describes his experience as a photographer producing *The Copycat Project*. "I really didn't have a whole lot of control over the image. I worked in a confined space that I hadn't seen before. Every time I made a photograph with someone, it was completely new. I didn't have any preconceived idea of what it was going to be like. That made every shot memorable to me," he said (Teicher 2014). Brulinski described his time getting to know the Copycat as an artist, as a resident, and as a photographer, saying "when you move here, it's like 'welcome to the jungle' (Asante 2012)." Tsucalás shares similar sentiments about adventure and discovery regarding being the photographer for BMoreArt's *Artist Studio Portraits*. Tsucalás says, "Every six months or so I get a list of names and addresses. It's awesome, I never know what I'm in for ... and I just show up and shoot as fast as possible – I'm in and out in 20 minutes or less. I don't bring any gear. It's about the artists and their spaces."<sup>7</sup> Unlike Brulinski & Wein, however, Tsucalás expresses not only his fascination and thrill of documenting artist studios, but also acknowledges that every moment and space he captures is fraught and risky, despite the intention of being celebratory and always shot with permission.<sup>8</sup>

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<sup>7</sup> Tsucalás, Justin. Interview. Interviewed by Marian April Glebes. Conducted via Zoom. 01 February 2023. Recording, transcript, and notes in the collection of the author.

<sup>8</sup> Tsucalás, Justin. Interview. Interviewed by Marian April Glebes. Conducted via Zoom. 19 May 2023. Recording, transcript, and notes in the collection of the author.

As a hired hand in service of Ober and BmoreArt’s assignments, Tsucalas doesn’t make the decisions on who is an artist, who participates in the myth of freedom, who gets to live forever in the photographs. Tslucas says in an interview on May 19<sup>th</sup>, 2023, that the studio portraits series feels like one constant shoot, all blending together, a singular project with tentacles. When he shows up to photograph an artist in their studio, he doesn’t research them beforehand. “I show up to these places, and I have no idea what is going on inside.”<sup>9</sup> BMoreArt’s mission and vision informs Tsucala’s practice and mandate. His role, reflecting that mission is “to increase awareness, build relationships, and stimulate discussion in order to catalyze support for artists throughout the region. (BMoreArt Editors n.d.)”

In *The Copycat Project*, Brulinski & Wein were masters of their own photographic domain, of their intentions, and desired specific outcomes for their work. As they were concerned with what happened in the Copycat Building as an act of preservation, with creating a time capsule, with acknowledging the residents’ and building’s legacy as connected to an art historical canon, they wanted their work to be seen, and to express agency and activism (Brulinski and Wein 2012b). Brulinski & Wein believed in the myth of freedom and wanted to create a space – be it in the building or in their book – in which The Copycat can live forever. Wein says of the Copycat, “It’s an aspirational way to live life, especially as a creative person when you can have almost no rules in your household, no rules for what you can and cannot do in a space, when everything is possible (Teicher 2014).”

Andy Warhol’s Factory (1964-8) is perhaps the most famous of artists’ occupation of lofts formerly used for light industrial purposes and lives large in the visual and cultural imaginary of art students and practitioners like Brulinski & Wein. Located on the 4<sup>th</sup> floor of a dilapidated former hat or upholsterer’s building, Warhol dubbed his studio ‘The Factory’ in order to claim continuity with the building’s industrial past (Hall 2022). In 1964, Bob Abelman photographed Warhol in this space in *Andy Warhol on the Red Couch at the Factory*. (Figure 03. shows Abelman’s seminal image of Warhol on the couch.) Pulled from a dumpster, the red couch became the most famous piece of furniture in any artist studio of the time,

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<sup>9</sup> Ibid.

becoming part of the heroic, bohemian, post-industrial artist studio loft-living ideal (Hall 2022). In *The Copycat Project*, Brulinski & Wein utilize the visual and cultural ramifications of the couch often, directly connecting their work and the artist studios of the Copycat to the myth of freedom and the debate of who gets to live forever (or for fifteen minutes) established by Warhol (Figures 04.-06. depict Copycat residents on their couch, surrounded by their artist-studio-as-factory habitat, drawing inspiration from Abelman's 1964 shoot with Warhol). On October 31<sup>st</sup> of 1967, Warhol had to vacate The Factory prior to the building's demolition (Hall 2022). Even Warhol's space, while inspiring others like it due to dumpster-dived furniture, media, photographs, and imagination, would not physically live forever.

Other images in *The Copycat Project* gesture to the dependence on the building and audiences for creative growth, sustainability, and survival. In *B403, Tobey*, an individual with ambiguous gender presentation sits in a papasan chair, looking directly out at the camera with a gaze that is defiant, exhausted, and patient (See Figure 07.). To their left, an empty chair welcomes the viewer to occupy the space, to imagine oneself sitting with them. The arched windows of the building create a halo around the individual and their habitat that separates the interiority of the studio scene from the view of the exterior. The window frames that what is to be witnessed outside is a hulking box of HVAC equipment – a reminder of the gentrification and redevelopment that lingers, ever present, in the day-to-day realities of Copycat residents and artists in Baltimore City. The interior, unlike what is outside, is a space cluttered with sustaining growth, every inch not occupied by person or chair is filled with houseplants. In the rightmost edge of the frame, large paintings crowd into the composition, acknowledging that this is also a space of creative production, connecting creative growth to literally growing plants. The window is open, but a window-fan unit is propped in the corner. The resident can change the space, and is changed with the seasons, both defying and subject to the constant negotiation between inside and outside, change and consistency, freedom and dependencies.

Brulinski & Wein's photographs of the Copycat residents look inward, honor the present, revere the past. Presented without names or identities in *The Copycat Project* aside from an index at the rear of the book, the spaces and faces pictured remain inward looking and knowing in perpetuity. Tsucalas and

BMoreArt image and examine the creative producers across the City as a whole, grappling not only with who and where gets to live forever not just in an image, but also in the arts and cultural ecosystem outside the confines of studio practice.

For the inaugural BMoreArt print journal, published Fall 2015 and themed “Place,” Justin Tsucalás photographed painter Amy Sherald for *Artist Studio Portraits*.<sup>10</sup> Sherald is pictured not in her studio, but on a sidewalk, on a bridge (See Figure 08.). She stands upright, the raking sun casting her shadow every slightly adjacent and overlapping with the word “Hope,” painted as part of the mural being created by other artists. Sherald’s jeans are splattered with paint in colors that match or at least mimic the mural being installed on the bridge where she stands. An unattended paint station is just behind her, but she looks away, her gaze far beyond the scene, the camera. Is she painting the bridge, or has she just left her own studio? Sherald’s posture and central position in the photograph and her occupation of the bridge as a transition space is foregrounded. In the site and in her gesture, she claims the City and the region as her studio. She owns a distributed studio practice, not the *I Am Sitting In A Room* practice (Lucier 1981). Despite that gesture to the whole scene, to Sherald’s shadow kissing hope, and to the mural in progress in raking light, no one remembers the network Tsucalás captures in this image. Years after this image was taken, Sherald is remembered, invoked, renowned for painting Michelle Obama’s portrait (SisumD 2018). But in the 2015 photograph, Tsucalás invokes the city, the space outside the space that made the artist possible. While Sherald lives forever in many ways outside of this image, this photograph captures a moment, a method, and a space in time that can live forever, that is unbounded and free of fame or other constraints and is unafraid of the dangers of being seen.

*Conclusion: Afterlives, Repercussions, and Utilities, or Photography and Power*

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<sup>10</sup> Tsucalás, Justin. *BmoreArt Print Journal Issue 01: Place*. BMoreArt. Fall 2015. Journal in the private collection of the author. Online documentation available via BMoreArt’s website, retrieved 21 May 2023. <https://bmoreart.com/shop/print-journal-issue-01-place>

“There are repercussions to taking these pictures,” Tsucalás says. “You are always exposing something. I could take a photo of a studio and maybe there’s fire code violation in that image. I could be putting artists at risk, even though I have their permission [to be there].<sup>11</sup>” Since the outset of the pandemic, imaging artist studio spaces and the material, social, political, and creative cultural use of the Copycat Building and other artists studios has collided exponentially as artists struggle to preserve their affordable living and working space in Baltimore City. As the built fabric of the Copycat crumbles around its tenants – often posing a fire or life-safety hazard - Copycat residents formed a tenant’s union to fight the threat of evictions and advocate for repair and restoration of the historic structure and their residences (Figure 09. pictures union organizers in their Copycat studio) (Miller 2020). The activism and lawsuits that ensued posited that photographic documentation of artist studio spaces might play a role in alleviating a housing crisis, and direct incentives, remediation, and protection of the historic building can contribute to the preservation of the Copycat’s creative microcosm.

On February 22, 2022, SB0563 – Real Property – Actions to Repossess – Judgement for Tenants and Proof of Rental Licensure went up for hearing before the Maryland Senate (“SB0563 Legislation. Maryland General Assembly” 2022). SB0563 aimed to disincentivize landlords’ non-compliance with local rental license laws. Rental licensing is a fixture of local efforts to ensure safe, healthy housing throughout Maryland. By making licenses for rental operations contingent on routine housing inspections, Maryland jurisdictions have a proactive means to ensure that dwelling units meet habitability standards and to protect renters from unsafe housing conditions. This bill arose from the Copycat tenants’ eviction threats and subsequent lawsuits as the owners of the Copycat building were allowed to evict tenants even though the property was not licensed for housing rental. The Public Justice Center in their testimony to the MD Senate Judicial Proceedings Committee explains,

*In dissent [of the decision in favor of the landlord], Judge Watts said, “Allowing Copycat to evict Petitioners in a tenant holding over action under RP § 8-402 without a license essentially renders the licensing requirement of Baltimore City Code, Art. 13, § 5-4(a) meaningless and defeats its purpose of ensuring that rental properties are fit*

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<sup>11</sup> Tsucalás, Justin. Interview. Interviewed by Marian April Glebes. Conducted via Zoom. 19 May 2023. Recording, transcript, and notes in the collection of the author.

*to live in. As a result of the majority opinion [in Velicky v. Copycat Building], Copycat and other landlords will have very little incentive to get licenses, which would require bringing rental properties up to code.<sup>12</sup>*

In a 2015 interview discussing Loft Living, Zukin explains the disconnect between the traditional use of preservation tools – including photography - and the actuality of preserving cultural spaces like the Copycat or other contemporary artist studio spaces,

*The existing laws we use in a pinch just do not adequately protect artists or any other group of rental tenants. ... Every society that does not want to really protect tenants' rights tries historic preservation. But that says nothing about the right of people to stay in their homes. It says that the building cannot be demolished. But it does not say who is allowed to live in the building. (Bauer 2015)*

Conflicts between tenants' rights, affordable housing, creative space for cultural production, and the complexities of bringing buildings up to code – which often requires expensive, specialized preservation and restoration to maintain the historic fabric – continue to collide in the Copycat Building and throughout Baltimore's artist spaces in 2023 as they did in Zukin's Soho lofts, in Warhol's Factory. The testimony before the Maryland Senate in support of SB0563 included multiple photographs of the Copycat Building and artist studios (See Figure 10. for an example of photographic documentation from a building inspector's report of Copycat studios). These images, however, were taken not by photographers like Brulinksi & Wein or Tsucalas, but instead by technicians, environmental scientists, and building inspectors. What they were documenting were code and life safety violations, and as Tsucalas acknowledges and fears, sometimes visibility can be a dangerous thing. The images documented not the creative life of the building and its residents as shown in *The Copycat Project* or in BmoreArt's *Artist Studio Portraits*, but rather their slow and potential deaths.

SB0563 passed the Maryland senate but was vetoed by then Governor Larry Hogan in one of his final acts before leaving office in January of 2023 (Gaines 2022). Could Hogan have had a perhaps different interpretation of the importance of the legislation if he had seen *The Copycat Project*? Might he

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<sup>12</sup> CITATION TKTK SB0563 – Real Property – Actions to Repossess – Judgement for Tenants and Proof of Rental Licensure – Testimony Document

value the lives, housing, and working conditions of Baltimore City artists more if he subscribed to BMoreArt and was therefore able to be informed and influenced by Tsucalás's *Artist Studio Portraits*? In *Marija, Nemantja, Dusan, A 205*, Brulinkski & Wein depict three Copycat residents in their bedroom (See Figure 11). With mattresses on the floor, the subjects are surrounded by artworks, personal ephemera, and tools of their trade. A level rests on a chest that supports framed, finished work and a lamp. A mirror leans against the wall, and while it reflects nothing in the image, it beckons to the viewer to see oneself reflected in the space, in the complexity of living and creating, to share the situations the artists themselves are navigating. The three subjects pictured diverge in their gazes, one looks confidently to the left – the past - while lounging on a bed, one looks apprehensively or inquisitively upwards to the right - the future, while also seated on stacked mattresses. The central figure stands in front of a draped canvas, looking directly at the camera – the present – with an expression that is both confident and remiss. Outside the windows, the photograph shows the skyline of Baltimore. The presence of the city reinforces that artists do choose to live in spaces like the Copycat and visually reiterates the paradox and paradise of this choice and necessity. There is a whole world of mess and complexity outside the walls of the artist studio, and the studio is both subject to and defiant of these systemic issues.

While these photographic archives embody potential proactivity for reform, for activism, for agency, should it be their additional role to incite and inspire political and social agendas? When prodded in an early interview, Ober affirms, “I don’t give a \*\*\*\* about mapping, economic development, or politics – I want to tell the story of art in the city. I don’t know a single artist who goes to their studio thinking first about neighborhood revitalization. We all go to the studio to make art. That’s already enough responsibility.<sup>13</sup>” Tsucalás openly expresses that he never really considers the potential activism or agency of his photographs outside their initial intention as captured, but with every project and every photograph he makes, he asks himself “Is this just taking of people, not giving anything back? Is this giving back to *anything*, or is it just taking something from them – because photographs are always taking, in a

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<sup>13</sup> Ober, Cara. Interview. Interviewed by Marian April Glebes. Conducted via phone. January 2023. Notes in the collection of the author.

way.<sup>14</sup> *The Copycat Project* and BMoreArt's *Artist Studio Portraits* show, as do the literature and the history of photography, that with or without the intention or blessing of the photographer or of the publication, that photographs do decide who gets to live forever, who can participate in the myth of freedom, and the paradox of being seen unfolds.

Advertently or not, BmoreArt's *Artist Studio Portraits* and *The Copycat Project's* aesthetically beautiful interpretations of countercultural spaces can and do reflect a spatial and cultural imaginary of artistic production in Baltimore City. Like the visual record of artist studios since the Renaissance, these archives depict artist studios as the sexy, clandestine, and creative fodder that has and continues to inspire the fantasies and curiosities of not only a middle-class version of bohemia but also other emerging artists. As artist spaces in Baltimore City and beyond exist in a systemic precarity exacerbated by national tragedies like the Ghost Ship fire in Oakland or the global COVID19 pandemic, these photographic archives are a vital tool for preservation and understanding of artist studios and the creation of culture. They posit not only potential futures for the sustainability of arts spaces, but also establish an historic record in which safety and creativity can exist in perpetuity.

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<sup>14</sup> Tsucalas, Justin. Interview. Interviewed by Marian April Glebes. Conducted via Zoom. 19 May 2023. Recording, transcript, and notes in the collection of the author.



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Appendix: Figures

Figure 01.



Figure 01.

Caption: “The Copycat Project” book and selection of BMoreArt Print Journals

Source: Marian April Glebes. Collection of the author. May 2023.

Figure 02.



Figure 02.

Caption: The Crown Cork & Seal Co. [building], 1500 Guilford Avenue, Baltimore

1500 Guilford Avenue, Baltimore

Not dated

John Dubas

5 x 7 inch glass negative

Baltimore City Life Museum Collection (Arthur U. Hooper Memorial Collection)

Maryland Historical Society

MC9058

Source: mdhsphotographs. n.d. "Md. Historical Society Photographs." Tumblr. *Tumblr* (blog). Accessed March 24, 2023. <https://mdhsphotographs.tumblr.com/post/10733146547/the-crown-cork-seal-co-building-1500-guilford>.

Figure 03.



Figure 03.

Caption: Andy Warhol on the red couch at The Factory, New York City, 1964.

Photographer: Bob Adelman

Image Title: "Andy Warhol on the Red Couch at The Factory"

Date Image Taken: 1964

Repository of image: The Bob Adelman Archive, Adelman Images L.P.

Source: Adelman, Bob. 1964. "Andy Warhol on the Red Couch at The Factory." *The Bob Adelman Archive*, Adelman Images L.P. Retrieved 19 May 2023 from

<http://www.bobadelman.net/galleries/warhol/portraits/#album-10>

Figure 04.



Jason, A 501.

Figure 04.

Caption: Copycat resident pictured on couch, recalling Warhol depicted on couch in *The Factory*, first reference

1500 Guilford Avenue, Baltimore

Photographer: Rob Brulinski & Alex Wein

Image Title: *Jason, A501*

Date Image Taken: 2012

Repository of image: Brulinski, Rob and Wein, Alex. *The Copycat Project*. Self-published art book, hardcover, case-bound. 193 pages, 160 full color plates. 2012

Source: Teicher, Jordan G. 2014. "The Baltimore Bottle Cap Factory That Became a Haven for Musicians and Artists." *Slate*, August 21, 2014. <https://slate.com/culture/2014/08/alex-wein-photographs-residents-of-baltimores-copycat-building.html>.

Figure 05.



Dan, A 503. Alex Wein

Figure 05.

Caption: Copycat resident pictured on couch, recalling Warhol depicted on couch in *The Factory*, second reference

1500 Guilford Avenue, Baltimore

Photographer: Rob Brulinski & Alex Wein

Image Title: *Dan, A503*

Date Image Taken: 2012

Repository of image: Brulinski, Rob and Wein, Alex. *The Copycat Project*. Self-published art book, hardcover, case-bound. 193 pages, 160 full color plates. 2012

Source: Teicher, Jordan G. 2014. "The Baltimore Bottle Cap Factory That Became a Haven for Musicians and Artists." *Slate*, August 21, 2014. <https://slate.com/culture/2014/08/alex-wein-photographs-residents-of-baltimores-copycat-building.html>.



Figure 06.



Jared, B 301. Alex Wein.

Figure 06.

Caption: Copycat resident pictured on couch, recalling Warhol depicted on couch in The Factory, third reference

1500 Guilford Avenue, Baltimore

Photographer: Rob Brulinski & Alex Wein

Image Title: *Jared, B301*

Date Image Taken: 2012

Repository of image: Brulinski, Rob and Wein, Alex. *The Copycat Project*. Self-published art book, hardcover, case-bound. 193 pages, 160 full color plates. 2012

Source: Teicher, Jordan G. 2014. "The Baltimore Bottle Cap Factory That Became a Haven for Musicians and Artists." *Slate*, August 21, 2014. <https://slate.com/culture/2014/08/alex-wein-photographs-residents-of-baltimores-copycat-building.html>.

Figure 07.



Tobey, B 403.

Figure 07.

Caption: Copycat resident sits in a chair surrounded by houseplant

1500 Guilford Avenue, Baltimore

Photographer: Rob Brulinski & Alex Wein

Image Title: *Tobey, B403*

Date Image Taken: 2012

Repository of image: Brulinski, Rob and Wein, Alex. *The Copycat Project*. Self-published art book, hardcover, case-bound. 193 pages, 160 full color plates. 2012

Source: Teicher, Jordan G. 2014. "The Baltimore Bottle Cap Factory That Became a Haven for Musicians and Artists." *Slate*, August 21, 2014. <https://slate.com/culture/2014/08/alex-wein-photographs-residents-of-baltimores-copycat-building.html>.

Figure 08.



Figure 08.

Caption: Amy Sherald stands on a bridge in Central Baltimore while a mural is being painted.

Photographer: Justin Tsucalas

Image Title: *Amy Sherald*

Date Image Taken: 2015

Repository of image: BMoreArt Print Journal Issue 01: Place.

Source: Tsucalas, Justin. From the private collection of the digital portfolio of the photographer.

Figure 09.



Figure 09.

Caption: Indigo Null, center, is pictured with Charles Armstrong and Spencer Compton at their CopyCat apartment. Null and other tenants are facing the risk of being evicted, despite a pandemic prompted moratorium, because their leases have run out and they're unable to pay rent. (Kenneth K. Lam)

1500 Guilford Avenue, Baltimore

Photographer: Kenneth K. Lam for The Baltimore Sun

Image Title: *Amy Sherald*

Date Image Taken: 30 December 2020

Repository of image: The Baltimore Sun

Source: Miller, Hallie. "During Maryland rent moratorium, more landlords using legal 'loophole' as means to evict." The Baltimore Sun. 30 December 2020. Retrieved 22 April 2023.

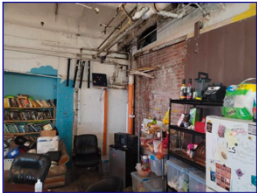
<https://www.baltimoresun.com/business/real-estate/bs-bz-maryland-tenant-holding-over-20201230-ji4gzc7qbe2hcks5spifdi3dq-story.html>

Figure 10.

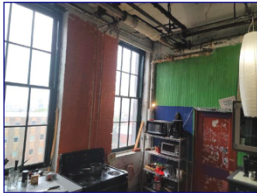


1.3 Item 7(Picture)

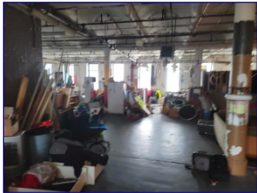
(2) Because this home was built before 1978, there is a good chance it has lead-based paint. In 1978, the federal government banned consumer uses of lead-containing paint as a potential health hazard, but some states banned it even earlier. Lead from paint, including lead-contaminated dust, is one of the most common causes of lead poisoning. Chipping, cracking, flaking and deteriorated paint was observed widespread throughout the building. All painted surfaces in the building should be repainted and repaired by a lead abatement contractor.



1.3 Item 8(Picture)



1.3 Item 9(Picture)



1.3 Item 10(Picture)



1.3 Item 11(Picture)

Screenshot

Figure 10.

Caption: Example photographs from building inspector’s report on Copycat housing and code violations as submitted as exhibit to tenant testimony in support of MD State Bill SB0563

1500 Guilford Avenue, Baltimore

Photographer: Rob Brulinski & Alex Wein

Image Title: *Screenshot of Testimony Submitted for SB0563 – Real Property – Actions to Repossess – Judgment for Tenants and Proof of Rental Licensure Hearing before the Senate Judicial Proceedings Committee, Feb. 22, 2022*

Date Image Taken: 29 October 2020

Repository of image: Maryland General Assembly, online archives.

Source: Written Testimony to Maryland General Assembly Senate Judicial Proceedings Committee regarding SB 0563 by Anna Velicky (Indigo Null), Copycat Resident on February 22, 2022, [https://mgaleg.maryland.gov/cmte\\_testimony/2022/jpr/8765\\_02222022\\_10916-987.pdf](https://mgaleg.maryland.gov/cmte_testimony/2022/jpr/8765_02222022_10916-987.pdf)

Figure 11.



Figure 11.

Caption: Copycat residents are pictured in a bedroom with view of Baltimore City skyline outside their windows

1500 Guilford Avenue, Baltimore

Photographer: Rob Brulinski & Alex Wein

Image Title: *Marija, Nemantja, Dusan, A 205*

Date Image Taken: 2012

Repository of image: Brulinski, Rob and Wein, Alex. *The Copycat Project*. Self-published art book, hardcover, case-bound. 193 pages, 160 full color plates. 2012

Source: Brulinski, Rob, and Alex Wein. 2012a. *The Copycat Project: The Pictorial and Historical Documentation of a Landmark Building*. Self Published Artist Book.

