

Nine individual artists' views after the New Artsspace Conference
Compiled by Dorit Cypis, April - July 1978

That the New ArtSpace Conference, a nationwide alternative space conference, funded by the N.E.A. and planned by the Los Angeles Institute of Contemporary Art, excluded artists, (via allocation of N.E.A. funds; from the planning of the conference; by requiring registration fees), indicates that the government and local alternative space organizations are coopting public arts monies for institutional ends. It appears that one of the dangers which can occur when alternative spaces become institutions is that they become economic bureaucracies capable of functioning entirely indepen-

It seems fitting that an art conference should manifest as many layers of meaning and be as subject to multiple interpretations as a work of art itself; yet on the other hand a few common threads seem to emerge from and even dominate the content of this conference and its ensuing debate, just as we are beginning to observe similarly pervasive ideological strands converging in the structure of art per se.

7) the spaces of the mind; conceptual and metaphoric behavior, private and social senses of the self and group, education, religion, political consciousness, etc.

No one would quarrel with this message as a conservative belief, but it is misleading when it is represented in brochures and articles as innovation, and is offered as the typical example of fresh change. It would be helpful to ask if indeed the new art spaces adequately reflect the range of legitimate experimentation in the arts today. While they may be defended as sympathetic to and supportive of experimentation, in the end they confuse the issue (however sincerely) because everything novel is referenced to the notion of a "house of art." Human energies and use of monies set aside for the arts could be far more diversified. For example, all that might be needed to manage a "new art space" would be a typewriter, a public relations budget, and some airplane tickets. Compared to the cash required to support a "house" for several years, the outlay would be minimal. Marinetti, Tzara, the post-revolutionary Russians, Seth Siegelaub, Lynn Hershman, are good models for the next agents of "New Art Spaces" to follow.

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—Paul Tzanetopoulos

ART IS A DANGEROUS GAME. IT CALLS FOR A KIND OF SELF-KNOWLEDGE THAT MOST PEOPLE REALLY DO NOT WANT.

ART PEOPLE IN THE NEWS

Barbara Kibbe, an attorney and arts law advocate from New York City, has joined the Bay Area Lawyers for the Arts (BALA) as its new Executive Director.