BLUEPRINT OF A GALLERY SPACE

ANNOUNCEMENT

CONTENT:

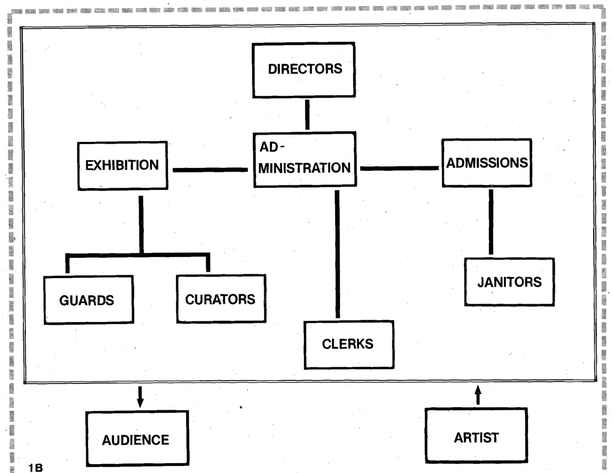
CLASSICAL POSITIONING

ABSENCE OF PERTINENT AND NECESSARY INFORMATION

EMPHASIS ON DISSONANCE AND NOISE

1A

INFORMATION DELIVERY SYSTEM



1B

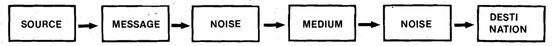
COMMUNICATION COMPONENT MODEL

INFORMATION CONTROL BY STRUCTURE OF DISSIMILAR COMPONENTS

DISTRIBUTION FROM TOP DOWN (VERTICAL)

MESSAGE VALUED FOR ELITISM, PRESTIGE, NEWNESS, CONSUMERISM—REPLACES FACTS AND IDEAS

SENDERS' ROLE DETERMINED BY CULTURAL MARKET VALUE



1C

MATRIX

"CONCEALMENT AND MYSTIFICATION ARE INSTRUMENTS OF POWER ROOTED IN THE INEQUALITIES OF THE SYSTEM" *

ALL FORMS OF INFORMATION ARE STRUCTURED FOR COMMUNICATION (SYSTEMS).

ALL FORMS OF COMMUNICATION ARE REFLECTIVE OF THE SOCIAL REALITY IN WHICH THEY EXIST (SOCIOLOGICAL CONTEXT).

ART IS A SYSTEM OF SOCIOLOGICAL COMMUNICATION. INDIVIDUAL (OR COLLECTIVE) PERSPECTIVES OF REALITY (INFORMATION) ARE PUT INTO FORMS AND DISSEMINATED THROUGH THE SYSTEM FOR PLACEMENT AND EVALUATION.

THIS COMMUNICATION SYSTEM IS STRUCTURED TO REFLECT SOCIAL VALUES WHICH ARE SELF-SERVING, I.E., THE PROCESSING OF INFORMATION THAT MAINTAINS ONLY THE REALITY OF THE SYSTEM. OTHER REALITIES AND PERSPECTIVES ARE CLOSED-OUT OF THE SYSTEM, ABSORBED AND TRANSFORMED TO FIT THE NEEDS OF THE SYSTEM, OR DENEGATED UNTIL THE SYSTEM CAN ACCEPT THEM.

THUS, THE INFORMATION OF SOCIAL REALITIES IS DEFINED AND/OR LIMITED BY THE SYSTEM. THIS TAKES PLACE THROUGHOUT THE ENTIRE SYSTEM: THE PROCESSING BY SENDERS AND DISTRIBUTION OF INFORMATION TO AUDIENCES. IN EFFECT, SENDERS AND RECEIVERS ARE IMPROPERLY MATRIXED.

1D

* Journal of Communication, Autumn 1976.

PRONOUNCEMENT

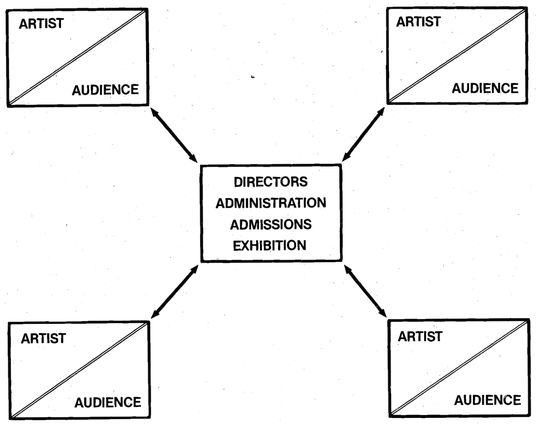
CONTENT:

STRUCTURAL POSITIONING

PERTINENT AND NECESSARY INFORMATION

EMPHASIS ON THE PROCESS OF UNDERSTANDING AND THE TRANSMISSION OF THIS UNDERSTANDING

2A



2B

REDEFINING MEANS OF COMMUNICATION

FROM	TO
THE IMPOSSIBILITY TO KNOW REALITY VIA MYSTIFICATION AND IMPROPER INFORMATION	THE CONTEXTUALIZATION OF INFORMATION
THE "DEPOSITING" OF INFORMATION AS AN OBSTACLE TO ACTION	THE CREATIVE GENERATION OF INFORMATION
THE ACTUAL INFORMATION CONTROL AND THE RESULTING POWERLESSNESS	THE STIMULATION OF POTENTIAL INFORMATIONAL POWER

2C

"RESTRUCTURING SOCIAL FORMS RESULTS FROM CLOSING THE INFORMATION GAP BETWEEN TRANSMITTING AND RECEIVING USABLE INFORMATION." *

SINCE ARTISTS DEAL WITH FORMS OF INFORMATION AND COMMUNICATION, THE STRUCTURE OF THE SYSTEM BECOMES THE CRUCIAL FACTOR IN DETERMINING THE VALUE OF THE INFORMATION.

IN THE FIRST SYSTEM, THE VALUE OF THE INFORMATION IS EXCHANGED FOR PRESTIGE, MONEY, OR VAGUE PARAMETERS OF "AESTHETICS." THE PRODUCTION OF THE INFORMATION IS NOT VALUED FOR THE REALITY IT REFLECTS.

ARTISTS COMPLAIN ABOUT THE CLOSED NATURE OF THE ART SYSTEM, ABOUT THEIR ALIENATION, ABOUT "ELITIST" VALUES, ETC., BUT THEY GENERALLY STRUGGLE TO FIT INTO THE SYSTEM (BY CREATING A *NEW* ART THAT IS EVENTUALLY SANCTIONED BY THE SYSTEM THEY ATTACK) OR BY CREATING "ALTERNATIVE" STRUCTURES MODELED ON THE SAME SOCIAL CONCEPTS AS THE EXISTING SYSTEM.

ALTERNATIVE SYSTEMS *DO* PROCESS INFORMATION SO THAT ITS VALUE RESTS ON ITS CONTENT, BUT IN MANY CASES THEY BECOME SCALED DOWN VERSIONS OF PREVIOUS SYSTEMS—EXCLUDING OR LIMITING REALITIES THAT, DO NOT ENHANCE THE PRESTIGE OF THE STRUCTURE.

ARTISTS CAN WORK IN THE FIRST SYSTEM, IN ALTERNATIVE SYSTEMS, OR CAN CREATE NEW SYSTEMS—SYSTEMS BASED ON SOCIAL REALITIES THAT REFLECT AN ON-GOING INTERACTION BETWEEN THE ARTIST AND THE AUDIENCE. THE INEQUALITY IN THE FIRST SYSTEM IS THE INTERPRETATIVE DISTANCE BETWEEN THE SENDER AND RECEIVER, AND POWERLESSNESS IN THE CONTROL OF THE COMMUNICATION PROCESS. THE ART SYSTEM IS JUST A MANIFESTATION AND REFLECTION OF OUR SOCIAL, POLITICAL AND ECONOMIC STRUCTURES.

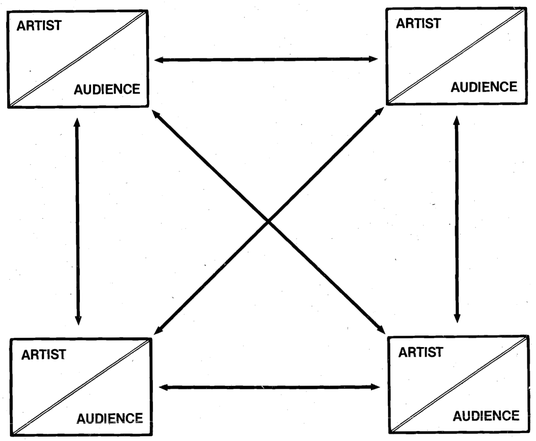
2D

* Journal of Communication, Autumn 1976.

AREAS OF CONCERN

1. UNDERSTANDING AND DEMYSTIFYING OF SOCIAL STRUCTURES OF ART SYSTEM.
2. RESTRUCTURING COMMUNICATION PROCESS OF ART SYSTEM.
3. INDEPENDENCE FROM INTERESTS WHICH CONTROL THE SYSTEM.
4. DEVELOPMENT OF A NETWORK OF LOCALLY BASED ARTIST GROUPS AND PUBLICATIONS.
5. SHIFT FROM MERE DISSEMINATION TO ACCESSIBILITY OF INFORMATION.
6. RECOGNITION THAT ACCESS TO INFORMATION STARTS FROM WHERE THE INFORMATION USERS ARE.
7. SOCIOLOGICAL CONCERNS: SOCIAL CHANGE, RADICAL POLITICS, STUDIES OF BEHAVIOR, STRUCTURAL RESEARCH OF COMPONENTS, SOCIO-POLITICAL VIEW OF ART HISTORY, DIALECTICAL METHODOLOGY, NOT POLITICAL ART BUT ART AS CONTEXT.
8. THE EXTREMES OF ART—PERSONAL VISION ON ONE SIDE AND SOCIAL VISIONS ON THE OTHER—ARE NOT INCOMPATIBLE—THE GOAL IS TO RESTRUCTURE THE ENTIRE SOCIAL ORDER TO DISCOVER OUR HUMAN CONNECTIONS SO THAT THE WORLD CAN BE MADE HARMONIOUS WITH OUR NEEDS.

3A



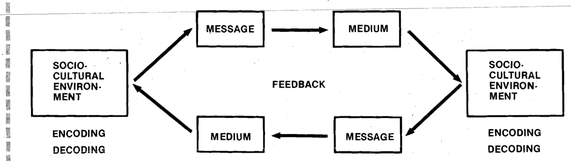
3B

INFORMATION FLOWS FREELY—SIMILAR COMPONENTS

DISTRIBUTION IS HORIZONTAL

MESSAGE VALUED FOR FACTS AND IDEAS IN SOCIAL CONTEXT

SENDERS' ROLE DETERMINED BY INHERENT MEANING AND VALUE



3C

ARTISTS CAN RESTRUCTURE THE ART COMMUNICATION SYSTEM—THIS IS ALREADY HAPPENING IN SOME COOPERATIVE ART ENDEAVORS, IN SELF-PUBLICATION, IN ACCESS TO THE MEANS OF DISTRIBUTION, BUT RESTRUCTURING IS NOT ENOUGH IF ONLY THE ARTIST BENEFITS. CLOSING THE GAP BETWEEN SENDER AND RECEIVER CAN LEAD TO WHOLE NEW VISTAS OF INTERACTION AND UNDERSTANDING *IF* THE ARTIST CONSIDERS THE PRODUCTION OF ART WITHIN THE WHOLE MATRIX OF OUR SOCIAL SYSTEM.

ARTISTS CAN CREATE AN ART THAT DEALS WITH SOCIAL CONTEXTS—THE CONTEXTS THAT REFLECT THE SOCIAL INTERACTIONS THAT ALREADY SHAPE THE ARTIST'S LIFE. THIS IS NOT A NEW FORM OF "SOCIAL REALISM" BUT AN EXTENSION OF AN ART THAT IS ALREADY SOCIAL IN NATURE.

ARTISTS CAN EXAMINE, UNDERSTAND, AND ALTER THE CURRENT SYSTEM—THIS REQUIRES NEW METHODOLOGIES, NEW PERSPECTIVES, NEW ROLES FOR THE ARTIST; AND A DEMYSTIFICATION OF EXISTING CODINGS.

SOME POSSIBLE FUTURES:	POSSIBLE PARAMETERS:
INFORMATION=REALITY	ART IS NEVER POLITICALLY NEUTRAL
ANOTHER WORD FOR ART	ALL IDEOLOGIES ARE A METHOD, NOT A FAITH
TAKING ART OUT OF ART	THE MEANING OF ART IS ITS SOCIAL CONTEXT
CREATING OUR OWN HISTORY	ELIMINATION OF CONFLICTING INFORMATION THAT CANNOT BE ADEQUATELY PROCESSED
INTERMEDIA AND INTER-DISCIPLINARY APPROACHES	OUR REALITIES HAVE AS MUCH VALIDITY AS THE "SOCIALLY SANCTIONED" REALITIES—THEY REFLECT THE CONTEXT IN WHICH WE WORK
NO LIMITATION	
SELF-ORGANIZATION	
COOPERATION	
SOCIO-PURPOSE	

3D

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