

[THE END IS NEAR]

[Looking to the decentering practices of the late 60's and early 70's and their legacies to help predict the look of a post-pandemic art world]

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[Submission MA/M+ requirements] [Jonah Westerman (1st reader)/Elizabeth Guffey (2nd reader)]

A short film, *The End of The Art World*, was made in 1971 with some sort of shaky hand-cam and is now streaming for “free” on Amazon Prime video. At the 10:40 mark, the trippy color filters, annoying jump-cuts, arbitrary panning, gives way to a few minutes of refreshingly stable black and white footage of Joseph Kosuth being interviewed. He is standing across the street from us and he in front of what looks like the side entrance of a pre-renovated Metropolitan Museum of Art. It is an interview and the questions are being shouted and Kosuth is shouting the answers back. Two of the questions are printed on the film in real time, as they are being yelled. The rest of the dialogue is guessed at by the Amazon closed-caption feature which does an OK job deciphering the audio but can’t be completely trusted because it genders all the voices [Woman]. Alexis Krasilovsky is the films maker and the voice of the interviewer is most likely hers. The other is presumably Kosuth. This is the brief exchange:

(yelling)

[Woman]: Hey Joseph.

JK: Hey.

[Woman]: I wanna know about Art History.

JK: What do you wanna know about it?

[Woman]: I wanna know what you think about it.

JK: I can’t think about art history.

[Woman]: I wanna know how you relate to it

Joseph Kosuth: (inaudible dialogue)

[Woman]: I wanna know how you exist in it.

JK: I can’t hear you

[Woman]: **What does art history have to do with your art?**

JK: Art History is a buffer, that’s all.

(noise echos, inaudible dialogue)

[Woman]: **How do you communicate as an artist?**

JK: What?

[Woman]: How do you communicate
as an artist?

JK: (inaudible response)

[Woman]: I can't hear you

Pause –

A man says Cut at 12: 18 ⁱ

Because there are two questions that are printed on the film, “What does art history have to do with your art?,” and, “How do you communicate as an artist?” they become the theme the rest of the segment is in the service of. Kosoth’s answer to the first question is a metaphor delivered as a truism. “Art History is a buffer, that’s all.”

In 1971 a buffer was not what we think of when we used the word in 2019 to describe data being captured by the gigabyte and backlogged by the Random-Access Memory (RAM) of our machines, long enough to relay an uninterrupted media stream. And, it is certainly not what we mean in 2020 when we are in the middle of a global pandemic, when a buffer is a face mask, a zone, or a distance between people. Buffers traditionally describe something preventative. A buffer is a protective measure, a prophylaxis. A buffer could be a person, a place, a space, or a thing, a bouncer at a night club, a locked door, or metaphorically; a culture of exclusivity. Agents that could do harm are buffered. We are not able to know the exact meaning Kosoth intends, but we do know that at the time he was already famous for being good with words and the one he used was buffer, not “arbiter” “archive,” “contextualizer,” or “prognosticator.” He also said, “that’s all.” We should take it on its face. But there is context that can’t be ignored. He is standing outside the museum. The choice of words and where to stand make easy inferences. He

is the art; the museum is the institution and the space between is art history. Maybe this is too simple. Poor visibility, a foggy grey mass of a person gesturing and yelling from across the street, the din of the speedy NYC traffic, and zero attempt on behalf of the film maker to make anything clear at all, are all buffers. We are intentionally kept at a distance. Today we have other reasons to keep distance and these reasons are not ambiguous or difficult to comprehend. The masks we wear are keeping dangerous agents from entering our interiors and from doing harm by exiting. The spaces created by social distancing, however politicized, are paranoid reactions as much as they are safety measures, but they are factual spaces and not metaphors. As much as social distancing is societal engineering, it is essential and not a social construct. The buffers we exist in do not exactly ensure safety but do come with the promise of a collapsing economy. The spaces between us are preserved now in order to preserve our community for later even without guarantee of success. The era that Kosuth is standing in is preserved on film for us and reminds us that whatever the concerns were at the time, they are only partially relevant and that the shape of wisdom is more pear than pearl. This era of NYC in the late 60's early 70's is often looked to with a nostalgic eye as a time when creativity flowed in the streets and community was an imperative. Before the Bronx burned and Neo Liberals co-opted the city, when things were full of experimentation, fringe art movements were beginning to focus on many of the progressive ideas ubiquitous during the post-modern movement and later, in our contemporary art world. Jerry Saltz glorifies this era incessantly and has done it again in his recent uninformative hot take and not quite viral essay *The Last Days of the Art World ...and Perhaps the First days of a New One*, wherein he waxes nostalgically and prescribes knowingly.

“I came of age during the last years of the smaller, nonprofessional, non-moneyed 1970s art world, where there were no such things as stable careers, sales, art fairs, big audiences, and auctions. This world ran on the desire and passion of semi-

outlaws, vagrants, ne'er-do-wells, visionaries, creeps, geniuses, hangers-on, exiles, gypsies, and aristocratic bohemians. It was a world before the one we know now that has grown so large, hyperactive, circuslike, top-heavy, and professional — all seasoned with obscene amounts of money, however concentrated it is in the hands of a lucky, mostly white 1,500 people.”ⁱⁱ

True to form, *et in Arcadia ego*ⁱⁱⁱ, Saltz tells us the community was smaller and cooler, and what is necessary now for survival is what was abundant then; an ability to “adapt.”

Over the last decade or so, the art world in peril has seemed to lose the ability to adapt. Or, rather, it now seems able to adapt only in one way, no matter the circumstances: by growing larger and busier. Expansion and more were the answers to everything.

I don't think that response would be healthy in this climate. And so, in that spirit, I want to speak loudly for what art has always been — something done against the rules of advanced capitalism. Art isn't about professionalism, efficiency, insurance, and safety; it's about eccentricity, risk, resistance, and adaptation.^{iv}

This suggestion to adapt is as helpful as it is, is a Petronus charm for a pandemic and as annoying as it is to listen to someone talk about how cool the city was back in the day, the idea of a time when gallery owners answered the phone and artists were regular people who all knew each other, who were underfunded, ignored by insiders, were marginalized by art history, and thrived anyway - does have a powerful appeal as we sit on the lip of a precipice imagining what lies in the abyss before us. As the interview with Kosuth illustrates, there were artist of the 70's who were making statements, however inaudible, about how art functioned in society. In order to reconcile memory with documentation and then hold that up against art history and legacy, it is crucial to see some examples of what was happening back then, in the margins, locally and elsewhere. Maybe we can look at some of the questions put to Kosuth in *The End of The Art World* and ask how some of the answers hold up. How were some fringe or progressive artists imagining themselves outside the existing infrastructure of the art world and how did they work and build practices in these spaces? Did some artists make attempts to build their own

infrastructure without relying on anything already established? Have those moments created a direct line to artistic practices in recent times? And, can these references help us understand what a post pandemic art world will look like?

Whether Kosuth is standing outside the Met to show his outsider-ness or to just give a visual to the difficulties of deciphering the message of the institution, it is at least clear that the art Kosuth champions is not easily assimilated by established templates for art practice. This predilection of the late 60's and early 70's artists to engage in alternative practices gives us some historical reference. Art History provides some examples of artists and their work being integral to how society functions. For instance: it is difficult to separate the function of the artist from the structure of society, say, in Italy during the Renaissance, or Paris at the inception of the Ecole de Beaux Arts. In 1966 London, or 1971 NYC, the function of the artist in society was not clearly observable. Art was being made with an emphasis on context of its moment and that moment was being defined in real time. Art History comes with context after the moment has occurred. Some of the context of the time involves increasing anti-art, anti-commercial attitudes among artists. Two examples widely celebrated as pivotal to emerging ideas about what it means to de-center, de-commodify, and de-materialize were the Artists Placement Group (APG), conceived in London in 1966 by Barbara Steveni and John Latham, and FOOD, A Gordon Matta – Clark/Carol Goodden project in 1971 SoHo. FOOD was a restaurant occupied briefly by local artists who participated in scheduled events that appeared to be dinner parties. The processes of these two examples, seen as possible prototypical pathways away from art world dependency, will lead us to some examples of recent practices that contain similar features. The move by contemporary artists such as Cindy Sherman, Richard Prince, or Leah Schragger to engage with

social media platforms will provide an analog for the processes of APG who had established this practice of looking to already existing infrastructure for collaborative opportunities. Theaster Gates' Rebuild Foundation, where creating infrastructure is part of the artwork, can be seen as a contemporary analog for FOOD as it provides cultural development opportunities for underdeveloped communities by serving the very communities the buildings exist in. By looking at what these early initiatives were and what their corollaries are just prior to the pandemic, we can then begin to imagine a template that will help us imagine the shape of the future art environment.

Artist Placement Group

In 1966, members of Fluxus were in London preparing for an event and needed materials. Their host, British artist Barbara Steveni, drove out of the city to an industrial park looking for material to scavenge when she had the idea for Artist Placement Group. In the following interview, Barbara interrupts her APC co-founder John Latham and explains this moment and some of the context for it.

JL: It's a quite complicated beginning. I was teaching in St. Martins and Barbara came up with this idea: why don't we go into the factories? These were no-go areas at that moment – and I think she had contact with the Fluxus group. There were high tensions in the art world about having anything to do with organizations of the industrial-commercial kind. They wanted to use art as something prestigious.

BS: Might I come in there? John was in America just at the time, and the Fluxus group came to stay in our house and they were going to do an exhibition in, I think it was called Gallery One – they wanted some material. And I said, I'll go to the outer circular road, to the industrial estate, and I'll pick up some material. So, I went there, and I got lost in the industrial estate, and it was dead of night, but the factory was absolutely booming away, and I thought: well why aren't we here? Not to pick up buckets of plastic, but because there's a whole life that we don't touch. This is what people go on about –

academics, artists, politicians – but they go nowhere near it. That was where the idea got born, and when John came back, I told him about it.^v

At that time, artist types like Stuart and Deborah Brisley, John, myself and others, were doing events and happenings in the street – like Peter Kuttner’s Nodnol Lives. Very much out of the gallery and into the street. Looking at a reaction against the object and its value for the market – so that was the sort of context out of which it came. As John was saying, the whole idea of fine artists having anything to do with commerce and stuff was, like, real dirty. But the idea of context, ‘Context is Half the Work’ which John coined, developed into a main APG/O+I axiom [APG became Organization and Imagination (O+I) in 1989] through to today, developed as a result of making approaches to industry.^{vi}

The Fluxus Group have ties to both APC and FOOD. Experiments in Art and Technology (E.A.T) was established in the US close to the same time as APC was in London and was primarily concerned with establishing relationships between artist and engineers. E.A.T. happened as a result of the collaborative relationship between one founding member of Fluxus Group, Robert Rauschenberg, and engineer Billy Klüver. The team produced *9 Evenings: Theatre and Engineering* in 1966. One memorable event that took place every evening was Rauschenberg’s *Open Score*, (1966), a man and a woman playing tennis with balls rigged for sound at the 69th Regiment armory in NYC. The success of *9 Evenings* led to E.A.T. collaborations which produced art works while APC produced networks which produced data. This new idea for the APG is quickly outlined in the APG Manifesto.

1. The context is half the work.
2. The function of medium in art is determined not so much by that factual object, as by the process and the levels of attention to which the work aims.
3. That the proper contribution of art to society is art.

4. That the status of artists within organizations must necessarily be in line with other professional persons, engaged within the organization.
5. That the status of the artist within organizations is independent, bound by the invitation, rather than by any instruction from authority within the organization, and to the long-term objectives of the whole of society.
6. That, for optimum results, the position of the artist within an organization (in the initial stages at least) should facilitate a form of cross-referencing between departments.^{vii}

The first point is a move toward de-materialization. “Context is half the work” introduces the idea that art is about relationships beyond the metaphorical. Context providing half the work, means art will be defined by the context in which it exists as much as the context will be defined by the art itself. This idea is reinforced by point 2 wherein the process is given primacy over the object. Then there are declarations about the artist being a peer to the workers but also an independent actor/facilitator. The placement itself was to benefit both the artist and the company, there was no demand to produce work. By existing as a decision-making influence in a non- art environment, the function of art can be moved from conventional gallery and museum systems into the systems and structures not typically associated with the art world. Negotiations were made.

The British Steel Corporation had an established fellowship position for scientists and opened the position for the APG initiative. This was the first successful negotiation for APG. For 2 years, British artist Garth Evans familiarized himself with welding and finishing techniques and produced writings, photographs and a steel sculpture. Immersion in corporate culture resulted in

Evans approaching BSC representatives about the workers having a less than meaningful relationship to their work. Evidence that this meeting effected change is lacking. The photographs were however later published^{viii} by BSC, and the papers were archived. Much of this archive can be accessed via the TATE modern website^{ix} or the APG webpage.^x There were at least 15 other placements over the course of the next decade. Each placement could be characterized similarly to a residency. Some would be shorter than others but there was always an understanding that eventually the relationship would end and as the principals of the manifesto decree, so would the function of the art. This model presents us with some solutions to the problem of artists being marginalized from the institution or buffered from history by moving away from the art world and into the corporate and later public sphere, but the relationship to the public or corporate culture is not sustained longer then the placement. The initial placements require negotiations with existing entities who are sustained by their own infrastructures and it is the process of negotiating that creates inroads. This knocking-on-doors, and finding the right artist for the job was a new approach to practice but it is still about standing outside of an institution and trying to get in. The move from materialism by producing findings to be archived rather than objects to be collected is integral to the decommodification of art may be one of the most important components of the APG legacy. Many practices today are centered on building relationships with not typically seen as art-world organizations.

Carol Goodden, FOOD

1971 Carol Goodden negotiated a lease for a restaurant on the corner of Prince and Wooster streets in SoHo and asked her friends Gordon Matta-Clark, Rachel Lew, and Suzanne Harris to participate. FOOD was established and Artist chefs created meals there that were consumed at

weekly dinner parties. Local artists Donald Judd, Robert Rauschenberg, and John Cage among others participated as chefs and many additional artists contributed sculpture and music to these events. The restaurant was open every day and was a gathering place when events were not planned; giving rise to community and collaborative relationships. By organizing around food, the group serviced a public community larger than the artists who frequented the restaurant. The restaurant paid mostly artists a fair wage to be servers and cooks, and the restaurant was reported to serve approximately 100 people a day. FOOD happened at a transitional time in the city. Lori Waxman corroborates in 2008 some of what Saltz says in 2020 with her essay: *The Banquet Years, FOOD, A SoHo Restaurant*:

SoHo circa 1971 was a neighborhood in transition, existing somewhere between its former life as an industrial zone and its new one as the center of the avant-garde art world, which it would become by the middle of the decade. But in the late sixties and early seventies, it was a mostly abandoned space in a city that was itself being increasingly abandoned...^{xi}

This description of the abandoned city as backdrop for FOOD is a very different scenario than the environment APG knew. Remember Barbara Steveni drove out of the city, saw a “booming” factory, and began knocking on doors. Gooden and Matta-Clark were facing the reality of life in a city on economic collapse. It was in this context that the group set about the business of getting by and made the entire process an art form. The art of FOOD is metaphorical; art as nourishment, and factual; as sustenance. Art History was not a buffer for FOOD because the context art history provides could not hold events with zero historical reference. In this instance of creating events out of the context in which they exist, art history functions as an institution that must adapt to emerging platforms, not the other way around. Even 25 years after FOOD,

Catherine Morris had some difficulty wedging the restaurant into art history. In the introduction to the exhibition catalog to *FOOD: An exhibition at White Columns* (1999)^{xii} She writes:

On its surface, rooting around in private archives, institutional files and, most importantly, people's memories, in order to develop a portrait of a restaurant that existed over twenty-five years ago has precious little to do with art or art history. The restaurant FOOD however was a remarkable place... the restaurant was at once a meeting place, a business, and a conceptual work of art.

Here is a strange claim that doubles back on itself. The claim is that, collecting data has little to do with art history but the restaurant is a conceptual work and is therefore now part of art history. She goes onto describe the scene as a stand-alone enterprise.

Matta-Clark, Caroline Goodden, Tina Girouard, Suzanne Harris and Rachel Lew were five members of a community of like-minded people who lived and worked in the abandon factories and loft spaces or lower Manhattan in the late 1960s and early 1970s. In order to support themselves, show their work, and document their activities, these artists - dancers, poets, musicians, performers, filmmakers, photographers, sculptors, and painters - established a self-sustaining and cooperative community network which included Food.... the project was very simple on a pragmatic level: it was a community-based business whose goal was to support and sustain the art community of downtown Manhattan.^{xiii}

If we are to understand artists as subject to the mandates of the institution, then before recognition by the institution occurs FOOD collaborators are relegated to the margins they existed in until history caught up. In the APG example, the artists subjected themselves to the culture of an outside institution and produced documentation that is historical data. In both cases, the work moved conversations forward about commodification, sustainability, dematerialization, and de-centering. FOOD was not a negotiation with an existing infrastructure, it was its own infrastructure. In this way, and following the Kosuth analogy: Art history is not the buffer, Art is the buffer, protecting the community from the institution.

Leah Schrager

In recent history, crossover into public platforms is a less radical move than it was in the days of APG and FOOD, but the dialogue surrounding the criteria for successful art in these spaces is fraught with controversy. To be sure, sometimes controversy is the point. Social media platforms, specifically Instagram, are contemporary spaces where some of these conversations are happening. Cindy Sherman has command over an enormous Instagram following celebrating her new direction of digitally manipulated selfies.^{xiv} Caroline Elbaor's artnet column published on-line in 2017 titled: *Cindy Sherman Just Made Her Instagram Account Public and It's Amazing*,^{xv} has a subtitle that comes with a colon and a question mark: "*The artist quietly made her account public, raising the question: can her posts be considered new work?*" Elbaor later qualifies the Sherman account posts as "new work" by vouching for its authenticity. The term Authenticity (capital A) is used here to describe the deliverable post and not the process, predictably relying on archaic concepts of materiality over process or community. Richard Prince got himself into some legal trouble (again) in 2014 when he screen-grabbed other people's Instagram pics, reformatted them onto large canvases, and sold them out of Gagosian for absurd amounts of money. Challenging concepts of authenticity is Richard Prince's bread and butter. Food for thought, or naught was not argued as much as the legality of the relationship to the media platform and the predictability of the contextual moves made. Peter Schjeldahl for instance, makes this point in his 2014 New Yorker review of the Gagosian exhibition:

"Is it art? Of course, it's art, though by a well-worn Warholian formula: the subjective objectified and the ephemeral iconized, in forms that appear to insult but actually conserve conventions of fine art."^{xvi}

For Prince, the social media infrastructure is scavenged for material to hang in a white cube. For Sherman, the platform is used as an exhibition space for new work. Both practices can be seen as following conventions. Artist Leah Schrager uses Instagram as a portal into on-line interactive experience, to promote a new kind of feminist intervention, and to establish direct-to-consumer relationships. To these ends, she is able to bring to the fore experiences which exploit the social media platform and the failures of art history to accommodate women on their terms.

The introductory paragraph of the January 2020 ARTnews interview, Ana Finel Honigman immediately contextualizes Schrager's practice of selling nude images of herself and performing as a cam-girl for private consumers, as in line with a powerful tradition in feminist art history.

In the tradition of feminist artists like Hannah Wilke, Cosey Fanni Tutti, Katharina Sieverding, and Andrea Fraser, Schrager knows her beauty's impact when exploring its effects. Whether harnessing her beauty to create art as her Instagram cam-girl identity, Ona; as Sarah White (The Naked Therapist); or under her own name, Schrager confronts the power, privileges, pitfalls, and prejudices of being a sex-positive, confident woman in command of her own sexual pull.^{xvii}

Parts of Schrager's practice can be parsed out in more traditional, discrete and deliverable ways, on the web. The online exhibition of 21 digifeminist artists, *Body Anxiety*^{xviii}, curated by Schrager and Jennifer Chan has been available to experience on-line since 2015. There is a link in her Instagram description to her professional site and to her cam-girl platform. This is a direct-to-consumer enterprise that thrives without gallery walls or museum endorsement. It is also important to know that the infrastructure Schrager has tapped into is inextricably connected to the culture in which she finds herself able to have agency as a political voice and that this voice comes with sexualized imagery and that this might be the point. The term 4th wave feminism has emerged with an increasing ability for women and advocates to call-out misogyny. Ealasaid

Munro began investigating the emergence of the term “4th Wave” in her essay *Feminism: A fourth Wave?*

Many commentators argue that the internet itself has enabled a shift from ‘third-wave’ to ‘fourth-wave’ feminism. What is certain is that the internet has created a ‘call-out’ culture, in which sexism or misogyny can be ‘called out’ and challenged. ^{xix}

Schrager is featured in the documentary film “The F Word,” ^{xx} along with the feminist art collective Go! Push Pops, Narcissister, Ann Hirsch, Kate Durbin and others. The film explores the work of 4th wave feminist artists. ^{xxi xxii} Fourth-wave feminism Like APG, Schrager is negotiating the parameters of an already existing infrastructure. The Instagram account provides access for the communities she reaches but also to the communities she represents. Because of initiatives and actions by radical thinkers like Fluxus Group, E.A.T., APG group, and the FOOD artists, Schrager has a strong historical framework to support her move into the public arena which circumnavigates the art world edifice. At the same time, Schrager invokes art historical shortcomings by participating in traditions that challenge them. The community that Schrager is participating in by posting on-line, is a complex Venn diagram; concentric circles representing cross-sections of society that would rarely, if ever, interact in real life. Cross cultural divides for reasons as disparate as gender, kink, curiosity, advocacy and morality are easily traversed with a hyperlink and 5G. Digifeminists, lurkers, peers, and consumers converge on her platform forming disparate communities that constitute the process of the work which produces trackable data, haters, panel discussions, sub-groups, and income for her and other emerging artists working in similar ways. Consumers who engage within the parameters of the application and in live events contribute to the discourse that becomes the context for how the work is interpreted. The support for common ideas and each-other by promoting an individual practice as part of a greater movement, empowering women in the art world and in the public sphere, is how

communication between those who identify differently occurs. This relationship between artists and Instagram is not as arbitrary as the relationships were for the APG and British Steel Corp. APG were negotiating with corporate and public agencies because they believed this relationship would benefit both entities. Feminists relationship to Instagram can be seen as beneficial to both parties as the movement produces cultural awareness in general and specifically the power to push against oppressive mechanisms endemic to the platform. The platform, Instagram, becomes more of an instrument of change instead of one which reinforces a culture of oppression. To effect change was in-line with the agendas of both the APG and the 4th wave feminist artists. APG placed artist Garth Evans, produced some photographic documentation that was alleged to be published by the BSC but the work Evans did, focusing on systemic problems related to the nature of labor and cultural issues related to how the laborer related to their work, led to a conversation between BSC and Evans with no evidence supporting a positive or negative outcome. To what extent this change can be seen or tracked is for art historians and cultural theorists to determine because it is not quite discernable in real time. Munro points to the problem of assessing outcomes in reference to 4th Wave:

Whether or not internet campaigning actually enables change is a contested issue. There is concern that online discussion and activism is increasingly divorced from real-world conflicts. ‘Slacktivism’ is a term used to describe ‘feel-good’ campaigns that garner plenty of public support – such as a petition circulated via Facebook – but that do not necessarily address pressing issues. So, while research points to the fact that feminism is being reinvigorated by the internet, whether or not this is leading to transformative political action is hotly debated.^{xxiii}

Theaster Gates and Rebuild Foundation:

The home page of Rebuild Foundation is plastered with positive messaging about community, the efficacy of art as intervention, and positivity. Numerous text lozenges and bullet points, when read in succession, begin to take the shape of a manifesto. The following is a cut and paste example:

Rebuild believes that art and artists can be powerful agents for neighborhood transformation. Taking this foundational belief further:

1. If we invest in and mobilize networks of artists, creative entrepreneurs, and scholars in neighborhoods where Rebuild operates
2. If we reactivate underutilized and abandoned buildings in underinvested communities and strive to preserve and reactivate collections of neglected cultural artifacts, and we do so with beautiful art, intentional design, and public cultural programs
3. Then we believe those creative activities will incite movements of community revitalization that neighborhood driven and self-sustaining and that will lead to a better quality of life^{xxiv}

A visionary enterprise of Chicago based artist Theaster Gates, Rebuild Foundation, has been able to launch 7 initiatives since it was founded in 2009. The Stony Island Arts and Savings Bank and Trust on the south shore of Chicago, empty since the 80's, was purchased by Gates for one dollar. The bank was transformed into a community center offering education focused on African – American culture, art and architecture for the surrounding community and visitors.^{xxv} Dorchester Industries was founded in 2016 and is a place where members of local underdeveloped communities can learn about working with wood, and the making, firing, and glazing of clays.^{xxvi} The Dorchester Art + Housing Collaborative provides low-income housing for artists. The Black Cinema House features

film by black film makers and offers panel discussions and education for patrons and scholars. Each successive project serves the same purpose of revitalizing an underrepresented community and promoting the arts. RF projects work as corollaries to FOOD because like FOOD, each new initiative exists in a community that has become economically fallow. However, where FOOD was originally funded by Goodden and funding was produced by sales, RF is dependent on fundraising, corporate donation^{xxvii}, and independent art sales and is designed to sustain its existence through programming. FOOD was funded by the personal bank account of Goodden as a working restaurant. As much as FOOD proved to transform the shape of community-based art intervention, it failed to become a sustainable profit-making enterprise. It can be argued that FOOD was designed as an experiment and RF could be described as similar albeit with the shine of a well-funded operation engineered for longevity. The RF site bullet points clearly state an agenda, a philosophy and a faith in the process. If we do (X) and if we do the other thing (Y), then we believe this (Z) will happen...” (paraphrased)

Next:

Predicting the future is the best Science Fiction. To imagine life on Mars, in the zombie apocalypse, with access to time travel, is a mainstay in our collective fantasy for at least since capitalism. Kosuth is not predicting the future as much as he is characterizing his predicament for, we future beings. The lasting impact of initiatives like APG and FOOD have led to a new level of awareness and possibility. As art world scholars and pundits weigh in with predictions about the shape of the post pandemic art world, it becomes clear that there is some consensus about the art world running on an economy of love, of resolve,

of tenacity, and adaptation. These types of economies don't support the art market. The concept of a collapsed art world, or the last days of it, are in reference to the dependency of the art world on a market economy. There are varying degrees of sameness regarding a weakened economy and its influence on a community that is already marginalized by lack of monetary support. Jerry Saltz' prescription of "adaptation" as a measure needed for survival is an accusation that survival hinges on new practices that do not depend on the economy but lacks recognition of practices that have been built on the very idea of adaptation since forever, have always had a precarious and perilous relationship to the market economy. Saltz telling artists to adapt is like the state telling the underprivileged to adapt after cutting funding for food stamps. It sounds like the same old Republican talking point, that artists do better when poor because the struggle produces good art. Kosuth standing on the curb struggling to communicate could also act an analogy to this idea that the struggle to communicate, is the communication. If the struggle is the secret ingredient in the good art recipe, then why all the concern about the end? *"The End of The Art World"* tells us it has always been the end. The APG experiment was focused on ending the current system. Food was made as a response to the end of economic stability. Schragar, and Gates are working to use cultural momentum to effect change in their respective communities and to end one system in favor of more equitable and sustainable one. The question of whether these models will exist after the economic collapse, COVID-19 doomsday theorists are assuring us of, are considered here with historical examples; their initiatives and their legacies. In 1971 Joseph Kosuth stood outside of a museum and told us that Art History was a buffer in what is interpreted here as an explanation as to why artist were marginalized; that the institution keeps artists out. But these example above show that it is

the artists that have been working to keep the institution out. Art is the buffer against the institution and has been all along. The end was always supposed to happen. The institution as reliant on the market will lose power over the communities it is supposed to represent. Keeping artists out of the institution long enough to be contextualized and commodified will be less likely with rapidly changing iterations of artistic practice in the age of minimal funding. Once work is reframed to fit existing criteria accepted by art world intelligencia, it can be commodified, that is a job for future art world ad men. Until then, art will look unfamiliar. The interventions examined have shown that, in the moment, art is working within the framework of its own context. The context that was important in the 70's is still important today. Schragar and Gates are concerned with some of the same issues as APG and FOOD. Can art effect systemic change in corporate or private institutions and can art nourish a community? Because of these initiatives we can now see systems operating in the machinery of the art world where we once were at a loss. It is no longer acceptable to build relationships with institutions or corporations that reinforce oppressive forces within culture at large. Kosuth making a controversial statement in 1971 look understandably remedial when seen in the light of call-out culture. That these predilections to cancel will suddenly stop without funding is absurd. That these relationships to non-artworld agencies will continue through negotiations, personal investment, and labor on behalf of the artists is hopeful and not without merit but it is also obvious and is a platitude that ignores anxieties about how exactly these practices will continue to be funded. During and after an economic collapse, money grabs will necessarily occur. Tax evasion, hoarding, hiding, lying, misrepresenting, mischaracterizing, deflecting, and avoiding responsibility are already the practices of those who depend on practicing artists for their livelihood, and aside from

being extra diabolical, this will not change. Artist's will still be burdened with the production of a culture the art world can use to justify its existence. The pressure for artists to contextualize our times and to create meaning from them will increase. Demands for production will force artists to pump out ideas like they are ventilators. Resulting fast-tracked careers will saturate the new art economy driving a more democratized community. Markets involving viewing analytics and platform algorithms will replace the authority of the gallery system in the same way livewire and napster undermined the record label industry in the 90's. Artists put in a position to seek to represent themselves will be quick to seek funding elsewhere. The world of Go-Fund-Me drives, Fellowships, grants, scholarships, and stipends will be the new battleground for emerging artists creating a cottage industry of grant writing and application preparing. Scarcity in funding will cause a feeding frenzy and practices that are able to be sustained will be the ones easily contextualized for these platforms. Artworld insiders and power players will reimagine their roles as admen for retail outlets to be more like facilitators and negotiators, performing triage in the interest of sustainability. Art history is not the buffer nor the enemy. Art is the buffer that protects culture from the art apocalypse. The optimist can focus on how art will preserve, transform, respond to and create culture because culture will no longer be manufactured in the halls of the institution and some future relic from our time will be held up as an example of how we got it all wrong.

ⁱ Krasilovsky, Alexis *End of The Art World*, 1971. Film 10:40

ⁱⁱ Saltz, Jerry *The Last Days of the Art World ...and Perhaps the ⁱⁱFirst days of a New One*. Vulture website. New York Magazine, Published April 2, 2020, last accessed April 28, 2020.
https://www.vulture.com/2020/04/how-the-coronavirus-will-transform-the-art-world.html#_ga=2.152197753.1139137152.1588107644-1790750905.1588107644

ⁱⁱⁱ et in Arcadia Ego. Roughly translated “I too was in arcadia.” This is snarky reference to the paintings of the same name. Nicholas Poussin 1637. A group of men dressed in neo classical costumes looking at the writing on a ruin, thinking of Arcadia and reminiscing.

^{iv} Saltz, Jerry *The Last Days of the Art World ...and Perhaps the ^{iv}First days of a New One*. Vulture website. New York Magazine, Published April 2, 2020, last accessed April 28, 2020.
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<https://www.metamute.org/editorial/articles/countdown-to-zero-count-to-now-interview-artist-placement-group>
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<http://practiceart.blogspot.com/2011/01/artist-placement-group-manifesto.html>

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^{ix} <http://www2.tate.org.uk/artistplacementgroup/>

^x <https://en.contextishalfthework.net/>

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<https://artmarketbaruch.files.wordpress.com/2012/03/food.pdf>

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