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Charset [utf-8](#) > [iso-8859-1](#) -- Stationery for Reply -- Saved[122/966](#) -html-**Date:** Tue, 16 Sep 2008 09:19:35 -0400**From:** mysteries@aol.com**Reply-to:** outsiderart@yahoogroups.com**To:** outsiderart@yahoogroups.com**Subject:** Re: [outsiderart] Response to Randall's post: Pasaquan...

I think people should be questioning how *anyone* can be involved...my main point was that the artificial separation between activists and people not viewed as or paid to be activists needs to be narrowed or eradicated. And when I mentioned museums I was of course also referencing scholars and critics....I just don't see that all these people operate in pristine categories. Ethics and problems of ethics exist for everyone all the time and the job type that goes on. Reservation is a matter of ethics exactly the same way making sure an artist is seen by the public in as accurate and respectful a way as possible is a matter of ethics as well.

I know it has been said before but to set up the market as an us and them dialectic is simply unrealistic and in some cases culturally hegemonic. Regulation and communication is the answer, not denial. SOME people in the market are primary sources of input and information. And have been for a long long time but have been ignored because of this senseless labelling by well-meaning but misguided people that the market is somehow antithetical to the purity of preservation. We need to come past this. I'm not saying it will always be pretty but times have changed. And of course you are absolutely right that 'education' is integral but not only from critics and educators. We are in a hybrid field and must come to grips that often the information comes to us in hybrid ways. In fact a major source of information is from many of the artists themselves whom we are only just beginning to learn to listen to...in this case we become means of translation and transposition....open to anyone who can understand.

So I am saying there needs to be an opening up from both sides...and a utilization of skills from anyone who presents them. And a consciousness of being constantly aware of fulfilling the work's mandate. I am wary of dealers and collectors who don't, in some form, educate and I am wary of paid educators who deny the marketplace in its fullest nuance, beyond the gossip, as part of our field's art history. Preservation is a universal human concern and both sides need any separations to be constantly eroded from within.

Thanks

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It's natural for responses to your thoughts, Randall, to question how can dealers and collectors and others in the field (beyond preservationists and appreciators) be involved, since (as has been noted), environments by nature resist (although not always successfully) most strategies of the market. I love your analogy of environments being the backbeat pulse of the field, and [UTF-8?]it's heartening, since occasionally those bass players and percussionists get a [UTF-8?]honkin' solo!

Dealers and collectors can be involved as hard core, uncompromising advocates for the preservation of environments, as an art form/genre that resists the market but adds depth, content, and dimension to the field. However, critics and educators need to be on your list of people already in the field, who can effectively think, disseminate ideas, and teach about art environments as a crucial element of our art culture

-----Original Message-----

From: Lisa Stone <lstone@saic.edu>
 To: outsiderart@yahogroups.com
 Sent: Mon, 15 Sep 2008 11:46 pm
 Subject: [outsiderart] Response to Randall's post: Pasaquan...

[UTF-8?] It's natural for responses to your thoughts, Randall, to question how can dealers and collectors and others in the field (beyond preservationists and appreciators) be involved, since (as has been noted), environments by nature resist (although not always successfully) most strategies of the market. I love your analogy of environments being the backbeat pulse of the field, and [UTF-8?]it's heartening, since occasionally those bass players and percussionists get a [UTF-8?]honkin' solo!

Dealers and collectors can be involved as hard core, uncompromising advocates for the preservation of environments, as an art form/genre that resists the market but adds depth, content, and dimension to the field. However, critics and educators need to be on your list of people already

in the field, who can effectively think, disseminate ideas, and teach about art environments as a crucial element of our art culture.

Quite a few art environments are now listed in the National Register of Historic Places. The nomination forms (which make most grant applications look like thank you notes) are an interesting but less-well-known archive of scholarship in the field. If [UTF-8?]anyoneâ€™s interested in knowing more (list of sites listed, how to find nominations) [UTF-8?]Iâ€™ll be glad to circulate.

Quoting mysteries@aol.com:

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> To me the people who work tirelessly in this field
(without always being
> recognized as part of it) to preserve and protect non or
less commercial
> sites are unsung heroes.? I hope there comes a time
when these creative minds
> come together to figure out ways of more global and
universal exposure to the
> public of these sites and potential and interesting
ways of involvement
> including a more widespread utilization of people
already in the
> field....like dealers, collectors, the magazines out there
etc.? The
> yardshows and environments are the bass and drums
that keep the pulse of this
> field ultimately au thentic and on track.?
>
> Again these are sites of vital importance to human
creative ecology and give
> Wade Davis' term 'ethnosphere' an even greater
validity..
>
> R
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> -----Original Message-----
> From: Lisa Stone & Don Howlett <dstone@centurytel.net>
> To: outsiderart@yahogroups.com
> Cc: Fred C. Fussell <chattahoochee@alltel.net>
> Sent: Mon, 15 Sep 2008 9:04 am
> Subject: [outsiderart] Pasaquan is listed on the
National Register of
> Historic Places
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