

Hello, my name is **Peter Garland**. I'm a composer, I'm from New Mexico. I wanted to talk about two ways of funding that don't have a lot to do with the grant system, but that have allowed musicians in our tradition to survive. In my case, it has been difficult to deal with the grant system, especially since 90% of the time it's based in the East Coast.

The first method of funding is artists helping other artists. In music that's been a tradition going back to Charles Ives. It's well known that Charles Ives helped fund a lot of Henry Cowles' activities and the New Music Society. I think a lot of artists have found that one of the most open-minded grants organizations in New York is the Foundation for Contemporary Performance Art, which is run by John Cage and Robert Rauschenberg. Artists who have been successful economically have put money back into the Foundation. Of course on the West Coast, we have the example of Lou Harrison. So many times, if somebody needs money to buy an instrument or to get a gamelan from one part of the country to another, Lou Harrison has written out a check, put it in the mail and said, "Go do it." Of course, in the visual arts, the Pollock-Krasner Foundation is another example. I think we artists have to develop our own systems of support, as exemplified by these people.

The other main source of support that has been very important in the American arts is the patron, and I have heard very little mention of them here. The West Coast music scene has been virtually saved by one person named Betty Freeman. There's sort of a dictum that there's no mistake the grant system can make that Betty Freeman can't correct. It's not that we wish there were more grants but that there were more people like her. That there is only one such person makes this kind of support rather tenuous. Of course, with the current political administration, charitable or philanthropic giving is becoming a little more difficult.

These two kinds of support give artists ways to end-run a non-understanding grant system and find ways of surviving.

My name is **David Driskell**. I'm a painter and I teach art history out of necessity. At my university, nobody had taught about Black American artists, so I teach a course in that area.

I want to share a little something which very much follows what Peter Garland just said. It has to

do with doing things for yourself. My wife and I bought a little piece of property in the state of Maine about 30 years ago. We didn't know what we were doing. It had a two-room cottage on it and it was supposed to have been six acres. It turned out to be seven acres, because people there don't count too well in things like that. They're not concerned with that kind of thing—they want to know who you are, where you're from..... and all of that.

We only go there in the summer and over the years lived in little huts. Then, as our children got older and finished college we saved from our teaching salary a little purse and built a decent home and studio. This is all on a teacher's salary.

What we do is invite artists to come and share the summer with us. Some come and spend three days, some come and spend a week, some come and stay as long as five weeks. They're welcome to stay as long as we're there.

We don't have any money, we're not a 501 (c)(3) or whatever so we can't go and get any money. But we're here. If you want to help us great, but we're going to do it anyway. In the words of Booker T. Washington, we let down our buckets where we are and there is fresh water there.

We can't put out the fires that are burning all over the world, but in that little community where we are you can come and do what you want to do. Sleep if you want to. Just pitch in and pay a little for the food. That's all we do. Beyond that, we have artist papers, we have letters, we have slides. It's a little community of artists helping themselves. It's not advertised. We're like the MacArthur Foundation, we don't accept your applications, we have to seek you out. We have Black artists, we have Latino artists, we have white American artists—they all just stop by. This is what we can do to help artists.

**Michel Reilhac**, administrator of the National Theater of Chaillot in Paris, described a recently developed program in France that makes facilities available to emerging artists. The system is based on the fact that many well-subsidized institutions have lots of equipment, space and other facilities that they don't use 100% of the time. When a theater company is touring, for instance, its space and equipment are not in use. An inventory of facilities is being created and a centralized schedule of facility availability is being put in a database. Artists without facilities can apply, select from what's available and make reservations for what they need. Reilhac believes he's seeing a



*growing sense of solidarity among institutions that are making their facilities available to others who need them.*

My name is **Sandy Perlman** and twenty years ago my husband and I moved to Ohio for a year, and we're still there. I want to talk about regionalism. I came to Ohio in 1969, to Kent State, which I thought was Penn State. Everybody talks about the 60's, but the 60's ended at Kent State in 1970. I stayed there and my husband stayed there because we couldn't leave, because students needed us and we needed each other, and because we had been traumatized. If you are an artist, you take the life around you and you use it—you creatively draw on it. For years we used to talk about getting enough money and going east. Finally, this year, thank God, we just decided to stop talking about it. We are living and making art and there are people in Ohio who are validating us as artists.

Validating regionalism is important to me. My plays come out of my Ohio experience, out of Kent State, out of rubber factories closing, out of steel mills in Appalachia. Really important things are happening there and they don't have to be interpreted. I don't have to be defined by someone else in another part of the country, and I can help you understand what's happening in the middle of the country.

A year and a half ago the Ohio Arts Council gave me \$9,000 and I took it to be a sign from God. I quit my job of twenty years and I said, "I'm going to make art full time." Now, I may have four play plays done in the next six months and I don't know if I can afford to support myself through them. Every time I get a play done it costs me about \$1,000. I have to go there and pay my way and pay my food and pay my gas. Sometimes the actors aren't paid, so I take them out to eat. When I worked I could do that, but I'm a little scared right now. I have not the slightest idea how to live as an artist. I know how to make a living; I've been working since I was 18. But I don't know how to make a living as an artist. If somebody has a little book, could you give me a print-out before I leave this conference so I can know how to live as a creative person, and with integrity.

My name is **Tommer Peterson**. I'm from Seattle, Washington. I have two hats or two careers here. I work off and on as a painter and off and on as a

graphic designer. I want to refer to one special kind of event that happens to artists that is very positive but also affects careers and that's when you have a child. One of thing that happens, at least for the first time, is that you don't see all the changes it's going to make. My personal experience is that the work that wasn't paying the bills went on the back burner. So, the design work, for which I am fortunately well paid and for which I don't apologize, came to the forefront. My daughter will be five years old this spring, and my last solo exhibit in Seattle opened on the day that she arrived. That's my story.

My name is **Guillermo Gómez-Peña**. I am a writer and an artist from the country of South America, which goes from the tip of Patagonia to the peak of your imagination. And I would like to share a few thoughts with you. The first thought is that a Mexican on Orcas Island is like the [?] confronting his or her private mythologies. We must continue sensitizing funding sources and presenting organizations to cultural and aesthetic otherness.

The concept of quality, like Inverna said, is culturally relative. The concept of innovation is culturally relative. Within Latino culture innovation is generally linked to extra-artistic factors. The work of the artist is also culturally relative to his or her cultural system, epoch, tradition, and socio-economic environment. We all must finally understand this and use multi-valence and multi-cultural criteria to understand this work.

I am interested in how artists are contributing to the creation of a new consciousness and a new culture which is more tuned to the multi-hybrid cultural complexities of this society. I am interested in the artists who articulate the wounds of this society. I am interested in those who are helping this country become part of the world community. There are thousands of artists engaged in this campaign and the work must be supported, *must* be supported. It's a matter of basic survival and existence. Thank you.

My name is **Spider Kedelsky** and I'm a choreographer and teacher. Although I live in a lot of different places, currently I'm living in North Carolina. I just want to share a few experiences I've had.

My vision of myself has changed in the last ten years. The three most profound artistic experiences I



have had did not concern programs that had been funded by a corporation or a foundation or a public arts agency. They were experiences that grew out of a community, a like-minded group of people.

I sat among a group of senior men from [a tribe] of Central Australia and for days just listened to song and dance that grew out of 40,000 years of cultural history.

I went to a performance in New York City by children from the ages of 5 to 18, who were deaf. The community there was their parents, their siblings, people from the hearing and the nonhearing community, sharing with the nonhearing a performance that was perhaps the most profoundly moving of all.

And, when I was living in Massachusetts, I went to see a "Nutcracker" in Northampton, Massachusetts, put on by the Pioneer Valley Ballet. Much of the town turned out, not only to watch but also to participate in every possible role—not only as actors and dancers and Sugar Plum Fairies and Snowflakes and Soldiers and whatever, but also to make costumes and to turn out to cheer their friends.

What I want to speak to is that the most essential experience of art for me has not been my twenty years working as a professional artist in a sort of extra community capacity, but rather has been the experiences I've had in the last five or ten, both participating with and seeing people whose art arises from a much more extended notion than just that of themselves as an artist living in some isolated situation, dependent on many outside factors, like grants, to keep them going. It's the experience of art that grows from a sense of who people are, where they are, and how they are doing.

One thing we have not addressed here directly is the fact that the world is facing the possibility of extinction in the not too distant future. We have to think of ourselves as more than just artists—as members of a community, whether it is the community Guillermo spoke of—a new international community, a community of the Americas—or a small town in western Massachusetts. This requires a very different kind of thinking than a lot of us are willing to contemplate right now.

*Carl Sander, a playwright from Seattle, told of an idea he heard from Peter Rose in Philadelphia: all grants should go as vouchers directly to artists, who would then have the responsibility of allocating the money to the insti-*

*tutions that help them do their work. "Let the organizations apply to the artists to get the money."*

My name is Jim Pomeroy, I'm a general practitioner from Arlington, Texas. I just want to bring to everyone's attention some research I've been conducting with some associates the last couple of years that deals with some interesting confluences of roles and involvements. The issue of postmodern appropriation seems to have been taken up very aggressively in the corporate sector—unfortunately, often in the posthumous sense.

I'll just point to examples that are within everyone's experience. One is the appropriation of the life and the political commitment of Charlie Chaplin by IBM to advertise what is in fact bringing about Modern Times. It was nice to see that IBM was willing to sponsor and tour the work of the prominent Mexican artist Diego Rivera. It was also troubling to see that they were very careful to show the early, Cubist, abstract, and therefore silent work of a political activist.

During Saturday, Sunday, and Monday night football, you find the frequent appropriation of the work of Kurt Weill and Bertoldt Brecht in the "Mac Tonight" commercial by McDonalds. I'm sure Bertoldt Brecht finds that an ironic use of his epic theater.

I recently picked up a copy of *Air Force* magazine (my father's a retired reserve officer) and found that the centerfold photograph was a picture of Ansel Adams' "Winter Clearing" in Yosemite Valley. The text was: "Yosemite Valley is as American as the B-1 bomber." There was a credit line to the estate of Ansel Adams from Rockwell International. I'm sure Ansel Adams is also very pleased with the appropriation of his work.

Finally, an example that I think says a lot about the attitudes we have to face in a Bush League future, George Bush showed no ethical compunction in the appropriation of the unauthorized use of the tune, "Don't Worry, Be Happy." Also, he didn't seem to understand that in using the tune he brought to the surface an incredible irony in the work of Bobby McFerrin.

I appreciate corporate support of the arts. This kind of cynicism, appropriation, and manipulation of our lives is not welcome.



**Howard Klein**, a graduate of the Juilliard School, commented that he worked for the Rockefeller Foundation for 19 years in part because "you can make a living there and you can't as an artist." Although he was getting "intellectual dyspepsia" from the number of issues before the conference, he added "another dish to the table" by delineating the distinction between artist support and project support. The composer Jean Sibelius received "artist support" from the country of Finland—a lifelong stipend that allowed him to live and to write many wonderful symphonies without having to apply to anybody for each individual work. This support is to be desired. Project support, on the other hand, is often based on deception—"applying for project A when in fact you know by the time you get the money project A will be over and you will use the money for project B but you don't tell the funders." Many foundations and funding organizations behave in certain ways because they fund projects.

I'm **Mary Griffin**, I'm from New York City. I guess I'm sort of a private citizen at this point. I was about to claim the voucher idea that Carl Sander mentioned, which Peter is very generous in not claiming. But, actually, I think I got it from John Sanborn, who said a long time ago that all the money should be given to artists rather than entrusted to institutions who can't be trusted to give it to artists. Indeed, if all the millions of dollars that have been handed out in arts funding were given directly to artists the institutions would be very well taken care of—the institutions that *ought* to be taken care of. In fact, if we look at the last 15 or 20 years of institutional development in the United States, most of the interesting institutions that have sprung up have been founded by artists.

I give you as an example Steina and Woody Vasulka, who received a \$10,000 personal grant from the New York State Council on the Arts and decided what they wanted to do with it was show video. They knew lots of people who needed to show video and they opened the Kitchen.

Somebody at the Philadelphia conference, pointed out that in America that while America's all about the individual, it doesn't trust the individual. This is something I don't understand. There's a tremendous championing of the individual and yet—"don't give that individual any money, you don't know what they're going to do with it." So, I would like to keep this idea floating. I really feel it's what

has to be done eventually. Anyone can appropriate it as long as you acknowledge John Sanborn along the line.

**Jan Loyd**, a craft artist from North Carolina, championed the cause of serious study of crafts and the development of a history for the crafts field. Crafts is a discipline that has no history; "we are orphaned." Since academicians are not interested in studying crafts, she, as an artist, feels the need to assume responsibility for remembering crafts artists' history. She drew a parallel with David Driskell's efforts in researching the history of Black American artists and then bringing it to his community. She feels that "artists know instinctively what needs to be done to make society at large a better place" and that funding agencies need to trust artists. If artists were trusted to use money wisely, an "institutional memory of what has been accomplished would be brought forward and continued."

**Victor Masayesva**, a Hopi filmmaker, spoke first in Hopi. Interspersed throughout these comments were words in English: ..... "art" ..... "art" ..... "visual art" ..... "performance art" ..... "art" ..... He then spoke in English, saying:

To elaborate on that, I have to say that I do OK with grants particularly if other people write them for me. But, I feel compelled to talk about artists in Native American communities who apply for grants and don't get funded because of distinctions made about art. You have to recognize that the avant garde may not be of value to our communities. What might be precious to us is the old stuff. Our people don't distinguish between pottery or baskets or things that we cherish and perpetuate. To not consider these things art and to consider them craft is a demeaning distinction. I would say we have provided the feast but do not participate in the feasting. As you sit at your tables next week (Thanksgiving week) and do your honorary eating, I hope you will remember some of these.

**MaryE Young**, an artist/arts administrator from Chicago, told the story of her work with arts agencies and the nightmare of paper that these agencies deal with. What starts as a simple form often increases page by page until it becomes a monumental volume of paper. One way to avoid



*so much paper, she suggests, is to become "more 'people' persons, go back into the communities, knock on the doors, get to know the artists and the communities a little better." Applications should be simple and "the rest should be getting out there and really knowing what's happening in the arts community."*

**Alberta Arthurs:**

It seems to me that you have said to each other and to us, something like the following:

First, you've talked a lot about grant structures—the structures that granting agencies create—and how the structures need to be reassessed, reexamined, maybe even changed. Your comments have included concerns about the appropriation of artists; about the criteria of selection, which perhaps does not sufficiently address the dangerous and/or interdisciplinary artists; about the use or misuse of artists in the selection process itself; about the kind of grants that are made; about the continuity of support or the lack of it; and about support for projects as opposed to support for artists. A whole set of concerns have come up that are addressed to grantmakers about grantmaking structures. Those of us here who make grants probably have a lot of talking to do as a result of the insights you've offered. Many things have been powerfully spoken to.

Secondly, and maybe we haven't heard enough about this, you have offered a set of suggestions about what could work on behalf of artists outside the grant structure: artist-initiated ways to find work, to define work, to work with their communities, (with administrators even), and to help you get your work done. There were some interesting examples: artists helping artists, administrators helping artists, individual patrons helping artists. Perhaps we can promote or cultivate artist-initiated support systems within communities. We could usefully discuss this much, much more. There even ought to be a role for those of us making grants; we might think about this whole area of activity in reexamining our structures and our usual ways of doing business. The ultimate suggestion—that grants go to artists to reform, create, structure, fund institutions—seems to me to fall in the category of artists creating support for artists outside our known grantmaking structures.

Many of you talked to the problem (Margaret Fisher did certainly) of artists within the whole society and of the significance of artists in dialogue with

other important persons in the society. You spoke of ways artists connect with or are not encouraged to connect with others who make decisions that affect the world we live in. I believe that this is a fundamental part of our mission or agenda for these two days and that this also needs a lot more discussion.

I thought that was going to be my final point, but I began to hear something else emerging, related but perhaps even more important. Guillermo talked eloquently about artists not only contributing to the culture, interacting with it, contributing to the new culture that is coming about in this country, but also about artists helping this country become part of the world community. A lot of us have been speaking to an opportunity for artists and for the rest of us: a rediscovery of community. These things kept coming up over and over—a rediscovery of identities, lots of different identities, a focus on regionalism, and on many different cultures, working together. This is a much more difficult idea to grapple with and to grasp; it is a dangerous, interdisciplinary, intercultural set of ideas. Many of you referred to the contribution artists can make to the world we live in, by helping us make a whole new set of discoveries about where we're going and who we might next be. This seems to me to be a different idea even than ideas about artists in the general context of society, or about artists leading dignified and creative lives; it goes further, to the contribution that you can all make to help this be a different planet in the future.

*After thanking Alberta Arthurs for her summary, Leonard Hunter, a sculptor who teaches at San Francisco State University, pointed out that an important activity of the conference was that of building a community that includes both grantmakers and artists. "I think the spirit of community and the spirit of working together to brace ourselves against the larger world is a really important accomplishment." He then emphasized "artists' ability to bring value and meaning back into a culture," while deploring the current market-based support system that "is not supporting anybody but a very few stars. And in doing that it's disempowering the entire culture and disenfranchising the rest of us from our creative inheritance." He went on to discuss two important ways that artists can work to empower themselves and others: through public art and the educational system. He ended by challenging grantmakers to "redistribute money in ways that support regenerative artists."*

**Pat Graney**, a choreographer from Seattle, spoke up for the community of dancers, who often are not considered by the funding system. She stated that "when you fund a choreographer you're not just funding an artist, you're funding a community of artists," and that "all those people who work with me are not my employees, they are my colleagues. They are artists. Dancers are artists."

**I'm Buster Simpson.** About 14 years ago I made a move to a medium-sized U.S. city. I was intrigued by that city because, although it was a very blue collar town, it had a spirit about it of working together on a very pedestrian level, which seemed like a good laboratory to try some ideas. The patronage in that town, for most of its artists, has been on a broad, middle-class level. I've heard that a major collector in this town, who buys art in a major American city, said, "if the local artists are so good, why are they here?" The same question could be asked of the collector.

I worry about artists' dependence on anything but their own wits. I worry about foundations investing money in unjust businesses or having stock in certain countries. I worry about artists taking money from companies that give people black lung. And I worry about the economy.

*Referring to his conference project, comprised of audiocassettes with recordings from the conference, placed in glass jars, and tossed in the sea during the boat trip back to Seattle, he said,*

The other question I'd like to address is in this little jar here. So far, I have a talk by Mr. Sellars and I will also put a little bit of Lewis Hyde in here. On the other side of this tape I will take words that you may have. As we travel back to Seattle, I will offer it to the sea. The idea is that if somebody does find this and play it...