"These relational terms do not describe people, but rather how people stand in relation to an organized art world."

ART WORLDS, pp.227-228
INTEGRATED PROFESSIONALS

• “Imagine... a canonical artist, fully prepared to produce, and fully capable of producing, the canonical art work.”

• “[S]he would cause no trouble for anyone who had to cooperate with him[her], and his[her] work would find large and responsive audiences.”

INTEGRATED PROFESSIONALS

• “Integrated professionals have the technical abilities, social skills, and conceptual apparatus necessary to make it easy to make art.”

• “They stay within the bounds of what potential audiences and the state consider respectable.”
INTEGRATED PROFESSIONALS

• Using and conforming to conventions governing:
  • Materials
  • Forms
  • Contents
  • Modes of presentation
  • Sizes
  • Shapes
  • Durations
  • Modes of financing

“Integrated professionals operate within a shared tradition of problems and solutions…. They define the problems of their art similarly and agree on the criteria for an acceptable solution. They know the history of previous attempts to solve those problems…. All this makes the joint action necessary to create art works easier.”

ART WORLDS, P.230

INTEGRATED PROFESSIONALS

• Benefits and Drawbacks?
“I never want to change so much that people can’t recognize me.”

TAYLOR SWIFT

MAVERICKS

- “…artists who have been part of the conventional art world of their time, place, and medium but found it unacceptably constraining.”
- “…begin their careers as conventional novices.”
MAVERICKS

• “Not surprisingly, mavericks get a hostile reception when they present their innovations to other art world members.”

• “...the work suggests to others that they will have trouble cooperating with its maker...”

MAVERICKS

• “They succeed, when they do, by circumventing the need for art world institutions.”

• “Mavericks do not...totally lose touch with the world of their medium.”

• “[They] lose or forgo all advantages the integrated professional more or less automatically enjoys. But they also lose the constraints associated with those advantages.”

Keep in mind that most mavericks’ work is not absorbed into the canon of an art world; they remain unknown, and their work is not preserved and disappears along with their name.”

ART WORLDS, P.246
“It’s basic research: shoot an arrow in the air. Where it lands, paint a bullseye.”

ELIZABETH STREB

FOLK ARTISTS

• “...work done totally outside professional art worlds, work done by ordinary people in the course of their ordinary lives, work seldom thought of by those who make or use it as art at all...”
FOLK ARTISTS

- “...they belong to and produce their work as part of a well-organized community.”

- “Since everyone involved knows, within limits, as much about what is being done as everyone else... cooperation occurs easily, with very little friction...”

LORETTA P. BENNETT

“I came to realize that my mother, her mother, my aunts, and all the others from Gee’s Bend had sewn the foundation, and all I had to do now was thread my own needle and piece a quilt together.”

LORETTA P. BENNETT

NAIVE ARTISTS
NAIVE ARTISTS

- “...alternatively called primitive, naive, or grassroots.”

- “These artists have usually had no connection with any art world at all.”

- “Quite resourceful, they make do with what the environment provides.”

NAIVE ARTISTS

- “Its makers work in isolation, free from the constraints of cooperation which inhibit art world participants, free to ignore the conventional categories of art works, to make things which do not fit any standard genre and cannot be described as examples of any class.”

“It is not the character of the work itself that distinguishes naive art, but rather that it has been made without reference to the constraints of contemporary convention.”

ART WORLDS, P.269
Why is he still building? “Why not?” he answers.

“Art worlds, then, help their participants produce work that will earn the material support and serious response of others, help artists connect work to a tradition in which it makes sense, and provide substantial amounts of time and other resources for artistic activity.”

ART WORLDS, P.270

SO WHAT?...
NEXT WEEK: EVENT ASSESSMENT

- Kennedy Center for the Performing Arts
- Millennium Stage, 6 pm
- Prompt Questions / Notes
- Written Report due Monday, April 11

CHAPTER 9

ARTS AND CRAFTS

CRAFT:
“...the knowledge and skill which produce useful objects and activities...”

ART WORLDS, P.274
“The organizational form is one in which the worker does his[her] work for someone else – a client, customer, or employer – who defines what is to be done and what the result should be.”

ART WORLDS, P.274

UNIQUENESS:
“Artists and their publics think that no two objects produced by an artist should be alike.”

ART WORLDS, P.279

“The shift from art to craft and back is not carried out by individuals acting independently.... Most of the people involved in such transformations experience them as a choice among alternative institutional arrangements and working companions rather than as an inventive and creative leap.”

ART WORLDS, P.298
WHAT ABOUT YOUR VENTURE?
ART
CRAFT
INTEGRATED PROFESSIONAL
MAVERICK
FOLK ARTIST
NAIVE ARTIST
VENTURE DESIGN PREVIEW

- Slide Presentation, including:
  1. Intended Customers/Constituents
  2. Their Jobs/Pains/Gains
  3. Venture Title/Tagline
  4. Purpose/Mission
  5. Products & Services (and how they relieve pains or enhance gains)
  6. Conventions Embraced, Extended, or Denied
  7. Material Resources Required (and where you’ll get them)
  8. People Required (and how you’ll entice and retain them)
  9. Unique or Elegant Elements of your Venture
  10. Your Next Step Forward