

Four Texts, for *Artists Space*

1. *Artists Space: Where are you and What's in a name?*

Space is a common commodity. In our current social context space is divided by design and name to fill a specific function, i.e. street, house, store, bank, museum. Once these divisions are made, it is often difficult to ascertain their meaning.

At this time you are in a divided space, *Artists Space*. Your reason for being here can be one of many, but your being here subjects you to the limitations imposed by design and name and based on the function of this space. How can you see its function? How can you know its limitations?

As stated before, design and name make this division. First look at the design. The rooms you have passed through are architecturally complex—there are many doors, windows, walls and corners. But the overall space is austere. The walls are painted white and there is no furniture except for the desk in the reception room.

One could say that the austere design of this place helps to obscure its function. At this point one must be careful, for all this austerity can show the function of the space when it is connected with the idea that an object alone is more visible than an object in a group.¹ Thus the design of *Artists Space* shows one aspect of its function: to help us see (better) the objects placed in the space.

Now look at the name *Artists Space*. It is important to note that most names do not include the word *space* yet space is what is being classified by those names. For example *Citibank* does not call itself *Citibank Space*, but in fact the location of *Citibank* is a space that's function is that of a bank. In the case of the name *Artists Space* the tricky problem of an obscure function, or space for the sake of space, returns. The use of the word *space* in the name conveys the idea that the space is unqualified. (This has been shown not to be true for design as well as name gives function to and helps qualify space.)

Carrying the *Citibank* analogy one step further, it is a bank owned by Citi Corporation, the people who have invested in *Citibank*. Just as *bank* is qualified by *Citi*, *Space* is qualified

by *Artists*. But *Artists Space* is not directly owned by artists. It is supported by federal and state tax dollars and some private money. It is not controlled by artists, though artists do have some input into what happens at *Artists Space*. What does seem to be the case is that *Artists Space* is for artists; a space for artists to make visible their objects/works of art to themselves and each other.

So, Where are you? You are in a space that is designed to make any object in the space more visible.

So, What's in a name? In this case the name *Artist Space* is literal. It is a space for artists.

At this moment you are a viewer. You may also be an artist, but if you are not an artist beware for by design and name this space is for artists.

AA (It has been said that a lawyer who has himself for a client, defends a fool.

'This is a common idea in the exhibition of 20th Century art. Go and look at the design of most galleries and modern museums. You will find this to be true with few exceptions, especially in galleries where it is economically important that the merchandise is highly visible.

2. *Design, Name, Propaganda*

Design and name can show the function of space, but propaganda does so in an even broader sense.

"Propaganda is a method for the spread of certain ideas, doctrines, etc. or the ideas, doctrines, so spread."

It is more difficult to follow the connection between propaganda and function because propaganda may 1) be produced by someone without direct interests in the limitations of the space, i.e. any artist who exhibits at *Artists Space* and 2) be seen by viewers at a time when they have no direct contact with the space.

3. *Propaganda/Context*

Context/Proppanda: About this work;

This work may or may not be a work of art.
This work is the removal of propaganda about this work.
This work is propaganda, i.e. the frame of this work is the
frame of the propaganda about this work.
This work is propaganda in its context, *Artists Space*.

The process used to install this work on the wall was the same
process as that used to make the printing plate for the
announcement and catalogue for this exhibition. The negative
that would have been used to make the printing plate was, in
this case, used to print this work on the wall.

Three copies of this work were made. The typeset and the
negative were destroyed at the time the work was exposed.

Note: My name appears in the *Gallery Guide* because of my
tardiness in proposing this work and making my requests to the
staff of *Artists Space*.

4. *Being in a Public Space.*

When any work is open to the public (shown), it is open to
physical discourse. Because of this fact, you may add or sub-
tract from this work.

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Note: It is with much love that I thank Cathy Weiner for all her
help with this work.