

I wish to speak extemporaneously about my feelings about what's going on here today, and what's been going on in the last few weeks. There seems to be a community of artists working throughout the world. There's a whole social fabric that rests very, very precariously on something we know as an art object, and art itself. I think if one wanted to describe this manifestation graphically, you would say that an art object would be a rock in a pool and ~~a~~ various functionary levels going out from this rock would be dealers, critics, the museums, the ^{mass} media, a whole fabric or system, all barricading it ^{it} anyone who's ^{as I am} that little object. Well ~~you~~ would see that ~~it's~~ interested in my work to try and change the machinery or the context in which the art has been made and is being seen, would see that the greatest asset that artists have is their art. It would seem that for a social protest or any other type of action in withdrawing your work or setting tight controls over it, you could ~~achieve~~ achieve the goals that are being sought. I'm not in accordance with many of the goals, I'm not quite sure what some of the goals are, really, and it would seem that the Museum of Modern Art would be a very good point to focus ^{on} because..... it seems to be a very unyielding organization. Perhaps one way in which dealings with the Museum can be handled would be possibly by withholding work from exhibition, not necessarily from that museum, but countless museums around the world. It's a big question on this, to accede to the demands that are being

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asked. It would seem that a lot of thought should be given as to what these demands are. I've heard a broad range of demands, and there seem to be some things that are very relevant. It would seem that all this has to do, in a certain sense, with the context in which art is being seen, and the rights which the artist has in having it seen in the proper fashion. And it would seem that the art is the one thing that you have and the artist always has and which picks you out from anyone else. There's a class of human beings who ~~taxi~~ make art and a class who don't, some of whom happen to be curators of museums, directors or museum trustees. This is the way your leverage lies. I would think that by using ~~x~~ that leverage you could achieve much greater goals than in any other ways. It's the one seemingly unique aspect of an artist, that he makes art and no-one else does.

