

**hread:** Artist community  
**Post:** [RE: Artist community](#)  
**Author:** Courtney Nichols

**Posted Date:** October 1, 2007  
7:18 PM  
**Status:** Published

Courtney Nichols

The little bit that we saw of the artists of DUMBO seemed like a very warm, supportive community inclusive of all of the artists and musicians. How important do you think it is to preserve these types of artistic communities within America?

By stating that DUMBO is an artist community is a misnomer in many regards. Though artists of many different mediums inhabit the neighborhood, the general commercialization of the crowd transforms the influential minds into mass marketed tourist attractions. It is clear that the DUMBO Arts Festival is not arranged by the artists of the town, but rather by the city in order to create revenue and awareness of this growing area of Brooklyn. Expectedly, studio artists take part in the festivities in order to sell their work and expose their technique and name into the public sphere, yet many chose to avoid the festival (including the artist who gave us the tour of her neighborhood). Though America brags about their constant support of artistic communities, the same money hungry individuals evict those creative individuals who cannot pay the extreme rent and utility fees. The true American is not found within multi-million dollar condos, but rather in Bohemian communities that refuse to focus on dollar amount, but rather on their work and their passions. Unfortunately, due to the gentrification of New York City, very few Bohemian societies can be found and those few that do occur are quickly bought up and resold to the wealthy as "an underground and budding area to reside within." Therefore, once again, the artists are displaced and have to choose between what they love and what is convenient. In the modern world, artists are either struggling and starving or rich and known. Most of American culture is divided by extremes, including the artists of DUMBO and other NYC suburbs. It is crucial for the American public to preserve the very few artistic communities that still exist. Instead of inhabiting these locations and transforming hippie studios into expensive lofts, artist should be supported but not bought out. If artistic communities were left as is DUMBO and other such areas would still maintain the diversity and flavor it original drowned in. It is unclear whether subcultures can return to such a time of freedom and imagination, but lets hope that if money is forgotten and creativity is cherished such bohemian lifestyles will once again spurt up across The United States.

[Reply](#) [Quote](#) [Mark as Read](#)

**Thread:** DUMBO  
**Post:** [RE: DUMBO](#)  
**Author:** Michaela Neller

**Posted Date:** October 1,  
2007 11:09 AM  
**Status:** Published

1) As I was walking through all of the exhibits, at one intersection there appeared a

live elephant who was painting. This really through me off, as I was suddenly transported to a different place as my mind was trying ot figure out where to place this elephant appearing in Brooklyn. I actually encountered much misplacement throughtout this exhibit. What do you think this misplacment does for events like the DUMBO art exhibit- and for the art they are displaying?

I think having an elephant in DUMBO is a tactic to try and attract more tourists to the area who might not be as interested in real art but more interested in the spectacle of seeing a huge elephant in downtown Brooklyn. The elephant was brought up and Sono rolled her eyes about the fact that it was there. I think for the artists in the area, it could feel like it belittles the work that they do there and the community that they have built around their art. It would be frustrating to feel like the area is filled with serious artists or musicians working hard to share their art with the world. And then an enormous animal that which does not belong in Brooklyn, is brought in to create an attraction.

4) I walked through the wood structure (next to the restrooms heading towards the river) a couple of times. I liked being able to interact and walk thourgh a piece like this... I also liked watching kids crawl through the cardboard presentation out on the lawn. What is the benefit of having an interactive exhibit?

Interactive exhibits are great because it gives people a chance to feel more apart of the art. Sono talked about how she visualizes the space further in and beyond the surface of the painting and feels apart of it. I think for the average person this might be a little harder to grasp. Having an interactive sight does that physically without requiring this more imaginative concept.

It also is a great way to get kids excited and involved in art. Standing and looking all day can be a little laborious feeling for young kids but if they have something to be active in, it is exciting and fun for them.

[Reply](#) [Quote](#) [Mark as Read](#)

<input type="checkbox"/>	<b>Thread:</b> Artist community	<b>Posted Date:</b> October 1, 2007 8:02 AM
	<b>Post:</b> <a href="#">RE: Artist community</a>	<b>Status:</b> Published
	<b>Author:</b> Jennifer Comeau	

The sense of community found within art studios is an interesting one. I didn't really sense this experience during the festival but I could understand how the person asking this question could. Walking through the studios and in the neighborhood, there is definetly a sense of support and comradery among the neighbors and the different

studios- yet I think this would have to be factored in to throwing an event like an art festival. I think being an artist in general, whether it by experimental art or classical, makes it necessary for this support and also necessary for collaborate of other artists to present the piece to the public. The art festival was a great example, (as pointed out by whoever asked this question) of the necessity for a support community.

I think another example for the necessity for a support community in art was in Marnie Nixon's discussion. From her perspective, she said that collaboration was indispensable for the film projects she was doing. After going to the art festival however, I also saw just as much collaboration needed in terms of energy to put together the art festival- on the parts of every studio and every individual artist. I think without the artist community, all of these creative ideas would never be discussed with each other and the artists' work would all be very widely spread.

[Reply](#) [Quote](#) [Mark as Read](#)

<input type="checkbox"/>	<b>Thread:</b> Displaced Artists	<b>Posted Date:</b> September 30, 2007 11:37 AM
	<b>Post:</b> <a href="#">RE: Displaced Artists</a>	<b>Status:</b> Published
	<b>Author:</b> Jennifer Comeau	

That is an well brought up point, especially in the viewing of the DUMBO arts festival. As I was walking through all of the studios, I thought about how there is not really room set aside for art like this in many other places in America... and a free exhibition is basically out of the question. An art exhibition in most other places in America, I would argue would be out of the question unless some profit was being made on a continuing basis. No other town that I have been to here, have I walked by a garage only to find it filled with shaving cream, and a goofy documentary playing in the background. These things aren't seen as purposeful anywhere else in the country. I think that displacement is certainly constant with American artists today, and I think it is because they pose the same threat as peoples we have displaced before. The work doesn't seem beneficial to the economy and wont produce money- and is possibly viewed many times backwards and stupid. As an actress and leader of an acappella group at the New School, it is beyond frusteration to find rehearsal space on a daily bases. Even our school doesnt find it necessary and profitable to keep the buildings open on the weekends so artists have rehearsal space. Displacement certainly pertains to art today.

[Reply](#) [Quote](#) [Mark as Read](#)

OK