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Posted date: Sunday, November 11, 2007 12:47:48 PM EST

Last modified date: Sunday, November 11, 2007 12:47:48 PM EST

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How do you think Christian Viveros-Faune's background as an art dealer and critic enhances or disadvantages himself as a gallery director?

What did Viveros-Faune mean by "wow, huh" art and "huh, wow" art?

What setting do you think the neon chairs and tables (presented in the power point) were meant to reside in? A gallery, a home, a museum, office, etc...?

Author: [Kathryn Bachman](#)

Posted date: Saturday, November 10, 2007 7:03:44 PM EST

Last modified date: Saturday, November 10, 2007 7:03:44 PM EST

Total views: 7 **Your views:** 3

How do the "vogue-like" paintings from Zach Feuer's gallery represent depth according to him?

What was your initial reactions to the first video by Guy Richards Smit? What about your overall reaction?

What was his second video mocking? How are both videos alike? Different?

Author: [Ashley DeLeon](#)

Posted date: Tuesday, November 13, 2007 3:29:51 PM EST

Last modified date: Tuesday, November 13, 2007 3:29:51 PM EST

Total views: 3 **Your views:** 2

What was your initial reaction to the first video by Guy Richards Smith? What about your overall reaction? What was his second video mocking? How are both videos alike? Different?

During Christian Viveros-Faune's lecture, the critic repeatedly spoke of the contemporary artist. He called them "a generation of artists trying to please." He mentioned how tempted they were by the market climate and notions of success. These temptations are said to be affecting the artists' process and provoking them to create items with money in mind.

Viveros-Faune suggested to the art students attending the lecture to be bold and not concern themselves with these temptations. He told them to maintain a high degree of doubt to push themselves to new places. He advised them by claiming "right roads are accessed by wrong turns." He asserted that what does not seem right today may be right in five years and suggested using something simple to say something big.

Upon viewing the Guy Richards Smit video, my initial reaction was laughter. The videos had an obvious humor implied. We were supposed to be laughing, but not because the piece was meant to be entertaining, but because humor was one element the artist looked to evoke from the viewer. Viveros-Faune was clear that art meant for entertainment value is very limiting. He feels rather negative toward it. Knowing this, I thought about the videos a bit differently. He was obviously showing the video to prove that entertaining art can also have an underlying larger impact.

To me, the videos were more about the current generation of artists Viveros-Faune mentioned early in the lecture. It mocked what can happen to an artist who is controlled by the market as opposed to an artist trying to challenge it.

The main character in the first film was certainly challenging the audience using shock value to evoke laughter. Since there was no laughter, we are to assume the audience reactions were implied in the speaker's remarks. From these remarks, we assume the audience loved him. The silent and empty audience symbolized the lack of market wanting something different today. His representation of the audience loving him could be seen as a projection of what could happen if all current artists began taking more risks but since the audience was really empty, it can be seen as a representation of the fear many artists have of the reception of their "shocking" work.

The second video took a closer look at the life of an artist who was controlled by the market. He was treated like a circus animal, controlled and rewarded. He was completely taken care of as long as he produced what his managers wanted him to. The audience was meant to feel sorry for the character and find him pathetic. These videos shared Viveros-Faune's criticism of the current generation of artist and used an entertaining medium to say something larger.

Author: [Kathryn Bachman](#)

Posted date: Tuesday, November 13, 2007 2:37:20 PM EST

Last modified date: Tuesday, November 13, 2007 2:37:20 PM EST

Total views: 4 **Your views:** 2

How do you think Christian Viveros-Faune's background as an art dealer and critic enhances or disadvantages himself as a gallery director?

I think Christian Viveros-Faunes's lecture provided a unique account of the New York art world. His knowledge of contemporary art is not only diverse through his exploration of the Brooklyn art scene throughout the 90's, but also via his profession as an art dealer, art critic and finally, an art curator. After seeing his lecture, I was astounded by his expertise, noting how problematic it might be to have such an array of conflicting experience.

The reason I see it to be so conflicting lies within the relationships between himself and the artist. In his speech, he noted how his true passion is within writing, and after researching his articles, I can see why. He is proclaimed in ArtNews, listing several of his noteworthy responses throughout the last decade. He critiques all over the country and his opinions are strong. So how is it possible that this man, and his strong opinions, can bolster sales within the art realm and also present works to the public without bias? Moreover, which artists does he favor, and how did they get on his trophy list?

Art critics, like any other critic, are famously despised, and if not, stand as mere intimidators to the artists themselves. They decide the very success of artists, and most often, the demise of them. Viveros-Faune takes this to a whole new level, critiquing them, selling them and displaying them. As the director of a gallery, this enhances his status in the art world, but also provides a disadvantage to his relationships with artists themselves. He narrows the business a great deal with opinions, as they are omnipresent in every field. Artists, thus, must fit a specific personality to win Viveros-Faune over. The pieces he picked to show in powerpoint were all done by artists he favors, both in talent and in solidarity. I felt from his lecture that these were all artists he admired from a personal account. Lucky for these artists, too, because for the others, I see they have no chance at success with the corporate nature of Viveros-Faune's business as it is run within every aspect of what today Chelsea has become.