

EDINBURGH STATEMENT

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Who makes profit on art and who gains from it honestly

The author wrote this text to somehow profit from the good and bad in art

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The factories that manufacture materials are necessary to artists.

The firms that sell materials are necessary to artists.

Their workers, clerks, sales personnel, agents, etc.

Firms or private business owners who provide the equipment or decorate the work of artists.

The carpenters who make frames, wooden structural supports, etc.

The producers of glass, paper, pencils, paints, tools, etc.

Their workers, clerks, sales personnel, retailers, etc.

The real estate agencies that collect rent for studios, lofts, living quarters or holes where artists live.

Their employers, clerks, etc.

All those producing and selling wholesale or retail everyday items to artists.

All those producing and selling wholesale or retail footwear and clothing to artists.

All those creating and selling wholesale or retail cultural requisites to artists.

All those producing and selling wholesale or retail drugs, sanitary supplies, and alcohol, contraceptives, cigarettes and sporting goods to artists.

All those collecting taxes on artists' incomes.

Municipal clerks and other administrative personnel.

The banks with their higher and lower-ranking staff.

Small craftsmen: tinsmiths, doctors, frame-makers, shoemakers, gravediggers, etc.

Professional mosaic craftsmen who execute someone else's mosaics.

Professional casters who cast someone else's sculpture.

Modellers and experts in plaster, wax, marble and bronze.

Goldsmiths.

Signet makers.

Zincographers.

Professional producers of large print runs, lithographs, etchings, aquatints, silkscreen prints, woodcuts, etc.

Medalists.

Stonecutters.

Galleries.

Sales galleries and their staff.

Non-profit galleries.

Gallery owners, gallery administrators, gallery curators and their personal secretaries and friends.

The subsidised gallery council.

The voluntary gallery council that collects moneys because they are not subsidised.

Purchasing commissions, their members and consultants.

Extremely well-trained conference experts whose intentions concerning art are bad or good.

Managers, retailers, dealers and all other small-time or big-time art profiteers.

The organisers of public or semi-public auctions.

Collectors.

Shrewd profitmakers who profit from better or major works outside public collections.

“Anonymous” benefactors.

Well-known and respected benefactors.

The low, higher and highest-ranking personnel of cultural institutions and the organisers of art, cultural and educational programmes. Staff members involved in the organisation of an exhibition.

All administrative employees.

The clerk who orders, issues and accounts for the materials required for an exhibition.

The account office.

The janitor.

The secretaries or other persons related to institutions that provide funds for cultural programmes.

All technical personnel.

Professional and non-professional managers.

The designer of the catalogue, of invitations and posters.

The messenger.

The fire inspector.

The critic, writer or other individual responsible for writing the preface to the catalogue.

The copyeditor who checks the preface or the artist's texts, or texts about the artist in the catalogue.

Translators of the preface or texts about the artist or the artist's texts in the catalogue.

The typist.

The photographer who took pictures for the catalogue.

The catalogue publisher.

The catalogue editor.

The printing firm responsible for printing the catalogue and poster.

The workers who set the type, bind the catalogue and print the invitations.

The proofreader.

The administrative personnel of the printing firm.

Those who fix tax rates and collect taxes on the printing of the catalogues.

Those who sign and issue certificates deeming that the catalogue be tax-free.

Postal fees for mailing invitations and catalogues.

Telephone expenses connected with arrangements made for the exhibition.

The electric companies that charge for electricity used during the exhibition.

The gallery guard and catalogue, postcard and ticket salespeople.

The cleaning women.

The housepainters.

The person giving the introductory address at the grand opening of the exhibition.

Outside information services.

The advertising department of the daily paper.

The journalist giving a long or short report on the exhibition.

The critic writing a short review of the exhibition in the daily paper.

The editor in charge of the cultural section of the daily paper.

The technical editor of the cultural and all other sections.

The critic or commentator giving a more detailed review of the exhibition.

The publicist who has nothing to do with art but writes about artists, their works and problems in the art world

The author scribbling lyrical descriptions of art for daily, weekly or monthly newspapers, marketing these and thus displaying his ignorance or lack of knowledge of particular branches of art.

And all others who regardless of their professional fields either attack or defend the exhibition and the artist in the daily and weekly press.

The cartoonists.

Those who devise ruses, epigrams and sophistries related to art and artists,

The television station, its personnel, workers and “artists”.

The cameraman who films either the opening of the exhibition or a subsequent report.

The worker responsible for the camera lighting.

The lower-ranking associate of the television's cultural programme who covers the story.

His technicians and assistants.

The editor of the television station's cultural section.

The director, stage designer and remaining amateurs.

The commentator or presenter who reads the news on television.

The organiser and television presenter of cultural programmes.

The organiser and host of television interviews with the artist.

Those who write, direct or film either short or long TV films and plays about the lives of living or dead artists.

Those who make films about artists to promote tourism.

Those who film full-length romanticised biographies of artists.

Radio stations, their staff, workers and other associates.

The advertising section.

News reports and features.

The gossip column.

Authors of radio programmes who write about artists and those reading or reciting this material.

Presenters and hosts of the radio programme.

Organisers of various interviews and shows on or about culture and art.

Writers of radio obituaries concerning the artist or some artistic movement.

All associates and other radio staff.

Publishing houses, their staff, workers and consultants.

Creators and editors of bulletins about art.

Weekly art magazines and the staff that writes for them, as well as those staff responsible for the magazine's distribution.

Monthly, quarterly or bimonthly magazines dealing with culture and art.

Monographers, biographers and editors of collected essays dealing with a particular artist and his work.

Those recording anecdotes from the artist's life.

Those assisting the artist in writing his autobiography.

Those who retell anecdotes and jokes from the artist's life, in this way earning cigarettes, coffee, beer, brandy, cognac, wine or food, etc.

Art critics in all fields, of all ages and orientations.

The stores that sell books, magazines, reproductions and original prints created by artists and non-artists.

Antique shops, antique dealers, private sellers, agents and retailers.

The collectors.

Second-hand stores and dealers.

Commission stores, churches and sextons.

Those selling their knowledge and familiarity with the artist's earlier works.

Experts familiar with later works.

Experts in prehistoric art, primitive art, modern art, etc.

Experts in a particular century or a particular year or epoch.

The organisers of an artist's one-man show.

Organisers of group exhibitions, cultural events, presentations, etc.

Organisers of exhibitions involving several cities or republics.

Organisers of international exhibitions.

Organisers of huge exhibitions: from ancient times to the present day.

All their directors, secretaries, associates, assistants, consultants, proofreaders, publishers, administrative staff, technical personnel, workers, etc.

The juries, consultants, experts and women serving coffee.

The conservators: restorers, technicians, etc.

Institute directors, museum directors, museum curators, clerks and other staff. Spoiled sons and daughters who – thanks to a father, grandfather or senile aunt with connections or party membership – are employed by museums so that they can spread their foul odour and the misery of their slippery forebears.

The night guards of museums, galleries, collections and this and that type of compilation or legacy.

Those posing as guards of galleries, museums and collections.

Informers.

Technical staff of the galleries, museums and collections.

Organisers of symposiums, meetings and art festivals.

Organisers of seminars and short or crash courses in art.

Organisers of organised profit-making activities concerning art.

Their ideological, administrative and technical personnel.

Tourist organisations, agencies and their personnel.

Airline companies, bus companies, railroads, etc.

Caterers, cafes, waiters, waitresses, restaurants, hotels, boarding houses, etc.

Professional guides working for galleries, museums, ruins and smaller collections.

Professional guides with knowledge of one or more foreign languages.

Auction houses

Fans.

Teenyboppers.

Young female students.

Models.

Married women.

Wives.

Mistresses.

Girlfriends.

Widows.

Children.

Pederasts

Old friends and acquaintances.

Relatives and other closer or distant heirs.

Lawyers.

Housewives and mothers who occasionally chatter to the press in support of and against art.

Shrewd directors and trustees of legacies, inheritances and collections.

National saviours of artistic treasures.

The overseers of art funds bequeathed to be distributed as awards, gifts and scholarships: to rich students, careerists and other assorted thieves.

Patrons and organisers of funds and scholarships given as one-month or one-year or hundred-year scholarships to sycophants, cowards, and wealthy children and to solid epigones.

Patrons and organisers of grants for study abroad that are usually awarded to children of high government officials, children of prominent bankers, and children of disguised and clandestine bourgeoisie under socialism.

Organisers of art associations and the necessary technical and administrative personnel.

And all other lower, higher and top- ranking bureaucrats squeezing money out of artists with a smile, proud of their “holy mission” on behalf of art and in culture.

The poster makers, graphic editors and designers who steal from the artist.

Industrial designers of all kinds.

Anti-designers.

Producers and sellers of flyers, posters and portfolios with autographs or (cheaper) without.

Producers and sellers of “records of the artist”, full of hope and dreaming of lots of money.

Those who earn or hope to earn money from reprints, the Dada movement, Fluxus and so forth, though they never dreamed of doing this when it was truly necessary for the artists.

Souvenir makers and their salespeople.

Makers of postcards, greeting cards and reproductions of art works.

Those who print calendars with reproductions of works of art and kitsch.

Recognised and unrecognised copiers of works of art.

Those who forge works of art in secret.

Known and acknowledged forgers of works of art.

Fashion designers who publicly insult the artist and make money that way.

Creators of designs that systematically degrade artists, for which they are paid.

Ceramicists or private persons who use well-known works to decorate vases, jugs and dishes, and who sell these as art.

Wall decorators.

Architects

Façade makers.

Tapestry makers.

Photographers and the entire photo industry.

Makers of candy, sweets, stockings, tobacco and all other products that reproduce a work of art on their wrappings, thus earning from it.

All those using a work of art on stamps, labels, flags, picturebooks, wallpaper and kitchen or bathroom tiles.

Heads of publishing houses who occasionally use their influence to make a profit on the side from small deals involving “works of art”.

Those supporting helpless and senile artists in order to get hold of their inheritance, profiting like gangsters.

Exclusive distributors of and those that profit from videotapes, documentary and historical photographs, autographs and artists’ napkins.

Those abusing occasional passers-by.

Those who are glad to do “this or that”.

Impostors who make a living by imitating artists.

Serious and self-confident epigones who imitate artists without feeling the least bit guilty, thereby faring better and earning more than the artists themselves.

Counterfeiters of art history who make money on such falsifications.

Those favouring a particular style in art based on their own greed and lust for profit.

Those pointing out one artist, or a number of them, or a particular idea, theme or thesis or problem, in order to draw attention to themselves and their ideas, thus earning something from it sooner or later.

Dilettantes, artists, and slandering, ill-trained theoreticians in secret partnership to facilitate the hunt for profit in art.

Ladies from fine families who engage in all kinds of business with artists for the sake of “Art”.

Ladies studying art and artists.

Those who support “street art or “protest art” and thus thrust, sell, advertise and put these ideas on exhibit in the most elite galleries.

Critics, theoreticians and other quacks engaged in everyday politics so that they might attain a position in the art world and ensure themselves a profit.

Disguised ideologists, demagogues and reactionaries in institutions, institutes of higher learning, university departments, museums and academies who have a greater interest in power and influence in the art world than in education and culture, which offers no sort of profit.

And all those who use liberal language to disguise their decadent, dated, reactionary, chauvinist and bourgeois models of art and culture with verbal liberalism, that they might attain positions outside the world of art and culture, thus being both above and beyond art and culture.

Psychologists and sociologists who derive nebulous conclusions about art and then sell this bluff as a great contribution to a better understanding of art.

Philosophers writing about art without ever really understanding it.

And all the other cheap politicians who have seized the sinecure in this “mysterious” way – through relatives, friends and connections – preaching to artists and making enough money for two lifetimes with this foolish business.

