People complain about the odds, not the ethics, of wealth distribution, while they wait in line to buy lottery tickets. We are standing in that line.

A CONSCIOUS AFFIRMATION
by Mary Murphy
New York and the hinterlands ensure that the art world’s status quo remains intact.

We’re not so quaint as to believe that “quality art” will be the same as it was in 1980. The art scene in New York, at least, is characterized by abundance — and we mean “abundance” in the sense of economic wealth. With the influx of new collectors and the growth of the financial sector, art has become a commodity that can be bought and sold. The market for art has become more competitive than ever before, and the competition has forced galleries to become more efficient and innovative in order to stay ahead of the game.

The hinterlands, on the other hand, are more diverse and less commercialized. They provide a refuge for artists who want to escape the pressures of the New York art world. The hinterlands include cities like Chicago, Los Angeles, and Miami, which have vibrant art scenes of their own. These cities offer a range of opportunities for artists to explore different aspects of the art world, from creating new work to participating in exhibitions and events.

The hinterlands are also important in terms of education and training. Many artists in New York benefit from the presence of schools and universities with strong art programs, but artists in the hinterlands also have access to high-quality educational opportunities. This has led to the development of a diverse and talented pool of artists who contribute to the richness of the art world.

In conclusion, while the art world in New York remains dominant, the hinterlands offer a valuable alternative. Both places have their own unique strengths and weaknesses, and the art world is better for the diversity that exists in both places.