

JILL MAGID

Acknowledgments

I acknowledge that this exhibition, and each of the works within it, is indebted to others.

I acknowledge that an artwork can also be a tool for negotiation.

I acknowledge that artworks that question power or the status quo are valid proposals for a different way of living.

I acknowledge that power is a set of relations I can enter into with others.

I acknowledge that art is not synonymous with fiction, and that scholarship is not synonymous with nonfiction. Both approaches are subjective; both reveal different aspects of their subjects, as well as the subjects who are studying them.

I acknowledge that as the author of an artwork I am responsible for it.

I acknowledge that non-profit foundations, as recipients of tax (public) money, have a responsibility to the public to make themselves, and their holdings, accessible.

I acknowledge that a function of art institutions is to support and protect artists and their work, and that to do so is their job.

I acknowledge that making use of existing law and government protocol in the production of an artwork does not constitute a collaboration with either but an enactment of both.

I acknowledge that making the law visible through artistic means is a way to interrogate it.

I acknowledge that criminalizing institutions that support art or the artmaking process makes for a society that is intolerant of free and creative expression.

I acknowledge that it is difficult to care for an archive.

I acknowledge that it is difficult to make artwork.

I acknowledge that those who make suggestions to an artist on how she might alter her artwork are attempting to collaborate with her as fellow artists.

I acknowledge that a call to censor an artwork (by destruction or through social or political pressure) reflects an attempt to return to the status quo that the appearance of the artwork has disturbed.

I acknowledge that the disturbance of the status quo is a function of the artwork.

I acknowledge that publishing an artwork is not an act of self-aggrandizement but one of great vulnerability.

I acknowledge that artists put artworks (and architects put buildings) into the world to be engaged with by others, and that the greatest homage artists and the public can offer other artists is to engage with their work.

I acknowledge that authorship and ownership are not synonymous.

I acknowledge that once I publish (make public) an artwork, it is no longer mine alone.

I acknowledge that artworks are irrevocable transformations of the materials that have been used to make them.

I acknowledge that physical proximity to the materiality of an artist's drawings is pedagogically very powerful in helping other artists, students, and researchers to understand the power they can wield when holding a pencil and drawing line.

I acknowledge that all artwork is additive.

I acknowledge that it is impossible to control the narrative of objects we create, own, or attempt to protect.

I acknowledge that copyright can be used to control the discourse surrounding an artwork it is meant to protect.

I acknowledge that copyright, is not "an inevitable, divine, or natural right that confers on authors the absolute ownership of their creations. It is designed rather to stimulate activity and progress in the arts for the intellectual enrichment of the public."¹

I acknowledge the danger in privileging property rights to a degree that could foster censorship. If the copyright holders of images are allowed absolute control over the context in which the images are reproduced, they will also be granted a power of veto over criticism by being able to withhold the object of interpretation.²

I acknowledge that The Proposal is not a piece of jewelry but an artwork whose form contains, among other materials, a diamond ring.

I acknowledge that bodies, like legacies, are porous.

I acknowledge that my Barragán Archive is one of an infinite number of possible archives on the artist and architect Luis Barragán.

I acknowledge that artwork is a gift. ===

1 According to United States District Court Judge Pierre Leval. As quoted by Marsha Buskirk in *Commodification as Censor: Copyrights and Fair Use*. Author(s), Martha

Buskirk, *October*, Vol. 60 (Spring, 1992), The MIT Press, pp. 82-109.

2 Ibid