

ESCAPE NEW YORK

Letter

As an artist living in New York City for a little more than a decade, I can say that the city is a good place for making art because of the type of energy the city engenders in each of our interiors. That is the way I feel at a private level. The city itself has become a coach in the art of living, and as it is, it infuses oneself with certain characteristics of the mind that are particular of the creative nature. In a dense and compact ambience like that of New York City, the mind exercises well in organizing thoughts and using reductive methods in the practice of art.

On the other hand, many of New York City's art venues are increasingly spreading extreme commercial feelings and this is probably an effect of the subtle and fast changes of the cities' actual interests. This, of course, is having an effect in which type of energy the city is engendering in one. In an ambience like this, it is comprehensibly that certain artistic practices are more favored than others. Reductive art is not so favored but it flourishes in certain spaces in the city, and this fact gives it a special quality, a special space in one's mind.

The ways we are nowadays able to use to communicate with each other, as well as to acquire knowledge or information about anything, has had an effect on New York City's former primacy as a city within the international artistic realm. You can live in other cities or places and still be able to show your work to a wide audience. Because the way the art market has developed with its fairs and other spectacles, as well as the internet, many contacts can be made without having to move too far from your place of art practice. You do not need to live in New York to think you have a full potential of possibilities, and think you are missing nothing. Everything depends on how we relate with our surroundings, not so much in how the surroundings are in themselves.

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