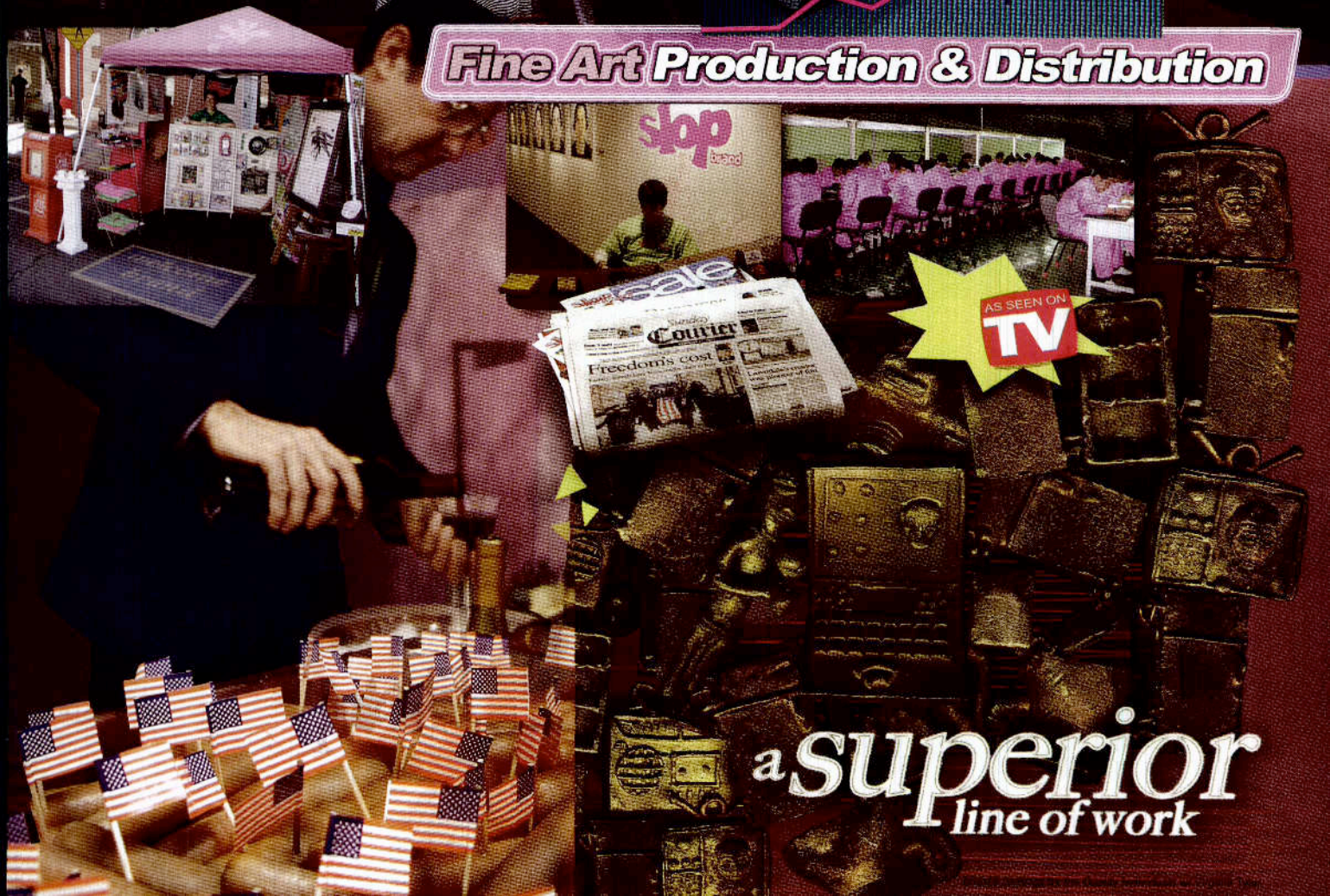




**Fine Art Production & Distribution**



AS SEEN ON  
**TV**

a **superior**  
line of work

# slop brand

an open letter to Industry Analysts & Production Specialists:



*Elevating  
Fine Art to  
the level of  
Consumer Culture  
since 1995*

## What Makes a Responsible Fine Art Production & Distribution Company?

Over our decade of industry dominance, the answers from the Fine Art Industrial Complex to this question have evolved considerably. Where once our gestures toward combating consumer alienation seemed able to bridge the divide, it's becoming clear that maintaining our predetermined path of unmitigated growth requires attuning more directly to the needs of the unindoctrinated, providing ample on-ramps for maximal Market Expansionism.

While some scoff<sup>1</sup> at the notion that the public hungers for a broad selection of the Finest contemporary Art, demand for affordable, portable, and accessible product has only intensified.<sup>2</sup> Though expertly arranged and integrated form and subject *may* still suffice to entice and sustain an attentive audience, we've gone further, focusing on developing innovations in the areas of **Portability**, **Format Familiarity**, and, to rectify extant deficits in consumer confidence-inspiration, we've pioneered the **Certified Masterwork**<sup>TM</sup> labeling standard,<sup>3</sup> steering shoppers to the vividly-validated fruits of heavily-invested, context-aware CAA members.

In our quest to reduce overhead and expand price ranges, we've embraced stirring advances in electronic multiple-making methods, including the delivery of arrangements immaterially via download and fax, with reduced samples FREE to preview online from any web terminal.

We strive to be a more responsible corporate person by lobbying Congress for investigations into and rectification of Crimes against Humanity<sup>4</sup> which threaten to monopolize our suppliers' robust capacities and inhibit our abilities to focus on the Finer things. We've also urged longer workweeks, enabling suppliers to create larger volumes of increasingly innovative, niche-pleasing Fine Art products. These initiatives, we've convinced ourselves, will result in more memorable expressions.

Our brand is Slop Brand.

Slop Brand Art  
PO Box 10011  
Portland, ME 04104  
slopart.com

INSIDER DIVIDEND:  
a suite of 5 Certified  
Masterworks<sup>TM</sup>

a **4.99**  
value

GET IT  
OUT OF THE  
GUTTER

1. Sara Krijewski, "Slop's Supermarket at the Pump House," *New Art Examiner*, April 2001.

2. Sales of immaterial arrangements via digital download, topped \$2 billion, offset lithographic, trading cards are acquired and cherished across the demographics, etcetera.

3. Term applied to any and all products created by suppliers holding costly Masters of Fine Arts and similarly terminal degrees in **Expression Production**.

4. Such as the fluoridation of the water supply, torture, 9/11, altering ground zero air quality reports, stifling science, illegal propaganda, the illegality of the Federal Income tax and the Federal Reserve, to name a few.

5. Suitable for storage and transfer with any compact plastic **Packet Portfolio**, sold separately.



**memorable** adj. worth remembering or easily remembered, esp. because of being special or unusual. ORIGIN: late 15th cent: from Latin *memorabilis*, from *memoria* 'bring to mind', from *memor* 'mindful'. *This eye was a memorable expression.* Synonyms: unforgettable, indelible, catchy, haunting, momentous, significant, historic, notable, noteworthy, important, consequential, remarkable, special, signal, outstanding, extraordinary, striking, vivid, arresting, impressive, distinctive, distinguished, famous, celebrated, renowned, illustrious, glorious.

## On Manufacturing Long-Lasting Industrial-Strength Appeal: Undermining Forgettability Factors by Finding a Happy Medium

Instead of following the long-established doctrine of planned obsolescence, we urge suppliers to consider pursuing the opposite tack of seeking gratification through engineering expressions that will be deemed vital to discerning segments of current and future generations, perhaps even



Forecasts<sup>1</sup> show that sales in memorable Fine Art products, a genre that now makes up only a fraction of the current releases in the broader Entertainment Industry, will continue to usurp market share once thought lost to the consumers of less memorable expressions. We recognize that some outspoken traditionalist leaders are likely to bristle at the suggestion that certain works produced in the more sophisticated upper reaches of the production sector be labeled "Entertainment." Indeed, some work is comfortable with its anesthetic role, but suppliers should, in order to deliver consumer satisfaction across multiple generations, recognize that it is the Entertainment/Occupation of the Mind through **ESTHETIC QUALITY**<sup>2</sup> that consumers subconsciously seek.

Regardless of how manufacturers choose to deal with the subsequent issues, it is clear to us that the first, most daunting problem facing the Industry is that of **low productivity**.

### 1. QUANTITY MATTERS

Though skeptics bemoan a perceived glut of product, we urge recognition that there's a shortage of each manufacturer's expressive magic in the marketplace. No need to artificially induce scarcity on the production end. While others advise reacting to extensive back stock by slowing production and redoubling R & D efforts, internal Slop Mountain studies show that these tactics result in too few titles being produced, and too few potential patrons ultimately being piqued. Contrary to prevailing notions that inspiration must be fully ripe before nourishing fruit can be borne, our recommendation for the improvement of such troubling trade deficits is for each manufacturer to spend even more hours each day in expression mode *without regard to degree of inspiration*.

### MORE TIME WORKING = MORE MEMORABLE WORK

While the quantity of what seems to be market-ready work may not increase, our research concluded that increased time put into production will ultimately result in superior product with longer shelf-life. How? Increasing production results in increased opportunities/temptations to "pinch off" new eccentric subsets of possibility. Putting less emphasis on the perfection of each individual piece *could* be the trick to producing more widely varied titles, which, though many will seem to be derivative failures, may well appeal to the masses, and even the specialists thereamong, down the road. Though Vincent van Gogh wrote that his *Study of the Night*, among other "miserable and unwelcomed studies [...] lacked individual intention and feeling,"<sup>3</sup> we all know it and love it on our mugs and umbrellas to this day. Slop researchers posit that without his willingness to produce this work, seemingly so inessential in the wake of its production - to its producer and his dealer above all others - the market might never have learned to crave van Gogh the way it so clearly and deary does today. Incidentally, his was not purely a lust for **sales growth**, as he wrote of his interest in contributing, via the open-source arena of **Ideas**, to advancements in expression: "It might give somebody else the idea of doing those night effects better than I have."<sup>4</sup> Another case in point: Edward Munch's *The Scream* is today seen as his signature work, yet its flat spectral visage is quite unlike his typical, more illusionistic style. Both examples should encourage the contemporary producer to trust his or her restless intuition and the new web-enhanced "long-tail" marketplace<sup>5</sup> (plus each worker's eventual decreasing output) to get prices on the rise. But in this new "long-tail" marketplace, it is *niche products*, as exemplified by most Certified Masterworks<sup>6</sup>, that are bound to rule in the long term, not focus-grouped blockbusters. Each individual niche market will forgive any and all inconsistencies, contradictions, and shortcomings; instead, it will come to see each as an endearing point of departure, fomenting psychological intrigue. More titles also means increased chances to inspire Industry Analysts to fixate upon creating novel editorial reconstructions of the varied subsets of a given contributor's content & context. This helps to keep the sub-brand in common parlance (within the niche) over the coming trend-prone centuries.

For those uneasy with pursuit of primarily *post-mortem* popularity:

### 2. SUBJECT MATTERS

We recognize the difficulty suppliers face each day in avoiding pandering to what are perceived to be base consumer desires. Too often, suppliers fall prey to prevalent assumptions and conscript their gifts only to find that they had been acting on the wrong data.

### WHAT DO CONSUMERS CLAIM TO WANT?

Komar & Melamid "Most Wanted Painting" survey asked what ingredients consumers thought they wanted, and the notoriously unlikable results proved that producers shouldn't trust what their consumers SAY they want.<sup>7</sup>

### WHAT DO CONSUMERS REALLY WANT?

Researchers suggests that they actually prefer subversion-induced **OPTIMAL EXPERIENCE DELIVERY**, not to be anesthetized (see charts). As many seem innately to understand, finding a happy medium appears to be the **KEY** to manufacturing lasting **ESTHETIC APPEAL**.

### MAKING IT WRONG = MAKING IT RIGHT

Ample evidence exists demonstrating the fruitfulness of creating **unresolvable problems** that at first appear solvable but that continue to confound expectations in the long-term:

- As Slop Mountain researchers learned, studies show that the brain is more stimulated when listening to Jazz than when listening to far more repetitive Blues progressions.<sup>8</sup>
- Researchers gave two groups of people the same task, with one group being interrupted and the other allowed to complete the task. When asked a year later about the task, those who were allowed to complete it had little to no recollection, while those that were interrupted mid-solution reported being occupied by the problem *off year long*.<sup>9</sup>
- In another experiment, seen on TV<sup>10</sup> by Slop Mountain College researchers, caged chimpanzees were shown two stuffed birds, one being used by a human as sandpaper, and another being cuddled and stroked by the same human. When released and given a choice, they regularly selected the *sandpaper bird* for further independent investigation.

It would be premature to mistake these occupations of the mind as sheer annoyances, lingering nightmares, or riddles that beg to be solved. Unlike the stated goal of the work of such entities as **RG Resolutions**<sup>11</sup> -- namely to eliminate problems -- we seek here to promote ambiguity requiring the capacities of the mind to come alive, creating a more robust and enduring resonance.

### AVOIDING THE ANESTHETIZING EFFECTS OF GOING TO EITHER EXTREME OF THE AXIS OF CUTE

NOTE the opposing definitions: **cute** [kyooōt] adj.

- attractive in a pretty or endearing way:**  
That's a cute puppy. (stigmatized in the serious world)
- affectedly or superficially clever:**  
Stop being cute with me. (stigmatized in the wider world)

While the public cries out for work to the far left of this axis, the Academy tends to steer the supply to the far right. At either extreme, manufacturers run the risk of inducing an anesthetic trance, thereby cutting off future markets. We're stopping short of suggesting that suppliers infuse helpless newborns or otherwise patently attractive imagery into their difficult work in order to expand their attraction & satisfaction of additional consumer droves. Instead we recommend again that suppliers cater narrowly to their future niche that they can trust already finds them to be fascinating. But by sprinkling elements of the opposing form of cute in along with those of the form of cute that comes most innately and/or deliberately.

These concertos [Nos. 11, 12, and 13] are a **happy medium** between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which the connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why. . . . The golden mean of truth in all things is no longer either known or appreciated. In order to win applause one must write stuff which is so inane that a coachman could sing it, or so unintelligible that it pleases precisely because no sensible man can understand it.

As seen excerpted from a 1782 letter from Wolfgang Amadeus Mozart to his collaborative father as quoted from Emily Anderson's *The Letters of Mozart and His Family* (W.W. Norton, 1985) in Alex Ross, "The Storm of Style," *The New Yorker Magazine*, July 24, 2006, courtesy of W.W. Norton & Company, Inc., and Condé Nast Publications.

Anesthesia	← <b>Esthetic Form</b> →	Anesthesia
Monotony	← <b>Harmonious Disarray</b> →	Mayhem
Meditative Trance	← <b>Optimal Experience</b> →	Ecstatic Trance
Hypoarousal	← <b>Unity-in-Diversity</b> →	Hyperarousal

Esthetic vs. Anesthetic along the axis of formal monotony to formal mayhem, by Roy R. Behrens, published (in different form) in *Gestalt Theory: Journal of the Society for Gestalt Theory and its Applications*, Vol 24 No. 4, 2002, pp. 317-325.<sup>11</sup>



*The Axis of Cute*, Slop Mountain College, 2007, after Behrens<sup>11</sup>  
 Bottom left: Kelly Jo Shows, *Tucker*, acrylic on canvas, 2006. Bottom right: Kelly Jo Shows, *Have A Nice Day*, plastic & metal, 2006. Center: Diego Velázquez, *Prince Baltasar Carlos As a Hunter*, 1636, & *Las Meninas*, 1656.

1 All definitions *Oxford American Dictionary*, Apple OS X, 2002.5.  
 2 Slop Mountain College estimate, +/- 40%.  
 3 "Esthetic" not as in simply Beauty, but as in a state of Optimal Experience. ORIGIN late 18th cent. (in the sense relating to perception by the senses); from Greek *aisthēsis*, from *aisthanō* 'perceptible things'.  
 4 To Theo van Gogh, Sept 19, 1889, translated by Mrs. Johanna van Gogh-Bonger. *Study of the Night* more commonly known as *The Starry Night*.  
 5 To Theo van Gogh, June 2, 1889, also translated by Mrs. Johanna van Gogh-Bonger.  
 6 Popularized by Chris Anderson, *The Long Tail: Why the Future of Business is Selling Less of More*, Hyperion, 2006.  
 7 *Painting by Numbers, Komar and Melamid's Scientific Guide to Art*, Farrar Straus & Giroux, 1997.  
 8 From *The New Yorker Magazine*, circa 2005, author's name unremembered.  
 9 PBS's *Scientific American Frontiers* episode "Clung Minds," first aired February 9, 2005.  
 10 RG Resolutions.com  
 11 [http://web.mac.com/gesamtanstwerk/1Web/The\\_Poetry\\_of\\_Sight/twoformfunctions.html](http://web.mac.com/gesamtanstwerk/1Web/The_Poetry_of_Sight/twoformfunctions.html)

**Money Matters:** INVERTING PRICE POINT ENTRENCHMENTS

# Most companies fail to compensate their performance artists

Sadly, there's little to no protection for the labor rights of the performance-art workforce.

After 20+ hours spent folding paper cranes in tandem at 3154 North Clark St., Chicago, last Fall, Dutes Miller & Stan Shellabarger were out in the cold, emaciated & penniless.

This brand of neglect is the norm.

So it's not hard to imagine the performers' gratitude when Slop made glimpses of another work entitled *Nub* available to consumers at two showroom franchises on a \$1-per-peek basis, raking in at least \$50 for each of two nights.

**CHEAP:**  
It's their new FREE

Schedule their even *more* costly Performance on Demand title, *Crochet* to grace a venue of your choice today at [slopart.com](http://slopart.com)

*Nub*, 2002-3, carrots, peeler, pencils, sharpener, cotton shirts, shown per-peek for approximately 3 hours each at these fine showroom franchises: Gallery 312, Chicago, and the Center of Contemporary Arts, St. Louis, MO.



## Ensnaring Future Markets thru INVESTING w/ **LOSS LEADERS**

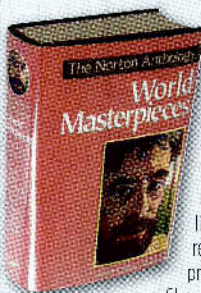
**O**ur pioneering efforts toward market expansionism

are exemplified by *Long Overdue: Book Renewal*, a collaboration overseen by Slop Art supplier/cofounder and Maine College of Art professor Adriane Herman, and the Portland Public Library's Michael Whittaker. The project yielded 171 altered books available for checkout by local patrons or offered around the world through interlibrary loan at [portlandlibrary.com/programs/Altered.htm](http://portlandlibrary.com/programs/Altered.htm). In an effort to recycle thousands of deaccessioned books destined for the dumpster, the library held a "book grab," at which artists received old, damaged, or redundant books as free art materials, in exchange for making a work of art the library would

**FREE**  
It's the new CHEAP

"recession," creating a vast lending collection of original art. Some questioned the notion that artists would make great art only to give it to the library, where it might be damaged or stolen, but artists lined up for the opportunity to place works in a public collection where they would be accessible to diverse and remote sets of hands, eyes, and homes. Ranging broadly in concept and form, the altered books move fluidly between private and public zones. Anyone with a library card can borrow artworks designed to be beautiful, clever, earnest, ironic, sturdy, and/or ephemeral (among many other aspirations), and live with them over time, allowing their impact to evolve and intensify.

Eventually an overdue notice arrives, prompting the return or renewal of the borrowed piece(s). Research indicates that the wrenching discomfort induced by the need to return the art to the library may help would-be collectors get over the hump and realize that having art in their lives can fulfill previously unacknowledged deficits. Patrons who check out and often renew (and renew . . .) these artworks receive questionnaires designed to elicit their experiences living with the works, as well the real or perceived obstacles that prevent them from collecting art. Slop Mountain researchers intend to use this data to further develop new markets and expand the old.





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