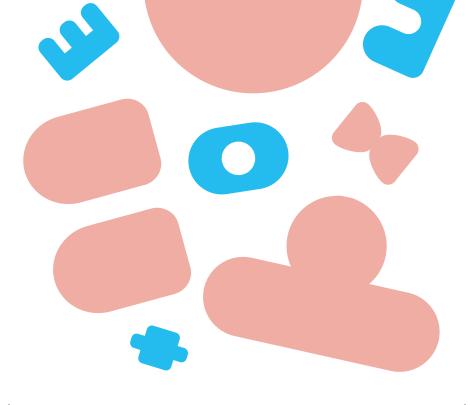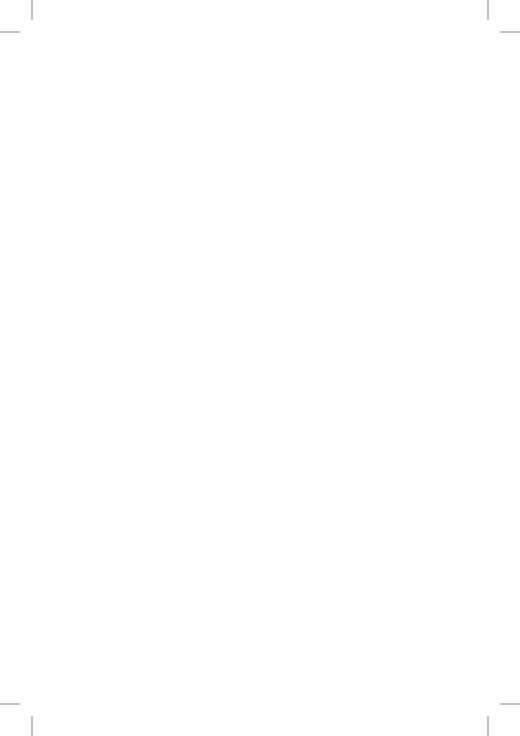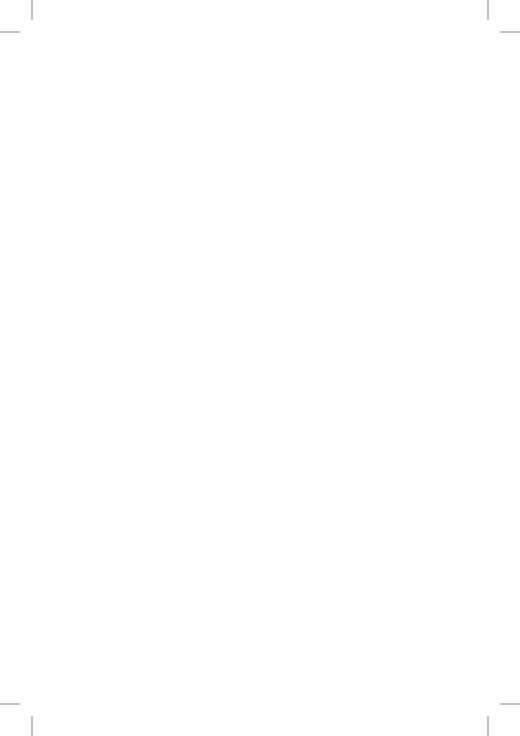# Ten Leaps

A Lexicon for Art Education

Susan Jahoda and Caroline Woolard
Designed by Emilio Martinez Poppe

This draft edition of *Ten Leaps: A Lexicon for Art Education* was printed on January 5, 2017 by Patrick Kiley of Publication Studio for the occasion of an exhibition called *The Visible Hand*, curated by David Borgonjon at the CUE Foundation in New York City. This is a condensed version of a larger work in progress which will be completed by July 2017. This book contains samples of the writing, thinking, illustrations, practices, and exercises as an early entry point to our process. We hope readers will grasp the scope of the project and be inspired to seek it out in its finished form in the summer of this year.

Contents

Acknowledgements

Acknowledgements

Ten Leaps: A Lexicon for Art Education

Background

In 2014, members of our New York City based collective BFAMFAPhD published *Artists Report Back* to raise awareness about art student debt, to suggest how established artists and recent arts graduates might advocate for one another, and to propose cultural equity initiatives to recognize and strengthen solidarity art economies in the United States.[1] Our Report received national attention, placing us in dialog with student organizers, policy-makers, administrators, and government officials. Our work was cited in *Creativity Connects: Trends and Conditions Affecting U.S. Artists*, a major report commissioned by the National Endowment for the Arts (NEA).[2] The report was published by the Center for Cultural Innovation to coincide with a major gathering to celebrate the 50th anniversary of the NEA, for which BFAMFAPhD member Caroline Woolard delivered the keynote address.

We are heartened by increased student activism, the Department of Cultural Affairs' 2015-2016 diversity survey that "offers a starting point for [the City] to take serious action", by the conversations emerging from the *Artist as Debtor* conference and the ongoing work of Naturally Occurring Cultural Districts New York.[3]

While BFAMFAPhD's 2014 *Artists Report Back* used the quantified data report to advocate for structural change in higher education, *Ten Leaps: A Lexicon for Art Education* provides a comprehensive resource for artists and educators to apply sustainable, democratic, and socially just practices to contemporary cultural production, and to debate the difficulty of doing so. *Ten Leaps: A Lexicon for Art Education* can be used in classroom, exhibition, and workshop contexts to analyze and reimagine power relationships and support structures in the arts.

Ten Leaps: A Lexicon for Art Education is designed by Emilio Martinez Poppe, a recent college graduate, and co-written by Caroline Woolard, an adjunct who has been teaching undergraduate and graduate courses for six years, and by Susan Jahoda, a tenured professor with thirty years of teaching experience. We teach and present our work most often within academic and nonprofit visual art settings in New York City, and we are also involved in radical pedagogy, critical design, and activist communities locally. We are feminist, research-based artists whose projects make reference to a long history of divergent modes of visual art, including: Dada, Fluxus, Happenings, Conceptual Art, Institutional Critique, Site-Sensitive Installation, and Socially Engaged Art.

Overview

You hold in your hands one of a set of tools for undergraduate and graduate art and design students that were created over three years (2015-2017) by three teaching artists. We developed this lexicon textbook, workbook, card game, and website because we want to engage with the economic, social, and environmental conditions that inform the production of projects in our courses. We hope that this book will provide a wide range of choices for organizing work, compensating workers, and producing projects visible and open to contestation. We hope that by utilizing the approaches that follow, students, teachers, and staff will be able to debate and reimagine power structures the fields of art and design.

We are going to use a vocabulary that draws from supply chain management and cradle-to-cradle thinking to articulate the politics of production behind any project. We take a systems-

approach, placing attention on all aspects of the production of a new project. Rather than enabling a singular focus on the finished project, we encourage a shift in attention toward the connection between a production practice and a concept. We look at sourcing materials, organizing labor, representing the project, licensing it, and recycling it as equally important phases of a project's lifecycle. We provide discussion prompts on topics ranging from artistic process to art contexts and economies, from professional practices to ecological sustainability. We ask ourselves to intentionally slow down production in order to connect all aspects of our process to our intentions.

Here are the definitions of the ten phases within the lifecycle of any project. We will review these again in a few pages.

Ten Leaps: A Lexicon for Art Education

Source
Where materials for
projects are obtained.

Labor
How work is organized
in a project.

Tool
The device or implement
used in a project.

Copyright
Authors' exclusive legal
rights over their work.

Narrate
How a project is represented.

Encounter
When a finished project
is presented.

Ten Leaps: A Lexicon for Art Education

Acquire
The storage, maintenance, and stewardship of a project.

Depart
Where materials go when the project is no longer of use, value, or interest.

Transfer
The exchange of resources for goods or labor.

Support
The ways authors' needs are met in order to dream, practice, and work on any project.

Leap

Let us begin with an exercise, to demonstrate what is possible in *Ten Leaps*. In the next few minutes we will ask you to connect your interests to a project or practice that results from creative research and learning.

Step 1: What do you care about?

In other words: What topics are most important to you? What is urgent in your life? What do you tend to speak up about, read about, or connect to other people about?

For example, you might write down Skateboarding, Cement (the material), Self Presentation in Social Media, or Racial Justice.

Take one minute to write down what comes to mind. Write it here, or in a notebook, in no particular order.

-

-

-

-

-

Circle one, and imagine focusing on it, in your next project.

Step 2: What do you want to say?

In this section, you will move from a topic to a statement, claim, or hypothesis about your topic. For some people, this must happen in tandem with the physical production of a project. If that is the case, you might review this section but move it to Step 4. Take some time to work through possible topics and statements until you find a statement or question that might propel your curiosity, imagination, and energy forward for a while. When you know what you want to express, write this as a statement, claim, or hypothesis below.

For example, if you wrote down Skateboarding, your research question might be: What conditions produced the criminalization of Skateboarding in my neighborhood? If you wrote down Cement (the material), your hypothesis might be: Making a sculpture with cem-

ent that never sets will produce a sense of time standing still. If you wrote down Self Presentation in Social Media, your thesis might be: Straight men and straight women represent themselves on Facebook by copying advertising with strictly delineated gender-roles: straight woman as sex-objects and straight man as leisure figures in public or employed workers. If you wrote down Racial Justice, your claim might be: White (Eurocentric, Caucasian) history happens every month of the year.

Take one minute to write down a few topic-specific statements, hypotheses, or claims that come to mind. Write it here, or in a notebook, in no particular order.

•

•

•

•

•

Circle one, and imagine focusing on it, in your next project.

Step 3: How might you communicate your intentions throughout your process?

Imagine connecting your topic and statement to one aspect of the production. Note that you are expressing your ideas with the people you are interacting with throughout the process of making. These people might become your primary audience, active participants, or members of a community of practice. How might you communicate your claim or hypothesis in the ways that you:

Source materials?

Organize labor?

Access tools?

Use your copyright?

Narrate your project?

Present it?

Steward it?

Allow it to depart?

Transfer resources?

Receive support?

For example, if you wrote down "Cement (the material)" you might consider sharing the tools for your project with cement workers and talking to them about conceptions of time while working with cement. If you wrote down "Presentations of the Self in Social Media" you might consider representing your final project in Social Media, or creating a will for your project so that it will be cared for beyond the life of the social media business that you are using. If you wrote down "Racial Justice," you might consider presenting your project or sourcing materials in a space with a strong commitment to dismantling white supremacy. These are just examples.

Draw three cards at random from the deck on the table. Take one minute to write down what comes to mind when you imagine connecting the topic you circled to a phase of the lifecycle of your project that you drew from the cards.   Write it here, or in a notebook, in no particular order:

•

•

•

Step 4: Reflect upon your practices and projects.

Throughout the process of creating something new, refer to your statement, claim, or hypothesis about your topic (see **Step 2** above). Refine it, challenge it, and ask your peers if you are communicating your intentions clearly throughout the life of the project.

The approach you just experienced might seem unusual. We asked you to allow your interests to motivate your production process, whereas most of the exercises we know from art and design programs focus on the representation of a topic in (1.) a technically-refined medium or (2.) through diverse media. This book asks you to try another approach, where (3.) your process is conceptually relevant.

1. If you are trained in a program with medium-specificity, then you are often asked to represent your ideas about topics that matter to you in the medium you know. You are not likely required to emphasize your production process as conceptually relevant, or as capable of communicating your intentions for the finished project. Schools that prioritize medium-specificity often assume that you cannot choose a new medium with rigor or intelligence until you have mastery over one medium.

2. If you are trained in conceptual or transdisciplinary programs, then you are often asked to select a medium or several media to convey your ideas about the topics that matter to you. You might give a rationale for the process you choose, but you do not discuss your process beyond

research methods and the history of the forms or media you choose. Schools that emphasize conceptual or transdisciplinary methods believe that because form follows concept students should be able to experiment with any medium, regardless of their knowledge of that medium.

3. In this text and workbook, we will demonstrate a third approach to the connection between a topic, your chosen media, practices of production, projects, and institutions. We ask that you consider the ways that you might connect the topics that matter to you to more aspects of the production of your projects. We ask that you review the entire life of your project, from the moment you conceive of it to the moment you forget about it or allow it to be thrown away or recycled.

To show you what we mean, please do one more short activity.

What relationships, people, or groups do you feel are most important to you? Or, to whom are you accountable when you make a project? For example:

Yourself?

Family?

Friends?

Your community?

A business?

A public?

Step 1: Take one minute to write down who is important to you and/or to your projects. Write the people or groups here, or in a notebook, in no particular order.

-

-

-

-

-

Circle one person or group, and imagine focusing on them, in your next project.

Ten Leaps: A Lexicon for Art Education

Step 2: Now, imagine connecting this person or group to an aspect of the production of your next project. How might you communicate your thoughts about this person or group in the way that you:

Source materials?

Organize labor?

Access tools?

Share your copyright?

Narrate your project?

Present your project?

Steward your project?

Allow the project to depart?

Transfer resources?

Receive support?

Take one minute to write down what comes to mind. Write it here, or in a notebook, in no particular order.

-

-

-

-

-

-

Making is a practice. It takes time to learn how to sit with yourself, imagine something, and have the courage to make it. Reading is a practice, like making. It takes time to learn how to sit with a text and workbook, pay attention, remember things, allow your thoughts to transform, and try new practices. Many of us, including the authors of this text, were sent to an art room at an early age because people said we had problems concentrating, fitting in, or learning in traditional classroom settings. Many of us needed a more embodied approach to learning. This book aims to provide both a text for reading and activities for practicing.

We hope our introduction gives you an idea of the way *Ten Leaps* works and that you will become open to what is ahead.

The Lexicon

We use the following vocabulary in *Ten Leaps* to articulate the vision we advocate (**Solidarity Economies**) and the values that this vision embodies: **Cultural Equity**, Democracy, Cooperation, Social Justice, and Sustainability. The vocabulary provides a framework for thinking about cultural production which looks at the whole **Lifecycle** of any given project. We have identified ten components of each project's lifecycle; we call these components **Phases**. Each phase has variations, which are based upon **Social Forms of Organization**. This shared lexicon and framework allows us to communicate more clearly as we produce, review, and rethink cultural **Practices**, **Projects**, and **Institutions**.

Let us use an analogy to help explain our lifecycle framework. If the **Lifecycle** is seen as a full deck of cards, then the ten lifecycle **Phases** are the groupings of faces and numbers that make

up the cards (King, Queen, Jack, 10, 9, 8, etc.), and the **Social Forms of Organization** are the suits that can be seen across the cards (Hearts, Spades, Clubs, Diamonds), as they occur throughout the **Phases**.

Solidarity Economy

What might be called an "alternative" economy in the United States is known globally as the solidarity economy. This term emerged in the global South (as economia solidária) and is also called the workers' economy, the social economy, the new economy, the circular economy, the regenerative economy, the local economy, and the cooperative economy.[4] It is recognized globally as a way to unite grassroots practices like lending circles, credit unions, worker cooperatives, and community land trusts to form a powerful base of political power. The solidarity economy is a system that places people before profit, aiming to distribute power and resources equitably.

Solidarity Art Economy

The solidarity art economy includes the ways in which artists engage in the solidarity economy, including sliding scale pricing, credit unions, worker co-operatives, and collective housing. By acknowledging that solidarity art worlds already exist when talking about life-cycles that align with values of coop-eration, democracy, social justice, and sustainability, we can begin to visualize a wide range of choices for meeting our needs together. Economies that embody principles of mutual aid, social justice, democracy in the workplace, and envi-ronmental sustainability are not merely "alternatives" to the economy—always in opposition to a dominant model, always "alternative."

Cultural Equity

Cultural equity is a principle of fairness and justice in cultural production. It is the belief that inclusivity must be a central condition of cultural production and that expressions from all genders, races, classes, abilities, religions, sexual orientations, ages, and nationalities should be supported and seen. Cultural equity holds together values of *diversity*, *prosperity*, *redistribution*, and *self-determination* in the production and presentation of culture.[5] *Diversty* means that the leaders who shape big-budget presenters of culture and the artists they present should look like the population of of the city or town they are located in, or like our country at large, which was 50% female, 18% Hispanic or Latino, 13% black, and 13% foreign born in 2016.[6] *Prosperity* means that underfunded groups should be given opportunities to grow. *Redistribution* means that marginalized groups must be given more funding to rebalance historical and present

day discrimination. *Self-determination* means that cultural decision-making should be led by the communities that are most impacted by those decisions.[7]

Lifecycle

We use the term **Lifecycle** to refer to the entire "life" of a project, from the moment the project is imagined to the moment it is discarded, recycled, and/or forgotten. We visualize the lifecycle as a circle, or loop, with each point within it a "phase". William McDonough and Michael Braungart, popularized

"lifecycle analysis" for designers and manufacturers in the early 2000's, referring to the lifecycle as a closed-system loop that flows in a circular way from "cradle to cradle" so that waste becomes a source material.[8]

McDonough and Braungart's work made environmentally conscious production impossible to ignore, altering the way designers think about supply chains forever.

Supply Chains

A <u>traditional capitalist supply chain</u> is drawn as a linear process that includes "all the individuals, organizations, resources, activities, and technology involved in the creation and sale of a product, from the delivery of source materials from the supplier to the manufacturer, through its eventual delivery to the end user."[9]

Source

Transfer

Depart

Labor

Acquire

Tool

Narrate

Support

Copyright

Encounter

To create a supply chain for the arts that includes solidarity art economies, we bent the traditional supply chain into a closed loop representing one lifecycle. This makes room for many forms of transfer and distribution, and the use of waste as a source material.

The third illustration is a reminder of the interconnectivity of all of the phases within the supply chain.

Phases

We use the term "phase" to refer to the ten components of any project's lifecycle that we deem important to consider. (See: **Supply Chains** above for more)

Source
Where materials for projects are obtained.

Labor
How work is organized in a project.

Tool
The device or implement used in a project.

Copyright
Authors' exclusive legal rights over their work.

Narrate
How a project is represented.

Encounter
When a finished project
is presented.

Acquire
The storage, maintenance,
and stewardship of a project.

Depart
Where materials go when
the project is no longer of
use, value, or interest.

Transfer
The exchange of resources
for goods or labor.

Support
The ways authors' needs
are met in order to dream,
practice, and work on any
project.

Social Forms of Organization

We have identified six social forms of organization that structure the phases of each project's production. Your process might be structured by working: alone, with family and friends, with members of a community or collective, with members of a business, with members of a public institution, or with members of a commons. We differentiate between these fundamental social groups to notice how levels of intimacy and structures of decision-making determine our behavior and actions. For example, a project produced by you alone or with friends / family members, community, collective, or a commons is more likely to be created with non-capitalist or alternative-capitalist practices than a project produced with a business or a public institution. The Community Economies Collective notes that forms of social organization tend to be linked to particular economic practices.

You
A single human being.

Family / Friends
A person whom one knows and with whom one has a bond of mutual affection.[10]

Community / Collective
A group of people who are legally, biologically, or intentionally related to each other.[11]

Business
A commercial operation or company.[12]

Public
A group of people that share identity, geography, or aims.[13]

Commons

The commons framework is implemented when property cannot (or should not) be owned by individuals In the commons, use rights, governed by the users (commoners), rather than ownership rights, governed by the state, prevail. A commons can be a "natural" resource that has the ability to regenerate itself, a "digital" resource that can be replicated infinitely, or a "cultural" resource.[14]

Source

Where are the materials for the project sourced?

Many artists and designers prioritize the ways materials for projects are obtained. Artists may choose to focus on the source of their materials for conceptual, environmental, social, economic, cultural, formal, or process-based reasons.

When considering the lifecycle of a project, the phase of production most familiar to artists is likely the sourcing of materials. This is because knowledge in the arts is still organized by material, or medium. Conversations about organizing labor or planning for acquisition are rarely a requirement for art and design students today. Disciplinary conventions require that students take a series of courses based on material, rather than research content or production method. For example, Painting is predominantly for those who use paint, Drawing is

predominantly for those who use paper and Video is predominantly for those who use video equipment and editing software.

In *Ten Leaps: A Lexicon for Art Education* we consider the locations where artists and designers obtain materials, rather than the location where materials were mined, refined, or processed, because we wish to focus on aspects of this phase of a project's lifecycle that are more consistently within our control. We recognize that we are writing this text on Apple laptops which means that we are relying upon some of the worst forms of privatization, exploitation, and environmental destruction; we do not imagine that every project will be made with locally grown materials. Embracing the contradictions of production, we realize that we might not be able to change the manner with which all materials are sourced, or trace all of our materials back to their origins,

but we can begin to investigate the locations in which we obtain materials and determine whether these are aligned with our intentions.

Ten Leaps: A Lexicon for Art Education

Labor

Who is working on the project?

We use the term labor to refer to the ways that work is structured at the site where a project, practice, or institution is created. We are interested in the relationship between labor and decision-making power. Who directs the work of whom, and why? Labor could occur alone, with the author of the work making decisions and toiling alone, or labor could occur in a collective, where members of the collective share decision-making and labor. Labor could occur with family and friends, in a business, in a public institution, or in a commons-based group. Labor practices determine the speed and scale of an artist's production. Well-known artists often reach beyond the scale of their own labor in order to meet their own grandiose expectations, or to meet the demands of galleries, non-profits, or commissions, relying upon contract

workers, apprentices, or interns. Recall the fantasies of endless circulation and visibility that begin for many students inside art schools and continue for many art faculty members as they seek job promotions: ten new objects, twenty public talks, and three new projects or solo shows annually. This necessitates labor practices that are impersonal and potentially exploitative. Artists who work in groups can share skills, labor, and time. Collectives often acknowledge that in working together ideas coalesce; labor and creativity cannot be disconnected.

We use the term labor, rather than work, because we want to address the social relationships that are organized through labor under capitalism. We wish to ask: Why is it hard for artists and designers to position themselves in solidarity with other workers? One reason, which Julia Bryan Wilson reminds us of, is that artists and designers identify more closely with the artwork that they

Ten Leaps: A Lexicon for Art Education

make than with the "day" jobs they work.[15] While most artists and designers are unpaid or underpaid for their work, they have more control than other workers over *when* they wish to work, *what* to make, for *whom* they are working, and whether or not their work will be given away freely, sold, or traded. Ben Davis explains this sort of self-determination over one's labor as "middle class." He writes that "the position of the professional artist is characteristically middle class in relation to labor: the dream of being an artist [or designer] is the dream of making a living off the products of one's own mental or physical labor while being fully able to control and identify with that labor."[16]

Another reason that artists tend to distance themselves from direct con-versations about labor is that art has been theorized as "anything that is not a job." Raymond Williams traces the historical conditions that produce narratives of

artmaking focused on material outputs rather than labor processes, and of cultural expression as separate from livelihood, or a job with a wage. Williams writes about the rise of the artist as a subject who sees artmaking as a "protest against work."[17] In reality, as we at BFAMFAPhD have shown, and as Greg Scholette writes in *Dark Matter*, most cultural producers (artists, designers, craftspeople) do not make a living from their artwork. Art school graduates and working artists are both employed for their "day job" wages in a variety of jobs.[18] What would it mean for artists and designers to see themselves as capable of organizing for their own rights at work, and of organizing in solidarity with other workers?

Tool

Who has access to the tools / technology to create the project?

Tools and technologies determine the scale, quality, and formal constraints of projects. For example, Impressionism developed with the invention of the portable paint tube,[19] which allowed artists to work outside. Medium-specific artists often acquire the tools necessary for their work, but public artists and project-based artists often require tools for projects that change with each project. When form follows concept, artists often rely upon work for hire, contractors, or fabrication companies whose tools are not available to the artist beyond the fabrication contact.[20]

Many artists seek out staff, faculty, and administrative positions in art departments precisely in order to acess a wide variety of tools. When students graduate, getting access to their

school's facilities and tools may no lon-
ger be possible. Artists often adapt
their practices in relationship to the
tools available: a sculptor might go
from building large objects to doing
peformances. Collective purchasing of
expensive and large-scale tools by weav-
ers, filmmakers, and woodworkers often
enables experimentation and on-going
development. Other ways to access tools
and technologies include day jobs, ap-
prenticeships, internships, community
centers, schools, and residencies.

Copyright

How is the copyright for the project licensed or assigned?

All original work that you create is automatically copyrighted according to United States law and cannot be copied, distributed, built upon, or shared unless you allow it by license or assignment. As the Digital Media Law Project explains, "owning a copyright also gives you the exclusive right to prepare "derivative works," which are the original works in new forms–for example, a translation into another language, or a movie made from a novel, or a revised or expanded edition of an existing work. Someone who does these things without your permission is infringing your copyright, and the law provides you recourse." [21]

In 1840, the anarchist and social theorist Pierre-Joseph Proudhon wrote that property is theft.[22] Many artists feel that a system of private ownership of art

creates a system of theft; with collective ownership property cannot be stolen because it is already held in common. According to CreativeCommons cofounder, lawyer, and writer Lawrence Lessig, "there has never been a time in history when more of our 'culture' was as 'owned' as it is now. And yet there has never been a time when the concentration of power to control the uses of culture has been as unquestioningly accepted as it is now."[23] From patents on seeds and DNA to Facebook user agreements that allow Facebook to take our imagery for any purpose, intellectual property law often protects private profit rather than the common good. Many artists sense the tension between a legal system based on private ownership and an ideal that art and culture should be freely available. Some art institutions attempt to take control of artists' copyright by asking artists to sign a contract that provides the exhibiting institution, not the artist,

rights to royalties made in association with images and reproductions of that artist's project.

Encounter

Where is the project encountered?

Most artists and designers create work with the intention that their projects will be seen by other people. We call this an "encounter" with the finished project. The encounter might occur after months or years of preparation with the maker's hopes that their desires to express truths, offer a vision, refine a craft, build community, or communicate without words is acknowledged.

While some artists deny the importance of the site of encounter, by suggesting that their work is uninformed by context, Miwon Kwon reminds us that material and conceptual references in projects imply both a particular location and audience.[24] Each site where work is encountered is mediated by institutions and social contexts and has norms and rules that govern the way the project is experienced and understood. Simon

Sheikh, in his article "Positively White Cube Revisited," also reminds us how museums and commercial galleries are described as neutral spaces, supporting a vision of artworks as timeless and outside of political or social context.[25]

People arrive at sites of encounter when they are open, often only during normal business hours, with expectations about whether or not they can touch the project, about how loud they can be, and about whether or not they can introduce themselves to other people in the space.

Narrate

Who narrates the project?

Narration is the term we use for the way a project is represented. We narrate our projects when we create a website, show documentation, give a lecture, talk to friends, or in any way describe our projects. Artists and designers who desire that their projects be written and spoken about in a manner that aligns with their intentions can work with communities, businesses, and institutions to shape each project's narration. We believe that by actively taking responsibility for narration, we can impact the lifecycle and circulation of our projects.[26]

Artists often model the narration of their projects on the presentations and writing of art historians and critics. Art History and Criticism emerged as academic disciplines in Europe and North America in the late 19th Century to create a rational basis for art appreciation.[27]

It wasn't until the mid-20th century in the United States that an artist became a common figure on campus, teaching art and speaking about their own work.[28] Many artists and designers perpetuate the modernist proposition of art speaking for itself by saying that their projects need no explanation. This allows others to account for and interpret their projects. In school, students may experience tension as some teachers support the legacy of the autonomous art object [29] while other teachers require that their student's writing reflect a research-based practice.[30] Narration is a site of contestation over who speaks, about what, and in which context.

Michel Foucault, in his essay "What is an Author" addresses the relationship between author and receiver, work and context, calling into question the assumption that the maker determines the work's meaning. He asks: "What are the modes of existence of this discourse?

Where has it been used, how can it circulate, and who can appropriate it for himself? What are the places in it where there is room for possible subjects? Who can assume these various subject functions?" He continues this line of thought by posing this final question: "What difference does it make who is speaking?" [31]

We ask: How can we create work stories that reflect the world we want to live in? By including production practices and lifecycles in the narratives we share, a wide range of choices for organizing work, compensating workers, and producing art become visible and open to contestation. What might we hear or read in this narration, that is often left out of contemporary work stories? [32] We might narrate our art contexts, not just our artworks, including work stories in (1.) community, (2.) collaboration, (3.) labor and, transfer, and (4.) support structures.

1. We might acknowledge the ways in which work stories change in relationship to geographic, identity-based, or professional communities. We might practice our re-telling in front of the people who experienced it, and incorporate their reactions in our work stories. Narrating a project beyond the scale of experience is difficult because we must choose which aspects of the project to reveal from the multitude of relationships, conflicts, and contradictions in our lifecycle. Talking about a project within a community might come across as an intimate re-telling of a shared experience from one person's perspective, or this sort of public retelling might feel unnecessary because the listeners already know the story. For example, Bill T. Jones presents his work in three performance modalities,[33] Jeanine Oleson asked performers to recreate a

performance from memory in *Hear Here*,[34] and Adrian Piper publicly corrects art critics[35] to maintain her work story.

2. We might include voices of co-laborers or collaborators in our narration. Historically, many important women in collaborative teams have been excluded from narration and therefore public recognition. These women gained visibility as support figures or, in some cases, remained invisible, although they were the actual, unattributed creators of the work. For example, Artemisia Gentil-eschi,[36] Camille Claudel,[37] Jeanne-Claude,[38] Ray Eames,[39] and Ellen Wexler[40] were barely recognized for the majority of their careers. The inclusion of collaborators and co-laborers can take many forms: video, co-presenting, co-writing, or agreed upon quotations.

Gayatri Spivak writes that, "the principle of quotations or citations is central: letting others speak in my text is not only a way of inscribing my work in a collective political movement. It is also a way of practicing what I preach… Letting the voices of others sound through my text is therefore a way of actualizing the non-centrality of the "I" to the project of thinking." [41]

3. We might narrate the ways in which our projects were produced, including labor and transfer practices. When arts discourse includes the labor practices of production, listeners and readers can debate the possibilities and problems so familiar to neoliberal economies (unpaid internships, precarious adjunct labor, unpaid exhibition invitations, debt-backed education) and practices rooted in solidarity economies (sliding-scale

pricing, worker cooperatives, inten-tional communities, and free edu-cation). How this will be visualized, narrated, and represented is itself a creative act needing critical thought. For example, Nicholas Feltron makes data visualizations of all aspects of his life,[42] Cassie Thornton, Maya Erdelyi-Perez and Helki Franzen formed an experimental artist union, for art teachers in precarious posi-tions,[43] Marie Lorenz keeps a blog of work in progress,[44] and Eve Sussman takes material and allows it to be ed-ited by algorithm.[45]

4. We might pay tribute to the support structures that allow us to make our projects, including our friends and family members and networks of mutual aid. We might contribute to the social practice of acknowledge-ment, familiar to authors who follow this format in books, thanking the

people who have made the project possible. Solidarity economies may then be articulated not merely as "alternatives" to an unchangeable economy, but as already existing practices that are thriving around the world and in the arts sector as well, as solidarity art worlds.

Acquire

Who acquires the project?

Acquisition legitimizes projects by providing storage, maintenance, and visibility for the project so that it will be available to current and future generations. Artists and designers often dream that their projects will be acquired by an influential institution, typically by a library or museum. While museums may not pay artists to acquire their projects,[46] and have been known to obtain the objects in their collections illegally [47] and to deaccession artworks without contacting artists or collectors,[48] artists' resumes which list artworks held in public collections represent enormous cultural capital.

Some artists and designers, however, believe that their projects should be cared for and acquired by people who share similar cultural, political, or environmental concerns. Recognizing that

the entity which acquires a project will
have control over the future narrations,
encounters, and transfers that enable
the project to circulate, these artists and
designers have created acquisition net-
works that promote mutual aid, intimacy,
proximity, and solidarity art economies.

Depart

Who is responsible for the project's departure?

Departure is the word we use to describe the final resting place for a project and the materials associated with it. Departure is where project materials go when the author and the public no longer wish to give them attention.

In object based projects most often what we make has been created from other manufactured artifacts. In Barry Allen's essay "The Ethical Artifact: On Trash," he refers to objects as assemblages or folds that ideally can be recovered, reversed, or ultimately remade into other assemblages when ready to depart. If not, they have reached their limit and become trash. A state defined by neglect or the withdrawal of care. Allen continues to argue that artists and designers have little alternative but to design for reuse and recycling.[49]

Art students are familiar with the dumpsters that overflow with paintings, sculptures, and disclaimed artworks at the end of each semester. Even famous artists cannot find institutions or people to care for all of their work. This often leaves large quantities of material for friends and family to sort through after they are deceased. Other artists believe that "there are already enough objects, more or less interesting, in the world," and aim to make projects that are not energy or material intensive. We believe that by incorporating the final departure of projects into the work itself, artists and designers can shift the fantasy of cultural production from the future into the present.

This shift is difficult because artists and designers hope that their projects will be "discovered" by elite institutions before they die. They often archive, store, and hold onto projects rather than giving them away, selling them at prices

that working class people can afford, or recycling them. A familiar and dominant example of a work story can be seen on MoMA's YouTube channel where the commissioned short film *I See,* links alienation to practice and success. A historian narrates an encounter with a sculpture, saying,

> ...and maybe this is what the artist Baranov Rossine tried to convey in his work, but at the time it was so experimental and unappreciated that the artist took a sculpture similar to one you are looking at and threw it into the river Seine. He was so discouraged that he wanted the water to swallow up and corrode his vision. But later he went back and recovered his work. Why, because somewhere at the back of his mind he had a lingering hope that someday, someone would feel what he felt, see what he saw.[50]

In elite institutional contexts, narratives about artworks exclude as much as what they assert. The value of projects often accrues through the exclusion and invisibility of many people involved in the project's production.

63

Transfer

How are goods and labor transferred for the project?

Transfer is the word we use to describe the ways that we actively move resources between people, groups, and institutions. Modes of transfer range from gifts and swapping to cash payments and loans. We focus on transfer to explore the circulation of resources in projects and the choices we (have to) make to get projects done. We all use cash and non-cash transfers in our lives, but we might not do so with much thought beyond what appears to be socially appropriate or feasible. We often gift, barter, and lend to one another because we are underpaid or unpaid for our work. We might be underpaid because: (1.) we choose to make projects that are not for sale; (2.) we are contracted to make projects but are underpaid for our work; (3.) we are dreaming of future purchases, relying

on debt and non-cash exchanges while attempting to build a viable livelihood.

When we reflect upon modes of transfer, we aim to emphasize, as second wave feminists did, that the "personal is political," We are always making personal and interpersonal "choices" within and across class, gender, and race, categories which are necessary for an economic system based upon structural inequity (capitalism). While practices of swapping or lending might seem like an exciting lifestyle decision or "choice" to some people, these pra-ctices are survival mechanisms or social norms, not "choices", for many people. For example, mothers are not seen as "volunteers," giving their labor away for free by raising the next generation. Mothers in the United States have no choice but to raise their children without state-provided maternity leave. If they do not have jobs that provide maternity leave or health care, or

partners with these jobs, they have to find a way to meet their needs on their own. Upper class and middle class white people will benefit from policies that support the accumulation of wealth for their race and class, and will therefore have more resources than working class white people and all people who are perceived to occupy a group that has been racialized as non-white. To actively connect practices of transfer to your intentions and ideas, we suggest further reading, conversation, and action to build an analysis of the intersectionality of class, gender, race, and economic justice. For more information about the intersections between **Transfer**, **Labor**, and **Support**, see the section called **Economies** in our forthcoming book.

We want to acknowledge the connections between **Labor**, **Transfer**, and **Support** because we feel it is important to address the relationship between them.

Readers likely have searched for jobs, only to find unpaid internships listed beside paid jobs. Arts graduates may have paid for school credits in order to work in internship programs. In arts contexts with immense capital accumulation, wide-spread networks of workers are engaged to produce artworks, many of them arts graduates and working artists who are (under)employed.[51]

Support

How is the project supported?

We use the word "support" to consider the ways in which each artist or designer meets their own needs each day, in order to have time and resources to dream, practice, and work on any project. Support extends beyond the life of any particular project because support is necessary for livelihood and for social reproduction.[52] Support ranges from past sales or grants, cash gifts, inherited wealth, and income generated by rental property and financial investments to credit card debt, student loans, mutual aid, and day jobs.

For artists and designers to make projects that may or may not sell in a country that does not provide them with stipends, a basic income, or social welfare, (like the United States) they must find other ways to support themselves. In this context, support is

often presented and felt as a personal or interpersonal struggle for survival rather than a structural economic policy whereby wealth is redistributed more or less equitably. Support practices are often spoken about as personal choices in mainstream media. In reality, support has been made nearly impossible by decades of divestment and policies that support accumulation based on race, gender, age, ability, and class.[53]

Ten Leaps: A Lexicon for Art Education

Projects

We define projects as efforts that are undertaken with a clear aim. Projects involve an imagined audience, group of viewers, or public that is broader than the author or group involved in the production. For example, most of the assignments you are asked to complete in your current art or design courses are projects meant to be seen by your peers as well as an imagined or real audience that is bigger than the people in the class.

We use the term project, rather than artwork, because we want to communicate with people from a range of creative disciplines who produce independent work. Further, we use the term project, rather than artwork, or series, or body of work, because our method at BFAMFAPhD is often referred to by visual artists as "project-based," meaning that our efforts are site-sensitive, research-based, and presented in a variety of media around a common research topic. For us, the term project is

both inclusive of people working in other disciplines and meaningfully specific within the visual arts.

Projects may be created alone or with other people's labor. Those who labor on the project become the first of many audiences, often with the most intimate understanding of it. The work may aim to represent a topic and may rely upon documentation to represent it. Often, but not always, the people who experience the project do so with an understanding of the discourse; the language, social conventions and histories of art instit-utions. Artists who have earned degrees in studio arts and design are trained to undertake projects with this in mind.

While working on a project, we tend to live in the future or in the past. We take our time laboring for the future, fantasizing about a semi-unknown person's encounter with our finished project. Once it is completed we labor

over its narration (artist's statements), and the narration of presentations that situate these past encounters, perhaps shaping them so that they conform to a conventional discourse. We might think that the process of making the project had to be difficult, lonely, and even painful, in order to believe in its significance. We will try to share a different approach here, by emphasizing practices.

Practices

We define practices as embodied and codified group techniques that are created to be learned over time in pairs or groups. Practices occur in real time and can be refined and improved with dedicated and consistent efforts, until the practitioners become teachers of the practice. We use the term practice, rather than skill or technique, because every ability and approach to a given task requires repetition for proficiency. We also use the term practice because we want to apply our ideas in an embodied manner, as in "putting theory into practice." When we say we are "practicing" drawing, for example, rather than "studying" drawing, we are emphasizing the time and everyday dedication that is necessary to acquire and retain a skill. We acknowledge that we can lose the muscle memory and fall "out of practice."

A practice is often comprised of a set of activities, but not all sets of activities

become practices. For example, *Three-ing*, a practice of group communication that was developed over time by Paul Ryan, includes multiple exercises, from drawing to dancing to speaking. There are now multiple practice groups and facilitators who are trained in *Threeing*, although Paul Ryan is no longer alive. But many of your classroom exercises, activities, or assignments (if they are embodied techniques), inspiring and powerful as they may be, have not been codified and do not have a consistent group of practitioners to perpetuate them. If you decided to form a group to continually repeat a given activity, reflect upon it, and share it, the exercise could become a practice, or a component part of a larger practice.

Practices are often pedagogical in nature, taking years to create and refine in workshops and practice groups. For this reason, many of the practices we know have been socialized into our lives,

classrooms, homes, and workplaces over generations. Practices often focus on interpersonal, rather than individual techniques, including listening, looking, and communicating that are very difficult, if not impossible, to learn in isolation. Practices happen in the here and now, and are difficult to narrate with imagery or stories. Practices necessitate an embodied experience.

Institutions

We define institutions as entities that are created to uphold visions and aims. Institutions are able to support these by establishing roles, rights, responsibilities, practices or norms that extend beyond the life or power of any individual person. When we use the term institution, we are referring specifically to groups such as collectives, businesses, non-profits, and stewards of commons.

Our use of the term institution is <u>not</u> to refer to laws and customs, such as marriage. Instead, we are focusing on the benefits and challenges of producing and upholding entities which are capable of retaining shared memories, visions, and aims beyond the lives of particular people. We differentiate **institutions** from social forms of organization, because some social forms of organization are involuntary (see: **you alone**), would not exist without you, or do not always operate due to a shared vision or aim (see: **friends and family**,

community). Only some social forms of organization uphold our criteria for institutions—having a shared vision or aim and the ability to exist beyond the life or power of any individual person. (see: **Social Forms of Organization**).

We are also using the term **institution**, rather than organization, because we believe that we must move beyond institutional critique in the visual arts, and toward a recognition of the power of institutional creation. Many visual artists use the term "institutionalization" to reject a project, as these artists see the makeup of institutions as boring or uncreative. In the arts, institutions have been rightly criticized for blindly seeking to perpetuate themselves, rather than making themselves unnecessary by achieving their aims.

In moving toward institutional creation, particularly for a solidarity economy, we are exploring the ways

Ten Leaps: A Lexicon for Art Education

that artists and designers are cultivating spaces where people can reliably experience practices, norms, roles, rights, and responsibilities which are liberatory. Indeed, the long-term maintenance and the existence of institutions are essential to experiences which demonstrate that solidarity economies are possible. We look to collectives such as WOW Cafe Theater, businesses such as Third Root, non-profits such as El Museo del Barrio, and commons groups such as The Public Lab, as visionary institutions in New York City which allow many artists and designers to align all **phases** of the **lifecycle** of their **projects** with intentions for **cultural equity**.

Notes

1. BFAMFAPhD.com, http://bfamfaphd.com/
    Artists Report Back

2. Holly Sidford and Alexis Frasz of Helicon
    Collaborative, *Creativity Connects: Trends and
    Conditions Affecting U.S. Artists*, 2016. https://
    www.arts.gov/sites/default/files/Creativity-
    Connects-Final-Report.pdf

3. New York City Department of Cultural Affairs,
    "Diversity and Equity in New York City's Cultural
    Workforce," 28 February, 2016, http://www1.nyc.
    gov/site/diversity/index.page http://artanddebt.
    org/ and http://nocdny.org

4. As Marco Arruda of the Brazilian Solidarity
    Economy Network stated at the World Social
    Forum in 2004: "A solidarity economy does not
    arise from thinkers or ideas; it is the outcome
    of the concrete historical struggle of the human
    being to live and to develop him/herself as an
    individual and a collective... innovative practices at
    the micro level can only be viable and structurally
    effective for social change if they interweave with
    one another to form always-broader collaborative
    networks and solidarity chains of production-
    finance-distribution- consumption-education-
    communication."

5. Clara Inés Schuhmacher, Katie Ingersoll, Fari
    Nzinga and Ian David Moss, "Making Sense of
    Cultural Equity", *Createquity*: August 31, 2016.
    http://createquity.com/
    2016/08/making-sense-of-cultural-equity/

6. Census Quick Facts, 2016. https://www.census.
    gov/quickfacts/

7. Clara Inés Schuhmacher, Katie Ingersoll, Fari Nzinga and Ian David Moss, "Making Sense of Cultural Equity", *Createquity*: August 31, 2016. http://createquity.com/2016/08/making-sense-of-cultural-equity/

8. William McDonough, and Michael Braungart, *Cradle to Cradle: Remaking the Way We Make Things*, (New York: North Point Press, 2002)

9. http://whatis.techtarget.com/definition/supply-chain

10. https://en.oxforddictionaries.com/definition/us/friend

11. https://en.oxforddictionaries.com/definition/community

12. https://en.oxforddictionaries.com/definition/public

13. https://en.oxforddictionaries.com/definition/us/business

14. https://wiki.p2pfoundation.net/Common

15. See Julia Bryan Wilson, *Art Workers Radical Practice in the Vietnam War Era*, (Berkeley: University of California Press, 2009)

16. Ben Davis, *9.5 Theses on Art and Class: and Other Writings*, (Chicago: Haymarket Books, 2013)

17. Raymond Williams, "From Medium to Social Practice," in *Marxism and Literature*, (New York: Oxford University Press,1977), 160

18. Gregory Sholette, *Dark Matter: Art and Politics in the Age of Enterprise Culture*, (London: Pluto Press, 2011)

Ten Leaps: A Lexicon for Art Education

Notes

19. See http://www.paintedetc.com/post/10516
    45636/the-paint-tube-was-invented-in-1841-
    superseding

20. Art programs are in the midst of debates around
    the necessity of maintaining and resupplying
    craft tools like looms and ceramic kilns. Other
    discussions involve thinking through the
    pedagogical implications of theme-based classes
    versus sequential learning.

21. Digital Media Law Project, http://www.dmlp.org/
    legal-guide/copyright

22. Demos, http://www.demos.org/blog/10/8/14/
    why-property-theft-and-why-it-matters

23. Lawrence Lessig, https://en.wikiquote.org/wiki/
    Lawrence_Lessig

24. See Miwon Kwon, *One Place After Another: Site-
    Specific Art and Locational Identity*, (Cambridge:
    MIT Press, 2002)

25. Simon Sheikh, "Positively White Cube Revisited,"
    E-Flux, 2009 http://www.e-flux.com/journal/
    positively-white-cube-revisited/

26. See Eve Tuck, "Re-visioning action: Participatory
    Action Research and Indigenous Theories of
    Change," *The Urban Review, Issues and Ideas
    in Public Education*, v41 n1 (Mar 2009): 47–65,
    The indigenous researcher Eve Tuck reminds
    European-American researchers that many
    indigenous stories are sacred. She advocates for
    researchers to work with a Council of Elders in
    addition, or as a replacement for an institutional
    review board (IRB). Many restorative justice
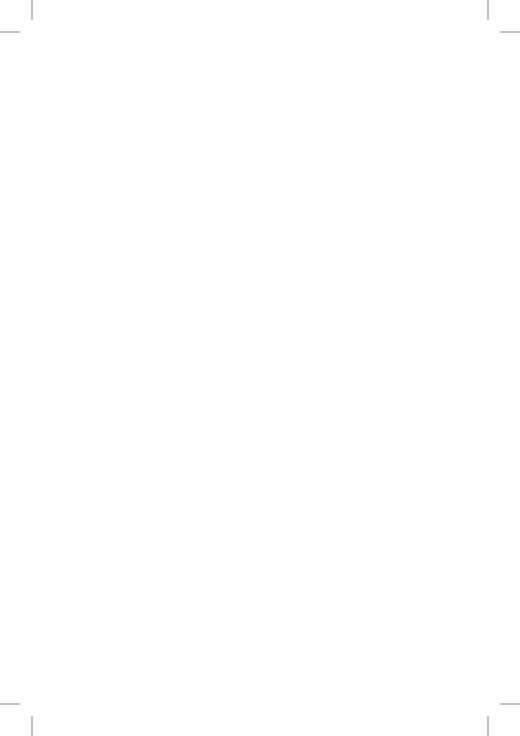   organizers rehearse the stories of others to seek

their approval in advance, and then speak those stories differently depending on the racial and ethnic composition of the audience of listeners.

27. See Michael Hatt and Charlotte Klonk, *Art History: A Critical Introduction to its Methods*, (Manchester: Manchester University Press, 2006)

28. Mark McGurl, *The Program Era*, (Cambridge: Harvard University Press, 2011)

29. See Clement Greenberg's essay "Modernist Painting" (1960) in Gregory Battock, ed., *The New Art; a Critical Anthology*, (New York: Dutton, 1966)

30. See James Elkins, ed., *Artists with PhDs: On the New Doctoral Degree in Studio Art*, (Washington, DC: New Academia Publishing, 2009) and W.F. Garrett-Petts and Rachel Nash, "Re-Visioning the Visual: Making Artistic Inquiry Visible," *Rhizomes 18: Imaging Place*, (2008): http://www.rhizomes.net/issue18/garrett/

31. Michel Foucault, "What is an Author?" *Language, Counter-Memory, Practice*, editor, Donald F. Bouchard. (Ithaca, New York: Cornell University Press, 1977), 124-127 http://www.movementresearch.org/classesworkshops/melt/Foucault_WhatIsAnAuthor.pdf
Also see Risa Puleo, "A Pair of Performances Exposes the Politics of How Museums Operate," *Hyperallergic*, September 28, 2016 as an example of of a project that utilizes one work story to expose another.

32. See "Foundry Dialogues," in *Dialogues: This is How We Do It: Another Safety*, 2:6:41, 2012, https://vimeo.com/41901087

33. Bill T. Jones, https://www.youtube.com/watch?v=NOSsDHLooi0

34. Jeanine Oleson, https://jeanine-oleson.squarespace.com/hear-here-at-new-museum

35. Adrian Piper, http://www.adrianpiper.com/censored.shtml

36. Artemisia Gentilesci, http://hyperallergic.com/75376/10-facts-you-may-not-know-about-artemisia-gentileschi/ https://www.theguardian.com/artanddesign/2016/oct/05/artemisia-gentileshi-painter-beyond-caravaggio

37. Camille Claudel, http://www.dia.org/exhibitions/claudel_rodin/preview2.asp

38. Christo and Jeanne-Claude decided to attribute their work to both artists after 33 years of collaboration. "In April 1994, married artists Christo and Jeanne-Claude fielded a question during an art-college lecture that forever altered their artistic practice. According to Wolfgang Volz, the couple's friend and photographer, a man in the audience inquired after "the young poet Cyril, Christo's son." Jeanne-Claude, Cyril's mother, wasn't mentioned. A discussion the artists, born Jeanne-Claude Denat de Guillebon and Christo Javacheff, had been having for some time about fully attributing their collaborative works to the both of them, and what that might mean economically and aesthetically, was foregrounded by an innocuous question about the couple's most intimate collaboration. From that point forward -- and in revision, as far back as 1961 -- the works of Christo became the works of Christo and Jeanne-Claude." http://prospect.org/article/recognizing-jeanne-claude-0

39. "For many of their early projects, only Charles was listed as the designer." http://gizmodo.com/a-glimpse-into-the-life-of-midcentury-design-legend-ray-1546759663

40. http://www.allanwexlerstudio.com/biography Note that the biographical statement, "Allan Wexler and Ellen Wexler are a collaborative team involved in projects that are interdisciplinary," is follwed by references exlusively to Allan Wexler. "From Aaron Betsky's introduction for the 1999 catalog to the exhibition Custom Built: A Twenty-year Survey of Work by Allan Wexler which traveled to San Francisco Museum of Modern Art, Contemporary Art Center in Cincinnati and The Forum for Contemporary Art in St. Louis: "Allan Wexler is an artist whose gallery objects brings us back to first thing: how we keep rain off our heads, how we define space, how we measure our time."

41. Rosi Braidotti, "Embodiment, Sexual Difference, and the Nomadic Subject," *Hypatia*, Indiana University Press, (Winter, 1993): Vol. 8 No. 1. p 6.

42. Nicholas Feltron, http://feltron.com

43. Cassie Thornton, Maya Erdelyi-Perez and Helki Franzen http://feministeconomicsdepartment.com/teaching-artist-union/

44. Marie Lorenz, http://www.marielorenz.com/project.php?id=tideferry

45. Eve Sussman, http://www.rufuscorporation.com/wowpr.htm

46. W.A.G.E, http://www.wageforwork.com

47. See Repatriation (Cultural Heritage) https://en.wikipedia.org/wiki/Repatriation_(cultural_heritage)

48. See American Association of Museum Directors (AAMD) Standards and Practices for Deaccessioning Artworks. https://aamd.org/standards-and-practices

49. Barry Allen, "The Ethical Artifact: On Trash," *Alphabet City*, (Cambridge: MIT Press, 2006) also available as a PDF http://alphabet-city.org/issues/trash/articles/the-ethical-artifact-on-trash

50. *I See; A short Film About Looking at Art*, Directed by Azazel Jacobs, MoMAMultimedia, https://www.moma.org/explore/multimedia/videos/37

51. BFAMFAPhD, http://censusreport.bfamfaphd.com

52. Fulvia Serra, "Reproducing the Struggle: A New Feminist Perspective on the Concept of Social Reproduction," *Viewpoint Magazine*, Issue #5 Social Reproduction, (October 31, 2015).

53. George Lipsitz, "The Possessive Investment in Whiteness: Racialized Social Democracy and the "White" Problem in American Studies," *American Quarterly*, Vol. 47, No. 3 (September 1995), 369-387, http://socialhistoryofhiphop.voices.wooster.edu/files/2011/08/The-Possessive-Investment-in-Whiteness-Racialized-Social-Democracy-and-the-White-Problem-in-American-Studies.pdf
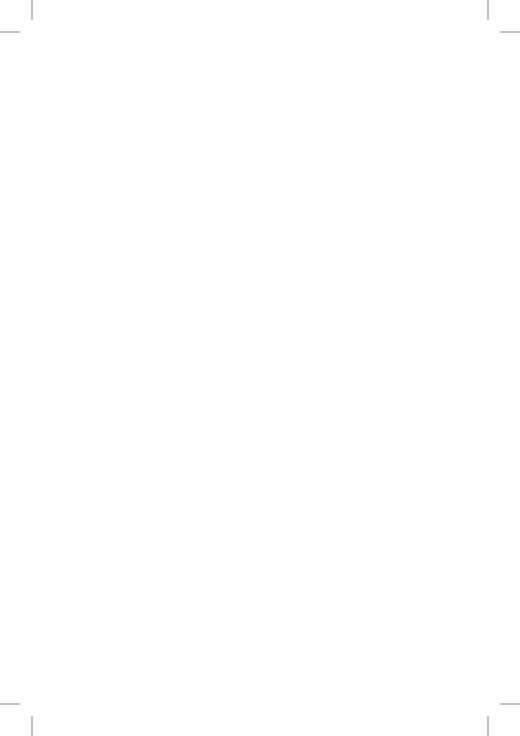
BFAMFAPhD
http://bfamfaphd.com
info@bfamfaphd.com

Susan Jahoda
susan.e.jahoda@gmail.com

Caroline Woolard
CarolineWoolard@gmail.com

Emilio Martinez Poppe
emiliomartinezpoppe@gmail.com

Ten Leaps: A Lexicon for Art Education
will be published by Punctum Books in
the summer of 2017. Please join us in
this pedagogical project by emailing us
with questions, adaptations, and com-
ments about how it works in your con-
text.

Ten Leaps: A Lexicon for Art Education is an open source text, lexicon, website, and a card game for undergraduate and graduate classes of art and design. We encourage students and teachers to make a wide range of choices for organizing work, compensating workers, and producing projects visible and open to contestation.

Ten Leaps takes a systems-approach to arts pedagogy, placing equal attention on all aspects of the production of a new practice, project, or institution. Rather than enabling a singular focus on an encounter between a stranger and a finished project, *Ten Leaps* encourages a shift in focus toward production. We believe that the intentions and concepts behind any effort can be communicated while sourcing materials, organizing labor, representing any project, licensing it, allocating surplus, and allowing the project to depart, ready for another lifecycle.

Ten Leaps provides discussion prompts on topics ranging from artistic process to art contexts and economies, from professional practices to ecological sustainability. *Ten Leaps* offers a vocabulary of production practices to engage with a politics of solidarity in arts production today.