

Authorship and/as 'Riding the Hyphen':
The Sensibility of the 'Artist and' in Economies and Ecologies of
Collaborative Cultural Production Based on the Example of

#TransActing: A Market of Values

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#TransActing: A Market of Values was a large-scale, non-commercial market that took place 11 July 2015 on the Rootstein Hopkins Parade Ground at Chelsea College of Arts. The Market brought together some 65 practices: a skillshare, a peoples' bureau, organ donation, an economy of promises, commoners, a fablab, a 'bring your own BBQ' (BYOBBQ), permaculturists, a speakers' corner - even a kiosk buying tears. Artists, designers, economists, civil-society groups, academics, ecologists, activists and others gathered to creatively explore existing structures of evaluation and actively produce new ones.

Unfolding in the middle of London—arguably the world's greatest capital of capital—the Market offered a much-needed affront to rampant financialization, in education and beyond. *#TransActing* aimed to critically and creatively reclaim 'the market' in keeping with its forgotten historical role of performing community through a wide range of transactions, the vast majority non-financial ones.

#TransActing attracted a milling crowd of notable diversity and aims to reach many more through a publication (with Intellect, to be published late 2017). This will highlight the Market as an alternative economy and ecology of collaborative cultural production that prioritised trust, care, loyalty, wellbeing, equality and other values that are often insufficiently valued.

Comprising the central project in my post-doctoral fellowship at Chelsea College of Arts (2013 – 15), *#TransActing* was realised in collaboration with Critical Practice Research Cluster.¹ While these artists, designers, curators and others have long been interested in cultural production and/as public good, the Market explored this explicitly, focusing on the complex and interdependent values produced by art, design and their education.

The performative paper I am proposing here will draw on the outcomes of this collaborative practice-based research to address the question: *How are our art educational institutions relating to the civic, social, commercial and cultural networks in which they operate and what are the implications of this for fine art pedagogy?* I will engage this by reflecting on my role in *#TransActing*, exploring in particular how I came to understand my contribution to this collaborative cultural production in terms of 'riding the hyphen'. Punctuating my identity as an archivist-artist-curator-educator-writer-researcher attempts to acknowledge – and mobilise – diverse skills and sensibilities, prompting them to dialogue as I work with other people to tackle wicked problems from diverse points of view. A more focused approach to this polyphonic one is the 'artist and', e.g. the 'artist and educator'. This is proving prime to those of us committed to cultural production that double registers as, for instance, art and education.

To consider 'riding the hyphen' as a critical and creative sensibility, the proposed paper will draw on the typology of transactions described by Richard Sennett in *Together: The Rituals, Pleasures and Politics of Cooperation* (2012). At stake in my performative interpretation of Sennett's schema will be a specific sense of authorship. Based on my experience of the Market, this involves transacting a wider range of value/values, thereby giving shape and significance to this authorial practice as rooted in evaluation and valorisation.

¹ Tethered to Chelsea College of Arts (London, UK), [Critical Practice](#) is a cluster of artists, designers, curators and other researchers. Through our Aims and Objectives, we intend to support critical practice within art, the field of culture and organization. Critical Practice seeks to avoid the passive reproduction of art, and uncritical cultural practice. The research elements pursued by the cluster engage with the various forces that are implicated in the making of art, and the increasingly devolved experience of art made available through art institutions to their audiences. We explore new models for creative practice, and engage these models in appropriate public forums, both nationally and internationally; we participate in exhibitions and the institutions of exhibition, seminar and unconferences, film, concert and other event programmes. We work with archives and collections, publication, broadcast and other distributive media while actively seeking to collaborate.

Our research, projects, exhibitions, publications and funding, our very constitution and administration are legitimate subjects of critical enquiry. Because all art is organised, we aim to be sensitive to issues of governance. Governance emerges whenever there is a deliberate organisation of interactions between people, we are striving to be an 'open' organisation, and to make all decisions, processes and production, accessible and transparent. We post all agendas, minutes, budgets and other traces of decision-making online for public scrutiny. Visit <http://criticalpracticechelsea.org> for more information.