



## **Abstract for the forthcoming conference 'Austerity, Adversity, Art?'**

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### **Inventing a world that works between the land and the globe.**

The mythological routes to a financially sustainable career in the arts are a dubious tale to tell. Now is the time for speculative thinking.

Talking to prospective students or their parents, I cannot spin a yarn about a gallery system or an Arts Council providing them a living upon graduation. Instead, I say that they will be supporting their artistic endeavours by doing jobs that have yet to be invented. This answer hints at changes to come in employment, economics and attitudes to consumption. Hopefully we do not just prepare students to grasp at art market prestige, but rather, to contribute to new operating conditions.

Austerity is not purely an economic policy but also an attitude of stern stoicism that can calcify critical thinking. To imagine alternative futures, an atmosphere of daring experimentation is needed within fine art education. But how to relax students' anxious grasp on the gossamer threads of late capitalism?

This paper is sited in the territory mapped out by Bruno Latour: supposed regression of 'The Land' and the supposed progression of 'The Globe'. It looks at Heidegger's 'Worlding' as a starting point for inventing futures outside of these poles, and reflects on a practical teaching case study.