Redrawing artistic economies. Cognitive mapping, self-portraits and maps as large as territories covered.
Workshops with Community Economies Research Network (June 2018)
Visualising post-capitalist economies

- paid wage labour
- production for markets
- capitalist business

- not for market
- not monetized
- under-the-table

- in neighborhoods
- on the street
- informal lending
- volunteering
- in schools
- in church/temple

- gifts
- friends favours
- retirement
- children’s labour

- bartering
- consumer cooperatives
- self-provisioning

- self-employment
- producer cooperatives
- moonlighting
- non-capitalist firms
- illegal
- unpaid
Cognitive mapping of late capitalism – understanding capitalism in order to change it
Frederic Jameson, *Postmoderism or, the Cultural Logic of Late Capitalism*, 1991
In fact, one would need to construct a true chronicle of events to get a concrete appreciation of how this universe, anarchic and willfully libertarian in appearance (which it also is, thanks in large part to the social mechanisms that authorize and favour autonomy), is the site of a sort of well-regulated ballet in which individuals and groups dance their own steps, always contrasting themselves with each other sometimes clashing, sometimes dancing to the same tune, then turning their backs on each other in often explosive separations, and so on, up until the present time . . .

sociology of art
Mapping values, flows and exchanges
Tradition of self-portrait

Diego Velázquez, Las Meninas, 1656
Artist at work

*Painting Horses in the Studio, A Self Portrait* by Gustav Adolph Friedrich, 1866
Artist at maintenance work
Artist at care work
Mary Kelly, feeding schedule from *Post-Partum Document I*, 1974
Artist in the network
Hans Haacke, *Guggenheim museum board of trustees*, 1974
Artistic ideas in the collective struggle of life today

art must go beyond what prevails as art and integrate itself with the collective struggle of life today to recover its true social function and become a radical force of the twenty-first century. (...) it is in fact artistic imagination, not art object, which once freed from the self-destructive narcissist ego, can enter this life and offer it not only salvation but put it on path to a better future.

Rasheed Araeen, Art beyond art, 2010
How to draw a self-portrait of a mince artist?

Sausage vs mince artist. Drawing by Rosalie Schweiker, 2018
We very soon got to six yards to the mile. Then we tried a hundred yards to the mile. And then came the grandest idea of all! We actually made a map of the country, on the scale of a mile to the mile! (...) It has never been spread out, yet(...) the farmers objected: they said it would cover the whole country, and shut out the sunlight! So now we use the country itself, as its own map, and I assure you it does nearly as well.

Lewis Carroll, *Sylvie and Bruno Concluded* (1893)
The ontological discontinuity between map and land – and by extension, between art and whatever life form it permeates – disappears as soon as the territory is made to function on the 1:1 scale as its own self-styled cartography. What are the conditions of possibility and usership of a land’s cartographic function, the becoming-map of the landscape? Or more simply, what do 1:1 practices look like, when they start to use the land as its own map? Well they don’t look like anything other than what they also are; nor are they something to be looked at and they certainly don’t look like art. One might well describe these practices as being positively ‘redundant,’ as enacting a function already fulfilled by something else – as having, in other words, a ‘double ontology.’

Stephen Wright, *Towards a lexicon of usership*, 2013
WTF is this?
Courtesy Rosalie Schweiker, 2018
Talking the talk while walking the walk  
Working Artists for Greater Economy & William Powhida
understanding the complexities of the art world in order to change them
William Powhida,
*State 1 – Solidarity Economies*, 2014
Drawing atlases of plausible art worlds
MAPPING VALUE CHAINS IN CONTEMPORARY ART AS A TOOL FOR ACTION
Institute for Human Activities and Metahaven, diagram for reverse gentrification
Artist in the union
Company Drinks, Sour Brexit, 2016
Keep it complex, make it clear, together.