This Thing We Call *This Thing We Call Art*

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Abstract.

I have been interviewing artists and art workers about their livelihoods since 2018. This DPhil project shapes these interviews into *This Thing We Call Art*, a public resource comprised of a website hosting two seasons of a podcast, an archive of sixty-nine interview excerpts, and eighteen thematic essays; alongside which I run an event series of live interviews, discussion seminars, and practical and theoretical lectures at small arts organizations and educational and cultural institutions. This project's focus on creating a dialog-based working process, on artists' livelihoods, and on developing an artist-led interview methodology distinguish it within the fields of the artist interview and the artist-led.

Interviews are the main method of primary research, developing the dialog-based working process that structures and informs everything in this long-term ongoing interview project; from the interviews themselves to co-editing with interviewees, and working with partner organizations and *This Thing We Call Art*'s public. This working process foregrounds care and uses feedback to direct aesthetic and curatorial decisions.

The interviews document conversations people in the arts have with one another in private which are critical to resource sharing and building networks of solidarity and are vital to sustaining artists and art workers' livelihoods. By shifting the focus of the interview from the artwork to, in the words of interviewee Gordon Hall, "all of the things that do or don't go into supporting the ability to do that work,"[1] *This Thing We Call Art* orients its listeners toward the living and working conditions of artists and art workers, which are often unacknowledged and under-documented. In doing so, *This Thing We Call Art* questions what is considered notable and what structural inequalities determine conventional measures of success and methods of evaluation.

This Thing We Call Art commits to the artist-led, interviewing artists and art workers who create opportunities, structures, and institutions for others by

[1] Kelly Lloyd, host, "Episode Three: Gordon Hall," *This Thing We Call Art* (podcast), February 17, 2022, audio, 0:44:25, accessed October 27, 2026, https://www.thisthingwecallart.com/podcast/gordon-hall, 0:39:22.

developing shared resources, generating a knowledgeable discourse, affecting structural change, and addressing their own unmet needs. *This Thing We Call Art* engages in this artist-led work, producing new knowledge in conversation with artists and art workers by sharing our experiences of trying to make a living, and reflecting on questions of representation, value, pedagogy, and artistic labor.

In our interview, Professor jina valentine, artist and co-founder of *Black Lunch Table*[2] with Heather Hart, spoke about artist-led institution building, the important role artists and art workers have in critiquing institutions, and how this presents a choice. valentine told me,

> We were building another institution, or are we building an organization? Is that different? How do we not, um, replicate the same structures that we're attempting to dismantle?... So, I guess all of this is to say, you know, we're thinking about who is informing the structure of the institutions that we participate or choose not to participate in, and how we as artists can force, encourage, help, push, catalyze a different kind of thinking around those structures, right? And how much of that work we want to do ourselves.[3]

[2] Black Lunch Table, accessed October 27, 2026, https://www.blacklunchtable.com.
[3] jina valentine, "jina valentine," interview by Kelly Lloyd, *This Thing We Call Art*, November 2, 2022, audio, 0:03:33, accessed October 27, 2026, http://www.thisthingwecallart.com/archive/jina-valentine, 0:03:13.

Acknowledgements.

In *This Thing We Call Art* I have tried to acknowledge people's labor and assistance and to thank them along the way. And so I will use this opportunity to acknowledge and thank people who I have not mentioned or who I have not thanked enough. But beforehand, to the interviewees, creative partners, participants, and listeners of *This Thing We Call Art,* the fact that you were willing to speak with me, engage with this material, and share it, made this project and I am so grateful. Thank you!

Thank you to Ruth Lie who believed in me enough to invite me to do *This Thing We Call Art*'s first event, thereby kickstarting the timeline for making this long-term ongoing interview project public. Thank you to Fiona Reilly and Giulia Ratti for creating such incredible episode artwork, and eva duerden and Alessandro Moroni for creating a logo and podcast theme song which were better than I could have imagined. Thank you to Fionn Duffy and Addie Ulrey for helping me to wrangle these transcripts. You have all been wonderful friends to me and I so appreciate you lending your skills and labor to make *This Thing We Call Art.*

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appreciated your advice and candor and reflect on it often. I see and deeply appreciate the way you have worked for me, included me, respected me, and helped me to build a life beyond what seemed possible.

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DPhil Components.

For the purposes the DPhil, this guide constitutes the written component. The website, www.thisthingwecallart.com, constitutes the presentation of work. And, the publication, *Three Days Toward the End of My DPhil*,[4] constitutes the portfolio.

[4] Kelly Lloyd, *Three Days Toward the End of My DPhil: Interview with Kelly Lloyd* (London: The Just Business Agency Press, 2026). ISBN Number: 978 1 0369 8467 0. Bodleian Library Barcode: 751978384.

Guide.

I've conducted interviews with people in the arts about their livelihoods since 2018. In February 2022, I launched *This Thing We Call Art* an online resource and event series that shares these interviews. *This Thing We Call Art* consists of an online archive of shorter interview excerpts, two seasons of a podcast that highlight longer interview excerpts, eighteen thematic essays, and an event series of live interviews, discussion seminars, and lectures at small arts organizations and cultural and educational institutions.

I chose to communicate the information gathered in this long-term ongoing interview project through different forms to widen the accessibility and reach of this resource, to gather different kinds of publics, to facilitate different kinds of engagement, and to activate different modes of distribution and redistribution. I am interested in the use of everyday material in my broader artistic practice. As such, in this project, I have chosen to share information through specific forms that myself and my community (contemporary fine artists and art workers in the Global North) have already learned how to approach and use (i.e. the website, the podcast, the lecture, etc.).

This long-term ongoing interview project is and has always been excessive. I have never intended for it to be engaged with in its entirety. When writing an essay or crafting a lecture, I weave together three to four excerpts from the podcast or archive to discuss an issue relevant to the agreed upon topic. These excerpts do not represent the entirety of what is contained within *This Thing We Call Art*, however, they demonstrate how interacting with a selection of the content can result in a conversation or a research vector. With every engagement, there is an opportunity for a new connection to be made. Similarly, I suggest that you allow a research topic, personal interest, grievance, or connection guide you through *This Thing We Call Art.*

This document is a guide that will help you to locate and engage with the different forms employed by *This Thing We Call Art*, and therefore with it as a whole. In

this guide I introduce each form I employ in separate sections to describe the process of crafting this form, detail some of the considerations I had which shaped this form, explain how to locate this form, and give suggestions about how to interact with this form and the information it contains.

Interview.

The interview is a form I have engaged with prior to this long-term interview project. The first interview I ever conducted was with Gordon Hall in 2013 for *Canon*,[5] a magazine Visual and Critical Studies graduate students produce for our Research Methods class. I interviewed Gordon again for the podcast (Season One Episode Three) in 2021, and they were the sixty-eighth person I interviewed in this long-term ongoing interview project.

I decided to begin interviewing people in the arts about their livelihoods in 2017. I was several years out of graduate school, working as a professional artist and educator, and I was struggling; and my community of artists and art workers were struggling. I felt like this career I had chosen was impossible, and I wondered if there was anywhere better for artists. I began applying to residencies in countries with relatively more comprehensive state funding for the arts, destigmatized social welfare, and artist unions; and when I got into several residencies, I quit my job, packed up my life, gave my cat to my friend, moved to Europe, and began interviewing people.

The interview is my main method of primary research. The interview as a form complements the way I learn and remember and takes advantage of social skills I have developed as a Black American woman living abroad and working within Predominantly White Institutions. Initially, this interview project was a tool I developed for myself, and in making *This Thing We Call Art*, I created a resource that can be used as an educational tool by others.

The interviews I conduct are akin to the kinds of conversations people in the arts have with one another in private. In the thematic essay “CONVERSATIONS

[5] Kelly Lloyd, “Untitled,” *Canon*, Spring 2013.

LIKE THESE,"[6] I weave together excerpts from several interviewees who spoke to me about these kinds of conversations, including Gregory Bae (Season One Episode Two) who spoke to me about the role "conversations like these" had in motivating him to co-found Chicago API (Asian, Pacific Islander) Artists United (CAAU).[7] Greg told me,

> what would happen was throughout, in the past, I would have these one-on-one conversations with these different people. And sometimes we would enter into these kinds of conversations, not dissimilar from what we're talking about right now. And thinking like, man, we need to, like, have more of this. We need to, like, have a group or something, need to be able to, you know, support each other, or like air some grievances or something like that. Like, you know, there needs to be a safer space.[8]

In "conversations like these" people in the arts have an opportunity to share their living and working conditions, their needs, and their experiences grappling with structural inequalities, and they have an opportunity to be heard. In "conversations like these" people in the arts share resources and flag who should and should not be worked with. "Conversations like these" develop communities of solidarity founded on transparency, vulnerability, mutual support, and dialog. In this interview project I want to document "conversations like these" so they are on the record and included in the story. I want to share "conversations like these" so people can have access to them who might not otherwise. Sharing "conversations like these" advocates for them and facilitating "conversations like these" helps normalize them. "Conversations like these" are vital to sustaining artists and art workers' livelihoods.

A large part of turning this long-term ongoing interview project into *This Thing We Call Art*, was trying to find ways to make "conversations like these" public while caring for the interviewees. A lot of the information the interviewees share is sensitive, and sharing something private has consequences. I care for the interviewees in a number of ways all of which are an attempt to give them as much control as possible, including where the interview is conducted, what of their

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[6] Kelly Lloyd, "CONVERSATIONS LIKE THESE," *This Thing We Call Art* (April 2022), accessed October 27, 2027, https://www.thisthingwecallart.com/essays/conversations-like-these.
[7] Chicago API (Asian Pacific Islander) Artists United, "About," accessed October 27, 2027, https://www.caau.net/about.
[8] Kelly Lloyd, host, "Episode Two: Gregory Bae," *This Thing We Call Art* (podcast), February 9, 2021, audio, 0:56:07, accessed October 27, 2027, http://www.thisthingwecallart.com/podcast/gregory-bae, 0:34:18.

information they want to share, and how they are represented. For example, I ask the interviewee to choose the location of our interview, and I often buy them a coffee when we meet. This means the sound quality of the interview audio is varied because sometimes we meet at a busy café, and sometimes we meet in their office; sometimes the interview is online, and sometimes it is in person. This choice is an example of the way the aesthetics of *This Thing We Call Art* are affected by the priority I place on care when working with the interviewees. It is important that the interviewees choose where we meet in terms of access and because this helps to make them more comfortable, which is necessary as in our interview I am asking them to speak about sensitive issues that could make them feel vulnerable.

The sound quality of the interview audio also speaks to the living and working conditions of both myself and the interviewee. For example, I met podcast interviewee Dr. Cecilia Wee (Season Two Episode Sixteen) at the Royal Society of Arts in London for our interview on November 30, 2022. At the time, Dr. Wee lived in Margate and I lived in Oxford, but we decided to meet in London as we both worked there. Although Dr. Wee works in the School of Communication and Design at the Royal College of Arts, and I worked at SPACE STUDIOS as a mentor in their London Creative Network program, neither of us had an office. We met at the Royal Society for the Arts because Dr. Wee is a member and it offers a relatively quiet space in central London. The Royal Society of Arts comes up in our conversation because at the time they had given an award to the Independent Workers' Union of Great Britain (IWGB) while blocking their staff from unionizing with the IWGB.[9] The context of our interview is often determined by our circumstances which then affect the audio quality and the content of our interview.

Dr. Cecilia Wee is, "an independent curator, artist, educator, consultant, coach, and agitator working with arts, culture and community organizations, examining issues of equity and precarity in the workplace and beyond, to make strategies and infrastructures of learning and dreaming with underrepresented communities."[10] Dr. Wee is representative of who I choose to interview. I often choose to speak to people who sit at the intersection between artist and art worker,

[9] Tom Wall, "'Hypocritical' Royal Society of Arts faces its first strike in 270 years," *The Guardian*, September 2, 2023, accessed October 27, 2026, https://www.theguardian.com/politics/2023/sep/02/royal-society-of-arts-strike-pay-union.
[10] Cecila Wee, "Episode Sixteen: Cecilia Wee," *This Thing We Call Art,* accessed October 27, 2026, https://www.thisthingwecallart.com/podcast/cecilia-wee.

who create opportunities, structures, and resources for others, and who are comfortable discussing their circumstances and their community with me.

I often ask to interview people in the artist-led art world who create institutions to: share resources (for example, Motaz al Habbash and Marie Skeie who created *Her og der*[11] to help artists new in Norway); to generate a knowledgeable discourse (such as Morgan Quaintance's interviews with people in the arts on *Studio Visit*[12]); and to affect structural change, like Professor jina valentine (Season Two Episode Fifteen) and Heather Hart's *Black Lunch Table* Wikipedia project where they, "mobilize the creation and improvement of a specific set of Wikipedia articles that pertain to the lives and works of Black artists."[13]

I interview artists and art workers because they are often the same people. Nearly every curator, archivist, administrator, and historian I interview has a background in art, if not a current practice; and every fine artist, writer, and musician I interview also works to contextualize or platform the work of others and has a money job working as an educator or administrator. I've intentionally pursued this intersection to highlight it, in part because I sit at the crossroads of this intersection. I am both an artist and an art worker whose early years as a professional were shaped by Chicago, a city whose art scene is overwhelmingly artist-led, full of apartment galleries and project spaces that grew out of being apartment galleries.

I don't have a consistent set of questions I ask interviewees because I'm interested in what the interviewee wants to talk about, and the breadth of their responses to my initial email inquiry asking them to tell me about their living and working conditions and their communities, and about how they make their lives work as artists and/or art workers.[14] As such, this email prompt is the long-term ongoing interview project's central question.

While I do not have a set of questions I ask every interviewee, there are consistent questions that emerge, and one is how the interviewees feel about devoting a large portion of their practice to creating these opportunities, structures, and institutions for others. Several interviewees speak about how they also create these structures for themselves which I reflect on in the thematic essay "FOR

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[11] *Her og der*, "About," accessed October 27, 2026, https://herogder.squarespace.com/homepage.
[12] STUDIO VISIT, "About," accessed October 27, 2026, http://studiovisitshow.com/about.
[13] Black Lunch Table.
[14] Lloyd, *Three Days*, 429, Note 168. ISBN Number: 978 1 0369 8467 0. Bodleian Library Barcode: 751978384.

OTHERS, FOR OURSELVES."[15] For example, Lou Macnamara (my collaborator in 12ø Collective with eva duerden who created the *This Thing We Call Art* logo) told me,

> Through being a camera assistant on TV drama features, music videos, commercials. And um, through moving into that world, then like recognising how many barriers to entry there are and um, how un-diverse and un-inclusive it is in our department. So, um, one of the things that me and one of my colleagues, Samara Addai, who's really amazing, and we'd both been kind of trying to independently do our like small amount to change, uh, change that, where we had hiring power, or where we could support other people. Um, and we've just formalised that into, over this year, running workshops, and like a subsequent mentor scheme to get trainees who are from backgrounds that are underrepresented in the camera department into our department. Which, again, is like really selfishly motivated cause that's the department I want to be working in in like three years' time and not waiting ten or twenty years' time for that. So, I'm just trying to speed up the processes, um, where I have, like, power or, like, resources to be able to do that.[16]

Lou clearly lays out the stakes of not doing this kind of institution-building work; you do not have the communities that you need in order to live and work, and your primary interactions with institutions are ones of alienation, failure, and hostility.

While I do not have a set of questions I ask every interviewee, I do actually have one question that I ask everyone, the last question, "Did we talk about what you thought we would talk about? Do you have any questions for me? Or do you have anything else you'd like to say, on the record?" A "cluster question," typical of the kinds of questions I ask, the last question is a very useful tool for reflection which, like everything in this project, was not pre-planned but emerged out of the interview process as necessary.

This last question allows the interviewee and I to reflect on our interview. The interviewee's answer to the last question gives me a better sense of what the focus of our conversation was and therefore what this project is, at times in comparison to other interviews they've given. Gordon Hall articulated this when they said,

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[15] Kelly Lloyd, "FOR OTHERS, FOR OURSELVES," *This Thing We Call Art*, April 2023, accessed October 27, 2026, https://www.thisthingwecallart.com/essays/for-others-for-ourselves.
[16] Kelly Lloyd, host, "Episode Fourteen: 12ø Collective (eva duerden, Kelly Lloyd, Lou Macnamara)," *This Thing We Call Art* (podcast), March 2, 2023, audio, 0:57:05, accessed October 27, 2026, http://www.thisthingwecallart.com/podcast/12o-collective, 0:35:41.

> I feel like a lot of the conversations I have where people are asking me questions, they're asking me a lot about, like, the content of my work. Which I like talking about. But I actually find these kind of conversations sort of around, like, all of the things that do or don't go into supporting the ability to do that work. I find that to be equally, if not more interesting. Because it's really about, like, the life of being an artist or creative person, which is, I mean, it transforms your entire life.[17]

The interviewee's answer to the last question also gives me a sense of how the conversation matched up to what they thought the conversation would be which is indicative of the accuracy of my initial email inquiry, what they think this conversation encompasses, and what they think is relevant. The interviews I conduct are an hour and a half to three hours long, and when I interview people I know well I try to (and I warn them that I will try to) push the conversation to be longer, because I'm interested in what they say after they've said what they thought they would say, after what they might have had pre-prepared answers for. Pushing beyond what seems relevant allows the interviewee and I to explore the gap between our perception of relevancy and what something actually encompasses, in this case artists' livelihoods.

The title *This Thing We Call Art*, comes from a phrase that friend, interviewee, collaborator on Art Workers,[18] and creator of Season One podcast episode images Fiona Reilly used often in our interview. You can catch it in Fiona's interview excerpt in the archive, where she says, "this thing that we call time."[19] This phrase, "this thing we call [X]," speaks to the fact we perceive something to be a certain way because we have agreed that it is so, and therefore points out that there are other things it could be.

Who I interview and the kinds of questions I ask reflect my position in the art world, what I am interested in, and what conversations I think are valuable to have and to share. Through years of interviewing people, I have learned more about what and who I am oriented toward, which includes the artist-led, institution building, anecdotes, humor, language, discussions of value, and documenting what is

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[17] Lloyd, "Episode Three: Gordon Hall," 0:39:22.
[18] Sasha Rose Richter, "Art Workers Event Series," accessed October 27, 2026, https://sasharoserichter.dk/art-workers-event-series.
[19] Fiona Reilly, "Fiona Reilly," interview by Kelly Lloyd, *This Thing We Call Art*, May 22, 2019, audio, 0:02:00, accessed October 27, 2027, http://www.thisthingwecallart.com/archive/fiona-reilly.

invisible, overlooked, or deemed irrelevant.

In orienting myself toward the art worker and not the artwork and parts of the experience of being an artist and art worker which are under-documented, I am turning the listener's attention toward these things that I think matter. And in this process, also turning their attention toward questioning what they value and why. This reminds me of how Professor jina valentine spoke about the *Black Lunch Table* Wikipedia project. In training people how to edit Wikipedia articles, and in holding sessions specifically designed to write articles about Black artists and art workers who have been overlooked, valentine and Hart also needed to challenge what was considered notable. valentine told me,

> And when, you know, one of the things that we've really pushed as a project is what is considered notable? It used to be that artists, in order to be considered notable, had to have at least two museum shows. [laugh] And, *and*, you know, a sufficient amount of coverage in noteworthy journals in order to be considered notable. Now, think about who gets museum survey shows, politics of the art world, and who is included and who is discluded, it gets really complicated to include anybody, right?[20]

I spoke about the politics of what is included and what is discluded with podcast interviewee Jesse Malmed (Season Two Episode Thirteen) who interviews people for *Bad at Sports*, often people he knows well (like me[21]). We spoke about the importance of storytelling and of lore in creating alternative art histories that aren't just stories about triumph, but instead stories that are unreliable and more inclusive. Jesse said,

> in terms of documentation, lore as, as a part of documentation that is sort of like interesting and flexible and useful, and also fun to see the way that it is, i-it has at its center, its, um, kind of unreliability. And I think that's kind of cool of that, you know, whatever, all, all kinds of documentation and these things are unreliable. And so maybe to have the unreliability be like one of the factors that's interesting to play with.[22]

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[20] valentine, "jina valentine," 0:02:20.
[21] Jesse Malmed, host, "Episode 811: Kelly Lloyd," Bad at Sports, August 19, 2022, audio, 0:55:57, accessed October 27, 2026, https://badatsports.com/2022/episode-811-kelly-lloyd.
[22] Kelly Lloyd, host, "Episode Thirteen: Jesse Malmed," *This Thing We Call Art* (podcast), February 23, 2023, audio, 0:56:22, accessed October 27, 2026, http://www.thisthingwecallart.com/podcast/jesse-malmed, 0:11:47.

Although anecdotes are a foundational strategy in Art History,[23] the anecdotes that I collect destabilize the myth of the artist rather than reify it. In addition to being concerned with questions of who are artists?[24] What *do* artists do all day?[25] I'm also concerned with what *we* have agreed art is. So although in the interviews the interviewee and I notably don't focus on their artwork, I do track how the interviewee speaks about what they know art to be and what their process of making art encompasses. I am concerned with this, in part, because I am concerned with documentation. What art is affects what is documented. In my interview with :pillow (Giulia Ratti who created the Season Two episode artwork and Alessandro Moroni who created the *This Thing We Call Art* podcast theme song), Giulia Ratti connects the invisible labor of the artist-led with documentation and storytelling. Giulia told me,

> We have a very interesting story of project spaces in Milan. The Brown Project Space lasted only two years in 2008, and it was a place for friends. They had a sofa, and all of the exhibitions were in the space with the sofa, and it was really the first one in which they created some different dynamics. It was not only an artistic scene, but it made connections and networks between people, and a place where you really can create something cultural.
>
> And the next generations couldn't really understand this thing because it's so difficult to create documentation of this part of the work. You document the exhibition view and the artworks, but you will never document the dinners, or the coffee that you take together, or when we smoke a cigarette outside the studio. I think that part is really the core of the practice of a project space because it's about the human relationships that you create because you need to be relaxed and create a trust between you and the artist and all of the people around it, and also with the people in the building in which you work.
>
> It's really a network for my sake. So that part is invisible, and it's not recorded but it's something that maybe you should pass to the next generation by talking about it face to face or maybe you would need a storyteller to pass it [on] because I think it's the most important thing at the end.[26]

I call these stories I collect and these conversations I have, interviews

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[23] Mark Ledbury, "Anecdotes and the Life of Art History," in *Fictions of Art History*, edited by Mark Ledbury (New Haven: Yale University Press, 2013), 173.
[24] Kelly Lloyd, "THE ARTIST," *This Thing We Call Art* (April 2022), accessed October 27, 2026, https://www.thisthingwecallart.com/essays/the-artist.
[25] Jack Cocker, dir., *What Do Artists Do All Day?* 2013–2021, BBC Four, accessed October 27, 2026, https://www.bbc.co.uk/programmes/b01rjr1d/episodes/guide.
[26] :pillow, ":pillow (Giulia Ratti & Alessandro Moroni)," interview by Kelly Lloyd, *This Thing We Call Art*, May 28, 2018, audio, 0:02:05, accessed October 27, 2026, http://www.thisthingwecallart.com/archive/pillow.

because interviews are an acknowledged and valued form of research across disciplines. Rather than asking people to hang out or say that my DPhil is mostly me talking to people,[27] I instead say that I conduct interviews. I spoke about this with Justin Randolph Thomson, artist and co-director of *Black History Month Florence* and *The Recovery Plan*.[28] Framing a conversation you want to have with someone as an interview provides you with a level of access and validation that you wouldn't have otherwise.[29]

Going from a story to a conversation to an interview, and from a storyteller to a conversation partner to an interviewer is an act of translation; and with this act I also feel a responsibility to facilitate an expanded understanding of what these terms encompass and prompt a re-evaluation of the value that we attach to particular forms of research and articulation.

This act of translation is often required when working between disciplines. Gordon Hall was the first to point out to me that questions of reading in terms of race and gender are not dissimilar from questions of reading in terms of discipline. With this act of translation, there is also work to be done in terms of reading. Hall speaks about this in our interview. They say,

> I mean, I think it touches on questions around people's inclinations to want to just know what you are. I mean, it's, like, such a fundamental human problem. And it's one I'm very interested in. Like, reading; like, how do we read people? And why are we so quick to be like, "You're this! You're this! You're this!" In terms of race, in terms of gender, in terms of like a million different signifiers. And what would it be like to just not know? Or kind of tell, but not care, you know? And to let, or at least to let the period of time in which you're not sure last longer.
>
> And they feel very interconnected, like these questions of like, "Are you an artist or an academic?" is very similar to all kinds of other questions of reading. And honestly, I think it has to do with laziness. Or a nicer term is just, the amount of additional, not just mental energy, but the kind of practice it takes to really inhabit that space of accommodating in-betweenness. Or just kind of delaying of making a solid read. It's just it's a lot of energy to cultivate that. Like, you're really changing how your vision is working, you know? How your perceptual faculties are working, and that's hard. You can't just like decide to do it one day.[30]

[27] Lloyd, *Three Days*, 86.
[28] The Recovery Plan, accessed October 27, 2026, https://www.therecoveryplanfoundation.org.
[29] Justin Randolph Thompson, conversation with author, November 14, 2024.
[30] Lloyd, "Episode Three: Gordon Hall," 0:31:19.

In conducting this long-term ongoing interview project, I have learned that it is self-sustaining. Interviews have become a mechanism for me to navigate new networks and communities and identify people who I want to build a relationship with, all of which has become important to the health of my career. For example, I conducted interviews with artists and art workers in Aarhus, Denmark in the Fall of 2018. Since then, barring the COVID-19 lockdown periods, I have visited Aarhus annually. Kirstine Schiess Højmose is the Director of the Aarhus Center for Visual Art who hosted my residency, and Pamela Grombacher was the residency coordinator. Kirstine[31] and Pam[32] (who are also interviewees) have brought me back to Aarhus for several events, most recently to facilitate a “Think Tank” discussion at Juxtapose Art Fair. I used this Think Tank to be in dialog with others about what it means to use forms which are acknowledged and valued across disciplines, such as the interview or the art fair. This conversation highlighted for me the consequences of translation as it prompts the application of conventional methods of evaluation and measures of success.

I conducted interviews throughout my DPhil, and increasingly I began interviewing artists who interview artists. I was curious about how and why they interviewed other artists. What were they hoping to do? Who did they interview? What questions did they ask? I asked them these questions to learn about their work, to reflect on my long-term ongoing interview project, and to begin to distinguish what differentiates the artist-led interview. From these conversations, I have determined that artist-led interviews are a distinct form of interview because of the tone, content, and utility of “conversations like these” that we document. I spoke about this with Jesse Malmed who told me,

> a couple years ago, like, they were like, "Who wants to be on mic for this show? It's very casual.” And I was like, "I don't think I should. I know these people too well. Like it's about this thing, and I have like a piece in the thing." And like, feeling really like that it was, it was transgressing these sort of, like, art journalism boundaries. And then Dana [Bassett] at the time who was, who was doing more of it was sort of like, "It's not like that, you know that, right?” Like, first of all, you're gonna know, we know almost everybody that we talk to

[31] Kirstine Schiess Højmose, "Kirstine Schiess Højmose," interview by Kelly Lloyd, *This Thing We Call Art,* September 27, 2018, audio, 0:00:58, accessed October 27, 2026, http://www.thisthingwecallart.com/archive/kirstine-schiess-hojmose.
[32] Pamela Grombacher, "Pamela Grombacher," interview by Kelly Lloyd, *This Thing We Call Art*, August 28, 2020, audio, 0:03:35, accessed October 27, 2026, http://www.thisthingwecallart.com/archive/pamela-grombacher.

because, or whatever, an amount of people, because there's just like only so many people in this place. And, and not that we necessarily know them well, but like that kind of thing.

Um, and also that, you know, shifting the idea that like, I, I don't know that necessarily think that it, it functions at the level of sort of like Journalism at this stage (maybe it did at other points) with like a kind of like capital J. I don't think that it's doing the same thing that I want to be being done by proper journalists. Like it's not, um, it's not investigative, it's not–um, yeah, it, it's doing something different I think.

I think there are definitely people who like in, in art are doing that, but this is a different kind of thing. And so, the way that I think it's really thought of by certainly the [twelve] founders in particular is thinking of it more in the lineage of like the fan zine. And that it's like, we are art fans who are here to like, have a conversation with, with, with artists. And that, that is, uh, that's the idea.

And so, so for me, it's very much about sort of like, I just wanna have an interesting conversation with a person and sort of, like, give them a platform to talk about their things. At the same time, doing it in a way that is, like, hopefully more interesting than just a series of things we have, that I have experienced in other places, which are like basically the same six questions in different orders.

And that feels much more truly–I mean, like the, like the best part about when Bad at Sports is working at its best, it's something where the artist is saying things that they didn't expect, but are maybe more honest. As opposed to sort of like, uh, a space for performing the artist statement, you know?[33]

Speaking to fandom as a research methodology, Holly Pester in “archive fanfiction: experimental archive research methodologies and feminist epistemological tactics” writes,

> I argue that approaching fan fiction as a research method does more than animate a mode of knowledge production that incorporates the will and desires of the researcher outside the official frame of a document; it recodifies how documents constitute evidence and treat the archive as interactive apparatus of discursive materialities through which new narratives (e.g. fictional, romantic, desiring, satirical, transgressive) can be produced. Alternative research methodologies and imaginations that operate against the archive structure are therefore political strategy as much as research gesture.[34]

Although artist-led interviews are not in the realm of fiction, they do point to

[33] Lloyd, “Episode Thirteen: Jesse Malmed,” 0:20:22.
[34] Holly Pester, “archive fanfiction: experimental archive research methodologies and feminist epistemological tactics,” in *feminist review 115, 2017,* 115–116.

the constructed nature of the stories told about artists and art workers.

Website.

I created a website so that people could access different elements of *This Thing We Call Art* in one place, and for these elements to be contextualized by each other. I launched the website, www.thisthingwecallart.com, in January 2022 and as of October 11, 2024, it hosts an archive of short interview excerpts from sixty-nine interviews I've conducted; eighteen episodes of a podcast divided into two seasons, and eighteen thematic essays. The interview excerpts and podcast episodes are accompanied by a transcript, interviewee biographies and related links. The website is the face of *This Thing We Call Art,* and a good place to start when approaching this resource.

In my larger artistic practice I am interested in non-visual forms of representation, methods of organization, and everyday materials. Deciding to create *This Thing We Call Art* as a website forced me to think through how to create a visual representation of organized information to frame a resource that is purposefully non-visual, dispersed, and ephemeral; and how to create a website that looks and functions like a regular website so I can use the inbuilt invitation, usability, and distribution mechanism of this form.

I approached building a website to share this interview project having learned from working with 12ø Collective on *Thirty Works Thirty Days (30/30)*,[35] a website-based project. I learned about the impact political decisions made on the backend can have on the user's experience. In *This Thing We Call Art,* this manifested in several noticeable ways including the varied length and format of the interviewees' biographies. I ask the interviewees for their biographies and related links, and I upload what they send me without editing it. This is one way I give the interviewee control over how they are represented.

[35] "30/30," Artquest, accessed October 27, 2026, https://www.12ocollective.com/3030.

Podcast.

I interviewed Giulio Verago, curator of Viafarini Archive, on November 11, 2019. I asked him, “How do you deal with the burden of having to, kind of, continue to exist if only to keep this information for other people?”[36] This interview was one of the last I conducted before writing an Arts Council England Project Grant to fund the creation of *This Thing We Call Art*. I felt burdened by unexpectedly stewarding dozens of unprocessed interviews containing valuable insight from generous interviewees. I felt this burden because I knew this conversation would be useful to others, as it had been useful to me.

When deciding how to share excerpts from the interviews I conducted, a podcast was the obvious choice. I only audio record the interviews, and podcasts are a distribution mechanism for audio. I listen to podcasts all day for the news and as a form of entertainment, and podcasts have accompanied me through doing the dishes, moving houses and countries, and living alone during the COVID-19 pandemic. Podcasts can be engaged with alongside life because they accommodate varying forms of attention. You can listen to the whole episode without interruptions, bit-by-bit with frequent interruptions, or save the rest for when you’re ready. You can listen to it while you’re doing something else, or you can set aside time to listen to it as an event.

Podcasts are an everyday material and so presented a form to mimic that I was familiar with and the ability to use this form’s inbuilt invitation, usability, and distribution mechanism. I think often about the Jasper Johns quote, “I decided that looking at a painting should not require a special kind of focus like going to church. A picture ought to be looked at the same way you look at a radiator.”[37] I decided to work with the podcast as a form because it asks for a kind of attention that doesn’t require you to listen attentively for specific details or insist on factual accuracy. Podcasts allow for storytelling and synchronicity. The things you hear while listening to a podcast can attach themselves to different things in your life which can expand

[36] This is the question I asked Giulio Verago preceding his interview excerpt in the archive, and so this is one of the questions I asked myself in *Three Days.* Lloyd, *Three Days,* 223. Giulio Verago, "Giulio Verago," interview by Kelly Lloyd, *This Thing We Call Art*, November 11, 2019, audio, 0:01:47, accessed October 27, 2026, http://www.thisthingwecallart.com/archive/giulio-verago.
[37] “Art: His Heart Belongs to Dada,” *TIME*, May 4, 1959, accessed October 27, 2026, https://time.com/archive/6827553/art-his-heart-belongs-to-dada.

your digestion of the information, as well as sprinkle memory aids throughout your environment.

I conducted new interviews for the podcast. Initially I planned to weave together excepts from these new interviews with excerpts from the prior sixty-five interviews I had conducted under a theme like housing or money. However, I quickly abandoned that plan when I realized the podcasts were an opportunity to hear more from one interview. Each interview is between an hour and a half to three hours, and I edited down each interview by identifying multiple chunks of thoughts that were whole. In other words, they didn't reference too many things which were not in the excerpt itself. I then edited these chunks together without deviating from the interview's chronology so as not to disrupt the storytelling.

I co-edit the interview excerpts with the interviewees. I've been given explicit permission from the interviewees to share everything in the podcast episodes, interview excepts in the archive, as well as their photographs, biographies, and links on the website and in social media. As a professional artist I have had experiences where my words are taken out of context, or my copy has been changed without consulting me. The are consequences to this mismanagement. This comes up in interviews, from Jesse Malmed speaking about the methodological impact of writing failure out of the lore we tell about artists,[38] to Brad Feltham, CEO of the Artists General Benevolent Society, who spoke to me about an artist who has breast cancer who doesn't want their gallerist to know they are ill.[39] I've become more aware of what some of these consequences are when interviewees share their concerns, or explain why they won't share an excerpt from our interview, or chose to do so anonymously.

In the long-term ongoing interview project, I have been concerned with how not to invade the interviewees privacy or exploit their vulnerabilities, and instead how to focus on care and give the interviewees control over as much as possible. A concern which was heightened when I decided to produce *This Thing We Call Art* which led to developing a working process where I am in dialog with the interviewee at every stage. Insisting on this dialog-based working process has impacted the shape of *This Thing We Call Art*, and my consistent working process ties the

[38] Lloyd, "Episode Thirteen: Jesse Malmed," 0:14:05.
[39] Brad Feltham, "Brad Feltham," interview by Kelly Lloyd, *This Thing We Call Art*, May 3, 2019, audio, 0:01:40, accessed October 27, 2027, http://www.thisthingwecallart.com/archive/brad-feltham.

different forms of this resource together.

In addition to a being a way to keep in touch with the interviewees, the editing process is a valuable point of reflection through which I can better understand the questions I am asking, and who I ask to interview. Prior to the podcast, I exclusively interviewed people while attending artist residencies in unfamiliar communities, and because of this, I asked more survey questions like, “What are the living and working conditions of people in the arts in your community?” Or, “What opportunities do you feel are available to you?”

In the interviews I conducted for Season One of the podcast, I wanted to highlight themes that were emerging, share the kinds of conversations artists and art workers have with one another in private that are vital to sustaining livelihoods, and diversify the interviewees. The demographics of the interviewees reflect the structural inequalities in the art world. I have always wanted to diversify the interviewees, however, I felt I could only do so when I had the funding to pay fees. I felt as though if I was going to instrumentalize peoples’ identities in service to this project, I would need to pay them. I had always wanted to pay interviewees, however, was not in a financial position to do so, which was a hypocrisy at the heart of this project. I learned that paying interviewees fees is a priority for me, and so now I spend a significant portion of the time I devote to this project to fundraising. This long-term ongoing interview project is process-based, and part of this process has been learning how to shift my working process to be more in line with the interviewee’s needs and my priorities.

I conducted interviews for the second season of the podcast after I decided that creating a public resource out of this interview project would be the focus of my DPhil. Looking at the seventy-five interviews I had completed before and during the DPhil as a data set, I felt I was at a crossroads. I saw three possible paths ahead of me: I could either expand the interviews beyond the Global North; chart out the contents and demographics of the project and approach people to plug holes I perceived; or lean into interviewing people in my community. I chose the latter. My academic history studying the exhibition of contemporary African art in art museums in the Global North, and the co-constructed nature of the performance of the self and the artist in Popular Culture, have impacted my understanding of the collection as personal, and the personal (as an extension of the self) as a co-constructed performance.

By leaning into choosing people to interview from my community, I was able to prioritize having conversations with people who I knew could help answer questions I felt were pressing particularly due to the isolation I felt as a graduate researcher in Oxford after the COVID-19 pandemic lockdowns. I thought making use of my community and network would clarify my concerns for the interviewees, the *This Thing We Call Art's* public, and myself. The questions I asked Season Two interviewees included: how to negotiate our relationship to institutions; how to work as an educator without being exploited; how to leave a long-running project we started; and, how to grapple with the seemingly required sacrifice of devoting a large portion of our artistic practice to developing opportunities and resources for others that we wish we had been given.

One thing that makes this project an original contribution to knowledge in the fields of interviews with artists and the artist-led, is that I interview artists who interview artists (which I detail in the Interview section of this Guide). One of the consistent questions I ask these interviewees is about what questions they ask. While *Studio Visit*'s Morgan Quaintance does the research necessary prior to each interview to ask a question the interviewee hasn't been asked in a public forum before;[40] *Bad at Sports*' Jesse Malmed is concerned with sub-cultural and counter cultural spaces, and interested in self-education and improvisation;[41] and *Black Lunch Table*'s Professor jina valentine was kind enough to list out the questions they asked at *The Artist's Table*[42] at the time (an ever evolving deck) including, "How do we continue to critique the institution while hiding in plain sight? Does a sense of civic responsibility affect formal decisions made in your studio? Etc."[43]

As an educator, I teach the value of paying attention to the kinds of questions you ask to track your interests. I'm interested in the questions people ask and what that says about their values and orientations. As a collection this long-term ongoing interview project displays what I value enough to collect including what has been

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[40] Kelly Lloyd, host, "Episode Eight: Whitechapel Gallery (Interview with Zarina Muhammad and Morgan Quaintance)," *This Thing We Call Art* (podcast), March 24, 2022, audio, 0:51:25, accessed October 27, 2026, http://www.thisthingwecallart.com/podcast/whitechapel-gallery-panel-discussion, 0:26:30.
[41] Lloyd, "Episode Thirteen: Jesse Malmed," 0:25:34.
[42] Black Lunch Table, "The Artists' Table," accessed October 27, 2026, https://www.blacklunchtable.com/theartiststable.
[43] Kelly Lloyd, host, "Episode Fifteen: jina valentine," *This Thing We Call Art* (podcast), March 9, 2023, audio, 0:53:53, accessed October 27, 2026, http://www.thisthingwecallart.com/podcast/jina-valentine, 0:21:54.

excluded because it is thought of as not valuable. As a collection this interview project says I value the invisibilized labor of building relationships which, as Ratti said, is often undocumented although it is, “the core of the practice of a project space,” and “the most important thing at the end.”[44] As a collection it reveals my orientation toward the artist-led, the artist/art worker, mess-i-disciplinarity,[45] and forms of documentation that include more holes-and-gaps providing room for failure, play, humor, and diversity. By creating a public resource that shares these values and orientations, I direct the interviewee, project participant, and listener’s attention toward them. Like Professor jina valentine said about the *Black Lunch Table* Wikipedia project, part of re-orienting an audience is also about questioning what is considered notable and what structural inequalities determined these methods of evaluation and measures of success.

Three Days Toward the End of My DPhil is a publication that documents an interview I conducted with myself on May 3rd, 4th, and 5th, 2024 (which I speak about in more detail in its own section later in this Guide). In *Three Days*, I speak to the wider stakes of choosing to embrace the interviews as a data set impacted by my values and orientations. I say,

> I think that I am acutely aware of the ways in which people, um, discount me and, uh, and think that I, um, I am not a part of the story that they are trying to tell. And so, when I approach these histories, uh, these art histories, these comprehensive, um, uh, stories, uh, these data sets, um, that are–these, these, you know, methodologies that claim to be neutral, like, I already see them as flawed because my very presence breaks them.
>
> And so, and, and I've experienced that as a person just trying to, you know, find a place for myself, gather the things that I need, that I am in positions where I am ready to, you know, drink the Kool-Aid, and my very presence breaks things. And people sometimes become very hostile towards that. And so, whenever I approach these, yeah, histories, datasets, neutral methodologies, um, I, I can't honor them, um, because I know that they're bullshit.
>
> Um, and so how is it that I approach the work that I do, not necessarily trying to recreate these, but trying to, um, yeah, or trying to, replicate them, but trying to acknowledge the fallibility of the work that we do as artists, as researchers, as academic-academics, um, as, you know, full of holes and biases and desires and, um, hopes and, um, and, uh, unstable logics. Um, and how can I maybe create something that contains those and doesn't try to

[44] :pillow (Ratti & Moroni), “:pillow.”
[45] Lloyd, "Episode Thirteen: Jesse Malmed," 0:34:45.

push them away.[46]

The decisions I make to prioritize caring for the interviewees and to embrace my values and orientations determine my dialog-based working process, the shape of *This Thing We Call Art,* and the structure of the podcast episodes. In terms of the structure of each podcast episode, I begin with an introduction where I play an excerpt from the interview to frame the podcast. For example, Gordon Hall's podcast episode begins with, "You're listening to *This Thing We Call Art*, a podcast about, 'the life of being an artist,' and 'all the things that do or don't go into supporting the ability' to make art."[47] Hall said this in response to the last question I ask all interviewees and it appears again at the end of the podcast episode. After the excerpt, I read the biography the interviewee provided, say how I met the interviewee, how long our interview was, and where in the conversation I was going to drop the audience in.

It is important to use the language the interviewees use and so I mirror this language in conversation and use this language to frame their interview. It is important to use the language the interviewees use because it is specialized language. It is effective because it is nuanced and speaks to their conditions and how they think and feel about them, but also approachable because they are speaking about parts of their lives that many people share regardless of their profession; things like precarious work contracts, care work, and the impact of shared socio-political events, like the COVID-19 pandemic.

I come from an artistic background in figure painting and portraiture, and I see *This Thing We Call Art* as a series of portraits, a self-portrait, and a map. Each podcast episode and archive interview excerpt is a portrait of the interviewee as the interviewee and I co-construct a story of their lives in conversation, and isolate elements to highlight and moments to edit out in the editing process which we do together. It is a self-portrait as it is a collection that reveals my values and orientations through who I choose to interview, the questions I choose to ask, and how I choose to shape this resource.

At the beginning of each podcast episode, I say how I know each interviewee including where I met them and who I met them through. These

[46] Lloyd, *Three Days,* 361–362.
[47] Lloyd, "Episode 3: Gordon Hall," 0:00:35.

introductions are a map because they trace a larger network and provide insight into the mechanics of our careers in the art sector.

Then, I say how long each episode is, where in the conversation I drop the audience in, and that, “I wish I could share [the interview with the audience] in its entirety.” I do this to acknowledge the information that is missing from the podcast episode and how what I share is only a slice of the pie. The average length of an interview is between an hour and a half to three hours, and the average length of a *This Thing We Call Art* podcast episode is fifty minutes because the episodes were distributed over the radio in addition to Apple Podcasts and Spotify. I have to make hard decisions about what to include and what to cut out, and I have justified my decisions to myself because I understand these edited episodes are only one slice of a pie baked at a particular time and place. There are different slices and different pies, and it’s good to have something to offer to the pile.

All episodes of the podcast are available on the *This Thing We Call Art* website, Apple Podcasts, and Spotify along with the episode transcripts, interviewee biographies, and related links. Take a cue from Fiona Reilly and listen to it while you are cleaning your kitchen,[48] or Dr. Catriona Parry and listen to it while on a walk,[49] or Dr. Jade de Montserrat and pour yourself a glass of water, line up your crystals, and sit down next to a window.[50] Take a cue from Professor Alun Rowlands and share it with your students,[51] or Chris Deane and share it with your friends, and then have a chat about it.[52]

Archive.

The online archive contains three to five-minute-long excerpts from interviews I’ve conducted prior to, including, and following the interviews conducted for the podcast. As of October 2024, out of the one hundred-two interviews I’ve conducted with individuals and duos since 2018, I’ve been permitted to share excerpts from sixty-nine interviews, eighteen of which are also shared in longer form

[48] Lloyd, *Three Days*, 327. See Figure 12.
[49] Lloyd, *Three Days*, 335. See Figure 14.
[50] Lloyd, *Three Days*, 329. See Figure 13.
[51] Lloyd, *Three Days*, 328.
[52] Lloyd, *Three Days*, 328. See Note 489.

in the podcast. The archive is the most comprehensive and up-to-date element of *This Thing We Call Art*, containing excerpts from the majority of interviews I've conducted and including the most recent interviews.

It was important to include interviews I conducted prior to my DPhil in the *This Thing We Call Art* interview archive as I wanted to share as much information as I could from as many people as I could to ensure this resource was as rich and varied as the long-term ongoing interview project. This larger body of information allows for more insight into the development of this project and displays the breadth of topics resulting from my initial email inquiry. Furthermore, it was important to include these interviews as it was precisely these dozens of unprocessed interviews that I felt burdened by, a burden that compelled me to create *This Thing We Call Art.*

Initially, the interview archive was not a part of my plan. I had planned to weave together excerpts from the new interviews with excerpts I had conducted prior under a theme. When I decided instead to focus each podcast episode on one new interview, I knew I needed to create another mechanism to share excerpts from the prior interviews I had conducted. The *This Thing We Call Art* archive is that mechanism, and creating this archive also facilitated back paying the interviewees.

I decided that three to five-minute-long excerpts were long enough provide one whole thought from one interviewee or duo yet were short enough to be approachable. I constructed a webpage for every interviewee or duo, and on the interviewee's webpage, you scroll past the interviewee's name superimposed on their photograph (or lack of photograph), and you see the audio excerpt embedded in a video. Underneath the video is a transcription of the interview excerpt, the interviewee's biography, and related links.

The video begins with a subtitle of the artist or art worker's name and profession, along with where the interviewee lives, and the date of the interview. The subtitle disappears after a few seconds leaving you with a blank screen to stare at while listening to the interview audio. I wrote about the importance of this blank screen in *Three* Days, saying that, "by having these videos with blank screens, I think I am giving someone a place to look, um, in which they see nothing. Uh, I'm giving them a place where they can rest their eyes, in which there is a void of information."[53] This lack of visual information in the video gives the interviewee's

[53] Lloyd, *Three Days*, 319. See Figure 10.

message a chance to stick to something other than their image. This is also why I took only audio recordings of the interviews.

I create non-visual representations of artists and their working process, and *This Thing We Call Art* is one way I have found to do so. My hesitancy around visual forms of representation is something I've always struggled with as a visual artist, however, my disinterest in wielding images emerged amid the proliferation of videos of Black men being murdered by the police. I have meditated on this disinterest since through ideas of refusal and fugitivity in Black Radical Thought. I think often of this line from Fred Moten and Stefano Harney's *The Undercommons* where they write, "We cannot represent ourselves. We can't be represented."[54]

Now that I have developed the online archive, I have a mechanism to share the interviews in a timely manner, situated within the context of the broader resource, and formatted in ways that align with my values and orientations. The burden I felt because I had not developed this mechanism has shifted to the burden of wrangling with this project's excess. The average time for an interview is between an hour and a half and three hours while the average time for an interview excerpt in the archive is three to five minutes, and the average time for a podcast interview is fifty minutes. Not only am I not permitted to share one-third of the interviews I've conducted, I also cannot share the majority of what we spoke about in the interview itself.

This excess, along with the importance of it, and the need to protect the interviewee's privacy while making their often-sensitive information public is evidenced by Gregory Bae's interview excerpt in the archive; an outlier as it was taken from our larger interview, rather than what is shared within the podcast episode. By finding an interview excerpt from a separate part of our interview, I wanted to create another opportunity to hear more from Greg whose death made sharing as much of our interview as possible even more urgent. Kellie Romany, Greg and I's mutual friend and interviewee[55] posted on Instagram after Greg's podcast episode aired on February 10, 2022, "A BEAUTIFUL THING TO BE ABLE TO HEAR HIS VOICE AGAIN. PASSION, COMPASSION, RAGE, EMPATHY."[56]

The burden of stewarding this project is substantial and something I am

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[54] Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning & Black Study* (New York: Minor Compositions, 2013), 20.
[55] Kellie Romany, "Kellie Romany," interview by Kelly Lloyd, *This Thing We Call Art*, August 27, 2021, audio, 0:02:39, accessed October 27, 2026, http://www.thisthingwecallart.com/archive/kellie-romany.
[56] Kellie Romany, Instagram Stories post, February 10, 2022.

constantly grappling with and trying to get better at which is something fundamental and instructional to the artist-led. I remember speaking about this with eva duerden who co-founded 12ø Collective in 2014. In our interview, eva told me about how 12ø Collective has chosen to present themselves to the public,

> I think it was as soon as we started doing the projects, we realised there was this sort of like ego around it, and a lot of people would be maybe like impressed ,or–it's sort of this illusion, right? Kind of like Instagram. It's like, it seems like this glossy thing. And we were like, "No, it's such a mess." We're, like, so chaotic and we are just like pulling it together and we literally don't know what we are doing. We're just, like, learning by doing and making mistakes, and that means you can too.[57]

I have tagged each interview excerpt with the year it was conducted and location of our interview, along with keywords. I conducted the majority of these interviews while attending artist residencies, and so they can be divided into chunks, with each chunk providing a window into a particular art community during a sociopolitical moment in history. These windows provide views into: the rise of the right-wing government in Austria in the Spring of 2018 and the uncertainty over the fate of state-funding for the arts, particularly for artist-led projects; the concern over the renewed gentrification efforts of the port of Aarhus in the Fall of 2018; Brexit, the COVID-19 pandemic, and Black Lives Matter actions from the 2021 onwards; Equity, Inclusion, and Diversity efforts in academia and University College Union protests from 2022 onwards; and the absorption of art academies into universities and the introduction of fees for international students in Norway in the Spring of 2024.

I would recommend browsing the archive and using the search function if you are interested in finding interview excerpts, that were conducted at the same time and place, or that are about similar topics. Each interviewee webpage in the archive contains links the interviewee wanted to share, so follow these links to learn more about the interviewees and their work.

[57] Lloyd, "Episode Fourteen: 12ø Collective (eva duerden, Kelly Lloyd, Lou Macnamara)," 0:21:50.

Essay.

I wrote eighteen thematic essays between the two seasons of the podcast, nine essays per season (nine episodes per season). All eighteen essays can be accessed on the website,[58] and “You” was included in *Art Review Oxford* Issue Four: Precarity. [59]

These thematic essays allow me to highlight connections between the podcast episodes and archive interview excerpts, and these connections constitute the main assertion of findings in this data set. These connections include self-reliance, failure, romance, identity, the artist myth, the value of “conversations like these,” mentorship, anti-Black and anti-Asian racism, and artists and art workers’ relationship to institutions.

I chose these particular themes as it would allow for equal representation among the podcast interviewees. This is one example of how my curatorial decisions were shaped by my aim to care for the interviewees. Although all the essays I write are about themes I want to explore, why I wrote about romance[60] over, say, moving was because of the duty I felt to equally represent the podcast interviewees.

I asked Francis Whorrall-Campbell to write a review of the first season of *Thing We Call Art*. In the Spring of 2022, they wrote,

> As well as being pleasurable reads, I also found them to be an extension of care present through whole project. I was struck by the emotional tone of the writing, and themes that I had not picked up on (such as romance[61] and failure[62]) emerged strongly and in ways that gave me an opportunity to reflect on my own feelings in relation to this project, and my life as an artist.
>
> The essays also provided another point of access … I felt myself more active as a reader than as a listener, and able to pick out and process information differently.

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[58] “Essays,” *This Thing We Call Art,* accessed October 27, 2026, https://www.thisthingwecallart.com/essays.
[59] Kelly Lloyd, "You," *Art Review Oxford*, Issue Four: Precarity (Spring 2022), accessed October 27, 2026, https://artreviewoxford.com/issues/ARO%20Spring%202022.pdf.
[60] Kelly Lloyd, "ROMANCE," *This Thing We Call Art* (April 2022), accessed October 27, 2026, https://www.thisthingwecallart.com/essays/romance.
[61] Ibid.
[62] Kelly Lloyd, "FAILING YOURSELF, ALWAYS," *This Thing We Call Art* (April 2022), accessed October 27, 2026, https://www.thisthingwecallart.com/essays/failing-yourself-always.

I included Francis's review in *Three Days*.[63]

Event.

The event series is an important way I share *This Thing We Call Art* and demonstrate how it can be used. At each event I able to learn more about this project's public, identify pressing issues, and understand how I can revise this project to better meet the needs of this community. I hope that the interview excerpts I share and conversations I facilitate at each event spread beyond the event itself and into text threads and lesson plans.

In the event series, I delivered a pre-dinner lecture to an interdisciplinary group of academics, and after the lecture, I was asked about how I knew this interview project could be of use to others. I recall saying something like, "I knew it could be of use to others, as it had been of use to me."[64] In *Three Days*, I reflect on the priority I place on making something useful, saying, "Honestly, I'd rather just be hanging out, right? So like, if I am doing this work, I'm doing this work because it is useful, because it is for someone, and that person I understand because they're standing right in front of me."[65]

I have settled on three forms for the events: the live interview, the discussion seminar, and the lecture; forms utilized both by the education and cultural sectors. My use of each of these forms pre-dated the public release of the interviews, and throughout the DPhil I leaned on these forms, honing them, and exploring what could be contained within them.

The first live interview I conducted was with Dr. Birgit Eriksson at KH7 in Aarhus, Denmark on September 6, 2018, an excerpt of which is in the interview archive.[66] The first discussion seminar I facilitated was for the students at the Royal Academy Schools on February 13, 2019 (I got permission from interviewees to share

[63] Francis Whorrall-Campbell, "This Thing We Call Art: Season One Evaluation, 2022, in Lloyd, *Three Days*, 189–193.
[64] Kelly Lloyd, "Pre-Dinner Lecture," lecture, Wadham College, March 5, 2024, Oxford, UK.
[65] Lloyd, *Three Days,* 213.
[66] Birgit Eriksson, "Birgit Eriksson," interview by Kelly Lloyd, *This Thing We Call Art*, September 6, 2018, audio, 0:01:29, accessed October 27, 2026, http://www.thisthingwecallart.com/archive/birgit-eriksson.

interview excerpts anonymously). And the first lecture I delivered was at the Edinburgh College of Fine Art's *Private Life* Conference on June 10, 2019. I have included an inventory of the long-term ongoing interview project and its event series at the back of this Guide.

Live Interview.

My second and only other live interview to date was with Zarina Muhammad and Morgan Quaintance at Whitechapel Gallery on the opening night of the exhibition *A Century of the Artist's Studio.*[67] I made the audio recording of the interview available as a podcast episode (Season One Episode Nine) alongside its transcript and related links.[68]

Valentina Orrú, currently a Doctoral Candidate at the University of the West of England where she studies, "the position of artists in the economy,"[69] attended the live interview with Muhammad and Quaintance and used a quote from this interview in "In Denial', Artists in the UK Creative Economy: A Focus on Artist-Led Businesses," Orrú's chapter in *Global Creative Ecosystems*.[70] This is one example of how the interviews and events can serve as a resource for scholarly research.

In *Three Days*, I reflect on the work required for these live interviews. I say,

> There's a lot of invisible work that's being done, some of which is care work. Um, and I think that when I'm interviewing somebody in a larger space, that invisible work is also being done with the audience, too. So you know, I think there were like maybe a hundred people at Whitechapel, and that is fucking exhausting to not only have to remain present, um, to two people, um, but then also, and to be mindful of the recording, but also to try to create an environment in the room for, um, you know, those one hundred people.[71]

This exhaustion, alongside several failed Arts Council England Project Grant applications, meant that I have not completed another live interview since, and

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[67] Whitechapel Gallery, "This Thing We Call Art," accessed October 27, 2026, https://www.whitechapelgallery.org/events/this-thing-we-call-art.
[68] Lloyd, "Episode Eight: Whitechapel Gallery."
[69] Valentina Orrù, accessed October 27, 2026, https://www.linkedin.com/in/valentina-orr%C3%B9-89b67534/?originalSubdomain=uk.
[70] Valentina Orrù, "'In Denial': Artists in the UK Creative Economy: A Focus on Artist-Led Businesses," in *Global Creative Ecosystems: A Critical Understanding of Sustainable Creative and Cultural Production,* edited by Tarek E. Virani (Basingstoke: Palgrave Macmillan, 2023), 235–252.
[71] Lloyd, *Three Days,* 339.

I am not inclined to do so. However, I did reflect on the presence required of artists in "Present," a lecture I delivered to *Present,* Charles de Agustin's online platform,[72] and a Modern Art Oxford Late event, [73] the transcript of which I included in *Three Days.*[74]

Discussion Seminar.

I conduct the discussion seminar with groups of artists and art workers who are already familiar with each other and who have worked professionally for several years. I am interested in facilitating a conversation among this group of peers because they can use it as an opportunity to reflect on their experiences and share them with a group of people in their community who they can learn more about and whose work and life they can develop a broader perspective on, which will hopefully positively impact their working relationships and community dynamic moving forward. The most recent discussion seminar I facilitated was for Ruskin School of Art and Universität der Künste Berlin professors and graduate researchers in Sauen, Germany on September 12, 2023.

I print out every interview excerpt in the archive and tape them in a line around the room where the seminar will be held. I ask participants to walk around the room, read the interview excerpts, and then choose one to write to, pulling it off the wall. After twenty minutes or so, we go around the room and share, one by one, speaking uninterrupted. Most people share what excerpt they chose and connect it to some aspect of their life, but I also make it clear that no one needs to share anything in particular, or anything at all.

After our discussion seminar in Sauen, Professor Kathrin Peters said how it provided something important for the cohesion of our conversation which preceded the seminar and continued after it.[75] To keep the privacy of this space, I do not document the seminars nor allow for an audience beyond the participants. The only

[72] Lloyd, Kelly. "Present." Lecture, *Present*, May 23, 2022, online, accessed October 27, 2026, https://vimeo.com/712957227/38574be29d.
[73] Kelly Lloyd, "Present," Lecture, Modern Art Oxford, November 17, 2022, Oxford, UK.
[74] Lloyd, *Three Days*, 295–308.
[75] Dr. Kathrin Peters, conversation with author, September 12, 2023, Ruskin School of Art & Universität der Künste Berlin Retreat, Sauen, Germany.

documentation I have are anonymized notes I take afterwards about the topics people spoke about and interview excerpts they chose, as well as a photograph of the setup in the room. None of these forms of documentation are publicly available except for a photograph of the discussion seminar setup in a room in Sauen included in *Three Days.*[76]

Lecture.

I delivered multiple practical and thematic lectures to small arts organizations and educational and cultural institutions throughout the event series. For events I planned in collaboration with a creative partner, we chose the theme of the lecture together, identifying a subject matter which would be relevant to their community. For conferences, I responded to a theme set by the conference or panel. The most recent lecture I delivered was to the *PRAKSIS* Development Forum on August 21, 2024. I chose to focus on citation in discussion with PRAKSIS.[77]

In each lecture, I weave together excerpts from the archive and podcast, playing the audio. I introduce the first excerpt early on to give the audience a sense of the material and the tenor of the conversations. I play each excerpt at length because it is important for the audience to hear the interviewee's voice and to understand that whatever point I make is a reflection of a chorus of voices, not just my own.

I presented the same lecture two times twice; first with "Present" (at Charles de Agustin's *Present* and then at a Modern Art Oxford Late), and then, "What Artists and Art Workers Dream They'll Do When They Finally Give Up" (at the Wadham Symposium, and then at the London Conference for Critical Thought (LCCT)). This strategy facilitated building ideas through encountering different publics and frameworks. I would use the feedback and questions I received after the first paper to fill in the holes and gaps in the second iteration of the paper.

The lectures form the bulk of the *This Thing We Call Art* events series. *This Thing We Call Art* is an educational tool, and I have multiple colleagues and friends who share this resource with their students as well as their community. My

[76] Lloyd, *Three Days,* 95. See Figure 3.
[77] Kelly Lloyd, "Citation," Lecture, *PRAKSIS* Development Forum: 51, online, August 21, 2024.

involvement in art education has shaped what kind of a tool *This Thing We Call Art* is; practically because of the opportunities available to me because of the connections I have within my network, and theoretically because of my commitment to art education and educational pedagogy as an art educator and graduate researcher. There are similarities between the way I teach, the way I interview, and how I behave as an interlocutor between *This Thing We Call Art* and its public. For example, it is important to me that *This Thing We Call Art* can be shared without my involvement. Much like facilitating a discussion, it's important to build a conversation pattern where the participants speak to each other, rather than to and therefore through me.

I interviewed Professor jina valentine twice, once for the *This Thing We Call Art* podcast and once for *BOMB Magazine*'s Oral History project.[78] In both interviews, valentine and I discuss being educators and how it is a part of our larger artistic practice. In our *BOMB Magazine* interview, valentine told me,

> For my study during sabbatical, I'm thinking about how much I miss my students. I really do. I miss seeing them. I miss having conversations about readings and talking about their work. All of that is so generative to the way that I go about making my own work. It's a strange thing to be on sabbatical and be like, "Oh, I have all this time, but I'm really lonely. I miss my students, and I miss my colleagues, and I miss that kind of conversation." I *am* finding other places in my life to have those exchanges, but that's different.
>
> I mentioned that I was in a show last year at Gray Gallery called *Citing Black Geographies*, curated by the inimitable [Professor] Romi Crawford, and someone asked her at the opening how on earth she has time to teach and why she does it. She said, "I feel it's really important to be connected with artists at that level of their development. They have very different questions and concerns. They're experiencing different media and artists."[79]

Early in my DPhil I spoke to Graduate Director now Head of Ruskin School of Art Professor Ian Kiaer about how important individuals sharing stories of how they made their way through is to professional development across all levels of art education. At its core, that is what *This Thing We Call Art* does. It presents stories from a variety of contemporary artists and art workers who speak to how they made

[78] Kelly Lloyd, "An Oral History with jina valentine by Kelly Lloyd," *BOMB Magazine*, January 22, 2024, accessed October 27, 2026, https://bombmagazine.org/articles/2024/01/22/an-oral-history-with-jina-valentine-by-kelly-lloyd.
[79] Ibid.

their way through, and how they created a sustainable livelihood for themselves.

I have included the transcript of the second iteration of “Present” (Modern Art Oxford Late) in *Three Days,*[80] along with “What Artists and Art Workers Dream They’ll Do When They Finally Give Up,”[81] (LCCT) and my Wadham College Pre-Dinner Lecture which I delivered on March 5, 2024.[82] Documentation of these lectures can be engaged with as examples of research vectors I pursued, and how *This Thing We Call Art* can be used as a resource.

Three Days Toward the End of My DPhil

I interviewed myself on the 3rd, 4th, and 5th of May 2024 while I was in residence at USF Verftet in Bergen. I transcribed this self-interview verbatim and created *Three Days Toward the End of My DPhil*, a publication in which I pair the interview transcript with related figures and previously unpublished texts. This publication is reference only and only available at the Bodleian Library,[83] the British Library, the National Library of Scotland, the National Library of Wales, Cambridge University Library, and Trinity College Dublin Library.

For *Three Days*, I interviewed myself to reflect on the long-term ongoing interview project and its contents, as well as the process of making *This Thing We Call Art* a public resource. I took the questions I asked people preceding each interview excerpt in the archive and posed them to myself in chronological order, playing myself the original audio and recording my response. Midway through the first day, I stopped to reflect on the experience. I started the second and third day of the self-interview with a reflection on the prior day, and I ended the interview by asking myself the only question I ask every interviewee, the last question, “Did we talk about what you thought we would talk about? Or do you have any questions for me? Or anything else you’d just like to say, on the record?”

The related figures and previously unpublished texts I include serve to

[80] Lloyd, *Three Days*, 295–308.
[81] Lloyd, “What Artists and Art Workers Dream They’ll Do When They Finally Give Up,” in Lloyd, *Three Days,* 40–50.
[82] Kelly Lloyd, "Pre-Dinner Lecture," lecture, Wadham College, March 5, 2024, Oxford, UK in Lloyd, *Three Days,* 101–106.
[83] *Three Days* ISBN Number: 978 1 0369 8467 0, and Bodleian Library Barcode: 751978384.

document or expand on elements of the project I speak to in the self-interview. One such document, *Coffee and Cigarettes with Kelly Lloyd*,[84] is an interview with myself that I wrote for my MA thesis in Visual and Critical Studies. It was only after I finished my self-interview in Bergen that I realized I had employed this form before, although I had not enacted it.

In my MA thesis I wrote about celebrities playing themselves in twentieth and twenty-first-century film and television, and I interviewed myself as a nod to the idea of the self as co-constructed. In the Podcast section of this guide I speak about *This Thing We Call Art* as a portrait series, a self-portrait, and a map. This self-interview gave me an opportunity to reflect on what I thought was important about the long-term ongoing interview project and the process of producing *This Thing We Call Art*, often articulating things that I hadn't spoken about anywhere else.

For example, I enact, emphasize, and reflect my interest in casual forms of citation that occur in conversation; which led me to explore this topic in my most recent event for the *PRAKSIS* Development Forum.[85] Casual forms of referencing communicate about how we encountered the material, why it was important to us, and how and what we remembered of it; all valuable information which is missing when you just have the correct source and you introduce and cite it properly.

It was only after the self-interview that I realized that in doing this exercise, I created a space for myself. In presenting this interview as a verbatim transcript to others through its publication, I created an opportunity to share the primary document I use to study. While my main method of primary research is the interview, my primary document has been the unedited verbatim transcript. Like the ins-and-outs of my thought process around the decisions I've made creating a public resource out of a long-term ongoing project, I also kept the unedited verbatim transcripts to myself. I thought its excess would likely reduce its accessibility. But there is only so much excess you can keep to yourself, and so *Three Days* is excessive, like the long-term ongoing interview project.

As with all aspects of *This Thing We Call Art, Three Days* is not meant to be read in its entirety. If you want more insight into one thing or another or are

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[84] Kelly Lloyd, "Coffee and Cigarettes with Kelly Lloyd," in "People Playing Themselves: My Fecis," MA diss., School of the Art Institute of Chicago, 2015, accessed October 27, 2026, https://digitalcollections.saic.edu/islandora/object/islandora%3Athesis_23949. See Lloyd, *Three Days,* 259–275.
[85] Lloyd, *Three Days*, 394–402.

wondering how I articulate the project's themes, you can look those up. Use it like a dictionary.

Bibliography.

The bibliography collects the texts, articles, personal conversations, exhibitions, exhibition catalogs, events, emails, lectures, theses, artwork, organizations, artists and art workers cited within the interviews or used as research. This bibliography builds off the bibliography contained within *Three Days Toward the End of My DPhil* as it includes the entirety of my catalog of events and essays, as well as material I used for research. This variety of materials reflects my commitment to non-traditional sources which I offer to disrupt the valuing of certain sources, forms of research, and methods of articulation. These sources also trace the importance of the artist-led in how I orient myself in the art world and how I conduct research, illuminating my priorities, values, and orientations, and how this affects what I choose to consume and who I choose to be in dialog with.

As such, my main method of primary research are the interviews, and this is reflected in my use of them as the core material in essays and lectures as well as the dominant place they hold in the bibliography. I have also included the essays I published and events I facilitated, as they too have become material I highlight, re-process, and use to contextualize each other. For example, one interview might have four different entries: the short excerpt of the interview in the archive and the podcast episode; along with the interviewee's bio accessed off their archive or podcast webpage, and the full interview because I referenced a part of the interview in *Three Days* which was previously unpublished but which I got permission to include.

It is a listing of references, some that I have engaged with thoroughly, and some minimally. You can use the bibliography to better understand my priorities, values, and orientations, as well as the research that went into the interviews and the crafting of *This Thing We Call Art*. You can use it to get a broader scope of the resources that have been cited, and the topics that have emerged from the conversations that I have had with artists and art workers in my extended community between 2018 and 2024.

Index.

The index contained within *Three Days Toward the End of My DPhil* tracks the people, places, and things that are featured, and some key themes that have emerged. I fear like every work of art I favor from an exhibition which is never chosen to be a postcard, this too is a heavily biased and incomplete token. Rather than comprehensively tracking each proper noun, or adequately identifying all the ideas this resource contains, this index is more of a window into the kinds of things I am paying attention to, and the kinds of subject matter I am oriented toward in the last days of summer leading up to the end of my DPhil sitting next to my living room window in my apartment in London.

Inventory.

2017.
Residency, index, Zürich, Switzerland

2018.
Residency, Kulturkontakt (KKA), Vienna, Austria
PACTO Collective Interviews – Pt I
KKA Resident Interviews
Vienna Interviews
Residency, Aarhus Visual Arts Center, Aarhus, Denmark
Aarhus Interviews
Live Interview with Birgit Erikson, KH7, Aarhus, Denmark, September 6, 2018.
Fellowship (Academic Year), Royal Academy Schools, London, UK
Royal Academy Schools Interviews
London Interviews
PACTO Collective Interviews – Pt II

2019.
Seminar, Royal Academy Schools, London, UK, February 13, 2019.
Residency, Mhor Farr, Laide, Scotland
Mhor Farr Resident Interviews
Lecture, "The Private Working Lives of Contemporary Artists," Private Life Conference, Edinburgh College of Fine Art, Edinburgh, Scotland, June 10, 2019.
Radio Program, Art Licks Radio Weekend, TACO Radio, October 19, 2019.
STEP Travel Grant, European Cultural Foundation, Amsterdam, The Netherlands.
Milan Interviews

2020.
Radio Program, Art Work Exeter Resilience Project, Mixcloud, August 1, 2020.

DPhil (Ongoing), Ruskin School of Art, University of Oxford, Oxford, UK

Funding, Gane Grant, The Gane Trust, Bristol, UK
Funding, Above Four Fund, TILA Studios, Atlanta, USA
Funding, Project Grant, Arts Council England, UK
Podcast Season One Interviews
Job (2020–2022), Project Mentor, SPACE Studios, London, UK

2021.
Commission, "What Will the Future Look Like?" Ballad of Peckham Rye, online, February 1, 2021.

Lecture, “Responsibility of Care,” Speaking of Arts Seminar, University of Chicago, online, February 28, 2021.
Funding, The Rothermere American Institute Research and Travel Award, University of Oxford, Oxford, UK
Chicago Interviews
Funding (2021–2024), Doctoral Training Partnership Studentship, University of Oxford, Oxford, UK
Funding (2021–2024), All Souls Graduate AHRC Fellowship, All Souls College, University of Oxford, Oxford, UK

2022.
Podcast Broadcast, Season Two, online, RTM.FM, Lumpen Radio, Spotify, Apple Podcasts.
Live Interview with Zarina Muhammad and Morgan Quaintance, Whitechapel Gallery, February 24, 2022.
Podcast Episode–Season One, Episode Eight
Seminar, “Sustaining Your Practice,” SUSTAIN, Aarhus Centre for Visual Art and Castlefield Gallery, March 8, 2022.
Residency, The White Pube Website, online, April 2022.
Season One Essays
Lecture, “On Podcasting,” Camberwell College of Arts, London, UK, May 12, 2022.
Lecture, “Present,” Present, online, May 23, 2022.
Publication, “You,” *Art Review Oxford* Issue 4: Precarity (Spring 2022).
Funding, Project Grant (2022–2024), The Oxford Research Centre in the Humanities, Oxford, UK
Podcast Season 2 Interviews
Job, Lecturer (Party as Form), Oxbow School of Art and Artist Residency, Saugatuck, US.
Interview, Jesse Malmed Interview with Kelly Lloyd, Bad at Sports, online, August 19, 2022.
Job (Fall Term), Visiting Lecturer, Sculpture and Environmental Art, Glasgow School of Art, Glasgow, Scotland.
Lecture, “This Thing We Call Art,” The Performative Turn: Performance and Live Art Since 1945, Edinburgh College of Arts, Edinburgh, Scotland, October 26, 2022.
Seminar, MFA Program, Glasgow School of Art, Glasgow, Scotland, October 27, 2022.
Lecture, “Present,” MAO Late, Modern Art Oxford, Oxford, UK, November 17, 2022.
Seminar, “The Roles We Play as Artists,” London Creative Network Programme, SPACE Studios, online, November 24, 2022.

2023.
Podcast Broadcast, Season Two, online, RTM.FM, Lumpen Radio, Oxide Radio, Spotify, Apple Podcasts.
Lecture, “Transferable skills and alternative careers: what people in the arts sector dream they’ll do when they finally give up,” Metamorphosis: The Wadham Symposium, Wadham College, Oxford, UK, February 4, 2023.
Lecture, “nomadic working, strategies, and podcasts,” Into the Wild, Chisenhale Gallery, online, April 26, 2023.

Lecture, “On Public Writing and Publishing,” Camberwell College of Arts, London, UK, May 3, 2023.
Lecture, “What Artists and Art Workers Dream They’ll Do When They Finally Give Up,” London Conference for Critical Thought, London, UK, July 1, 2023.
Seminar, Think Tank, Juxtapose Art Fair, Aarhus, Denmark, September 1, 2023.
Seminar, Ruskin School of Art and Universität der Künste Berlin Retreat, Berlin, Germany, September 12, 2023.
Lecture, “Institutions,” Entanglements: 2023 AHRC International Conference, Oxford, UK, September 19, 2023.
Job (Ongoing), Lecturer, Reading School of Art, Reading, UK

2024.
Interview, “An Oral History with jina valentine by Kelly Lloyd,” BOMB Magazine, Winter 2024.
Lecture, Pre-Dinner Lecture, Wadham College, University of Oxford, Oxford, UK
Residency, USF Verftet, Bergen, Norway
Bergen Interviews
Panelist, “Waiting for the Ricochet -Symposium on the Vitality of Artistic Residencies,” MALTFABRIKKEN, Ebeltoft, Denmark
Residency, PRAKSIS, Oslo, Norway
Co-facilitator, Party as Form
Oxford Open University Cambridge Doctoral Training Programme Placement
Oslo Interviews
Funding, Pollard Fund, Wadham College, University of Oxford, Oxford, UK
Trondheim Interviews
Lecture, “Citation,” PRAKSIS Development Forum: 51, online, August 21, 2024.

Appendix A: On Citation.

In *Living a Feminist Life,* Dr. Sara Ahmed writes,

> As a student of theory, I learned that theory is used to refer to a rather narrow body of work. Some work becomes theory because it refers to other work that is known as theory. A citational chain is created around theory: you become a theorist by citing other theorists that cite other theorists. Some of this work did interest me; but I kept finding that I wanted to challenge the selection of materials as well as how they were read.[86]

I am reminded constantly, perhaps because I teach art history, that I am not an art historian. One reason why I am not an art historian is that I have not been a student of art history. Instead, I was and am a student of fine art, visual culture, and Black studies. I wanted to study art history as an undergraduate student at Oberlin College, but the department only offered courses in European, Chinese, and Japanese art; and I wanted to study Black art, and so I had to go to the Black studies department. There, I was welcomed, and there, I learned about the history of Black art and its citational practices.

In *Dear Science and Other Stories,* Professor Katherine McKittrick speaks about Dr. Ahmed's citation practice as, "*incompletely [continuing]* the work of many black feminists and black scholars."[87] Incomplete because citations can be more than refusal and absenting, but also, "sharing *how we know,*"[88] offering advice, and suggesting how to live differently.[89] This makes sense to me as a student of Professor Robert Ferris Thompson who spoke about how call and response[90] connects Black art across cultures, genres, and generations; and Professor Robin D.G. Kelley who writes about how Black people can't afford to stop at institutional

[86] Sara Ahmed, *Living a Feminist Life* (Durham: Duke University Press, 2017), 8.
[87] Katherine McKittrick, *Dear Science and Other Stories* (Durham: Duke University Press, 2021)*, 27.*
[88] McKittrick, *Dear Science*, 17.
[89] McKittrick, *Dear Science*, 19.
[90] Robert Farris Thompson, *Flash of the Spirit: African and Afro-American Art and Philosophy* (New York: Vintage Books, 1984), xiii.

critique, but instead are responsible for providing another path forward, another dream.[91]

And so, when I chose to facilitate a PRAKSIS Development Forum on August 21, 2024, the last event before the submission of my DPhil thesis, I chose to facilitate it on citation so that I might have a chance to articulate my thoughts about the capacity of casual forms of citation, as used within the interviews I conducted, to demonstrate not only what we know but, as Professor McKittrick highlights, "*how we know.*"[92] While I began writing the lecture thinking about Dr. Ahmed and Professor McKittrick's scholarship around citation, I did not cite their work in my lecture, instead choosing to enact their theories. In this lecture, as I have done across the entirety of *This Thing We Call Art*,[93] I prioritized referencing the people internal to this project who have co-constructed it with me, something that I learned is also an extension of Black studies. As Professor McKittrick writes,

> Black thinkers have always turned to each other to generate ideas and develop a body of scholarship that calls out and responds to the overarching biocentric and colonial knowledge system that cannot, in any way, honor black intellectual life … Turning to each other is not, though, an inward-looking project that requires exclusion.[94]

I chose to cite interviewees Nicole Morris[95] and Jesse Malmed,[96] as well as the artist Ian Burn,[97] and Camberwell College of Art two-time lecture host and friend Anna Bunting-Branch.[98] The bulk of the lecture was comprised of re-writing an excerpt of Morris's interview so that it adhered to formal conventions, to demonstrate my argument that, "In conversation, we cite things all of the time, but we do it in a digested manner that simultaneously speaks to how we encountered this

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[91] Kelley writes of Detroit-based political activist Grace Lee Boggs, "For decades she has been making this very point, insisting that we stop begging for inclusion in a corrupt system, take responsibility for transforming our culture, and remake ourselves as human beings." Robin D.G. Kelley, *Freedom Dreams* (Boston: Beacon Press, 2022), 161.
[92] McKittrick, *Dear Science,* 17.
[93] Kelly Lloyd, "This Thing We Call This Thing We Call Art," (DPhil thesis, University of Oxford, 2026), 18.
[94] McKittrick, *Dear Science*, 27.
[95] Lloyd, *Three Days*, 395.
[96] Lloyd, *Three Days*, 399–400.
[97] Lloyd, *Three Days*, 402.
[98] Lloyd, *Three Days*, 400.

information, what we remember of it, what we thought of it, and how sure we are of these three things."[99]

I ended the lecture writing that while I wanted to explore this idea of casual citation, the need to solidify my argument for the validity of it was in response to a question I had around,

> Would my spoken colloquial forms of citation be convincing enough to my thesis examiners, or do I need to add something else that points to all the work I have done that clearly defines my field, articulates my methodology, and demonstrates my original contribution to knowledge? Or could this be enough. And not just enough, more than enough since I'm mirroring the language of the chorus of people who together are the main contributors to my primary research.[100]

I am writing this appendix to articulate the importance of citation within *This Thing We Call Art* and to clarify that weaving together citations from those internal to this project is one of the propositions of this thesis. This was clarified for me when I read Dr. Lucia Farinati and Dr. Jennifer Thatcher's introduction to their 2024 edited volume *Theorising the Artist Interview.* Dr. Farinati and Dr. Thatcher begin their introduction writing, "What is the value of listening to artists' own words?"[101] In addition to summarizing the contributions of each author and chapter, Dr. Farinati and Dr. Thatcher trace the theoretical precedents of the need for such a study, citing twenty-nine external sources: twenty-two of whom are white men, seven of whom are artists, and one of whom is a person of color. Furthermore, although some of the authors of this volume are artists, their careers as artists are not highlighted in Dr. Farinati and Dr. Thatcher's introduction.

I can't help but see how this disproportionate lack of representation of artists in delineating the theoretical framework for this study answers the question Dr. Farinati and Dr. Thatcher propose at the start of their introduction. I do not use this as an example to criticize their important contribution which traces the historical origin of the artist interview, but rather use it to highlight the difference between our two projects which occupy an overlapping field of study. Our projects differ in many ways including how we enact, and how we are forced to enact depending on how our

[99] Lloyd, *Three Days*, 394.
[100] Lloyd, *Three Days,* 401.
[101] Lucia Farinati and Jennifer Thatcher, "Introduction" *Theorising the Artist* Interview (Oxford: Taylor & Francis Group, 2024), 1.

knowledge is evaluated and distributed, our politics of citation. As Professor McKittrick writes, “referential beginnings and referential scaffoldings shape conclusions.”[102] In other words, like Professor jina valentine told me in our interview, “I wanted to, like, be Pablo Picasso, or maybe, like, Andy Warhol when I was little. Um, because I didn't know! Um, because, you know, Faith Ringgold, for example, should have been part of what we were taught in art history, but not so much.”[103]

[102] McKittrick, *Dear Science,* 23.
[103] Lloyd, "Episode Fifteen: jina valentine," 0:03:10.

Appendix B: On Usability and Access.

I understand *This Thing We Call Art*'s usability, and gain direction for how it could be made more accessible, through being in dialogue with its interviewees, creative partners, and project participants. It is important that this project is publicly accessible and available to those beyond this community, however, it is difficult for me to speak to people's experiences of this public resource who are not within this community. While people who I do not know come up to me to tell me about the impact *This Thing We Call Art* has had on their life and how they have shared it with others, these people are friends of friends or new colleagues, and as such are within my community. Similarly, although I encounter the public as event participants or audience members, the way I coordinate these opportunities is through using my professional network, and therefore this public are also members of my extended community. Michael Warner's definitions of a public helped me to better understand the relationship between those familiar to me and those less familiar to me within *This Thing We Call Art*'s public. In *Publics and Counterpublics,* Warner writes,

> The orientation to strangers is in one sense implied by a public's self-organization through discourse. A public sets its boundaries and its organization by its own discourse rather than by external frameworks only if it openly addresses people who are identified primarily through their participation in the discourse and therefore cannot be known in advance … In the context of a public, however, strangers can be treated as already belonging to our world. More: they *must* be. We are routinely oriented to them in common life. They are a normal feature of the social. [104]

In the production, publishing, and maintenance of *This Thing We Call Art*, I have solicited feedback from people within the project because I have prioritized directing my limited resources toward people who I have worked with and therefore am responsible to. While funding applications have made me feel as though I need to cater to a public beyond *This Thing We Call Art*'s known community and beyond the art sector, attending *The M100 Talk Show* at Juxtapose Art Fair in September

[104] Michael Warner, *Publics and Counterpublics* (New York: Zone Books, 2005), 74–75.

2023 helped me to understand the importance of catering to those within this project's known community. In the talk show, Tine Oksbjerg and Mikkel Larris shared interviews they had conducted with a variety of Danish artists and art workers including Michael Thouber, then director of Kunsthal Charlottenborg and current director of the New Carlsberg Foundation. In his interview, Thouber emphasized that his art education came primarily from engaging with artist-led spaces.[105] While this event highlighted how the primary benefactors of artist-led spaces are artists and art workers, it emphasized how this was not a limitation, but rather reflective of a focused concern.

In 2023, I wrote "FOR OTHERS, FOR OURSELVES," about a theme I had identified in Season Two of the podcast in which interviewees articulated how they had developed resources and opportunities for others, but also for themselves (past, present, and future). jina valentine spoke about how she and Heather Hart wanted to be Pablo Picasso or Andy Warhol when they grew up because they didn't know about artists like Faith Ringgold, and so they developed *Black Lunch Table*'s Wikipedia Project to edit this encyclopedia to include more Black artists.[106] Lou Macnamara facilitates Camera Trainee Workshops with Samara Addai to ensure that they don't have to wait to work in a diverse environment, the kind of environment they want to work in.[107] And when I spoke to The Roll Up CLT and Sibyls Shrine co-founder Jessica Gaynelle Moss, she reminded me that one reason we keep working toward what may only be a slight needle shift is so that future versions of ourselves don't have to struggle with the same things.[108]

Initially, I developed my long-term ongoing process-led interview project as an educational tool for myself, and then in making a public resource, I aimed to create a tool for others. I have found that one of the benefits of this tool for me has been as a way to explore and extend community, and in developing *This Thing We Call Art*, I included ways to trace the development of this extended community to provide insight into the mechanics of our careers in the art sector.

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[105] Michael Thouber, "Interview with Michael Thouber," by Tine Oksbjerg and Mikkel Larris, *M100,* 2023.
[106] Lloyd, "Episode Fifteen: jina valentine," 0:03:10.
[107] Lloyd, "Episode Fourteen: 12ø Collective (eva duerden, Kelly Lloyd, Lou Macnamara)," 0:35:41.
[108] Kelly Lloyd, host, "Episode Ten: Jessica Gaynelle Moss," *This Thing We Call Art* (podcast), February 2, 2023, audio, 0:56:40, accessed October 27, 2026, http://www.thisthingwecallart.com/podcast/jessica-gaynelle-moss, 0:19:00.

Appendix C: On Resolution in the Artist-Led.

This Thing We Call Art is a part of a long-term ongoing process-led project and as such there are certain elements of it which are unresolved. For example, the interview archive is not as widely utilized as the podcast. While I have worked to find ways to further highlight the interviews in the archive conducted prior to the podcast, because they are not new, it has been difficult to locate the funding to support this. As Lou Macnamara told me in our interview, “there's a pressure for things not just to be shiny, but to be like, ongoing. For there to be an endless feed of stuff.”[109] And so, as I have done by creating the archive under the auspices of the Arts Council England Project Grant I received to produce one season of a podcast, I will continue to carve out opportunities from other grants to revisit, highlight, and expand the offerings from the wider body of interviews I have conducted.

However, even if I manage to create more opportunities to address this concern, there will still be unresolved elements of this project which is one indicator that *This Thing We Call Art* sits firmly in the artist-led. Because artist-led projects are not consistently supported nor do they contain certain levels of infrastructure, their quality, continuity, and level of resolve are reflective of the conditions of their making. This is important because it is a part of, as Professor Katherine McKittrick articulates, “*how we know*,”[110] and therefore instructive to those producing projects both within and outside of the artist-led. In our interview, Jesse Malmed and I spoke about his interviews with *Bad at Sports*. Jesse told me,

> I'm like glad that I have a small role in what will be, I think, like a really important archive of, of this sort of like, of all these different artists that have done things and, and, and it's, it is messy.
>
> It's like, sometimes it's good and sometimes it's not very good. And that is also I'm sure infuriating for a listener, but, um, is the way that it's been allowed to continue, is because there's, there's no money, there's never been any money to do this thing. And so, it's like people like, like the, the format has been built so that it could continue moving without too many interventions.
>
> And sometimes that means that it's like, the quality is not as high as if you were working for NPR [National Public Radio] or a podcast that has sort

[109] Lloyd, "Episode Fourteen: 12ø Collective (eva duerden, Kelly Lloyd, Lou Macnamara)," 0:42:32.
[110] McKittrick, *Dear Science,* 17.

of like a production staff where they even have editing, you know?[111]

Here, Jesse highlights that while some of the decisions the people who work on *Bad at Sports* have made might be, “infuriating for a listener,”[112] it is those same decisions that have allowed the project to continue and to grow into what has been and will be a really important archive of information about artists in Chicago.

Artist-led projects reflect not only the conditions of their making but also reveal their maker’s priorities. I met 12ø Collective’s eva duerden and Lou Macnamara in 2018 and began working with them from 2019 until we disbanded the collective in 2022. Sophie Chapman, one of our collaborators, responded to our Instagram post announcing our breakup writing, "Did more work for artists than many NPOs [National Portfolio Organisations] and did it with a lol."[113] In our interview, I asked eva and Lou about the role of humor in 12ø Collective’s projects, and eva responded,

> I think it was as soon as we started doing the projects, we realised there was this sort of like ego around it, and a lot of people would be maybe like impressed or–it's sort of this illusion, right? Kind of like Instagram. It's like, it seems like this glossy thing. And we were like, "No, it's such a mess. We're, like, so chaotic and we are just like pulling it together and we literally don't know what we are doing. We're just like learning by doing and making mistakes, and that means you can too.”
>
> So, I think, yeah, the gimmicky silliness of it was partly to make us feel better, but also just being, I guess, sort of realistic and not trying to sort of posture ourselves as being, you know, these really slick curators. We were like, “We're just people that like these projects, and they won't always be as shiny as possible, but hopefully we'll do it better next time, and look after people while we do it.”[114]

I choose one excerpt from the longer interview to use in the introduction of every podcast episode, and I chose this excerpt to introduce 12ø Collective’s episode. I was interested in how eva reflected on the process of running an artist-led project as full of trial and error, and how being open about this with participants and audience members, and being open to receiving feedback and doing better next time, can be

[111] Lloyd, "Episode Thirteen: Jesse Malmed," 0:24:30.
[112] Ibid.
[113] Sophie Chapman (@sophie_chapman), “Did more work for artists than many NPOs and did it with a lol,” *Instagram,* October 25, 2022.
[114] Lloyd, "Episode Fourteen: 12ø Collective (eva duerden, Kelly Lloyd, Lou Macnamara)," 0:21:03.

instructive. As this thesis is a part of a larger long-term ongoing process-led project, there are ways in which it will never be resolved, many of which have to do with the fact that it is a public-facing resource and as such needs to change and grow in response to its use, and in dialogue with its community.

Appendix D: *This Thing We Call Art* Codebook.

I coded every archive excerpt, podcast episode, essay, lecture, and self-interview using inductive coding to allow themes and patterns to emerge through the interviewees' language. I used the coding to edit the podcast episodes, to identify themes to focus on in the essays, and to create the index for *Three Days Toward the End of my DPhil*. I have included the project's codebook here to, in brief, share what I found out about the livelihoods of contemporary fine artist and art workers in the Global North, the central question of my long-term ongoing process-led interview project. I hope to continue working on this codebook, perhaps fleshing it out into another study, or organizing it into a project-wide index.

Academia Bad Academic; Belonging in Academia; Educational Career Trajectory

Artist Image Artist Life Romanticized; Continuous Production; Myth of the Artist (Genius; Financial Precarity; Mental Illness; Sexualization; Solitary; Without a Family); Defining Oneself as an Artist; Homosexuality and Art; Performance (Artist Image; Artist-ness; Knowledge); Representation of Artist Image (Brand Artists; Television)

Artist Livelihood Reports Artists as Workers–Autonomy *(See also Warne Thomas, Charlotte)*; Chicago Arts Census–ACRE**;** Fostering Equity in the Visual Arts Sector–Contemporary Visual Arts Network England *(See also Wee, Cecilia)*; Livelihoods of Visual Artists–Arts Council England *(See also Doeser, James)*; STRUCTURALLY F-CKED–industria *(See also Warne Thomas, Charlotte)*

Artists' (and Artist Workers') Needs Artists' Needs; Dignity; Multiculturalism; Quality of Life; Recognition

Artist Unions Art Institute of Chicago Workers United (*See also Hall, Gordon)*; Artists' Union England *(See also Beales, Katriona)*; Billedkunstnernes Forbund *(See also Rømer, Nis)*; Norske Billedkunstnere *(See also Friis Reitan, Erik)*; Royal College of Art Teaching Union *(See also Wee, Cecilia)*; Scottish Artist Union

Arts Organizations

Aarhus Center for Visual Arts

ACME Fire Station

Artist-run (Artist-led)

ACRE

Art Fair Supermarket; Juxtapose *(See also Grombacher, Pamela; and Richter, Sasha Rose)*

Collective

:pillow *See also Moroni, Alessandro; and Ratti, Giulia*

12ø Collective 3030; backend; Nawki; *See also duerden, eva; and Macnamara, Lou*

Art Workers Critical Memory Work; *See also Grombacher, Pamela; Reilly, Fiona; Richter, Sasha Rose and Tovesdatter Skou, Lise*

MilesKM PACTO *(See also Andrews, Warren; Mak-Schram, Sophie; Moreira, Pedro; Silva, Nora; Thomson, Finn; Ünsal, Merve; and Watts, Demelza)*

Conference Keep it Complex

Gallery KIOSK *(See also Ramos Arias, Daniela),* ThreeWalls *(See also Stratton, Shannon)*

Interview Series Group Show (*See also Merritt-King, Caitlin*); Bad at Sports (*See also Malmed, Jesse*); Studio Visit (*See also Quaintance, Morgan*)

Project *Bank Job (See also Powell; Hilary); Center for Experimental Lectures (See also Hall, Gordon); Chicago API (Asian, Pacific Islander) Artists United (See Bae, Gregory); Her og der (See also al Habbash, Motaz and Skeie, Marie); Italian Cluster (See also Floris, Giulia and Ratti, Gulia); Mob Shop (See also Milroy, Bella); The Nap Ministry (See also Hersey, Tricia)**;** Our Community Inheritance (See also Cecilia Wee); Overheard Map (See also Mak-Schram, Sophie); Party as Form (See also Shannon Stratton); POWER (See also Powell; Hilary); Rebuild Foundation (See also Gates, Theaster); The Roll Up CLT (See also Moss, Jessica Gaynelle)**;** School of the Damned (See also Alternative Education and Moors, Matilda); Stolen Goods (See also Hines, Maximilian); Sibyls Shrine (See also Moss, Jessica Gaynelle)*

Workshop Camera Trainee Workshop *(See Addai, Samara; and Macnamara, Lou)*

Artists' General Benevolent Society

Chicago Artist Coalition (Starving Artist Fundraiser)

East London Comics and Arts Festival

Hyde Park Arts Centre *Not Just a Pretty Face*

Maltfabrikken

Skowhegan School of Art

SPACE London Creative Network

Art Worlds Art Market; Art Roles (Art World–Pigeonholing; Power Dynamics in Working Relationships; Art World Professional Hierarchy); Art World–City Centric; Art World Periphery; Award; Nepotism; Paternalism; Philanthropy; Politics in Art World; Subculture or Counterculture

Behavioral Psychology Attention deficit/hyperactivity disorder; Attention Economy; Cognitive Dissonance; Depression; Imposter Syndrome; Scarcity Principal; Sunk Cost Fallacy; Variable Reward

Career

Art Worker Art Administration; Curation (Curation and Architecture; Curator vs. Producer; Comprehensive Management)

Artist Full-Time Artist

Career Hope

Career Malaise Administration Fatigue; Career–Disillusioned; Cynicism; Insecurity

Career Pressure Career Expectation (Attention Economy; Consistency; Present ness); Comparison; Competition; Consistency; Generalization vs. Specialization; “Opportunity Bomb”; Pressure to Continue; Solidarity (Lack of Solidarity)

Career Trajectory Career Change; Career Continuation; Career Pressure; Career Progress; Self Defined; Culminating Opportunity (Retrospective; Solo Exhibition); Emerging Artist; Immersion in Art World; Legacy (Wish for Legacy After Death); Sustainability (Sustainable; Unsustainable)

Care Work Caring Responsibilities; Child Care; Motherhood (Maternity Leave); Parenting; Personal Assistant (Training Personal Assistant; *It's Personal* Film)

Communication

Clear Communication

Outside the Arts Funders (Clear Ask; Language)**;** Public (Project Pitch; Public Speaking)

Within the Arts Conversations Between Artists; “Conversations like these”; Interviews; Participants; Exclusive Conversations; Participatory Artwork (Clear Guidelines; Empowering Paperwork; Modelling Best Practice)**;**

Talking to Artists

Communication Breakdown

Communication Issue

Outside the Arts Family; Funding (Pre-articulation of Project)

Within the Arts Privacy**;** Social Media**;** Confusion**;** Opacity (Art Speak; Language–Legibility)**;** Translation Issue**;** Unclear Idea of Artistic Working Process

Difficulty Exploitation (Passion for Work); Funding Caveat; Precarious (Aging); Repercussions; Sacrifice; Struggle; Vulnerability

Disciplinarity

Disciplines Art History (Alternative Art History (Memory; Stories); Art Historians; Art Historicization); Arts Journalism; Performance**;** Public Art**;** Public Programing

Form Formalism

Interdisciplinarity Art Integrated into Day-to-Day Life; Interstitial Art Projects (Art Band); Mess-i-disciplinary

Nationalism

No Man's Land

Rewarding Certain Forms of Art

Ethics Accountability (Future Self); Burden; Responsibility (“For Others, For Ourselves”; Mentorship; Use; Values)

Health Dental; Illness (Tiredness; Burnout; Exhaustion; Fatigue); Mental Health

Hiring Hire-ability (Hiring Advocacy); Marketability (Brand Identity); *See also Nepotism; Discrimination; and Marketability*

Identity

Identity and Place

Identity Groups Class (Upper Class; Working Class); Disability; Gender (Transgender); LGBTQIA+ (Gay (*See also Homosexuality in Art*); Queer); Race (Asian, Black (Black People (Black Americans, Black British, Black Canadians, Blackness–Intersectionality); Black Hair; Black art history; Black Artists’ Retreat; Black Lives Matter (Black Lives Matter Protests; Black Futures Letter); Black Studies; Looking for Opportunities to Support Black People))

Inequality Cultural Assimilation; Cultural Devaluing; Discrimination; Accessibility

(Ableism); Classism; Historical Discrimination in Trade Unions; Racism (Anti-Asian; Anti-Blackness; White Supremacy (Predominantly White Institutions; “White World”); Diversity in Sector; Privilege (Gender Privilege); Tokenism (Expected Performance of Identity; Room for Personal in Systemic))

Institutions

Archives Alternative Archives; Archival Research; References (Artexte (*Blackity* Exhibition; *See also Joachim, Joana*)); Black Lunch Table People's Table; Wiki Project (See also hart, heather and valentine, jill); Chicago Artist Files (*See also Malmed, Jesse)*; Viafarini *(See also Verago, Giulio)*

Development

Education

Art School Alternative Education (References: Open School East (*See also Rowson, Eva)*; School of the Damned (*See also Moors, Matilda)*; The Other MA); Equality, Diversity and Inclusion (Representation in Education; Short-Lived E.D.I. Initiatives; Royal College of Art’s “Inspire” Program); Pre-Email; Universities vs Art School

Educational Learning Environment Communication about Structure

Educational Pedagogy Evaluation Methodology; Exemplary Behavior**;** Listening**;** Open Door Policy**;** Reflection

Educator

Mutual Learning

Self-Education

Student Debt; Mature Student; Privileging of Certain Learning Styles; Teaching

References Akademie der bildenden Künste Wien; Central Saint Martins College of Art; Concordia University; Det Jyske Kunstakademi; Glasgow School of Art; Goldsmiths, University of London; McGill University; Oberlin College; Ontario College of Art and Design University, the; Oxbow School, The; Ox-bow School of Art and Artists’ Residency; Royal Academy Schools; Royal College of Art; Ruskin School of Art; School of the Art Institute of Chicago; Universität der Künste Berlin; University of Illinois Chicago; Vassar College; Wadham College

Institutional Accountability Intentionality

Institutional Budget Artist Fee (Cross-Cultural Fee Expectations); Institutional Power Dynamics (Transparency); Institutional Skepticism; Institutional Structure; Limitations

Institutional Change Institutional Change from the Inside; Art Administrator Advocacy (Transparency); Doing the Work While Experiencing the Problems)
Museum
Museum Education Community Engagement**;** Youth Programs; Late Programing (*See Parties*); Museum Teaching Pedagogy)
References Museum of Arts and Design; Tate
State State Support (Public Arts Funding); References (Arts Council England, National Endowment for the Arts); Social Welfare
Institutionalized
Performative Politics Hypocrisy
Language Building (Discourse; Vocabulary); Identity; Place
Living Conditions Affordability; Housing (Rent; Affordable Rent); Life Change; Moving (Living Costs Across Currencies; Migration); Scarcity of Resources
Methods of Evaluation Gross Domestic Product; Legitimacy (Humor); Measurement of Success (Failure; *See also Working Habits*); Good Enough; Triumph *(See also Artist Image)*; Professional Respectability; Value (Value of Artists; Role of Artist in Society–Culturally Determined)
Milieu
Culture Conditions (Cultural Policy; Velocity of Life)
Economic Conditions (Austerity); Effect (Cost of Living Crisis)
Historical Event (2008 Recession; Grenfell Disaster; Covid-19 Pandemic)
Political Brexit
Money
Cost of Work
Earning
Alternative Funding Models Collective Resources *(See Our Community Inheritance; and Wee, Cecilia)*; Community Arts Funding; Community Philanthropy (*See also Giving Project)*; Community Support; Crowdfunding
Artist Earning
Funding
Applications Fellowships; Grants
Funder's Opacity *See also Communication*
Government Funding State Grant Funding
Money Job Art Assistant; Atomized Workers; Freelance Contract; Casual

Contract; Contract Work; Part-Time Contract; Precarious Work; Preparator; Zero-Hour Contract

Payment Charge for Work; Quid Pro Quo

Support Romantic Partner; Social Welfare *(See also State Support)*

Organizations

Giving Project

Precarious Workers Brigade

People

Abramović, Marina

Addai, Samara *(See also Camera Trainee Workshop)*

Ateh, Tae

Brown, Adrienne Maree

Bunting-Branch, Anna

Cassell Oliver, Valerie

Crawford, Romi

de Montserrat, Jade

Easton, Theresa

Floyd, George

Gates, Theaster *(See also Black Artist Retreat and Rebuild Foundation)*

Gipson, Leah *(See also Black Futures Letter)*

Harris, Kyla (*See also It's Just Personal)*

Hart, Heather *(See also Black Lunch Table)*

Herbert, Martin

Hernandez, Andres *(See also Black Futures Letter)*

Hersey, Trisha *(See also The Nap Ministry)*

Hines, Maximilian (*See also Stolen Goods)*

HOLLOWAY, SHAWNÉ MICHAELAIN *(See also Black Futures Letter)*

Interviewees

al Habbash, Motaz (*See also Her og der)*

Andrews, Warren *(See also MilesKM–PACTO)*

Anonymous 1

Anonymous 2

Anonymous 3

Anonymous 4

Babkina, Kateryna

Bae, Gregory *(See also Chicago API (Asian, Pacific Islander) Artists United)*

Beales, Katriona *(See also Artists' Union England)*

Bille, Trine

Capaldi, Leah *(See also ACME–Fire Station)*

Claudia

D'Angelo, Elena

Dickinson, India

Doeser, James *(See also Livelihoods of Visual Artists (Arts Council England))*

duerden, eva (*See also 12ø Collective)*

Eriksson, Birgit

Feltham, Brad *(See also Artists' General Benevolent Society)*

Floris, Giulia (*See also Italian Cluster)*

Friis Reitan, Erik (*See also Norske Billedkunstnere)*

Grombacher, Pamela *(See also Art Workers)*

Habibyar, Abdulrab

Hall, Gordon *(See also Center for Experimental Lectures)*

Hjort Guttu, Ane

Joachim, Joana (*See also Artexte)*

Juhl, Jacob

Kaludjerović, Dejan

Kaul Kristensen, Mikkel

Kay, Rebecca

Kindred-Boothby, Coral Rose

Kiss, Attila

Lie, Ruth *(See also East London Comics Festival; and London Creative Network)*

Lunding, Peter

Macnamara, Lou (*See also 12ø Collective; and Camera Trainee Workshop*)

Mak-Schram, Sophie (*See also Overheard Map and MilesKM–PACTO*)

Malmed, Jesse (*See also Bad at Sports*)

Martin Rosenkilde Faurby, Carl

Milroy, Bella (*See also Mob Shop*)

Moors, Matilda (*See also School of the Damned*)

Moreira, Pedro *(See also MilesKM–PACTO)*
Moroni, Alessandro (*See also :pillow; and MilesKM–PACTO)*
Morris, Nicole
Moss, Jessica Gaynelle (*See also Sybils Shrine; and The Roll Up CLT*)
Parry, Catriona
Powell, Hilary *(See also Bank Job; and POWER)*
Quaintance, Morgan *(See also Studio Visit)*
Ramos Arias, Daniela *(See also KIOSK)*
Randolph Thompson, Justin
Ratti, Giulia (*See also :pillow; Italian Cluster; and MilesKM–PACTO)*
Reilly, Fiona *(See also Art Workers)*
Richter, Sasha Rose *(See also Art Workers)*
Rømer, Nis *(See also Billedkunstnernes Forbund)*
Schiess Højmose, Kirstine (*See also Aarhus Center for Visual Arts)*
Silva, Nora *(See also MilesKM–PACTO)*
Skeie, Maria *(See also Her og der)*
Stratton, Shannon *(See also Party as Form)*
Thomson, Finn *(See also PACTO)*
Tovesdatter Skou, Lise *(See also Art Workers)*
Tudor, Nick
Tulkens, Cecile
Ünsal, Merve *(See also PACTO)*
Urfe Bendt, Christine
valentine, jina *(See also Black Lunch Table)*
von Heydebreck, Vanessa *(See also London Creative Network)*
Verago, Giulio *(See also Viafarini)*
Vogl, Julia
Vollhardt, Lene
Waart, Robin
Watts, Demelza *(See also MilesKM–PACTO)*
Wee, Cecilia *(See also Our Community Inheritance)*
White, Dominique
Kapsalis, Terri
Kennedy, Angela

Klos, Yashua
Lloyd, Mark
Lorde, Audre
Martin, Charlotte
McLennan, AJ *(See also Black Futures Letter)*
Merritt-King, Caitlin (*See also Group Show*)
Metzger, Gustav
Moten, Fred
myrie, eliza *(See also Black Artists Retreat)*
Oliver, Demetrius
Picasso, Pablo
Ringgold, Faith
Skinner, BF *(See also Variable Reward)*
Steinman, Sally
Steyerl, Hito
Thatcher, Margaret
Wallace, Shannon *(See also Sybils Shrine)*
Warhol, Andy
Warne Thomas, Charlotte *(See also Artists as Workers - Autonomy and STRUCTURALLY F-CKED - industria)*
West, Kanye
Whitehead, Martine *(See also Black Futures Letter)*
Williams Gamaker, Michelle

Places Cities (Aarhus; Berlin; Chicago; Glasgow; London; Los Angeles; Margate; Marseille; Milan; Montreal; New York; Oxford; Porto; Reading; Sauen; Vienna; Zürich); Regions (Europe; Nordic countries; Southwest Asia)

Survival Strategies

Activism 1970s; Platforming; Resistance; Threatening to Leave (Striking)

Advice Actionable Prompts; “Have an ask”

Affinity Group Safety in Community (Identity Groups); Solidarity in Community

Coping Mechanism Giving Up; Imaginary Careers; Self-Reliance

Decolonizing

Pettiness

Prioritizing Boundaries (Saying No; Worked Enough); “Leaving Something

You've Built"; Professional Balance (Money Job and Art Career)
Balance Work and Life Balance (Falling in Love; Importance of Socializing)
Reclamation Asserting Authorship; Creative Agency; Ownership of Identity; Reclaiming Agency in the Art World; Reclamation of Self
Rejection Resilience
Self-Regulation Self-Care (Happiness)
This Thing We Call Art
Demographics
Factors Anonymity; Stewardship
Interview
Methodology Data Analysis; Developing a Resource; Editing; Thesis
Project Definition
Questions Question Also for Myself (Who do you work with?; Why stay in the Art World?; Why do we do this work?); Questions about Biography
Voice Collective Voice; Voices
What is Art? Art Identity and Labor; Art Objects (Materiality; Place of Art Object (Commodification; Art as Luxury; People over Projects; Mentored by Objects)); Contemporary Art; Place (Space; Time); Power of Artist (Power of Artist Identity); Public (Audience; Engagement (Work as a Point of Departure for Others)); Scale; What is the power of art?
Working Conditions
Art Career Alone; Invisible Work (*See also Racism–Anti-Asian and Parenting);* Solitude; Storage; Studio
Money Job Ethical Employer; Juggling Multiple Jobs; Overworked; Understaffed (Team of One or Two); Unethical Employer (Poor Labor Practices (Unpaid Internship; Unpaid Apprenticeship)
No Physical Location
Working Process
Budgeting Strategy; Clarity About Artistic Process; Documentation; Accessing a Critical Dialogue (Facilitation (Dialogue)); Phone Notes
Hanging Out
Making Process
Collaboration Collaboration and Friendship; Collaborative Project; Collective (Collective Tool)

DIY

Artist-led Building Networks and Creating Communities (Community Glue (Couch; Family Property; Food); Intergenerational; Personal and Professional; Networking); Building Research Tools

Production Exhibition–Installation; Process; Hustle Culture (Vacation); Hyperproductive Culture; Productivity as Defined by; Capitalism (Treadmill)

Parties *See also Party as Form; and Stratton, Shannon*

Play Discovery (Holes and Gaps); Experimentation Improv; Humor–Critique (Gimmick; Satire); Incidental (Inspiration); Innovation; Parafiction

Research Process Place of Research in the Arts

The Good Stuff Delight; Fun; Pleasure

Appendix E: On This *Thing We Call Art*'s Future.

This project has been shaped by the kinds of funding I have received, and what I have been able to accomplish with this funding. In addition to pursuing funding opportunities to further highlight interviews I conducted prior to 2021 (excerpts of which are currently housed in the archive) and fleshing out *This Thing We Call Art*'s codebook into a project-wide index, my immediate plans include continuing to interview people in Nordic countries and re-focusing on my object-making and installation practice.

Regardless of what funding I receive, I plan to maintain *This Thing We Call Art*'s online presence so that it remains a resource for those who need it. Inevitably this will necessitate changes in the frequency of public outputs and how this research is presented on the project's platforms. However, I do plan to continue to consistently edit and update this work in dialogue with the project's interviewees, creative partners, and project participants, so that *This Thing We Call Art* remains relevant and responsive.

There is a futurity built into this project: when the interviewees and I sketch out another version of the art sector, one which could meet our needs and reflect our priorities; and, when the less-visible work artists and art workers do to develop resources and opportunities for others and for themselves is highlighted. As I will work to edit and update this project in dialogue with the project's interviewees, creative partners, and project participants, I also will work to steward the futurity *This Thing We Call Art* has fostered.

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