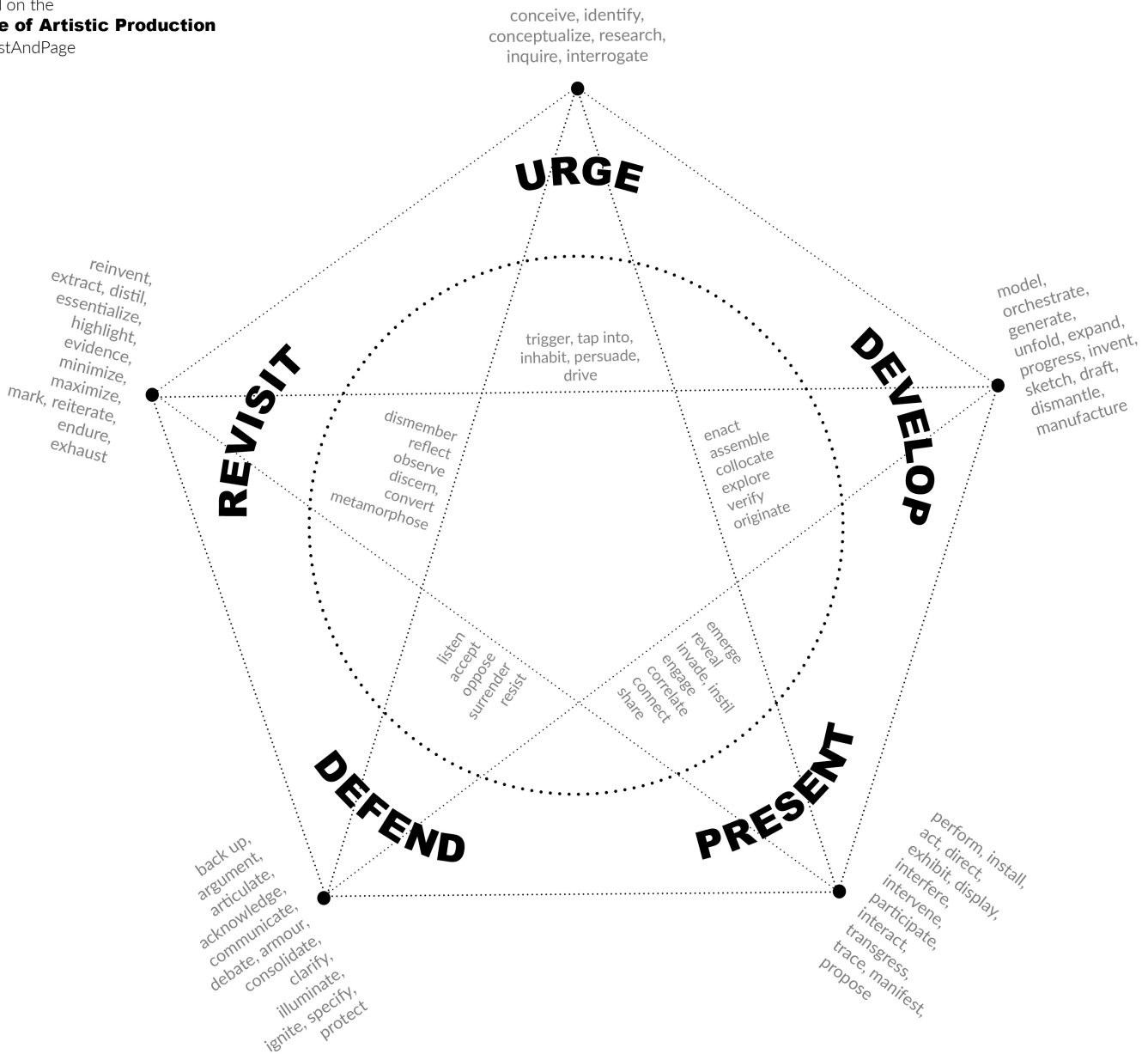


A FLUID TAXONOMY OF THE ARTS

Based on the
Cycle of Artistic Production
by VestAndPage





The **FLUID TAXONOMY OF THE ARTS** wants to serve as an additional **navigational device** in the mercurial sea of artmaking and art education. It is intended to evolve, transmute, convert, be reformed, refined, reoriented, and customized. It is an **open invitation to both art alumni and tutors** to reflect on their artmaking and education and display this process verbally and visually. The display reveals –to others and ourselves– the invisible connections and relations between seemingly disconnected things. By portraying them, we acknowledge that they belong together and understand our place therein in different process moments. Finally, it can allow for moments of reflection and inspiration when looking at past and future steps.

In our version of the **Fluid Taxonomy of the Arts**, we propose **five vertex zones** with corresponding action verbs that for us specifically pertain to and are vital to artmaking processes: URGE – DEVELOP – PRESENT – DEFEND – REVISIT. Herein, we intend the artmaking processes as inherently fluid, unpredictable and impossible to categorize definitely. Therefore, a hierarchical model will not serve this taxonomy's nature, in which the process can develop in any direction. The five vertex zones of our diagram can be read and processed both in a **cyclic or non-sequential** manner. The vertex points can be jumped between at any stage and between any vertex. Different pathways and directions between the vertex zones can be traced according to the individual process of artmaking. Even the vertex' action verbs can belong to one or more zone, can stick or shuffle.

We further propose that each of the five zones is subdivided into **internal and external process planes**. With this, we acknowledge that the process of artmaking is two-fold: it happens both inside the art-maker –implicitly, intimately, personally, and potentially–, as an idea, vision and urgency, to implement or to discard. And outside of the art-maker, once the concept, vision and urgency becomes externalized and expressed as a piece of art –explicitly, manifested, shared and tangible– definite. A crucial step in artmaking in our eyes is to navigate this delicate and essential transition with awareness and a relevant tool kit.

Finally, we recommend a less corporately influenced **language**, as we reckon that this language is not sufficient to display, encourage and define artistic productions. Art should, in fact, not be considered nor treated similar to a corporative subject or matter. As language reflects reality, we must caution to liberate artmaking processes from this present linguistic grip.

We encourage to become creative for a more in-depth reflection of artmaking methods.