



***Precarity:***  
*Editorial*

Daniel T. Barney, Editor

# Editorial: Precarity

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When the officers of the Caucus of Social Theory in Art Education (CSTAE) and I wrote the call for Volume 40: Precarity for the Journal of Social Theory in Art Education (JSTAE), we could not have imagined all that would take place in 2020. Anna Lowenhaupt Tsing's (2015) questions we posed within the call, what if "precarity is the condition of our time?" and "what if our time is ripe for sensing precarity?" (p. 20) were both hauntingly insightful for this particular year and are addressed expertly by scholars within this volume. The following is a brief introduction to the work of the authors and artists within JSTAE Volume 40: Precarity:

**Michelle Bae-Dimitriadis** and **Olga Ivashkevich** provoke art educators to decenter Whiteness within the field, and to radically acknowledge White supremacist ideas and policies when using the precarious term "we" that renders specific voices and perspectives disposable.

**Cala Coats** invites readers to engage with her essay that addresses *stickiness* as a concept, condition, and practice through a narrative score that becomes an aesthetic pedagogical exercise as it is improvised and "played."

**Brooke Hofsess** explores the everyday precarious practices of pedagogical resiliency through a concept of *salvaging* after unexpected flooding disrupted an educational program she developed called *Ecologies*.

**Melisa Cahnman-Taylor**, **Sharon Nuruddin**, and **Tairan Qiu** address precarity through the presentation of a translingual pedagogy researched using

a translingual memoir data collection and analysis that invites educational researchers to let go of our desires to conclude our work with prescriptive solutions to precarious failures.

**Kevin Jenkins** created a visual essay that exists on its own terms in relation to policies and the precarity of particular bodies in particular sites, including making oneself vulnerable in the field of art education in scholarly venues such as this very journal. Notwithstanding the power of this work, Dr. Jenkins also pairs his visual essay with a written essay that provokes critical self-reflection for scholarly readers and academics attempting to navigate the precarities of trans lives.

**Kevin Tavin** and **Mira Kallio-Tavin** discuss the precarious position of why the field of art education might choose to remain silent concerning the life work and scholarship of John Derby. Organized around the concepts of *Stigma*, *Confinement*, and *Silence*, the authors critically analyze the oppressive ableist and sanist practices in art education.

**Carol Padberg** offers a creative abecedarius, where her acrostic follows not only the order of the letters in the alphabet, but a line of questioning and calling out, of thought experiments and provocations for action.

**Christina Hanawalt** first narrates an investigation of the caring entanglements of mentoring beginning art teachers, and then concludes her essay with precariously critical provocations for the field.

Additionally, we have included the work of two artists who have recently responded to concepts of precarity, Pearl Corry and Julian Harper.

**Pearl Corry** began *Fundamental Gestures no. 13*, a GIF collage series she started during the Covid-19 quarantine, through the social media platform Instagram. The artist describes the precarity of worrying about keeping her job and studio space running during a time of such uncertainty, but she began to play with the idea of using Instagram as a way to compose a different kind of painting where a narrative is constructed over time. Pearl

creates each work in the series by first appropriating using a search function and then altering and layering the found GIFs in a new digital "painting" that followers can view and to which they can immediately respond in a very accessible way. These works capture the feeling of precarity, but also offer the artist a way to negotiate the sense of precarity she feels at the present moment.

*For further information please visit Pearl Corry's Website: [www.pearlcorry.com](http://www.pearlcorry.com) or follow her on instagram @pearlcorry*



Figure 1. *Fundamental Gestures no. 13*, Pearl Corry, 2020

**Julian Harper's** project *Nothing is Enough, Everything is Important*, "is more about a general state of mind," he states. He describes the work as a response to recent precarious transitions in his life. Julian elaborates in the following: "The relationships I used to feel centered by, are now quite unstable. My body and the hand come into conversation, and the hand is activated in many ways at my behalf and my expense. Power is both being exercised and stolen, and the power is both physical and social. I also wanted to do something a little dumb." He explains, "The task is truly pointless, and yet it becomes so important for me to attempt. The task is

also impossible. It is impossible to balance anything forever."

*For further information please visit Julian Harper's Website: [www.julianharperart.com](http://www.julianharperart.com)*



*Figure 2. Nothing is Enough, Everything is Important, Julian Harper, 2020*



*Figure 3. Nothing is Enough, Everything is Important, Julian Harper, 2020*

Precarity is certainly the condition of our time. The uncertainty and imbalance that is pervasive within the world today, where life promises no stability, undoubtedly requires resourcefulness, resiliency, and remaking, but also a refusal to repeat and replicate into the future through an optimistic sensing (Tsing, 2015) that is offered as a keen noticing of our present precarious moment within the field of art education proposed by the authors in this volume.

#### Reference

Tsing, A. L. (2015). *The mushroom at the end of the world on the possibility of life in capitalistic ruins*. Princeton University Press.

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