

Screen reader transcript of the digital zine: No Jobs in the Arts Issue #6

Content warning: May contain uncertainties.

[Start of No Jobs in the Arts Issue 6]

Page 1 (front cover) – Image 1

Artist: Steph Dutton

Title: Not Bad

Date: 2021

Instagram: @steph.dutton ([click here to visit the artist's Instagram](#))

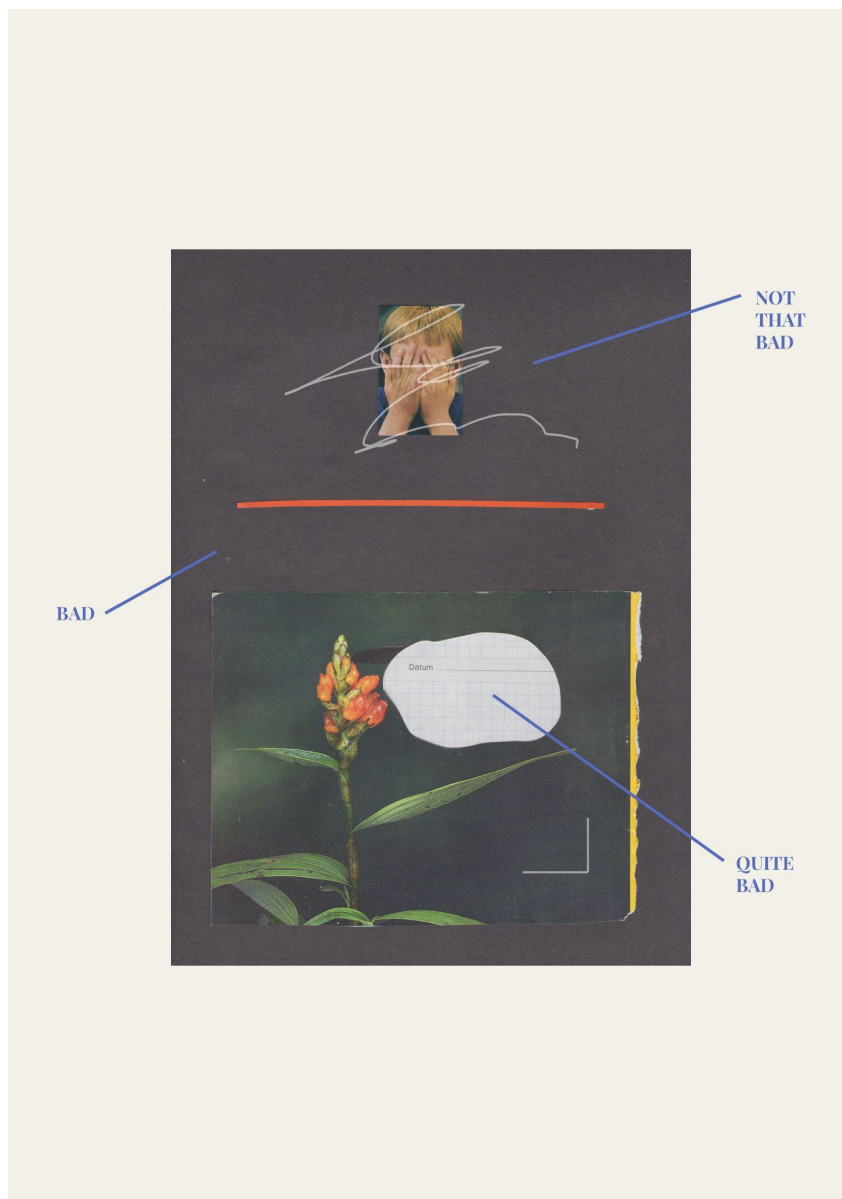


Image Description:

A collaged image is positioned in the middle of the cover. A small portrait of a child covering their face with their hands is stuck in the top-centre of the image, white pen has been scribbled over the top, obscuring the portrait. The words 'NOT THAT BAD' are typed in blue to the right side, with a line pointing to the portrait. A straight, red line is drawn horizontally across the centre of the image. The word 'BAD' is typed in blue to the left side, with a line pointing to the red line. An image of a plant with uneven edges is stuck in the bottom half of the image. The word 'datum' is typed onto grid paper and stuck over the image, next to the plant. The words 'QUITE BAD' are typed in blue, with a line pointing to the word 'datum'.

Page 2

An interview with Lily Hollywell

What materials and processes do you use to share your experiences?

Cardboard is what I like to paint on, initially because there's lots of it about, but after using it a lot, I like how earthy and malleable it can be. Process wise, I give myself rules and actions to follow that give me some structure; I always put some sort of base between the symbols and the cardboard, and I always outline the symbols to hold stuff in shape. I moved back home recently, which meant having to work smaller and stick to painting; when I usually like working bigger, looser, and on the floor, with no stress about making a mess. Using colour, moving around, and following whatever process feels best is how I see success, because that's what makes me happy.

What can we take from this work?

Ahhhhh - the idea of telling anyone what to think, especially in response to

something I've put out into the world, fills me with such a deep anxiety. I can only say what I take from it, which right now is 'ooo colours, illuminated manuscript vibes, contemplation, stillness and buzzing behind closed eyes'. I hope others can take something from it as well, whatever that might be

Page 3 - Image 2

Artist: Lily Hollywell

Title: How Will This Fare?

Date: 2021

Tags: Painting & Performance / Mediation / Universe

Instagram: @lollywell [\(click here to visit the artist's Instagram\)](#)



Image Description:

A mixed media, square painting, painted on cardboard. A yellow border is painted around each edge, images of rocks have been cut out and stuck to the border. Each corner is painted green, and a star shaped symbol is drawn in black, and outlined in white, in each corner. The centre square of the image is painted red. A rounded cross shaped symbol is painted in white and black, five circular symbols are painted within the cross, four are painted outside of the cross.

Page 4 - Image 3

Artist: Harry Martin

Title: Your Fingertips Were The Sweetest Spring Water

Date: 2021

Tags: Pastels / Boundary / Body

Instagram: @nine_pines ([click here to visit the artist's Instagram](#))



Image Description:

A portrait of two human figures, curled into each other in an embrace, in the centre of the image. The image is drawn using light pink, red, black and blue pastels. The marks used to outline the figures are soft and abstract. The figures are surrounded and enclosed by abstract mark making.

Page 5 - Image 4

Artist: Camille McCawley

Title: The Brain During Trauma

Date: 2021

Tags: Concrete Poetry / Adventure / Honesty

Instagram: @camille.poet ([click here to visit the artist's Instagram](#))

The Brain During Trauma

```

                                     x
                                     x
                                     x
                                     x
                                     x
                                     x
head released x
free x
s
u
vivid moment s everything
where stops
p
e
n
d
e
d
epiphany
lucid total
dream control
```

Image description:

A concrete poem, typed in the abstract shape of a human body. Words are typed in a simple font. Eight 'x' are typed in a line from where the head should be to the top right corner where the words 'the mind envisages the future' are typed. The words 'head released free' is typed in place of the head. Lines of text are typed to create arms, when read together they read 'vivid moments where' (left arm), 'everything stops' (right arm). The word 'epiphany' is typed in place of hips, and 'suspended' is typed vertically down the centre of the image, to create a spine. In the place of the left and right feet, the words 'lucid dream' and 'total control' are typed.

Page 6

An interview with Joshua Nicholson

What is present and absent?

I hoped that as the work developed, notions of binary time thinking like utopia, dystopia, optimism, and pessimism, became absent from the work. Even if these concepts present themselves as opposites, they are very much the same, relying on a fixed state and with it a fixed mindset of the future. I want the work to present a space that exists outside the linearity of past and future; that it just exists, without the need to exist in the past, or the future for it to be considered real. It's about presenting the notion of internal worlds as a very real, external thing, without fitting into the binaries of the external world that we're a part of.

Should we walk towards, or run away, from the vanishing point?

My hope would be for people to walk towards the vanishing point. But, because I try to avoid it myself, I understand why people might not want to. It's to completely give in to the void of uncertainty within yourself and in the external world, to your place within this cycle of impermanence. It would be ignorant for

me to just say everyone should go into it. Some people may not have the correct environment or headspace to be able to, and as much as this journey into the vanishing point may present itself as an internal, it's very dependent and influenced by the external. Walk towards it, but don't be afraid of stepping back sometimes. It's a very subjective process, so adapt it to yourself and how it could help you.

Page 7 - Image 5

Artist: Josh Nicholson

Title: Into The Vanishing Point

Date: 2021

Tags: Photography / Geo-identity / Converge

Instagram: @joshuanicholson_____

[\(click here to visit the artist's Instagram\)](#)



Image Description:

A photograph of a landscape, taken in winter. Snow appears, falling, over the image, obscuring the view. In the foreground is a field with long grasses, growing in a line, horizontally across the centre of the image. In the background, a pine tree can be seen in the top right corner of the image. A white sky fills the top left of the image, an overhead power line cuts through the top of the sky horizontally across the top of the image.

Page 8 (Back cover)

Unending uncertainty has forced us to find new ways to deal with the present, to move forward, to make sense of our collective trauma.

The work in issue #6 is a guide of sorts, one of patterns and prophecies, of puzzles and pauses. It has settled as acts or instructions for confusion: mediations, diagrams, meditations and vanishings. Show me where it hurts? It's bad, but not that bad. It's moving forward, we're all moving forward. A brave new world? A strange new world I'd say, channelled and ordered here by early-career creatives, attempting to make sense of it all. What ends here, and what begins?

Featuring: Adam Coleman, Camille McCawley, Harry Martin, Josh Nicholson, Lily Hollywell

Editors: Chloe Willis, Charlie Collins, Ryan Boulton

Project Region: Leicester/shire, Derby/shire, Nottingham/shire

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@nojobsinthearts ([click here to visit the publishers Instagram](#))

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Page 9 (pull out poster) - Image 6

Artist: Adam Coleman

Title: All My Ideas For The Last Fourteen Years

Date: 2021

Tags: Collage / Accumulation / Compulsion

Instagram: @adamcoleman7 ([click here to visit the artist's Instagram](#))

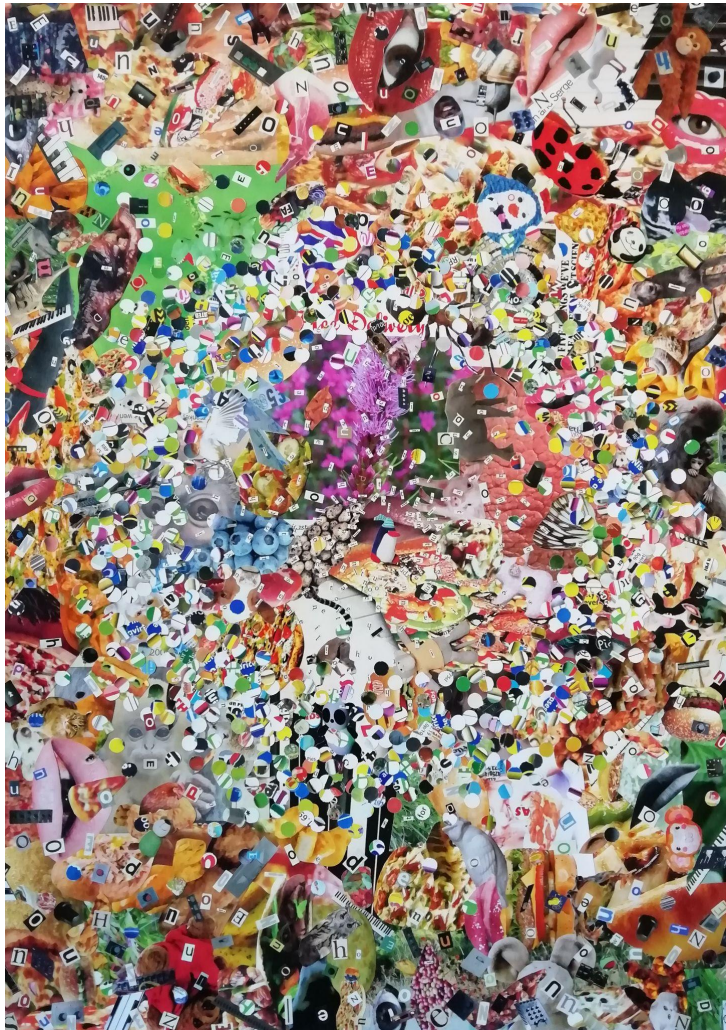


Image description:

A collage created with multiple layers of cut out imagery. Letters have been cut out and stuck haphazardly around the image, becoming denser towards the centre, creating a circle in the centre of the image. The collage is multicoloured and vibrant.

An interview with Adam Coleman

Are you trying to solve a puzzle, or create one?

I'm trying to create a problem, not a puzzle. I'm trying to simultaneously repel and attract the viewer's gaze. This is a conflicted work in progress. Essentially it will never be completed, as I could always add more to it. It'll only be finished when I run out of things to stick to it.

What should we be focusing on?

Whatever you choose to focus on; whatever you're drawn to. There are letters, animals, toys and colours. For me there isn't any meaning or sense or hierarchy. There is a certain pattern and composition but it is not really of any great significance, it's more coincidental. There is a vague loop of dots in the middle of the composition that may disappear as I add more to it.

How do you navigate the chaos?

I'm not sure that you need to. Sometimes you just have to ride the chaos out or revel in it. This piece of work is almost completely senseless, and I want to see if I can push it into complete incoherence by adding more and more to it. This is art as a destructive act.

[End of No Jobs in the Arts Issue 6]