

Screen reader transcript of the digital zine: No Jobs in the Arts Issue #7

[Start of No Jobs in the Arts Issue 7]

Page 1 (front cover) – Image 1

Artist: Issie Martin

Title: Let Them Cry

Date: 2023

Instagram: @issiem.art.in ([click here to visit the artist's Instagram](#))

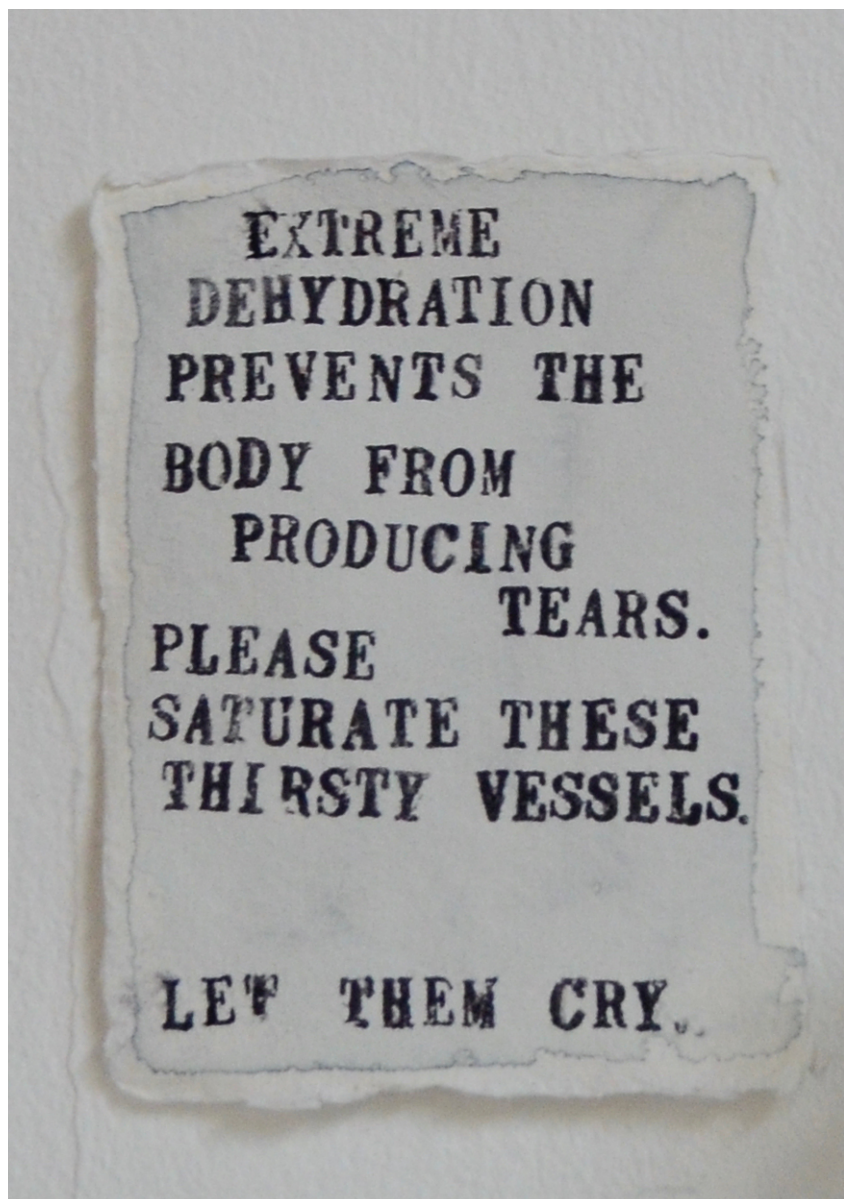


Image Description:

A rectangular shaped piece of rough white paper with rounded ripped edges sits on top of another piece of paper. The rectangle is tall and tombstone-like. A thin light wash of dark ink stretches across the rectangular paper, almost to the edges, leaving a thin white border. Inside of the ink wash, black blotted letters read: 'EXTREME DEHYDRATION PREVENTS THE BODY FROM PRODUCING TEARS. PLEASE SATURATE THESE THIRSTY VESSELS. LET THEM CRY.' The letters are all capitalised in a linear fashion, slightly askew. The letters are clearly legible, but some have not been printed perfectly and are slightly faded.

At the bottom of the first page of the publication, No Jobs in the arts have added 'contains climate anxieties'.

Page 2 and 3**Image 2**

Artist: Jessica Rose Lees

Title: Undergrowth

Date: 2023

Tags: Wax / Greed / Manifest

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



Image Description:

A landscape photograph of green grass, taken from a birds-eye view. The green grass occupies the entire background of the composition. The words 'CONSUME ENTIRE FORESTS' are written horizontally across the centre of the image in capital, bold, light orange letters. The letters are made from wax, not all of them are perfectly shaped. They are placed on top of the grass, slightly askew.

Page 4 - Image 3

Artist: Adam Wynn

Title: Relax, Take it Easy

Date: 2022

Tags: Paper Collage / Ignorance / Bliss

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



Image Description:

This image is a portrait digital collage. About one third of the image at the bottom is a horizon of slightly discoloured, yellow grass. Four white people appear to be lying on the floor sunbathing, three on their backs and two on their fronts. One is wearing white underpants, another is wearing black trousers, another is wearing a white top, shorts and sandals, another is wearing black trousers and white shoes. Some items of clothing like white tops lie around them. They are lying down in an irregular position, but all of them occupy the bottom third of the grass more towards the right hand side. The top two thirds of the image show a horizon of brown and grey houses, with a grey industrial landscape backed behind. White smoke stretches into the grey-blue sky from the industrial estate. The composition between the two parts of the image creates an immediate contrast to the eye.

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An interview with Adam Wynn

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

Question:

Would you describe your work as sustainable?

Answer:

I try and make my work as sustainable as possible. The elements in my collages are all images from books and magazines found in charity shops (which I typically cycle to). I also use recycled watercolour paper as my sketchbook, and non-solvent glue Sticks. I think all I need to do is work by candlelight instead of using a desk lamp and I'll be operating at net zero!

Question:

Is the grass really greener on the other side?

Answer:

I spent far too long trying to come up with a response that sounded remotely profound. In short:

Never.

Question:

Can I relax? I hope so?

Answer:

Relax, take it easy

For there is nothing we can do

Relax, take it easy

Blame it on me or blame it on you.

Page 6 and 7 - Image 4

Artist: Mandeep Dhadialla

Title: Steam & Seeds

Date: 2023

Tags: Linocut / Ecosystem / Tomato

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



Image description:

The image is a landscape lino print in three colours - light blue, dark purpley-blue, and a muted grey-like purple. In the centre of the print is a tomato plant growing vertically, occupying the top 3/4s of the image. The leaves of the tomato plant are light blue,, and some tomatoes are dark-purple blue, and others the muted grey-like purple colour. Some white tomatoes on the vine frame the main plant on

either side in a decorative fashion, with a light blue backdrop. The backdrop of the main tomato plant is the shape of a victorian sewer, an oval shaped white backdrop against the main tomato plant, and a light blue background with white linework to create a circular engine-like border around the plant. There are two lettuce leaves facing inwards either side of the centre focal point, its veins created with the muted grey-like purple colour and white. They are almost symmetrical. The bottom of the image under the central tomato-plant focal point shows two groups of wheels and cogs in a similar symmetrical fashion to the lettuce leaves. There are four wheels in each group created with a combination of all the colours, bordered by an elastic band.

Page 8 (Back cover)

To act with urgency
firstly gratify
yourself with
empathy

Precipitate, soak, then evaporate: thoughts from the guest curators and arts platform Round Lemon.

Issue #7 is a culmination of cyclical choices, created to re-imagine the hydrological cycle, through the lens of a sensory journey between water, earth, and air. The climate rhythm is accelerating; but, what happens if we allow ourselves to trickle, vaporize, then become reabsorbed?

Will we bask in the guilt of (in)action, or will we become drenched by the deluge?

This is our plea to sustain an empathetic ecosystem.

Featuring: Jessica Rose Lees, Adam Wynn, Mandeep Dhadialla, Planet Brill

Editors: Andreea Pislaru, Bethan Jayne, Carmela Vienna, Charlie Collins, and Ryan Boulton

Project Region: Midlands

Date: 2023

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

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You can support the zine by making a donation at www.nojobsinthearts.co.uk/donate

Page 9 (pull out poster) - Image 5

Artist: Planet Brill

Title: This Lovely Land

Date: 2023

Tags: Illustration / Hopeful / Collective

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



Image description:

This square illustration has a bright blue backdrop and it looks like it has been coloured-in, as some of the paper behind is exposed. Two red creatures that look like tigers or lions are drawn in the centre of the composition, one on top of the other. The top creature's body is turned to the right, its head turning backwards and facing down slightly. The bottom creature's body is turned to the left, its head turning backwards and facing up slightly. Their eyes, nose, teeth, beard outline, arm and neck outlines are bright yellow, and it looks as though their eyes are meeting. They both have long squiggly snake-like red tails with a yellow striped pattern. The tails border both creatures in an anti-clockwise direction. There is yellow text in the bodies of both creatures. Inside the top creature reads: 'THIS LOVELY LAND WE LIVE ON'. Inside the bottom creature reads: 'WILL BE SAVED BY THOSE WHO ADORE IT'. The text is a thin and bubbly font, and is curved according to the creatures' shape.

An interview with Planet Brill

Question:

Are we chasing our tails?

Answer:

Einstein supposedly said 'Insanity is doing the same thing over and over and expecting different results', and I think this reflects how climate change is being handled at the minute. It's also a great quote to live by as an artist. To succeed, we need to step outside comfort zones and try options that haven't been tried before.

Question:

How do we save this lovely land?

Answer:

As a tiny person on this big planet trying to solve climate change alone is overwhelming. We can make small changes to our lifestyles like buying local and low-impact produce in plastic-free packaging (or grow your own); providing shelter and food for wildlife in gardens or windowsills; and staying within the cycle of materials to avoid waste like buying secondhand clothes and furniture (charity shops are cool now).

Question:

What if adoration alone can't save us?

Answer:

I think the reason why anyone has the determination to save our planet is because they love it. In life the things we love and have a passion for are the things we fight the hardest for and get us out of bed in the morning. The best hope for us to save our planet is by coming together and using our shared love for wildlife and nature as a driving force to make changes

[End of No Jobs in the Arts Issue 7]