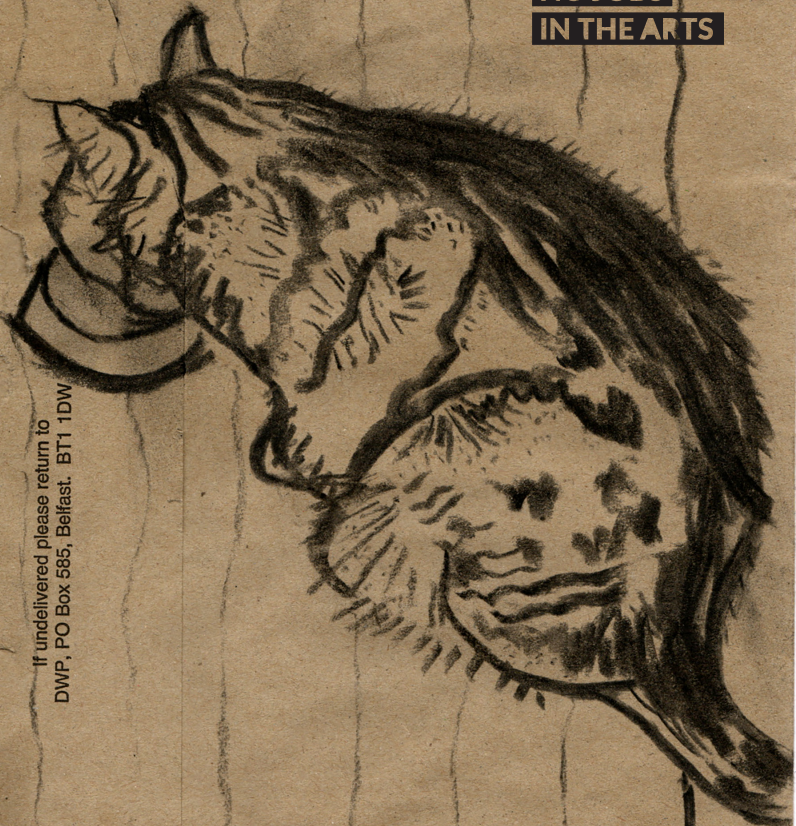


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*Violence in the
form of stationery*



Apathy Kills
Lucy Mills, 2022.

THY

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Applique / Vigil / Feminism
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Sheep Van Driver with his Portrait
Chloë Lund, 2023.

Sheep / Loss / Labour
@ceeglif

An interview with Chloë Lund

What did you sing to the sheep?

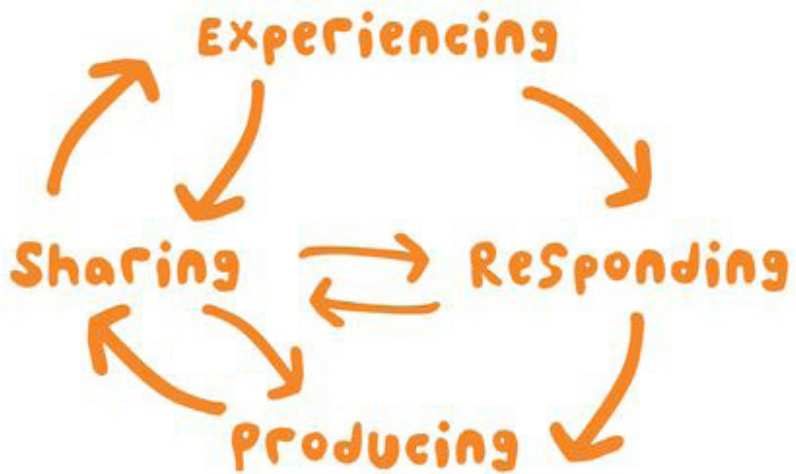
I'd hum little made up songs to the sheep as I fed them, telling them how beautiful I thought they were and patting their heads if they'd let me. Studies have shown that sheep have a preference for smiling people over frowning people, and can recognise emotions ranging from calm to angry, so the main point of my adoration was for them to feel my energy, loving, warm and appreciative.

How did the abattoir staff respond to your creative residency?

Most were friendly and open to talking when they could spare the time. Past experiences with animal rights activists - and perhaps fear of management - meant there was some wariness. But gentle persistence helped. One worker let me have a sheepskin, which I tanned to make a drum. Three came to my residency, still in their overalls and smelling of blood. They surprised me by their thoughtful responses to the questions of industrialised slaughter.

Is this a protest?

More than a protest, it is a prayer. The abattoir embodies the link between life and death, and the flow of energy between these things. So, I wanted to acknowledge the lives that end there, but equally those that it sustains. I don't think meat should be taken for granted, the sacrifice of another's life so we can live is no small thing. My prayer is for all beings - a fulfilling life, a dignified death.



An interview with Polly Brant

Where do we start? When do we stop?

Education is a rhizomatic process. We enter it through experiencing and sharing. It happens through our lived experiences and sharing knowledge gained from these experiences with others. It is a non-hierarchical network that makes connections in all directions; sometimes we are the ones sharing, other times we are the ones taking new things on board. As a journey it is non-linear and lifelong. It doesn't really stop; it just finds new directions every so often.

How does meeting, learning, and making, feed into the cycle?

Meeting, and making feed into the cycle through supporting how we learn. Meeting people is the initial moment where we can share and respond to new ideas with others. Making is the part that sits in-between responding and producing. It is the action of using materials to make sense of our experiences and the world around us. While learning is ongoing and lifelong movement. It is the arrow that transports us through the cycle.

Where are you currently in the cycle?

At the moment through art education workshops a lot of sharing and responding is happening. I am sharing knowledge, then responding to participant's interpretations, as we learn together through conversation and making. So, in some ways, you could say experience is a constant because it is always happening. This all keeps me in a continuous flow of learning alongside others and it is always about what's learnt on the way rather than a final outcome.



In Praise Of Trans Beauty #3: Anna
Kimberly Walker, 2023.

Painting / Advocacy / Safe Space
[@kimwalker.art](https://www.instagram.com/kimwalker.art)

An interview with Kimberly Walker

Why do you create portraits of trans women in the UK?

Recently I've witnessed an increase in hate crimes towards loved ones who are trans and my practice is a retaliation to this lingering feeling of hostility towards us. I am challenging this adversity by educating the public on the reality of our lives and elevating our status as women worthy of being exhibited on gallery walls. Through these portraits we can begin to document ourselves into history beyond the skewed narrative told in mainstream media.

How do the models feel about their portraits?

The models are extremely happy collaborating on their portraits! We have bonded over the process of modeling and drawing together, it is a long intimate dedication of time to reach the outcome. I owe it to them to deliver something they can be proud of after their contribution. In their portraits we are celebrating the great beauty and diversity of our community. By exhibiting to the public I am inviting them to celebrate with us.

Have recent government policies influenced your work?

Recent policies such as banning us from women's hospital wards and outing trans children to their parents are insidious. It targets us for harassment and frankly we're proving we won't stand for it - I am extremely proud of my community for taking to the streets with megaphones and banners. A protester is in a position of vulnerability and carrying this protest into the gallery we can continue to confront these issues in a safer environment.

What is social practice?

Issue #8 is an autopsy of social practice: a genre in flux. Dissecting this art form, we explore questions, not answers. A concrete definition lies on the operating table, now fluid. Bodies are fused together; the flux continues.

The artists featured in this zine have investigated what social practice means to them. No authority dictates it to be a certain way, to do so goes against the democratic approach of social practice itself.

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