

Screen reader transcript of the digital zine: No Jobs in the Arts Issue #8

[Start of No Jobs in the Arts Issue #8]

Page 1 (front cover) – Image 1

Artist: Bella Milroy

Title: Violence in the form of stationery

Date: 2018

Website: www.bellamilroy.com/ (click here to visit the artist's website)

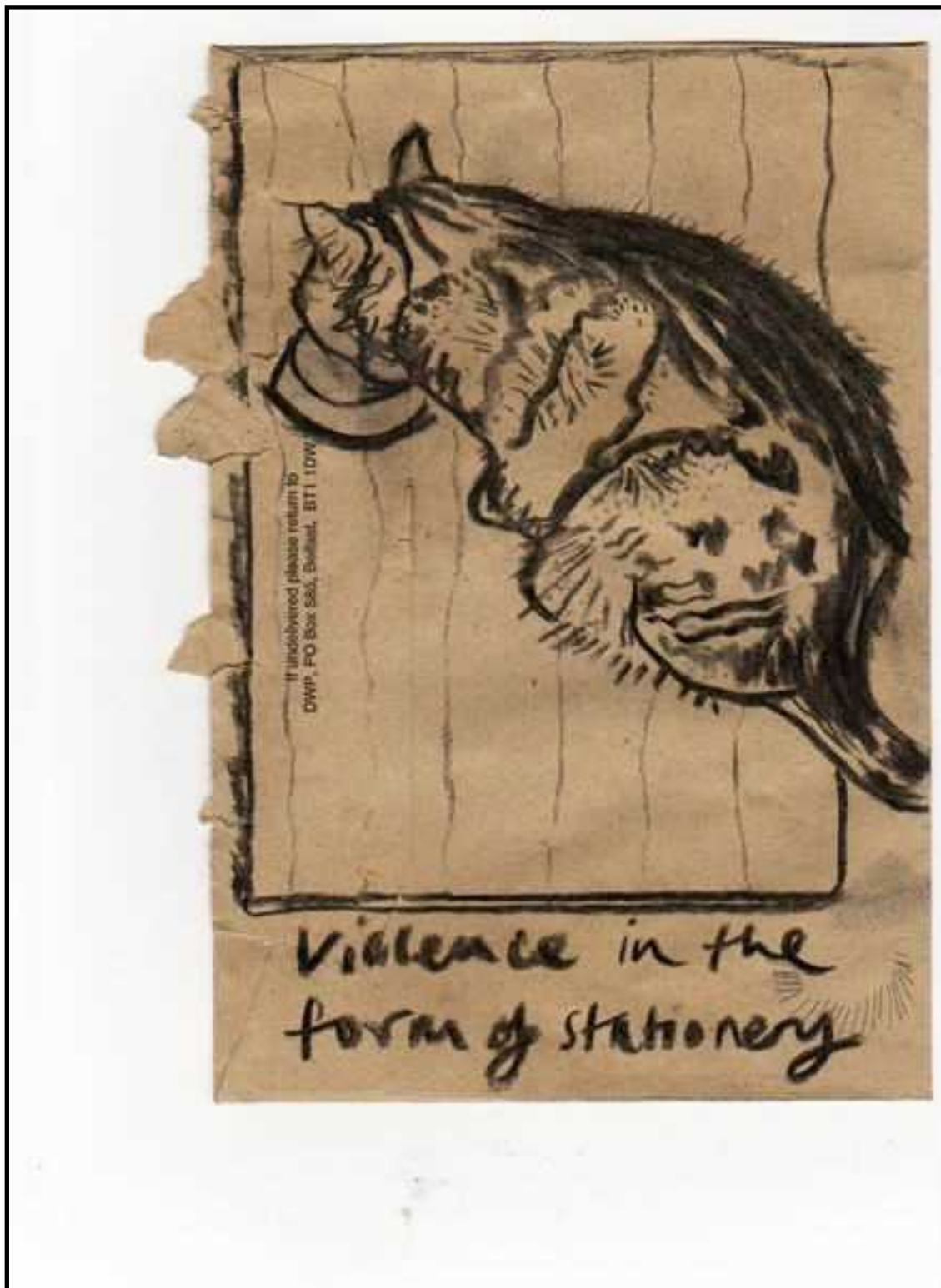


Image Description:

A brown, rectangular envelope, addressed from the Department for Work and Pensions in the U.K lies tilted to the right. The envelope has been opened, with tears along the left seam where the top flap used to be. The return address of the Department for Work and Pensions is printed below a charcoal sketch of a furry cat lapping milk (or possibly eating) from a bowl. Charcoal lines frame the scene, and the phrase "Violence in the form of stationery" is written in cursive at the bottom of the envelope.

At the bottom of the first page of the publication, No Jobs in the arts have added 'contains loss and recovery'

Page 2 and 3**Image 2**

Artist: Lucy Mills

Title: Apathy Kills

Date: 2022

Tags: Applique / Vigil / Feminism

Instagram: https://www.instagram.com/quiet_ginger_art/ (click here to visit the artist's Instagram)

**Image Description:**

A black pillowcase features the phrase "Apathy Kills" embroidered in bold, appliquéd capital letters. The lettering is crafted from various floral textiles and outlined with white stitching.

Page 4

Image 3

Artist: Chloe Lund

Title: Sheep van driver with his portrait

Date: 2023

Tags: Sheep / Loss / Labour

Website: <https://cglif.weebly.com/> (click here to visit the artist's website)



Image Description:

A digital collage combines an artist's drawing with a vibrant red, textured background reminiscent of a psychedelic trip. In the foreground, a figure clad in an unbuttoned green work jacket and a blue plaid Oxford shirt partially obscures the view. Their face remains unseen, but their fingers hold a drawing on A5 cream paper. The drawing depicts a middle-aged man in a yellow jacket and blue coat, his posture relaxed with one arm resting on a

ledge. The man's gaze, fixed on the viewer, pierces through the brown backdrop of the drawing. A faint shadow from the held artwork falls upon the figure.

Page 5

An interview with Chloe Lund

Website: <https://cglif.weebly.com/>

Question:

What did you sing to the sheep?

Answer:

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.

Question:

How did the abattoir staff respond to your creative residency

Answer:

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.

Question:

Is this a protest?

Answer:

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.

Image 4

Artist: Polly Brant

Title: Art Education is

Date: 2022

Tags: Mapping / Teaching / Connections

Website: <https://www.pollybrant.com/> (click here to visit the artist's website)

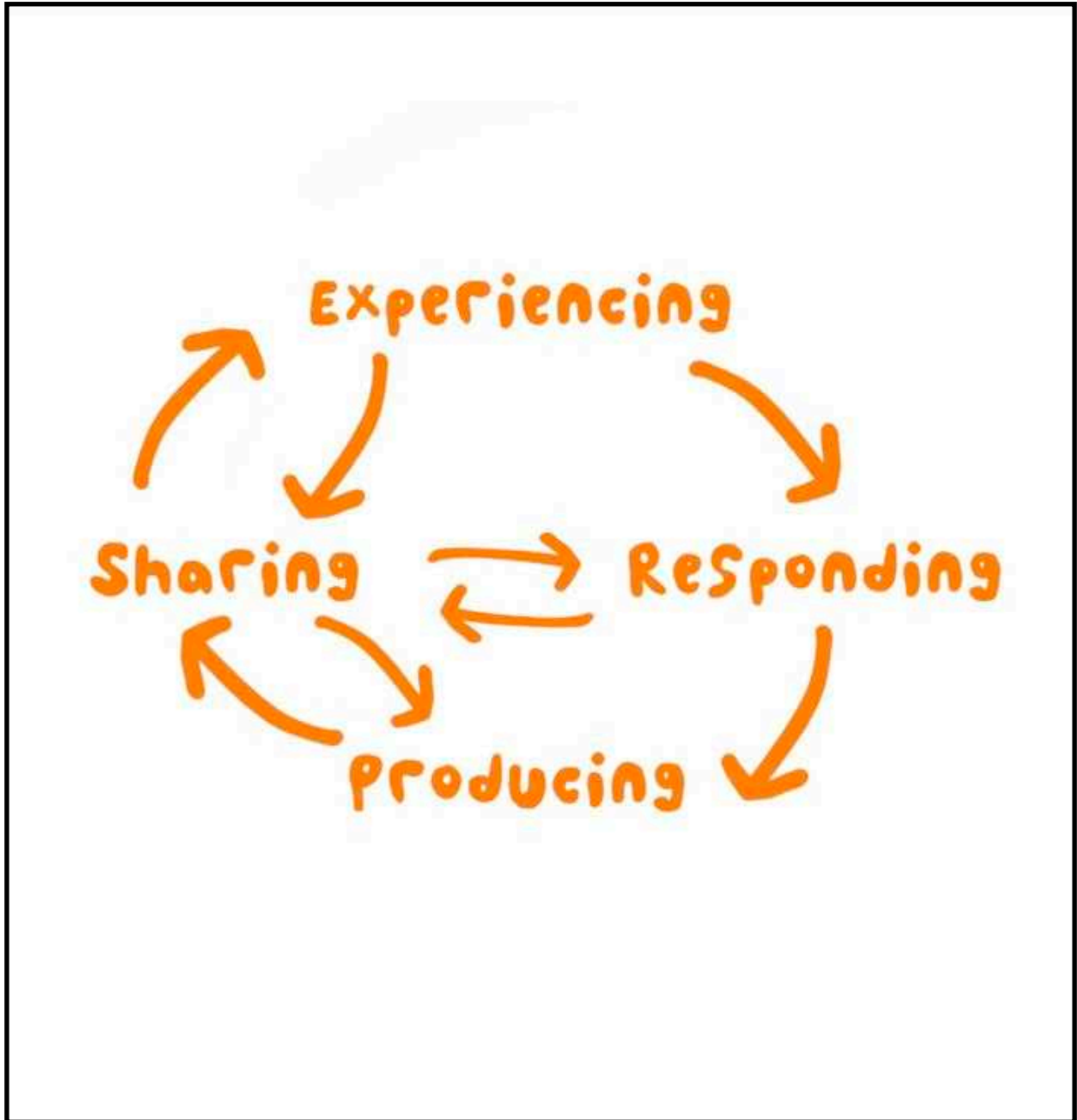


Image Description:

An orange digital diagram depicts a cyclical process represented by interconnected words and arrows. The core cycle flows from "experiencing" to "responding," then to "producing," and finally to "sharing," returning to "experiencing" to perpetuate the loop.

Page 7**An interview with Polly Brant**

Website: <https://www.pollybrant.com/> (click here to visit the artist's website)

Question:

Where do we start? When do we stop?

Answer:

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.

Question:

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

Answer:

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.

Question:

Where are you currently in the cycle?

Answer:

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.

Page 8 (Back cover)

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.

Featuring: Bella Milroy, Lucy Mills, Chloë Lund, Polly Brant, Kimberly Walker

Editors: Joshua Nicholson, Charlie Collins, Ryan Boulton

Project Region: Midlands

Date: 2024

@nojobsinthearts (<https://www.instagram.com/nojobsinthearts>)

Issue #8 was supported by: Make/Shift, Creative People and Places, Arts Council England and Dizzy Ink.

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

Page 9 (pull out poster)

Image 5

Artist: Kimberly Walker

Title: In Praise of Trans Beauty #3: Anna

Date: 2023

Tags: Painting / Advocacy / Safe Space

Instagram: <https://www.instagram.com/kimwalker.art/> (click here to visit the artist's Instagram)

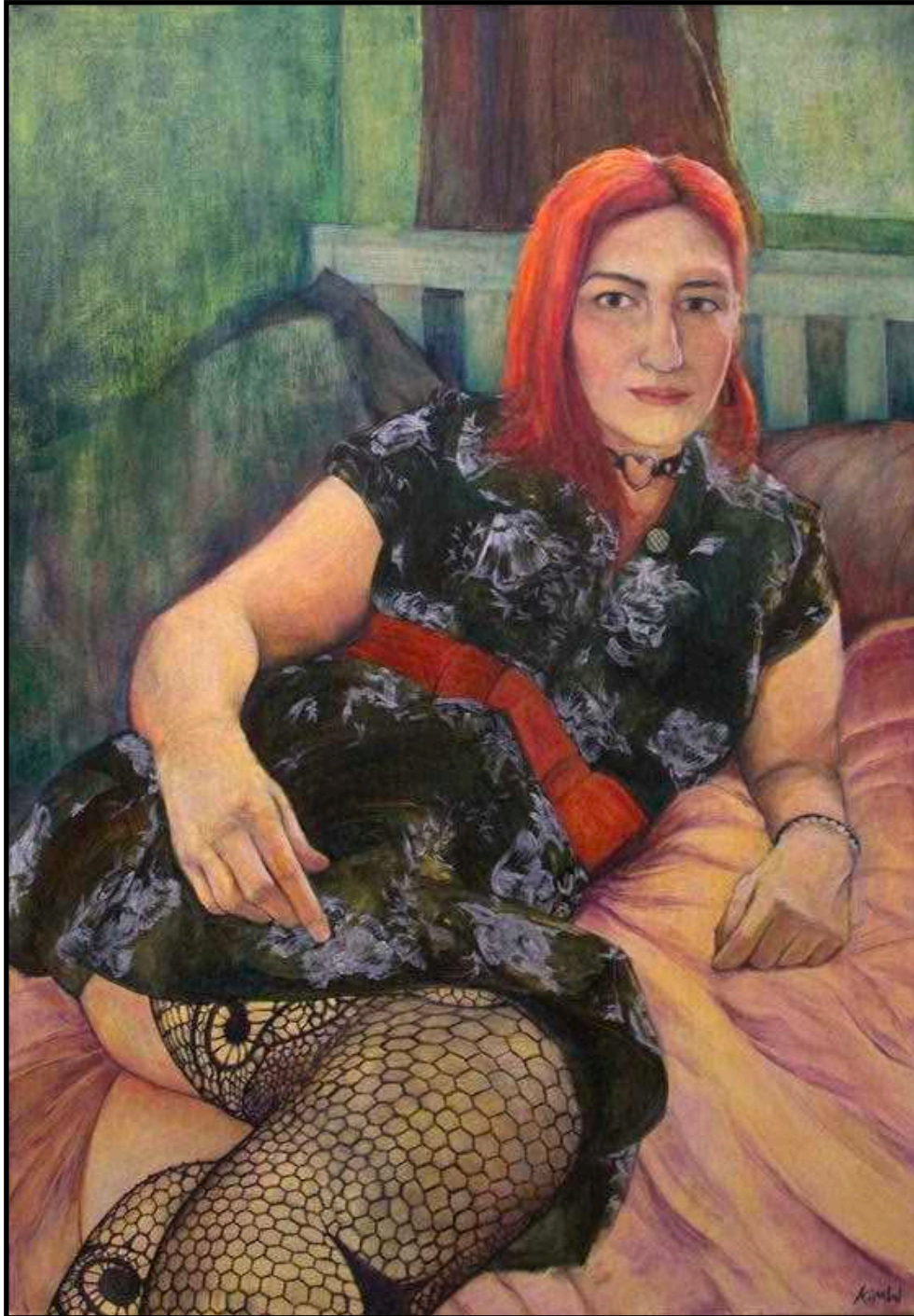


Image Description:

A painted portrait of a trans woman. She is laying on a bed with her left arm supporting her head and her right arm resting on her right leg. The bed has pink sheets and a white bed frame. There is a small red curtain behind the bed with green walls surrounding her. She has strawberry blonde hair, brown eyes and pink lips. She is wearing a leather love heart choker, a black dress with lilac flowers printed on it, a red belt and fishnet tights.

An interview with Kimberly Walker

Instagram: <https://www.instagram.com/kimwalker.art/> (click here to visit the artist's Instagram)

Question:

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

Answer:

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.

Question:

How do the models feel about their portraits?

Answer:

The models are extremely happy collaborating on their portraits! We have bonded over the process of modelling 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.

Question:

Have recent government policies influenced your work?

Answer:

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.

[End of No Jobs in the Arts Issue #8]