

**NO JOBS
IN THE ARTS**

**Screen Reader Transcript of the Digital Zine:
No Jobs in the Arts Issue #10, April 2026**

[Start of No Jobs in the Arts Issue 10]

Page 1 (front cover) – Image 1

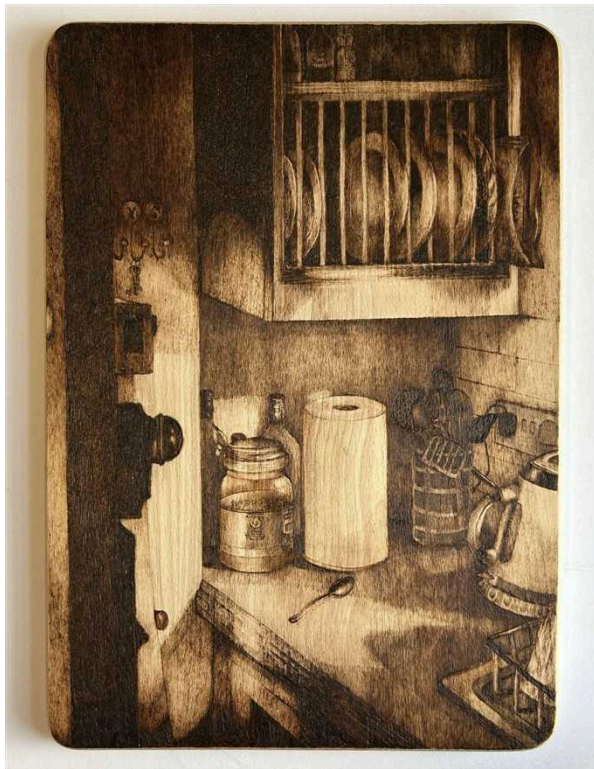


Image Description:

A grainy, sepia-toned image depicting a compact corner of a kitchen. In the foreground, there is a teaspoon on the work surface with light leaking across it, presumably through a window above the sink. Surrounding the teaspoon there are other miscellaneous kitchen items, coated by streaks of sunshine and shadow, including a kettle, pot of utensils, roll of paper towels and a mason jar, underneath an open shelf containing a fully stacked plate rack.

Image details:

Creative: Amelia Wright

Title: Eaten Bread is Soon Forgotten

Date: 2025

Instagram: @melia_rts ([click here to visit the creative's Instagram](#))

On the first page of the publication, No Jobs in the Arts have added their logo. They have also added a piece of text, 'contains human experiences', to complete the cover of Issue #10.

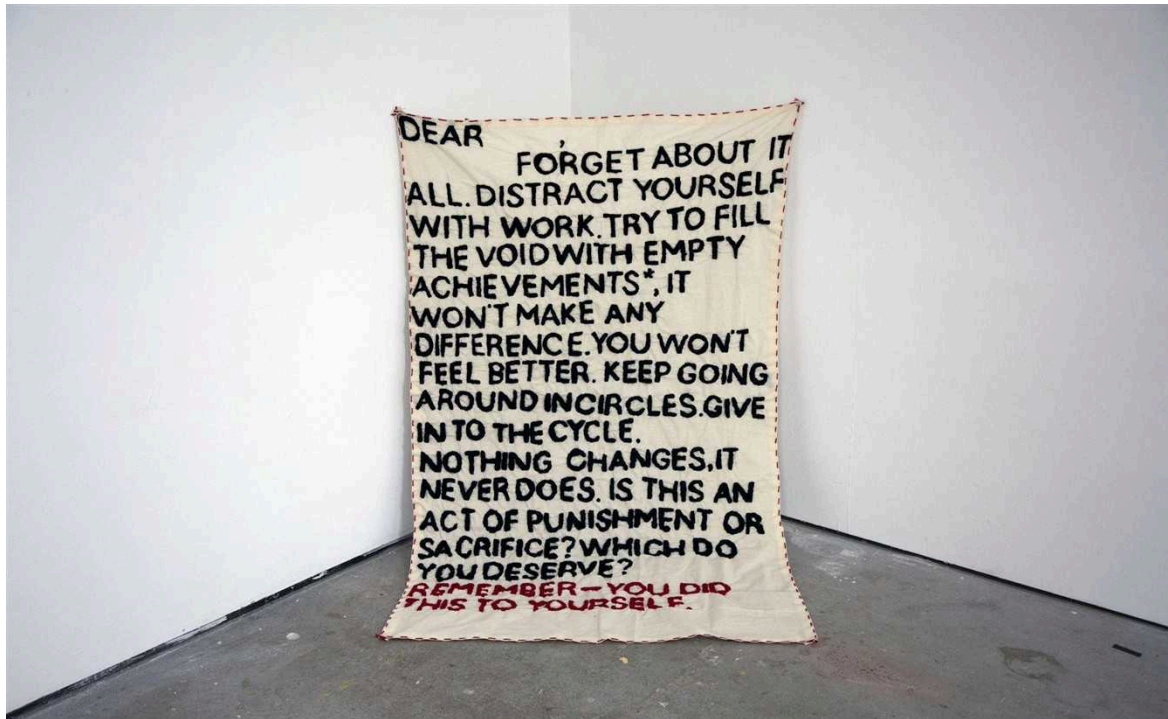


Image Description:

The image depicts a large cream-coloured tapestry with a border of red stitching, that is pinned up in an empty corner of a room, hung just low enough for the bottom edge to drape along the floor. Embroidered into the tapestry is an anonymous letter that reads,

“DEAR , FORGET ABOUT IT ALL. DISTRACT YOURSELF WITH WORK. TRY TO FILL THE VOID WITH EMPTY ACHIEVEMENTS*, IT WON'T MAKE ANY DIFFERENCE. YOU WON'T FEEL BETTER. KEEP GOING AROUND IN CIRCLES. GIVE INTO THE CYCLE. NOTHING CHANGES, IT NEVER DOES. IS HIS AN ACT OF PUNISHMENT OR SACRIFICE? WHICH DO YOU DESERVE?”.

All the words are in black writing, apart from the last line that reads “REMEMBER— YOU DID THIS TO YOURSELF.”, which is stitched in the same red as the tapestry's border.

Image details:

Creative: Imarni Boyer Nugent

Title: All This Self-Flagellation Is Giving Me Carpal Tunnel

Date: 2025

Instagram: @imarnisketchbook ([click here to visit the creative's Instagram](#))

Page 3 - Image 3



Image Description:

Blue-toned portrait of a young woman. She is in the centre of a dark background wearing an open black and white plaid shirt and a low-cut top with one hand cradling the left side of her face. Her blonde hair is tied back, with one strand falling loosely in front of her right ear. She has a silver nose piercing and wears a beaded necklace with a gold charm. The girl's expression is neutral, her eyes look directly at the viewer, and appear slightly glazed over. Her skin is pale with patches of yellow and red; she seems worn out or distracted by something.

Image details:

Creative: Indigo Millward

Title: Ego

Date: 2023

Instagram: @indigom_art ([click here to visit the creative's Instagram](#))

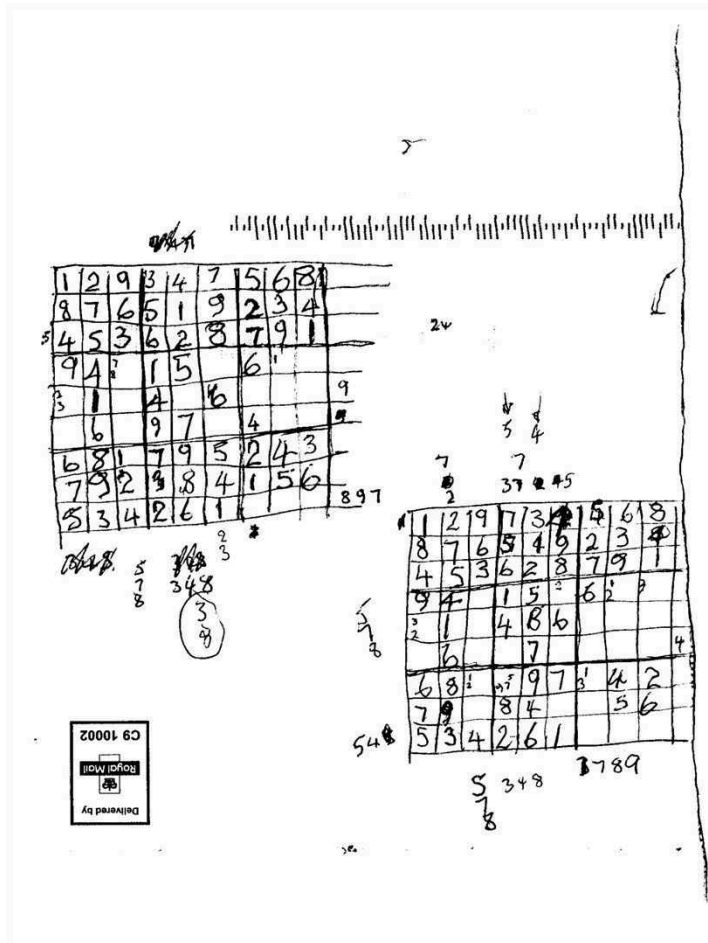


Image Description:

The image depicts a scan of an envelope that has been repurposed to draw out two games of Sudoku. The games are unfinished, the wobbly, hand-drawn grid lines are surrounded by rough workings out and scribbles. There is a stamp in the bottom-left corner of the image which informs us that the envelope was "Delivered by Royal Mail C9 10002".

Image details:

Creative: Lucy Vardy

Title: Footprint

Date: 2026

Website: lucyvardy.com (click here to visit the creative's website)

Page 5 - An Interview with Lucy Vardy

Is this a personal piece?

The piece is highly personal, making it feel like such a stranger, yet seemingly familiar simultaneously. I scanned an old envelope that my grandparents used to write on. There are parts of a recipe on the reverse, and my grandad used to make notes for the Sudoku in the newspaper. The history of this discarded piece of paper is highly individual and solitary in its existence, yet provides such a close, intimate reading.

Was the composition of this art work planned?

Within my practice, I collect numerous ephemera – shopping lists, receipts, floor-findings – and in their randomness, they contain something very human to our intrinsic nature. Stored as documents, data, analytics, you're able to understand a character; how they write the number four, a hastiness, or pen choice. The gathering of these collectables, remnants, mementos, is usually incidental and unplanned, picked up on walks, at my part-time job, on the kitchen counter

Can we ever finish the puzzle?

Within its ambiguous state, the solving of the puzzle remains unknown. A mystery full of questions, and a tacit reflection of time, we assume the Sudoku had been completed – a vivid inspection of mortality, etched into paper.

Page 6 and 7 - Image 5



Image Description:

The image depicts a scan of a small sketchbook with a drawing over a double page spread. The drawing is a loose pen sketch of a public transport scene, with two figures in baseball caps sitting across two pairs of seats in front of the artist or viewer. Their faces are mostly concealed, but we can see that the man on the right is wearing glasses. Repetitive lines have been used to create shading to distinguish between highlights and shadows. In between the seats the artist has written an inner monologue across the central page margin that reads "21ST APRIL SOMETIMES I FEEL LIKE I GET TOO STUCK IN MY OWN HEAD, YET I REALLY DREAD MISSING THE DETAILS OF EVERY DAY LIFE. ITS A VERY MIXED FEELING."

Image details:

Creative: Stevie Cook

Title: April 21st

Date: 2025

Instagram: @stevh.cook ([click here to visit the creative's Instagram](#))

Page 8 (back cover) - Editorial

'I don't know, I'm just existing, just paying attention...'

Issue 10 is about taking note of the 'other' human experience; whether joyful or sad, full or empty. Contained in this issue, the artworks look to unpick details, sequence thoughts, and pickle memories for future consumption.

We invite you to slow down, share in passing moments lived by others, strange and familiar, and expand upon the art of noticing.

Pay attention.

It's the stillness you'll remember.

Credits:

Featuring: Imarni Boyer-Nugent, Stevie Cook, Indigo Millward, Lucy Vardy, Amelia Wright, and Apple Laura Gerungan.

Editors: Adrianna Wade (guest curator for issue), Rosie Cameron (guest curator for issue), Charlie Collins, and Ryan Boulton

Project Region: Midlands

Date: 2026

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

Footnotes:

Issue #10 was supported by: Loughborough University and Dizzy Ink

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

Page 9 (pull out poster) and interview - Image 6

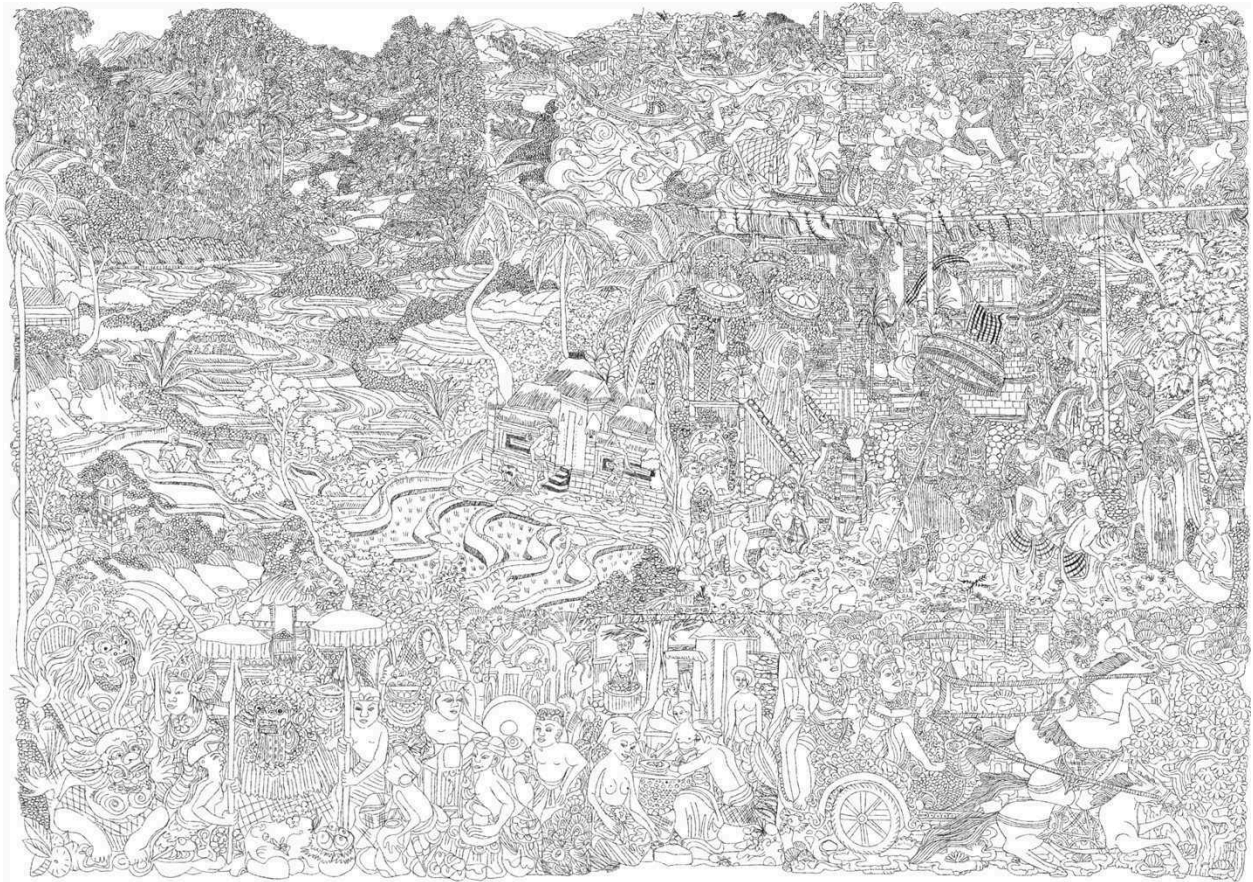


Image Description:

Large scale monochrome drawing that is highly detailed. The image is a layered composition of cultural heritage, with Balinese figures and mythical creatures at the bottom of the page holding spears and dressed in traditional outfits. As the viewer works their way up the composition is filled with detailed fragments of architecture intertwined with characters, palm trees, flora, and fields. It is difficult to distinguish where one area of the drawing ends and another begins.

Image details:

Creative: Apple Laura Gerungan

Title: Hiruk Pikuk Negriku

Date: 2025

Instagram: @apelseniman ([click here to visit the creative's Instagram](#))

An Interview with Apple Laura Gerungan

Hiruk Pikuk Negriku is the title of this work — what does it mean?

Hiruk Pikuk Negriku is an ode to my country, Indonesia, through a modern rendition of the traditional Keliki Art practice. Roughly translated to The Hustle and Bustle of my Country. Both a celebration, and cautionary tale, about the transformation of cultural identity over time. The base drawing honours Balinese aesthetics. The interactive element confronts viewers with the dilemma of participation: do they preserve the purity of the original, or do they contribute their mark?

Where did you start, and where do we begin?

This is such a great question! I started this piece from the bottom-left corner. Drawing the entire foreground, taking inspiration from Indonesian wood carving murals. People's eyes are often drawn to different points on the piece, but I have intentionally separated it into three horizontal rows, the foreground portraying people, rituals and daily life. As the middle ground and background increase in portrayals of Bali's natural landscapes (padi fields, the sea).

Do we have permission to colour this in?

Absolutely! 100% it is all up to the viewer to colour this piece in and interact with it however they want to. If you do colour it in or draw over it, please post it and tag me! (@apelseniman). I would love to see where and how this piece ends up, that is a big reason as to why I made it in the first place.

[End of No Jobs in the Arts Issue 10]

NO JOBS IN THE ARTS CIC, Milestone Studios, Unit 3, Rock Mill Lane, New Mills, High Peak, Derbyshire, England, SK22 3BN. NO JOBS IN THE ARTS CIC is a not-for-profit, community interest company, registered in England and Wales, with the company number 14220745. Incorporated on 7 July 2022.

Email: nojobsinthearts@hotmail.com

Website: www.nojobsinthearts.co.uk ([click here to visit](#))

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