



**INTO THE WILD**  
**2014/15**

**chisenhale**  
studios

INTO THE WILD are the fourteen offspring of a brand new emerging artists program run by Chisenhale Studios. A breeding ground for open dialogue and honest advice about life post-university, speakers ranged from artists to funding experts, with the aim of educating the fourteen on the multitude of ways that exist of being an artist in the world.

This document is the result of the generosity of speakers who shared their time and experience with us. We'd like to thank Andrea Davidson and Louise Ashcroft, as well as all of the resident artists at Chisenhale Studios.

INTO THE WILD 2014/15 are:

Paola de Ramos  
Camilla Bliss  
Rebecca Scheinberg  
Sophie Dixon  
Chris Alton  
Sean Mullan  
Hazel Dowling  
Jay Delves  
Ellie Wyatt  
Kaajel Patel  
Sophia Freeman  
Stephen Lordan  
Rosa Farber  
Rafal Zajko



In September 2014, fourteen emerging artists were selected to take part in Chisenhale Studios' ambitious new professional development programme 'Into the Wild'. The course was designed, funded and delivered by members of the studios, which has a strong tradition of peer-support and collectivity. Our goal was to teach the next generation of artists everything they will need to thrive and survive in their careers (a subject which is often lacking from university syllabuses, perhaps for the very reason that it can only really be learnt in 'the wild').

The first few years after graduating from a BA are precarious, confusing, frustrating and challenging. They can also be liberating, empowering and full of opportunity.

The course began with an intensive eight-week programme of talks, panel discussions and workshops led by artists from Chisenhale Studios alongside myriad influential artists, curators and gallerists, who shared their knowledge on subjects such as funding, finding space, promoting oneself and writing statements. Participants also had the opportunity to have one-hour tutorials with an artist of their choice from Chisenhale Studios. Following the taught-course, members did a two-week residency in an ex tanning salon near Gospel Oak, where they developed new work in preparation for a final show.

This document is a collection of notes and ideas written by the inaugural Into the Wild participants. By gathering their thoughts, these emerging artists aim to reflect on what they have learnt and to provide a handbook for future reference as they launch their careers.

## NTO THE WILD

### OVERVIEW OF STAGE 1 - The Taught Course:

#### Monday 13th October: On Launching

- Talks by Alicia Paz, Zoe Mendelson and Tim Knowles. Introducing their work and discussing how they launched their careers as artists, followed by a panel discussion.

#### Monday 20th October: Making Things Happen

- Shezad Dawood's talk on starting out as an artist
- Group discussions and presentation - How do artists make money?
- Doug Fishbone's talk and workshop about launching projects, being proactive and promoting yourself

#### Monday 27th October: Spreading the Word

- Sally O'Reilly's introduction to writing about one's art practice, styles of writing and different approaches
- Panel discussion on writing applications, with Andrea Davidson (Chisenhale Studios) and Laura Sweeney (Chisenhale Dance Space)

#### Monday 3rd November: Finding your Identity/Getting ACE Funding

- Richard Layzell's talk 'Exploring the Creative Self'
- Funding talk by Michaela Crimmin

#### Monday 10th November: Spaces and Statements

- Discussion on how to find spaces with Meg Peterson from 21 Artists, and Louise Ashcroft
- 1-2pm LUNCH: Curator Dunya Kalanter 'curates lunch' for us, and chats with us about her ideas and experiences
- Sally O'Reilly group seminar - looking over our new and improved artist statements

#### Monday 17th November: Galleries

- Gallerist talk and panel discussion with Vanessa Carlos from Carlos | Ishikawa (who represents Ed Fornieles, currently on show at Chisenhale Gallery), Laura Wilson from Chisenhale Gallery, Judith Carlton from Matt's Gallery

Chisenhale studio artists' panel discussion about being represented by galleries. Ingrid Kerma and Nadine Mahoney

#### Monday 24th November: The Practicalities of Exhibiting/The Business Side

- Chisenhale Studio artists presentations: Kate Hardy talks about teaching art, Alina Kisina talks about 'Being Organised - Your Archive', Sheena MacRae talks about organisation and time management. Kevin Dunbar sends advice in text form.
- LUNCH: International Skype lunch with artist Rachel Pimm in New Delhi
- Talk on Funding: Beyond the Arts Council, with Charlie Levine (Curator)

#### Monday 1st December: Participants Takeover!

Group walk in Victoria Park, with discussion in the pagoda

#### BEYOND:

The 'TAN LIKE THAT' Residency and exhibition - making new work and getting to know one another's practices.

The Final Show - a group show of works by Into The Wild artists

## CAREER V. ART CAREER

1. Should we aspire to make art our paid work?  
"career"=chaos path

The Security of steady job

2. some options...

- Be impoverished
- Moving to a cheaper location to live in
- get a job and learn to love it [not a hobby]

example:

Carey Young-

Artist who's work is a management role, job is her research  
Phillip Glass + Richard Serra + Steve Reich, earnt money as  
movers with a van

Their job influenced their practice.

CONSIDER whether your art practice is relevant for selling -  
is it a feasible income for you to rely on or is it just a bonus?

## SOME ADVICE FROM CHISENHALE ARTISTS:

Tim Knowles

- OMI- Residency NYS
- Cannons Marsh Commission- you Can approach companies for commissions
- Chisenhale Residencies
- Walk on Exhibition
- every artists path is different

Zoe Mendelson

- Engaged in practice-led research (PhD by practice) Teaching on BA Fine
- Art, painting at Wimbledon
- Make applications location/site appropriate AND seek out subject/context appropriate funding
- Publication: This Mess is a Place: A Collapsible Anthology of Collections and Clutter
- If you see a show/talk/event coming up that your work connects to - approach the organisers and let them know what you make/do
- Think of appropriate venues - not always galleries. Zoe launched her book in a furniture store that is set up like a domestic space.
- Collaborate. Collectivise.
- Be open to the accidental.

Alicia Paz

- Skoewgan Residency - Maine USA, needs funding
- GasWorks Residency > Triangle Network
- Studio Visits, - Feedback
- FileMaker Pro- don't LOOSE WORK!
- Database with location/invoice of all different work
- SAY NO! Can refuse things- need payment-not sustainable otherwise
- Don't pay or see where you money goes... is it worth it?
- Direct email- the right person
- Connections- research/meeting someone
- PIER residency
- AN Magazine- calculate costs 4 work
- Artists pension trust
- Production + HG then 50/50
- Let you realise project
- What's the budget- do you get paid? - ask.
- Suitable systems for each individual artist.
- Collectors buy work for different reasons

# ON THE PH OF BULL

A WORK RANT -

In the year 1930, John Maynard Keynes predicted that, by century's end, technology would have advanced sufficiently that countries like Great Britain or the United States would have achieved a 15-hour work week. There's every reason to believe he was right. In technological terms, we are quite capable of this. And yet it didn't happen. Instead, technology has been marshaled, if anything, to figure out ways to make us all work more. In order to achieve this, jobs have had to be created that are, effectively, pointless. Huge swathes of people, in Europe and North America in particular, spend their entire working lives performing tasks they secretly believe do not really need to be performed. The moral and spiritual damage that comes from this situation is profound. It is a scar across our collective soul. Yet virtually no one talks about it.

Why did Keynes' promised utopia - still being eagerly awaited in the '60s - never materialise? The standard line today is that he didn't figure in the massive increase in consumerism. Given the choice between less hours and more toys and pleasures, we've collectively chosen the latter. This presents a nice morality tale, but even a moment's reflection shows it can't really be true. Yes, we have witnessed the creation of an endless variety of new jobs and industries since the '20s, but very few have anything to do with the production and distribution of sushi, iPhones, or fancy sneakers.

So what are these new jobs, precisely? A recent report comparing employment in the US between 1910 and 2000 gives us a clear picture (and I note, one pretty much exactly echoed in the UK). Over the course of the last century, the number of workers employed as domestic servants, in industry, and in the farm sector has collapsed dramatically. At the same time, "professional, managerial, clerical, sales, and service workers" tripled,

growing "from one-quarter to three-quarters of total employment." In other words, productive jobs have, just as predicted, been largely automated away (even if you count industrial workers globally, including the toiling masses in India and China, such workers are still not nearly so large a percentage of the world population as they used to be).

But rather than allowing a massive reduction of working hours to free the world's population to pursue their own projects, pleasures, visions, and ideas, we have seen the ballooning not even so much of the "service" sector as of the administrative sector, up to and including the creation of whole new industries like financial services or telemarketing, or the unprecedented expansion of sectors like corporate law, academic and health administration, human resources, and public relations. And these numbers do not even reflect on all those people whose jobs is to provide administrative, technical, or security support for these industries, or for that matter the whole host of ancillary industries (dog washers, all-night pizza deliverymen) that only exist because everyone else is spending so much of their time working in all the other ones.

These are what I propose to call "bullshit jobs."

It's as if someone were out there making up pointless jobs just for the sake of keeping us all working. And here, precisely, lies the mystery. In capitalism, this is precisely what is not supposed to happen. Sure, in the old inefficient socialist states like the Soviet Union, where employment was considered both a right and a sacred duty, the system made up as many jobs as they had to (this is why in Soviet department stores it took three clerks to sell a piece of meat). But, of course, this is the sort of very problem market competition is supposed to fix. According to economic theory, at least, the last thing a profit-seeking firm is going to do is shell out money to workers they don't really need to employ. Still, somehow, it happens.

While corporations may engage in

ruthless downsizing, the layoffs and speed-ups invariably fall on that class of people who are actually making, moving, fixing and maintaining things; through some strange alchemy no one can quite explain, the number of salaried paper-pushers ultimately seems to expand, and more and more employees find themselves, not unlike Soviet workers actually, working 40 or even 50 hour weeks on paper, but effectively working 15 hours just as Keynes predicted, since the rest of their time is spent organizing or attending motivational seminars, updating their facebook profiles or downloading TV box-sets.

The answer clearly isn't economic - it's moral and political. The ruling class has figured out that a happy and productive population with free time on their hands is a mortal danger (think of what started to happen when this even began to be approximated in the '60s). And, on the other hand, the feeling that work is a moral value in itself, and that anyone not willing to submit themselves to some kind of intense work discipline for most of their waking hours deserves nothing, is extraordinarily convenient for them.

Once, when contemplating the apparently endless growth of administrative responsibilities in British academic departments, I came up with one possible vision of hell. Hell is a collection of individuals who are spending the bulk of their time working on a task they don't like and are not especially good at. Say they were hired because they were excellent cabinet-makers, and then discover they are expected to spend a great deal of their time frying fish. Neither does the task really need to be done - at least, there's only a very limited number of fish that need to be fried. Yet somehow, they all become so obsessed with resentment at the thought that some of their co-workers might be spending more time making cabinets, and not doing their fair share of the fish-frying responsibilities, that before long there's endless piles of useless badly cooked fish piling up all over the workshop and it's all that anyone really does.

Stein

# PHENOMENON SHIT JOBS

- BY DAVID GRAEBER

I think this is actually a pretty accurate description of the moral dynamics of our own economy.

Now, I realise any such argument is going to run into immediate objections: "who are you to say what jobs are really 'necessary'? What's necessary anyway? You're an anthropology professor, what's the 'need' for that?" (And indeed a lot of tabloid readers would take the existence of my job as the very definition of wasteful social expenditure.) And on one level, this is obviously true. There can be no objective measure of social value.

I would not presume to tell someone who is convinced they are making a meaningful contribution to the world that, really, they are not. But what about those people who are themselves convinced their jobs are meaningless? Not long ago I got back in touch with a school friend who I hadn't seen since I was 12. I was amazed to discover that in the interim, he had become first a poet, then the front man in an indie rock band. I'd heard some of his songs on the radio having no idea the singer was someone I actually knew. He was obviously brilliant, innovative, and his work had unquestionably brightened and improved the lives of people all over the world. Yet, after a couple of unsuccessful albums, he'd lost his contract, and plagued with debts and a newborn daughter, ended up, as he put it, "taking the default choice of so many directionless folk: law school." Now he's a corporate lawyer working in a prominent New York firm. He was the first to admit that his job was utterly meaningless, contributed nothing to the world, and, in his own estimation, should not really exist.

There's a lot of questions one could ask here, starting with, what does it say about our society that it seems to generate an extremely limited demand for talented poet-musicians, but an apparently infinite demand for specialists in corporate law? (Answer: if 1% of the population controls most of the disposable wealth, what we call "the market" reflects what they think is useful or important, not

anybody else.) But even more, it shows that most people in these jobs are ultimately aware of it. In fact, I'm not sure I've ever met a corporate lawyer who didn't think their job was bullshit. The same goes for almost all the new industries outlined above. There is a whole class of salaried professionals that, should you meet them at parties and admit that you do something that might be considered interesting (an anthropologist, for example), will want to avoid even discussing their line of work entirely. Give them a few drinks, and they will launch into tirades about how pointless and stupid their job really is.

This is a profound psychological violence here. How can one even begin to speak of dignity in labour when one secretly feels one's job should not exist? How can it not create a sense of deep rage and resentment. Yet it is the peculiar genius of our society that its rulers have figured out a way, as in the case of the fish-fryers, to ensure that rage is directed precisely against those who actually do get to do meaningful work. For instance: in our society, there seems a general rule that, the more obviously one's work benefits other people, the less one is likely to be paid for it. Again, an objective measure is hard to find, but one easy way to get a sense is to ask: what would happen were this entire class of people to simply disappear? Say what you like about nurses, garbage collectors, or mechanics, it's obvious that were they to vanish in a puff of smoke, the results would be immediate and catastrophic. A world without teachers or dock-workers would soon be in trouble, and even one without science fiction writers or ska musicians would clearly be a lesser place. It's not entirely clear how humanity would suffer were all private equity CEOs, lobbyists, PR researchers, actuaries, telemarketers, bailiffs or legal consultants to similarly vanish. (Many suspect it might markedly improve.) Yet apart from a handful of well-touted exceptions (doctors), the rule holds surprisingly well.

Even more perverse, there seems to

be a broad sense that this is the way things should be. This is one of the secret strengths of right-wing populism. You can see it when tabloids whip up resentment against tube workers for paralysing London during contract disputes; the very fact that tube workers can paralyse London shows that their work is actually necessary, but this seems to be precisely what annoys people. It's even clearer in the US, where Republicans have had remarkable success mobilizing resentment against school teachers, or auto workers (and not, significantly, against the school administrators or auto industry managers who actually cause the problems) for their supposedly bloated wages and benefits. It's as if they are being told "but you get to teach children! Or make cars! You get to have real jobs! And on top of that you have the nerve to also expect middle-class pensions and health care?"

If someone had designed a work regime perfectly suited to maintaining the power of finance capital, it's hard to see how they could have done a better job. Real productive workers are relentlessly squeezed and exploited. The remainder are divided between a terrorised stratum of the, universally reviled, unemployed and a larger stratum who are basically paid to do nothing, in positions designed to make them identify with the perspectives and sensibilities of the ruling class (managers, administrators, etc.); and particularly it's financial avatars - but, at the same time, foster a simmering resentment against anyone whose work has clear and undeniable social value. Clearly, the system was never consciously designed. It emerged from almost a century of trial and error. But it is the only explanation for why, despite our technological capacities, we are not all working 3-4 hour days.

David Graeber is Professor of Anthropology at the London School of Economics.

bio-dynamic }  
moral-dynamic } necessarily?  
meaningful jobs } use value.  
Not working time.

## RANT: WHAT IS ENOUGH TO BE SATISFIED?

What is enough to be satisfied with your art practice? What is your practice going to be for you? Is it going to aspire to be the main source of income for you? Or would you prefer the security of a steady part time job?

If selling your work is important to you, is your work sellable? Do you have to compromise your artwork to make it sellable? Does selling make your work a commodity? Could the money you earn from your artwork be money for a holiday to Greece? What is more valuable?

How many days a week do you need to make artwork? Perhaps you need half a year to financially support yourself and the other half purely for making?

What is success for you? Do you need to have recognition, continuous exhibitions etc, be supported by a gallery to be a fulfilled artist? Is just making work enough? Where do you get the balance?

To avoid compromising the quality of your work you may have to turn down good opportunities. This is normal. But of course we all make crappy work sometimes.

Do you need to feel good in your art making to feel good in your art showing?

It's okay not to always be satisfied, don't beat yourself up about it.



## SHEZAD DAWOOD:

Made exhibitions in his house, set up film clubs that just grew, did what was available to him, spends lots of time on film installations in exhibition space - wants people to be able to spend time with it

1. What do we all need to make work and live?
2. Does our art practice need to be vocational?  
Perhaps does not today
3. Realise your skillset that can be employable financially: technician, camera person, event organiser ... etc
4. MAKE YOUR OWN CONTEXT
5. You can/your work can become unfashionable.  
Scary.

MA's  
Are filters due to more people pursuing art degrees, though unfortunately tend to simply filter through those who can afford to do one

Choosing MA's:  
Has the course got money?  
Number of students?  
Fees?  
Tutors?



When almost every type of space has been explored within a fine art context, what does it mean to have a 'non-conventional' exhibition space? The abandoned warehouse is as much a part of exhibiting as the white cube, which in itself is not inherently neutral. What spaces could we now deem un-orthodox?

## DO WE NEED A GALLERY?

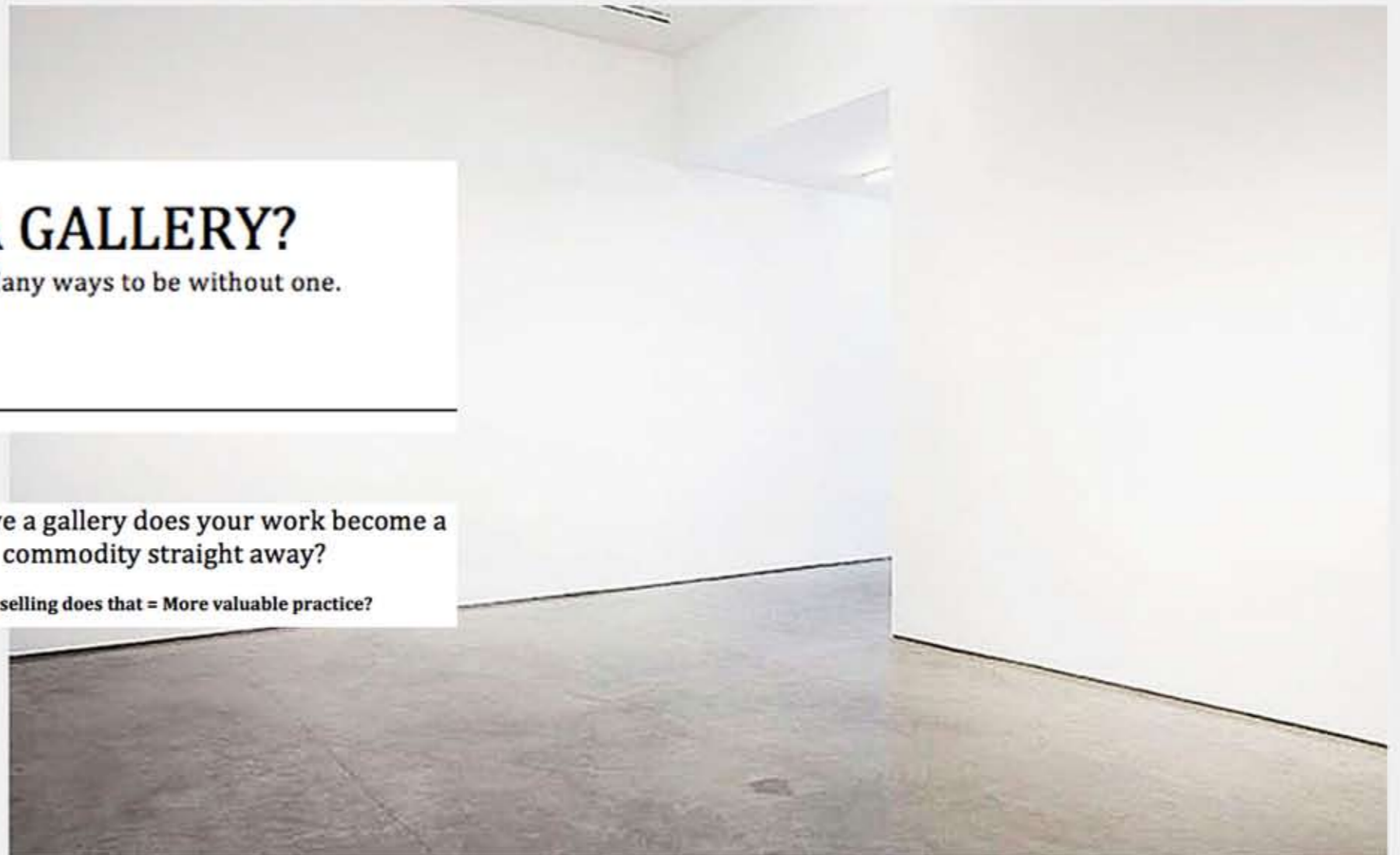
Only if supportive relationship. Many ways to be without one.

---

If you have a gallery does your work become a commodity straight away?

└

If not selling does that = More valuable practice?



## RELAX AND CONTRACT

If you find yourself to be successful after all that hard work you did putting yourself out there and establishing yourself as that young hot thing everyone wants a piece of, then you may find that they want a pretty big piece.

You may find yourself with a chunky contract under your nose from some gallerist who coos so sweetly over your assemblages of pineables and chipboard (or whatever material's hip and happenin' at that instant). Read it. Read the contract. Get someone to read it who understands contracts.

It's common for galleries to take 50% of sales, but you don't want to find that you've signed away half of any prizes, personal sales, unborn children etc. too. Also have contracts with people you're working with (even friends) so it's clear whose intellectual property is whose.



**EXERCISE:**

**COME UP WITH  
A WORK IN TWO  
MINUTES:**

**GO!**

RICHARD LAYZELL-

How you were on a Friday is completely different to how you were on a Monday. Opportunities come and go

**CLAIM A SPACE THAT  
ISN'T NORMALLY  
YOURS**

Project Partners > That support and provide  
Partnership = both sides benefiting equally

## 10 Space finding tips

1/build networks - social media can provide links + connections

2/know what type of space you want

3/know what you want from your partner space + what the expectations are of you. Don't be afraid to negotiate.

4/Ask for help, advice or collaborative options

5/get creative with revenue streams

6/don't think you'll have all answers at the beginning

7/look to other models for guidance

8/don't underestimate the importance of marketing and promoting

9/stay informed and be sure to support others

10/enjoy the ride

### CONSIDER:

- money contracts
- high insurance
- spaces can be very expensive
- no drilling through walls etc. landlord
- spaces can have limitations that are beneficial

**NAME**

**IT!**

When you name something it becomes real: name your collectives and events even if it's just you and your friends casually talking about your work over a few glasses of wine, or a show in the front room of your shitty flat: name it and it has gravitas; it becomes a *thing*

## FIND SPACES/BURN ANTS

It's pretty likely that you'll have to find your own spaces and this is probably going to be a bit of struggle. Take advantage of your network to find empty shops and warehouses and other places to show your work. Maybe someone's got a particularly big living room with very little in it? Maybe you want to create online exhibitions? If physical's your thing I'm sure someone's uncle Frank has a mate with a van who'll move the work for you if you buy him lunch and fuel him with tea and biscuits. And the burn ants bit is about getting distracted. It's so easy to find yourself sidetracked by tasks that aren't important or urgent. Things like checking Facebook and Instagram, tidying your shoe rack or making that macaroni portrait of the education secretary aren't going to move anything significant forwards.

find spaces and



burn ants



make small work that  
fits in collector's handbags

### SMALL WORK

Make small work— or just make the work you want to make. If your work fits in a collector's handbag it's probably going to sell more easily, but you shouldn't be making work with the specific intention of selling it. Maybe that's an integral part of the work, but if it isn't then stop orientating your work towards sales. Or maybe don't stop. Who am I to tell you what to do?

## Laura Wilson- Chisenhale Gallery

Registered Charity with Board of Trustees  
ACE NPO (core funding) + trusts, fdns, earned income (patron scheme, edition sales & ticketing)  
Emerging/under-represented artists  
4-5 shows per year plus  
Interim performance programme  
Offsite – Victoria Park Residency and Create Residency  
How to Work Together: Chisenhale Gallery, Studio Voltaire and The Showroom

Judith Carlton -assist director of MATTS GALLERY  
Non profit charity, national portfolio arts council, Robin Klassnik (director) whose practice is to work with the artists  
He started it in his studio  
They look after 27 artists, maintaining long-term relationships  
“installation” space- artists use whole gallery to build environments  
big space and big amount of time  
v.small team, 2:5 permanent staff  
Setting artists up with commercial galleries and other opportunities  
[Artist mentioned Graham Fagen]  
New shows!  
Dilston Grove: part of CGP London, space that Matt’s Gallery work with usually around once a year on a specific project.

[Artists: Jennet Thomas, Patrick Goddard, Gary Stevens, Jordan Baseman]

## COMMENT

Not all commercial galleries are cliché’s- you can avoid it.  
Galleries take RISK financially when choosing artists  
They should have responsibility but NOT restrict  
Degree shows turning into fairs? stereotypical gallery display  
Non profit galleries still need money

## TRY NOT TO COMPROMISE YOUR PRACTICE!

IDEA- we could take it in turns to do what the galleries do for a group of artists. Promotion etc.

## Applications

- keep in context
- work is about
- why the venue/organisation- be SPECIFIC
- have to do what they say-format
- don’t sound desperate
- spell check
- label projects, briefs- name
- font says a lot
- Stand out- all sound the same after a while – not with font colour
- Left justify
- if appropriate- follow up email from interview if left something out
- formal yet integrity
- personality
- whatever language “they” contact you in – give back-if formal then formal
- experience is relative
- specific to organisation

Filmworks- be specific about what bit to watch  
Tell us about you 3rd person – professional app



## Charlie Levine. ORG -

Independent curator  
Associate curator Sluice art fair  
Artsder officer  
Camden council

BEYOND THE ARTS COUNCIL-  
Backdoor and front door of government funding.

USE- Peer to peer, family, friends  
For TOOs, projections, monitors, VAN MAN, heaters?

\*Crowd sourcing/kickstarter - social media

This is tomorrow- online art mag- started this way. Advertising adverts for free, then people went on and was like ahh I wanna be on dere.

ARTLICKS- Monday morning newsletter

LIVE STREAMS.

\*Loans  
"creative industry finance" > bursaries

\* ANGELS\*  
>creative angels- rich people that are interested.  
>Frieze investors  
Look at organisations you respect and see who they get there funding from!

NAG - worst you can do is get a NO!

You can be a business for £20- may have benefits.

ArtsCouncilEngland:  
You can apply for mentors?  
Mentors help maintain quality where you may not have the experience  
Financial mentor

4 CRITERIA  
-quality  
-audience development  
-finance  
-management

Sluice art fair- Auction  
Paddle 8 - auction online

\*ICEBREAKER  
>skill sharing website

\*Just Giving - not just giving.  
Flattr.com

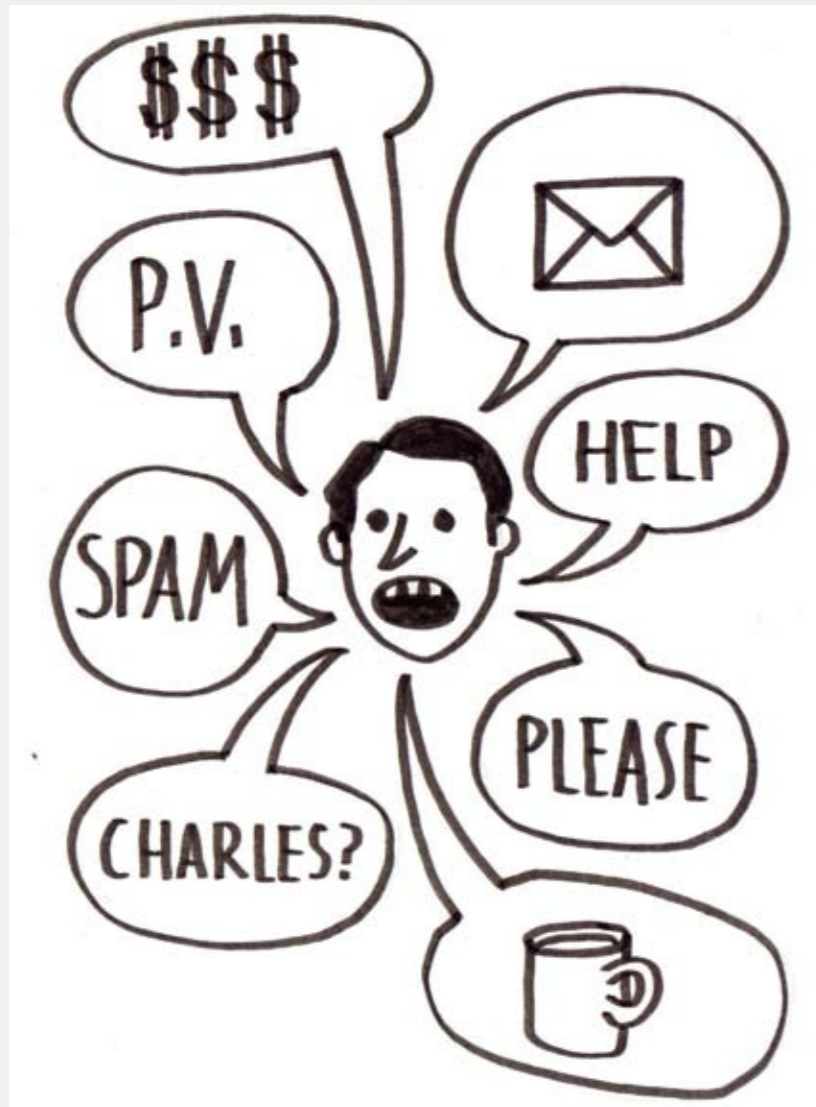
MR BINGO - hate mail. Mailart.  
Elly Clarke - sold photos she hadn't taken yet on ebay



## Notes on Funding Applications

**'The most important thing is your strength of feeling about a project'**

- Approach funding applications knowing there will be a lot of unpaid time, researching organisations and potential sources
- When approaching funders make overt connections between their agenda's and your project
- Continually clarify how your project fits their aims
- Always reply to rejections
- Write applications clearly, outlining the 'What', 'Why', 'for whom' and 'Affect'-what will change because of this work?
- Language-do not alienate your reader
- Objectives-these should address your own and the commissioner's and take into consideration who your funder is and who your audience will be
- Difference- who else works in the area you are operating in? What do you bring that is different? -refer to other artists to offer reassurance that you are sitting within an 'ecology'
- Budget-should take account for every element of the project-time, establishing discourse through publication etc.
- Other matched funds, always include details of any funding already secured
- Quotes, letters of recommendation, mentors
- Maintain a relationship with funders
- Create a database of funders
- look at who has funded shows and projects relevant to your work



\$\$\$

Ultimately you're not going to know how comfortable you are when it comes to promoting yourself and being a many-headed-mutant, but you have to make sure you're not straying into the realms of random spammer. Put together and maintain a mailing list to keep people up to date on what you're doing, or maybe you prefer vlogging or writing Christmas cards. But don't go mailing just anyone. It's pretty clear that an email address like [info@tate.org.uk](mailto:info@tate.org.uk) is useless to you. You need to be going to the source and in order to do that you're going to actually have to get acquainted with these people using your daring social norm crushing charm.

If you're interested in a curator's work or the exhibitions a gallery's putting on, then go to some of their events, establish a relationship and make some contacts. If they don't know you from Adam why would they return your email? No matter how 'young, fresh and relevant' you are. And it's probably best not to go for the jugular on your first email. Maybe just offer to take them for a coffee to chat about what you're both doing? Maybe put the emphasis on what they're doing? We're all pretty vain and if you're not I salute you. I'd probably be pretty down for meeting anyone on the premise of a free coffee and the prospect of talking about myself.

Charles Saatchi is not going to buy out your degree show and it may well be a bad thing if he does. Any collector stockpiling work on the off chance that you hit the big time doesn't have your interests as an artist at heart. Your integrity will suffer if you find yourself pushed into a position where you're required to churn out the same type of work over and over. You're not fully developed and shouldn't be thinking that you're coming out of this cocooning experienced as fully fledged butterflies/artists. Your wings will continue to change. Maybe you'll get new wings, but do what's right for you, not for others.

SALLY O'REILY .org.uk

Her practice is writing through performance and performative lectures- not necessarily publications  
She wrote- *The Body In Contemporary Art*  
*Inpliasphere* - her publication  
i.e. thematic/topic based writing  
a specific subjects such as 'nose', then writing from the start point.

' I am not a contemporary artist but I specialise...  
how to articulate proxies within art.'

#### ADVICE

Look for opportunities you can fit into, then bend it into what you want. Way to create NEW PATHS and paid work.

[Mel Griffith, Charlotte Young.]

Jarman Award [for film]

[Ryan tricarton and Adham Faramaway]

#### STATEMENTS

What is the purpose of the statement - what/who for?

Rewrite it for every occasion.

Statement is coming from no knowledge of work-

-Visual idea of the work not describe it

-narration

-referencing- only if relevant

-writing and working needs to be intertwined

-relevance

-context

-voice of artist- precise + poetic

-credentials at end - name drop.

Enlightenment \*

Demystification \*

Promotion

Persuasion

Support

Ethical positioning

Funneling and distilling

Experience of work

Claiming a position [context/content]

Outlining processes

Describing what the thing is?

Producing image of work

Mirroring practice

Being authoritative/friendly

Biographical end bit

Evidential of quality

Objective/subjective?

Reflect identity of artist

Evoke discreet works in practice

Manifesto

Play in a results based game

Clarification

—

ADDRESS:

Media

Concepts

Processes

Methods

Themes

Concerns

Theoretical references

Cultural artifacts

Intuitions

Comparisons

I LIKE WORDS LIKE EXFOLIATE, SEDATIVE, TONE

AND SYNDROME

#### Exercises:

1/to write three examples of the opening statement line

2/to write a very long sentence two and then change its order

3/describe the work to a) an artist b) a child c) an alien d)

a dead poet

REMEMBER: YOU ARE THE ONLY EXPERT ON YOUR OWN PRACTICE

# WHY



# LONDON ?

With mass gentrification of more culture-rich or 'desirable' areas, rents are becoming absolutely unaffordable for young creatives. Wages are low, jobs hard to get, living in general expensive. So why do we stay?

## Some Research Notes On The Word 'Cliché'

Sally says "Whether you use them or avoid them be aware of origin." ... "Good book on Cliché - Beckett & Cliché"

Origin of the term Cliché (drawn from French language)- A typographic term.

Online Larousse Dictionary suggests that the word "cliché" comes the verb "clicher" (to attach movable types to a plate), which in turn is an onomatopoeia that imitates the clicking sound made by the printing plates when in use. (<http://en.wikipedia.org/wiki/Cliché>)

a technical word in printer's jargon for "stereotype block," noun use of past participle of *clicher* "to click" (18c.), supposedly echoic of the sound of a mold striking molten metal

a technical word in printer's jargon for "stereotype block," noun use of past participle of *clicher* "to click" (18c.), supposedly echoic of the sound of a mold striking molten metal

(<http://www.etymonline.com/index.php?term=cliche>)

"Cliché" is the French word for a *stereotype block*, that is, 'a relief printing plate cast in a mold made from composed type or an original plate.' Since the letters in a stereotype block are fixed in place and the same phrases are printed again and again without variation, "stereotype" and "cliché" came to be used figuratively to mean 'something continued or constantly repeated without change; a stereotyped phrase, formula, etc.; stereotyped diction or usage.' "Stereotype" evolved a second meaning:

'a preconceived and oversimplified idea of the characteristics which typify a person, situation, etc.; an attitude based on such a preconception. Also, a person who appears to conform closely to the idea of a type.'

([http://wordsnopper.com/2011/06/01/"cliche"-and-"stereotype"/>](http://wordsnopper.com/2011/06/01/))

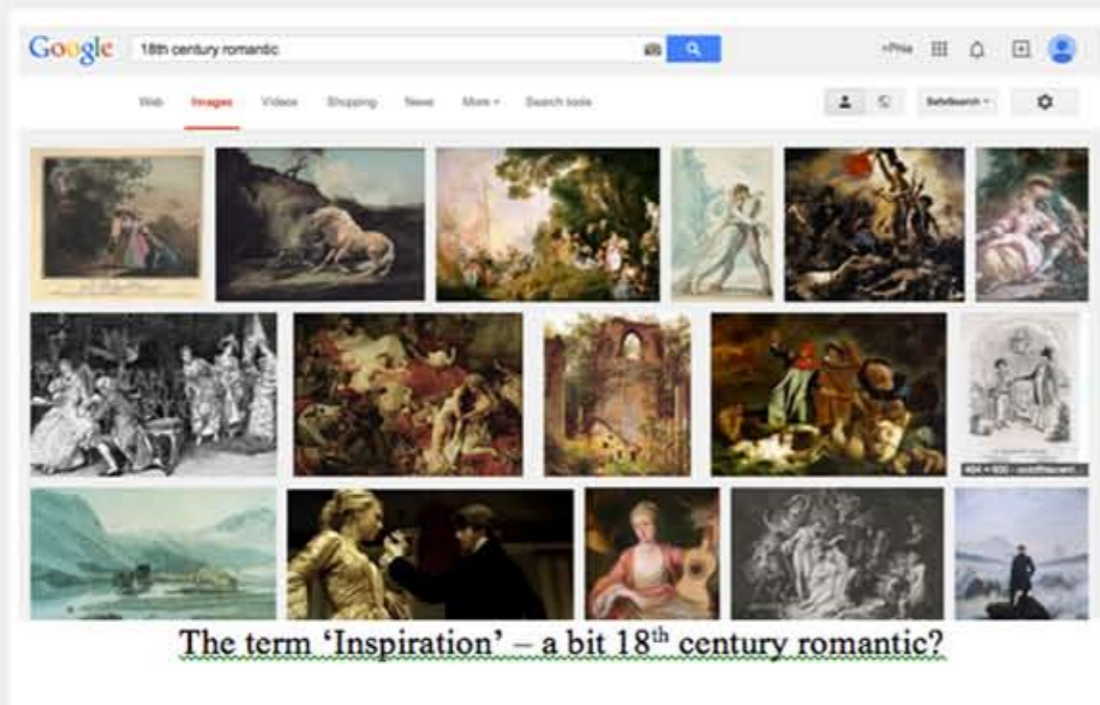


[Illustration by George Baxter (Public domain), via Wikimedia Commons]

"Much of printed literature is marked by clichés or stereotypes. I mean that literally. "Cliché" and "stereotype" are printing terms." (from: [http://wordsnopper.com/2011/06/01/"cliche"-and-"stereotype"/>](http://wordsnopper.com/2011/06/01/))



Sally says; invest in a thesaurus. Thesauruses in physical book form offer a better selection of words than are available via their online counterparts. |



The term 'Examines' – a bit Enlightenment era? |

# MAKE PICKLES AND STALK PEOPLE

## PICKLE POT



PUT ALL YOUR INGREDIENTS IN A JAR AND LET THEM  
MATURE FOR A GREAT TASTE FOR OTHERS TO TRY!

### RECIPE INGREDIENTS:

- CV
- ARTIST STATEMENT
- PORTFOLIO
- PROJECT PROPOSALS
- PRESS CLIPS
- ELEVATOR PITCH

# Doug Fishbone

Artist and Professional Networker

DOUG's FILM "Elmina" – shot in Ghana

Also use attached MANUAL

[  
AIM: GET SHOWS

a)

1. Managing materials
2. Cv
3. Artist statement
4. Portfolio
5. Press clips/reviews
6. Project proposals/descriptions
7. Elevator pitch

b)

identifying targets/research  
-galleries  
-public space  
.... Same on MANUAL

c)

Resources  
List of galleries + spaces  
I want to approach list of curators who might be interested  
-good press list  
-social media

d)

Networking and pitching  
-lots opening and meet people  
-keep up to date with shows  
-contact people about your work  
-introduce self invite for studio visit  
-purpose/ideas  
-tell people who may have missed it the show

..... again on MANUAL

YOUSENDIT.com

And the usual

Wetransfer.com

USA MISC video format – America video standard??

USEFUL TO WRITE and have ACCESSABLE:

Project descriptions on Page, Pdf, text image –to send to people quickly.

[\_\_What do I need to have at my disposal to generate activity/ opportunities?

Wouldn't it be cool if... Do it! Ask how to do it?

Statement:

-to give an idea of work  
-a visual language but not necessarily descriptive

show/send press release to artmonthly etc emails.





# CRACKIN' V.I.P's E-MAILS...

ADD/REMOVE

THE COOL ONE -  
BUT TRY OTHERS

✓  
"FIRSTNAME.SURNAME@GMAIL.COM"

TRY  
INITIALS

SWAP

HERE TOO

CO.UK

## CRACK EMAIL ADDRESS'

Google search, variations on:

'NAME dot @...'

Ask advice:

Good way to speak and contact people

What is your standard artist fee?

## EMAILS:

Specific subject header- "friend of..."

1- intro

2- idea

3- attachments

4- sell idea/pedigree

5- goal: get them to see it close...

## THE ELEVATOR PITCH



**30 SECONDS TO COHERENTLY PRESENT YOUR WORK  
IN AN ENGAGING MANNER - DON'T BE SHY!**



Desperation is the  
most potent cologne

# how to lunch

*Lunch*



## step 1:

Be selected for a brand new emerging artists program at Chisenhale Studios

Work hard on application.  
Apply.

Use creativity, intelligence and written charm to ensure you will be chosen.



## step 2:

Receive information that lunch will take the form of a 'pot-luck picnic lunch'.

Give some mildly apprehensive thought as to whether to place a large amount of effort into preparing a culinary masterpiece or whether to bring a selection of cold meats and bread. Eventually make up mind, possibly to go for potato salad. A safe bet.



## step 3:

Bring culinary skills or lack thereof the following day.

Be glad at lunch time to be presented with a wide variety of home cooked and shop bought vaguely middle class delights ranging from humus and rocket to home made vegan brownies.

Use food as an opportunity to make tentative moves to get to know fellow peers on the course.



## step 4:

As weeks go on initial efforts to impress with culinary prowess slowly deteriorate.

There are always going to be one or two people who consistently churn out amazingly gooey chocolate Guinness cake and such like in an ill-concealed attempt to curry favour with the future important artists of our era. Pay them no heed.

If effort is not apparent in food, effort becomes increasingly apparent in engagement and enthusiasm between the fourteen artists on the program.



## step 5:

Engage in curated lunch led by Dunya Kalantary

Divide into pairs, each pair describing to each other their 'ideal' exhibition, money no object.

Follows an amusing scene of partners attempting to create cross-dressing performances, archives and pagan rituals from a selection of fruit, vegetables, bread, cheese, and giant marshmallows.

Once completed, display and explain to entire group.

Abject hilarity ensues.



## step 6:

Over the weeks, it becomes apparent that either people are bringing less food, or that people are becoming hungrier, both for lunch and for success, as amounts of leftovers start to steeply decline.

Note: there is nearly always left over cake, which acts as a successful intermediary between lunch and the pub.



## step 7:

Continue to use food as a basis for a relaxing, less formal atmosphere in which to become better acquainted with your peer group.

At the end of the eight weeks, you will have a comprehensive understanding of lunch as an enabler of debates and arguments, as well as a former of friendships and collectives.



## step 8: your lunchbox is your toolkit

Go forth into the world, using your training and knowledge in the field of lunch to be successful, win people over, and be a good artist.





## BE PROFESSIONAL

Being professional. What does it mean to be a professional? Is it wearing a suit and tie and only expressing your emotions and creativity through your socks? In some ways probably yes, but this image is more to do with behaving like a subversive chameleon when dropped into different environments and being a many-headed mutant, capable of adapting to any given situation and speaking the language of said situation, be that: writing an application, meeting a curator, schmoozing a gallerist, talking to fellow artists or explaining your work to aliens. But then again, maybe you just want to speak your own language the whole time and you'll seduce everyone, even the aliens, with your unique yet universal voice and a daring-ness that penetrates social norms. Just do what works for you.





## RICHARD LAYZELL:

Excercise in Network Sharing and Caring

Take two minutes to write down your entire contact list

In pairs read your list to one another

Then share one of your contacts with your partner

Tip: Think about what your partner might need, what would be appropriate for them and their practice

## STUDIOS CAN BE A SECURITY BLANKET

Does your practice need this expenditure, or are there other options such as studio sharing, rehearsal space rentals, quiet libraries, workshops?



“My projects are an excuse to have a conversation”

— Louise Ashcroft

All write 3 places lived  
3 resources you have/skills/tools  
3 areas of interest  
3 meeting places

---





The views expressed in this document are those of the 2014/15 INTO THE WILD participants. For more information please contact:

[intothewildlondon@gmail.com](mailto:intothewildlondon@gmail.com)

For more information about the programme run by Chisenhale Studios, please go to:

<http://chisenhale.co.uk/chisenhale/public-programme/artist-prof-level/>

