

The Artist as Entrepreneur: relationships between artists, society, markets and world economy

MENTOR

Emilia Telese

GUEST

Richard Shields

DATES

8-12th June (deadline for application submission **08.05.2015**)

LANGUAGE

English

PARTICIPATION FEE

€ 570 (*including accomodation and half-board*)

TOPICS / TAGS

artists and the economy, fundraising, making a living, sustainability, ethics, responsibility, artist-led activity, participation, temporality

MODULE OUTLINE

This module includes a series of lectures and hands-on group and individual activities to provide tools for working independently as a professional artist. It is designed to be non-site specific, offering information about the art world in different countries.

The module is borne out of the view that artists are professionals and should be treated as such by society, whilst themselves holding knowledge of practical matters such as rates of pay, fundraising for their practice, marketing, proposal writing and effective networking and interaction with the art world.

SCHEDULE

All sessions contain practical and hands-on techniques and exercises

June 8th

morning

Guided tour to Cittadellarte, including the Pistoletto, Arte Povera collections and temporary exhibitions (curated by Luca Furlan)

Group presentation

afternoon

Being an Artist is a Profession

Introduction to the different roles and places of artists in society; the concept of artists

as professionals. Work rights, concepts and ideas of being an artist in today's economy.

June 9th

The Art World: Dynamics and mechanics

How does the art world works, and what is the relationship between artists, their ideas and their representation in the world's art stage? An outline of the contemporary art world in different countries; different kinds of art scenes and different ways artists can interact with them.

June 10th

Can you live of art alone?

A practical session discussing ways in which artists can create a sustainable, independent career. Making a living through art; creating a workflow of funded projects; how to deal with institutions and collaborators; copyright issues; creating a self-employed practice; calculating your rate of pay; writing about art; budgeting. Different aspects of fundraising from different sources; the landscape of funding in Europe and beyond; how to write an effective funding proposal; how to create a project budget; how to find sources of appropriate and relevant funding.

June 11st

Anatomy of an indie profession

What dynamics are at play between artists and today's economy?

A day with Richard Shields, articulated through two seminars aimed at generating a series of questions around artists-led change. An open discussion salon will create an impromptu platform to discuss the issues raised by the relationship between art and money.

morning

Introduction to Richard Shields' artistic practice, including an overview of historical background and methodology, through examples of site-specific projects.

Case studies: the artworks *Adeptness Indebted* (2010 - 2012), *The Journey Of the Artist And The Price Of The Ticket* (participants are required to take notes throughout and ask questions at the end).

afternoon

Having been fully immersed in the world of debt activism and using the Situationist "Détournement" method of turning a capitalist act against itself, the workshop will be a hands-on approach in turning debts into artistic commodities. Each participant will be encouraged to nominate one of their own debts in order to appropriate the ephemeral data/objects associated, as an art material, found object. Hypothetical Debt letters can be fabricated on the day if appropriate. The communications between a creditor and debtor can provide a wealth of literature and imagery, from corporate language to administrative graphics. The participants will then work on how they can use their material to create sellable art works that can be priced in order to eradicate the debt. Each participant will be given individual

assistance in order to best produce a work that they can manage and confidently promote. The workshop aims at a better understanding of debt and offers creative means to eradicate the participants' own.

June 12th

Lifeproofing for artists

The day will include personal and group activities in a final workshop to showcase, discuss and bring forward the issues raised during the week.

REFERENCES

The mentor will prepare a reader for participants with key texts, some of which will be discussed during the week

Hans Abbing, *Why are Artists Poor?: The Exceptional Economy of the Arts*, Amsterdam University Press, 2007

Various Authors, *Read This First, Growth and Development of Creative SME's*, Utrecht School of Art, 2007

Geert Lovink and Ned Rossiter, *My Creativity Reared: A Critique of Creative Industry*, Institute of Network Cultures, 2007

John Howkins, *The Creative Economy , How people make money from Ideas*, Penguin Books, 2001

Don Thompson, *The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art*, Aurum Press, 2012

Alistair Gentry, *Career Suicide, Ten Years as a Freerange Artist*, Lulu Press, 2010

Websites

www.emiliatelese.com

www.a-n.co.uk

www.artquest.org.uk

<https://careersuicideblog.wordpress.com>

<http://richardshields.blogspot.co.uk>

<http://christbanksartcoffeetables.blogspot.co.uk>

<http://richardshields.blogspot.co.uk/2010/07/everything-is-purged-from-this-account.html>

MENTOR

BIOGRAPHY AND STATEMENT

Emilia Telese is an artist based in Warwickshire, UK and working in London and Europe. Born in Italy, she graduated in Painting from Fine Arts Academy in Florence in 1996. She has exhibited worldwide since 1994, including in the New Forest Pavilion at the 51st Venice Biennale (Venice, Italy), Ars Electronica (Linz, Austria), ZKM (Karlsruhe, Germany), Chashama (New York City, USA), Centro Cultural Telemar (Rio De Janeiro,

Brazil), Manege (St Petersburg, Russia), Leeds City Gallery, ArtSway (New Forest, UK) and the Freud Museum (London UK). Her work has been presented at major events at Tate Britain, Royal Festival Hall, and her practice includes socially engaged practice, interactive and body-responsive technology, film and live art, installation, literature and public art.

She was invited by Michelangelo Pistoletto to create an artwork for the first *Rebirth Day* in 2012. Her video piece *Life Begins At Land's End* was shown at the Louvre as part of his exhibition Michelangelo Pistoletto: Année Un - Le Paradis Sur Terre in June 2013.

Often site specific, Telese's work deals with conscious engagement, political and social debate, non-verbal communication and the questioning and deconstruction of behaviour.

She is a lecturer specialising in the relationship between art, economics and professional practice at more than ten UK and Italian institutions. She represented practising artists on the Arts Council England Regional Council until 2013. She has led nationwide debate events about art, politics and social engagements.

She is currently an AHRC award PhD researcher in Cultural Policy at the University of Warwick, with a Collaborative Doctorate Award three-year research project which will look at artist-led contributions to the cultural value agenda in order to develop theory, methods and policy insight.

Research interests:

Artist-led practice and cultural policy; Gesamtkunstwerk or "total art"; the relationship between art and economics; the history of performance art; contemporary art and the role of the artist in society.

I believe that art should not provide answers, but instigate questions and change lives through continuous conversations with society. I seek to manifest the visual representation of these questions, and the deconstruction of society's clichés. My work is concerned with challenging social constraints and conventions in as many ways as possible, using human nature, the body and technology as well as classic techniques.

PUBLICATIONS (selection)

Economic Aspects of the Arts

Trade-Off, a special publication for a-n The Artists' Information Company about the art market from an economic, social and artist-led regeneration point of view, edited by Emilia Telese, including papers by herself and seven other UK writers, following a series of events on the UK art market which Emilia Telese coordinated and organised in her role for the NAN – Networking Artists' Networks – initiative by a-n The Artists Information Company in the UK. These events explored different issues about the art market, such as locality, representation, and audience. They were held at the Institute of Contemporary Arts (ICA), London; East Street Arts Studios, Leeds; Staffordshire University, Stoke On Trent, and Oriel Davis, Newtown, Wales. The events and

publication shed light on the subject by drawing together the opinions of artists, curators and market experts and presenting an overview of the art market from a variety of angles to reveal how UK artists' relate to the idea of a "marketplace" in the context of their own ethical values, the demands of the commercial world and the still very conservative environment that supports the trade in contemporary art. Although being a professional artist is a difficult choice, and subject to preconceived ideas about its detachment to world economy, it is also a choice that demands a dialogue between the players of an art world that makes no apology for its own opacity and elitism. <https://www.a-n.co.uk/tag/trade-off>

In addition to the above, Emilia Telese published more than 60 articles on a-n magazine, one of the UK's most well known magazines for practicing artists. She was online editor of the NAN initiative from 2004 to 2011 and she coordinated the NAN bursaries for artists, which benefited 134 artists' groups and networks between 2004 and 2011.

Academic Papers

Telese, E., *The Gift Controversy*. Presented at Creative industries and Regional policies: Making Space and Giving Space, The Regional Studies Association Research Network on Creative Industries and the Regions, University of Birmingham September 2009. Creative Regions is a series of seminars organised by the Regional Studies Association Research Network on Creative Industries and the Regions. The network aims to address trends and issues around the development of the creative and cultural industries at the regional level in UK, fostering a multi-disciplinary debate among researchers, practitioners and policy makers in the field.

The profession of the artist in the real world: how does academic study and research relate to the art ecosystem? Dynamics and dialogue beyond academia, towards professional practice in Europe, on Telese, E., Cummins, S., Wiecherink, A., Pybus, A., Atherton, K. and Malleo, M. A., "Transition and Progression in Fine Art Education and Research" - PARADOX: The Fine Art European Forum, Accademia di Belle Arti, Palermo, September 2009

Paradox is The European Forum for Fine Art, a Europe-wide forum connected to ELIA, the European League of Institutes of the Arts, with a focus on researching a European model for the teaching of fine art.

Telese, E. - Shaping Artists' spaces - The Networking Artists' Networks initiative and the reshaping and enabling of cultural space.

Shaping Artists' Spaces looks at the distribution of networks as shared space for creativity and artistic representation.

Sensi/able Spaces - Space, Art and the Environment - SPARTEN conference, Reykjavik, June 2006 published by Cambridge Scholars Publishing, 2007