

Screen reader transcript of the digital zine:

No Jobs in the Arts
East Midlands Emerging Artists
#004

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Image 1 – Cover image



Image description: Photograph. The words 'you're too complex for the group' are handwritten in blue, positioned over the underside of an

empty medication blister pack against a light blue background.

Title: 'Over and Over [01]'

Artist: Sarah Woolf

Instagram: @sarahwoolfphoto

[Click here to view the artist's Instagram page](#)

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What would you like to see the arts sector doing to better support emerging disabled artists?

Issue 4 of No Jobs in the Arts is a collaboration with Attenborough Arts Centre, recognising the need to showcase the vital and provocative works being created by disabled artists emerging in the East Midlands today. Although collaboration began before the spread of Covid-19, the resulting crisis has heightened existing inequalities, whilst throwing questions of access and inclusion into the spotlight. The artworks and interviews presented here attest to the varied nature of accessibility, as well as its urgency: accessibility cannot become an afterthought in the aftermath of the pandemic.

A screen reader optimised edition is available on the Attenborough Arts Centre website.

This issue contains reference to:
medication, therapy, mental health crisis, hospital, BDSM, partial nudity, protest.

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[Click here to view the No Jobs in the Arts Instagram page](#)

Featuring: Sarah Wolf, Anya Bliss, Henry Dow, Jade Wilkinson, Joshua Rees, Nicole McGuire.

Editors: Charlie Collins, Jenny O'Sullivan, Ryan Boulton.

Supported by: Arts Council England, University of Leicester, Attenborough Art Centre, Dizzy Ink.

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Image 2



Image description: Black and white photograph. Half in shadow, a vertical strip of skin wrinkles under compression between two dark plastic panels intersected by three buckled straps, blurring at the edges. A close-up of a scoliosis back brace.

Title: Child's back brace - Part Two

Tags: Photography / Support / Documenting

Artist: Nicole McGuire

Instagram: @nicolemccuire_photography
[Click here to view the artist's Instagram page](#)

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Image 3

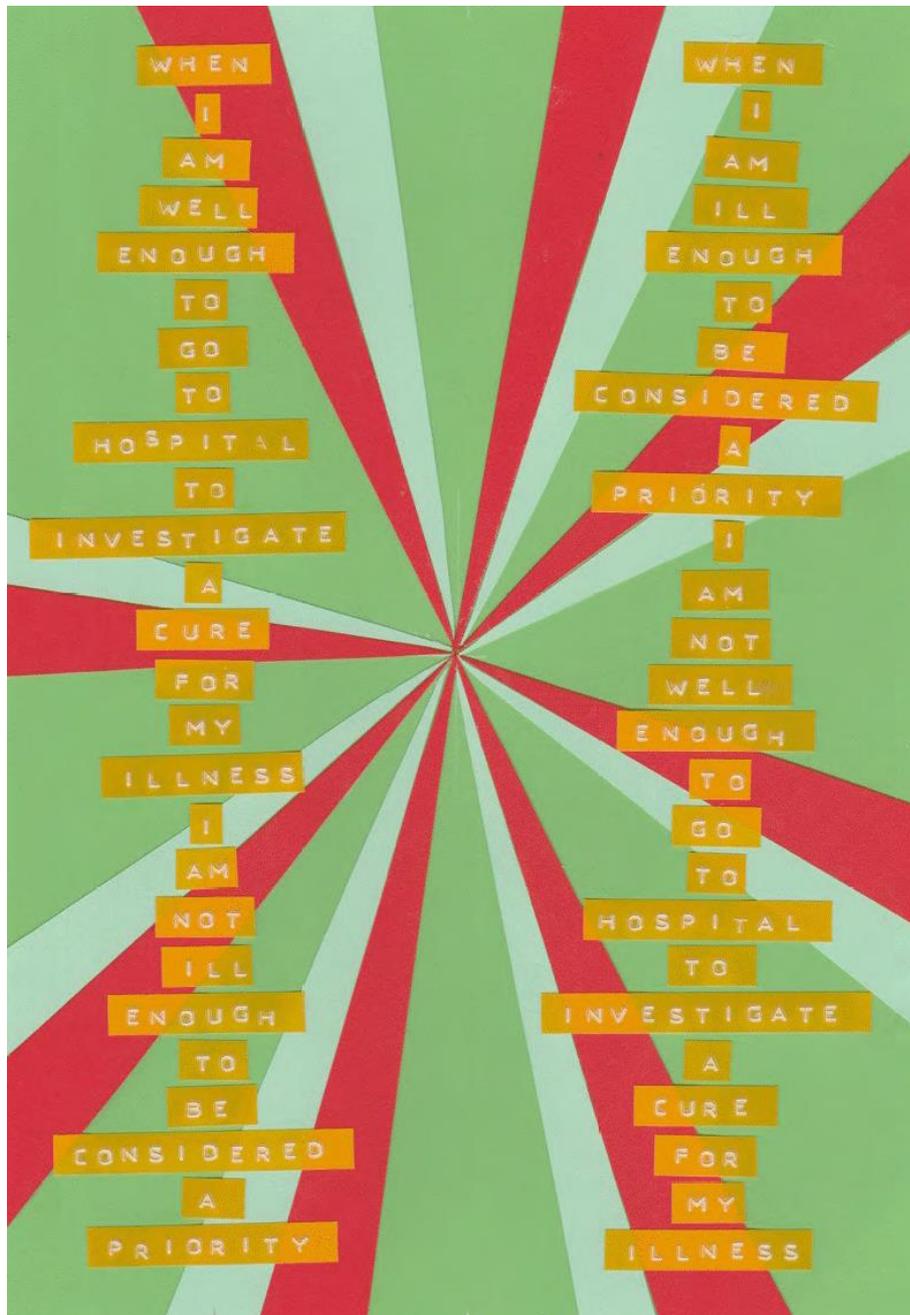


Image description: Collage. Block coloured paper stripes in green, red and light blue radiate from the centre of the page. Individual words printed in capitals on yellow embossed labels are stacked vertically in two columns. The first column reads: when I am well enough to go to hospital to investigate a cure for my illness, I am not ill enough to be

considered a priority. The second column reads: when I am ill enough to be considered a priority, I am not well enough to go to hospital to investigate a cure for my illness.

Title: CATCH-22 Part 2

Tags: Collage / Loop / Communication barriers

Artist: Henry Dow

Instagram: @frocktopus

[Click here to view the artist's Instagram page](#)

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An interview with Henry Dow

What prompted your series Catch-22?

The CATCH-22 series started when I was non-verbal and having hand spasms during a mental health crisis, triggered by physical health. Not much of the NHS is accessible to me as a mostly bedbound person, and NONE of it was, at that moment, if I couldn't speak or write. The first CATCH-22 piece was made because my carer gave me a label maker to try and communicate with. The tool was perfect: sturdy enough to use through hand tremors, and I made a diagram of how my symptoms intersected with each other and what help I needed, information that my carer relayed to MY doctors. The series has expanded to be a gallows humour critique of NHS and healthcare accessibility. This piece, which calls out mental health cuts to services, has actually been shown at the Mental Health Institute, which I find hilarious.

What would you like to see the arts sector doing to better support emerging disabled artists?

Arts organisations need to realise Disability is an identity and not just random, medical experiences that happen to a few (1/3 of the western world is Disabled, and 90% of people worldwide die Disabled). Disabled people have been historically ignored and excluded by design, and continuing that is a conscious choice to exclude an oppressed minority. The art world needs to involve and reimburse pushy Disabled people, from a range of intersections and Disabilities, at all levels of organisations (not just consumers of art, but producers, managers, decision-makers and bosses), to make spaces accessible and safe for people to practice anti-ableism work in. Also, organisations need to implement what they say (not just listen and say "box ticked"). Additionally, I think social involvement jobs are not accessible to most

Disabled people (or many minorities), so please make these kinds of residencies and commissions rare. There also needs to be more accommodation and representation of complex disabilities that are often ignored, not just a ramp and inspiration porn about “sexy illnesses” that are generally socially acceptable; these things don’t reflect us, they’re there primarily to make ableds feel good and get government inclusion grants. We need to start expecting more from the arts sector.

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Image 4

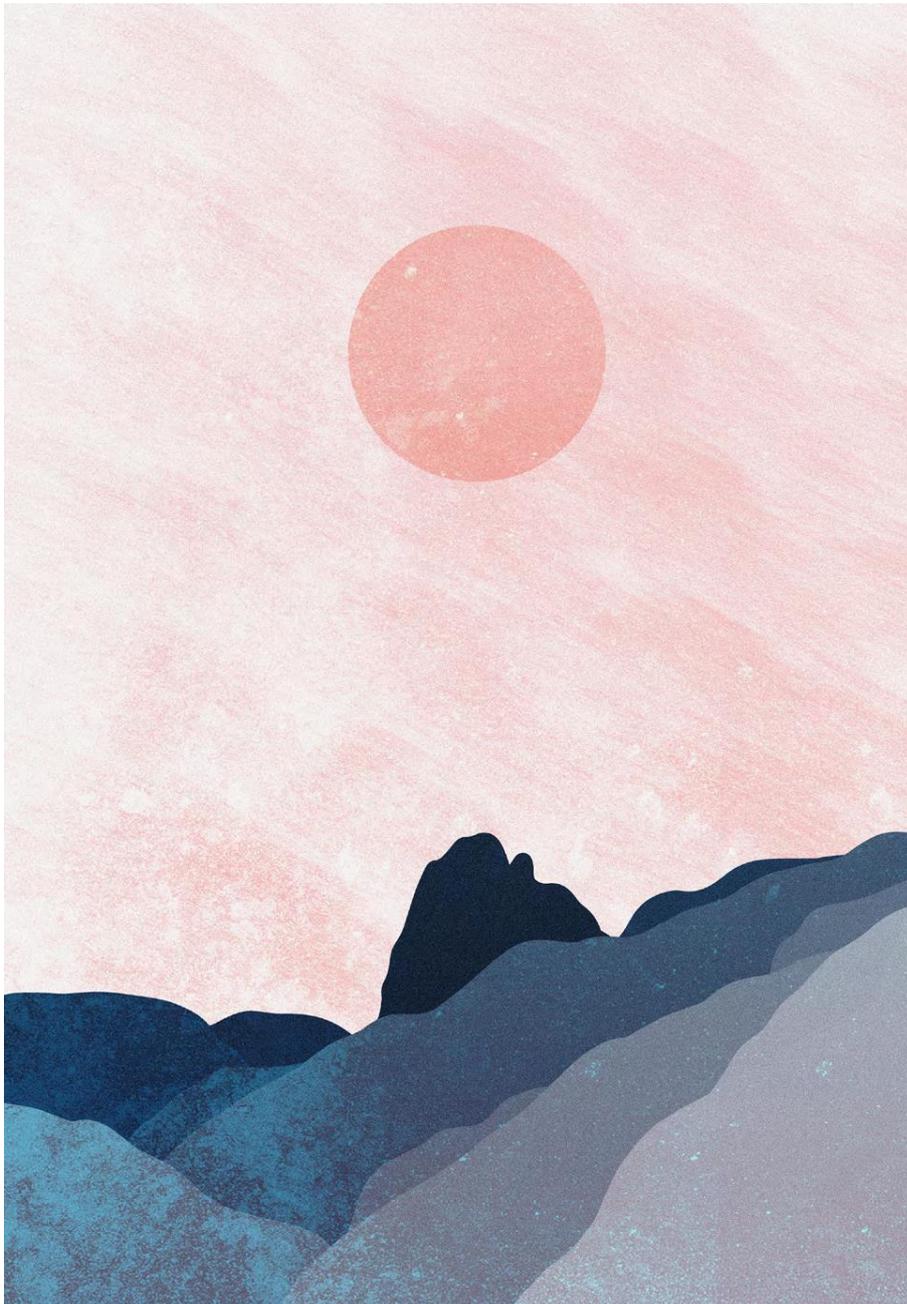


Image description: Digital art. Irregular mountain silhouettes are layered on top of each other in block shades of blue that darken towards the horizon. Above the most protruding central mountain there is a perfectly circular pink-orange sun against a faded sky of the same colour. The image has a grainy texture with impressions of water flecks and brush marks.

Title: Different Feeling

Tags: Digital Illustration / Mood / Surroundings

Artist: Jade Wilkinson

Instagram: @jadecwdesigns

[Click here to view the artist's Instagram page](#)

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An interview with Jade Wilkinson

How did you feel on the day you made this piece?

It was during the early hours of the morning when I created 'Different Feeling', as I do with most of my designs. I am forever struggling with sleep, so I turn my worries or feelings into landscapes instead. 'Different Feeling' was made when I felt uncentered, not knowing where I stood with anything or even knowing where I was going in the future. Looking back, I enjoyed making this piece even though my mind was elsewhere.

How does your experience of Lincoln influence your creative practice?

Lincoln has taught me to enjoy the time I spend outdoors. Everything is within walking distance, meaning that I get to see the smaller things, as well as discover some hidden gems within Lincoln like the little garden path that leads up the castle. Its a really inspiring city! This helps me to be more creative and combine different aspects of landscapes from different areas of Lincoln. The people I have met through living in Lincoln are also creative, which means that we can bounce ideas at one another and work together to develop our creative practices.

What would you like to see the arts sector doing to better support emerging disabled artists?'

Disabled artists are commonly unrepresented and are not seen as much compared to other artists, which is unfair as everyone should have equal opportunities. I believe the main barrier disabled artists face is getting

our work seen and our voice heard. I would like to see the art sector to become more openly available for disabled artists by creating events and galleries where we can showcase our work, and talk about the advantages/disadvantages of being a disabled artist. I believe this would also bring to light the struggles and hopefully would be able to help those to understand us, as well as to respect our different practices.

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Image 5



Image description: Instillation shot of textile art. A circle of fabric centred on an oblong sheet. The circle is a 6-stripe rainbow pride flag with a pink rim. It features small colour portraits of historically important, deceased, LGBTQ identifying figures. The portraits include Audre Lorde, Marsha P. Johnson, Dame Ethel Smyth, Frida Kahlo, Leigh Bowery, Magnus Hirschfeld, and Alan Turing, all outlined in block colour. The oblong is printed with unflatteringly candid green line drawings of Donald Trump, Boris Johnson and Vladimir Putin in a recurring pattern. The oblong has a decorative copper boarder.

Title: The Most Dangerous Man Alive

Tags: Tapestry / Protest / Pride

Artist: Anya Bliss

Instagram: [@anya_bliss_artist](#)

[Click here to view the artist's Instagram page](#)

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An interview with Anya Bliss

Do you think art can be a meaningful form of protest?

Overall, I do believe that art can be used as a meaningful form of protest, however, the success depends on a few factors such as where the work is exhibited, how well the message is portrayed, and most importantly, the type of audience. Some works can be subtle while others are more obvious and in-your-face. In relation to accessibility and inclusivity, art is an excellent form of protest as portraying something through a physical form (including audio art) means that the audience can connect and interact with the message in a way that does not or cannot happen with street protests, for example.

Why do you think it is important that the viewer forms their own opinions on the themes you are exploring?

I want the viewer to form their own opinions on the themes I am discussing as I find this invites mindful discussion on the political, social, or economic issue being highlighted. Hopefully, it will make audience members with conflicting opinions feel less confronted, and be able to comfortably consider a different point-of-view. For example, if someone was raised in a homophobic environment I hope my work 'The Most Dangerous Man Alive' (2020) would gently allow them to become more accepting of LGBT people. I want to create a safe space for audience members to develop and understand why the topic is important.

What would you like to see the arts sector doing to better support emerging disabled artists?

While studying for my degree, during lectures or reading groups that featured disabled artists, I found that a lot of those artists are considered, by the arts sector, as Outsider Artists. Outsider Artists are defined as naive, self-taught makers. Obviously, that language is very dismissive and categorises the artists into a box where they might not be taken as seriously. The main reason why disabled artists end up being seen and categorised in this way is because art degrees are not as inclusive or accessible as they should be. Therefore, I would like to see the arts sector providing disabled and neurodiverse artists more support to successfully study art, by asking universities to make the fair and necessary changes required.

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Image 6



Image description: Photograph. Lit in pink and blue. Torso viewed side on, a slim white young man wearing a shoulder harness rests his forehead on a bed, elevating his shoulders on straight arms planted on the floor. A radiator is partially visible behind. The edges of the image are broadly obscured by blurred black shadows.

Image 7



Image description: Photograph. Lit in pink and blue, a slim white young man reclines candidly against a bed wearing a harness. He holds a silver chain taught between his groin and mouth. Wood floors and a radiator are visible. The edges of the image are obscured by blurred black shadows.

Title: The Coloured Submissive II & I

Tags: Photography / Sexuality / Spectator

Artist: Joshua Rees

Instagram: @jbr_ts

[Click here to view the artist's Instagram page](#)

[End of zine]