

# The Asset of Art



**Report #2 of the two-part webinar *The Asset of Art*, written by Xandra Nibbeling.**

***During #2*** How do artists survive in an art world that demands a lot from them and is for many not accessible enough to live from? There are many examples of how artists do this, individually or in artists' initiatives, in the Netherlands and abroad. A number of examples were discussed. Also the American author Jeff Goins, author of the book *Real Artists Don't Starve* looked back on **The Asset of Art #1**.

## **Introducing examples:**

### **Robin Tarbet Swap editions**

In order to escape the traditional gallery world, visual artist Robin Tarbet (UK) founded SWAP Editions: a *non-funded, change-economy* platform. Around eighteen artists submit an artwork, in an edition. After a short exhibition in a gallery, each participating artist receives a complete set back with all the works.

It is a way of networking, meeting people and it consciously emphasizes the value of the art within the art world, not potential monetary value. The sets and the works are not for sale. There is always a small exhibition of the works, in exchange for a set of multiples. A part of the sets goes to museums and other art institutions.

### **Anni Fahler Unknown Cargo**

The Finnish gallery scene is different from the one we know in the Netherlands; in regular Finnish galleries, artists *pay* to be allowed to show their work. Producer and curator Anni Fahler (FI), together with others, founded Unknown Cargo as a 'gallery of the unknown', with the underlying idea that the exhibiting artist will not be made public. The exhibitions do not have an opening, only a *closing party*, only then is it revealed which known or unknown artist produced the work shown. The aim is to take contemporary art out of the mainstream galleries, to make it more accessible to visitors and artists alike, and to offer visitors the opportunity to look at art without any further reference. *Unknown Cargo* aims to provide a platform for established artists to 'reinvent' themselves as well as for beginning artists to give them visibility and opportunities. It wants to show contemporary art to a new audience and *last but not least*, it wants to shake up the Finnish art world a little.

## **Timo Wright Artist Residency Swap**

Media artist and film director Timo Wright (FI) presents Artist Residency Swap (ARS), an online platform and community, where artists can *swap both their work and living space*. Residencies are often important experiences in the life and career of an artist, but sometimes difficult to achieve. The freely accessible ARS was founded to make artist-in-residencies more accessible, regardless of age, gender, socio-economic or artistic position. Currently, the website has about 1,500 participants all over the world. In the future, ARS should also become a place where participants can exchange ideas and experiences and form networks.

## **Rodolfo Groenewoud van Vliet In4Art**

Rodolfo Groenewoud van Vliet (NL) is the business director of In4Art, an organization that works at the cutting edge of art, science and technology and sees art as a *competitive advantage*. Groenewoud van Vliet does not see art and artists as by-products or employees, but he puts their own Artistic process first. The artist and his/her work are leading instead of subordinate.

For In4Art, artistic experimentation is highly important. According to In4Art it is a value that is most overlooked and undervalued. Their goal is to increase the impact of art on society and economy through Art-driven Innovation. Art often offers a surprising and new perspective on complex issues. In4Art is always looking for perspectives that are overlooked: artists play an important role in long-term international, multidisciplinary, scientific and technological projects. There are more organizations that work in this way, such as Better Factory, Media Future and S.T.ARTS.

## **Jeff Goins Some quotes to remember**

*Try to open up for opportunities and to be surprised. Together you can discover what the futher of the arts and the artists in today's society will be. We don't know what the futher will bring. If we stick to the old story that we tell ourselves all the time and keep believing in it, it will be hard to change.*

*Every artist is part of a community to open up to opportunities. To sharpen us, to find ways to grow. You can try to do it alone, only it is harder. If you have no scene, try to find one. How can you join a scene? By becoming a part of it and start by making a contribution to the scene. Next try to do something together that makes a difference.*

*Pick your right kind of stubbornness. Try to be stubborn on a vision, flexible on detail. Keep your focus in mind. All good artists are stubborn, only there is the kind of stubbornness that helps you and the kind that stops you. If you are stubborn about everything, you will loose the clear vision. Remember: stubbornness is a tool. When you harness it, you can use it.*

*We don't have to make people to be willing to support our art, we have to let them.*

*So many artists are visionaries. You have skills, you have vision, you have craft, whatever it is, as an artist you have the ability to see something that other people cannot see. You have the ability to create something out of nothing, see things not the way they are, but the way they could be.*

*We need a boldness to ask. Asking by offering. So what if you create a solution for a felt need and then start to offer. This can make it possible for you to find a patron as partner.*

**The Asset of Art** was organized in November #1 and December #2, 2020, for a select group of mid-career visual artists living in the Netherlands with a proven track-record and was initiated by platform: Art is a Guaranty in collaboration with ING, Cultuur+Ondernemen, the Amsterdams Fonds voor de Kunst, CBK Rotterdam and with the cooperation of Stroom Den Haag.

[www.artisagauranty.nl](http://www.artisagauranty.nl)