

**Screen reader transcript of the digital zine:  
No Jobs in the Arts Issue #5**

**Content warning: Mental health, isolation and loneliness.**

**Page 1 – Cover Image**

Artist: Hannah Sarah Day



### Image Description:

A black and white portrait photograph with uneven edges, surrounded by a thick, beige border. A pair of white legs and feet can be seen on top of a section of a bed, as if the person has fallen off of the bed. A radiator and the pole of the bed frame with a spherical head can be seen in the background. Shadows from the pole are cast behind onto the radiator.

### Page 2

An interview with Nadine Roberts

@nadine.illu

Did you allow yourself to be vulnerable in this piece?

This is one of my lesser vulnerable pieces. I speak a lot about my struggles with mental health (sometimes oversharing too much), but I always let myself be vulnerable, so nothing new.

Where is here and where is there?

Here is being present, which is more of a feeling rather than a place. It's just an idiom that felt right when describing how I felt at the time. 'Here' and 'There' could be viewed as feeling 'Good' and 'Bad' though.

Where next?

Where next... I want to get an internship but it's hard to get your foot in the creative industry. For now, I'm just trying to finish university.

**Page 3- Image 2**

Artist: Nadine Roberts



**Image Description:**

A portrait, digital photograph showing a bird's eye view of a double-page spread in a white papered sketchbook. In the centre of the top page is a close-up photograph of a green cactus. There is a slight tear in the bottom right-hand side of the photograph.

In the centre of the bottom page is a photograph of a cluster of budded flowers with a large green leaf. There is a slight tear in the top left-hand side of the photograph. Handwritten in black ink across the two pages are the words 'HERE NOR THERE'.

Title: Limbo

Date: 2020

Tags: Journal / Risk / Breakdown

Instagram: @nadine.illu ([click here to visit the artist's Instagram](#))

**Page 4 - Image 3**

Artist: Molly Stocks



Image Description: A grey-tone portrait pencil drawing, of a countryside landscape. The bottom two thirds of the drawing show a long field of grass. A small fence has been drawn on the left hand side in the distance. In the foreground are a number of white sheep sitting in the long grass. Directly in the

centre of the field stands alone a black sheep, his neck bent down to graze. In the top third of the drawing, tall receding hills have been drawn with a suggestion to the overcast clouds above.

Title: Black Sheep

Date: 2019

Tags: Sketch / Rural / Oddity

Instagram: @mollystocks\_ ([click here to visit the artist's Instagram](#))

#### **Page 5 - Image 4**

Artist: Freya Pryce



Image description: A black and white portrait photograph. An abandoned barn sits in the centre of the photograph, completely open at the front. Trees and bushes can be seen to be growing from inside the barn, reaching the roof. The inside of the barn is very dark with lots of shadows being created from the trees inside. In the foreground of the photograph are patches of tall grass and stinging nettles. The sky above the barn appears cloudy and overcast.

Title: Shed, Hyssington

Date: 2020

Tags: Documentation / Psychogeography / Void

Instagram: @freyapryceart ([click here to visit the artist's Instagram](#))

## Page 6

An interview with Phoebe Ellis

@phoebe\_mae\_ellis

In this day and age, why film?

Film has no fixed outcome. When a photograph is developed it is a reminder of that moment, complete nostalgia. However, circumstances can happen and the film could be ruined, due to human error, or a fault with the camera. There is no certainty of an outcome.

What did you discover in this photograph?

I rediscovered this photograph during lockdown, and when I first had the film developed, I thought nothing much of the photo. Looking back two years down the line, with a different perspective, I can see that the photo holds potential and a narrative.

Where next?

Hopefully to take some photographs in some fabulous foreign places, I have complete wanderlust.

**Page 7 - Image 5**

Artist: Phoebe Mae Ellis



Image Description: A colour, portrait, analogue photograph of a ski slope. The top-left side of the photograph is blocked out by the blurry arm of the photographer wearing a white coat.

Snow covers the ground and snow-covered mountains can be seen in the background with a bright blue sky above it. In the distance, people in coats can be seen standing on the snow next to a ski lift with red marker posts coming out of the ground. On the right-hand side of the photograph a small wood cabin is pictured with a snow covered roof.

Title: Slippery Slope

Date: 2018

Tags: Point'n'shoot / Nostalgia / Honest

Instagram: @phoebe\_mae\_ellis ([click here to visit the artist's Instagram](#))

## **Page 8 – Back cover**

This time of confinement has given us all time to reflect, on our place in society, on what it is we want to say and do.

Issue #5, in collaboration with 'Modern Painters, New Decorators', was a joy to create and provided an honest yet pertinent reminder that there is beauty within the chaos. Collectively alone, we may feel that we are neither here nor there, stuck in a continual void of interrupted routine and purpose. But, what has emerged are visual discussions between creatives, that strengthen our understanding of who we are. During this process, we've discovered an invisible unity between us all; a unity that reflects our shared experience of displacement.

We will all get to where we need to be.

Cover: 'Vessel', 2019.

Hannah Day @hannahsarahday ([click this to visit the artist's Instagram](#))



Featuring: Danielle Vaughan, Freya Pryce, Molly Stocks, Nadine Roberts, Phoebe Ellis

Editors: Amber Jesson, Charlie Collins, Ryan Boulton

Project Region: Leicester/shire 2020/21

[@nojobsinthearts](#) / #5 supported by: Lottery Funded - Arts Council England, Modern Painters, New Decorators and Dizzy Ink.

**Page 9 - Image 6**

Artist: Danielle Vaughan



Image description: A digital scan of a long-line musty orange t-shirt laid flat on a white background. Directly below the round neckline, burgundy stitched words have been embroidered, they read:

“Today the trees danced

Yesterday I cried

Soon the sweet peas will flower”.

In the centre of the t-shirt is a burgundy stitched circle with the word ‘HOPE’ also stitched in burgundy thread. At the bottom of the t-shirt in the centre, is a stitched red, felt heart with the embroidered image of two girls with black hair hugging.

Title: Pandemic Pullovers

Date: 2020

Tags: Textiles / Home / Truth

Instagram: [@dvaughangallery](#) ([click here to visit the artist's Instagram](#))

An interview with Danielle Vaughan

[@dvaughangallery](#)

Why a pullover?

In response to not being accepted into several major exhibitions, I decided to wear the art and attend these said exhibitions (without being invited).

Is this a form of social activism?

The project began as an outlet for my lockdown frustration, which was then extended to collaborators. In the form of solidarity, it is activism.

Where next?

The project ends when we can say we are out of this tunnel, until then the stitching continues. In the future I hope to reunite the pullovers as a celebration to be worn together at public social events.

[End of No Jobs in the Arts Issue 5]