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FINITO DI STAMPARE NEL LUGLIO 2010
TESI DI LAUREA DI GIULIA SAGRAMOLA



QUANDO INTERNET AIUTA PIÙ DI QUALSIASI MANUALE
E L'AUTOPRODUZIONE PENSA A FARE IL RESTO.

CINQUE NON-CONSIGLI

di Anna Castagnoli

Un estratto dal post 5 non-consigli ai giovani illustratori
(Appuntamento editori Montreuil)

NON mettete nella cartella disegni eterogenei, anche se spiegate all'editore che alcuni sono vecchi e altri nuovi, l'editore resterà col dubbio che voi non abbiate ancora uno stile vostro. Mettete nella cartella una decina di disegni minimo e una ventina massimo.

NON raccontate all'editore tutte le vostre lacune, i vostri difetti, il perché non avete ancora fatto, non siete ancora, non riuscite a... siete lì per vendere il vostro lavoro, se non ci credete voi chi ci potrà credere? Se non avete ancora pubblicato non è un demerito, molti editori cercano nuove stelle da lanciare. Siate fieri del vostro lavoro.

NON fate scena muta come se i vostri disegni potessero parlare da soli. L'editore è interessato a due cose: ai vostri disegni e a sapere che voi siete delle persone emotivamente abbastanza stabili da lavorare come dei professionisti. Siate adulti, tranquilli. State facendo un colloquio di lavoro.

NON andate impreparati sulla casa editrice con cui avete appuntamento. Fatevi un giro sullo stand prima dell'appuntamento per vedere le ultime novità uscite. Potete tranquillamente dire che adorare quello che fanno e che vi piacerebbe moltissimo poter collaborare con loro.

NON è indispensabile lasciare fotocopie delle vostre opere (potrete spedirle alla casa editrice in un secondo tempo), ma un biglietto da visita sì. Se non l'avete preparate prima di partire alcune fotocopie di un vostro lavoro con i vostri dati sopra.

Tutti gli editori parlano inglese e in generale hanno pazienza (o la fingono bene) con illustratori che a gesti spiegano le loro tavole. Gli appuntamenti durano circa dai dieci minuti ai venti. Ogni coppia editore-illustratore ha a disposizione un tavolino e due sedie. Ricordatevi di segnarvi su un foglio nome e cognome della persona che vedrete per indirizzare poi a lei, in un secondo tempo, le fotocopie dei vostri lavori (potete chiedere un biglietto da visita), e notate su un quaderno le tavole che ha preferito.

THE PERILS OF BEING AN ILLUSTRATOR WITH ACCESS TO THE INTERNET



BY GEMMA CORRELL

INTRODUZIONE di Giulia Sagramola

Questa fanzine vuole raccogliere una serie, sicuramente incompleta, di consigli, letture e suggestioni trovate in internet.

Riguardo al lavoro dell'illustratore e dell'autore di fumetti esistono in commercio pochi volumi esaurienti sull'argomento. Al contrario, la rete offre una vasta gamma di informazioni interessanti per chi si accinge ad iniziare questo tipo di percorso, il problema è trovare i testi effettivamente utili, scremarli, raccogliarli e poterne usufruire facilmente.

Questo è il bello e il brutto della rete: per chi è un'esploratore curioso ed insaziabile - lo ammetto, anche un po' maniacale - il percorso si presenta più semplice ed automatico, per tutti gli altri ho pensato di creare questo modesto volumetto.

Tutto il materiale qui riportato non è di mia proprietà ed appartiene ai rispettivi autori, linkati in fondo alle pagine.

Mi auguro che queste informazioni possano essere d'aiuto e di conforto come lo sono state per me.

<http://www.giuliasagramola.it/>

HOW TO START AS AN ILLUSTRATOR di Keri Smith

So many people have written me asking for advice I decided to put this short list together. Some of these things may be stating the obvious but I wanted to start simply so that you don't get too overwhelmed with an enormous load of things to do. Be gentle with yourself. The goal in the beginning it to just start, forward movement in any direction is good. It helps to just get that feeling of accomplishment, when you come back from the mail and feel really good about sending out some cards.

1. Go to a library or bookstore and look for publishers, magazines, etc. that use work like yours, (in a similar style.) Find names of art directors & addresses on the masthead, (usually by the contents page, the masthead lists everyone who puts the issue together.) For publishers you may have to do some digging, look in Writer's Markets, web pages, etc. ALWAYS be on the lookout for places, restaurants, posters, greeting cards, advertising, murals, comic books, products...etc. that your work would be suitable for. It will become natural for you after a while. Research:

Graphic Artist's Guild

The Business of Illustration by Steven Heller

List of Research Journals, Magazines, and, U.S. and World Newspapers
Canadian Magazine Publisher's Association

2. Once you get a name and address (start with 10 names and go from there). Do not overwhelm yourself too much, just start with a few! Send them samples. It could be color copies (good quality) or a printed piece. The MOST important thing to remember is that the work and samples be appropriate to their publication. notes: If your work seems to focus mainly on animals try Children's magazines, animal magazines, licensing for products, etc., look for companies that already publish stuff similar to yours. It would not be cost effective for you to market to Time Magazine. When mailing you will usually have at least a 2 percent response, (I've found it to be more like 10 percent).

Also try to stick to one style when targeting clients, they need to know what to hire you for, (you want them to think "Comic-like, oh I need to call... insert your name here")

3. For further help I highly recommend: -read Seven Steps to getting Published for advice on how to go about the creative part. -research promotional mailers and marketing for designers. Some simple techniques in bookbinding can be very helpful in coming up with some unique promotional mailers. A good book for this is Making Memory Books and Journals by Hand by Kristina Feliciano, Jason Thompson, and Barbara Mauriello. -Read: my recommended reading business & money section and

<http://www.kerismith.com/popular-posts/how-to-start-as-an-illustrator/>

LINKS

Network di design, illustrazione e fumetto

<http://www.book-by-its-cover.com>

<http://www.booooooom.com>

<http://www.comicsreporter.com>

<http://www.drawger.com>

<http://drawn.ca>

<http://www.fecalface.com/SF>

<http://ffffound.com>

<http://www.illustrationfriday.com>

<http://www.illustrationmundo.com>

<http://www.itsnicethat.com>

<http://forum.lefiguredeilibri.com>

<http://fumettologicamente.wordpress.com>

<http://grainedit.com>

<http://guardareleggere.wordpress.com>

<http://www.lefiguredeilibri.com>

<http://www.lezinfo.com/blog>

<http://www.lospaziobianco.it>

<http://lovelypackage.com>

<http://www.manystuff.org>

<http://netdiver.net>

<http://www.pikaland.com>

<http://www.sharesomecandy.com>

<http://www.slap-press.com>

<http://www.society6.com>

<http://thelittlechimpsociety.com>

<http://todaysinspiration.blogspot.com>

<http://yayeveryday.com>

Organizzazioni

AIGA <http://aiga.org>

American Illustration <http://www.ai-ap.com>

AIAP <http://www.aiap.it>

Associazione Illustratori <http://www.associazioneillustratori.it>

Association of Illustrators <http://www.theaoi.com>

Asociación Profesional de Ilustradores de Cataluña <http://www.apic.es>

Society of Illustrators <http://societyillustrators.org>

Per concludere...

Ho creato una pagina online con un lista di link che raccoglie alcuni dei post inseriti in questa fanzine e altri post utili per iniziare a lavorare come illustratori e autori di fumetti, è consultabile al seguente link e può essere anche implementata dal contributo di tutti: <http://urli.st/dva>

This shows the viewer exactly what you had in mind, without them having to visualize it. Invariably if you explain something, they won't see exactly what you are thinking.

(This suggestion is appropriate for people who wish to write AND illustrate. I do not recommend having someone else illustrate a book before you submit to a publisher as I have been told by many editors that this will actually hinder your chances of getting published. Do it if you can execute it in a way that is flattering.)

4. Research and target the appropriate publishers. This is extremely important, really look at their newest catalogues. Would you work be an appropriate fit? Are they using people with a style that is compatible with yours? I'm not saying to cater your work to them necessarily, but find an appropriate fit for you. I read the Writers Market like a novel, and used a highlighter throughout. This gives you a good indication of what certain publishers are looking for and how to present your work. One of the most common mistakes that authors make when submitting work (according to editors) is submitting work that is not suitable to their list. This ensures that you get your stuff into the slush pile.

*recommended reading "Writer's Market", or "Writer's Guide to Book Editors, Publishers and Literary Agents" both published yearly.

5. Really sell yourself to them. Put together a package with a bio, list of clients, testimonials from clients, target market for your piece, and a sales pitch (as in a press release) about why you created the book and how it might be presented to the public. Also I always mention that this is not a simultaneous submission in my cover letter, (this is common courtesy in the publishing field), and that I purposely chose _____ because I felt the work would fit well with their list, in concept and visually.

6. If you are rejected...keep moving forward. The right company is out there waiting for you to find them. It is o.k. to feel bummed periodically (have a good cry about it! Yes it feels like you don't know what you're doing sometimes). Just pick yourself up again, dust yourself off, and start moving again.

7. A few little personal tips that I like to do when I submit things...

- Write an acceptance letter to yourself saying how great you think the book is.

- Cut out an existing Bestseller List from the newspaper. Add your book to it.

- Put all these things on your wall where you can see them.

SEVEN STEPS TO GETTING PUBLISHED di Keri Smith

During my own research on publishing I would always become somewhat giddy with excitement when I would see a title like the one above. It was as if the author was about to reveal to me the one magic clue that I needed to crack the mystery, the one thing that would set my career in motion. I would usually envision it would be something really simple, something I could do in the span of a week. I think in the beginning I was more in love with the idea of getting published than I was with the process of getting there. This is not necessarily a bad thing, after all who wouldn't be? It is an immensely exciting experience. I have rarely experienced the elation I felt after receiving an actual acceptance letter in the mail. But what I learned in the meantime was bigger than any publishing tip I had ever read, you really must LOVE THE WORK. While getting published is an exciting possible outcome of a creative endeavor, it should not used as a motive for creating. For a while now I have been approached by people asking me to offer some tips on getting published. After much procrastinating I have come to write some of my thoughts on the subject, elusive as it may be. But I thought it appropriate to also talk briefly about the process of creating, developing the ideas and bringing them out into the world.

As with any advice I can only tell you what worked for me, some people may have a different approach. I find now it really helps me to read about the process of creating, the process of submitting is extremely important to learn but fairly straightforward (you only need to do it a few times to get it)...

1. Let your idea have it's own life. This sounds a little strange but what I mean by this is once you have the idea in your head don't try to control it too much. Let it tell you what form it should take. It really helps at this point to go for a long walk and just LISTEN (it may be several long walks). Let the words and images evolve. With my most recent book it took over a year for me to know what form it would take. I had ideas for content and had begun writing but no overall format to tie it all together. I didn't worry about it too much but just let it "be" for a while. One day while reading a book on "intuition in business", a concept popped into my head. This concept was "play", and it tied the whole book together and became my focus from that moment on.

2. Really enjoy yourself and the process of creating, the best work will flow* out of you. People will respond the most to things you did with passion, (as opposed to things you forced). Don't worry about whether it would sell, or what's hot in the moment your target market, or what a family member recommends. Be honest with yourself and the process.

3. Make it real. I made the book in it's entirety, packaged it up really smartly in a box with fake hay so when they opened it, it was somewhat displayed.

<http://www.kerismith.com/popular-posts/seven-steps-to-getting-published/>

MARKETING YOUR ILLUSTRATIONS di Nate Williams

Un estratto dall'articolo Illustration Career

All your marketing efforts should point back to your web site. A web site is a place where you can centralize information, keep it up to date, and gives the client a few actionable options (contact you via email, phone, subscribe to your RSS feed so they are updated whenever you post new work, book mark a piece of art they like, etc).

So the first thing you need to do is make sure you have a "Good web site".

*** If you don't already have a domain** (example: www.yourname.com) you can register your domain name at www.register.com .. All you need is the domain name .. don't buy any extra services .. it's not necessary.

*** Next, you need a good web hosting company.** I use www.site5.com and they are amazing. They have tons of automated tools so you can install a blog at the click of a button.

*** Keep it simple** – clearly explain what service you are providing – <http://www.useit.com/alertbox/20030825.html>

*** Usability and Search Engine Optimization** – Don't use FLASH, Frames, Pop-ups, Lightbox, etc .. stick with good old fashion XHTML/CSS! I developed Flash web sites for over 10 years .. and for an illustrator's web site my advice is DON'T USE FLASH! 40% of my web traffic comes from Google alone and by using Flash you are making it hard for search engines to index your site and hindering word of mouth marketing because of a number of usability issues. For example, lots of social bookmarking sites (digg.com, stumbleupon.com, facebook.com, etc) won't be able to take advantage of specific content on flash sites. <http://www.useit.com/alertbox/20001029.html>. I have received some really big jobs from clients who found me through Google .. for example DELL Computers.

*** Unique URL** – Make sure every piece of art on your site has a unique url .. you know, in your browser where you type the web address .. no pop ups, no frames, no flash, no lightbox, etc – art directors often forward urls to editors, so you want to facilitate this process and not hinder it. Here is an example of a unique url that will never change. http://www.n8w.com/image/art/green_marketing/. Try Googling "Green Marketing Illustration"

*** Update your site Frequently** – BLOG/RSS Feed/Return Visitors - most good web hosting companies have an easy way to set up blogs, ask your isp for help or set up one at blogger.com. A blog is good because it will keep your site fresh and most clients are return visitors, so you need to give them a reason to return. Most blogs automatically generate a RSS feed. RSS feeds are not only great for search engine indexing, but more and more people and products, Windows Vista and Mac OS X, are taking advantages of RSS feeds. In a nutshell, RSS allows people

<http://www.n8w.com/wp/552>

"How to Make a living doing what you love" -make a business plan, starting with short term goals that are do-able (it will all get done, take it slow!) -if you haven't been already, the "Art Talk" section of Thelspot is an excellent place to pick up info from people who have been in the business for a long time.

-read designer Bruce Mau's Incomplete Manifesto I particularly like, "Don't enter competitions, Just don't do it, it's not good for you." When I first read this I was stunned, all my teachers in art school always told us, "Enter every competition you can. It's good promotion if you get in. It's worth the cost." In the beginning I did this. I wanted so badly to win these competitions that I tried to create "winning" artwork. It was usually contrived and not from the heart. I never got in. I think what Bruce Mau was talking about was when you put something into a competition you are putting your work up for judgement by a third party (in this case a large magazine or organization.), thus giving them the ability to deem your work 'good' or 'bad'. When you do this is you are in effect putting other's opinions ahead of your own. Now I know we must all face rejection at one time or another. (You have heard the saying, "if you are not being rejected you are not trying hard enough.") But it seems strange to me to PAY someone to judge your work, these competitions are quite expensive. I'm sure I will get some flack for this opinion by some who truly believe in entering competitions. After several years I started to get into many of the major awards annuals (without trying), and in my experience I have not yet gotten a job from it, so I do question the promotion incentive. If you are producing work that moves you, over time you WILL be recognized by others, but a) competitions should not be a motive for creating and b) putting other's opinions over your own puts us onto a subjective scale, ("I must not be living up to the rest"). Create your own rules.

11. Harvest ideas.

Edit applications. Ideas need a dynamic, fluid, generous environment to sustain life. Applications, on the other hand, benefit from critical rigor. Produce a high ratio of ideas to applications.

12. Keep moving.

The market and its operations have a tendency to reinforce success. Resist it. Allow failure and migration to be part of your practice.

13. Slow down.

Desynchronize from standard time frames and surprising opportunities may present themselves.

14. Don't be cool.

Cool is conservative fear dressed in black. Free yourself from limits of this sort.

15. Ask stupid questions.

Growth is fueled by desire and innocence. Assess the answer, not the question. Imagine learning throughout your life at the rate of an infant.

16. Collaborate.

The space between people working together is filled with conflict, friction, strife, exhilaration, delight, and vast creative potential.

17. _____.

Intentionally left blank. Allow space for the ideas you haven't had yet, and for the ideas of others.

18. Stay up late.

Strange things happen when you've gone too far, been up too long, worked too hard, and you're separated from the rest of the world.

19. Work the metaphor.

Every object has the capacity to stand for something other than what is apparent. Work on what it stands for.

20. Be careful to take risks.

Time is genetic. Today is the child of yesterday and the parent of tomorrow. The work you produce today will create your future.

21. Repeat yourself.

If you like it, do it again. If you don't like it, do it again.

22. Make your own tools.

Hybridize your tools in order to build unique things. Even simple tools that are your own can yield entirely new avenues of exploration. Remember, tools amplify our capacities, so even a small tool can make a big difference.

23. Stand on someone's shoulders.

You can travel farther carried on the accomplishments of those who came before you. And the view is so much better.

Written in 1998, the Incomplete Manifesto is an articulation of statements exemplifying Bruce Mau's beliefs, strategies and motivations. Collectively, they are how we approach every project.

You have to be willing to grow. Growth is different from something that happens to you. You produce it. You live it. The prerequisites for growth: the openness to experience events and the willingness to be changed by them.

Good is a known quantity. Good is what we all agree on. Growth is not necessarily good. Growth is an exploration of unlit recesses that may or may not yield to our research. As long as you stick to good you'll never have real growth.

When the outcome drives the process we will only ever go to where we've already been. If process drives outcome we may not know where we're going, but we will know we want to be there.

Joy is the engine of growth. Exploit the liberty in casting your work as beautiful experiments, iterations, attempts, trials, and errors. Take the long view and allow yourself the fun of failure every day.

The deeper you go the more likely you will discover something of value.

The wrong answer is the right answer in search of a different question. Collect wrong answers as part of the process. Ask different questions.

A studio is a place of study. Use the necessity of production as an excuse to study. Everyone will benefit.

Allow yourself to wander aimlessly. Explore adjacencies. Lack judgment. Postpone criticism.

John Cage tells us that not knowing where to begin is a common form of paralysis. His advice: begin anywhere.

Growth happens. Whenever it does, allow it to emerge. Learn to follow when it makes sense. Let anyone lead.

24. Avoid software.

The problem with software is that everyone has it.

You might find something in the morning that you can't see tonight.

Just don't. It's not good for you.

Marshall McLuhan did this. By decreasing the amount of information, we leave room for what he called our “noodle.”

Expand the lexicon. The new conditions demand a new way of thinking. The thinking demands new forms of expression. The expression generates new conditions

Forget technology. Creativity is not device-dependent.

Real innovation in design, or any other field, happens in context. That context is usually some form of cooperatively managed enterprise. Frank Gehry, for instance, is only able to realize Bilbao because his studio can deliver it on budget. The myth of a split between "creatives" and "suits" is what Leonard Cohen calls a 'charming artifact of the past'.

Once again, Frank Gehry's advice. By maintaining financial control, we maintain creative control. It's not exactly rocket science, but it's surprising how hard it is to maintain this discipline, and how many have failed.

Every collaborator who enters our orbit brings with him or her a world more strange and complex than any we could ever hope to imagine. By listening to the details and the subtlety of their needs, desires, or ambitions, we fold their world onto our own. Neither party will ever be the same.

The bandwidth of the world is greater than that of your TV set, or the Internet, or even a totally immersive, interactive, dynamically rendered, object-oriented, real-time, computer graphic-simulated environment.

This isn't my idea – I borrowed it. I think it belongs to Andy Grove.

Don't be shy about it. Try to get as close as you can. You'll never get all the way, and the separation might be truly remarkable. We have only to look to Richard Hamilton and his version of Marcel Duchamp's large glass to see how rich, discredited, and underused imitation is as a technique.

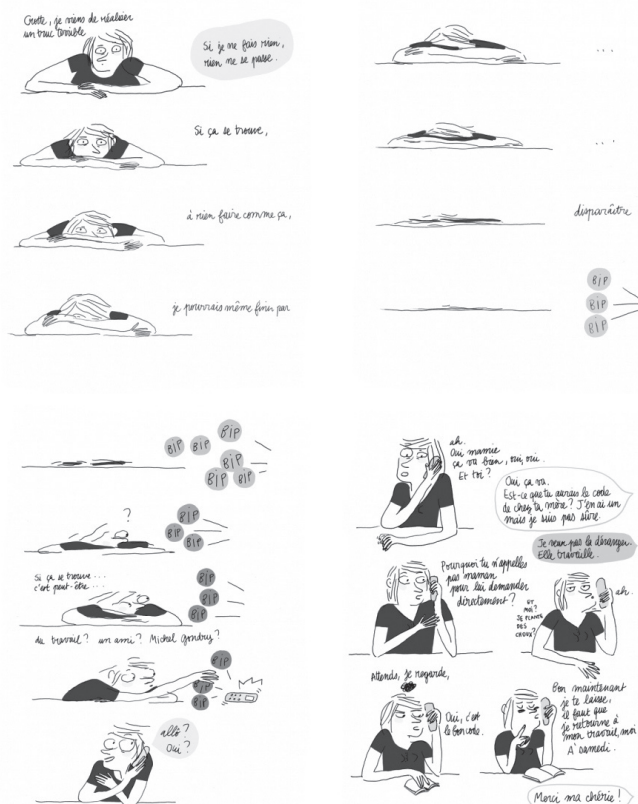
* **Google Analytics** – In order to understand what works, you need a good stats system to track your marketing efforts. That will give you an idea what the return on investment is for a specific marketing tactic. Google's service is the best I have seen and its free, there is no reason not to use it. So a practical way you might use this information is to find out which thumbnail image from your portfolio is the most clicked on, this image might be a good image to use for your postcard mailer because it's generating the most interest <https://www.google.com/analytics/>

* **Mailing List** – once you make a connection with a client you want to keep it .. it takes more money to get a new customer than to sell to an existing one. People that have hired you are more likely to hire you again and again. There are lots of free emailing list options .. Google it. If you want something for free check out PHP List. Otherwise, I highly recommend... <http://www.campaignmonitor.com>

Once you have a good, user friendly, search engine friendly site. Post card mailers are probably the second most cost effective and effective tactic. Lots of times art directors just need to be reminded you exist. That is why I think higher frequency is better than spending a lot of money on one marketing tactic. Don't put all your eggs in one basket. I would rather spend my money doing 3 postcard mailers a year vs. one big book ad.

Cold calls are something you will have to do when starting out .. find magazines, papers, etc that you like or think would be a good fit for you art and contact the art director .. ask them if its okay to send them a few examples of your work. I would never send more than 3 pieces .. they will know what your art work is about after seeing 3 pieces.

Take advantage of online communities .. you will communicate with other artists, share info, find mentors and be more connected to the industry.





EN AVANT TOUTE! OUI MAIS VERS OÙ? di Juliette Bailly

Un fumetto francese autobiografico che racconta la vita e le difficoltà degli inizi lavorativi di Juliette, appena laureata in Arti Decorative.

<http://www.juliettebailly.fr>

- Se invece siete precisi e avete fatto un bel margine pulito al disegno, allora potete anche presentarlo nudo.

Il passepartout: che sia ben tagliato. Che sia bianco o di un leggero crema (è meglio del nero per far risaltare i colori).

NO a passepartout colorati.

Per incorniciare il disegno originale: potete incollarlo sul retro del passepartout con un po' di scotch riposizionabile, oppure infilarlo tra il passepartout e un foglio di supporto (ma non dimenticate che più fogli avete, più la cartellina pesa, e dopo 4 ore di Salone lo sentirete!).

Intorno al disegno originale:

Il bianco. Il nulla. Il silenzio.

NO! a legende lunghe un chilometro con nome e cognome, titolo dell'opera e umore che deve suscitare nello spettatore. Esempi da evitare: Giuseppe Pallino. Pioggia. "Malinconia di un giorno di pioggia. 2008". Oppure: "Giuseppe Pallino. Cappuccetto rosso. Scena del lupo. 2009".

Intorno al vostro disegno: il bianco, il nulla, e... b.a.s.t.a.

Se sono illustrazioni di un progetto libro, a parte, presenterete il prototipo del libro con l'immagine impaginata in una doppia pagina, e il suo testo a fianco.

5) Meglio disegni sparsi o un progetto-libro?

Se non avete mai fatto un libro, avere un progetto (uno storyboard + alcune tavole definitive) permetterà all'editore di vedere come ve la cavate su un "lungo percorso". Un conto è saper disegnare, un altro paio di maniche è saper fare un libro illustrato.

Se poi il testo funziona e il progetto anche, chi sa mai... potrebbero anche comprarvelo!

Se le vostre tavole sono strabilianti, mai viste, originalissime, ce la farete anche senza progetto.

6) Cosa lasciare all'editore.

Il mio primo anno di Salone la mia cartellina conteneva: una ventina di CD, decine di fotocopie, duecento biglietti da visita, i prototipi dei mie progetti fatti rilegare da un tipografo (con copertine rigide), penne per gli autografi, spille con la mia faccia che sorride e dice: "sceglimi" (no, qui scherzo!), gomme e matite per correzioni dell'ultimo minuto, puntine, talismani portafortuna e rotoli di scotch.

Sto esagerando... ma neanche troppo.

Diciamo che più la qualità del mio lavoro è aumentata, più è diminuita la scorta dei gadgets. E succederà lo stesso anche a voi.

Un Salone del libro NON E' il luogo adatto dove lasciare copia del proprio

36. Scat.

When you forget the words, do what Ella did: make up something else ... but not words.

37. Break it, stretch it, bend it, crush it, crack it, fold it.

38. Explore the other edge.

Great liberty exists when we avoid trying to run with the technological pack. We can't find the leading edge because it's trampled underfoot. Try using old-tech equipment made obsolete by an economic cycle but still rich with potential.

39. Coffee breaks, cab rides, green rooms.

Real growth often happens outside of where we intend it to, in the interstitial spaces – what Dr. Seuss calls "the waiting place." Hans Ulrich Obrist once organized a science and art conference with all of the infrastructure of a conference – the parties, chats, lunches, airport arrivals – but with no actual conference. Apparently it was hugely successful and spawned many ongoing collaborations.

40. Avoid fields.

Jump fences. Disciplinary boundaries and regulatory regimes are attempts to control the wilding of creative life. They are often understandable efforts to order what are manifold, complex, evolutionary processes. Our job is to jump the fences and cross the fields.

41. Laugh.

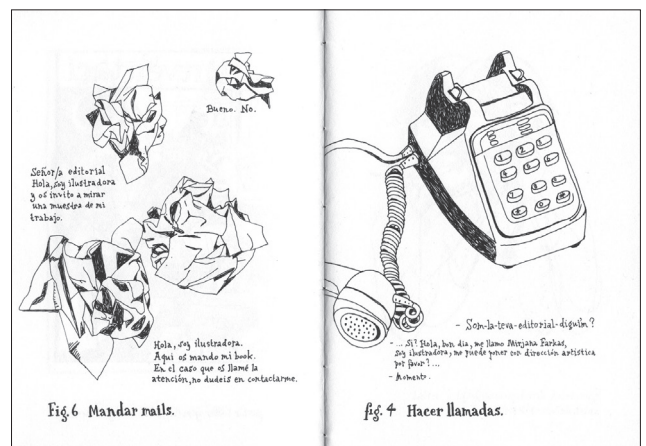
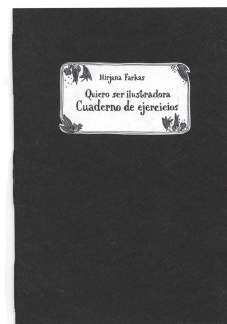
People visiting the studio often comment on how much we laugh. Since I've become aware of this, I use it as a barometer of how comfortably we are expressing ourselves.

42. Remember.

Growth is only possible as a product of history. Without memory, innovation is merely novelty. History gives growth a direction. But a memory is never perfect. Every memory is a degraded or composite image of a previous moment or event. That's what makes us aware of its quality as a past and not a present. It means that every memory is new, a partial construct different from its source, and, as such, a potential for growth itself.

43. Power to the people.

Play can only happen when people feel they have control over their lives. We can't be free agents if we're not free.



QUIERO SER ILUSTRADORA, CUADERNO DE EJERCICIOS di Mirjana Farkas

Il progetto di tesi di Mirjana Farkas, racconta con testi ed illustrazioni, il percorso di un'aspirante illustratrice alle prese con i primi passi nel mondo del lavoro e parallelamente come affrontare la vita di tutti i giorni. Il libro è liberamente consultabile online.

<http://issuu.com/mirjanafarkas/docs/quieroserilustradora>

HOW TO FEEL MISERABLE AS AN ARTIST

(OR, WHAT NOT TO DO, UNDERLINE ANY THAT CURRENTLY APPLY)

1. CONSTANTLY COMPARE YOURSELF TO OTHER ARTISTS.
2. TALK TO YOUR FAMILY ABOUT WHAT YOU DO AND EXPECT THEM TO CHEER YOU ON.
3. BASE THE SUCCESS OF YOUR ENTIRE CAREER ON ONE PROJECT.
4. STICK WITH WHAT YOU KNOW.
5. UNDERVALUE YOUR EXPERTISE.
6. LET MONEY DICTATE WHAT YOU DO.
7. BOW TO SOCIETAL PRESSURES.
8. ONLY DO WORK THAT YOUR FAMILY WOULD LOVE.
9. DO WHATEVER THE CLIENT/CUSTOMER/GALLERY OWNER/PATRON/INVESTOR ASKS.
10. SET UNACHIEVABLE/OVERWHELMING GOALS. TO BE ACCOMPLISHED BY TOMORROW.

THE ARTIST'S SURVIVAL KIT di Keri Smith

Un estratto dal pdf liberamente scaricabile e stampabile

For the really bad days, for the days when you want to quit, when you feel like everything you do is shit, when you feel your self-esteem plummet, when you decide that you would rather wait tables for a living, when you start to think you will never make a living making art, when you are working on something and feel like you hate it more than you've ever hated anything in your life, when someone makes an offhand remark about your work and afterwards you feel dejected, when you wish you had gone to school for accounting, when you start to believe that maybe your family was right, when you want to lie in bed for a month and eat chips.

<http://www.kerismith.com/popular-posts/the-artists-survival-kit/>

IL PORTFOLIO, IL BOOK, LA CARTELLINA... COME PRESENTARE IL PROPRIO LAVORO? di Anna Castagnoli

Ho pensato, in vista del Salone di Bologna, di provare a fare chiarezza su questa domanda: come presentare il proprio lavoro a un editore?

Io ho la mia teoria:

- 1) Se il vostro lavoro vale davvero una pubblicazione, la forma in cui lo presenterete è di secondaria importanza.
- 2) Se il vostro lavoro è incompleto, ancora acerbo, una bella presentazione potrebbe dargli una spintarella (ma arriva a meta solo se vale davvero, e si ritorna al punto 1).

LA CARTELLINA: TUTTO QUELLO CHE AVETE SEMPRE VOLUTO SAPERE E NON AVETE MAI OSATO CHIEDERE:

1) Quale tipo di cartellina?

Di un materiale impermeabile 100 volte meglio che di cartone: la vostra cartellina deve potervi accompagnare sotto bufera e tempeste. Con manopola per tenerla in mano e tracolla per portarla appesa alla spalla, è molto più comoda. Le più comode, le più eleganti, le più indistruttibili, ma anche le più care, sono quelle della MH Way.

Meglio sceglierne una con gli anelli staccabili, per decidere se inserire i disegni liberi o se inserirli in buste trasparenti ad anelli. Io anni fa usavo le buste ad anelli, ora presento gli originali sfusi, ma la mia cartella MH è sempre la stessa: 60 x 50 cm. Ha viaggiato per l'Europa per più di 6 anni e sembra nuova.

Se, quando è piena, è molto pesante, non vergognatevi di portare un cartellino di quelli semplici con due ruote, per appoggiarla sopra. Molti professionisti, sapendo quanto è faticoso un salone, fanno così.

2) Quanti disegni?

Su un Salone del Libro, dove abitualmente gli editori hanno fretta: 15/ massimo 20 disegni (se invece andate nella sede della casa editrice, portate tutto quello che avete).

Se il vostro lavoro non sollecita il gusto dell'editore che avete davanti, vedrete che dopo 5 o 6 disegni sfogliati in silenzio, inizierà a rallentare e parlarvi, trovando il modo di fuggirvi.

Non insistete troppo a volerlo tenere lì con voi. Un editore, ha un occhio di falco, se i vostri disegni non vanno bene per la sua casa editrice, lo sa dopo 5 nano secondi. Questo NON VUOL DIRE che non potrebbero piacere a un altro editore, non scraggiatevi.

Se ha fretta, vi dirà (bene o male, dipende dal suo umore e della sua educazione) che non è interessato. Se ha tempo e pensa che ne valga

<http://www.lefiguredeilibri.com>

materiale. Chiuso il Salone, l'editore tornerà a casa in macchina, in aereo, in treno, in bicicletta, e cercherà di avere meno peso possibile.

Se l'editore ve lo chiede, lasciategli una bella fotocopia in A4 del vostro lavoro, con tutti i contatti, o un biglietto da visita.

Se è interessato, fatevi sempre dare il suo biglietto da visita, e chiedetegli se preferisce ricevere le copie dei vostri lavori in pdf (via mail) o in fotocopia. Poi spedite tutto dopo il Salone (se potete, non fate passare 4 mesi, come fa di solito la sottoscritta).

Un inciso: non spedite mai gli originali e non lasciateli a nessuno (tranne dopo che avrete firmato un contratto, allora l'editore li prenderà in prestito per riprodurli e poi ve li restituirà), gli originali restano SEMPRE di vostra proprietà: l'editore, acquista solo il diritto di riprodurli.

Invece, per tutte le "paure" rispetto a eventuali furti o plagii in caso di testi o progetti spediti, tenetele per voi. Sono il sintomo più eclatante di "ansia da principiante". L'unico rischio reale è quello di non essere pagati, e questo, purtroppo, capita anche ai professionisti.

7) Se vi propongono un contratto durante la Fiera...

E' rarissimo, ma può succedere. Non firmate niente su due piedi. Prendetevi il tempo di far leggere il contratto a qualcuno che ne ha già firmati. Se l'editore è interessato davvero, non vi scapperà.

8) Aspetti emotivi e psicologici del mostrare il proprio lavoro (e postura da tenere durante il colloquio)...

Rileggere il post: "Cinque non-consigli ai giovani illustratori".

Varie:

Al Salone di Bologna c'è una stanza, all'ingresso, dove gli illustratori possono appendere, con scotch o puntine, una fotocopia del proprio lavoro con i propri contatti. A me non è mai successo che qualcuno mi chiamasse attraverso questo tipo di contatto, ma so che alcuni editori curiosano. Preparate l'occorrente.

In bocca al lupo!

ps: Ah! dimenticavo. Se dopo solo poche ore di Salone vi sentite dei perfetti "sfigati" e vorreste un buco dove nascondere la cartellina e voi stessi, non demoralizzatevi, ci siamo passati tutti. Un segreto, nel guardaroba, per soli 2 euro e mezzo, potete nascondere la cartellina e fare finta per un paio d'ore di essere dei comuni visitatori. Aiuta molto...

la pena, si perderà in qualche commento di spiegazione del suo scarso interesse (sono sempre preziosi, fatene tesoro).
Se, dopo quota 12 disegni, vuole ancora vedere lavori... può essere un buon segno.

3) Quali disegni scegliere?

Allora, se siete Fabian Negrin: tutti. E anche se non si assomigliano tra loro, non importa. Se, come più probabile, siete ancora lontani da una qualità tecnica e stilistica così matura, meglio sarà presentare solo il meglio di quello che fate. E meglio ancora se questo meglio è omogeneo.

"Omogeneo" significa che tutti i vostri disegni parlano di voi, del vostro universo emotivo e creativo.

No a: due disegni in stile Beatrice Alemagna + tre in stile Dautremier + quei tre fatti al corso con Anna Laura Cantone che sono venuti così carini + uno fatto quando eravate alle elementari. Se non avete ancora un universo personale, aspettate l'anno successivo.

Organizzate la scelta dei disegni in base allo stile della casa editrice che visitate. Se avete due anime, una sveglia di giorno, che ha prodotto decine di disegni puliti e molto grafici, e l'altra sveglia di notte, che ha prodotto quadri fiamminghi dipinti a lume di candela, non rinunciate a nessuna delle due. Ma non andate da Corraini con le tavole fiamminghe!

Mettete in primo piano i disegni più vicini allo stile della casa editrice che visitate e, separati da un grande foglio, gli altri. Se l'editore è curioso e interessato, potete poi mostrarglieli in un secondo tempo.

Non mettete in cartellina disegni "più vecchi" realizzati con uno stile che non riconoscete più.

MAI essere costretti a dire: "Lei ha ragione... Io so che questo disegno è meno riuscito degli altri, infatti è vecchio. Ora ho cambiato stile e non faccio più queste cose". Se non credete COMPLETAMENTE in un vostro lavoro, regalatelo a una zia miope. Non presentatelo a un editore.

4) Come presentare i disegni?

- Se non sono su tavole di legno di due metri per tre, o in digitale, è meglio portare disegni originali.

In caso di fotocopie:

che siano belle fotocopie laser, con i colori fedeli, fatte su carta un po' rigida, opaca, di buona qualità. Per favore no! a fotocopie su fogli mollicci che si piegano nelle mani dell'editore. E no! al formato francobollo. Se potete, presentate le fotocopie in A3, con un bel margine bianco intorno al vostro disegno.

In caso di originali:

- Se i bordi dei vostri disegni sono sporchi, slabbrati, pieni di ditate, meglio un passepartout bianco che li incornici.