

MAKING IT *in the* ART WORLD

New Approaches to Galleries, Shows,
and Raising Money

Brainard Carey

WORKBOOK SECTION 1:

The Contract with Yourself

After reading the introduction and first chapter, this is the workbook section that should be completed. If it is being taught in a class, this is the homework, the results of which are discussed in class.

If the reader is doing this alone, then please complete each section before moving on so you will have guiding markers for the process of proceeding in the art world professionally.

While success can of course not be guaranteed, I can tell you that if you follow the plan I have outlined here for you to fill in, you will be trying, and doing all you can to be a professional. And when you look back on your life at ninety years old, you can say, "I tried everything possible," as opposed to being too afraid or busy to try. At the very least, this workbook completed will give you a map that is an alternative route you can take to pursue a career in the arts.

Do You Want to be a Professional Artist?

Today in the world of fine art sales at auctions, fairs, and galleries, you only need to be professional and persistent to have a chance to get in the in the door. In the following workbook pages, you will be taught how to do that with an end in mind, which is the exhibition and increased value of your art.

Written Exercise

Print your name here. _____

As of this moment I commit to filling out this workbook and giving it a chance, assuming it will help my artistic life flourish financially and artistically and without compromising my aesthetics in any way. I am choosing a different path. I am choosing my own path, and as of this moment, I am making a contract with myself.

Check here if you agree to the above statement.

Sign your name here as a contract with yourself. _____

Here is the first written exercise. Think about it and then write very concisely.

Q. If you put practicality aside for just a moment, dream a very large dream of what you would ideally like as an artist with your career having gone in the direction you like. Imagine it is three or more years from now and everything has happened to you that you desire, what does that mean exactly? How much are you earning, where are you living, and all the details?

Have fun with this, but take your time.

Don't write anything at this very moment, pause a bit, reflect, lean back in your chair, and let your mind dream a bit. Again, put practicality aside for the moment and reach for something ideal.

Then fill out the following questions:

1. I will have reached my goal in _____ years. (Take a guess, be optimistic!)
2. My goal consists of earning _____ per year before taxes.
3. At that time, I will be living in (location) _____.
4. Other residences at the time (location) _____.
5. Other separate studios (location) _____.
6. What I will sell to make the amount of money per year that I just projected.s

(List the number of works and what types and how they will add up to your total income.)

7. My studio practice will consist of the following;
 - I will work for _____ hours a day, _____ days a week.
 - I will have _____ museum shows a year.
 - I will have _____ gallery exhibits a year.
8. I will be selling work in other ways including (list other ways you might be making sales or commissions or a second job that you want to have) the following:

In two sentences or less, write what other forms of income might be contributing to your yearly total income.

- A. I prefer the traditional gallery method, supplemented by a side job.

- B. I will use the marketing of my art as part of the art itself (like Damien Hirst).

- C. My work is noncommercial like Banksy, and I will utilize a system like his.

- D. Like Mr. Brainwash, I will start a factory and employ people.

- E. I will sell art on the street and hire vendors to do it for me.

WORKBOOK SECTION 3:

Write a Sample Letter Now

Now you know how I got into the Whitney Biennial, which is the way you could get into almost any museum in the world. Of course your work has to be interesting, and a little luck helps, but if you don't do something to share your work, you will never have a chance.

1. Write a letter to a museum. This is an exercise, so you can't blow it. But take your time and put together a package that you think will interest a museum. Try to do something different. Don't simply send images, résumé and a statement; send a letter that is polite and nice but also that reflects who you are. It is OK to be quirky and funny, or whoever it is you are.
2. When you write the letter and assemble the package, imagine you are the curator getting this package. Would it make you smile or frown? You can be as wacky or as straight as you want, but it must communicate clearly and efficiently. Don't be afraid to make a mistake, just do it!
3. Research some curators in your area (do this no matter where you live or how old you are).
4. In your letter, write directly to the curator and tell them you would like to have a cup of tea with them in the museum cafe to talk about an idea that you have. Propose a time. This is a draft letter, so it doesn't have to be perfect. However, you must ask for a meeting so that you have a question which requires a definite yes or no answer.
5. Put the package altogether and then put it aside; we will refer back to it soon. Take your time, this is important, but we are not mailing it yet, and it can be easily changed.

WORKBOOK SECTION 4:

This Is You, on Art

This is the part where you get to present yourself.

Look at workbook section three for your preferred method, did you pick A, B, C, D, or E?

Write down which one you picked, put the letter here: _____

Spell out the choice, for example, "My work is noncommercial like Banksy, and I will utilize a system like his."

Write your choice here: _____

Take your time with this exercise, but complete it.

On a separate sheet of paper, do one of the following:

If your choice was A, get *Art in America's* annual guide to museums and galleries, it comes out in August, and you can order it as a back issue. Also, make a list of galleries near you. Once you have done that, you will have all the sources for income in your hands.

If your choice was B, reread the section on Damien Hirst and write down what you will do next. A DIY show? Or perhaps something in the street or something totally new? Be creative here. This is the DIY movement; you can create a show anywhere and make it interesting.

If your choice was C, then think about how you will show your work and describe yourself. Will you create a new identity for yourself? Will you put art in public places without permission? Stage a ware-

house show? Sell on eBay? Make a plan, invent yourself, use a pseudonym if you like.

If your choice was D, put your business cap on and decide how you are going to stage an extravaganza of a first show. How will you raise the funds to do this? Who will you hire to help you run the show? How much money do you imagine making? Also watch the movie *Exit Through the Gift Shop* by Banksy. It is on Netflix or at your local video store.

If your choice was E, then call your local town hall or government office and ask what the rules are for selling your own art on the street. Write down that information, and if you need a license, get it. Write down when you plan to sell on the street and how often. If you are traveling, call ahead and ask about street vendor licenses for that town.

WORKBOOK SECTION 5:

Making Friends

No matter which career path you chose in workbook section 4, now it is time to meet people and make connections, which is the heart of this process. Begin by starting with where you live now. Find out what museums, galleries, or art institutions of any kind are near you. Near means within easy traveling distance. It shouldn't be more than thirty to forty-five minutes away by car or whatever transportation you use.

Write down a list of those places here:

Now call or Google each place and find out who the curators are there, then write down their names here:

WORKBOOK SECTION 6:

Writing Your Statement

This is the fun part, write your artist statement!

Have fun with this and remember it could be short like Marlene Dumas, "I paint because I am a dirty woman" or mix fact with fiction, like Joseph Beuys.

You can also write something sincere and real. But do not write something boring and all about the history of art. If you can't think of anything interesting and engaging, write an incredible-sounding story that is at least fun to read!

It is OK, to be quirky, strange, or neurotic here. The main idea is to write something interesting that people will not forget.

Write it down here or use a separate page. Optional—read it to a friend or post it on Facebook and ask people what they think.

Here are a few samples to get you going:

This one is by the well-known artist Monika Bravo.

Lured from early age by philosophical questions, my work is influenced by Jungian psychology, Zen and Daoists practices. I offer a large body of work that ranges from moving images, photo objects to video interactive installations. Along with industrial materials, sound and technology I create objects/environments that allude to recognizable landscapes thus examining the notion of space/time. The viewer is induced to connect by exploring, interacting and at times by focusing on an object-place-scene for a duration of time in a manner that is both meditative and investiga-

tive. These environments are short of a scripted storyline; in contrast I am interested in providing the viewer with the necessary elements and conditions for the production of a personal and intimate narrative. It is an art of seduction, illusion and introspection where subject and representation exchange and engage in conditions that can allow the mind to convey from one reality to the next without the limit of boundaries.

Something very different by Laura Owens, and this statement is from a major New York gallery. Notice how informal it is, but somehow interesting because it is so personal and sincere.

To whom it may concern,

For this new body of work, I decided to move back to Ohio. I recently renovated my parents' garage and have been working in this new and also very old context. I grew up here and hadn't been back for any length of time since I was a teenager. It's been interesting. Election season, and Ohio suddenly feels like the center of the world. . . . I thought I had escaped, not so!

I was really disappointed to find out the Cleveland Art Museum would not be open until 2011! They have traveling blockbuster shows in one part of the museum; but it is really nothing compared to the quantity and quality of their permanent collection. I made a concerted effort to try to find the location of the grocery store owned by my great grandparents, who were Bohemian and lived in Newburgh Heights, or Little Bohemia. I didn't find it (yet); but I did find the Bohemian National Hall and Cultural Museum.

As far as the work goes, in some ways it's all over the place. In other ways its getting more unified. . . . For

instance, recently I have been paying a particular amount of attention to the edges of the canvas. Trying to get it to recede just a touch within the canvas through the way it is primed and also delineating other rectangular shapes within the canvas to make additional edges. So it gives me more chances to cross the edges because in some cases there are two or three manufactured edges as well as the actual edge. I think this allows for more ways to talk about the space in the painting and three-dimensional space or actual space.

Just saw a picture of Lichtenstein's Perfect/Imperfect paintings and this really resonated with me, his use of edges. although his seem more intentionally humorous.

In general I think the way I am working in many of the paintings comes out of a long term relationship I have in looking at Matisse . . . and more recently, the Matisse's I saw at the Barnes collection a number of years ago . . . their surfaces, the drawing and the space, the triptych and the way the canvases relate... etc. In many ways I have been consciously trying to do this since around 2003; but I think its only now I am really "getting it" in any real way.

I also had been a real nut for Marie Laurencin when I was in college. I just bought a catalogue of hers. In many ways her paintings always fuzz out around the edges or create a lot of inner edges that are fuzzy and shifting. Sort of the opposite of Matisse in terms of structure, but similar in some ways to what I am thinking about.

So anyway with the idea of edges . . .

I also wanted to play around with the edges of the gallery. Where the work is in the gallery, thinking about the different spaces. Waking up some spaces, putting other spaces to sleep. This will be determined by the installation,

and so it's sort of a whole lot of b.s. to tell you how it's working in a press release . . .

Also with the edges of the show . . . hoping to leave up some of Jenny's work . . . bring in some of Rob's . . . sort of to soften the edges of the show (in terms of time) . . . To not erase and break completely, but to get more close to what I see as reality . . . not cut nice and clean, but quite messy and grey.

So in this way I continue on with some sort of oblique collaborations. Edgar Bryan was asked to make the ad . . . recalling his years as an Air Force graphic designer. Also, I will be continuing the Faith/Failure continuum. A piece originated by Mungo Thomson, then remade by Florian Maier-Aichen, and then by Karl Haendel . . . I hope to take the piece out of the world of black and white . . . into the world of color, out of the world of paper, into the world of linen; and for the first time the piece will be made by a woman. Other collaborations will be included, some more obvious and some less obvious . . . but this is just to point out that the edges of my authorship are messy.

Go Bucks!

Laura Owens

In the case of the next artist's statement, it was written by the curator of the show. This is an experienced writer. The artist is Basil Wolverton and the show was curated by by Cameron Jamie.

The only fascinating landscape on this earth is the human face.
—Klaus Kinski

Eyeballs pulled and ripped out of their sockets, rotten zigzagged buck teeth pointed in every crooked direction, wild scraggly yarn hair, faces and bodies pulled inside and

out twisted into abstract knots distorted beyond recognition: Basil Wolverton is my Picasso. I discovered Wolverton's "spaghetti and meatballs" style of humorously grotesque art for the first time when I was a kid in the 1970s. His bubblegum cards and comic books became staples of my visual diet, and it has never quite been the same again. I found my first serious interest in fine art through digesting Basil Wolverton's visual entree. Countless other artists and freaks around the country entered Wolverton's revolving door and were likewise liberated by his grotesque style, which I believe became meaningful and inspirational as an existential canon for artistic creation. In other words, Basil Wolverton's art inspired and equaled freedom of artistic expression. Who had ever heard of ugly pride?

Basil Wolverton created some of the most humorous and horrifically uncanny depictions of humans (if you could call them that) ever drawn on paper. He takes our basic facial ornaments—the eyes, ears, nose, head, hair—and literally destroys them if only to rebuild the face way passed the point of no return and into his own uniquely distorted configurations. Wolverton's horrific and mind-bending portraits are closer to the vision of a mannerist sculptor who slaps, knocks, punches, bends, and kicks masterfully odd shapes out of the human face and body to create another type of humanoid. Considering that Basil Wolverton's art has influenced generations of artists in virtually all graphic and visual fields during the last gasp of the 20th century, his absence from LA MoCA's 2005 "Masters of American Comics" exhibition was a shocking omission. Repairing this blindspot is another of many reasons that I have wanted to curate an exhibition entirely devoted to Basil Wolverton's work.

Many of the works in this exhibition have never been publicly displayed, especially the illustrations for the Book

of Revelations which are shown here for the first time ever. I consider these drawings to be some of Wolverton's masterpieces where his monstrous style matched the fantastic nature of the subject matter. In many ways, these drawings show the horrible and grotesque coming back full-circle to their origin, since the Bible's prophetic conclusion planted the mythic seeds of what we call "horror" today.

I would like to express my deepest gratitude to Glenn Bray who trusted and allowed me full access to his private archive of original Wolverton art and who generously loaned the works that I have selected for this exhibition.

So please pull out your eyeballs and knock your brains out of your skull to the art of Basil Wolverton. He's one of the good guys.

Cameron Jamie, Paris, 2009

This is from Amy Yao, and is more enigmatic, but that too is engaging, almost poetic:

What does it mean? Color use in the man-made environment, workplace, industry, hospitals etc. What is it they represent? He said: "Color is like politics." These religions—everyone has their own physiological, visual psycho-diagnostic testing, art nightmare. I, however, try to under-go ergonomic, neuropsychological, marketing, philosophy (and psychosomatic aspects of ornithology)— in short the universe! Famed Faber Birren during the 2nd World War was able to reduce the accident rate in American factories for the guests! While the men went to war, women went to work.

This statement is from Lizzie Wright

I am from southern Louisiana where there is a rare folk culture that is thriving, but caught between a culture of

sameness on one end, and the fast approaching Gulf of Mexico on the other. It's a region where global problems of cultural homogenization and environmental destruction are particularly concentrated and magnified. There is an impermanence and sense of play there that makes Louisiana's culture so tragic and beautiful. I am interested in the circle of life, illustrated there so poignantly. Experiencing natural disasters has lent my work an awareness of time, an urgency. I am interested in leisure time and the outdoors, in being adaptive, and in making do.

My work is both playful and dark. Coils of rope are decorative nautical arrangements and pools of blood or oil. Holes punctured in the work function as peep holes or children's games. I like to work with materials at hand: tin cans, food, scrap wood. I am drawn toward objects that can repeat to form patterns gesturing toward Folk art and Minimalism. Recently I have become interested in cages and traps, after spending time crabbing down south. I admire the way crab traps rust over time, how they stack like bricks, and how birds pick them clean. When watching crabs in a trap, most of them are feasting on the bait, unaware of the danger they are in. Only the ones that have tried to get out realize that they have been blindsided. Cages can be protective too, like chain mail. I am interested in the ambiguity of appearances and the link between sinister and protective. We really never know what we are getting into until we are in it. In the sculpture, *Its a trap!*, the baguette is a phallic symbol that cracks jokes about the cliché of women trapping men. The baguette also suggests the romanticized life of the artist.

Problem Solved investigates a desire to appear official, representing a personal triumph over my failure to attach a potato to a poster in the fourth grade. At the time, the poster was the required vehicle for presenting information. Haunted by the memory of a potato lying on the

ground beneath an empty poster before my presentation, the question, "Why didn't you think outside of the box/poster?" surfaced occasionally, but I suppressed it.

The Forest, The Forest, The Forest is composed of the first three pages of a Time-Life book. The pages carry the anxiety of a quickening culture. Rather than entering deep into the forest (or a book about the forest), we stand at its precipice, endlessly repeating while looking for the next big thing.

My favorite places to visit are national forests and parks, natural history museums, and cultural institutions. I feel that Giant Sequoias, mountains, marble statues, and pyramids are all in it for the long haul, making their mark, sharing with me a celebration of the wondrous and a collective fear of death and inconsequentiality. Marveling at their endurance is reassuring, however the thought of spending so much time creating my own monument seems futile. The immediacy of my work shares in the experience of being here now, and all of the uncertainty and community that sentiment has to offer.

This is the artist's statement my wife and I used when we started to give out hugs and foot washings as art and called the project, the New Economy. We made an analogy to software so we could avoid words like "love" and other clichés. It was brief:

Using the rhetoric of systems management, Praxis describes itself as a "software development team" that uses the bodies of Bajo and Carey as hosts with which to test their operating systems on others. By receiving the benefits of The New Economy project, participants become a part of Praxis' performance, and so choose to "download" the "shareware" created by Bajo and Carey, thereby integrating

the altruistic spirit of Praxis into their own "systems." The wireless downloads are achieved through specific physical actions like washing feet and giving away hugs.

As you can see, there is clearly not a formula; the writing must simply be interesting and illuminating in some way. Feel free to be as creative as you want with this; there are really no rules. Start writing.

WORKBOOK SECTION 7

Scheduling Time

This is the moment when you take out your calendar on your smartphone or your computer or on the wall, whichever it is. Now block out time on your calendar, just thirty minutes a day for four days a week, and during this time, you will look at this workbook and begin the business of your art. Thirty minutes is enough for now, but you need to do it at least four days a week. During your thirty-minute sessions, you are reading your plans on how to build your career from workbook section 8 and writing letters, making calls, and going out to events as needed.

Put it in your calendar, but also write down the days and times, right here:

In the section below, write why you will enjoy spending your time in this way.

WORKBOOK SECTION 8

The Vision Articulated

Now is the time to develop how you will make money from your work.

1. Write down which category you chose, A, B, C, D, or E. Write the whole name of the category out as you did earlier. Now the trick is to write how much you imagine making this way. You don't have to make a business plan, just decide how much you are going to make and by what date. For example, I will make X amount (dollars or your currency here) by December 20XX, or whatever date you like.

2. Now write down what you will sell to make that money. For example, "I will sell twenty paintings at a cost of X and forty drawings at a cost of X and three sculptures at a cost of X, and I will keep my teaching job which makes X.

3. Now write down what you will do to make that happen. Your answer will depend on which category you chose.

4. Put the above three answers into one statement that summarizes it all. This is your plan and I will tell you what to do with it later. It can be changed in the future, most plans are, so don't worry about wanting to change, just write down a complete plan.

WORKBOOK SECTION 9

Big Dreams

Wouldn't you like to have a big show somewhere? Perhaps at a gallery or a museum? Perhaps even your local café or library? No matter which category you picked, it is time to have a meeting with someone and tell them what your plans are.

You just read the chapter on how I got a solo show at a museum. Now dream a bit.

What is it you would like to ask someone help for? Imagine the conversation, someone asks you what you are doing these days, and they are in a position to help. What do you tell them? Write down your answer here in five hundred words or less.

However, before you write this, read what you wrote again in section 8. If you need to add something to that statement in section 8, you can always do that. Then come back to this page and write your five hundred words. Keep them lively and interesting. You are writing what will be spoken, so it must sound natural and not forced.

WORKBOOK SECTION 10

Communicating

If you would like people to support your work, it doesn't matter if you have ever had a gallery show or have had many. It begins with a letter, telling people what you do, and introducing yourself. The idea is to build a support network around you of family as well as old friends and new friends who enjoy the arts.

In the space below or on a separate sheet of paper, write a letter that tells people in a chatty form what it is you are doing with your art. Tell them what kind of things you are thinking about and where you would like to travel. The idea is to explain how an artist lives and works. You are not asking for money here, you are just telling them who you are and what you have been doing. This letter will be mailed to family and friends as well as anyone who has ever bought any of your artwork. This is the beginning of communicating regularly to people who care about you and your art. It not only helps to define you, but it will also help to sell work in the future and drum up an audience for a show.

WORKBOOK SECTION 11

Your Press Release

To begin writing a press release, which is really just an announcement of an exhibit, first you need to take some notes. In this exercise we will get down an idea. Once you have the notes, you can begin to assemble it into a piece of prose that reads like an article already written.

If you have an exhibit of your work at a gallery, a library, a cafe, or an apartment, you can send out a press release for your show. To write a press release, which is an announcement to the media, you will need to have the following information: What is the name of this event or show? what is happening there? who are you? why is this something of interest? as well as the exact time and date of the show.

Write down those things here. If you do not have a show coming up, then make one up and still write the notes for it.

Here are a few samples of press releases sent from galleries and a museum to promote their artists. These are taken from some of the best galleries, so this is how a top PR firm writes. Many times in galleries, the artists' statement and the press release are very similar. Read these and then write your own.

This first press release is from MoMA (the Museum of Modern Art)

Lee Bontecou: All Freedom in Every Sense

April 16–September 6, 2010

The Werner and Elaine Dannheisser Gallery, Fourth Floor

Organized by Veronica Roberts, Curatorial Assistant, Department of Paintings and Sculpture

Featuring three sculptures and more than a dozen works on paper by American artist Lee Bontecou (b. 1931), this intimate installation spans four decades of the artist's career, from 1958 to 1998. Known for her richly evocative forms that conjure biological, geological, and technological motifs, Bontecou has described "the natural world and its wonders and horrors" as a central preoccupation of her career. Among the earliest works presented are large drawings made of velvety soot and wall-mounted sculptures composed of salvaged canvas stitched to elaborate welded steel armatures. The centerpiece of the installation—on view in this building for the first time—is a recently acquired suspended sculpture that was one of the highlights of the artist's 2004 retrospective at MoMA QNS. This large untitled mobile is composed of sections of translucent wire mesh and small porcelain orbs attached to an intricate network of wire that radiate from a central blue porcelain sphere. Made over an 18-year period from 1980 to 1998, it presents a galaxy of forms and represents a fulfillment of Bontecou's longstanding desire to create art that encompasses "as much of life as much of life as possible—no barriers—no boundaries—all freedom in every sense."

This exhibition is made possible by BNP Paribas and is presented in conjunction with MoMA's publication of *Modern Women: Women Artists at The Museum of Modern Art* (June 2010).

Press Contact: MoMA Press Office, (212) 708-9431,
pressoffice@moma.org

Here is a fairly unconventional but high-end gallery press release:

MARY BOONE GALLERY
745 FIFTH AVENUE NEW YORK, NY 10151. 212.752.2929

MIKA ROTTENBERG

Mary Boone Gallery, in conjunction with Nicole Klagsbrun Gallery, is pleased to present Squeeze, a new 20 minute video installation by MIKA ROTTENBERG.

Squeeze

heavy mass
magnetic force
friction
a crack
a squeak
twinkling stars
electromagnetic fields
a buzzzzz
tongue flickers
fountain squirts
space expands
pressure applied to Rose's cheeks
Redness extracted
Iceberg Lettuce
Pure Latex Cream
pressure at its max
moist butts
bouncing ponytails
two holes align
ice crackles
temperature declines
space shrinks back to first position
shrinks, back to first position. Ingredients willed in, first layer is laid."

Mika Rottenberg's latest work *Squeeze* continues the artist's inquiry into the mechanisms by which value is generated, considering the logistics of global outsourcing and the alchemy of art production. Through movie-magic portals, Rottenberg links video of her Harlem studio stage set to on-location footage of an iceberg lettuce farm in Arizona and a rubber plant in Kerala, India. This composite factory toils ceaselessly to create a single precious object, one small sculpture. The video is presented in a custom-made theater. The sculpture is inaccessible—preserved offshore, out of reach for public or private viewing.

Squeeze is an architectural portrait of crisscrossing assembly lines: a multidirectional labyrinth that spins energy within a closed circuit. The central protagonist—the product around which all the work takes place—is only revealed through its raw ingredients. In the continuous video loop, the manufacturing process is never completed, remaining in constant flux. The video narrates a step-by-step choreography of rooms and mechanisms, bodies and landscapes, laboring hands, feet, tongues and buttocks requiring pampering and maintenance. Interior spaces are penetrated by the eruptions of “foreign elements” from the exterior. As these various components of the factory “make effort” they also seem to move purely for the sake of motion.

Squeeze was shot by Mahyad Tousi, set engineering and special effects by Katrin Altekamp and Quentin Conybeare; acoustic consultation by Steve Hamilton; production by Andrew Fierberg.

Mika Rottenberg was born in Buenos Aires in 1976, and holds a BFA from the School of Visual Arts (2000) and an

MFA from Columbia University (2004). She lives and works in New York.

The exhibition is at Mary Boone Gallery, 541 West 24 Street, in Chelsea. For further information, please contact Ron Warren at the Gallery, or visit our website: www.maryboone-gallery.com.

Another press release by a well-known New York Gallery:

Yuichi Higashionna

Fluorescent

January 15–February 11, 2011

Opening reception January 15, 2011 6–8 pm

Marianne Boesky Gallery is pleased to present an exhibition of new work by Yuichi Higashionna. This is the artist's first solo exhibition in New York, following a project room show in 2008.

Higashionna's installations are comprised of fluorescent light sculptures, paintings, and reverberating stripes inspired by interior design of 1970s Japan, and fanshii culture—that which is odd, cute, diminutive, and frequently tacky. The artist is particularly interested in exploring the excess, ostentation and domestic kitsch that developed out of Japan's admiration and desire for Western cultural appropriation following the war. As a result, his works are a tribute to these themes, and may be seen in part as a satirical commentary on Japanese aesthetics, or as a symbol for the re-building and revitalization of post-Hiroshima Japan. Higashionna pursues installations that are familiar in their

materials and individual components, yet presents them in a base, halting manner.

In the main gallery, Higashionna combines his fluorescent sculptures along with paintings inspired by street graffiti, Op art, and fanshii. These paintings are installed atop textured wallpaper that looks as though the wall itself is peeling away. Each work is illuminated from below by a tubular fluorescent bulb that provides a pervasive light. These disparate elements, while familiar, are here stylized and haunting in their amalgamations.

Juxtaposed with the paintings are the artist's sculptural constructions composed of everyday Japanese fluorescent lights. Simple in structure and utilitarian in nature, Higashionna uses circular bulbs, common to private residences, as the foundation for a large-scale chandelier and a vertical chain of lights mounted on the wall. The resulting sculptures are a paradox of elegant light forms and dangling exposed electrical wires. This "un-finished" presentation with its alien glow further highlights the strange that exists within the quotidian.

Other elements in the show—the black striped walls, the elastic lattice wall piece, the crude mobiles of Venetian black glass, and the sculptures constructed of colorful acrylic-framed mirrors—explore the borders and boundaries created between interior and exterior, contributing to a sense of the simultaneously familiar and the uncanny that pervades Higashionna's practice.

Yuichi Higashionna lives and works in Tokyo. In 2010, he was included in the exhibition *The New Décor* at the

Hayward Gallery in London and had solo shows at the Berengo Akatsu Collection, Japan, Nadiff Gallery 2F, Japan, and Gallery EXIT in Hong Kong.

Marianne Boesky Gallery is located at 509 West 24th Street, between 10th and 11th Avenues. Our hours are Tuesday to Saturday from 10am to 6pm. For further information or images, please contact Annie Rana at 212.680.9889 or annie@marianneboeskygallery.com.

WORKBOOK FINAL SECTION:

Your Plan

After finishing this book, keep the workbook close to you and use it every day to follow your plan. You made an investment in yourself and this book, now it is up to you to see it pay off.

Now gather all the pages of this workbook and put them all together. If you wrote it all out in this book and on separate sheets of paper, then photocopy the workbook part, and put it altogether with a paper clip or bind it if you can using a spiral wire at the copy shop. Put this sheet at the very top, it is the cover!

If you printed it all out as a pdf file, then bind it. If you want to write it all over, you can print out a blank workbook here—yourart-mentor/workbook.pdf

Execute the Plan This Way:

Read all the workbook pages once before beginning the plan. Read those pages like an editor. Correct mistakes and adjust parts to make them as accurate as possible. If necessary, write section over for clarity.

1. Your calendar should have thirty minute daily blocks of up to four days a week when you work on this plan.

If these blocks of time are not written in your calendar already, stop now and write thirty-minute blocks of time, four days a week for two months into your online or printed calendar.

2. Begin each morning and end each evening by reading aloud the sentence you wrote in workbook section 8, number 4. That is a big sentence, or maybe two or three sentences that describes what it is that you want and how you will get it financially. Close your eyes after you read it aloud and visualize it actually happening. In other

words, see yourself showing your work, having it sold, and traveling. But visualize it enough so that it starts to actually feel good. You know this is happening because you will start to smile. Keep thinking about the words in your plan and add to that this advice to yourself, "The means to achieve this will come to me." You are not asking for magic here, you are asking to be inspired. As much as we are putting a plan into action in these pages, you must bring your own creative spark to it, which cannot be taught. You may use many of the plans that we talked about in this book, but even so, you will add your own style to the approach.

Read that morning and night for one month and work on making that happen in your thirty-minute blocks of time, four days a week.

3. In the second month, double your time commitment to one hour. I know you might be doing that much already, but that's OK, you are still changing the commitment. Adjust your daily statement if new ideas or something else came up.

Practice this for two months.

4. In the fourth month, keep your pace going and add one meeting every other week to your business schedule. That meeting has to be with someone who can help you and your art in some way, like a gallery owner or a collector.

Continue this for eight months then reevaluate your plan, make adjustment where necessary, and begin again.

Notes on How to Design Your Thirty-Minute Sessions

Keep the work sessions at regular times.

Begin the work session by reading your statement aloud, unless you have done that already.

Using a piece of paper or document on your computer, make notes for each work session. Write down times of start and end as well as comments about what you worked on.

Always write down what you will accomplish in the next session after the one you are finishing.

5. *Find someone to report to.* That means someone from friends, family members or spouse, to a professional coach. This is a very important part of the whole process. Very important! Find someone you can write to twice a week, maybe Wednesday and Friday or two other days. The idea is that someone else knows you are trying to accomplish something. By reading your e-mails that you send to that person twice a week, that friend will support and encourage your process.

Think of who that friend is and write or call them now. Just ask if they would mind getting an e-mail twice a week from you about building your career. Tell them you have some professional goals and you need someone to help you set deadlines. Make a definite beginning and ending, such as from now on for six months or one month or one year. An ending is important so you can evaluate what happened then, and also so that you and the friend supporting you, feels

If you cannot find someone or prefer to work with a professional coach, then look for one and hire one.

Write the name of the person or coach you decide to work with on the line below.
