

# What's Next?

Gerrit Rietveld Academie

2019









REIMO





T65



БЕЛУКІЕ  
ПІЕУНТАР



**IDEE!**  
XXXXX







**Levin sommetjes**  
 Alleen in de zomer  
 Alleen in de zomer  
 Alleen in de zomer



**JEROEN, 42, STENDEN**  
 Wie am I?  
 Demon to some  
 one to others.  
 1,83 m

Deen foto is genomen op vakantie. Ik ben heel nu ontspannen en kom daarvoor ontspannen over. De foto is nu goed gelukt dat ik bang was het is gelukt nog niet gelukt. Op een andere foto heb ik mijn wielren- trek aan, misschien kan ik daar een- zide naar. Maar als je alleen je ge- foto. Met die foto wil ik zeggen: ik mag, dus dat ik ook alles voor je.



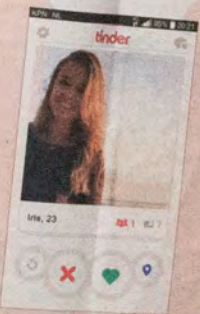
**ASTRID, 19, UTRECHT**  
 Garderiebewerker bij  
 TwioliVredenburg.  
 Doe anders if allemaal niet zo kut.  
 www.breivresets.nl

"Ik heb wel eens gekoken hoe andere mensen zich presenteren en dat zie je veelal zoveel selfies. Dat is niet wie ik ben. Ik ben vrolijk en gezellig. Ik heb ook mijn website erbij gezet, want daar- direct kan ik mijn open en bloot. Dan heb je een reactie op de slechte openingszin iemand mij het woord 'Titanic' en hij: 'Het is in gebreken'. Komtch be- doeld, maar niet het type man dat ik wil aantrekken."



**BAS, 24, DELFT**  
 Theatri  
 Parlyng  
 Travelling  
 Gregg  
 Wink

"Met mijn foto's wil ik laten zien dat ik sportaan en vrolijk ben en meestal niet al te serieus neem, als mensen al- leen maar standaardfoto's hebben, denk ik al snel dat je saai bent. Heb je geen hobby's die je kan laten zien? Ik ben zoveel tijd kwijt aan theater, het is dik als iemand dat ook een beetje leuk vindt. Ik vind het leuk om dingen te doen en uit te gaan. Als iemand al- leen maar thuis Netflix wil kijken, gaat dat voor mij niet werken."



**IRIS, 23, AMSTERDAM**  
 Former Local Committee Vice-Presi- dent Finance ER & National Marke- ting at AISEC in the Netherlands

"Mijn Tinder was gekoppeld aan Face- book, dus dan wordt je profiel foto- gemposteerd. Ik sta er positief op, ik heb verder meer leuke dingen be- steerd aan mijn profiel. Tinder was voor mij die ultieme vorm van een matchmaker. Het is een leuke manier om te leren iemand op basis van je voorbeelden, terwijl een ander type misschien veel beter bij je past."

**TOM, 23, GRONINGEN**  
 2005-3-0-50 tot het einde

"Dien in de spreuk twee jaar geleden regentwem op social media heb ik in direct onder mijn profiel foto ge- zet. Het moet laten zien hoe ik in het leven sta en dat ik afknop op arrogantie. De foto is gemaakt met een filter in die twee jaar had gebruikt en naar de kapper was geweest. Maar van een- eche Tinder situatie verteer ik te spreken. Tinder doe ik vooral op- zoekend, om te zien wat er rond- loopt in de stad. Het leek te min dan iemand spontaan tegen het licht te le- ren. In het complete uitgaanscen- trum van Groningen is dit kans best groot."

**JEAN-PAUL, 32, AMSTERDAM**  
 Je bent zelf een Tinder

"Op alle foto's heb ik een bierje in m'n hand. Voor mij zijn foto's die elke avond op een feestje of uiteten die dat laat zien wie ik ben. Ik kijk alleen naar de eerste foto. Iedereen kent als eerste foto degenen maar je het meest spontaan, als je verder kijkt, wordt het alweer maar minder."

"In mijn tekstje staat hoe lang ik ben. Er is vond ik dat het is, maar het levert meer leuke foto's. Ik lees de teksten van vrouwen eigenlijk nooit. Pas als we een match hebben, voor een openingszin."

**Zwoele selfies, dat is niet voor ben...**

**...bij foto's slechte kwaliteiten haak ik af**



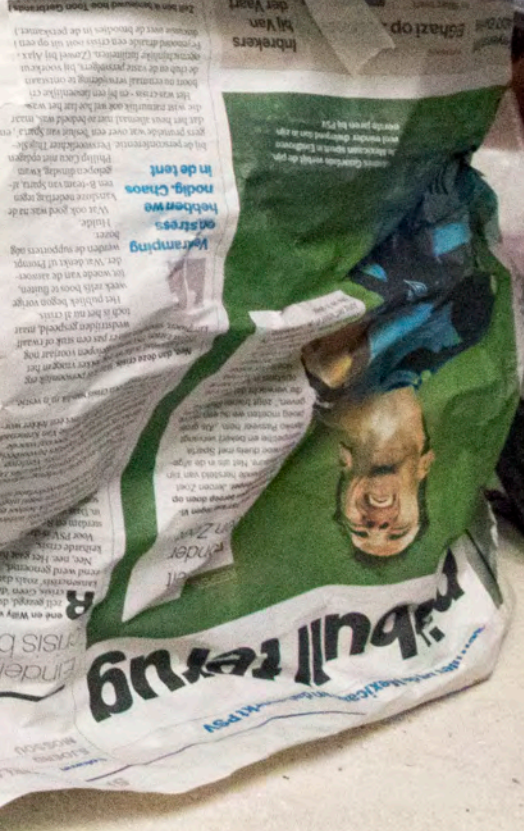
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TOEGELIJDIG  
Credentive advertenties  
E-mail: [info@credentive.nl](mailto:info@credentive.nl)  
Telefoon: 020 690 8900

# De zebravis is het perfecte proefdier

De zebravis is niet meer vreesle  
denken uit het zielebenhuistub  
Hoe een Indias minivisje  
de medische wereld veroverde

De zebra is een van de meest populaire dieren op de wereld. Het is een prachtige, krachtige dier dat vaak wordt gebruikt voor entertainment en sport. Maar de zebra is ook een belangrijk dier in de natuur. Het is een van de belangrijkste dieren in de savanne en speelt een belangrijke rol in het ecosysteem. De zebra is een van de meest populaire dieren op de wereld. Het is een prachtige, krachtige dier dat vaak wordt gebruikt voor entertainment en sport. Maar de zebra is ook een belangrijk dier in de natuur. Het is een van de belangrijkste dieren in de savanne en speelt een belangrijke rol in het ecosysteem.

## WETEN



**Rabulferug**  
Eindelijk het is  
stis bij PSV

3 maanden  
de slaap  
hoer slaap  
overvloedig in reizen  
rijder op de slaap  
en Eilan  
Napoleon, Midden  
Der oerle hanting  
niet laakt, maanden  
van een maanden  
overvloedig in reizen  
rijder op de slaap  
en Eilan  
Napoleon, Midden  
Der oerle hanting  
niet laakt, maanden  
van een maanden









Dear Student,

When you are still studying, life after the academy can often seem a long way away.

When I was approaching graduation myself, I had no clearly-defined impression of what my future practice as an artist would look like. I certainly had no realistic idea and entered into it blind, as it were, but bursting with energy.

I recently came across the following quote from a Rietveld alumnus.

'I guess I didn't realise what an opportunity it was. Only after I'd finished I realised that if you are programmatic about your approach you can carve out a space or territory as an artist.'

I am convinced that this involves an approach that is both artistic and practical. But there is no ready-made recipe for that.

To give an impression of people's expectations in relation to life in practice, this magazine brings together a series of experiences from various Rietveld alumni with an equal variety of approaches, intended to inform the conversation about the future. The articles aim to provide food for thought on the various aspects of professional practice.

Ben Zegers

What's Next  
Colophon

Thanks to  
Hardcore,  
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Gerrit Rietveld Academie, 2019



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Joseph Roth  
Die Legende  
vom heiligen Trinker  
Reclam



## How do I earn money in order to live / work?

The moment you graduate, you stop being a student. Instead, you have become a professional who will have to generate their own income (if you were not already doing so, to some extent). Initially, you will probably earn money by working more hours in your current job or finding a new job, which you can combine with creating your own work.

### X Building up an art practice

Taking into account that setting up a reasonably profitable art or design practice takes between 5 and 10 years, it is worthwhile designing a general plan of how you envisage your life before you.

You will need to address the following questions: How much money do I need to live? How many hours do I need to work to earn that amount of money? How much time do I then have left to spend on my own work? Is that sufficient? Is that enough uninterrupted time to generate sufficient concentration? Do I have money I can use to create work? For example, to pay for a studio or workplace? How much money do I need to purchase materials? Where do I find the money to pay for what I create? In which capacity am I going to earn money: as an employee, by being self-employed, or a combination of the two?

### X Becoming self-employed

If you want to become your own boss, you will need to report to the Chamber of Commerce (KvK). Your company will be registered, and you will receive a VAT number. From then on, you will need to send invoices stating your VAT number, and keep a record of all income and expenses connected with your work. You complete your VAT returns every quarter, and your full tax returns for your company every year, based on the annual statements.

There are various fiscal benefits associated with owning your own company. Look into how these benefits weigh up against the administrative burden. Remember that you will probably require the services of an accountant.

### X Freelancing

Working on a freelance basis is generally understood to mean that you do not work on a contract basis and that you send invoices for completed work. It is not an official means of working, which makes it something of grey area. In order to ensure clarity regarding who is responsible for paying the tax on your income, it is a good idea to work via a payroll service. They ensure that tax is paid on your income. You pay a percentage of your income in return for their services.

### X Money to create your artworks

There will come a time when you need to invest in materials, equipment or a workplace in order to be in the position to create work. But how do you go about that if your main source of income is from a job (on the side) or your work is only generating a limited amount of money? Depending on what you have in mind, you may opt to seek financial support from funds or via crowdfunding.

## X Subsidies, grants and funds

The government and some private funds make money available to support artists and designers. This may take the form of a scholarship, a long-term grant, or of a subsidy for the realisation of a project. The most significant governmental funds are the Mondriaan Fund (for artists) and the Stimuleringsfonds (for designers). The Amsterdam Fund for the Arts (AFK) offers subsidies to local projects and artists.

The VSBfonds is a large, private fund that offers support on a project basis. The fund also has a free digital course on how to apply for funding (in Dutch). The Prins Bernard Cultuurfonds covers a large number of small funds, offering a range of possibilities. Smaller private funds are listed in the Fondsenboek, published by Walburg Pers.

One of the criteria for financing a project is often that the application is made by a legal entity, such as a foundation.

## X Loans

If you require money to make an investment that will recover its own costs, you could consider taking out a loan. There are two options available to artists and designers: Fonds Kwadraat offers an interest-free loan of up to €8,000; Cultuur+Ondernemen collaborates with Triodos Bank to offer the Talentlening, a low-interest 'Talent Loan' of up to €40,000.

## X Crowdfunding

Crowdfunding is another means of securing funding for a project, where you present your project (online) to a group of people and invite them to invest in your project. Investors will then receive something in return. Voordekunst.nl is the best-known Dutch crowdfunding platform for the arts.





Just

Trust it

Asahi

OPEN YOUR MIND

HARD-CORE is an artist initiative founded in 2011. Its four core members are: Eloïse Bonneviot, Hrafnhildur Helgadóttir, Saemundur thór Helgason and Anne de Boer. Together, as the collective HARD-CORE, they present work in exhibitions, teach about digital-presence at the Fine Arts department of the Rietveld, and give lectures on contemporary technology in arts on several occasions.



While Hrafnhildur, Saemundur, Eloïse and Anne take a seat at the table, a couple of roller suitcases gets lined up against the wall. Within a couple of hours most of the group-members will be on the plane back home. Saemundur, Eloïse and Anne will head to Londen, which is their hometown since graduating at the Master of Goldsmiths (although Eloïse and Anne are planning to soon move to Paris). Hrafnhildur finished a Master at Sandberg, and is based in Amsterdam. They are in a good mood: the moments that they meet up all four of them together, are quite rare, so they make sure to plan in some time to be together.

Yesterday they started the new semester of teaching at the Fine Art department, which they wanted to kick off in real life. For the rest of the year, Hrafnhildur is usually the only one to be physically present as a teacher during class. The others make sure to be present via Skype. 'We are now investing in a robotic camera, that can zoom in on a student when we talk', says Eloïse, when explaining it is important to suggest some sort of physical interaction.

Since 2015 they teach 'Documentation and Online Presence', a topic that is closely related to their own practice and a relatively new perspective in the department. This interest in digital possibilities within arts, can be traced back to the starting point of their collective. 'We found each other because we were all making digital art in a period when this was not so much present amongst teachers. We felt the urge to explore these topics, so we organized a platform for ourselves'. While they were students in their third year of Fine Arts, they started to meet up frequently outside of the academy to have intense discussion sessions about their work. These talks evolved into



HARD-CORE sessions. And this is how HARD-CORE came into existence.

### Digital versus physical

Since the collective doesn't share a physical studio, they need to find other ways of coming together. 'We have to meet because we have a job together. Also, if we have an application to write, or do an exhibition together, we plan in two days for updating on each other works.' The works they make are often exploring the possibilities of digital techniques. Like, expanding the borders of what a curatorial practice can be, by designing robots that take over the task of a curator. In 2011, HARD-CORE launched the first ever curating robot. The ASahi robot curated several exhibitions which were characterized by their unusual placement of artworks and new relationships between them. Since, there have been several models of the robot on the market.

### HARD-CORE sessions

The term hardcore can be explained as an extremity, an uncompromising commitment or, very intense and very extreme. This definition was closely linked to the conditions they were trying to reach. 'A HARD-CORE session is an extensive talk that puts a certain work or topic in the centre of attention, often lasting two hours while trying to deepen to the core.' The sessions were meant as guidelines for good talks, but evolved into an discussion platform that eventually continued after their graduation. The sessions also functioned as an open stage for others to join.

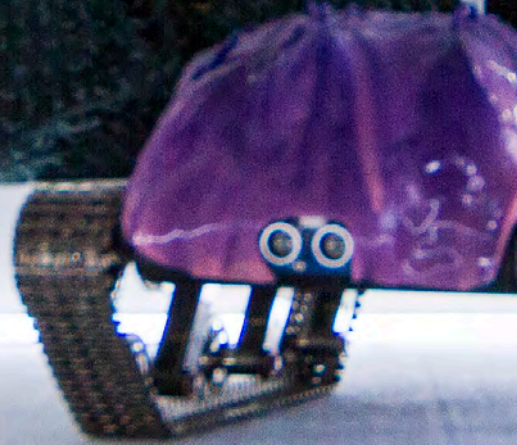
### The surplus of a collective

You might not realise it when you are a student, and still hang out with this one close group of people, but when you get out of the Rietveld, you



exo

na musk





prosthetic pe

are basically an immigrant, and it is quite hard to find your roots in a city like Amsterdam, when you do not speak Dutch. 'With HARD-CORE we in a way created a school for ourselves that continued after school. It made made the transition from being a student to stepping into the ,real world' after graduation rather easy.'

The year 2012, that the group of four graduated was a turbulent one in the art world. The art circuit experienced heavy budget cuts and experimental platforms (like Smart Project Space) had to close down. Also the WWIK got abolished, so there was little help from the outside world for fresh graduates to start up a professional career.

Being in a collective helps in a lot of ways. It helps you to operate in society, by getting your work into exhibitions and it helps raising attention to what you do. 'When I was having a studio visit, I could also refer to the work I was doing with HARDCORE; it is a good starter for conversation, you don't need to be as shy about a collaborative work as you are about your own work.' It is true: as an artist, you are stronger together than you are alone.

Online, they define themselves as a magnet that is attracting and creating momentary sequences of people to trigger events and actions in different set of situations. The magnet operates as a body with several organs of which individual identities only come to surface once the organs present themselves. 'In a way of this is building towards a network. You start to collaborate and pair yourself up with different people and institutions, and they will become part of your network. With all four of us meeting new people and introducing them to each other, this expands four times fast-

er than when you are on your own. This helped all of us to create a personal network. That also raises opportunities for the collective.'

### Chatting for business

'For us, the importance of a network is something that we understood quickly. I would make sure to say hi to this artist that I really liked, when I would see him/her at the opening: it might even be a nice person and who knows what comes out of this contact.' That a big part of the possibilities in your career as an artist relies on your network, is something they all realized during graduation. 'Basically, building up your own practice is collecting a network of like-minded people. You need to be super pro-active in this. Say yes to opportunities in the first years. Don't judge too quickly, because you might disregard a connection that could be important to you. Always assume a person could be possibly working with you in the future.' And: 'Going to openings is part of your job also. Just remember that when you feel awkward, everybody feels slightly awkward. At that opening, you are not the only one to have spent a full day sweating on your laptop.'

Besides social networking, HARD-CORE also made sure to take good care of their visibility. 'We did actively work on building a visual identity for HARDCORE and created moments in which we could attract press. We did use advertisement strategies, and campaigns to raise interest. Instagram and so on, is a language that speaks to use, so we are quick to use it on our own terms and conditions.'

### No more sleeping in the gallery

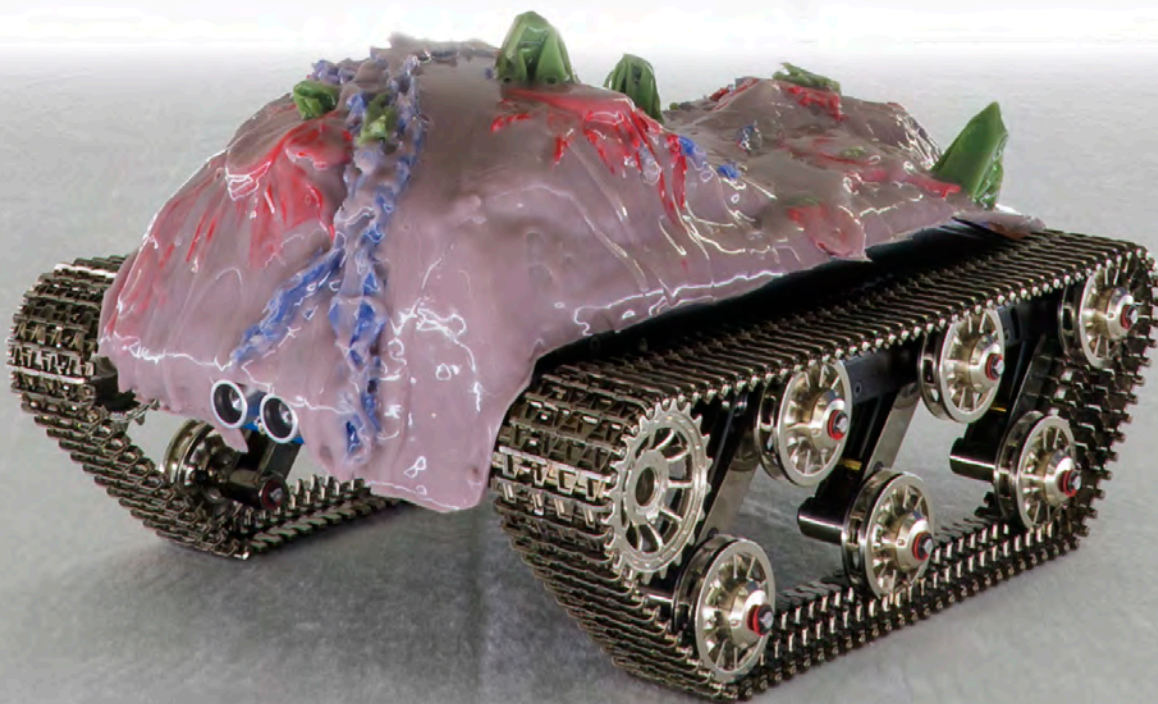
It has been six years now, in which HARD-CORE is actively taking part in exhibitions, giving lec-



elena musk



prosthetic peach



tures, and being asked to take part in discussion panels. Compared to the beginning, they know to structure their time and efforts better. Whereas they would have worked on a show with no budget, spending 300% of their own energy and own money, and even sleeping in the gallery to make use of all the hours, they are more realistic now. In other words: 'We consider it our job now.' Meaning that: 'We grew in being more realistic considering financial compensation. Depending on the budget, there will be a different type of exhibition.'

### The side-job

All four have a side job that manage to cover the basic expenses. However, money is not their only reason to have a side-job. They all agree that having a side-job can be precious. Partly it will help you to organize your time better, but it also helps to be an active participant in society. To work as an artist often implies the aim to quit the day job, but actually it is quite enjoyable to set your mind else ways. 'That attitude is not really present when you are a student. We were not trained to make art as your money earning work, as your profession.'

From the experience of Saemundur, Eloise and Anne during their Masters at Goldsmith, the life in London is more harsh than in Amsterdam. In a city like London, the urgency is higher to get your stuff together, because life is way more expensive and more competitive. That results in a different mentality amongst students. 'Already during the Bachelor students learn how to put themselves on a market. Although it might be better to find out afterwards, because the graduation shows have very boring work, it often results in customate structures ready to be bought by the gallery.'

Even if you won't end up making art your profession, the bachelor program would do any person in society good, HARD-CORE says. You basically learn how to be flexible minded and how to be able to shape yourself in any unknown situation. That tool is applicable everywhere. You are also an artist in that side-job. 'When I am working as a chef in a restaurant, I experience the same mind-set as when I am working in my studio.'





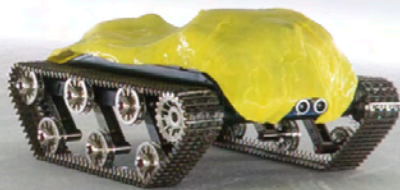
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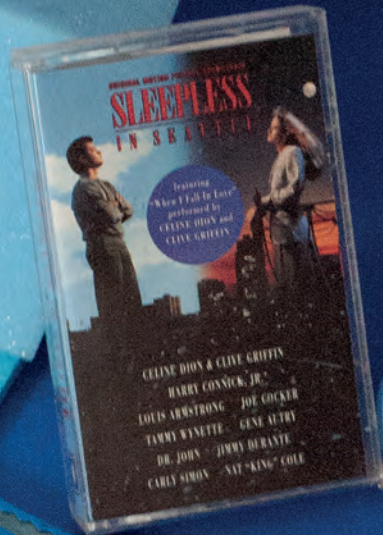
exquisite inc.



elena musk



**BIG  
HEART**  
NICHOLAS CADE  
**SMALL  
BRAIN**



## How do I find a workspace?

While you were studying, you had access to a workplace and could occasionally reserve a space for a larger project. However, these benefits cease after you have graduated. The range of workshops where you can work will also only be available for a limited period of time. You will therefore also need to look for places where you can work on a permanent basis.

X Workshop or studio? Living or working? Together or alone?

A large space where you are free to do as you wish is ideal for most artists and designers. However, such spaces are hard to come by in a city like Amsterdam. That's why, certainly as you are starting out, you will have to decide what you consider to be essential. Questions to ask yourself include: How much space do I (currently) need? If I need a lot of space, is that a permanent requirement or only now and again? Do I also need storage space? Do I want my own place, or would I like to share a space or building with others? What are the advantages and disadvantages? Do I want to combine working and living, or keep them separate? Do I perform better if I have the option of working whenever I wish, or is it better if I can live at a distance from my work? How important is it for me to find a location in Amsterdam? To what extent could a different city be a feasible option? How much can I afford to pay for a space? What facilities does the space need to offer (at a bare minimum)?

X Once you have thought about these issues, your search can begin. In Amsterdam, artists and designers use the following channels to find a workspace:

X Through the municipality

The City of Amsterdam offers studio houses through CAWA and work-

spaces at creative breeding grounds through Bureau Broedplaatsen. Bureau Broedplaatsen also supports those looking to establish a new creative breeding ground.

The City of Amsterdam also uses their website to match available (temporary) workplaces with artists and designers.

X Through 'sanctuaries'

'Sanctuaries' are creative breeding grounds, established by independent foundations such as Ruigoord, Tetterode, the ADM grounds, OT301 and WG. Urban Resort develops 'sanctuaries' such as ACTA and De Vlugt.

X Through property management organisations:

As part of vacant property management (what used to be known as 'anti-squatting'), some estate agents offer temporary workplaces at a relatively low rent. Such organisations include Zwerfkei, Alvast, Ad Hoc and Camelot.

X Shared office buildings

Shared office buildings offer office and/or workspace to start-ups and creative companies, on either a permanent or a flexible basis. Examples include Cinetol, the Da Vinci creative workspaces and the Openbare Werkplaats.

### X Artists' workplaces

If you need temporary access to a furnished workplace, specialist workplaces such as AGA LAB or Vrij Glas will be able to help.

### X Through mutual contacts

Most artists and designers still find a workspace through mutual contacts. Once you have decided what you want, inform your network of fellow artists and designers as well as other people active in the sector.





Maarten Rots graduated from VAV in 2010. He is now a professional artist, teaches in the VAV – Moving Image Department and recently returned from an epic trip in his Volkswagen camper.

next

Standing in his Volkswagen camper van, Maarten demonstrates how the roof can be lifted up, letting light in and allowing you to stand upright. The seat behind him folds out into a bed, and a tabletop is hidden in the cabinet. In this relatively small space, Maarten has spent the last six months sleeping, eating, working and driving through Europe. The map is still folded up next to the driver's seat. 'I always wanted to do something like this. Sometimes you just have to decide that the right time is now'. It seems like Maarten can look back on a wonderful time on the road. 'Constantly moving into new surroundings makes me very productive.'

### Independence

Maarten pushes a small magazine across the table. It's called 'March & Rock': a self-published quarterly with a print run of 100 copies. Inside the magazine are colourful photographic prints, which seem to depict the remains of spaces. Amongst the abstract elements, you can sometimes discern a wall, or an electricity cable. This is #9: Echoes. The back cover bears a quote: 'Every problem, every dilemma, every dead end we find ourselves facing in life only appears unsolvable inside a particular frame or point of view. Enlarge the box, or create another frame around the data, and problems vanish, while new opportunities appear'.

With his camper, it looks as if Maarten has found a way of working that allows him to constantly adjust his own frameworks and push his boundaries. He enjoys working with situations and conditions changing constantly around him. It reflects some form of independence, which is also true for other aspects of his work. 'I prefer not to work with funds, I don't like having to rely on subsi-



dies. I see people around me becoming dependent on subsidies. A subsidy should not become a condition for me creating work.'

There are currently 35 subscribers to 'March & Rock', which Maarten sells in a few shops and via his website. The magazine therefore pays for itself. It also forces him to continue creating new work, as each edition is like a new exhibition (on paper). 'I once organised a sort of guerrilla campaign by slipping my flyers inside books in a bookshop. I thought, if people are interested in this book, they'll like my work too'. He always carries a copy with him, and today is no exception. When he's out taking photographs, he can immediately introduce people to his work if they stop for a chat. Business cards often get lost, but a magazine is like an anchor: it tends to find a table to rest on.

### Prospects

Maarten was 23 when he started his studies at the Gerrit Rietveld Academie in 2005. At the time, he had no idea just how much impact the Academie would have on his entire life – it was much more than just an education. The Academie gave expression to his drive to create work. He had spent the previous three years studying at the Grafisch Lyceum in Utrecht, where he enrolled with the idea that he would be able to find work in the sector. 'I was brought up to believe that you should choose a degree with prospects. Let me put it this way: I didn't attend art school to become an artist'. But once he enrolled at VAV, he soon relinquished this idea.

'I still remember making my very first video in the foundation year. I had rented a camera from somewhere away from the Academie to shoot a

film outside. I had a day to shoot material, and that suited me just fine.'

### Financial grounding

Maarten was never really concerned with financial affairs after he left the Academie. 'I had all kinds of jobs to scrape some money together during my studies, so I reckoned I'd get by. I even got through the first couple of years after graduating without having a job on the side. I did have some odd jobs to bring money in, designing things like invitations and flyers, and it helped that my wife had a steady income. She had just graduated from the AMFI and had a full-time job. We agreed that she would provide a stable financial grounding for two years, which gave me the opportunity to lay the foundations for my own work. I'm very grateful to her for that. When she started freelancing, I looked for additional sources of income.'

### Word of mouth

People passed on recommendations and plenty of projects came his way. One such assignment was for the Dutch television programme *Man Bijt Hond*, while he was still studying. They needed a leader, and put out an open call. Together with Niels Albers, who was in his year at the Academie, Maarten submitted an idea. The pair got the assignment. 'We were given € 100 in gift vouchers in return for our work, if I remember correctly'. After doing projects like that, you start to benefit from word of mouth advertisement. After a while, you make your way into certain circles, and are offered similar projects on a more regular basis.

In 2012, two years after graduating, Niels and Maarten decide to set up a company to take on these animation projects. What started out as a student project grew into a fully-fledged company:



FreakinFrames was born. 'It had begun to turn a profit, and we now started thinking about a commercial approach'. They create several animations, which are used by TV broadcasters such as the VPRO. 'Those were great times, but we worked very hard. We were often given an assignment when the deadline had actually already been and gone. Niels sometimes left the office at 2 in the morning, only to return four hours later.'

### Equal-footing encounters

Maarten would not call himself an active networker, and struggles with the term in its traditional sense. 'I prefer to approach people as equals, irrespective of whether they could mean something to me'. Such an approach helps to build a network, without the need for networking. This applies to assignments, but also to jobs. 'You'll often find artists in such positions who also have their own art practice. They sometimes have to take time out to work on their own exhibition or project. Because their work can't be put on hold, you fill in. And that is pretty much how you make your way into the organisation. This is how I joined the EEA as a supervisor, and I was responsible for the production for the Oude Kerk'. Maarten talks of 'equal-footing encounters', essentially another term for networking. 'People get to know you because of what you do, not because you have a slick sales pitch'.

As your studio grows, so does your work  
FreakinFrames ended in 2016. 'There came a time that I no longer wanted to work on commission, but was much keener on developing my own work'. In 2011, after reading a message on Facebook, he found a permanent studio at De Bonte Zwaan, a creative hotbed in the Amsterdam Houthavens. 'I came to realise that this was

important to me. I remember how it was right after I graduated, working at home instead of in a studio. Prints and cutting were everywhere. There comes a time when work and your private life begin to intermingle too much, and it's hard to keep track of things. For me, grabbing your bike and heading to your studio was an important transitional moment'. Maarten outlines how each studio influenced what he created. When he was given the opportunity to work in a space owned by a collective with which he got acquainted, he started to work on much larger scales. He ultimately ends up in an enormous anti-squat space in an office building: 'then you really start collecting a lot of stuff'. Working out of his van is also influencing his work. 'I suddenly have the option of driving my studio to all manner of places. The mobility and flexibility result in a great deal of freedom and fresh impetus.'

What crosses your path vs. which path you choose 'I would not call myself a strategic person, I prefer to live in the moment'. His art often informs his choices. For example, there came a day that his video camera stopped working. Around that time, Maarten had won a prize at a film festival, and decided to use the money to buy an expensive SLR camera that could both film and take photographs. 'So my move into working a lot more with still images came about in a fairly organic way.'

That being said, he also made very deliberate decisions. 'For example, I am keenly aware of the cultural circles in which I can mingle. Amsterdam often feels like the place where it all happens, but there are so many other cities in the Netherlands. I want to widen my focus beyond the Dutch capital.'

what what?



He has also learned that it is better to outsource certain practical matters. ‘There comes a time when you need to realise the importance of certain investments. That’s why I purchased a digital programme that keeps my administration up to date: it saves an awful lot of hassle with receipts. I also invested in an operating system for my website that is easier for me to use. On the one hand, my website is a digital portfolio that works like a business card, and on the other, it provides a convenient archive of my work. It costs money, but it makes things a lot easier.’

Keep focusing on what really matters  
Working as an artist certainly is not easy to keep up. ‘At the moment, I can support myself, but I cannot really put any money aside for later. I am breaking even, I earn just enough money to keep going’. Maarten is actually one of the few members of his class at the Academie who is still working for himself; lots of others have found 9-to-5 jobs, or have moved into other professions. ‘As an artist, you live from cash injection to cash injection. Last year, I worked on an amazing project for ING. A new branch of the bank in Amstelveen was being furnished, and they were looking for an artwork. A scout started asking around, and my name was mentioned. It was a commercial assignment, but I was given the freedom to experiment. The icing on the cake was also that I got paid a decent fee for the commission, alongside having my production and material costs covered.’

He certainly understands why lots of artists have a job on the side. Of course, there is the security of a stable income, and it keeps you focused on your own work. However, you do have to be wary of falling into the trap of earning money becoming

the primary consideration. That's why it could be a good idea to impose a limit on how much time you allow yourself to spend on a job on the side.

Maarten looks out of the window. 'This van has brought me plenty of new opportunities. It has given me more flexibility. I am considering whether I want to stay here. I can leave without still having to pay rent or for a studio, and just work from my laptop. Head to the IKEA now and then for some free Wi-Fi when I need it.'

'You see, in this line of work, you can do what you like. And I always try to keep reminding myself of that fact. I make sure that I enjoy what I do, or that I am helping to create something great. I am always telling myself that I am doing what I love to do most. And even though part of me will always be searching, that is what I keep focusing on.'





What?



## Who do I know, and how can I use my network?

You were probably not aware of it, but you started building up your professional network during your studies. Teachers, workshop staff and fellow students are all part of this network, but also people who you meet outside of the Academie, as well as family and friends. To help get a better understanding of your network, it's a good idea to draw up an inventory of who you know and in which area they have expertise or contacts. This can also help you to identify the areas in which you are yet to establish contacts and where you need to expand your network.

### X Expanding your network

It is a misconception that networking is something that you only do at exhibition openings and drinks receptions, and that you need to be ready to launch into a polished elevator pitch. Actually, you are always networking, wherever you are. It may start with a conversation at the bus stop, while having dinner with friends or when chatting to other artists and designers. Expressing interest in each other and telling people what you are working on lays the groundwork for a contact that may find a place in your professional network. In this aspect of your work, private and professional life often intermingle. This way of forging contacts is therefore also relatively organic; you often do not directly call on the contact, but you are aware of each other's existence, and may become relevant to each other sometime in the future.

You also make contacts because you are likely to require their help at some point: you need a certain material, want to arrange something, or require specific expertise. You go online or use your network to look for the company or organisation that can help you, and approach them with your question directly. Once a good contact is formed, your network will be further expanded. The reverse can also be true: a com-

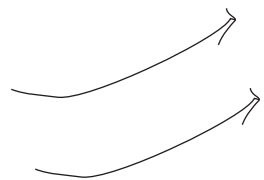
pany or organisation may contact you with a specific question. If this contact is positive, the company or organisation will also become part of your network.

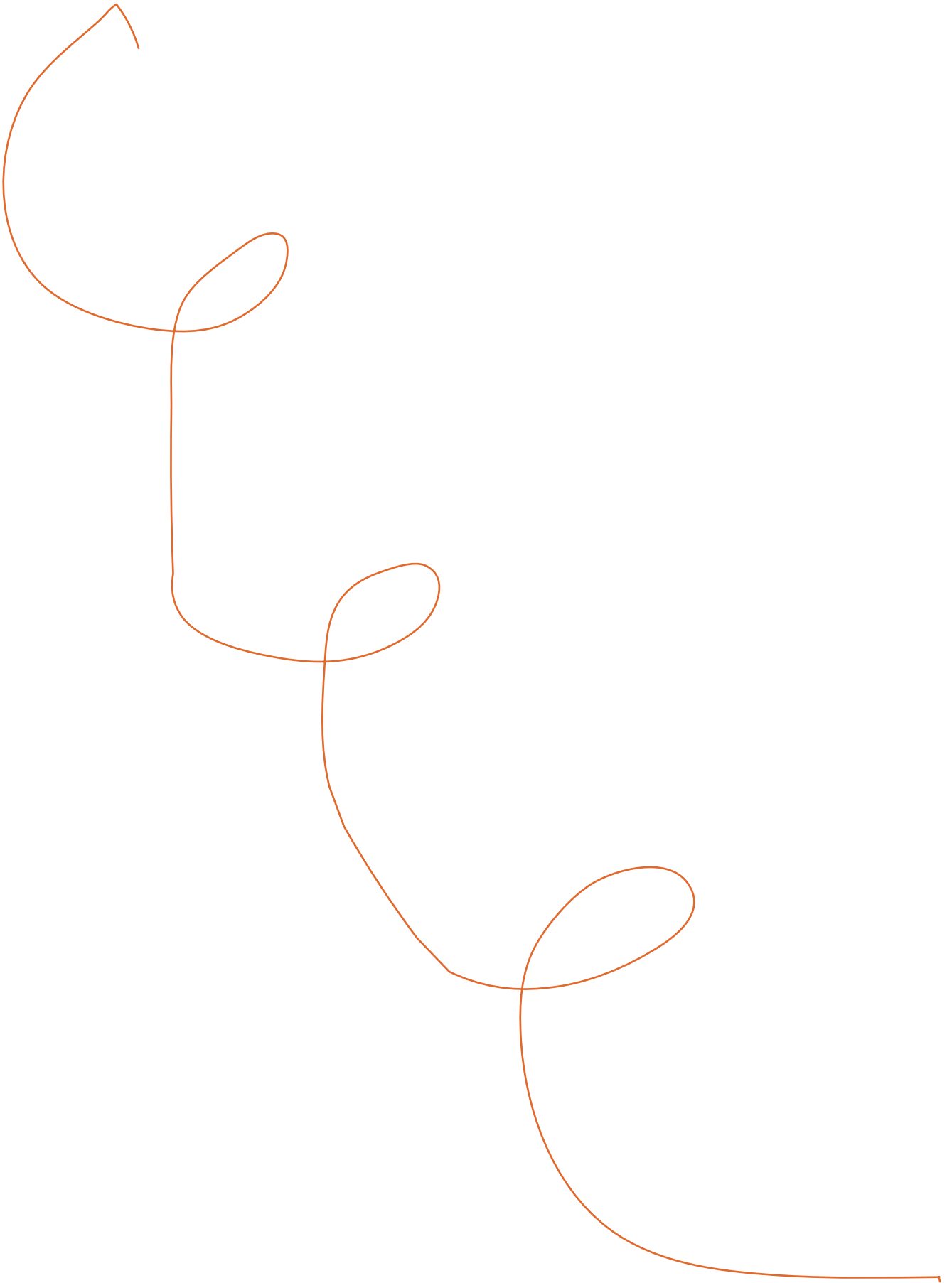
Put simply, networking is a natural element of your work. However, there are some things that you need to keep in mind:

Ensure that you are able to properly articulate what you are working on and the direction you would like to move in. Show excitement about what you are doing. Also express interest in what the other person does: listen properly and ask questions. Networking is a two-way affair, involving both giving and taking.

### X Social media

If you meet a contact organically, you are not likely to exchange details or business cards. That's why it can be useful to have an online presence, e.g. on LinkedIn, Instagram or Facebook. Your own website is even better, as it will also allow you to introduce your work. It goes without saying that it is important to keep your social media accounts up to date.









David Jablonowski graduated from the Fine Arts Department in 2007. He then spent two years working at De Ateliers and, in 2011, completed a residence at ISCP New York. He is a professional artist, creating sculptures, videos and installations. He works with galleries including Galerie Fons Welters in Amsterdam, creates work for public spaces and is a permanent tutor at De Ateliers.

In David's studio, all materials can potentially morph into something unexpected. Heavy-looking metal objects turn out to weigh very little, while objects that appear to be cold are in fact warm to the touch. It is difficult to tell whether an elongated black object leaning against a table in the sitting area is part of a sculpture. The shiny sheet radiates heat, warming the entire sitting area. Questioning the origins of the object is certainly justified: as David explains, it was once part of an installation for a project at the SMBA (Stedelijk Museum Bureau Amsterdam). 'It was part of a work, and now it works fine as a radiator'.

David tells us that he often visits practical fairs focusing on new developments in the world of technology and material innovation. This allows him to keep up to speed on what's new in the field and to examine the potentials and possibilities for applying these developments to his own work. His interest in industrial materials and the infrastructure in which these materials are manufactured is clearly evident when we look around his studio.

A model of a pillar-shaped sculpture reaches up to the ceiling in the centre of the room: a sketch for a work in a public space that David was commissioned to create by the municipality of Drachten. Basing our calculations on the scale of the figurine, the actual work will be about 20 metres high. David explains that numerous pillars will be installed on a piece of land alongside a motorway. 'It will become a kind of sculpture park, through which visitors can also take a stroll'. He opens a drawer to show us samples of the material that will be used to cover the sculpture: crystal-shaped sections of colour in azure blue, bronze and dark purple, with a tin-like sheen. David worked with





a solar panel manufacturer to develop this material, which is both aesthetic and functional: 'The sculpture also works as a giant solar panel: the solar energy is converted into electricity to power the charging stations for electric cars at a nearby car park.'

The work is a nod towards a larger debate currently raging regarding what the arts actually contribute. 'The panels will have paid for themselves in eight years' time, and in 20 years' time, they will have paid for the entire artwork. After then, the work will even start to turn a profit. During the summer months, the energy generated by the artwork can power three up to six households. It's like a hybrid between a sculptural building and a solar power plant.'

Where David is now, he can reflect on a unique career as an artist. Even during his graduation period, Galerie Fons Welters approached him, inviting him to display a work in the project space Playstation. David initially turned down the offer, as he was considering heading to De Ateliers to develop his work further. By the time that David had joined the group exhibition Deep Screens in the Amsterdam Stedelijk Museum, one year later, he had already moved on in his work. Fons once again invites him to join the gallery. David has been working together with Fons Welters since 2008, regularly presenting his work at art fairs, and his work has been acquired for various collections. And also by Dutch and international museums.

### Going to Amsterdam by bike

David grew up in the German city of Bochum. By chance, he met Jens and Iris at a party held by friends of his parents. At the time, they were

both tutors at the Gerrit Rietveld Academie. They sparked David's interest in the Academie and he applied to enter the foundation year. 'I cycled from Bochum to Amsterdam with my portfolio in a single day. I cycled through the Bijlmermeer to the Academie, and I still remember calling a friend to tell him how monstrously ugly I thought this neighbourhood was. Funnily enough, it is exactly the place in the Bijlmer where I found my first room. I lived there for 10 years.'

### Contact is mutual exchange

The building where David rented a room was also home to many other established professional artists working with galleries. As a result, even in David's early days at the Academie, he was already surrounded by older, successful artists. 'I assisted Jennifer Tee in my foundation year, and flew with her to São Paulo for a project'. As a result, from the outset of his studies, he was offered a glimpse into the world of people who were devoted to art full-time. 'There was a lot happening in that part of the Bijlmer back then. That helps to put into perspective what your options are as an artist, and in which direction you can head with a studio'. David emphasises that even so, things do not happen by themselves. 'You cannot force anything, but this all helped me to realise very quickly that being an artist involves a lot of hard work.'

A productive environment such as this is an advantage, but it is also a tough yardstick for someone who has just started at art school. 'I saw the most amazing things happening all around me, and I certainly felt the pressure to also produce something decent. The best that you can do is work a lot, continue to challenge yourself and keep making progress'. David establishes good



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relationships with the artists living close by, but also realises that it is ultimately down to him. ‘I avoided asking for any advice during my final examination. I did everything myself, monitored my own process and dealt with my own issues.’

This period has had a lasting effect on David’s career as an artist. ‘A lot of investment already starts at the Academie, but you only realise that later on. Things like: how much energy do you put into your work, how many exhibitions do you visit, who do you make contact with? If you want to get in touch with an artist you really admire, and you want to sustain a relationship with them, you also need to bring something to the table. You need to make your conversation interesting enough.’

### De Ateliers

After graduating, David wants to immediately exhibit his work and he intends to start working with a gallery. During his final examinations, he had already made contact with several people who expressed interest in his work. One of these was curator Xander Karskens, who invited David to join a group exhibition in De Hallen. However, David made a last-minute decision to apply for a place at De Ateliers.

‘It was only once I arrived at De Ateliers that I understood that leaving the Academie didn’t mean my journey had ended. During the initial studio discussions, I had major doubts about my decision: I’d landed back in an academic setting, I thought, which was definitely not what I was looking for. But I did learn an awful lot during my time there. You are given an amazing place to work, financial support, additional guidance and attention. Your work progresses at a whirlwind speed’

## Gallery earnings

David is now in a phase of his career where he also has to deal with commercial considerations. Of course, collaborating with a gallery impacts your working life as an artist. A gallery takes some of the organisational responsibilities off your hands: they arrange sales and transport, take artists to fairs, and they have a client base. In addition to Fons Welters, David also has galleries in Italy and Germany. Contact with these galleries came about in various ways. The gallery in Italy became aware of David's work after receiving a tip. At the time, David was exhibiting work at the Frieze Art Fair, and the gallery owners headed to London to view his work in person. His gallery in Cologne got in touch after visiting his exhibition at the Amsterdam Stedelijk Museum.

When a work is sold, the artist receives 50% of the proceeds. David thinks this is reasonable, considering the investment they are making in you as an artist. 'If they take you to fairs and such, and if you get offered a (solo) exhibition in the gallery every now and again.' David has worked with a gallery for some time now, so he knows the gallery world through and through and has seen it change. 'The financial crisis hit in about 2008, and galleries went through a bad patch. Since then, sales have been slower. Before the crisis, there were a lot more speculators active in the art market. They were quick to buy work by young and up-and-coming artists as an investment. Speculators are gradually beginning to return, but only in the upper segments'. Now that the crisis is behind us, it is primarily the medium-sized and small galleries just starting out that are facing difficulties. The middle segment is struggling too, but those galleries usually have a relatively stable clientele. David's gallery has an

extremely loyal clientele who are less dependent on the market.

Contacts are still being formed outside the galleries as well. 'The longer you work as an artist, the more exposure you work will have had. There will come a time when publications featuring your work are in circulation, documents are online, or people remember your work after seeing it at an exhibition, and only contact you a few years later.' It becomes more difficult to trace contacts, and it can sometimes take a long time for a query to actually reach you. 'Last week, a curator from Norway came to visit me. They had seen one of my works at the Skulptur Projekte in Muenster, but I didn't even know it had been on display there. It turned out that it had been exhibited as part of the Landesmuseum Muenster collection, and had been acquired by the museum a while ago.'

### Price tags

David remembers the first work he sold, and that he had to set a price for the work. 'To begin with, determining the price of a work is totally abstract, you have no idea what you are getting yourself into. At the time, I asked Xander for advice; now the price is nearly always set in consultation with the gallery.' David also keeps an eye on the prices at other galleries, both in the Netherlands and abroad. 'I also worked for a gallery in London for a while, and they wanted to directly convert euros into sterling as well as to raise the prices, by a third or so. Even so, Fons' advice was not to go along with that, you can always ask more for your work, but you should never ask less.'

If you do not have a gallery, you can offer your work at a lower price. It is important to consider the context, such as who the work is being sold to,

or the type of collection that it will become part of. David himself often compares older works of a similar scale in order to establish some reference prices. Later in your career, there are multiple aspects that will affect the price level. For example, being an established name then plays a role.

There are all sorts of economic profit calculations that determine the price of a work, but – with a chuckle – David says that working with them as a burgeoning artist is sure to get you down. ‘You need to make sure that you cover your expenses, but if you start counting your hours, you might as well give up.’

#### Money for a rainy day

David has occasionally applied for grants. His time at ISCP in New York and his placement at De Ateliers were supported by funding, but he has never had a starter’s scholarship. He was helped by the fact that, from the outset, he was assured of income through sales of work and paid commissions. In 2013, David won the Charlotte Köhler Prize. He immediately put the prize money of € 30’000 to one side, and has managed to leave it virtually untouched. ‘It’s a luxury that I have, and a safety net for if I have a less prosperous spell, or potentially as a pension.’ As a self-employed artist, you naturally do not have an employer to cover your pension, so it is certainly a good idea to think about later life at some point.

David has seen a decrease in commissions such as the one he is working on for the municipality in Drachten, making it difficult to forecast a stable annual income. ‘During the years of plenty, I will continue to put money aside for later.’





## Annual versus daily planning

If a lot of work comes your way, you sometimes have to be choosy about the projects and exhibitions you accept. Especially if it concerns longer-term plans, where a project can easily run for a couple of years. 'Over the years, I have only turned down a couple of requests. I decided that I did not want to move in that direction, I wondered whether it was a decent space, or which other artists were participating. For example, I turned down an art consultant who wanted to put on an exhibition without a budget. That being said, I am not overly selective. It is also worth noting that I was offered lots of great opportunities after De Ateliers: the SMBA; P////akt; Stedelijk Museum. If you end up in the right circles, that is certain to lead to good things.'

A recurrent planning issue is how to arrange your day. David spends about 30% of his time on studio work, and the other 70% on organising things. The amount of time you actually spend on organising and arranging things for your work keeps increasing. That being so, as an artist, you are still in the position to plan your day as you see fit. 'I always stay relatively flexible. If a radical change is needed, I can always reschedule.'

Yet you often have to deal with questions of how to spend your time and how to plan your day. 'Should I drive to Zaandam to inspect sheets of aluminium or should I send a few emails? You can learn to deal with such questions by planning and learning what has priority, but if there comes a day when you feel more like going to the scrapyard or meeting a friend and chatting in the studio, that is certainly what you should do. Just let the spirit of the day decide.'

Such freedom can also be daunting, especially when you are starting out. 'I was useless at handling the freedom I had after I left the Academie. Taking all the steps was an enormous effort. I have now established certain routines, and there is a context of friends and colleagues to which I can compare myself. Initially, I just took this context for granted, but you certainly need to build it with your own hands.'

David confirms that the work never stops. Whether you attend your own openings or those of other artists, you always meet people, you talk about your work, you share ideas or you discuss what you are currently dealing with. 'You are truly always on the go. Make no mistake: there is never a moment of peace'. David always checks his email when he is on holiday, because you never know when something important may turn up. 'I also think it's important to watch the news and read newspapers, to stay abreast of what's happening around the world on a larger scale. You could say that I set myself a lot of homework.'

Ultimately, you need to build up a certain amount of self-discipline. But you also need to develop a certain amount of self-protection when deciding how much you should do in one day.

### Other activities

In addition to his own work, David is also involved in other institutes and organisations. That gives him a degree of structure, and helps him stay up to date on current developments. David is a tutor at De Ateliers, and is currently curating an exhibition for the Fundament Foundation on the Oude Warande in Tilburg. 'In fact, I don't do anything that is not linked to my own work. Everything I do represents added value for my

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work, and I also very much enjoy doing it.' With regard to teaching, he says: 'Ever since meeting Iris by chance in Bochum, I've also tried to offer such opportunities to students.' He also spent a while on the Mondriaan Fund advisory council for the allocation of the Stipendium for Emerging Artists. 'We met once or twice a month. I really enjoyed that. Although I was surprised at just how few artists submit applications. An average of 12. So I would like to invite you all to apply!'

As the deadline approaches  
The final phase before a deadline will never change. These are always among the most productive times. But you also get to know yourself better, and get better control of yourself. 'Now that I have a family, I don't burn the midnight oil for weeks on end that much any more. For my last exhibition in Cologne, I only worked three long days, and we are talking about 18-hour days'. David always has people to help him set up an exhibition, but he does not employ any (permanent) members of staff. Every now and then, he tries to outsource more responsibilities. Examples include the large sculptures he recently created for ARTZUID. 'Those were made of large carbon sheets that needed to be impregnated with epoxy. That is extremely physical work. When it comes to something like that, I prepare as much as I can and shorten the process by hiring plenty of manpower. But I still think it is very important to be there in person.'

Considering all the work that David has produced, his studio is still easy to get around in. The truly massive work is kept in wooden flight cases at a storage facility in the countryside. Other items are stored in collection depots or have been installed in people's living rooms. At the studio, work con-

tinues to develop. Compositions are laid out on the floor, ready to be shifted about when needed. However big you become, the studio always remains the place where things start out small.

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X Awareness





## How do I draw attention to myself and my work?

You will want to bring your work to the attention of potential buyers or clients. It is important that you adopt a targeted approach. The first step is to determine which people and organisations might be interested in your work. Significant questions in this regard are: What is the target audience of my work? Private individuals, companies, the cultural sector, the commissioning world? Where can I find these people and organisations? What types of companies or organisations are they? Are they part of my network? How do I approach them? Through mutual contacts or directly? Once you have decided who you want to approach, it's time to get their attention.



### X Portfolio, website and social media

In order to secure commissions or exhibitions and to sell your work, one of the initial aspects you will need to focus on is your visibility: letting people know that you are there and what you do. A portfolio and website will be helpful, and so will social media. Using these channels, you will want to draw attention to the following aspects: Who are you? Your CV: outlining your education, the projects you have worked on, where you have exhibited work and other important aspects relating to yourself and your work. What do you stand for? Your statement, what are you trying to convey with your work, what do you aspire to? What do you create? A selection of your work that gives a good impression of what you do. Publicity: interviews and reviews of activities in which you were involved. Remember that how you present your portfolio will vary for each target group: a gallery should be approached differently from a company or a client.

Also take the various target groups into account on your website and split your work into e.g. commissioned and non-commissioned work.

### X Acquisition

Before contacting companies and organisations, it is a good idea to gather information about what exactly the company or organisation does, how your work might tie into their activities and of course, who you should contact. The better prepared you are, the greater the chance of being accepted. Try not to get discouraged too easily, the process is bound to take time.

### X Competitions

One way to bring your work to the attention of art and cultural circles or design companies is by entering competitions. Even if you do not immediately win an award, your work will be introduced to interested parties. An overview of art and culture awards is available on [www.dutchheights.nl](http://www.dutchheights.nl) (in Dutch).









Immediately after graduating from Inter-Architecture in 2011, Bin Xu founded his studio BinDesign. He has worked for several architectural agencies. Bin works from his own home studio.

Bin welcomes us at the door of CONCERN, an interior architecture agency. The building is located on an industrial estate in the north part of Amsterdam, on a street that is also home to companies and wholesalers. A workshop with large drilling and sawing machines is concealed behind the front door. Bin points out the laser printer, which he is also allowed to use for his own projects. The facilities here are certainly no step down from what was available in the workshops at the Gerrit Rietveld Academie. Elsewhere in the workshop, materials are stored: various types of wood, plastic and paper are meticulously sorted into storage systems that reach up to the ceiling.

Bin joined the agency as a designer one year ago. The owner of CONCERN, Gillian – who is also Bin’s boss – lives above the workshop. Walking past a piece of fitness equipment and a leather couch, our tour of the office takes us to the office space where rows of desks look out on the surrounding industrial estate. A stark contrast compared to a while ago, as the CONCERN desks have remained empty since the business went bankrupt last month. However, Bin stayed on to work for the owner on a freelance basis, and now develops products in collaboration with the agency.

As we pull up a chair in the kitchen for a cup of tea, surrounded by material samples and administrative files, Bin appears to be accustomed to the situation in his living and working environments. At home, lathes and a couple of bending tables share the space with his other furniture. His tools are hidden behind curtains, so that he won’t have to look at them all the time. But when he is creating, the studio takes over from his home setting. ‘In fact, mess actually calms me down. And to me, it’s not rubbish at all, because I know exactly where



and why a book is lying on top of a nail.'

### Various phases

A student guide introduced Bin to the Academie, after he had spent a year studying Land and Water Management in Arnhem. He initially chose the Gerrit Rietveld Academie because he wanted to become a visual artist, but during his foundation year he discovered that materials and shape are essential to him, so he joined the DesignLab. Bin ultimately graduated from Inter-Architecture, and soon after, started work at various architectural agencies. 'Looking back, six years down the line, I see that my work is once again moving towards Design. When designing buildings, you are dependent on an enormous team, so developing a single building can easily take a decade. I've become increasingly aware that I prefer thinking at a small-scale level, where I can complete all aspects independently.'

Bin divides the last six years into different phases. One of his first designs, the Box chair, he approached as a unique design object. 'Back then, I never considered sales, or creating runs. I had made this chair, and sold it as a unique item. Looking back, I approached it more like an art project than as a design object.' He takes a course on 'bridging the gap' and learns a great deal about production and sales. Bin develops the design for a couch and for the first time, goes in search of an investor. To support the further development of the couch, he submits an application for a loan from the Materiaalfonds. However, owing to a lack of time, he fails to see the application through. 'At the time, I was working very hard to scrape together a living, and properly seeing through an application like that demands a lot of time and energy.' Together with Laura Klinkenberg, whom he knew from the

Academie (alumni of Jewellery - Precious Metals), he starts design studio LauraBin. Together they develop a candle holder called 'The Rising Balance', and meanwhile they have sold approximately 300 of these holders. Bin thinks that 'The Rising Balance' exemplifies the phase he is now in: an approach involving smaller-scale thinking, and keeping the production in-house. Every order that comes in he makes by hand at his own home. The sheet material is cut in the factory, and he can easily store it at home. Through this project, Bin gradually became acquainted with the infrastructure of the design world. 'Once you have built up a system for yourself, you just run it and keep it operational.'

### Non-EU

Lots of non-EU students have trouble staying in the Netherlands after graduating. The problem is that the IND only allows non-EU students to stay for one year following their graduation. During this year, they are required to demonstrate that they are able to generate their own income, or find a job in the same sector as their study, with a contract for at least one year. That can be tough if you have just left the Academie. Being of Chinese descent, Bin was also faced with this rule. 'I sought legal advice, and a lawyer helped me with applying for the residence permit and with the naturalisation process. After responding to a job advert, I got a job at architect's agency IAA.'

Which is why Bin found himself a full-time job at IAA in a relatively short time. IAA is a large architect's agency with two offices and approximately 70 members of staff. With a full-time job, he had little time left for his own work. In the period following graduation, Bin primarily spent the weekends working on his own projects, so leisure time



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was almost non-existent. Today, it is difficult for him to imagine a life without work: to truly relax, there would need to be a physical barrier between himself and his work.

Bin recently became a naturalised Dutch citizen. 'This is a most interesting time for me: there is less work for me at CONCERN, and I no longer need to find more work, so I see opportunities on the horizon.' His career with his own design studio is really taking off: he is now able to spend all of his time working for his own company, without facing issues associated with his foreign identity.'

### Spend as much time as possible on designing

In practice, designers often only spend 30% of their time actually designing, as the remaining 70% of the time is spent organising, making plans, selling work and developing materials and prototypes. Bin is keenly aware of this ratio, and is therefore always on the lookout for people who can take over the administrative aspects wherever possible. When Bin started freelancing, he contacted an accountant to handle his tax affairs. Bin also ensures that he works with people with a flair for networking, or who have a head for business. 'Of course, I would prefer to spend all my time designing, so I try to ensure that the conditions are perfect for me to do so.'

### Outsourcing

Bin has worked with manufacturers three times in the Netherlands, and twice in China. He prefers China, because he feels that the quality is better. Bin designed a vase for a commission via CONCERN, and had it produced in China for a couple of Euros; in the Netherlands, something similar would easily cost in the region of € 800.

next

## 'The Rising Balance' candle holder

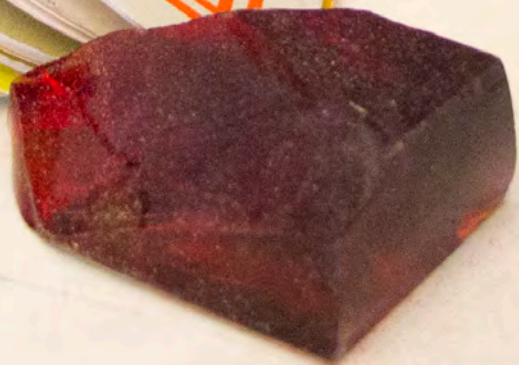
Bin lacks the backing from investors to produce the candle holder, and would also prefer not to rely on funding. 'I ensure that I am able to reinvest the money I make from the sale of a candle holder in the production of the next'. The candle holder has been featured in several online design blogs, and he sells it through websites such as Designboom.com and Design Milk. These websites direct customers to [www.bindesign.nl](http://www.bindesign.nl), where they can order his product. Bin's products are also available to buy directly in several (Dutch and international) webstores. They are also being offered by some physical shops. While some shops and webstores contacted Bin regarding his products, in the case of others, it was Bin that made the first move.

After all, making contact with (online) sales outlets primarily comes down to putting in the necessary legwork: calling design shops, searching for websites. There comes a time when the effort is repaid in publicity. For example, magazines in countries including Germany and China contacted Bin to ask whether they could feature the candle holder, and it was recently featured in an editorial in German magazine AM.

## Network

This is an apt illustration of how he tries to ensure visibility for his work. Another means of drawing attention to your work is through entering competitions. 'In 2012, I took part in the Mart Stam Prize competition, which I won with my design for a chair. I subsequently sold the chair to a collector.'

As a fresh graduate, you will know little about how the field works. Entering competitions can help: they generate PR for what you are doing and help you build a network. But things also happen





Volmaaktheid is het  
ernstige doel. Het is de  
dikwijls spijtigste  
helemaal in het  
gevoel met vallen.

without being planned. Bin once attended a lecture by designer Maria Blaisse, and they have kept in touch ever since. He started out by assisting, and now they occasionally collaborate.

For Bin, it is important to attend events if he is working from home a lot. He often goes to lectures in Pakhuis de Zwijger, and tries to attend Dutch Design Week in Eindhoven every year. 'I make sure I stay up to date on developments. You are actually always looking for a way to communicate with the design world as well as with yourself. The most important thing is to keep focusing on what truly matters, which is to enjoy creating things.'

### Setting targets

'I don't have any tactics or a strategy, but it is important to have some idea of where you want to go. I have promised myself that in about 5 years from now I will have completed about 10 projects, while still being able to keep my company running. I want to be able to survive without the help of funds, and to ensure that one project can finance the next'.

what's  
next?



## How can my work be featured in exhibitions and how to secure assignments and sales?

It is important that you ensure that the outside world becomes aware of your work. After all, this will increase your chances of selling work or of a gallery taking you under their wing. Always remember to select the appropriate channels for you and your work.

### X Festivals

Festivals offer an accessible means of exhibiting your work. Festivals often make use of open calls, to which you can apply. There are various conditions of participation, ranging from being required to pay a (small) fee to participate right through to receiving a contribution towards the work.

The TransArtists website features a posting board with international open calls for artists: [transartists.org/call-for-artists](http://transartists.org/call-for-artists).

### X Artists' initiatives

The world of artists' initiatives and project spaces is very lively indeed. Artists' initiatives and project spaces regularly organise projects and exhibitions, for which artists and designers can register via open calls.

### X Studio routes / open studios

Participating in a studio route is a simple way of exhibiting your work. Amsterdam organises several of these routes every year, and artists and designers can register to take part. Of course, you could also choose to organise your own studio route or an open studio event.

### X Galleries

There is a wide variety of galleries, exhibiting work of every type and description. It's a good idea to visit a number of galleries to decide which would be the most suitable to show your work. Regularly attend openings and exhi-

bitions to help establish a relationship with the galleries.

### X Art fairs

Participating in an art fair will directly introduce your work to a large, wide audience. Art fairs come in a broad range of types and sizes. Some are also open to gallery owners, while others also welcome individual artists and designers. A ballot is usually held to ensure that the work on display is of a high standard.

### X Commissions

There are various ways of securing commissions, such as through the government, companies or private individuals. The government is a major art patron, primarily for monumental works. They publish their commissions in BK-informatie, a professional journal for artists. Commissions are also published on BOKnet.nl.

Kunst en Bedrijf is an organisation that acts as an intermediary between clients and companies or governmental agencies. They arrange larger commissions such as those for public spaces and buildings, but also smaller commissions, such as for promotional gifts. Kunst en Bedrijf regularly update their portfolio of artists.

The majority of private commissions are secured via networks. Visibility is also important in this respect; not only in your personal network, but also on social media.

## X Art collections

Large companies, banks and hospitals often own an art collection, to which both employees and the general public have access. New acquisitions are regularly made for these collections, by both established and up-and-coming artists. The Netherlands Association of Corporate Art Collections is a platform that features the majority of corporate art collections.

## X Online sales

Another way of introducing your work to potential buyers is on art sales websites, such as [Kunstuitleen.nl](http://Kunstuitleen.nl), [Artolive.nl](http://Artolive.nl) and Centra voor Beeldende Kunst (CBK), the latter with branches throughout the Netherlands. Websites such as these focus on both private individuals and companies.

Websites such as [Crowdyhouse.com](http://Crowdyhouse.com) and [Designboom.com](http://Designboom.com) are an ideal platform for bringing design products to the attention of an international audience.

You can also offer your work for sale on auction websites. Remember that the price of work on such websites can fluctuate dramatically. Well-known auction websites include [Catawiki.nl](http://Catawiki.nl) and [saatchiart.com](http://saatchiart.com).







Camile Smeets graduated in Ceramics in 2009 with three large sculptures and a wall of smaller sculptures. She has worked as an independent artist ever since. Since 2012, she has also been the owner and founder of Kleiduijfjes (Clay Pigeons) – a company that organises creative workshops for events and teambuilding. She works from her ceramics studio in Amsterdam Noord.

Camile's studio is located in a warehouse at the end of a small lane behind a second-hand and antique shop. The smell of damp clay pervades her studio. In it, there are three ceramic ovens and a spray booth. There are quite a few requirements that a ceramic studio must meet. The floor must be level, able to take considerable weight and there must be a three-phase power supply. 'With requirements like that, I always end up in this kind of warehouse,' says Camile, who was previously based in an anti-squatting studio in Haarlem.

She owns the ovens herself. She points to one of them: 'This one is from a jewellery school in Germany. I brought it back in a truck. It weighs 1,000 kg, so moving it was quite an enterprise. The spray booth is newly purchased and is also an investment in my health.' The sculptures she did for her final exams are inside flight cases between the ovens and are peeping out into the studio through a gap.

### Clear goal

Camile knew that she wanted to work with ceramics long before she started out at the Rietveld: 'I come from a family of artists. My aunt has a ceramics studio and I also wanted to do something in that area. I was also good at modelling. That meant that I had a very clear goal: to complete the preparatory year first, followed by the basic year and then proceed on to ceramics.' While studying, she switched to Fine Arts but changed back again to Ceramics. That meant repeating two years: 'I was only 19 when I started and ended up spending seven years at the Rietveld. I built up a lot of student debt, though I was not fully aware of it at the time.'

## Active during final examination

While she was studying, there was a moment when she had doubts as to whether she should continue: 'Then I decided for myself – if I choose to take the final examination, I would really need to go for it. I'd had the opportunity of seeing seven graduation shows so I had a good idea of what the ingredients for success were. I adopted a strategic approach for my own final exam: I made several small sculptures because they sell well and three large ones to demonstrate what I'm capable of.'

Camile sees the final exam as an important opportunity to showcase talent, because press, curators and gallery owners are present: 'They are the people who provide grants and subsidies and will invite you to shows. If you don't take full advantage of it, it's a missed opportunity. I stood alongside my work every day during the show and spoke to everyone who stopped to look at it. The way I see it, anyone who spends more than a minute standing looking is a potential fan. It's your job to make sure people know what you do.' She had made business cards and postcards that people could take home: 'It's so important to have a website. I notice that a lot now in my practice. Everyone wants to be able to see what you make and how professional you are.'

This active approach really made a difference for Camile. After graduating, she had a mailing list of 500 people and she still uses it to this day. Every quarter, she sends out a newsletter: 'Every email I send delivers some kind of result – an article or an invitation to an exhibition. By keeping in touch with your circle, you build up your own network. I was actually just approached to take part in the Beelden in Leiden sculpture exhibition in 2018, because this woman picked up a postcard during







Completa

CAMILE SIBERTI  
NOBILITATI  
1872 LA PLANA

my final exam and was on my mailing list. It's now almost ten years later. This shows that there are a lot of people who can help you and you might not even realise it.'

### Gallery

From among the plaster mixing bowls, she brings out a folder with her portfolio in it: 'Immediately after graduating, I joined a gallery in Rotterdam. I was given a solo exhibition featuring my final exam work there in February.' She browses through the documentation photos: 'It was a successful collaboration – I was taken along to Art Rotterdam and I had an oral agreement that he would also take me to the KunstRAI fair. However, in 2011, he had to stop running the gallery as a result of unforeseen circumstances. His artists were not taken on by another gallery or recommended elsewhere. I made several attempts, but it was very difficult to find another gallery to work with.'

### Own business

Without a gallery, she decided to take matters into her own hands: 'At that time, I had lots of part-time jobs to get by, but I wanted to find something I could do that would give me a full month's income. In 2012, I started running ceramics workshops. The concept of Kleiduijjes developed by chance. I ended up at an afterparty of the Magneet Festival and my approach proved to be amazingly successful.'

Kleiduijjes has now moved on from providing workshops to arranging corporate events and staff parties. 'I now regularly work with groups of between 300 and 350 people. Everyone is given a ball of clay and has to use it to depict their position within the company, either in the form of a





KLEIDUIFJES



a manual and source of inspiration  
for ceramic art and design  
european ceramic work centre



symbol or a figure.’ She walks to the workbench and shows me the sculpture she is now working on. She carefully unfolds the newspapers that keep the clay soft. ‘I merge the individual works together to create a work of art.’ Camile then fires and glazes it in the studio. The end result is then displayed in the company. ‘I sometimes also write an artistic analysis about the work.’

### Growth and investments

Camille spends two working days a week on Kleiduifjes. The income from it covers the cost of her rent, food, studio and materials: ‘I charge between € 2000 and € 2500 for arranging the workshop and facilitating a work of art. If it’s a large job, I can spend a whole week on it.’

Camile has gradually taught herself business skills and is building an identity for Kleiduifjes: ‘I began delivering leaflets in strategic places on my bike. I now have a cart, a logo and a website and can explain to businesses what I do.’

She also appears at fairs, such as the Love and Marriage fair. ‘I was initially targeting couples and private individuals. But the person who will book you is a wedding planner, so that is the one you have to build a relationship with. In the process, you learn that you need to collaborate with an events agency. It is also a financial investment and costs me € 800 to appear there for three days.’

She is now on the verge of needing more assistants so she can outsource the process of being there in person: ‘That gives me the opportunity to take on more jobs a month where I do not actually have to be there in person. I am happy to do all of the PR and customer contact, but not all of the workshops myself.’

## Looking back

With all of the experience of marketing and networking she has acquired through Kleiduijfes, she feels she could have been even more active during the final examination: 'I could have targeted people by email, sought out and invited galleries. While studying ceramics, I did an internship with Anne Wenzel and also worked with her later as an assistant. These were my most valuable experiences. Anne Wenzel also has a business background. For example, she has just been able to buy a building for her studio.'

## Balancing attention and energy

Camile currently has her hands full with Kleiduijfes, her independent practice and her young son. It can be quite difficult achieving a balance in terms of attention and energy. She has recently started using a small studio at home where she does her independent work: 'The balance is totally different than during my days at the Academy. During my final year, I was able to focus all my time and attention on my work. I preferred to concentrate on my own world and simply wanted to create sculptures. But, in reality, that's not how I earn my money. Even when I had a gallery. For artists who have a gallery it is also still quite a struggle. You have one or two exhibitions, occasionally sell a work for € 5000/€ 6000 and that keeps you going for the next three months. But it's never a secure income that pays your rent. I remember a lecturer at the Academy telling me: 'Identify your bread-and-butter pieces, something that can earn you money. With Kleiduijfes, I earn myself an income and ultimately buy time to work for myself.'

Camile knows from her own experience that financial uncertainty can be extremely stressful:

‘There was a time when I had to get by on € 750 a month. That makes it very difficult to decide to give up your part-time jobs and completely focus on your practice. You need time before you can make that leap. Currently, for example, I am working on my first grant application. It also took time to feel certainty about that.’

Where do you set the bar?

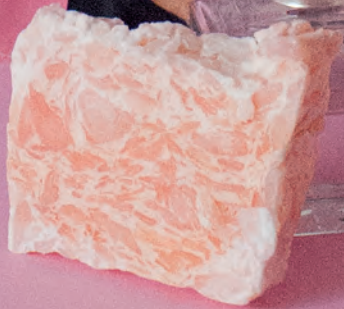
Although that certainty may never be complete, Camile now realises: ‘What I found quite difficult in the early years was continually having to redefine your professional practice. Of course, it’s part of your development and growth, but it’s tiring never being able to do things on autopilot. These questions will never completely disappear into the background. My partner is a creative entrepreneur as well and acts as my creative sounding board. That’s very valuable.’

Camile believes that there are certain issues that you already need to think about while still at the Academy: ‘When are you a success as an artist, when is it going well, where do you set the bar? In my experience, it is set quite high at the Rietveld, but you need to decide for yourself which direction you wish to go. For example, I recently took part in a show in a gallery in Badhoevedorp. That may seem out of the centre of things, but we featured in the press three times and had an interview on the radio.’

Camile mentions a quote by Joseph Campbell and explains how it helps her to pursue her own path: ‘As soon as you follow your passion, you increasingly become empowered. Things then start to become easier. After graduating, I sometimes felt as if I was wading through a pool of mud but I’ve now converted that energy and feel I have

built up something that re-empowers me.’ But her entrepreneurial side is never far away: ‘I’m always in search of ways to sell my work. I can imagine that I will start a gallery for myself at some point, with an art collective, since that gives you access to art fairs.’







How do I keep developing my work and myself?

The art and design world is constantly in flux. As an artist and designer, it is therefore vital that you stay up to speed on the latest developments and continue to build on your knowledge. You may also want to develop certain skills that you are currently lacking.

You may opt to enter further education, for example by enrolling for a Master's degree programme. Art and design Master's course programmes in the Netherlands take two years. International Master's programmes can take either one year or two years. In addition to Master's degrees, so-called work placements are also offered at various locations in the Netherlands, such as at the Rijksakademie, De Ateliers, the Jan van Eyck Academie and [sundaymorning@ekwc.nl](mailto:sundaymorning@ekwc.nl).

You can also develop your knowledge by attending lectures or conducting research at one of the many knowledge centres, such as the Waag Society, De Appel (both in Amsterdam), Het Nieuwe Instituut, Witte de With (both in Rotterdam), Mu (Eindhoven) or Bak (Utrecht).

#### X Developing your work

A period in residency, either in The Netherlands or abroad, can also contribute to your development as an artist or designer. A residency can provide you with the opportunity to focus on particular aspects of your work that are either yet to emerge or that you want to explore in more detail. You can apply for residency funding via the Mondriaan Fund to cover your travel, accommodation and material expenses, as well as the rent of the location. TransArtists know all there is to know about both Dutch and international residencies, and can offer plenty of information and access to connections.

In order to be eligible for a residency, you first need to submit a plan outlining what you intend to do during this period. In many cases, you will be expected to conclude the period with a presentation of what you have worked on.

#### X Learning (new) skills

While developing your work, you will often also want to develop (new) skills. Workshops offer courses in a range of areas, both inside and outside the art and design domain. Fablabs, for example, offer courses on digital fabrication and programming. Other organisations offer courses focused on learning new techniques, such as welding or silk-screen printing.

The Openbare Werkplaats organises a range of courses relating to carpentry, metalwork, furniture making and plumbing. MK24 offers courses focused on multimedia and manual skills; the Volksuniversiteit has a range of courses covering a wide selection of areas.







Sophie Hardeman graduated in the Fashion department in 2015. Her graduation collection *Out of the Blue* attracted a lot of publicity and was featured at the New York fashion show soon after. Her career then started to take off and within two years, her collections had been featured at shows in New York City, Los Angeles, Paris and London. Sophie has now set up her own fashion label HARDEMAN and is working on her fourth collection. She works from her studio in the WOW creative talent incubator in Amsterdam West.



Designers probably often find that people take a quick look at what they are wearing themselves. Sophie is sporting a denim top and a pair of pink camouflage trousers. The studio is full of pictures of cowboys, punks and sweaty teenagers. These are no squeaky-clean fashion models, but people who fall outside a certain accepted standard and have real character. The upper floor is a storage area for fabrics and yarn and on every surface there is a to-do list of jobs waiting to be done. The large working table is pushed aside for the moment and coffee is being prepared.

The sewing machines are working overtime. Two interns are hard at work on the collection that will feature in the fashion show next week. It's the third fashion show to feature a collection by HARDEMAN and that means a lot of hard work. 'I'm currently here seven days a week, from 8:00-22:00.' The calendar on the wall shows visits scheduled to almost every major city in the world: London, Paris, New York and Amsterdam. It's obvious that Sophie is now moving full speed ahead in the great fashion machine.

She's been working with interns ever since she produced her graduation collection *Out of the Blue*. For that, she worked with denim, perhaps the most used fabric in society and one that everyone is familiar with. 'At that time, I went to take a look at House of Denim, a jeans workshop in Amsterdam's De Hallen. I had a clear idea of what I wanted to make, but lacked the technical knowledge. At House of Denim, they have all different types of denim and a lot of specialist machines. That really helped a lot.'

Using denim generally involves adhering to certain set proportions, so she had to clearly explain

what she wanted done differently at the start: 'For example, I wanted a half-rotating fly, a skirt that bristles upwards and a blouse with sleeves that reach the ground.'

### Snack bar not runway

Her graduation collection attracted a lot of publicity and she was immediately invited to show her collection at the Amsterdam Fashion Week in January. But she ultimately declined the invitation: 'It felt too quick – I first wanted to find out whether fashion and working in the fashion world really was for me.' She explains: 'As a designer at a fashion show, you're part of a set structure. I needed time to work out my position relative to that structure, before I could move onto the next show.'

Instead, she worked on a new mini-collection that she presented on her own initiative in a snack bar. It was held during fashion week in January, but not as part of it: 'We had cocktails with Blue Curaçao and the models danced under the extractor hood in my clothes.' She adds: 'So much changes after graduating and it takes time to get used to it. You no longer have your student grant, no structure from the Academy and you've lost your platform. You suddenly have to think of ways of reaching an audience. Organising something yourself may be a response to that.'

### Looking back

Five years ago, she couldn't have imagined that her life would turn out like this. She comes from Arnhem and still recalls the open day at the Rietveld that she attended with a friend. 'A lot of my friends went to the KABK, where fashion was fashion-fashion. I knew that I wanted to focus on fashion, but the foundation year appealed to me



BALENCIAGA  
HARDEMAN

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 26-30 SEP PARIS FW

more. The atmosphere at that Open Day stayed with me. I was also attracted by the sociological factor in fashion.'

While studying, she did internships with Anne de Grijff, Meadham Kirchhoff in London and Bernard Wilhelm in Los Angeles. 'Anne de Grijff helped me develop the technical side and my time with Bernard Wilhelm was spent living in his garage.' These experiences gave her a good impression of what it was like working as a designer. However, at the Academy she was not expecting to start work as an independent designer straight away. 'I imagined that I would still be working for other designers, but I now feel I could never do that again.'

#### Production line

Sophie is now producing two collections every year. She's not short of ideas: 'From a creative perspective, I could do a hundred shows a year, but the organisational process is extremely intensive. I often launch a film with each collection and a lot of time is also spent on side issues, such as arranging models, managing assistants, designing the music; actually the whole presentation infrastructure.'

In addition to launching new collections, she also sends in collections to what are known as showrooms. That's where the fashion stores go shopping and where the products are selected that ultimately make it into the stores. This is how her clothes have already featured at Colette in Paris and SPRMARKT in Amsterdam.

Following presentations of this kind, orders are placed for items that Sophie then has to produce again. The first time was extremely stressful

and tense: 'Suddenly, items had to be reproduced twenty times, in all kinds of sizes. That's something I never even considered when producing my graduation collection. I'd made so many changes to some items that I no longer had suitable patterns left.' She laughs, 'or they were made from a fabric that I'd picked up by chance at Waterloo plein market.'

A white denim suit, on which she'd drawn using a Bic ballpoint pen, was suddenly ordered eight times. 'That was so much work that I enlisted the help of all my friends and they spent the day drawing on all those trousers and jackets. It's a factor I'll definitely consider the next time I think about featuring something like that in a collection.'

### Design presentation

Sophie is keen to stress that she not only makes clothes, but also conveys her ideas in exhibitions, image and film. 'The fashion world is a very specific world, the rhythm of production is very tightly organised and designers are expected to deliver two collections every year. This is why the design presentation is such an important time for me. In it, I can do things that I don't need to sell and can really express my ideas.'

She cites the upturned denim skirt from her graduation collection as an example. The model was running around in underwear, peeping out through two holes in the fabric. 'The upside-down skirt is a good example of an item that expresses the story I want to tell. That's still something that really matters a lot to me. Every show needs to feature an item like the upside-down skirt.'

## Running a business

Gradually, the reality of what a fashion label actually involves is starting to sink in. The process of reaching this point took an awful lot of work. 'At the start, things were still unbalanced, because you have absolutely no frame of reference when you graduate. It's only natural that ideas take preference, so the realisation that you're actually running a business only comes later.'

She resolves a lot of problems by asking around and spending a long time searching on the internet. For example, Sophie now knows that the rules for clothing labels differ in each country: 'I'd never thought about that before. I just thought you could write anything on the labels.'

## Agency

In the early days, she had a lot of help, mainly from the V files agency – a leading name in the fashion world. Every season, they invite four young designers to show their collections in the main programme at the New York Fashion Week. They'd seen Sophie's work via Instagram and approached her. 'V files works both as a showroom and an agency, and takes care of a lot of the commercial responsibility. That was a great start.'

For sales, she now has an agency in London. Sophie pays the agency for its services and they help her when she's taking part in a showroom: 'We're very much on the same wavelength, they're young and full of ideas.' Some of the HARDEMAN clothes are on display in their offices, to enable well-known stylists to use them in fashion reports. Someone in America does the PR: 'Sales are going particularly well in New York. I've noticed that different countries buy completely different things. I sometimes wonder what type of

work I would produce if I spent some time in another country.'

It's important that Sophie's business partners are transparent about what they arrange for her: "You have to deal with people who come from a completely different field. Often, these people know nothing about art and I know nothing about the commercial side of things. All you can do is rely on your intuition. There are some people who offer help but are really only out for money." Slowly but surely, she's learning to understand the ins and outs of the production business and is growing in confidence. "My time at the Rietveld helped me to be secure in my ideas and to have confidence in them. I have the kind of mentality that means I want to do as much myself as possible. In any partnership, you need to make it clear who you are and what you stand for."

She's also beginning to develop an interest in the commercial side of business: "Fashion is all about product sales and capitalism, about flogging off and selling an identity. I prefer to make things that cater to an identity. For example, I think it's great if something is wearable and everything I make can simply be washed in the machine." Every major fashion brand makes its money through perfume and watches. Sophie envisages something similar, but in her own way: "I prefer to make something slightly uncomfortable, a perfume that's allowed to stink, for example."

### Money

'Publicity doesn't automatically mean financial success', explains Sophie. Producing a collection is incredibly expensive and participating in a show also costs a lot of money. HARDEMAN doesn't yet make sufficient profit to outsource the

YARN > 50

YARN < 30

orders to manufacturers, which is why everything is made by seamstresses in Amsterdam. 'I have a team of mothers who work for me who are really good at sewing. I also work with a group of old ladies who knit jumpers.' Making clothes by hand obviously increases the production costs.

In two of the three occasions that she took part in a show, she was invited to do so, in which case the costs are covered by the party issuing the invitation. On one occasion, she funded it herself, for which she applied for a grant. Thanks to a contribution from the Creative Industry Incentive Fund and an Amsterdam Fund for the Arts package deal, she's able to invest in her collections in the upcoming period.

'I sometimes have work commissioned by celebrities who want to wear my clothes or who wish to have something made. Jobs like that are an excellent source of income. I'm currently in a phase where I'd like to start making a living from my work in a year or two. I still work regularly in the local pub to pay the rent.'

### Collaboration

Her shows involve a lot of travel, so she's developing a network amazingly quickly: 'I meet new people on a constant basis.' Sometimes this involves making a contact that can lead to a collaboration. She worked with Emma Westenberg (VAV alumna) on *Blue and You*, a film about a blue town where people feel blue. They put their heads together to develop a film to accompany a collection and wrote a script. She's now collaborating with a perfumer who also has a studio at WOW, working on a perfume for HARDEMAN: 'It's incredibly interesting translating my work into other disciplines and thinking about a ques-

tion like: what would HARDEMAN smell like?' Having a studio among other creatives is a real advantage according to Sophie: 'In WOW, there are fashion alumni and people from other disciplines. When you spend all day working, it's great to be able to ask someone else's opinion. Without that, I imagine working in a studio can be very lonely.'

Ultimately, it's all about your vision  
When Sophie thinks back to her time at the Rietveld, she starts to laugh: 'Of course, it was wonderful. I came into contact with so many people.' She insists: 'Everyone should use their time at the Rietveld above all to come up with good ideas and develop their own concept and vision. That's what shapes your work. All the production and technical stuff is something you can learn afterwards.'

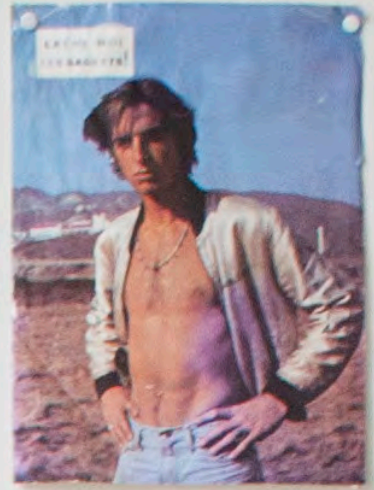
#### A blue planet

Probably the most memorable thing about Sophie's infectious energy is the speed at which her success is growing, combined with the incredible enjoyment it brings her. 'Some of it just comes my way, but I also seek it out. I'm also quite ambitious and want everything at once. If it's possible, I want to try it out.'

With all the different disciplines that Sophie is involving in her fashion label, she's creating her own universe. This reality is much less monotonous than normal, a world in which HARDEMAN turns things inside-out and upside-down.

Who knows what else will emerge from Sophie's studio? It's already possible for dogs to wear a HARDEMAN outfit. She laughs, 'maybe one day there'll even be a HARDEMAN couch.'





Artists and professional  
practice: statistics

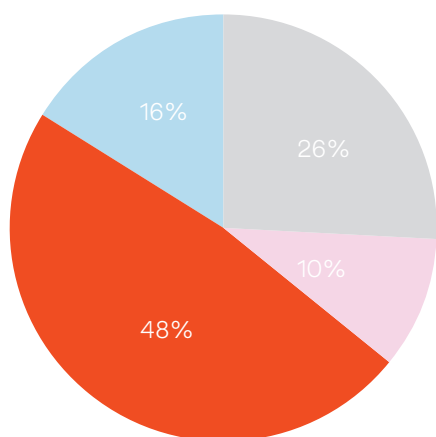
Literature for the  
Art Professional

Where to find what in Art  
and Design Practice?

## Artists and professional practice: statistics

### X Artists and professional practice: statistics

How many artists are there in the Netherlands? How unique are you once you leave the Academie and start work as an artist/designer? Statistics Netherlands (CBS) collects information about the working population of the Netherlands. Their review of artists and graduates of creative degrees (Monitor Kunstenaars en afgestudeerden aan creatieve opleidingen) reports that, in the period between 2013 and 2015, 2% of the working population (141,000 people) were artists. Another 226,000 people were active in other creative professions. The total Dutch working population comprises more than 8 million people. When compiling their report, the CBS interviewed respondents aged between 15 and 65. An individual is categorised as an artist based on their primary profession (i.e. the professional circle to which they devote most of their time). [CBS – Monitor Kunstenaars en afgestudeerden aan creatieve opleidingen – 2017]



visual artists  
design artists  
performing artists  
writers and other artistic professions

It is important to note that the designation of 'artist' extends beyond visual artists. The 141,000 artists are divided into the following groups: visual artists, design artists, performing artists, writers and other artistic professions. Design artists include e.g. architects, graphic designers, product designers and multimedia designers. Performing artists include musicians, singers, composers, dancers, directors and actors.

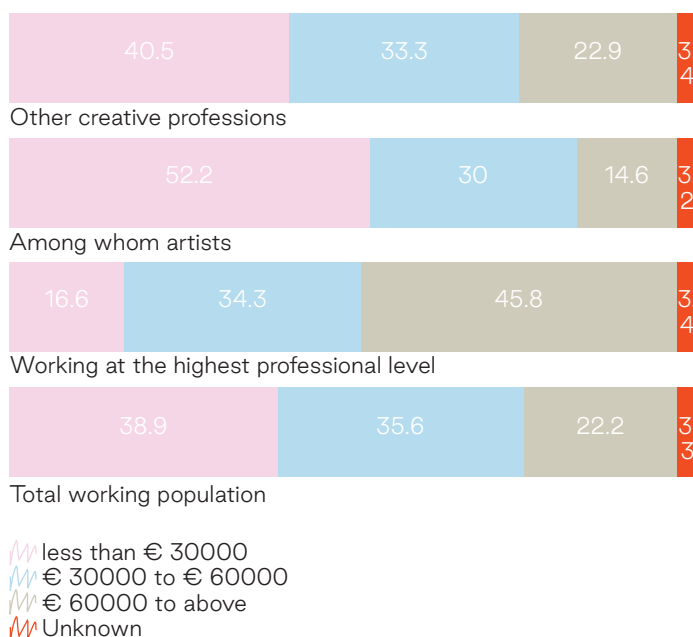
Nearly 1 in 5 artists (19%) are active in multiple professional circles. With regard to all employed people in the Netherlands, the figure is 8%. Within the primary professional circle, nearly 62% of artists are self-employed. With regard to visual artists, it's even more than 90% (significantly above average). The figure for all employed people in the Netherlands is 15%. Even when an artist has multiple professional circles, many of them are also self-employed in their secondary professional circle (53%). The figure for visual artists is 36%. The CBS observes that the work of educated creative artists is hybrid. Paid employment is often combined with self-employment: work as an artist is combined with being a teacher or businessperson, for example.

A report entitled *De Hybride Kunstenaar* ('The Hybrid Artist', Van Winkel et al., 2012) established that 21% of a select group of graduates in the (Southern) Netherlands and Flanders are engaged in hybrid artistic work (they create both autonomous and applied work without a strict separation of the two), that 28% are engaged in multi-active artistic work (a strict separation between autonomous and applied work) and that 8% are engaged in monolithic work (solely autonomous work). The remaining 43% are not visual artists, and of this percentage, more than half are engaged in art-related employment.

## ✕ Personal income of artists

How much do artists earn? In 2014, slightly more than half of the artists (52%) had a personal gross annual income of less than € 30000 – this was the average income in 2007. The CBS reports the average income in 2018 as being € 37000, which equates to a monthly gross income of € 2855 and a net monthly income of approximately € 2152. 39% of the total working population earn less than the average income. There are large differences between the various professional groups: 40% of those in the design professions earn less than € 30000 gross a year. This percentage is the highest in the case of visual artists: approximately 85% of this group earn less than the national average.

## ✕ % Personal gross annual income



## ✕ Artists have above-average dependency on benefits

Artists more often have a low gross annual income than people employed in other sectors. They are also more often dependent on social security, unemployment or incapacity benefits (6.4% for artists, compared to 4.4% for the total working population). For

those employed at the highest professional level, the percentage of people claiming benefits was three times lower than for artists (2.4%).

Approximately 2.8% of artists claimed unemployment benefit, 2.1% claimed incapacity benefit, and 1.4% claimed social security. The percentage of artists claiming social security was approximately twice as high as for the total working population (0.7%) (Source: CBS).

## ✕ Galleries

Representation by a gallery can be important to visual artists. But how does a relationship with a gallery develop? In research involving 442 modern art galleries in the Netherlands, the gallery owners indicated that they attract 88% of the featured artists through their own network. 45% attend graduation exhibitions at art academies and 36% visit exhibitions at post-academic institutions (Galleries in the Netherlands, sector research, September 2017, NGA). These galleries represent an average of 20 artists and organise an average of 10 exhibitions a year. Half of the galleries invest in the artists by purchasing their work. 80% of the galleries participated in an art fair in 2016; on average, the galleries participate in an art fair 2 to 3 times a year.

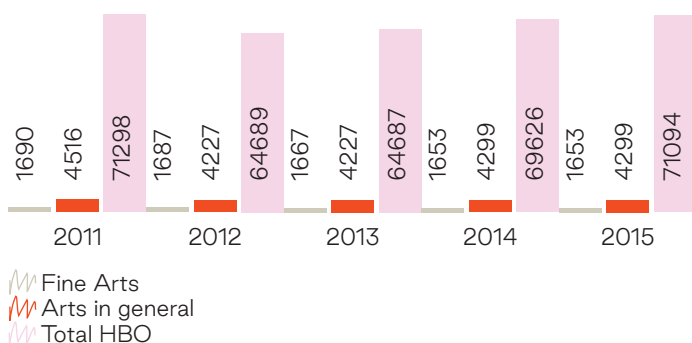
The following figures reveal that galleries often work on the international stage: 35% participate in international art fairs. 60% of the galleries have international clients. 85% exhibit work by both Dutch and international artists 93% share artists with an international gallery.

## X Art schools

How many new artists make their entrance each year? Every year, an average of more than 68000 Bachelor's students are awarded a diploma for higher professional education. In the period between 2011 and 2015, an average of 4,375 students in the Netherlands were awarded a diploma from an art school. Of these, 1,658 students were awarded a diploma in fine arts and design, representing 2.4% of all HBO (Higher Professional Education) graduates. (Source: The Netherlands Association of Universities of Applied Sciences)

In light of the fact that art schools have agreed with the Minister of Education to halt the growth of Bachelor degrees in fine arts, the number of graduates will not change in the years ahead. Agreements have also been reached with several institutions regarding student numbers for design degrees. These agreements are recorded in the Sector Plan 2012–2016: 'Focus on Top Talent'.

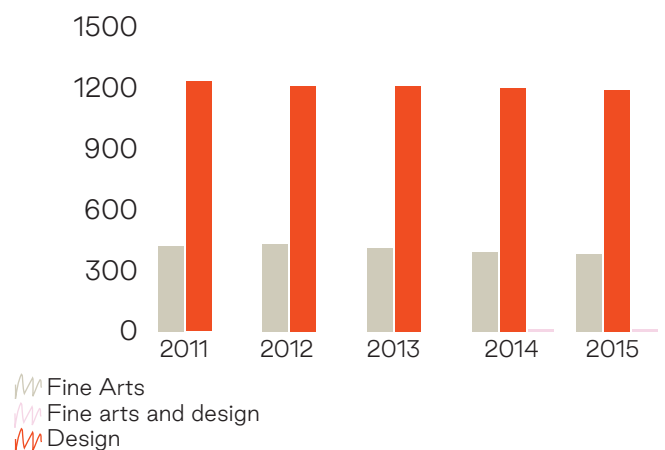
## X Number of art school graduates compared to total HBO (Higher Professional Education) graduates



The number of students awarded a Bachelor's degree in design is much higher than for students awarded a Bachelor's degree in fine arts (an annual average of 1,226 between 2011 and 2015 compared to an average of 419 per year). The Fine Arts and Design degree programme, which is only offered at the Gerrit Rietveld Academie, is relatively new and is still in a transitional period (hence the low number of graduates reflected in the above chart).

Of those with an HBO art degree as their highest level of education – this moves beyond fine arts and design to include music, dance and theatre – 19% become artists, while 9% enter another creative profession (CBS – Monitor Kunstenaars en afgestudeerden aan creatieve opleidingen – 2017). It should be noted that if graduates attend university for 6 months after completing their degree, the CBS no longer considers them to be an artist. (Source: The Netherlands Association of Universities of Applied Sciences)

## X Diploma's fine arts and design



# Literature for the Art Professional

Dromen, Durven, Doen  
Ben Tiggelaar, 2016  
Spectrum (NL)

Mooi Werk  
Ben Tiggelaar, 2015  
CPNB Stichting Collectieve  
Propaganda van het Nederlandse Boek (NL)

Eenenveertig brieven van de jonge kunstenaar  
Redactie Roos van den Oetelaar en Renée Verberne, 2015,  
Pels & Kemper (NL)

Eenenveertig brieven van aan de jonge kunstenaar:  
Forty-one letters to the young artist  
Redactie Jos Houweling, 2007  
Uitg. in samenw. met Stichting Sandberg Instituut,  
ArteZ hogeschool voor de kunsten,  
Willem de Kooning Academie, Piet Zwart Institute,  
Academie Sint Joost (NL)

50 succesmodellen  
Mikael Krogerus and Roman Tschappeler, 2017  
Uitgeverij Podium (NL)

Statusangst  
Alain de Botton, 2015  
Olympus (NL)

Wat is een kunstenaar?  
Sarah Thornton, 2015  
Meulenhoff (NL)

Atelier: vijftig kunstenaarsportretten  
Hans de Bruijn, 2009  
99 Uitgevers/Publishers (NL)

Ateliergeheimen: Over de werkplaats van  
de Nederlandse kunstenaar van 1200 tot heden  
Mariëtte Haveman, 2006  
Kunst en Schrijven, Lochem (NL)

Fondsenboek: Het overzicht van Nederlandse  
vermogensfondsen  
Walburg Pers (NL)  
ZZP-gids 2018 (verschijnt ieder jaar)  
Publimix (NL)

Auteursrechtgids voor de Nederlandse praktijk  
Michel Frequin, 2015  
Sdu (NL)

Het grote crowdfunding boek, de weg naar jouw  
crowd  
Simon Douw Gijsbert Koren, Business Contact, 2017  
(NL)

Maak een killer linked-in profiel  
Brenda Bernstein, 2016  
Studio Visual Steps (NL)

Abusive Names for Artists, the dictionary  
Bas Fontein, 2013  
BASBOEK Publishers (ENG/NL)

Tell Them I Said No  
Martin Herbert, 2016  
Sternberg Press (ENG)

Plan and Play, Play and Plan, Defining Your Art Prac-  
tice  
Jan Willem Schrofer, 2018  
Valiz (ENG)

The Change Book: how things happen  
Mikael Krogerus and Roman Tschappeler, 2015  
Ww Norton & Co (ENG)

33 artists in 3 acts: what is an artist?  
Sarah Thornton, 2015  
Granta Books (ENG)

Status Anxiety  
Alain de Botton, 2005  
Penguin Books (ENG)

Mobile autonomy, exercises in artist's self-organiza-  
tion  
Nico Dockx & Pascal Gielen, 2016  
Valiz/Antennae Series (ENG)

The Art of Civil Action, Political Space and Cultural  
Dissent  
Philipp Dietachmair, 2017  
Valiz (ENG)

It's not how good you are, it's how good you want to  
be  
Paul Arden, 2003,  
Phaidon (ENG)

Kickstarter, handbook real life crowdfunding – suc-  
cess stories Don Steinberg, 2012  
Quirk Books (ENG)

Crowd funding for filmmakers  
John T. Trigonis, 2016  
Michael Wiese Productions (ENG)

Failed it! How to turn mistakes into ideas and  
other advice for successfully screwing up  
Erik Kessels, 2016  
Phaidon (ENG)

100 Things succesful people do,  
little exercises for successful living  
Nigel Cumberland, 2017  
Hodder & Stoughton General Division (ENG)

Personal Branding voor ZZP-ers,  
hoe je hoger gewaardeerd en daardoor  
vaker gevraagd wordt.  
Tom Scholte, 2015  
van Duuren Management (NL)

In beeld met Instagram in 60 minuten  
Kirsten Jassies 2015  
Uitgeverij Haystack (NL)

Hoe wordt ik beroemd  
Lenneke van Ingen, 2017  
Spectrum (NL)

## Available in the library of the Rietveld Academie

### Organise!

Self-Organised, Hebert and Szefer Karlsen, 2013  
Open Editions (ENG)  
Rietveld library: 700.71 heb 1

### Support Structures

Celine Condorelli, 2009  
Sternberg Press (ENG)  
Rietveld library: 700.6 con 1

### 'Exhaustion and Exuberance – Ways to Defy the Pressure to Perform'

In: Tell Me What You Want, What You Really,  
Really Want, Jan Verwoert, 2011  
Sternberg Press. (ENG)  
Rietveld library: 700.6 ver 1

### 'Take Care' by Anthony Huberman

In: Circular Facts, Abu ElDahab e.a., 2011  
Sternberg Press (ENG)  
Rietveld library: 700.4 elah 1

### Hospitality

Beatrice von Bismarck, 2016  
Sternberg Press (ENG)  
Rietveld library: 700.3 bis 1

### Lost Properties

Chris Kraus, 2014  
Semiotext(e) (ENG)  
Rietveld library: 700.6 kra 2

### Artist-Run Spaces

Detterer e.a., 2013  
jrp/ringier (ENG)  
Rietveld library: 700.4 det 1

### Art, Work and Money

### Are You Working Too Much? Post-Fordism, Precarity, and the Labor of Art

Brian Kuan Wood, Julieta Aranda, Anton Vidokle,  
2011  
Sternberg Press (ENG)  
Rietveld library: 700.7 ara 1

### Work, Work, Work

Cecilia Widenheim, 2012  
Sternberg Press (ENG)  
Rietveld library: 700.7 wid 1

Can I Make Everybody Happy?  
Segal, Brandsaeter, van Deursen, 2008  
Veenman publishers (ENG)  
Rietveld library: 750.1 bra1

### Why Not? Is the new No Way!

Tobias Krasenberg, 2007  
Veenman publishers (ENG)  
Rietveld library: 750.1 kra 1

### Talking Prices FacebookTwitterEmailMore66

Talking Prices, Symbolic Meanings of Prices on the  
Market for Contemporary Art  
Olav Velthuis, 2007  
Princeton University Press (ENG)  
Rietveld library: 700.5 vel 1

### Culture Class

Martha Rosler, 2013  
Sternberg Press (ENG)  
Rietveld library: rosl 3

### Open by Chance & Appointment

Ben Kinmont, 2016  
Incertain Sens (ENG)  
Rietveld library: kinm 2

### Being an Artist in Post-Fordist Times

Pascal Gielen, 2012  
NAi (ENG)  
Rietveld library: 700.7 gie 2

### Art Workers

Erik Krikortz, 2015  
(ENG)  
Rietveld library: 700.8 wor 1

### Artist at Work, Proximity of Art and Capitalism

Bojana Kunst, 2015  
Zero Books (ENG)  
Rietveld library: 700.8 kun 1

### Intellectual Property

Siva Vaidhyanathan, 2017  
Oxford University Press (ENG)  
Rietveld library: 397.77 vai 1

### The Art of War

Sun Tzu, 2010  
John Wiley And Sons Ltd (ENG)  
Rietveld library: 399.6 sun 1

### The Politics of Friendship

Jacques Derrida, 2005  
Verso books (ENG)  
Rietveld library: 157.3 der 10

# Where to find what in Art and Design Practice?

## Ondernemen / Business Support / Art Practice

[www.kvk.nl](http://www.kvk.nl) chamber of commerce  
[www.belastingdienst.nl](http://www.belastingdienst.nl) tax authorities  
[www.pictoright.nl](http://www.pictoright.nl) copyright organisation  
[www.beroepkunstenaar.nl](http://www.beroepkunstenaar.nl) about the art&design profession  
[www.cultuur-ondernemen.nl](http://www.cultuur-ondernemen.nl) support of art&design profession  
[www.tentoo.nl](http://www.tentoo.nl) payroll services

## Verblijfsvergunning / Residence Permit

[www.everaert.nl](http://www.everaert.nl) Immigration lawyers

## Fondsen / Funds

[www.mondriaanfonds.nl](http://www.mondriaanfonds.nl) for fine artists  
[www.stimuleringsfonds.nl](http://www.stimuleringsfonds.nl) for designers  
[www.afk.nl](http://www.afk.nl) projects in Amsterdam  
[www.fondskwadraat.nl](http://www.fondskwadraat.nl) loans  
[www.voordekunst.nl](http://www.voordekunst.nl) for projects  
[www.cultuurfonds.nl](http://www.cultuurfonds.nl) for master education and projects  
[www.aceandtate.nl](http://www.aceandtate.nl) / creative-fund for projects

## Regional Funds

[www.erasmusstichting.nl](http://www.erasmusstichting.nl) – Rotterdam

## Art Initiatives / Broedplaatsen

[www.amsterdam.nl/broedplaatsen](http://www.amsterdam.nl/broedplaatsen) Amsterdam  
[www.urbanresort.nl](http://www.urbanresort.nl) Amsterdam  
[www.ruigoord.nl](http://www.ruigoord.nl) Amsterdam  
<http://www.woonwerkpandtetterode.nl> Amsterdam  
[www.1800roeden.nl](http://www.1800roeden.nl) Amsterdam  
[www.rijkshemelvaart.com](http://www.rijkshemelvaart.com) Amsterdam  
[www.nieuwenmeer.nl](http://www.nieuwenmeer.nl) / Amsterdam  
[www.vlla.nl](http://www.vlla.nl) Amsterdam  
[www.vriendvanbavink.nl](http://www.vriendvanbavink.nl) Amsterdam  
<http://www.broedplaatsdevlugt.nl> Amsterdam  
[www.kunsttrajectamsterdam.nl](http://www.kunsttrajectamsterdam.nl)  
[www.rietwijker.nl](http://www.rietwijker.nl) Amsterdam  
[www.stationwesterdok.nl](http://www.stationwesterdok.nl) Amsterdam  
[www.ateliersdeheining.nl](http://www.ateliersdeheining.nl) Amsterdam  
[www.actagebouw.nl](http://www.actagebouw.nl) Amsterdam  
[www.tugela85.nl](http://www.tugela85.nl) Amsterdam  
<http://www.bookstoreproject.nl> Amsterdam  
<http://www.broedplaatslely.wixsite.com/broedplaatslely> Amsterdam  
<http://www.lolaluid.nl> Amsterdam  
<http://www.creamclub.nl> Amsterdam  
[www.volkshotel.nl](http://www.volkshotel.nl) Amsterdam  
[www.wow-amsterdam.nl](http://www.wow-amsterdam.nl) Amsterdam  
[www.wdw.nl](http://www.wdw.nl) Witte de With, Rotterdam  
[www.rcderuimte.com](http://www.rcderuimte.com) IJmuiden  
[www.kunstfort.nl](http://www.kunstfort.nl) Vijfhuizen  
<http://www.honigfabriek.nl> Zaandam

## Ateliers

[www.amsterdam.nl/kunst-cultuur/ateliers/](http://www.amsterdam.nl/kunst-cultuur/ateliers/)  
[www.oazo.nl/ateliers](http://www.oazo.nl/ateliers)  
<http://heesterveldcc.nl>  
[www.amsterdam.nl/kunst-cultuur/ateliers/ateliers/diversen/prikbord/?pager\\_page=3](http://www.amsterdam.nl/kunst-cultuur/ateliers/ateliers/diversen/prikbord/?pager_page=3) pin board for supply and demand

## Temporary Workspaces For Rent

[www.inktfabriek.nl](http://www.inktfabriek.nl) Amsterdam – sound and theater  
[www.buitenwerkplaats.nl](http://www.buitenwerkplaats.nl)

## Presentation / Art Selling Sites

[www.exto.nl](http://www.exto.nl)  
[www.artolive.nl](http://www.artolive.nl)  
[www.kunstenaar.nl](http://www.kunstenaar.nl)  
[www.artplaza.nl](http://www.artplaza.nl)  
[www.galerie.nl](http://www.galerie.nl)  
[www.amsterdamart.net](http://www.amsterdamart.net)  
[www.onlinekunstenaars.nl](http://www.onlinekunstenaars.nl)

## Galleries

<http://www.amsterdamart.com/venue-list/venues>

## Assignments / Prizes / Collections

[www.bk-info.nl](http://www.bk-info.nl) assignments  
[www.dutchheights.nl](http://www.dutchheights.nl) art and design prizes  
[www.vbcn.nl](http://www.vbcn.nl) art collections  
[www.KunstenBedrijf.nl](http://www.KunstenBedrijf.nl) assignments  
<http://www.taak.me/>

## Kunstuitleen / Art Lending

[www.beeldendgesproken.nl](http://www.beeldendgesproken.nl)  
[www.sbk.nl](http://www.sbk.nl)  
[www.kunstuitleen.nu](http://www.kunstuitleen.nu)

## Beroepsorganisaties / Occupation Unions

[www.fnv-kiemartsanddesign.nl](http://www.fnv-kiemartsanddesign.nl)  
[www.bno.nl](http://www.bno.nl) design  
[www.bbk.nl](http://www.bbk.nl) arts  
[www.boknet.nl](http://www.boknet.nl) arats

## Biennales

[www.biennalerotterdam.nl](http://www.biennalerotterdam.nl)  
[www.florencebiennale.org](http://www.florencebiennale.org)

## Buitenland / Residencies

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

## Werkplaatsen & Materialen / Works Spaces & Materials

Art supplies: [www.vanbeekart.nl](http://www.vanbeekart.nl)  
Frames store: [www.jollijst.nl](http://www.jollijst.nl)  
3D printing: <http://www.fablab.nl>  
Print / traditional graphics printing: [www.agalab.nl](http://www.agalab.nl)  
Workshop for wood and metal:  
[www.openbarewerkplaats.nl](http://www.openbarewerkplaats.nl)  
Music&theater, wood and metal, dark room :  
[www.inktfabriek.nl](http://www.inktfabriek.nl)



Digital making, wood and metal: <https://zb45.nl/>  
Plotting: <https://www.plot4fun.nl>  
Workshop for all kind of disciplines: <https://makerversity.org/nl>  
Water cutting : <http://alleswatersnijden.nl>  
3D printing, laser cutting cnc-milling: <https://zb45.nl>  
3d printing: <https://www.shapeways.com>  
3d printing: <https://printics.nl>  
Laser cutting <https://www.gravure85.nl/contact/>

### Textile

[www.textielmuseum.nl/textiellab/technieken/textiellab.html](http://www.textielmuseum.nl/textiellab/technieken/textiellab.html)  
[www.breienbreien.nl](http://www.breienbreien.nl) Knitting atelier for small editions, 25% discount for students.  
[www.printunlimited.nl](http://www.printunlimited.nl) digital fabric print, 25% discount for students.  
[www.exprezzit.com](http://www.exprezzit.com) Digital print service for fabric and wall paper.

### Workshops & Courses

[www.openbarewerkplaats.nl](http://www.openbarewerkplaats.nl)  
[www.buurtwerkplaats.nl](http://www.buurtwerkplaats.nl)  
[www.mk24.nl](http://www.mk24.nl)  
[www.volksuniversiteit.nl](http://www.volksuniversiteit.nl)  
<https://zb45.nl/>

### Masteropleidingen/Werkplaatsen/Anderszins

Master education Netherlands:  
[www.sandberg.nl](http://www.sandberg.nl) Sandberg Instituut, several masters  
<http://pzwart.wdka.nl> Piet Zwart, Rotterdam, several masters  
<http://fmi.academieminerva.nl> Frank Mohr Instituut, Groningen, several masters  
<http://www.akvstjoostmasters.nl> St.Joost, Breda, several masters  
[www.dasarts.nl](http://www.dasarts.nl) Arts master of Theater, Amsterdam  
[www.kabk.nl](http://www.kabk.nl) Den Haag, several masters  
<https://www.artez.nl> Arnhem, Zwolle, Enschedé, several masters  
[www.designacademy.nl](http://www.designacademy.nl) Design Academie, several masters

### Werkplaatsen

[www.de-ateliers.nl](http://www.de-ateliers.nl) Ateliers  
[www.rijksakademie.nl](http://www.rijksakademie.nl) Rijksakademie  
[www.janvaneyck.nl](http://www.janvaneyck.nl) Jan van Eijck academie  
<http://sundaymorning.ekwc.nl>  
Sundaymorning@EKWC

### Master Education Belgium:

<https://www.schoolofartsgent.be> fine art & design – Koninklijke Academie voor Schone Kunsten, Gent  
[www.ap.be](http://www.ap.be) fine art & design – Artesis Plantijn Hogeschool Antwerpen

### Updated information you can find here

<https://www.facebook.com/groups/143957319820838/>

