

Conciliating Between Polities:

A Pragmatic Study on Contemporary Visual Artists in the Netherlands



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ABSTRACT

Literature suggests that there is a presiding romanticized notion of what it is to be an artist, where they encompass the charismatic myth and thus use an aesthetic logic as the guide to make artwork. With today's evolving post-industrial society, the traditional art career is of question, and for it to sustain itself in a modern-day context, literature indicates artists must conciliate between two forms of (non) mutually exclusive logics – the “aesthetic” and “market” logic. There are numerous factors that to extent provoke a conciliation process between these two polities, such as the role of the art academy, artistic labor markets, private versus public funding, and the relationships between artists and selling. Thus, via qualitative semi-structured interviews, a thematic analytical tool and a pragmatic sociological perspective, this study sets foot into understanding, how do contemporary visual artists in the Netherlands conciliate between the market and aesthetic logic, since graduating from a fine arts academy.

KEYWORDS: charismatic myth, art academies, artistic careers, aesthetic logic, market logic, pragmatic sociology

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INTRODUCTION

“Being an artist I must relate to art, not to the market. I want to keep money out of my relationship with art. But at the same time, it confuses and annoys me that I have to deal with money to keep my little enterprise in business. I understand that to serve a higher purpose I need money to survive, but it doesn’t feel right. I want art to belong to a sacred world and not to the world of Mammon”

(Abbing, 2002, p. 37)

Abbing (2002), illustrates the conflicting relationships between the “aesthetic” and “market” logic that artists must face in their career. The first embodying the “sacred” construct of the art world, in which the artist is romanticized and mystified, the latter embodying a for-profit and commercial logic. One opposes the other, yet at the same time influences one another. There are many factors that encompass the dichotic and challenging relations between the aesthetic and market logic in an artistic career and the following literature review will describe them by addressing the topic of the romanticization of the artist, the aesthetic and market logic, the role of the art academy, artistic labor markets, private versus public funding, and the relationships between artist and dealer/gallerists.

These topics cover different “situations” that artists must face in one or another, situations which play with differing values pertaining to the market versus aesthetic logic/world. They all bring about a potential situation of “conflict” of values and reality checks between the world of the “market’ and the world of the “aesthetic,” influencing how they conciliate between the two and make decision on behalf of their desired occupational

identity. Therefore, through a sociological pragmatic lens, the following research delves into visual artists in Netherlands in the framework of studying what kind order of worth they make in these situations, and how these orders may shift in certain situations. Thus, via qualitative semi-structured interviews and a thematic analytical stance, this study sets foot into understanding how do contemporary visual artists in the Netherlands conciliate between the market and aesthetic logic, since graduating from a fine arts academy.

Prior research proves that artists' careers are pertinent subject matters in today's evolving "new economy" and "global precariat", in which labor markets are shifting, and the artistic careers may illustrate characteristics that future employees may need to adapt to. (Lazaretto, 1996; Towse, 2001a; Gill and Pratt, 2008; Lloyd, 2006; Ross, 2009). Lazaretto (1996) claims there is a rise in precariousness due to the evolving "new economy" where "mass intellectuality" is proliferating (p.1). Society is increasingly depended on "immaterial labor" as technology and cybernetics evolve, and the need for individuality and creativity is ever demanded (p.1). Artistic career may demonstrate vital characteristics of the future labor economy where working in a large enterprise is less common, and freelancers are rising. Finally, analysis on artistic careers, may shine light on how the arts educational system and public policy in the Netherlands may contribute to an artist and the local art world at large.

LITERATURE REVIEW

THE SACRED AND ROMANTICIZED ART

There is an ongoing notion that art is "sacred," and that in a sense "art is miraculous" and a "gift from above" (Abbing, 2002, p. 24). If one thinks of high-end contemporary galleries and their use of the white cube (O'Doherty, 1999), one cannot help but relate the context to a holy- and divine-like environment. This sacred connotation of the arts is reminiscent of religious reverence (Uitert,1986). Walter Benjamin (1998[1936]) alluded to the religiosity and sacredness of the arts, by claiming that original artwork carries an "aura" — an immersion of a cult and ritual value induced via the artwork's historical materialization (think of a Van Gogh in a Museum). Benjamin, claimed auratic qualities of an artwork is what grants it authenticity. Abbing (2001) explains, "the more sacred objects and activities are, and consequently, the more likely they will be called art" (p. 24). Nevertheless, Knizek (1993), much like the core premise of sociology, contended the "auratic" quality of an artwork is

socially constructed and simply “communicated through oral tradition or art-historical research” and is “an extra-aesthetic feature” (p. 356-361).

The ongoing sacredness of the arts is also embodied in the artistic practice itself, in which the artist’s occupational role is often associated with the romantic notion of working on art for art’s sake, and being this introspective genius and one of a kind (Abbing, 2001). Filer (1986) illustrated how choosing to be a full-time artist means taking up high risks and losing financial security, all in the name of pursuing The Arts. Many academics call this romantic notion that the artist embodies, the “charismatic myth” (Kris and Kurz, 1979; Heinich, 1996; Røyseng, Mangset and Borgen, 2007). Røyseng et. al. (2007) explain the charismatic myth entails an embodiment of an “aesthetic vision as the only guiding light” and an “inborn talent or a gift of grace” — to be an artist is to have a “status for which one is predestined” (p. 2).

Before the “cult of the creative individual” arose in the nineteenth century, artists were regarded as artisans, whose work was valued solely on systems generated from labor and materials costs (Velthuis, 2005). Nevertheless, since the rise of the industrialized economy and the drastic changes in the production, distribution and even consumption of the arts (think Fordism and the invention of the printing press) there was the beginning of a timid storm within the romantic narrative behind The Arts. Suddenly mass production and systemization allowed for the creation and consumption of “popular” artwork, where one did not have to go to a museum to see, and questions of valuation arose (Bourdieu, 1993; Velthuis, 2005; White and White, 1993). With the rise of the post-industrial society and globalization, international art markets started to boom in the 1980’s, and as a dealer in the research of Velthuis (2005) said, it did “lasting damage to the art[s]” as artworks suddenly were commodified as investments, and the cultified genius was beginning to be overshadowed (p.1). With markets growing in complexities, genres and levels of arts evolving, Abbing (2002) argues these changes on the other hand reproduce the charismatic myth, claiming “the perversity of the low or popular ‘art’ of the common man adds to the sacredness of high art” while “low ‘art’ degrades, while fine art ennobles” (p.25).

Research on the charismatic myth within Norwegian artists claims that the notion persists till today (Mangset 2004; Heian, Løyland, and Mangset, 2008; Mangset, and Røyseng 2009; Heian, 2015). These above illustrated “substantial changes in the field of artistic production” challenge the charismatic myth of the artist” (Røyseng, et. al. 2007, p.1). The

charismatic myth may be a product of social construct, but to sustain an autonomous artistic career in today's economy implies a balancing act between the (non)mutually exclusive directions; the economic reality of the arts and the ever-present notion of the aesthetic genius.

TWO SPHERES IN ONE VISUAL ARTISTS WORLD

To illustrate how the charismatic myth may be conflicted, the ideal typical relationship between, as Abbing (2002) describes it, "gift sphere" versus the "market sphere" is most relevant (p.39). The first entailing anti-market values, the romantic notion of the artist, sacredness, a denial of the economy, following the artistic canons of their genre, and aesthetics, while the latter refers to commercialization, profit-motives, commerce, rationality, the profane, and an artistic practice that adjusts to the tastes of the audiences (Bourdieu 1993, 1996; Abbing 2002; Glynn and Lounsbury, 2005). According to Abbing (2002), a commercial artist would be associated with a high profit-motive, thriving with monetary awards, symbolic recognition and stardom. It is the exact opposite of the 'selfless' intrinsic artist, who is only "concerned with the making of art" (p. 82).

The "gift" sphere references the artistic market exchange that is regarded as a "moral transaction" that allows to consolidate "the social fabric of the art market" and "symbolize intimate relationships" (Velthuis, 2005, p.59). Conceptualizing the transaction as a "gift", allows for the artwork to distance itself from becoming a mere commodity and becoming alienated from its creator (Wood, 1996; Hauser, 1951). Hyde (1983) went as far to claim, "the making of art and gift exchange are so strongly intertwined, that there can be no art where there is no gift" (Hyde, 1983, p. xii). Abbing (2002) explains they are conceptualized as "spheres" because they "not only differ in the kind of transactions — trade or gift — but also in attitudes and values" (p. 63). Glynn and Lounsbury (2005) on the other hand named these two "spheres" as the "aesthetic logic" and the "market logic" (p.1031).

This theory is very reminiscent of Bourdieu's (1993) Field Theory, where he describes social institutions that constitute society, or "fields," which each individually have their rule of the game or, "doxa". Thus, in the "Artistic Field" in society, the doxa constitutes what good and bad art may be, for instance. Within the Artistic Field, Bourdieu claimed there are two poles of material and symbolic production, this includes the "autonomous pole" and the "heteronomous pole" (Alexander, 2003, p. 285). The first embodying autonomous art, artist

as genius, disinterest in economic value, and in a Bourdieusian critical lens, high cultural capital, along with critical recognition (the acceptance by acclaimed gatekeepers) (Bourdieu, 1993). The latter on the other hand embodies the logic of commercialization, where the audience demand is of priority, and success lies within high economical and financial capital. Bourdieu exemplified these two poles in the literary arts, as the first making the “immediate, temporary success of best-sellers” and the later “deferred, lasting success of ‘classics’” (Bourdieu 1993, p. 82; Bourdieu 1996). Velthuis (2005) argues these sphere/poles distinctions are “untenable, for circuits within the art market are characterized by economic transaction that are not quid pro quo, but involve mutual gift giving and delayed payments (p.7).

On the contrary, Bourdieu (1983) concept of disinterested interest, in which he argues expressing a disinterest (in the context of this research for instance, in one pole) is driven essentially by a self-interest in attempt to gain capital in one form or another – essentially individuals are “socio-economic maximizers, motivated, if only unconsciously, by an interest in some form of capital” (Velthuis, 2005, p. 27). This means these poles are in essence, the same, both guided by a form of self-interest. For example, this can be characterized into artists who strongly proclaim to believe the romantic genius within themselves, and firmly distance themselves from any capitalist intentions, when in the long run this can be (possibly unconscious) an economic strategy, to raise their reputation, and thus monetary value (Velthuis, 2005; Portes, 1998).

To further illustrate how these two poles oppose each other, and yet at times maybe complement each other, the following will describe how the two logics are materialized in factors revolving a visual artist’s career.

ART ACADEMIES AS THE CULPRIT?

The research of Røseng, et. al. (2007) and others, indicates that arts educational systems “damage artistic talent or creative genius” by still facilitating and promoting the “charismatic myth” of an artist, and the “denial of the economy” in times when there is a different economic reality (p. 2). Academies may indirectly reinforce the charismatic myth, and in result raise artists who tend to “overrate their artistic potential”, and have higher chances of making “probabilistic miscalculation[s]” for their future (Menger, 2006, p. 277).

Oakley (2009) research states, arts graduates in the UK “are being absorbed into the wider economy” rather than setting out to be what they were initially trained to be, an artist (p.281). Towse (2001) argues art schools facilitate an oversupply of artists, and this could perhaps explain the dissemination of arts graduates. However, it would be safe to assume that perhaps academies do not prepare the student enough for the realities of an artistic career and thus many not attempting to pursue one after graduating. Researchers claim that institutional training to a large extent does not facilitate management and business skills or any “convincing information about the challenges of an artistic career” (Towse, 2001, p.484). Institutional training is argued to be insufficient and “on-the-job training and experience” is more necessary – this could explain why “many artists whom we would regard as professionals, have not had formal college training in their art” (Towse, 2001, p. 484).

On the other hand, Gill (2007) who studied “new media workers” who are not visual artists, but still pertain to the creative economy, concluded arts education systems offer a radicalized and exaggerated concept of “success” and “failure” to their students. This can be in part because arts higher education systems teach students to “aspire, as novices” to the few artists who happen to be able to be successful enough to sustain themselves from solely their art (Wilson, 2007, p. 288). This in effect can create a misconception that one can simply live off art when graduating and contribute to the “probabilistic miscalculations” referred to Menger (2006).

For this reason, there is an ongoing discourse on a need in change within the traditional systems of art academies in the Netherlands and beyond (Chabot, 2017; Winkel, Gielen, and Zwaan, 2012; Chabot, Cramer, Rutten, and Toxler, 2013; Gillick, 2006). Wilson (2007) describes these changes as the

“harmonization across Europe; the rapidity of technology change; cultural diversification, social transformation; [...] the fast displacement of Europe’s manufacturing bases and the ambivalent rhetorics of ‘creative cities’, [and] ‘cultural industries’” (para. 7).

These factors contribute to forcing academies to endure a constant need for change and evolvement at a pace faster than they can catch up with, while consequently challenging the engrained charismatic myth.

Ronald Plasterk, who used to be the Dutch minister of Education, Culture and Science, emphasized the need to fulfill the inexistent bridge between art making and

entrepreneurialism, market and business skills, in aim to improve the sustainability of an art career after graduating in the fine arts program (Winkel, Gielen, and Zwaan, 2012). Winkel, et. al. (2012) used a mixed research methodology whilst investigating five art colleges across the Netherlands and Belgium, concluding that indeed business and entrepreneurial strategies and skills are severely lacking in the teachings. If the arts educational system were not to progress, its existence will be of question (Chabot, et. al., 2013).

Yet academies appear to resist this level of change, as Chabot, director of Willem de Kooning Academy (WdKW) in Rotterdam said, “during the past few decades, Western art education has been unable or unwilling to adapt sufficiently to shifting economic and cultural” climate (Chabot, et. al., 2013, p. 5). As Wilson (2007) put it, changes are “a threat to the established comfort-zones of art school teachers” and “are gingerly and summarily dismissed as “more bureaucracy”” (para. 7). This is ironic given that academies often preach the significance of “auto-critiquing” to students “as they progress towards professional autonomy” (para. 7).

Art professional and co-founder of the Rotterdam based Bcademie, a subsidized initiative for art graduates, Alex Jacobs, explains the notion of showing in grand museums is deteriorating and ideals such as selling in big time art fairs like Art Basil are outgrowing instead. Furthermore, Jacobs explained that “the teachers in art school I think, they still, they are like 50-60 years old and they are still claiming” that the “gallery is bad” and they do not understand that there this a rise of cultural entrepreneurship (A. Jacobs, personal communication, 4 April 2018). Dutch art professors at many academies in the Netherlands come from the age in which they were automatically granted money by the government; as Rengers and Plug (2001) explained, “after World War II, the Beeldende Kunstenaars-Regeling (BKR), or “Measure for Visual Artists” was introduced [...] to provide the participating visual artists with a secure income that would enable them to work as visual artists without having to suffer from the vulgarities of the market” (p.3). However, this backfired, resulting to an excess supply of artists, an increase in the “opposition of the policy” and the eradication of the BKR in the 1980’s (p.3-4). Regardless, one can imagine how professors who lived an artistic life in that time, now cannot understand the indispensability and urgency of change in the attitude and framework of artistic careers, where suddenly market logics are seeping in.

Thus, aware of these discussions, director of the WdKW, Chabot (2017) initiated a re-orientation of their curriculum, catering to factors surrounding the evolving market, the

digital world and the need for entrepreneurship in the creative industry. There is no literature on weather and how these changes may have been implemented. Other academies in the Netherlands face a similar enthusiasm to garner to today's changes in the cultural economy, but it is beyond this research to delve into the structural changes all academies intend to, or have already done. Considering the given literature, it is safe to say, the discussion regarding the infiltration of a market orientation within the arts academy is indeed pertinent topic within higher arts education in the Netherlands.

On the other hand, as de Rooij and Starling (2006) stated, "the question is whether the transformation from place of freedom to marketplace is good for the quality of the art academy" and the artist themselves (p.104). Perhaps students should develop their creative integrity without external market logic influences, and then after they establish an artistic direction they want to fulfill, they can take it upon themselves to learn how to sustain it. This could explain why books like ART/WORK come on the market, written by gallery director of New York's Smack Melon, Bhandari and art lawyer Melber (2009). The book covers skills and intricacies needed to run a sustaining and highly professional art practice, from learning how to document inventory, making invoices, legal provisions, gallery consignments, to personal promotional materials like business cards and websites.¹

Furthermore, on a more local level, Rotterdam art professionals Alex Jacobs and Daan den Houter, recently began with a partially governmentally funded initiative, or what they call an "institute", Bcademie. Bcademie stated on their website that their goal is "to close the gap between the graduation and the practice of an autonomous visual artist" by providing advice and discourse on: "How to navigate through the quicksand of the art world with all its ups and downs, galleries, networks, [and] funding" (<http://bcademie.nl/>, accessed 29th of June, 2018, 22:00). When asked in an interview if this was initiated because it is missing in academies, Bcademies Daan de Houter, responded "yes" but also that this whole initiative perhaps only works because it happens "after the academy" (D. den Houter., personal communication, 4 April 2018).

To conclude, there is ongoing discourse regarding the reproduction of the charismatic myth within Dutch academies, in part due to the resistance of radical change to a market orientation in their educational framework, the outdated professors, and an unrealistic and

¹ Funny enough, when you look to buy the book on Amazon.com, ART/WORK is described under the heading "Find Out What They Didn't Teach You in Art School."

polarized view on the realities of running an independent artistic practice. The question introducing the market logic in the mechanisms of the fine arts academy is not proven to be beneficial for the art students themselves, some arguing that it may affect the potential intrinsic genius within students. Instead, books like ART/WORK and initiatives like Bcademie begin to have an important role. Regardless, the academy exposes how the aesthetic versus market spheres collide, and in result may influence how artists in the future conciliate between the two logics of valuation.

THE SWEAT OF AN ARTIST'S BROW - ARTISTIC LABOUR MARKET

The resulting potential negative spillovers of the art academy, appears to be reflected in the existing research on artistic labor markets. There are only a few mostly quantitative studies that exist (O'Brien and Feist, 1997; Filer, 1986). However, they indicate the artistic labor market is typically characterized as having a "skewed income distribution" with individuals having multiple jobs with low incomes and high working hours (Oakley, 2009; Gill and Pratt, 2008; Wassall and Alper, 1992). It is also argued the labor market of artists have higher education levels and are younger than the average general labor market (Menger, 1999; Throsby and Mills, 1989). Towse (2001) explains that this can be because "younger artists can 'afford' to be more creative" and riskier in their choices and revenue levels, as then "they have less to lose artistically and financially" (Towse, 2001, p. 475).

Towse (2001) argues art schools facilitate an oversupply of artists, which may be a benefit, as then there is a "greater pool of talent from which selection takes place", raising the quality of students via screening (p.484). However, in the long run this oversupply reduces "artists' extrinsic rewards by reducing prices" in the market, and increasing unemployment rates, and thus lowering the potential incomes after graduating (Towse, 2001, p.488). On top of this, Ross (2003) believes that art academies train students to accept "sacrificial labour [...] predispose[ing] graduates to think non-monetary rewards are acceptable and part of practicing art" (p. 142). Graduates believe it is a "necessity to work unpaid, either early in one's career, or to support any change in career direction" (Oakley, 2009, p.286). McRobbie (1998;2006) argues that due to the embodied characteristic myth, artists result into this kind of self-exploitation. As Oakley (2009) explained: "this self-exploitation is frequently justified by "professed pleasure in work", which justifies their reason to working "often unprofitably" (p.287).

On the other hand, renowned research by Filer (1986) based off of census data in the United States, claimed the notion of a “poor” or “starving” artists is a myth, and that artists incomes were not much different than the average income of other labor markets. However, this research may be considered outdated, invalid in the research methodology and only applicable in the socio-political context of the USA (Mangset, Heian, Kleppe, and Løyland, 2016). Stated incomes on census datasets are often skewed, a median statistic is more valid rather than a mean, “the income [...] of many artists is, therefore, precarious, even if surveys suggest a reasonable average total income” (p.3). As Renger and Plug (2001) said “artists may not be starving, but they do face low earnings in the labor market for their artistic work” (p.7).

Additionally, extrinsic rewards can influence how they make artwork (Mangset et al., 2016, p.4). To illustrate this, empirical research indicates that artists prefer less lucrative jobs to have more time to work on art, regardless if another job could give them an even higher profit; this is often referred to as the “work-preference model of artistic behavior” (Throsby 1994, 2010). An example is when Yale graduate and professional artist, Austin Lee said, “I worked in a box factory, where I would fold boxes”, “just for money... to survive...so that I can make the work that I want” (A. Lee, personal communications, April 2017). There is an evident clear discrepancy between “artistic work” and “other work” (Oakley, 2009, p. 282). Rengers and Plug (2001) dug deeper and categorized work types for artist as “art-work”, “art-related work” and “non-art-work” (p.7). According to Throsby (2010), it is “[n]on-pecuniary motives’ that determine how artists allocate their time (p. 3). Abbing (2002) explains that as soon as an artist has good revenue (or the chance for even more), they “suddenly lose interest in earning more money,” as their intrinsic motivation prevails – this phenomenon may explain “why incomes are relatively low in the arts” and artist’s motivation lie more in intrinsic artistic recognition rather than economic profit (p. 102).

Artist labor markets promise low income, instability, multiple job holdings, and even perhaps self-exploitation due to the non-pecuniary motives, all in parallel to the development of the new (cultural) economy defined by Lazzareto (1996) and McRobbie (2002). The literature gives insight to the economic reality of an artistic career, and qualitative research on how artists make meaning, how they identify and deal with their “employment” could give insight into how they conciliate with values pertaining to the aesthetic and market sphere.

THE ARTIST WHO WINS AND TAKES IT ALL - PRIVATE VERSUS PUBLIC FUNDING

Discourse revolving intrinsic and extrinsic motivations, is also very relevant in the topic of public intervention to the arts; a common source of revenue for artists in the Netherlands where public funding consists of “43 per cent of the total income earned by all artists in the visual arts” (Rengers and Plug, 2001, p.2). The public market for the arts refers to “government measures, aimed at promoting art production and providing earnings to artists, including commissions, acquisitions, grants, [and] subsidies” (p.2). When BKR (“Measure for Visual Artists”) used to directly offer a fixed income to visual artists back in the day, today artists can apply via so called “arm’s length bodies”, decentralized “autonomous foundations” that are funded by the state (p.4). Public funds for art-making is more appreciated by artists according to Towse (2001) as they are “based on merit and often are awarded by a group of professional experts or peer review” (p.485). Dimaggio and Useem (1978), claim public funding’s aim to encourage high quality art and virtuosity and at the same time encourage participation in the arts. Public funding for the arts allows for artists to be free of market restraints which may demand for art that is illegitimate and easily consumable for the taste of the masses (Throsby, 2010; Cummings and Katz, 1987; Adorno and Horkeimer, 2006).

Public funding gives time and freedom to the artist to work on their art without the potential stress of working many side jobs to sustain it, or the need to enter the private market (Renger and Plug, 2001; Heikkinen, 1995; Alexander, 2003). Towse (2001) explains artists value public grants over commercial revenue, as they “buy time” to do less non-art jobs and more art-making — this also fits within Throsby (2001) work preference model. Subsidization seems like the ideal prospect of sustaining the charismatic myth and this romantic autonomy associated with the artists, in which the market sphere is no longer needed to be considered to sustain an artistic practice.

However, as Renger and Plug (2001) said “57 per cent” of artists in the Netherlands in the time of their study “earned on the private market”. This market consists of “the total demand of all individuals, firms, commercial galleries and non-governmental institutions involved in the arts sector” (p.2). Proving the art market does have a significant influence on artistic careers in some way or another. Both public and private funding in the arts mirror the two ideal typical spheres, which can contradict but also overlap. Renger and Plug (2001) illustrate this by to a certain extent hypothesizing that artist’s options for public funding or

private revenue, can result into three types of behaviors, 1) specialization, 2) a fully independent market structure and 3) the winner-takes-all principle.

Specialization refers to artists who choose to work on one of the private or public funding, resulting to a specialization of one, and a form of neglect in another. A fully independent market structure, refers to an artist who is not solely restricted or faithful to one source of revenue, and one has no influence or relatedness to the other – “that working on one market contains no information on the efforts on the other” (Renger and Plug, 2001, p.8). It’s a balancing act between the two optional paths for revenue. On the other hand, the winner-takes-all principle describes artists whose activity is based on public funds, which in return can “reinforce the preferences of the private market” (p.8). It is a case in which both spheres are complementary to one another. An example is where artist’s activities and involvement in the private market “enhances activities on the public market (or vice versa)” (p.8). Heikinnen (1995) and Rengers and Plug (2001) have studied the effect of public rewards in Finland and the Netherlands, and claimed “winner-takes-all” character is very much present in their art worlds, and that the government is clearly “the most lucrative employer for the artists” (Rengers and Plug, 2001, p.11).

Although the winner-take-all behavior of an artist may appear more empowering, Towse (2001), Heikinnen (1995) and Rengers and Plug (2001) all insinuate that public funding in the arts facilitates a higher income disparity amongst artists. This can be because “Dutch government policies are aimed at art production and do not take other labor market activities” or any economic context of the applicant “into consideration” (Rengers and Plug, 2001, p.8). Furthermore, Rengers and Plug (2001) explain “the government reinforces the outcomes of the private market, thereby crowding out a part of the private initiative” (p.16). Government funding also impose specialization, as criteria for subsidization may just as well be conceptually and aesthetically different to the criteria for market success and recognition (p.4). To go back to the topic of academies, it appears, a “large proportion of artists with no education related to the arts have only market income” this “implies that art schools form part of the “official”, “government-oriented art world” (p. 11).

Regardless, research seems to claim that there is no difference regarding how artists “allocate time and effort in either of the two” streams of revenue, as “artists are not influenced by discernible differences in potential earnings, or that they fail to accurately estimate the financial opportunities available from the two markets” (Rengers and Plug,

2001, p.16). Frey (1997) claimed that monetary extrinsic awards (whether from the private or public sphere) can also be counterintuitive, in which the extrinsic award lowers intrinsic motivations — he called this the “crowding effect,” suggesting artists have a high supply elasticity (Towse, 2001, p.485).

Although artists may have a non-pecuniary motive and a high supply elasticity, it is important to take note of the Bourdieusian concept of disinterested interest; this non-pecuniary motive can still be a motive of self-interest of some other form of capital. Regardless, the three behaviors according to Rengers and Plug (2001) suggest that whatever the side the artists may choose or tends to stand, private or public, the two spheres do at times correlate and are hard to avoid, and do impose that the artist at one point in time will have to conciliate between orders of worth that pertain to one or the other sphere.

COMMODYING THE CREATIVE INTEGRITY - PRICING AND SELLING

To delve a little deeper, the conflict between the two spheres starts to be materialized in the function and methodology of valuation between the two poles. The introduction of pricing the artwork is a symbolic entering to the market sphere for the artist (Velthuis, 2005). There is a pertinent negative connotation on speaking about artistic practices under a monetary agenda, and this lies on the virtue of how the market sphere undervalues art of its unique and sacred qualities. When pricing artwork and thinking of it under monetary terms, as Abbing (2002) said “art ceases to be useless and turns into a non-art commodity” that is no longer sacred (p.44). Sociologist Simmel (1978) too refers to this as the “reversal means and purpose”, claiming that money is intrusive to the arts. Art economist, Arjo Klamer (1996), also claims the “arts are beyond measurement” (p. 22-4). Towse (2001) explains setting a price on artworks, makes “artists feel undervalued and frustrated” and therefore prefer to get income elsewhere to support a living (p.485).

The physical setting of pricing can be conflicting to the charismatic myth. Pricing in the arts is unique and unlike any traditional standard law of economic valuation (Reutter, 2001). Prices are socially constructed under a tacit “doxa” within the field of art (White and Eccles, 1987; White, 1981; White, 2004). On the other hand, Velthuis’ (2005) research shows that dealers in New York and Amsterdam, call prices “a wild guess,” “arbitrary,” “subjective,” or “a game of perception” and even a “mystery” (p.123). The mystery behind pricing, could come from the overarching denial of the economy that is ever present in the art world. To

illustrate this, one can think of the simple convention of galleries which make the choice not to include a price tag next to artworks, as Velthuis (2005) said “references to commerce, such as price tags or cash registers, [are] conspicuously absent from” gallery spaces (p.2). Artists, gallerists, curators or other art professionals, “euphemize their economic transactions, preferring to talk about them as ‘gifts’” (Mangset et al., 2016, p.3). By removing any signs of monetization of the arts, it can “transport people into a radically different environment, where utilitarian notions of value are suspended” (Velthuis, 2005, p.23). However, this non-pecuniary attitude is not only evident amongst galleries and dealers, it can also be seen in artists, where because of the charismatic social construct, being commercial is often looked down upon. Jeff Koons is a popular reference for an artist who is scolded for commercializing much of his art practice, such as his collaboration with Louis Vuitton bags in 2016 (Dunne, 2014; Perl, 2014; Edwards, 2017). Koons said himself, “some people will probably think it’s too commercial, that serious artists shouldn’t make handbags. But I also think a lot of people will really dig them. They are extremely marketable” (Fu, 2017, para 3.).

Other artists explain that selling work on the private market is an alienating and dehumanizing process, for instance artist Mark Rothko “likened selling artworks on the market to selling his own children” (Velthuis, 2005, p.25). While artist Ian Burn explained that selling work is “a form of estrangement [...] an alienation” from his “experiences” (Burn, 1975 [1996] p.910). Even artist Chuck Close said, “I try to fool myself and make believe that there’s no relationship between the pieces I make and the checks that come in. I prefer to think I’m on a stipend or welfare” (Caplin, 1989, p.342). Art Historian Arnold Hauser, explains that this form of alienation is derived from a lack of intimate relationship the artists has with the transaction, for artists it is as if they are making a commodity for an “impersonal customer, of who he knows nothing” (Hauser, 1951, p.469).

Evidently, extrinsic monetary awards can change in effect depending where they come from, the public or private sector, where the first tends to be perceived as a reward for artistic merit, and the other, an award for commodification, alienation and commercialization of the artist. However, it is important to note that within the arts, “profit motives are not absent, they are merely veiled, and publicly the economic aspect of art is denied” (Abbing, 2002, p. 47). Additionally, it must be noted that an artist is not entirely a ‘selfless’ intrinsic artist, and that having any incentives that belong to the market sphere does not mean they are not loyal to art making (Abbing, 2002). Regardless, an understanding of the intricacies

behind pricing and selling provides insight into how artists may conciliate and valuate between the two spheres.

ARTIST-DEALER (OR GALLERIST) RELATIONSHIP, OR MARRIAGE?

This potent denial and discomfort around sales for artists could by some measure be relieved by leaving the transaction to an experience dealer or gallerist. Reutter (2001) explains it is when an artist today has to enter any form of primary market, the “first commercialization of an artist's work occurs” (p.112). For an artist to decide to pursue a relation with a gallerist, is a symbolic and a “decisive move towards the market” (p. 116). Bhandari and Melber (2009) explained, “Many artists want to get into a commercial gallery” because gallery representation “validates” the artist’s work, and gives them a “psychological (and economic) boost to keep going” (p.148) The two actors embody the two dichotic spheres in which the artist “will not regard the market” and will rather pursue his practice “with the conviction that his art will lead him to success” while the dealer must “bear the economic risk of the artist's aesthetic innovation” (Reutter, 2001, p.114).

The artist-dealer relationship is not like any kind in the world of business. Much of it encompassing a denial of the economy, and the official “formalities,” resulting to both actors “pretend[ing] not to have contracts” and acting like they are simply “friends” (p.129). Artists working with galleries resembles “courting rituals” rather than “business negotiations” (Velthuis, 2005, p.55). It is like a marriage.

It is a marriage where instead of a marriage document, two individuals may occasional sign a consignment agreement. An agreement in which it is stated the gallery has a provision of exclusive rights to sell the artist’s work (Reutter, 2001). It is an agreement that clarifies artists are prohibited to sell out of their studio on their own behalf, but also that dealers may promise to “guarantee a minimum return to the artist” while also “pay the artist's portion even if the projected sales are not achieved” (p.132). It is quite customary as well that in the consignment agreement it is clear the dealer takes between 40-60% of commission depending on the level of the artist (Velthuis, 2005; Reutter, 2001). Along with this, sometimes a consignment agreement will also include dealers paying “the artist a regular wage” or a “promise to buy a certain amount of his works” per year (Reutter, 2001, p.132). In practice however, there are some undocumented mutual benefits, where sometimes dealers spare the 50% commission of the artists, or the artists allows for the

dealer's commission to be paid off at later stages, when one or the other is in financial distress (Carrier, 1995).

However, they can also be a turn off to a proper friendship – much like the position of a prenuptial agreement before deciding to get married. Thus, gallerists and dealers strive and continuously refer “their relationship [with an artist] by means of socially powerful metaphors such as family and marriage” as to facilitate the charismatic myth but also avoid a feeling that one is signing in fact, a business deal (Velthuis, 2005, p.62). Although a consignment deal may appear in favor of the artists, there can be set backs. Just like with any marriage there is a likelihood of instability, and worst case scenario, a divorce. Problems may arise; dealers often “complain about artists demanding too much of them” and about artists who “are not able or willing to understand the [their] position” (Reutter, 2001, p.129). While at the same time artists complain about “dealers' business practices,” undisclosed deals, and poor job promotion of the art (p.129).

This is an often-cited example in which artists stereotypically consider gallerists and dealers “as avaricious and inclined to arrest an artist's growth by forcing the artists to repaint the things that sell and to take no chances” (Merryman and Elsen, 1998, p.620). It is considered “taboo to ask an artist to create works in a particular style, color, design, subject matter, or even size which the dealer expects to sell more easily” because this can crush the charismatic myth at its finest and “intrude” on their “artistic integrity” (Velthuis, 2005, p.38). This conflict is also relevant for when dealers begin to demand too much from artists, where it becomes an unnatural production line of art waiting to be sold to collectors (Velthuis, 2005). Furthermore, there is an indisputable symptom of asymmetric information, in which dealers can “[exploit] artists who barely manage to survive in the first place” (Velthuis, 2005, p.25).

However, given the negative connotation of monetizing arts, dealers hope to depict that they are “not only concerned with making sales, but also with stimulating critical attention for the artist's work” by inviting art critics and making deals with curators to include their artists work in non-commercial exhibiting spaces (Velthuis, 2005, p. 12). At a critical point of view, the gallerists move to stimulate critical attention of their artists is essentially still under a for-profit motive, given they hope this will appreciate the artists economic value in the long run (Velthuis, 2005). The denial of the economy is a strategy clearly employed by

dealers, but also by artists. As Abbing (2002) explains “it is often commercial to be a-commercial”.

Evidently, the artist-dealer can benefit the other, but there are evident conflicts in the logic of the two actants, where the artist evidently embodies primarily the aesthetic logic (the charismatic myth), and the dealer the market logic, while at the same time the two logics interlock, being more a “two face system” (Abbing, 2002, p.48).

THE NOTION OF SUCCESS

So far, the discussion regarding the charismatic myth, academies, the private versus public sphere of valuation, and gallery relations gave insight into factors that may influence how artist conciliate between the two ideal typical spheres, however looking at the notion of success is also important. The social construct of success and its fragility may have an impact on the reputation that is built by an artist whose orders of worth between the two spheres. Research shows that artist appear to navigate between the aesthetic and market sphere at different stages of their career, with an awareness of how they want to be perceived (Taylor and Littleton, 2008; Oakley, 2009; Abbing, 2002; Towse, 2001). Simpson (1981) did an ethnography on artists in the Soho district of Manhattan, with results showing that successful artists did not have strong anti-commercial values, and were open to talk about how their work lies in the current commercial art world.

However, molding one’s artistic career under a capitalist mentality is regarded as “selling oneself out” for the demands of commerce (Oakley, 2009 p.289). On the other hand, studies by Taylor and Littleton (2008) and Oakley (2009) discovered that money was not necessarily “seen as a ‘marker’ of artistic success” nor that, as evidence suggests “making money from artistic work was seen as ‘selling out’” (Oakley, 2009, p.289). Research also shows that grandiose economic success before artistic recognition can “contribute to artistic devaluation,” (Mangset et al., 2016, p.3). An example is that of Oscar Murilla who’s quick commercial success, but very little institutional success is said to be detrimental to his future artistic career (Parisot, 2015). As New York art advisor, Allan Schwartzman, said “almost any artist who gets that much attention so early on in his career is destined for failure” (Swanson, 2014, para 2.). Research by Heinich (2009) too explains people will be “suspicious of success, especially when it occurs quickly and widely” (p.7). Contributing energy and motivation more

in one sphere than the other, could affect the artists career eminently —the right balance in actions, motivations and values is of continuous struggle.

Csikszentmihalyi and Robinsons (1986) argue that a genius is a social construct and impossible to sufficiently create a value for, suggesting that to achieve success for a visual artist, there is more needed than just aptitude and intrinsic motivation. Bowness (1989), illustrates this by suggesting there are 4 stages for an artist to achieve success and fame, 1) peer recognition (recognition by standing out amongst the artists equals, like other artists) 2) critical recognition (recognition by art critics, and other institutional gatekeepers) 3) patronage by dealers and collectors (recognition by a big time art buyer or seller who supersedes in power over a museum director) and finally 4) public acclaim (recognition by the public, the point of “fame”). While Velthuis (2002) claims prices “serve as a ranking device” which help climb the ladder of success. Regardless, the cycle may be predictable and easily objectified into extrinsic awards (Heinich, 2009; Bowness 1989). However, as Bowness (1989) said, the question of fame and success is not as important but rather what is most difficult is that the artist must confront themselves to sustain their success, which is the most difficult part (p.51).

It is evident the construct of success stands for a stage in a career that is achieved through a combination of collective external and internal influences in the art sector. Most importantly, “success” seems like a fragile state to be in and hard to sustain. Depending how the success is objectified/materialized, can influence how the artists may be or wishes to be perceived. What an artist identifies as success, embodies with what values they seek to accomplish their goals with.

RESEARCH QUESTION AND VALORIZATION

The literature review described different paths and contexts that an artist career in one or another must go through. These factors contribute as external and internal factors and influences that shape the mentality and goals of an artist; the construct of the charismatic myth, the academy, public versus private markets, and dealers – all of which revolves around the ideal typical “market” and “aesthetic” sphere.

It is evident the mystification and cultification of the “sacred” visual arts seeps through to the artist, who in result embodies the charismatic myth. The reinforced

romanticized notion of the art practice at art academies, results to a preferential aesthetic logic and a denial of the economy. Yet the economic reality of the artistic labor market, proves there is a need for a market logic for an artist to sustain themselves as an independent artist. With the help of an intermediary like a gallerist, the artist is more likely to sell, but also have a broader audience.

Thus, working with a gallery is one way of which the market logic is pursued. The two actants, the artist and dealer, provide the imagery of the two dichotic relations within the market and aesthetic logic. While an aesthetic logic is preferred, the market logic lures into practice and contradicts the fortified charismatic myth. Yet, placing energy and motivation more in one sphere than the other, directs the artistic career in different directions. Therefore, to understand the artists meaning making regarding their actions that pertain to both spheres, the following research sets foot into understanding:

How do contemporary visual artists in the Netherlands conciliate between the market and aesthetic logic, since graduating from a fine arts academy?

This question is a stepping stone into providing insight into the occupational role of an artist in today's art sector of the Netherlands, and how their perceived identities may be changing. It will shine light onto how contemporary artists are trained or socially constructed to think one way of themselves, yet maybe opposed by the economic reality. Furthermore, this research has potential to give insight into the attitudes to work and how it has evolved over time since graduating from an art academy. As Oakley (2009) said, barely any "literature explores [...] the relationship between the education and training of these workers and their attitudes to work" (p. 285). It may step foot into grasping the relevancy of art academies in the Netherlands and what effect they have on artistic careers.

On a broader scheme, as Towse (2001) explains, creativity increase economic growth, as he said, "creativity is the R&D of the Information Age," (p.477) understanding evolving values and motives of creative laborers could help facilitate how to work with them in the future. Especially, with the "New Economy" (Lazzareto, 1996) where there are less long term contracts within enterprises and more freelancers in society (Oakley, 2009; Gill and Pratt, 2008; Lloyd, 2006; Ross, 2003). Given the unconventionality of running an artistic career, as Towse said, "studying artists may tell us a lot about how labour markets" of the future (p.

478). Thus, the research into artistic attitudes to work will endorse the ongoing conversations of the evolvement of the cultural (artistic) labor force (Ross, 2003) and how this evolving cultural labor force is part of the “new global Precariat” (Gill and Pratt, 2008; Oakley, 2009).

Given that this research will only entail insight onto Dutch contemporary artists, the outcomes have potential to be useful for artistic institutes, academy’s teaching philosophies and strategies, and cultural policy. It is a stepping stone to understanding the effects of public and private markets on artistic careers, and if it is sustainable for the long run or appropriate for the growth of the art scene in the Netherlands. Considering the artistic careers occupational identity, and attitudes to work, may give information on how one could mold cultural policy accordingly in the Netherlands, a country continuously looks for ways to promote successful artistic production.

THEORETICAL FRAMEWORK - PRAGMATIC SOCIOLOGY

The research will delve into understanding the motives (or axiological values) behind how artists conciliate between actions within their practice regarding the two spheres of logic. Thus, the research will delve into the question under the theoretical framework of pragmatic sociology. Acord (2010) explains a pragmatic sociological lens explores “cognitive competencies” and applies “various sociocultural registers of evaluation (or orders of worth) in “justifying” their actions in particular situations” (p. 450).

The research will evolve around Howard Becker’s (1982) concept of art worlds, where artist work in collaborations and within socially constructed conventions. However, a pragmatic sociological strategy will be adopted, in which there is an acknowledgment of the actants within the art world, but also an effort into understanding the agent’s values and motives, and how they act on them (Heinich, 2012; Silber, 2003). As Heinich (2012) explains, the “pragmatic perspective cannot be reduced to Howard Becker’s demonstration of the collective nature of artistic activities [...] rather, the pragmatic sociological approach to arts aims at describing the close intertwining of situated human actions and objects” (p.695).

The term “pragmatic sociology” has been progressively applied for such a framework, but it is important to note that this perspective is also often referred to as the “French institutional theory” (Wagner, 1994), the “economics of worth-perspective (Cloutier and

Langley, 2007; Rousseliere and Vezina, 2009) and according to Hervieux, Gedajlovic and Turcotte (2010) the “convention theory” (Jagd, 2011). The use of “pragmatic” is perhaps more sufficient to theoretically describe the linguistic pragmatics, the grammar an actant uses when facing different situations, thus advocating for a qualitative approach (Boltanski and Thévenot, 2006).

The traditional pragmatic sociological theoretical framework puts emphasis on exploring the meaning making of the artist, all within a macro-sociological angle that allows for a consideration on phenomenological processes (Silber, 2003). The theoretical framework invests a prominence into examining the role of actions and objects in an individual, but also social life (Thévenot, 1994; Latour; 1988). Pragmatic sociology refers to individuals and objects as “actants”, stressing the active position they have in a social world. Theoretically speaking, they act in accordance to different situations, such as in “moments critique”, or disputes, where there is an incongruence within values and their actions, all in hope to achieve an agreement or compromise (Boltanski, 2009; Jagd, 2011).

As Benatouil (1999) explained, pragmatic sociology is used to understand “actions,” actions in the broadest sense, such as “constructing a theory, applying a category, justifying oneself, denouncing, associating with other human beings, failing to act, etc.” (p. 382). Pragmatic sociology does not reduce actions into one category, hierarchy or genealogy, but rather, it adopts a pluralistic approach (Latour, 1988; Corcuff and de Singly, 1995; Thévenot, 2009). This is because pragmatic sociology assumes there is not complete structure in the social world and instead there are something like different ideal typical worlds of logics which an actant must attribute worth in diverse manners (Blokker, 2011; Jagd, 2011; Boltanski, 2009). As Boltanski and Thévenot (1999) explain people (actants) “use different devices for assessment, including the reference to different types of worth, when they shift from one situation to another” (p.369). As Wagner (1999) explains pragmatic sociology explores the “social practices of justification” (p.343) – or what Boltanski and Thévenot (1999) explain as “a grammar” and “mode of justification” which they call “orders of worth (grandeur)” (p.259).

Boltanski and Thévenot (1999) propose “six worlds are sufficient to describe justifications performed in the majority of ordinary situations” but are quick to remind the reader that “this number is not, of course, a magical one” and that these worlds can be adjusted according to the context in which one uses the pragmatic sociological lens. It

appears literature uses “polity” and “world” interchangeably, all still referencing an ideal typical sphere of logic so to say that requires an “unfolding” of orders of worth and can be materialized in one form or another (Nachi, 2006; Jagd, 2011; Blokker, 2011; Boltanski and Thévenot, 1999). However, to clarify, as Jagd (2011) explains [accents added] “the notion of polity describes abstract models of orders of justification” while “the notion of worlds describes the concrete unfolding of orders of worth” (p. 347). Nachi (2006) visualized this variance through a formula, by explaining these worlds are the result of abstract models (polities) and objects that can materialize the notions of this polity (p.128):

$$\text{world} = \text{polity} + \text{objects}$$

Thus, for this research, reference to “worlds” will be used to keep consistency.

Regardless, the six ideal typical worlds Boltanski and Thévenot suggest, consist of the inspired world, the domestic world, the world of fame, the civic world, the market world, and the industrial world (Boltanski and Thévenot, 1999; Blokker, 2011; Jagd, 2011). Table 1. shows a detailed table constructed by Giulianotti and Langseth (2016), describing the characteristics of each world. Each world consisting of their own ideal typical logic, the an actant must conciliate amongst in different situations. Conciliation happens in response to the so called “moments critiques” or disputation (Boltanski and Thévenot, 1999, p.259). Blokker (2011) explains these moment of critique, arise where there is a conflict “between different interpretations of the world in distinct situations” such as “when there is disagreement in a distinct situation over which world interpretation (or ‘polity’) is relevant and is to prevail” (p.255). “Moments critiques” tests “the critical activity of the persons and to the unusualness of a moment of crisis” (Boltanski and Thévenot, 1999, p. 259).

These “moments critiques” create a so called “reality test”, referring to “a moment of confrontation with reality” (Blokker, 2011, p. 253). It is the “reality test” that checks up on how actants justify their actions and choices, according to what orders of worth they do so, and to what extent they must reconcile or commensurate with different worlds. In a sense, the “reality check” is the orders of worth theory in the context of real-life situations, and how actants deal with it. With a “moments critiques” where one worlds orders of worth can be counteractive to another, a “reality test”, can enforce a possible “shift of worth” in which

orders of worth are compromised for another according to the context of the situation (Boltanski and Thévenot, 1999, p.373).

	Inspired World	Domestic World	World of Fame	Market World	Industrial World	Civic World
<i>Higher common principle</i>	Inspiration	Tradition	Public opinion	Competition	Efficiency	Collective will
<i>States of worthiness</i>	Spontaneity, emotion	Hierarchical superiority	Fame	Value, winning	Efficient, reliable	Representation
<i>Human dignity</i>	Creativity	Habit	Desire recognition	Interest, selfishness	Work	Civil rights
<i>Worthy subjects</i>	Visionaries	Superiors, inferiors	Stars, fans	Competitors	Professionals, experts	Collectives
<i>Worthy objects</i>	Waking dreams	Etiquette	Named in media	Wealth, luxury	Means, tools	Laws, rights
<i>Investment formulas</i>	Escape habits	Reject selfishness	Reveal secrets	Opportunism	Progress	Renounce sectionalism
<i>Relations of worth</i>	Uniqueness, genius	Respect, responsibility	Recognition	Possession	Control	Membership
<i>Natural relations</i>	Unexpected encounters	Well-raised people	Influence	Business	Function	Democratic assembly
<i>Test, peak moment</i>	Adventures, voyages	Family ceremonies	Presentation to audience	Deals	Trial	Demonstration for just cause
<i>Modes of judgement</i>	Stroke of genius	Trust	Public opinion	Price	Effectiveness	Vote
<i>Forms of evidence</i>	Intuition	Anecdotes	Being known	Money	Measurement	Laws, rules
<i>Deficiencies, falls</i>	Come back to earth	Impolite, Treasonous	Lose image, obscurity	Enslavement to money	Instrumentality, 'treat people as things'	Divisions, individualism

Table 1. Six worlds from Boltanski and Thévenot (2006), table adapted by Giulianotti and Langseth (2016), p.23.

Nevertheless, in the context of this research, the six worlds by Boltanski and Thévenot (1999) are too elaborate and substantial. Therefore, it will proceed with a recontextualization and appropriation of the order of worth theory, in the context of the research topic and schema – much like researched by Heinich (2012; 1998) who has become known as a pioneer for revitalizing sociological frameworks in the context of arts. Heinich's paper "Ce que l'art fait à la sociologie" (What Art Does to Sociology) (1998b) can be considered as the start "of her own brand of descriptive and pragmatic sociology" for the visual arts (Danko, 2008,

p.244). Within her appropriated pragmatic sociological approach, there is an emphasis on analyzing value systems, looking at how they are “defined, legitimated or invalidated, constructed, deconstructed or reconstructed” by actants, regardless what worlds the sociologists may present (Heinich, 1998b, p.77). She emphasizes the need for an inductive, interpretive approach in which the actants may indicate what to analyze, but essentially the researcher can choose what analytical perspective is most suitable (Heinich, 2006).

Thus, given the research compounded in the above literature review, for this research two ideal-typical worlds will lie in discussion, the thoroughly described “*market world/logic*”, and “*aesthetic world/logic*”. In theory, these two proposed worlds do encompass many elements of Boltanski and Thévenot’s six worlds – in which for example the “*inspired world*” is most ingrained in the my proposed “*aesthetic world*,” while the “*world of fame*,” “*market*” and “*industrial*” that is very pertinent in the “*market world/logic*” proposed for this research (See Table 2).

Proposed ideal typical worlds	<i>AESTHETIC WORLD / LOGIC</i>	<i>MARKET WORLD / LOGIC</i>		
Component of the six worlds that are relevant for this research	Inspired World	World of Fame	Market World	Industrial World

Table 2. Showing the components relevant for this research from six worlds by Boltanski and Thévenot (2006), table adapted by Giulianotti and Langseth (2016), p.23.

The literature review covers different “situations” all which play with differing values pertaining to the market versus aesthetic logic/world. It first covers the academy, then the public funding system, then the private funding (selling/pricing) and finally working with galleries – all of which bring about potential situation of “conflict” of values and reality checks between the world of the “market’ and the world of the “aesthetic” who’s logics have been defined in full detail above. The core emphasis is just like Heinich (1998b) said to study the values that are “defined, legitimated or invalidated, constructed, deconstructed or reconstructed” in situations of an artistic career in the Netherlands (p.77). Thus, the “orders of worth” theory is implemented as a theory under which the analysis was pursued – where the lens under which the data was analyzed is with emphasis on how orders of worth are placed regarding certain context that surround an artistic career.

METHODOLOGY

Given the phenomenological nature of the pragmatic sociological theoretical framework, qualitative research methodology and analysis is most appropriate for the following research (Berg, 2007). A qualitative approach is especially relevant for achieving an “understanding of the social world through an examination of the interpretation of that world by its participants” (Bryman, 2016, p. 375). Furthermore, pragmatic sociological framework calls for an inductive approach to research, in which no theories will be taken at hand as a valid hypothesis (Bryman, 2016).

UNITS OF ANALYSIS AND SAMPLING

This research was conducted through 60-70 minute qualitative semi-structured interviews on 9 visual artists that work and live in the Netherlands, four of which are female and 6 of which are male. In total 10 hours of interviewing was collected. Selective purposive sampling was utilized to sample artists based in the Netherlands, who have graduated from a fine arts academy, are pre-professional or professional, have a part- or full- time practice within a studio and are being represented by a commercial and/ or non-commercial gallery.²

To clarify, to Finney (1993) a pre-professional artist is an artist’s who’s “commitment varies considerably” as they tackle “numerous practical barriers” along their career path (p.418). Pre-professionals are “hard to classify” as they are reminiscent to professionals in some respects, such as being successful at “marketing their work locally, holding steady minor art-teaching jobs, and being well known in local artist circles” while might be more behind in stylistic development, training, art trends or in general “making much income from their art” (p.419). Unlike professionals, who primarily have a Master of Fine Arts (MFA), Pre-professionals have mostly bachelor fine arts degrees, and only a few have a MFA (Finney, 1993; McCall, 1978). “Professionals” on the hand, are scarce and characterized by being “widely known in local artists’ circles”, or even “internationally known”, and showing “in the most elite local” and “distant urban” exhibition spaces (Finney, 1993, p.423). A professional may be working as a professor for art, while still devoting a large proportion of their time on their art practice in the studio (Finney, 1993). Both pre-professionals and professionals entail

² A non-commercial gallery is a gallery that works on a non-profit basis, and is supported through the public market, such as funding and grants. They do not function on the basis of sales, and potential profit they do gain (e.g ticket sales), must be reinvested in the programming and events of the space. (McWilliams, 2010, <https://jahya.net/blog/gallery-types-and-commercial-gallery/>, accessed on 29th of June, 2018)

“a gradual ‘conversion’ in self-image” (Finney, 1993, p.411). They will have had plenty of experience regarding the artistic life after the academy, to give insight into what orders of worth they pursue in the context of the aesthetic and market logic in specific situations (e.g. such as life after the academy, challenges in the artistic practice, experience and thoughts on the private versus public market, and etc.).

Thus, the age range is within 25-35 years, an age that fulfills a time one would have finished an academy in the Netherlands sometime after the 2010’s (and thus can still remember their experiences there), and/or is considering, or is pursuing a full-time arts career. Through looking at the artist’s CV’s, their exhibition history was observed to have at least 8-10 art shows since graduating from the academy, to increase the likelihood of a sufficient experience in the art field. It was important to find a variance, and have artists who are involved within the commercial primary art sector, to represent a component of the “market sphere,” and artists who also have extensive experience in the non-profit art spaces, so to perhaps find differentiating components between the two. The premise was to attain artists who solely went to art school and have no other academic background (in another field eg. Mathematics), as to avoid too much variance in educational upbringing that may influence how they perceive their artistic careers. An exception was made with one of the respondents, who initially completed a bachelor and master in graphic design before attending a master of fine arts in the Netherlands. This may be considered a limitation, although graphic design still pertains to the creative industry and results proved that this background did not influence much on their answers.

Furthermore, it must be noted that the sample and much of the artists in the Netherlands found online while searching, are predominantly white. The perspective of an artist who is a minority would have benefited the research, and could have perhaps highlighted if there are differences in valuations pertaining to the two spheres. Additionally, it must be noted it was difficult to find young artists at earlier stages in their careers that solely work with commercial galleries and who finished an art academy, this can be due to the nature of the Dutch market, public funding or as described before, the “government-oriented” educational system. This would explain why artists who were highly active in the private market, appeared to not have finished any form of visual arts degree. A perspective of a pre-professional or professional artist who works primarily if not solely in commercial galleries would have been of benefit for this research. Finally, a selection of over nine

respondents would have been of benefit for this research, as more interview would increase the validity and reliability of the research. Nevertheless, the selected sample did give a sufficient overview of experiences within both public and private markets.

Artists for this research were searched through the recommendations of a gallery director, the CBK Rotterdam (Rotterdam “Center of Visual Arts”) database, Mondriaan Fund and other funds databases, and also commercial galleries who had graduation shows of artists selected from Dutch academies. Through this system, artists were selected via the above described criterions. See Appendix A for an overview of respondents.

DATA GATHERING METHODOLOGY - SEMI-STRUCTURED INTERVIEWS

This research used semi-structured interviews, allowing for respondents to elaborate on their reflections, motives and justification for action regarding their artistic career (McNamara, 2009). A prepared semi-structured interview guide provided a direction to come closer to the favorable topics of discussions with the respondents (Bryman, 2016). The interview guide also allows for a consistency of topics covered among all respondents, which facilitates a smoother comparison amongst artists. See Appendix B for the interview guide.

An interview guide also provides for some liberty as to how the questions are asked, providing flexibility and creating better transitions from question to question, and in result increasing rapport between the researcher and respondent (McNamara, 2009). Semi-structured interviews are beneficial in achieving a degree of freedom and adaptability in getting information from the interviewees” (McNamara, 2009, para. 1). However, the flexibility in the posing of questions can also result into a disadvantage, in which it can result into a larger variance in answers (Turner III, 2010). Follow up questions were thus designed to give option to reinforce the topic at question and perhaps refocus the interviewee’s response if they were to get off tangent. As Turner III (2010) explained the interview guide allows the interviewer to “obtain optimal responses from participants” and “keep the participants on focus” (p.758).

The interview guide was created based on the list of “contexts” that pertain to the two spheres illustrated in the literature review; the academy, the public and private market, the labor market, and working with dealers. These “contexts” we condensed into three umbrella terms (or “dimensions”), 1) “Art School” 2) “Art Practice” 3) “The Market” all under which questions were Appendix C includes a table, in which these dimensions are described

and how each question came about, and why it is relevant for the research at large is justified.

Contact and scheduling of interviews was approached via email. All respondent except two, were interviewed in person, such as in public spaces like cafes, and in some cases in their studio. The possible distraction from external sounds and people in cafes should be considered as a limitation to the answers, that in some cases were also interrupted. However, physical presence in the interview did achieve a higher level of rapport, where eye to eye contact and body language can contribute to “trust” and make the participant more comfortable with the interviewer (King and Horrocks, 2010). However, two out of the ten respondents were not able to meet in person, and had to do the interview via Skype. Rapport via online communications systems is much more difficult to achieve, where body language is not as visible and technical issues could get in the way (Lo Iacono, Symonds, and Brown, 2016; Seitz, 2015). Tonal variations and body language could be lacking in online interviews, and could limit the interviewer’s perceptions on the respondent’s answers (Seitz, 2015). Technical difficulties did occur, and this yet again must be considered as a limiting factor. Regardless, no answers were compromised, all were eloquent, albeit the technical difficulties which may have taken extra time for the interview.

Focusing on good rapport between the respondent and interviewee, also increases the chances the respondent is comfortable enough to give unbiased answers (King and Horrocks, 2010). It was emphasized during the interview that any question can be skipped or left unanswered, and most importantly, that no answer is right, and that the interviewees personal opinion is what counts most. To emphasize the professionalism and option for confidentiality, a consent form was provided before the interview started, along with explained and described, all in aim to Choosing to be anonymous for the research was also allowed after the interview took place. See Appendix D for the consent form that was provided. Finally, the interview questions were also designed not to be leading but open-ended, so to “avoid wording that might influence answers,” (Turner III, 2010, p.758).

DATA ANALYSIS METHODOLOGY

Thematic analysis (TA) was utilized for the purpose of this research. Braun & Clarke (2006) explain TA as a way of gathering patterns and defining their meanings in a dataset. Taylor & Bogdan (1989), explain that patters can be found within "conversation topics,

vocabulary, recurring activities, meanings, feelings, or folk sayings and proverbs" (p.131). While at the same time "bringing together components or fragments of ideas or experiences" which out of the context of analysis may have no meaning on its own. (Leininger, 1985, p. 60). Joffe (2012) explains that TA is an analytical tool for exploring *manifest* and *latent* content as she said, "themes are thus patterns of explicit and implicit content" comprised from qualitative interview data (p. 2).

Aronson (1995) and Constas (1992) explain that this approach originated from a true "interpretative approach" – thus the use of TA further supports the choice to gather data through semi-structured interviews (Wilkinson et al., 2004). Vaismoradi, Turunen, and Bondas (2013) provide an illustration that contextualizes TA in its aim, philosophical background, and analytical procedure (Fig. 1, extracts the part for thematic analysis).

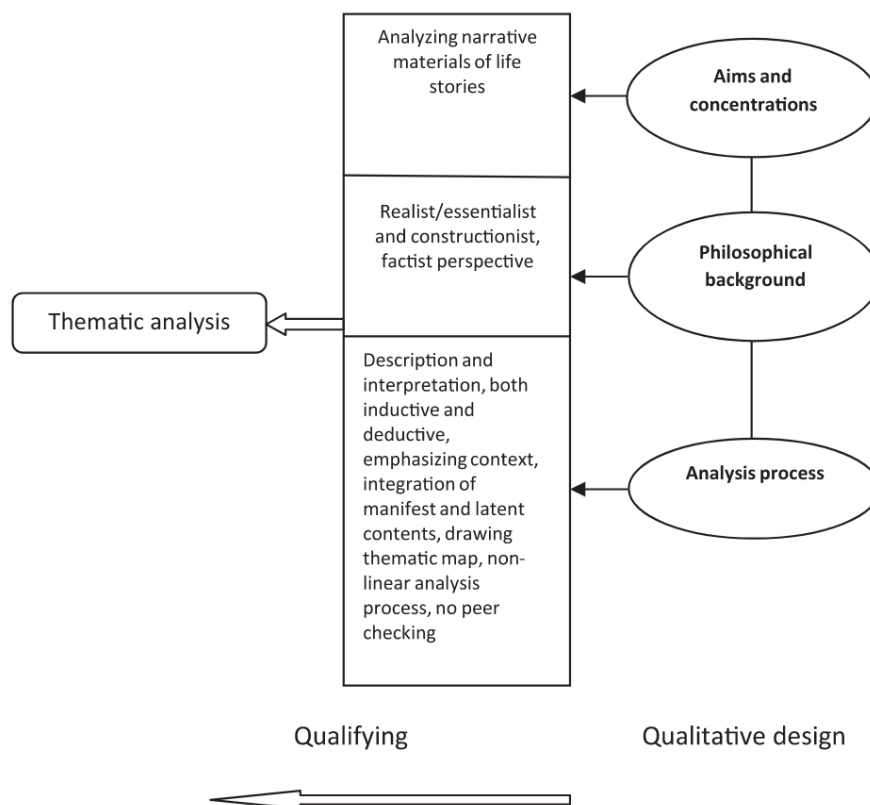


Figure 1. Main characteristics of thematic analysis (from Vaismoradi, Turunen, and Bondas , 2013, p.399)

Interviews were transcribed verbatim, and the radical grounded theory coding methodology was adopted, by applying the open, focused and axial coding stages to find overarching themes in the response. Thus, the following analysis is TA, and *only appropriates*

and capitalizes on the coding system that is proposed by grounded theory to find overarching patterns in the response. It will only use the coding strategy of grounded theory, using axial, focused and open codes. Open coding allows for analyzing “data closely-line-by-line-and to begin conceptualizing” (Charmaz, 2006, p. 11). Then these open codes are synthesized, grouped and sorted into “focused codes.” Finally, to amount to a more generic pattern, codes are further filtered and grouped into “axial codes”. Through this process there is a constant comparison of data which contributes to an evolvement of overarching themes. As Hodkinson (2008) explain, the hierarchical tool of coding should be “regarded as an invaluable tool in making sense of data” (p.89).

In TA, “researchers invariably use the basic operations of qualitative data analysis, many of which were developed in the context of grounded theory” (Bryman, 2016 p.570). Miles and Huberman and Miles (1994) argue that the “themes” that emerge within the literature review, should be used as starting codes and can be refined while processing the data. When coding, overarching themes emerge in combination with the literature review, and later, the findings Hodkinson (2008). TA allows for the theoretical framework and literature to set “dimensions” for coding and analyzing (Bryman, 2016; Hodkinson, 2008).

However, TA “lacks a clearly specified series of procedures,” which could be perceived as a limitation or a benefit (Brymanm 2016, p.581). A formulaic procedure (much like in grounded theory) would benefit the level of reliability of data processing, if the research were ever to reproduced or done further. Yet at the same time, TA may be of benefit, because it’s lack in rigidity in the process of analysis may provide more flexibility and adaptability to the research to depict results in their best potential.

Although there is no strict procedure or steps formally known for thematic analysis, Ritchie, Spencer and O’Conner (2003) explain how the UK National Centre for Social Research proposes a “matrix based method for ordering and synthesizing data” called Framework. Framework is a way of organizing data from the transcriptions in order of the presupposed themes. The following analysis utilized the Framework model (See Appendix E of a preview).

Furthermore, Ryan and Bernard (2003) suggest eight important factors when doing TA, these were considered when searching for themes in the TA of the following data 1) what is repetitively covered, 2) indigenous typologies, 3) metaphors/analogies, 4) shifting of topics (and reasoning behind it), 5) similarities and differences in answers 6) linguistic intricacies (how words are used and what they may connote), 7) missing data (what is not

being said), and 8) theory-related material (where prior scientific research can be an impetus for themes). It is important to note that “the frequency of codes abstracted from their context” is not of highest importance, and rather that a balanced analytical and interpretative reflection of the given data should be accomplished (Joffe, 2012 p.19)

Nevertheless, grounded theory coding systems appears to be criticized for the extent that it is a reliable or a valid way of measuring qualitative data, given that setting codes is very subjective (Bryman, 2016). Like in all qualitative analysis, TA “interpretative aspects of TA are by definition influenced by the researchers’ perspectives” (Joffe, 2012, p.21). If this research were to be done in a larger scale or in a different context, double coding would be of highest recommendation. Although Joffe and Yardley (2004) claims that double coding does not entail making the method more objective, and that rather only two subjective perspectives will be accomplished. Rather, they recommend the researcher write a thorough and detailed personal diary throughout the entire process of the research to improve the scientific rigor of the study – this suggestion would also be of high recommendation if the following study were to be replicated or continued in a larger scale.

Vaismoradi, Turunen, and Bondas (2013), also argue that thematic analysis, amongst other qualitative methods, it “lacks the scientific rigour and credibility associated with traditionally accepted quantitative methods” (p.403). It is also criticized for being an insufficient way to depict the potential thick qualitative data, as often codes can decontextualize many responses, but also miss nonverbal cues that may have been pertinent for the finding (Riessman, 1993). To further expose possibly relevant factors beyond the respondents themselves, in a research that may be an extension or reapplication of this one, it would be of benefit to apply a triangulation method in which both quantitative and (alternative) qualitative analysis methods were to be analyzed, such as using statistical data gathering, along with qualitative interview data and perhaps video elicitation – this would increase the dependability and integrity of the study.

Furthermore, given there are only very little “published guides on to how to carry out TA” the method is most of the time used “without clear specification of the techniques employed” (Joffe, 2012, p.11). Many researchers do tend to not clarify succinctly how their codes and themes came about (Bazeley, 2013). Joffe (2012) explains that researchers should “create a transparent trail as to how they selected and collected their data, from whom, and how it was analysed” (p.19). While Greenhalgh & Taylor (1997) also think, transparency

should be aimed for in the analysis where a healthy proportion of original data should be exposed, to as Joffe (2012) explains, “to satisfy the sceptical reader of the relation between the interpretation and the evidence” (p.14). Thus, in aim to clarify the procedures, increase the rigor and reliability of the analysis, this paper provided detailed descriptive tables of codes and memos (see the aforementioned and forthcoming appendices).

Thus, the following analysis uses the themes from the theoretical framework as axial codes: the dimensions “art academies,” “artistic practice,” and “the market”. Focused codes were then in line of the “topics”, for example “commercial gallery” is a code. Although the research used themes from the literature review for coding and analyzing, the approach was reflexive and the analysis was open to new themes if something came up that was relevant to the research question. Further, emphasis must be that the “orders of worth” perspective is implemented in the analysis and not coding. The “orders of worth” theory shapes under what lens themes that prove conciliation between two polities come to question.

After using the Framework model to organize data into these themes, a narrative was formulated to conclude findings, covering all the overarching patterns that answer the research question. It is important to note, that theoretical saturation is not feasible given the scale of this research, but rather the aim is to build the path in understanding how artist conciliate between the aesthetic and market sphere in their practice, and how this may impact the art and creative sector at large. Table 3. below describe how the axial codes are attributed to the “dimensions”, what focused codes these dimensions have, along with the memos for each focused code which corresponds to the semi-structured interview questions.

TWO CORE "WORLDS" / POLITICS THAT THE AXIAL CODES FALL UNDER	Concept	Dimensions (AXIAL CODES) Which present a lot of reality tests	MEMO (the topic it covers)	FOCUSED CODES
<p>AESTHETIC LOGIC Vs MARKET LOGIC</p> <p><i>These worlds encompass Boltanski's "inspired world" "world of fame" "world of market" and "industrial world"</i></p>	<p>RQ:</p> <p><i>How do contemporary visual artists in the Netherlands conciliate between the market and aesthetic logic, since graduating from a fine arts academy?</i></p>	<p>ART SCHOOL</p>	1. Motive / reason for becoming an artist.	Motive To Be An Artist
			2. Reason for enrollment to academy	Motive For Academy
			3. Personal definition of an artist for them	Defining Their Role
			4. Experience at the art academy	Art Academy Experience
			5. (bachelor and if applicable also master)	Perception on Art Academy
		<p>ART PRACTICE</p>	6. Academy and how it prepares for professional art practice	
			7. View on academy after graduating and pursuing art practice	
			8. indication and justification for studio.	Studio
			9. sides jobs, what they are and weather they influence the artistic practice	Side jobs
			10. Motives for going to make art work	Motives for making art
		<p>ART MARKET</p>	11. Potential challenges of artistic practice	Challenges
			23. What success means to the artist	Success
			12. Reasoning for working with galleries	Commercial galleries
			13. experience working for galleries	
			14. Reasoning for working with non-profits	Non-profits
			15. experience working for non-profits	
			16. audience of work	Audience
			17. role of audience in work	
			18. if received government funding, and why they applied for it	Government Funding
			19. if they keep up with the local art market, if it influences them	Local Art Market
			20. how they price their artwork	Pricing
			21. How they feel about selling their art	Selling
22. opinion on artists who have their own merchandize, and who collaborate with big commercial corporations for mass production.	Opinion on capitalist moves			

Table 3: illustrates the research question (RQ), the dimensions (Axial Codes) within the research concept of Aesthetic versus Market sphere. Each dimension had sub-topics (or focused codes) which are defined with a memo.

ANALYSIS

THE ACADEMY

The Romantic Mythical Artist

To understand how Dutch contemporary visual artist's, conciliate between the market and aesthetic logic, it is of importance to delve into their experience at the academy, a place that may mold the futures conciliation process of an artist. It is evident that during the academy a "cliché idea of an artist" was presiding in all artists (Agnes). The cliché image of an artist may have been "this kind of romantic thing" (Maarten) or "traditional" conception (Niels), "like the painters or artists" who "are making sculptures, in the basement or in the attic" as Maarten explains. Niels argues this conception is molded by the teachers, who argued artists have to, "all the time be productive" and work "10 to 12 hours per day".

Regardless, it is safe to say there is presiding notion that they assumed it is an autonomous, "special," or as Anni explained, mythical self-sustainable way of living. Just like Jonas, who also admitted that during the academy he thought an artist "is someone who has like a special gift," and with a smirk said, "I thought I am a bit special maybe." This idea of being a one-of-a-kind, genius or gifted person, seems to also resonate with the fact that art schools reproduce this polarized connotation of success, where only a few "can make it" (Matea). As Matea described, tutors did the "standard" spiel of "look to your left, look to your right, only two of you will make it," and she admitted to thinking, "I'm going to be the one." Very reminiscent of Agnes whose idea of an artist back then was that artists "make artworks" and "you sell them and everybody is instantly" famous. Roland explains that this may be "because in the art school you first get in contact with the more famous [and] established artist" and there is a "glorification of" them. Very reminiscent to the thesis of Rosalind Gill (2007) who concluded arts education teaches radicalized notions of "success" and "failure" for the future, thus not being brought up with a realistic point of view of what it is to be an artist beyond the academy, and perhaps later resulting to a "moments critique." Overall it is evident there is a tendency to romanticize and mythologize the identity of an artist when attending the academy, suggesting that perhaps academies adhere and support the aesthetic logic.

The Bubble That Eventually Pops

Protecting students from marketization

The perseverance of the aesthetic logic within the artistic identity is also explained to be due to the academy creating this isolated “bubble” where students are away from the reality of being an artist and most private or public market activities. As Jonas illustrates the academy he went to was like “this bubble”, “a situation where its art just for the sake of making art... and not for the sake of making money.” Niel’s explains the academy where he did his MFA, was also “a really intense bubble” where “there is this disconnection” between the Rotterdam art public and private market, and the academy, artists therefore “can really for two years withdraw” and “focus on [their] work.” Nina agrees there is a bubble, but on the contrary thinks “a bubble that like makes you [...] in the clouds” and that after graduation students “hit the reality” and realize they need to make money or “get money from [their] parents.” Roland too, says it as if “you’re in this kind of cocoon” in which there is this emphasis on the “natural growth” of an artist.

On the contrary, this cocoon does not expose you to the conception that “money is free time” or the fact that artists “have to run a business” and “earn money” (Roland). Nina in the same vein, simply argues academies “prepare you for nothing” and teach you to “be a dreamer or how to be creative.” Matea agrees this bubble isolates student from any form of market orientation, and explains that an internship during her studies taught her more “when it comes to practicality and stuff,” such as the fact that after the academy artists should expect to have “like 20 percent time of being in the studio” and “80 percent” for “everything but making art” such as taxes, bills, consignment forms, and applying for funding. Agnes believes her bachelors provided “a lot of possibilities and “external projects” but also agrees that the program at that time “doesn’t really prepare you [...] for the business or the money side of” being an artist. She claimed the Dutch Bachelor of Arts (BFA) is more “divorced from reality” compared to the MFA she finished in London. Thus, there is a clear opinion that academies do lack in market orientated thinking, and may seclude artists too much from the outside world.

It appears the academies focus, on purely the artwork and artistic development, which seems to support the artist individualistic genius whose aesthetic logic is of highest significance; Anni illustrate this by describing her MFA as very “community oriented” which

“supported” artists as “idiosyncratic individual[s]” where tutors “truly help you” rather than try “to like change you.” The academy appears as a facilitator of the charismatic myth where, as Røsenberg et al. (2007) described it, artists are appreciated as “inborn talent[s]” with a “gift” where the “aesthetic vision” is the “only guiding light” (p.2).

Protecting students’ natural growth and artistic vision

On the other hand, much like Rooij and Starling (2006) the respondents also questioned whether a market orientation was necessary in the academy in the first place. Roland argues the academy is “not a place [where] you have to learn how to run a business” but rather is a place “to find what you want to do and who you are and what your image is.” He explains this intrinsic desire to make will be the “drive” for an artist to figure out how “to survive” beyond the academy, claiming that those artists without this urge “will stop anyway.”

Maarten too thinks during his BFA in Breda where there are barely any external influences during the studies is a good thing, as he thinks there could otherwise be a danger where students “are kind of like immediately like trying to become an artist or to make are that looks like art.” Work that is exposed and sold galleries and art shows can set a standard for artists to unconsciously or consciously adhere to, prohibiting them from exploring their intrinsic and inner creative force. Jonas also argues “it’s an impossible task” to in “four years prepare” and “change someone from the position” they were in when starting with “this super narrow minded view” to “someone that is prepared for every aspect of the art world.” Arguing that starting off with a focus on the art making is more important. As Maarten explains, the BFA should focus on figuring out “what is your necessity to produce work” so “to create kind of like a core for the rest of your artistic” life. While on the contrary, he describes his MFA in Rotterdam as “very good” at helping him “connect [...]to the field of art and contemporary art scene.” Much like Anni, who regarded her MFA as sufficient preparation for her artistic career.

This also raises the question of differences between the BFA and MFA, a factor that has not been considered in the literature, and that proves to be of indication that both levels of degrees differ to what extent they facilitate the aesthetic logic and preparation of a realistic artistic career. Not just the difference in both level of degrees, but also geo-political location of the school, as Agnes compares her Dutch BFA to her MFA in the UK, and describes

the latter had a healthy emphasis on “commercial endeavors” and “collaborations” for the artists, where they provided opportunities with external designers or businesses. This gives insight that perhaps the Dutch system differs in its teaching philosophical stance over the UK, shining light that perhaps it would be of benefit to consider differences between the two for future research.

Conclusively, it is evident academies support the romanticized and mythical conception of artists, by creating and sustaining this “bubble.” An environment in which young students are mostly isolated from the private and public market, and get to focus on their autonomous intrinsic creative drive with minimal external influences. Overall the respondents agree that a market orientation in the academy is lacking and is instead contributing to this isolated bubble that raises students with a misconception of the realities of running an artistic practice. While others, think this bubble is of essence for the growth of an artist, and that market orientations can come at later stages of a career.

These differences in current opinions of the correspondents also point to how artist value at this point time, and what orders of worth they believe in. If a respondent did not think a market orientation should have been required in a BFA (like Maarten and Jonas for instance), it could indicate that their current aesthetic value is of higher importance over any “market world” value, or vice versa. Regardless, academies are most prominently within the charismatic myth and aesthetic logic, and upon graduating students are faced with a so-called pragmatic “reality check” where suddenly a market logic needs to enter in one form or another, for them to sustain themselves and their practice. Thus, academies influence artists’ conciliation process as the aesthetic logic is internalized since graduating.

THE ARTISTIC PRACTICE

A Social Responsibility....

Since graduating from the art academy, identifying what motivates them to make art, may indicate if this prior romanticized and mythicized view has changed or evolved since the above described “reality check.” In general, regardless having this reality check and realizing one needs to make money and use business skills to sustain themselves, the artist’s motivation lies within this undeniable and irresistible gifted-like “urge” and intrinsic

tendency. As Marloes describes it, “I think you have to be very strongly internally motivated to continue, to have the feeling that your work matters because if you don't make it, nobody cares.” Roland and Jonas describe this urge as “something [that] sparks my interest” (Jonas), and you cannot wait to materialize and be “curious about what’s coming out of it” (Roland).

Along with this given intrinsic creative spur, there is a dominant presence of artists feeling a social responsibility, in which they feel the need to critically express and research elements of human and social life and create discourse around it through a visual language. However, as Matea says “intrinsic factor” means little on its own and must be “activated.” Although not explicitly explained in the interview with Matea, one way perhaps an artist can “activate” this urge is through artists taking it upon themselves to have a social responsibility.

For Agnes, her inner drive is to find ways to “inform people and to give people something that they might not receive in other sources.” It is a social responsibility she feels she can fulfill. Much in line with her argument that the conception of an artist originates from the “archetype of a shaman,” the “creative healer” – yet again reminiscent of the mythical concept of artists having this special “gift” as defined by Abbing (2002). Jonas too, said to him to be an artist is to have “constant awareness” and do “constant research [...] in what it means to be a human in your time” and find ways to visually express it and “create discussion.” While Maarten shares that he makes art “to be critical on the things that” are around us, in society and “the obviousness of daily life,” Marloes says to make art is “to be critical” and question the often unquestioned, and to make work “to such a degree that it is meaningful and useful for other people.” As Marloes explains it, it is “a way of looking actually” – a very sociological way of looking, but a visual way of expressing.

Maarten hesitantly admits, so not to supposedly sound too cliché, he thinks “artists can make the world a better place” and have “this influence in a society” – evidently these views showcase that when describing what it means to be an artist to them, values pertaining to the aesthetic sphere preside, where the charismatic myth is justified as a social role. Interestingly however, is that by identifying this need for a social responsibility, one would think the reconciliation of the audience (or some would say “market”) would be on the highest order of worth in the art making process. Nevertheless, this proved to be otherwise.

... Without Much Consideration For The Audience

With what seems like an innate drive to take upon a socially responsible role, one would assume that society at large, is an audience the artist bares in mind in the art making process. The respondents like Agnes believes the audience of her work are “contemporary art world people” and those “who are interested in topics that” she writes and speaks about. Niels believes “people who are sort of up for a challenge” or “who come from a sort of arts,” “or maybe from the sort of humanities” take interest in his work. While Nina and Jonas believe people, who view their work can be the “general public” but also arts-related “professionals” (Nina). Just Jonas however argues his work can reach the general public because to some his work is simply, he says ironically, “colorful and pretty.” A clear moment of tension where perhaps the aesthetic his practice lies in, can be easily digested and popularly recognized, due to the surface, but has much more in depth connotation behind the layers of paint, that perhaps only art-related audiences can recognize or talk about. As though his work borders between Bourdieu’s (1993) Heteronomous and Autonomous pole. Regardless, the irony in his comment suggests he does not prefer to be popularly recognized as “pretty and colorful” only, and that the deeper aesthetic value should be of higher importance.

Nevertheless, to truly understand how the respondents conciliate between the aesthetic logic and market logic, one must look if they make work to garner to these presumed audiences or not in the first place. There is pronounced logic among many respondents that as Jonas says, artists “shouldn't make the work for anyone else other than yourself.” Matea argues, although she likes the “unfiltered” perspective of non-art audiences, she claims she would never alter or make artwork in attempt to appease a type of audience. In fact, she does not think of who will be looking at the work and how, when making it. A common characteristic in the respondents. Such as Roland, who claims “I don't care who's coming or looking at my work. I hope everybody will [...]” because “you want to reach everybody with your work I think.” Yet he confidently assures himself when he is in his studio, he says “I don't think about [the] outside” (everybody “outside” his studio).

While on a more logistical and practical side, Agnes explains that the audience is not considered in the making of the artwork, unless it is a performance in which the audience “have a role of being the participants in it” and she addresses them directly and in some

cases, interacts with them. Same with Niels, who finished a video artwork by deciding how its best installed so the audience can “move a bit through the space.” While Anni explains that her artwork lies in “marginal spaces” like artist run space “Peach,” and that therefore a “big audience doesn't necessarily know how to access” her work. She however, likes the idea of “non-artists to be [her] audience as well” but will not reconcile her artistic vision to target a larger audience, and explains; “there's only so much that I can do about it in a way” because “my focus is on making the work and then the distribution.”

While on the other end, Maarten takes a more democratic stance, and expresses his dislike for the “big part of the art community” who make and attend shows “for each other” without putting the efforts to gather an audience beyond their circle. He vulgarly described this scenario as “group masturbation.” In his practice however, his ideas encompass audiences from kids, the general public, minorities and art professionals, all of whom he considers in the artmaking to some level “really depend[ing] on the” project. He explains, when there is an explicit audience a certain idea is directed to, then he will think about how best to translate or “communicate” his message to them. However, his most important value is that his aim is to make art “that can be interpreted... on different levels.” This is very much in line with Marloes, who also argues her aim is to make work you do not have “to read three books before you understand only a centimeter of it,” aiming that everyone should “understand at least one level of” her work, and not just “a few very studied intellectual and rich people.”

Conclusively, artists like the idea of having an audience broader than those who already belong in the field of arts. However, by majority it appears they are not willing to compromise their creative vision to garner for a certain type of audience. Unless of course, it is for some logistical or practical reason, such as an interaction element in a performance artwork, or the installation process so the work is seen at its best potential. There is an exception with Maarten and Marloes who explicitly express a democratic stance which they try to adhere to in the process of art making. Generally, relevant to all respondents, the artistic integrity is of highest importance, where the idea and vision will be served first, and the audience is secondary.

THE LABOUR MARKET

The Unpredictable Nature Of An Artistic Career...

Financial Insecurity: A Benefit In Disguise

Although, garnering one's own practice around the audience is not favored, perhaps artist conciliation between the two polities will differ when it comes to their financial circumstances. There is an evident pattern regarding the inconsistency and unpredictability within an artistic practice, especially when it comes to financial stability. Agnes describes being an artist can be "extremely difficult" due to it not being like a secure "nine to five job" with a monthly reliable revenue. As Maarten says it, because of this financial insecurity "you do not know all the time what or where you want to go", and perhaps therefore have "a wave of emotions, and feelings and decisions" to deal with (Marloes). It is most "definitely not a stable job" to be an artist (Marloes), where often you "fall down and you have to get up again" (Roland). This may be justified, as Towse (2001) would argue, by their young age, allowing them to go through this kind of stressful insecurity, because they "can 'afford' to be more creative" while they have "less to lose artistically and financially" anyways (p.475).

At the same time, this financial challenge appears to be a benefit in disguise, as Matea says "not having money activates your fantasy more." Maarten too explains that with financial insecurity you learn to be wise with your money; he describes "seven eight years ago I would just go to the store and buy probably the most expensive wood [...] and now I think I can make a structure [...] way cheaper." This financial instability taught him to learn about materials and practical skills so to be financially savvy. Roland explains this financial instability simply taught him to make thorough estimations or "calculations" for "how much money" he can spend for a project he hopes to materialize - a teaching in financial skills.

Nevertheless, although financial insecurity is prevalent, not having a money for a project was hardly expressed as an influencing factor in the art making, and rather just a circumstance that artists must deal with on the path to making their creative vision. As Marloes verbalized she tries "not to let" financial circumstance "influence [her] as much" when making artwork. Agnes elaborates "money, living situation [and] partnerships [...] can influence" the making of art, but whatever the circumstances, she argues "it never changes the way I want to work," or what medium she works in, nor does her motivations to make art

change. Suggesting that the artistic vision and motivation takes precedence over the financial circumstance, much like with the audience that came secondary. This could also be perhaps why artists financial circumstance are poor in the first place, as Abbing (2012) explains, motivation for artists lies more within their art making than any form of economic profit making.

The financial insecurity influences the labor patterns of an artist, as Niels describes “I have periods that I can live with my work and have periods that I can't and then I need to sort of compromise” on how time is allocated for artwork and work. One thing is certain being an artist, is like no other regular job, in that as Agnes explains, artists “work at weird hours’ it is a hard balance between art work and art practice, because “you can't switch off your brain from the creative” and shift so easily suddenly “to being practical.” This approves Oakley’s (2009) argument that artists sharply distinguish “art work” from “work” or “art-related work.” Agnes explains, when working on art “you need to gain that momentum and then when you gain it you have to be in it for a couple of hours.” Evidently the artistic practice cannot be technically seen as a job that can be finished within regular working hours. Maarten also explains the act of art making is hard to time, as he says being an artist is not like this “romantic idea” where you are “walking around” in the studio and you go “oh I’m going to create something,” but rather “the creative process takes place everywhere.” It is clearly illustrated that artmaking is no regular structured 9-5 job and that in actuality art making is hard to “time” and it simply takes place everywhere. This inconsistent nature of art making and described financial burden proves to increase creativity among respondents. However, trying to balance this inconsistent nature of an artistic career can, as Matea explains lead to “the big B ... the burnout” when trying to balance “an actual job,” “on top of” (Marloes) and “weird hours” of creative spurs (Agnes) in art making. This is very reminiscent of Oakley (2009) description of artists’ labor market, characterized by overworking and sustaining multiple job holdings.

Regardless the financial circumstances, artists are clear to state that they hope their monetary status does not influence their art making. Thus, financial insecurity proves to be of little influence on the aesthetic logic, proving that financial circumstance, a core element within the market world is lower in order of worth.

... That Requires A Job On The Side ...

In fact, all respondents have jobs on the side to support themselves, although some work more than others depending on if the artists has received grants and how much. Delving into the artist's status of employment showcases how they conciliate between the two worlds. For instance, Matea who lived off of funding a year, now on the other hand works in hospitality almost full time and occasionally does some workshops at the university, just "to make ends meet." However, she claims "I'm not working because of the money" but so "that I can just do what I really love." She explains she likes to work in hospitality because "there's no big responsibility" during the flexible working hours, giving her more mental freedom to take more responsibility for her personal artistic practice. Very reminiscent of Throsby's (1994) work-preference model of artistic behavior, where artists prefer less lucrative jobs in exchange for more physical (or in this case also mental) time for art.

While Jonas similarly had a somewhat less lucrative job as "an art guard" in a museum, he is currently living off savings and is also in the process of starting a new publicly funded initiative. With an artist community, a building will be transformed into cheap rental studios that will also have gallery space. He explains he is taking part in the organization of this, for "this social aspect" and for "networking" but his choice to take part is quite entrepreneurial and thus in essence quite a market oriented move, regardless if he will not earn money from this (it is covered by funding). He also shared, that now he will be looking for easy and flexible jobs, like Matea in hospitality, while he writes a funding application for an upcoming project. Marloes too, took a slightly entrepreneurial stance where she "also make[s] clothes" that she sells "at the Etsy shop" online, while she teaches at "an art space" in Enschede where "they do art workshops" with sewing. Evidently an entrepreneurial value is justified by either making their own design (not art), or spending energy for the greater good of artists at large (like building a communal studio space).

Agnes who was formerly entirely funded by grants, now does "part time journalistic kind of jobs" like writing articles, and "very rarely" also editing "some music videos" so that she can pay her bills. However, she does explain that the journalistic writings she does, go in line with the topics she covers in her artistic practice, so the job becomes somewhat a facilitator for the artwork. This duality, where the job is not only income, but also a contributor towards the artmaking, is also relevant for Maarten. Maarten who is till today

funded with grants, now does “workshops in universities and colleges.” He has been “doing a lot of projects on the border between artworks and like education,” jobs which he is essentially creatively in charge of and therefore sees “as artworks” themselves. He explains that working in the educational sector, “there is money for that.” However, whether many of his works are garnered towards kids lately, is not clear if it is because this solely lies within his core interest and it is “art related work” (Oakley, 2009), or if he is capitalizing on the field in which he knows there is more money in.

On the other hand, Anni occasionally teaches in Helsinki while simultaneously living in Rotterdam, is primarily financially supported through grants which permit her to live without the need for a job, and feel like she has a lower financial risk and insecurity. Having grants seems to allow artists to have less, if not any jobs. Because of the funding that Ronald has, he can afford to work part time at a museum as an art handler, and occasionally teach “at the academy in Enschede.” Quite the contrary of Matea who needs to work almost full time to sustain herself and her practice. Nina for example worked a short time in a restaurant until she received funding from the Netherlands and the Czech Republic, but it is slowly coming to an end, and she explains “it's not enough for me to make work [...and...] pay for rent and stuff.” Amongst Nina, Maarten, Anni, and Agnes, it is evident that revenue of funding is also considered as a form of income, just like a job. Niels too who has a grant at this moment with some part time jobs on the side, considered “funding” or “application writing” as “a part of the jobs” given that they take a lot of time in research and writing.

While artists like Jonas and Marloes have an entrepreneurial allocation of time in work as well, suggesting they have an element of opportunistic thinking (whether it be for social or economic capital). Finally, there are also artists who seem to strategically take part in jobs who facilitate their art practice in some way, thus facilitating their aesthetic vision (or logic) by doing “art-related work.” Thus, it is clear that a few respondents prefer a less lucrative job to enjoy the making of art more – sacrificing potential higher profits so to have less responsibility to carry and more mental space for art making. This suggests that art making takes precedence over the potential of higher earnings.

... Or Preferably Funding

Funding as the Holy Grail

In addition to side job holdings, it is evident a large proportion of the majority's respondent's financial revenue comes from funding – a source the artist seem to favor and consider as a job in itself. Considering how artists justify themselves in the context of public funding illustrates what orders of worth seem to take precedence in their meaning making. Especially when considering how they justify their application for funding in the first place, which appears to be primarily very much in line with Renger and Plug (2001) and Heikkinen (1995) thesis that argued artists prefer public funding as it gives freedom to work on their art, without a need for many side jobs or a pressure for private market intervention. As Agnes illustrates, she applied “to have time to develop” and “time to do research” for her art practice” and claims that “grants really help with producing the work” (emphasis added). Anni too explained the public grants which she is currently primarily dependent on, allows her “to make arts full time for this period.”

Not only to “buy time” as Towse (2001) would say, but also to pay for materials and in some case, travel. Matea explains that her “grant of 18,000 euros” helped her buy “machinery and stuff.” While Niels explains, he used his funding to make new work and to travel to Mexico for research. Maarten too applied funding to “produce work ... because it costs money” for “materials”, but explains he also used it to just “live from” the money. Roland explains he applied for it because, he said “I really needed money” to live from as an artist. Very in line with the aforementioned tendency for artist to register public funding as simply income to live from, a true sign that artists will of course prefer to have grants over money from side jobs.

The Epilogue: When Funding Would Get Terminated

Overall, most respondents do or have sustained themselves with some grants; reiterating Renger and Plugs (2001) findings that the government is “the most lucrative employer” for artists (p.11). Thus, the question arises, what would they do if they would no longer receive grants – a situation that may be seen as a “reality check” and may require them to conciliate between different values. Agnes illustrates this, that at this moment her funds ran out, so she is sustaining herself from artist's fee's or what she called “exhibition

money” from non-profits and occasional side jobs like article writing. She claims that when funding ends, and although she is applying again, those moments in between having and having no funding can be difficult, and there is a need to search some additional external income like “more journalistic work.” Thus, a cut in funding can incentivize the artist to spend less time on artwork, and more on other paying job. An adaptive shift in allocation of time to art making and side jobs, suggest that the making of art is economically speaking quite elastic, as Towse (2001) argued. However, this elasticity is also illustrated through Anni who explains, if she had no funding she would have to “go for teaching” more, and even maybe “try to make more outcomes that would be like collectible or sellable”, that “would be like an option.” Insinuating that she will reconcile her aesthetic logic to fulfill a market oriented move when and if there is no public revenue available. Thus, it proves that public funding facilitates the aesthetic logics to some extent, and if there were less of it, art works could be hypothesized to become more materialized into sellable creations.

On the other hand, Maarten claims if he did not have public funding his “creative mind” should be able to “also make money [...] in like a creative way,” on for instance online platforms “like eBay”, but also says he would have to find “just a job”, do more “teaching” or be a “post man” again. Regardless, he does suggest that the creative mind of an artist can adapt to more capitalist intentions if circumstance require so – circumstance such as having less public funding. Therefore, proposing that he too, like Anni is willing to integrate components of the aesthetic world for the market logic, if funds are low or inexistent.

Contesting and Questioning Funding

On the contrary, Marloes explained that she preferred not to have funding thus far, because “I really like had the feeling I first have to develop my work” before applying. Connoting that perhaps public funding does not give this sense of freedom per se, that after all there are members who are going to “judge” you (Marloes). Public funding still values artists in some way, although based on merit, artists submit themselves to a panel of judges. This is quite comparable to the submission to many high-end collectors. Public funding still monetizes the arts, as a panel of judges decide if the artists is of value of those, for instance 18,000 euros for a year of art making. Yet, artists do not seem to have a problem with it, perhaps, as Towse (2001) explained, it is because the valuation system is more geared

towards merit, the autonomous artistic integrity and social relevance rather than capitalist intentions.

However, from an outsider's perspective it may be difficult to differentiate between the act of receiving public money versus receiving money from a jobs income, when the first still requires, as Niels described it before, a lot of "application" research and "writing," and as Jonas says, project "planning," where the grant application process can easily become a job in itself. Marloes too expresses "you have to find time for [funding application] and you have to know what to search" for. Nina argued before graduating she was "not aware as much of how much" of one's time is taken for "writing grants, applying and making a portfolio."

Nina who is reaching towards the end of her funding period, expressed, "I'm so tired of writing grants and applying for things." She explains, the application and research procedure is lengthy and time consuming, that in that period you do "not have time for art." She claims she would prefer a more systemized and reliable job to "have time for art in that second half of the time" instead of investing time and work on an application for a grant that there is still a chance she might not get in the first place. A desire, that perhaps could dismiss this before described "unpredictable" and "inconsistent" nature of an artistic practice. Very contrary to the concluded positive association to funding that Towse (2001) suggests. Nina goes on to describe that artists after the academy are conventionalized to "go from one institution to another and basically" live like "a gypsy life where they live from budgets or some grants." After all, Renger and Plug's (2001) findings argue the Dutch academies form and sustain the "government-oriented art world." Given this however, Nina questions, "I don't know [...] how sustainable is this?"

Conclusively, public funding does indeed provide more freedom in the development of an artistic practice. It is noticeable that artist associated funding much like an income or a job. Connoting that to be an artist is a type of job, a job that regardless the inconsistencies and unpredictability that comes along with it, they feel the government can fairly address a monetary value on. While on the other hand Marloes' response resonates funding as just another way of being monetarily judged. Nina suggests this tendency to prefer funding is due to the government-oriented conventions that preside since graduating, questioning how sustainable funding is. If funding were to be inexistent, findings suggest artists will look for more non-art or art-related jobs, or on a more radical note, try to adjust their art work so that it can perhaps sell on the market. A true act of conciliation, that appears to only be

incentivized if there were no public funds available. Thus, one can safely allude to Rengers and Plug (2011) who's research argued that public markets crowd out private initiatives. In that same respect, it is evident that public funding plays a role in the conciliation process, in which it can be argued, public funding crowds out many values pertaining the market world.

THE ART MARKET

Selling; To the demand

As Nina may suggest, living off funding is not promising or easily sustainable, suggesting that perhaps selling one's art work may be a solution. However, many of the artists were quick to say they do not work with for profit galleries, and only sell occasionally on their own behalf, if the opportunity comes. Niels, Anni, Agnes, Roland, and Marloes explains do not sell well because there is no market for their type of work. As Niels describes his artwork as "impractical basically", and Roland thinks his work is "too big" and that it will take "15 years" of invested dedication for him to be able to eventually create a market for the work. Marloes also explains that big artwork is hard to sell, because "nobody has" that much space for such work. She explains she only works with mostly non-profit for this reason, and because she lives "in Enschede" where there is "not so much commercial places" for her work. Thus, the geo-political context of where the artists live and work could be another reason why artists resonate with one sphere more than the other, as there are only so many options in the vicinity, so they must capitalize on what they have available. However, she does argue that she would work with commercial galleries if the opportunity came, as they can help "your career in general [...] to show your work" and have someone dedicate their time to get "your arts [...] out into the world." However, this inability to sell or show in commercial art galleries, can be a result of the abundance of public funding, that may be crowding out private market capabilities (as Rengers and Plug, 2011 argue). Regardless, even if there may be a private market for their works to be sold, there proves to be an apathetic outlook on the prospects of selling or being under the arm of a gallerist.

Marloes touches upon this, explaining that a big difference between funding and selling, is that funding "feels like you're being valued at a society level as an artist by the government" while "selling your work" can feel like it is a result of a "trend right now" where

“everybody likes this kind of art now, because it works for the houses for example.” She explains that selling reduces the work to a more decorative purpose rather than social. Maarten on a similar note says, mostly people buy art because “it is a certain name ... or it is made by I don’t know like a famous artist [...] because the price might increase in the future” to be like an investment. It is evident that selling is associated to a devaluation of the artwork, as it turns into a commodity that is in demand by current materialistic wants of society. This logic correlates with Adorno and Horkheimer (2006), Cumming and Katz (1997) and Throsby (2010), who all illustrate that artistic market demands are commonly referred to as illegitimate and catered to the taste of the masses (thus often simply “decorative”).

Jonas insinuates this, explaining that he likes the idea of sustaining himself with his own work, but claims that when working with a gallery and selling in the private market, you must “exclude a lot of work that is not sellable” and instead turn to making work that is more conventional in material and safe in the “way of presenting.” An example of this is the formulaic art fair, that rarely showcases work that is not materialized into something as a conventional commodity. Roland explains that, when selling through a gallery, “they look very different on your practice. They just look at a market aspect of your work.” Such as whether the work is “good enough”, uses “proper materials” and if they can “sell it.” The aspect of illegitimacy when dealing with selling is also illustrated through Jonas who admits it is “an awkward conversation” with the gallerist, because “they just wanted to show it [and] sell it” without really looking at the work. Little attention is paid to the formal, material and conceptual integrity of the work, and the primary focus is if there will be a materialist demand for the work.

Furthermore, the idea of making for a demand, is also regarded as illegitimate art making by the respondent. This concept aligns with the case of the audience, where much of respondents made it clear they will never cater to an audience in the process of making art, just like they would not cater to a commercial demand. As Jonas said it, artists should “make something without the idea of it selling.” Suggesting that the idea should be intrinsic, meaningful and have a weight that is beyond a creation for capitalist intent. Thus, the artistic vision comes first, and selling is only the outcome, if the artwork happens to be more “sellable” than the other. Maarten claims “the idea of the work” is “the most important”, only “then sometimes it becomes a drawing or a photo [...] that you can sell.” On the contrary however, Marloes admits she has made “small works for special exhibitions” in hope it will

sell more likely, but it must be clear the artistic values remained the same, and just the size was altered in hope to reach a wider demand instead.

The above illustrates how artists conciliate between the aesthetic and market values, where the latter embodies the values of Bourdieusian heteronomous pole, and the work is therefore deemed illegitimate and inauthentic, and the first is of highest order of worth for the respondents, who argue the artistic vision is first, and just like with the audience, selling is second. Furthermore, the findings suggest public funding may be a reason for the lack of selling in the first place. Public funding contributes to the presiding aesthetic logic amongst the artists, thus being an actant in the conciliation process.

Selling; A shift of worth

Nevertheless, when artists do sell (after prioritizing their creative vision) there is an interesting shift of value that occurs amongst the artists. At first, there is an initial level of excitement, where Agnes feels “really good about selling”, Marloes thinks it’s an honor if someone wants to buy her work, and Matea expresses selling feels “good” because it makes her feel like she isn’t making art “for nothing.” Selling suggest a level or relevancy, an indication that her work is relevant to someone and their interests, that it may have impacted someone. Bhandari and Melber (2009) referred to that, as a feeling that can achieve a sense of validation, but also a “psychological (and economic) boost to keep going” (p.148).

Regardless, after the transaction this sense of pride, achievement, and in the case of Matea, sense of relevancy, may transition into a value of sentimentality, where suddenly it feels like a “child is leaving the house” (Agnes) where you go through this process of thinking “like I don’t want to give it to you. I want to keep it. Go away” (Maarten). Although most artists express a level of gladness and honor when selling, it quickly disappears when, and if, they get to see their “baby” that is perhaps not best expressed in the collectors’ home. Marloes felt a level of disappointment as she dropped off one of her works to a collector, to realize his house was “stuffed with art” and artworks were practically “put in a closet.” Jonas who relates to a certain extent, pushes this further, to claim that when he sells to a collector it can be “sad”, because the artwork just becomes this “aesthetic added thing in their furniture.” Claiming that although an artwork is “never innocent,” on a home’s wall “it

[doesn't] reach its full potential." Much like Agnes, who when she sold her drawing asked herself, "it's going to be on someone's wall now and okay [...] what did [the artwork] actually reach?" This kind critical moment, suggest that although the initial excitement for selling, the artists true value lies in the aesthetic function and social relevancy that the work may have, beyond the level of a commodity in transaction.

To continue the discontent, Nina felt quite undervalued and "a bit weird to give it away" especially when she wants to "sell it for more money and the people would like always ask" for less. While Ronald described selling as "really going very fast" that he can't even reflect" on what is happening – thus, quite dehumanizing. Much like Jonas who thinks its dehumanizing and impersonal, especially when selling through a gallery, who just give him a call to notify that he sold the work. He explains "you don't know what they saw in the work." Much like Hauser (1951), who explained, selling art is as though one makes it for an "impersonal customer, of who" one knows nothing of.

Anni, Agnes and Maarten, explain they do not sell at all at this moment, because of the nature of their work which often is immaterial and performance based. In fact, one could argue they fit in Renger and Plug's (2001) "specialization" characteristic, in which the artists have specialized in working on a public funding basis and non-profit spaces. They both appear to strongly suggest they don't mind the act of selling but the reality is as Agnes said, "it's just that my work can't be sold" and so it rarely happens. However, it is interesting to see, that the act of selling was only associated with physical and material objects, and not the artist fee they often receive at project spaces for their performative work. Perhaps an artist fee is more conceptualized as a "gift" as Velthuis (2005) would say. A gift, where the work that receives an artist fee is not conceptualized as a price, but rather as a "moral transaction" (Velthuis, 2005, p.59). A moral transaction that allows for the deal to be less commodifying and less alienated from the creator as Wood (1996) and Hauser (1951) would have argued.

Unless of course the "selling" via a fee is perceived as a form of gift, result of the respondents correspond to Towse (2001) argument that "artists feel undervalued and frustrated" and alienated (Velthuis,2005), from the work when selling. This is because it either can turn the work into simply a decorative commodity, a useless collectable hidden behind the closet, or a work that may look good in the space but had a minimal set of eyes it may have attracted. Selling may allow the artist to "sort of work less" and work more "on his own things" (Niels), but it does propose that it comes at the cost of some higher aesthetic

value, resulting to the de-romanticization and dehumanization of the artistic product and practice itself.

Pricing the priceless

The sense of aversion to selling is also apparent to how artists deal with the situation of pricing, a true form of “reality check” and “moments critique” where conciliation must take place between the two values. Only one out of all nine have a concrete deal with a gallery (Matea), many others can sell on their own behalf. Thus, Matea leaves the act of pricing and selling to her gallerist, because she says, “I have no idea. That's not the part I want to focus” and claims that “before to gallery, I didn't sell anything” and if it wasn't for a gallery she would not have sold works. This illustrates her disinterest in economic transactions and market orientated thinking, as she is happy to give another person the responsibility for it.

On the other hand, the act of pricing among the respondents suggest they have little interest in studying the art market regarding monetary transactions, something that would maybe help them set a price for their work. Instead Maarten and Marloes stated they price many of their works on an intuitive basis, which also depends on who they are selling it to. For Maarten, pricing is sometimes based on who is buying, depending if “you know [the work] is in good hands” – quite a sentimental rationale. This also evident with Nina, who when setting prices thinks, “how much I appreciate the work and how much I wouldn't mind to not have it.” However, Maarten is quick to say that he only can do that because he is not dependent on sales, given that he has funding, and does a bit of teaching on the side. Therefore, how artists conciliate the market logic is in part, dependent on if they have funding.

For Marloes on the other hand says, pricing depends if “it's just a normal person that's really likes my work and that just has a job and three children” or if it is “a gallerist and somebody that has the money for it. So, I kind of see like what can I get for it?” Her act of pricing suggests that perhaps she yet again is a democratic view (like with her view on the role of the audience), where she hopes she can cater a price to someone who has a lower budget, like a working-class mother of three. However, to “see like what can I get for it” can

suggest a more democratic process, but also a process of self-interest, where the intuitive pricing is in aim to get the most profit from the person that may be interested.

On the other hand, Agnes insinuates she is more aware of the art market and sets prices through “checking out other people's work and how much they price it.” Maarten also claims to do this, as this allows for the artist to “have an understanding at what prices work is set.” Following the art financial market transaction is something artists seem to not explicitly say they are doing. Rather, many use a formula which calculates price based on the works dimensions, along with a “factor” that is “determined by your [...] reputation” (Jonas). A factor that appears subjective and still quite “intuitive” (quite mysterious) thus, to some extent also unreliable and invalid, and does not include production costs of working time of the artist.

Thus, setting a price, is either simply done by the gallerist in full detachment to the transaction, where Matea for instance can solely focus within the aesthetic logic, or is done on an intuitive basis, which can be a way of maximizing possible profit. Those who intuitively price, illustrate how the act of pricing provides a shift of worth in which an indirect market logic presides, and artists are looking at ways to capitalize on those who are interested in buying. While using the formula, the artists have a formulaic way out of pricing, regardless that the time and material invested in the work is not calculated. Accepting this way of quantifying their art practice can be a result of artists “professed pleasure in work” (Oakley, 2009, p.287) and the pre-disposition of working unpaid that the academy has facilitated (Ross, 2003).

Selling; an identity mold maker

Although the act of selling may have suggested it comes at a cost, the act of making art to sell is a different story. In fact, artists suggest that selling comes at a cost of an artistic identity, and the idea of making work with the intention for it to sell, will mold your identity as profiteering and commercial – something that artists seem not wanting to be reputed for.

For instance, Jonas suggest “maybe it's good to make two bodies of work” such as one that's interesting for an “exhibition space” and one “that is just commercial.” However, doing the latter is “terrible,” and he would only do so “under an alias.” Indicating that clearly, he would never want to be associated as “just commercial,” that he must take upon an

unrecognizable persona to be able to do that, as to not interfere with his reputation management. Just like Maarten, who said he would do commissioned work to make money, but was quick to add “but I won’t put my name on it” because he doesn’t see it as his artwork, and he is afraid people will see him the wrong way. This disinterest in making art work that sells better, can be justified because successful commercial work is often associated to something that is “reproducible” in a “low end gallery” (Jonas). This goes very well in line with what Marloes said regarding the differences between public and private income on page 50-51

While Agnes explains, she sold online via platform Saatchi Art, when she used to make fashion illustrations and drawings. She explains however “last year I decided to stop drawing” and “not do any of those things anymore,” why exactly, seemed unclear, but perhaps it was to focus on mediums that are of more aesthetically interest to her, regardless if the other was selling. Nevertheless, she does argue it’s not a bad thing “if you make commercial works and sell them” because “it gives you money,” that enable you to make “stuff that you like more on the side.” However, she does clarify that whatever you do is okay, if it “speaks about your practice in general,” or as Niels said it is a “part of your practice.” Being “part of your practice” implies that commercializing the work must be in line with the aesthetic and conceptual quality of the artist. Otherwise, as Marloes suggested, it can “de-evaluate your work and your value structure of being an artist” if it is done in the wrong way. Matea illustrates this, where she explains she would never commercialize her work, through for instance creating merchandize, because she said, “It’s not what I stand for” and “it would feel dishonest.” Thus, it is clear many of the respondent find market oriented commercialization justified, as long it is strategic and in alignment to their values. Therefore, many respondents reconciled Jeff Koons for his commercialism, claiming his capitalist moves, are in alignment to his whole artistic practice, which revolves around materialism, capitalism and consumption itself.

On the contrary, Anni was a proponent of artists who use their art for “profit making”, as she claimed the “capitalist logic” contributes to “social inequality” and is a rationale that is “very far” from what she considers to be “important in art.” However, how being entirely financially depended on public funds as an artist contributes to social equality, was not clearly defended. Nevertheless, Niels does point out, that he is not fond of commercializing

his work as “it puts emphasis less on the image” and more “on the [...] commodity aspect”, and thus for Nina it is “anti-art” where the work becomes not art, but only “a commodity.”

Although, these artists claim the limitations of commercializing the art practice, Nina explains that “this kind decision depends [on] which kind of market [...] you want to place yourself” in. Anni illustrates this, by explaining that she would potentially participate in more commercial galleries but would make sure to “look at their [...] way of operating before” because choosing where you will show is like “you're managing what, how you want to be perceived.”

Thus conclusively, public funding influences how artists conciliate between the two logics. Where public markets crowd out private initiatives and facilitate a lack of commercial logics for artists, as illustrated by Anni who was willing to reconcile only if funding were to be liquidated. Making work to sell is associated with illegitimacy, as catering to the buyers. Unless the work is sold after it was made without the intention to sell, then it is justified. Yet even then, there is a sentimental shift of value, where artists are unhappy with the social relevancy post-purchase. Regardless, selling as an act pertaining to the market world, seems to be justified, if it matches to the artistic values, in hope to maintain their perception of artistic integrity.

Showing; To the Artistic Vision

A platform that appears to be a facilitator of artistic vision and integrity, and the Bourdieusian autonomous pole, is the non-profit project spaces – an environment that proves to be of much higher preference to the respondents than a commercial art gallery. Agnes explains, that she shows more at non-profit spaces, and claims she loves working with them because they are very much “community based centers” and very “free” and “fluid”, in which they “allow you to do whatever you want” and “accommodate a lot of your wishes basically.” Almost like agents to accommodate the artists vision. Roland describes it as “to have carte blanche”, where you have a support system “really trusting your vision”.

Compared to commercial galleries, there is “a really a huge difference” in non-profits (Jonas). Jonas explains, non-profits are “really interested in what” he makes and does, and can have a good “dialogue” about the content of the work. Just like Maarten, who explains in for-profit spaces you are “not talking as much about the content of the work” while in

“project spaces [...] it is about the work and not about selling.” Niels too, explains that at non-profit “the money is less central” and therefore the artworks become “more interesting to look at sort of.” Although, at some non-profit the work can still be bought, but as Marloes explain, it does not feel “like a gallery” where there is “someone that’s making a list of clients and really trying to sell it.”

Regardless how supportive of the artistic vision the project space may be, Anni still refers to it somewhat like a business transaction, in which one still sometimes should fulfill a formal agreement, where they make artists “fill in forms” and sign “an agreement” to make the whole thing possible. However, she says this varies, “sometimes you have agreements [and] sometimes it's much less institutional and the resources vary... and sometimes you have to do everything yourself and sometimes like the institution has like staff.” Again, the work load and budget for a show may vary depending on the space. Thus, level of work to do is dependent on the context, resulting to sometimes working for a revenue or working entirely for free. Anni described taking part in non-profit spaces can give her between nothing to over a thousand euros in artist fees. Therefore, this type of space perhaps also facilitates the self-exploiting behavior that appears to be conventionalized among artists. Nevertheless, the respondents appear to still prefer non-profit spaces over commercial galleries, given that it gives them much more artistic freedom, and accredits their artistic integrity.

THE ART MARKET AND ARTISTIC CAREERS

Managing Authenticity

Through being selective in spaces of exposure

This conciliation between audience and artmaking, selling and art making, or commercial versus non-profit exhibition spaces and artmaking, depict a pattern in which the respondents’ logic revolves around the concept of authenticity, image making and notion of relevancy. As was described before, Anni argued a capitalist mentality was not true to her values, and she would have to study any commercial art gallery’s “way of operating” before choosing to work with them. Instead, given her values and the way her work is manifested, she shows a lot more in project spaces. However, by choosing to show at project spaces like “Peach,” she is aware little of the non-art community will be there to see her work. Hence,

the type of audience is partially dependent on where the artist gets the opportunity and chooses to show their artwork. Jonas explains artists can “influence” what type of audience to attract “by choosing where” they show. He describes this with a situation where he rejected a “commercial company” that contacted him for digital images of his works because they wanted “something to decorate [their] books” with. His choice to reject this offer suggests the aesthetic value of the work is of higher importance, than the potential larger (and wider) audience, and perhaps in longer term more sales, he may get exposed to by participating in a context beyond the art world. This scenario may also suggest that Jonas for instance will not participate in such context, to not disturb his desired identity and authenticity. A situation like firmly choosing to show at Peach regardless a shortage of “regular public” audience or the possibility of selling, is a system of managing what kind of reputation the artist wants to uphold. In the case of Jonas, it is a reputation outside the context of the market world apparently.

Matea insinuates on this topic, and explains that right after graduating, “I literally just said yes to everything”, all opportunities that she came across; a mentality she argued was taught by tutors at the academy. However, over time, as her practice developed she made herself “a rule”, where she will not choose to participate just anywhere without reflecting if it will “benefit [her] in one way or another” financially or reputably. She explains artists “really have to take care” and “protect [themselves]” from being taken advantage of but from taking part in something that may not benefit them, just because it is available to them. An opportunity must bring value to the artist, and align in the values of the artistic practice.

Through Keeping up with the local art happenings

Artists also admitted following local art market activities, to “stay on track with what’s going on, in discourse” in the art scene. Agnes explains this can facilitate the valorization of their work (Agnes). Jonas explains, going out and keeping up with what is being exhibition can “kind of question your” artwork, and as Marloes, said, question “like how does my artwork’ relate “to the rest of the art world”. Such as if “the quality is good enough” of if it is “smart” and “interesting enough” (Marloes). Evidently, exposing oneself to the activities and show happening in the local art scene, valorizes their art practice for them. Matea also explains that, there is the “hip factor” in the local art market, which she notices when keeping up with

local art scene activities, but claims that it is something she “would like to avoid” because she would “like to maintain [her] authenticity.”

However, this logic does suggest that the charismatic myth does not stand on its own, but in a way, is supported by local art market activities – where artists go to see what is showing (in commercial and non-profit spaces), to valorize their “aesthetic vision” and in result grow confidence to keep going. Thus, it is evident the artists have a high concern for developing a strong identity and maintain a reputation as being “authentic” – a reputation as Jonas illustrated, which highlights the pure aesthetic value of the artwork. Nevertheless, the idea of authenticity is managed and maintaining by being selective in what they participate in and how.

CONCLUSION AND REFLECTION

CONCLUSIVE FINDINGS

To understand how Dutch contemporary visual artists conciliate between the market and aesthetic logic, it was of importance to delve into their experience at the academy – a place that proves to have molded the futures conciliation process of an artist. Conclusively, it is clear the academies support the romanticized ideal of artists, by creating and sustaining a “bubble.” A bubble where students are isolated from the private and public market, and are pushed to focus on their autonomous intrinsic creative drive without external influences. Results prove that this bubble contributes to the misconception of what it takes to run a realistic art practice. Thus, facilitating the internalization of the charismatic myth and aesthetic logic within their students, which is after graduating challenged when they realize a market logic is needed to survive. Therefore, how Dutch contemporary visual artists conciliate between the two polities after graduating, is in part depended to what extent the academy facilitated the charismatic myth in their program.

Regardless, the analysis illustrated an extensive number of contexts that continuously proves the aesthetic logic presides within artist’s decision making and actions. One situation, that would theoretically prove to be a reality check, is the realization of the poor financial circumstances an artist must face upon deciding to be an artist in society. Nevertheless, the unpredictable and unstable financial nature of visual artists, claimed to not provoke a “moments critique.” Rather, for a few respondents, it proved to be a benefit in disguise, where it activated the aesthetic fantasy, or taught artists to be money savvy so to be able to

depict their artistic vision at its best potential. Therefore, how Dutch contemporary visual artists conciliate between the two polities after graduating, is to only a very small extent influenced by their financial circumstances.

The financial instability however, did require that all artists have some type of job on the side of making art. Mostly, jobs that are less lucrative were preferred, as they gave more time and mental space for art making. However, when artists allocated their time in a job more entrepreneurially, there was an element of opportunistic thinking, which was only justified because it was outside the context of their visual artistic practice, and only in the sphere of the so to say side jobs. Finally, results show that artists also strategically choose jobs that facilitate the artistic research of the artist, proving that even in the context of finding a job that can give them an income, an aesthetic logic is the guiding light to their decisions.

On the other hand, in the context of funding, findings suggest that the public market has a significant influence on the conciliation process of the visual artists. Although respondents think public funding gives them more time and freedom for art, many admit the application procedures for grants is a job in itself. Furthermore, the dependency on public funding proves to contribute to the unpredictability and instability negatively associated to an artistic career, as artists are faced to reapply every year for funding, unsure if they will get it again. Nevertheless, the dependency continues, and the findings suggest that this is in part due to government oriented academies that conventionalize a lack of marketization and catering to the public market.

The hypothetical possibility of funding to eradicate, showcases that most of the artists are not prepared to reconcile with the market logic, and would rather look for more jobs on the side. Although one of the nine respondents admitted they would consider commercializing their work if funding were to be removed. Results prove that the public market (along with government oriented academies) crowd out private initiatives by artists themselves. Thus, public funding facilitates the aesthetic logic, and puts it at the highest order of worth.

Nevertheless, if market orientated initiations were to be pursued by an artist, it would be to a large extent negated. Results show that commercializing one's artwork is looked down upon, and is regarded as an act of illegitimacy and inauthenticity, and as catering to the popular demand. Respondents claim that in the market oriented art world, the material and

conceptual integrity is undervalued, and the primary focus is on the profitability of the work rather than the content. Selling appears to be at cost of a higher aesthetic value, resulting to the de-romanticization and dehumanization of the artist. The artists rather insist they would never make art for a type of audience or a market demand, and that the artistic vision come first. Selling appears to be a justifiable and plausible option if the artistic results happen to be sellable post-production, or if it is disguised in the form of an “artist fee” at non-profits. Commercialization of one’s art practice, is only validated by the respondents if the act is thematically, conceptually and aesthetically in line with the values of the artistic practice of the artist. Thus, the market logic is only justified if it *serves the aesthetic sphere*.

Given the negative connotation that selling appears to have, it is understandable why non-profit spaces were favored by the respondents, as they elevate their artistic integrity and creativity, without the constraints of some market demands. This proves their order of worth is higher in the field of the aesthetic logic, as they wish to highlight the content in their practice, rather than focus on how they could earn the most money through selling.

Most importantly, the research proved that artists conciliate between the market and the aesthetic logic in aim to maintain and mold their desired artistic integrity, and maintain their relevancy in society. An example through which they maintain artistic integrity, is when they strategically are selective with where or how they choose to expose themselves so to align their actions to their artistic values. Additionally, they follow current happenings in the local art scene to contextualize the relevancy of their art practice, and through that reinforce their integrity. Very reminiscent to reputation management, where businesses must align their mission statement to their business actions. Thus, conciliation takes in effect, when artists are faced to maintain their reputation and act upon situations strategically so to work on the image making of their desired occupational identity.

This research also points out to how conciliation is dependent on the geo-political context in which the artist works in. Given that some part of the Netherlands may not have such a developed private art market, it results to some respondents resonating more with one sphere than the other, as there are only so much they can do in the vicinity they live in. However, for this research, the geo-political context of the Netherlands at large should also be noted as a significant factor that contributes to the conciliation process. Suggesting that perhaps this research should be taken a step further, with a comparative study that could look at artists in a geopolitical setting where there is notably less public funding than in the

Netherlands – like New York for instance – to see what kind of differences or similarities may come to rise among respondents.

BITING OFF MORE THAN THE PAPER CAN CHEW

In addition, regardless where this study could additionally be done, it is safe to say the research may have bitten off more than it can chew for the context of this kind of paper. However, it showcases extremely socially relevant topics that should be explored in further research. One example of this is the exposed intricacies between the BFA and MFA degree, which were not explored thoroughly in the literature review or findings, but prove to be a differentiating and a contributing influence on how student conciliation between polities.

One must also not forget Bourdieu's concept of disinterested interest, something that is truly hard to recognize through qualitative interview data. The chosen qualitative methodology is limited, and one cannot connote the verbally expressed respondents disinterest in the market orientation as a form of self-interest for the long run. To see if this disinterest or interest in one sphere or another is true for what they say, can be confirmed and legitimated (and thus made more valid) by potentially observing the act of conciliation through ethnography or video elicitation.

Furthermore, the validity of the research may increase if potential research would also delve into the differences between artists who attended school in the Netherlands and abroad as well, showcasing how educational philosophies and structures may influence the conciliation process of an artist's (just like with the case of Agnes who illustrated her MFA in London proved to have a more entrepreneurial stance, than her BFA in the Netherlands).

Finally, it is evident this research encompasses artist who primarily work in non-profit spaces and to an extent approves that art academies are government oriented. These results indicate that perhaps a further comparative research should be done on artists who have finished the academy, versus artists who have finished another type of degree but are still pursuing a visual arts career and are active in the Dutch contemporary art world. Researching into both the academy and non-academy trained, would showcase how the conciliation process may differ and to what extent this may due to the academy itself.

Nevertheless, this research is a stepping stone into understand not only how artist conciliate, but also what role the academies, artistic labor markets, selling, galleries, and no-profit spaces have on contemporary visual artists in the Netherlands.

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APPENDICES

APPENDIX A: OVERVIEW OF RESPONDENTS

Agnes Momirski (Female, born in 1988)

<https://www.neagmo.com>

Agnes was born in Ljubljana in Slovenia, before she permanently moved to Rotterdam.

Education

2012-2014 MFA, Royal College of Art, Sculpture MA, London, UK

2008/2012 BFA, Willem de Kooning Academy, Rotterdam, NL

2011 (Autumn term) Chelsea College of Art and Design, London, UK

2007/2008 Academy of Fine Arts and Design, Ljubljana, SL

Solo Exhibitions

2018 .04 DIGITAL DAWN, LUMINOUS VOICES, Roodkapje Rotterdam

2017 .11 VALA (part1&2), KIBLA, Maribor (Kiblix festival for intermedia art)

2017 .06 VALA (part 1), Kino Siska, Center for urban culture, Ljubljana

2016 .04 Clairvoyant humans, Tower of intermedia art, Kranj, Slovenia

2015 .09 OBVSNSS, UAUU Gallery, Ljubljana

2015 .03 Affinit, Poligon, Ljubljana

2013 .06 Communication device, De Pont Museum, Tilburg

2011 .07 SingerSweatShop Gallery, Rotterdam

Group Exhibitions (selected most recent)

2018 .06 (UPCOMING) RED PACK, Roodkapje Rotterdam

2018 .05 (UPCOMING) SINGULARITY NOW, Athens digital arts festival

2018 .02 Deep Trash Romance, Cuntemporary, London

2017 .11 The quickest path via, The Wrong, Digital art Biennale

2017 .09 Arte Concordia, Rotterdam (curated by Karin Arink)

2017 .02 Borgerstraat open studios, video screening & Artist talk

2016 .12 Radar, Cirkulacija 2, Ljubljana

2016 .11 Winterwolven V, Arminius, Roodkapje, Rotterdam

2016 .10 Digital Big Screen, International video art festival, Trbovlje

2016 .04 RCA Secret, London and Dubai

2015 .11 The Others Art Fair, Turin, Italy

2015 .07 Contemporary fashion illustration, ShowStudio Gallery, London

2015 .07 Two hundred acres, Pump House Gallery, London

2015 .07 Fluorescent, Soho Arts Festival, London

2015 .04 EAC 2015, Museo de la universidad de Alicante, Spain

2014 .09 Fluorescent, Soho Arts Festival, London

2014 .06 SHOW RCA 2014, Battersea, London

2014 .06 CKOM, Ram foundation Gallery, Rotterdam

2014 .03 RCA Secret, Dyson building, London

2013 .11 SHOWcabinet Maison Martin Margiela, SHOWstudio Gallery, London

2013 .09 Inf. Ins., Leeszaal Rotterdam West

2013 .03 RCA Secret, Dyson building, London
2013 .02 WIP show, Kensington, RCA Interim Exhibition, London
2012 .11 Middle land, RCA drawing exhibition, Birmingham
2012 .06 WDKA Graduation show, Fenixloodsen Rotterdam

Publications

2017 Shelters of babylon, Kiblix festival 2017, Maribor
2017 The quickest via pavilion, The wrong
2017 Vala, artist publication, Rotterdam
2015 Two hundred acres, exhibition catalogue, London
2015 .EAC 2015, exhibition catalogue, Spain
2014 Royal College of Art, Sculpture 2014, London
2013 Grote Rotterdamse Kunstkalender 2014, Rotterdam
2013 5 Jaar Leerling/Meester project in De Pont, Tilburg
2013 Leerling/meester exhibitions 2012, Tilburg
2012 Repeat+Unreal=Reality, thesis publication
2012 Inside the house, artist publication accompanying the exhibition
2007 Ruins of the essence, book of poetry, published by Gimnazija Vic

Published writing

2016 - 2017 .01 - .12 Series of 12 articles in Moje zdravje, Ljubljana
2010 .02 Mentor, published poems
2008 .05 Mentor, published poems

Awards

2017 (nomination) Tesla award, among 5 nominees for a young interdisciplinary artist, Mota Museum, Ljubljana
2016 Squeeze award online 2016, Trieste Contemporanea, Trieste, Italy
2016 Werkbijdrage Jong talent, Mondriaan fonds, The Netherlands
2015 Special mention by Autofocus 7 Art Competition at The Others Art Fair, Tourin, Italy
2013-14 Prins Bernhard Scholarship, Cultuurfonds, The Netherlands
2012-14 Grant for studying abroad, Ministry of Culture, Slovenia
2011-12 Huygens grant for international students, NUFFIC, The Netherlands
2009-12 Grant for studying abroad, City Hall of Ljubljana, Slovenia

Commissions

2017 Dateagleart, Commissioned video art work, December 2017

Curating

2017 Round table conversation at Kiblix festival 2017
2017 Video program curator at IGNOR festival, monthly art and literary events in Ljubljana, Slovenia

Artist talks

Vala, artist talk and exhibition finissage, Maribor, 8.12.2017
Vala, artist talk, Prospects and Concepts, Art Rotterdam, 9.2.2018

Niels Bekkema (Male, born in 1989)

<http://www.nielsbekkema.nl/>

Niels was Born in Groningen, before he moved and started to work in Rotterdam.

Education

2014-2016 MFA, Piet Zwart Institute, Rotterdam, NL

2007-2011 BFA, Academie Minerva, Groningen, NL

Residencies

2018 (aug) (upcoming) Leighton Artists Studios, Banff, CAN

2015 SOMA-summer, Mexico-city, MEX, with help from the Niemeijer Fonds

2015 Kunstlerhause Martin Kausche, Worpswede, DE

2010 European Exchange Academy, Beelitz Heilstätten, DE

Selected exhibitions

2019 (Upcoming) Presentation at Yellow Brick, Athens, GR

2018 (Upcoming) Supposing You Do Not Like To Change, Museum Boijmans van Beuningen, NL

2018 (Upcoming) 010180, Group exhibition, Krimpen a/d IJssel, NL

2017 South explorer, group exhibition, Rotterdam, NL

2017 After Hours, solo exhibition, Rotterdam, NL

2017 The Door, by Samantha McCulloch, Twil Sharp House, Johannesburg, RSA

2016 Assemble Relatives, Graduation show Piet Zwart Institute, RAM foundation, Rotterdam, NL

2016 First Cut, Group exhibition at Wolfart, Rotterdam, NL

2016 Café Bel, Rotterdam Contemporary, Rotterdam, NL

2015 Solar Anus, group show, SOMA, Mexico-city, MEX

2015 the World That Day, solo at Sinister Legends, Rotterdam, NL

2015 Level (screening), Nieuwe-Binnenweg TV, Rotterdam, NL

2015 Peet Market, Rotterdam, NL

2015 Sender Sumpf, Worpswede market, Worpswede, DE

2015 Cutting Leaves for the Dogs, Tale of a Tub, Rotterdam, NL

2015 Studios Open, Piet Zwart Institute, Rotterdam, NL

2014 The owls are not what they seem (curator), We Love It When A Plan Comes Together,

2013 Royal Award for Modern Painting, Dam Palace, Amsterdam, NL

2012 Minimal Maximal, Kunstruimte 09, Groningen, NL

2012 Munnekeholm Midgetgolf Mania, Oude Postkantoor, Groningen, NL

2012 EEA Reunion Exhibition, Flutgraben e.V., Berlin, DE

2012 Concreet Groningen, Kunstruimte 09, Groningen, NL

2011 (in) Beweging, graduation show BFA, Oude Natuurmuseum, Groningen, NL

2011 Exhibition after residency, Hotel Maria Kapel, Hoorn, NL

2011 Turning Points, OT301, Amsterdam, NL

2011 Over de dingen [...], WEP, Groningen, NL

2010 Crossing Points, Beelitz Heilstätten, DE Gasten uit Groningen, Lokaal 01, Breda, NL

Teaching

2017-2018 OffCourse tutor, 'Mapping Influence', Academy Minerva Groningen, NL

2017 Guestteacher graduation exhibition Academy Minerva Groningen, NL
2017 Advisor 24-hour residencies, Kunsthuis SYB, NL
2016 Project week teacher, 'As long as I am walking', Academy Minerva Groningen, NL

Publications

2015 Excess of Vision, SOMA, Mexico-city, MEX
2015 Sender Sumpf, Worpswede, DE
2013 Royal award of Modern Painting catalog, NL
2011 Publication (in) Beweging, BFA exhibition, NL

Etc.

2018 In conversation with Guy Bar Amotz and Maziar Afrassiabi, RIB, Rotterdam NL
2017 - now Member of the programming committee, Kunsthuis SYB, Beetsterzwaag, NL
2017 – now Reviewer for Tubelight Magazine, Rotterdam, NL
2017 – now Redaction Member for de Nieuwe, Arti et Amicitiae, Amsterdam, NL
2013 Royal award for painting, nominee, Amsterdam, NL

Maarten Bell (Male, born in 1987)

<http://maartenbel.nl/>

Maarten was born in Doordrecht, before he moved and started to work in Rotterdam.

Education

2012-2014, MFA, Piet Zwart Instituut Rotterdam, NL

2010, Minor Animation, AKV Sint Joost Breda, NL

2007-2011, BFA, AKV Sint Joost Breda, NL

Residencies

2012, Hoogtepunt Breda, NL

Selected Exhibitions (selection of, most recent)

2018 Gardening Mars, Het Nieuwe Instituut Rotterdam, NL (aanstaande)

2018 Pet Walk of Fame (public space), Rotterdam, NL (aanstaande)

2018 Out of Control, Milk, Arti et Amicitiae, NL (aanstaande)

2018 1 UUR Tentoonstelling, Cultuurcentrum Ter Dilft, BE (aanstaande)

2018 The Making Of The Making Of, 37 PK Haarlem, NL (aanstaande)

2018 Get A Pet Instead, Intersections (MILK Amsterdam), Art Rotterdam, NL

2017 This Art Fair, Beurs van Berlage Amsterdam, NL

2017 City Trip #1, Extrapool Nijmegen, NL

2017 Over de Brug Festival Rotterdam, NL

2017 Polder Surprise, Antwerpen, BE

2016 Maand van de Performancekunst, Concordia Enschede, NL

2016 Bellamy Kabinet, Bellamybuurt Amsterdam, NL

2016 Tourist Ofce, Marres Maastricht, NL

2016 Maarten Bel, Harrie Bots, Martine de Bondt, Bilal Chahal, Gallery Josilda da Conceicao Amsterdam, NL

2016 Project Rotterdam, Boijmans van Beuningen Rotterdam, NL

2016 Art To Go (kunstautomatiek), Worm Rotterdam, NL

2016 Café Bel, Showroom Mama Rotterdam, NL

2016 Café Bel, Rotterdam Contemporary Art Fair, Cruise Terminal Rotterdam, NL

2015 MAMA's X-Mass Crib, Showroom Mama Rotterdam, NL

2015 Tupajumi Foundation & HeavyMerryFinland, Art Athena, GR

2015 Landstaal, Extrapool Nijmegen, NL

2015 Spring Project, Paradise Nevada, USA

2015 Haarlemse Lente, Nieuwe Vide Haarlem, NL

2015 De Nieuwe Ruimte #3, Derde Wal Nijmegen, NL

2015 Radio Voicemail, NL

2015 Café Bel, Rotterdam Contemporary Art Fair, NL

2014 Kairos Time, Tent Rotterdam, NL

2014 Utopia, Derde Wal Nijmegen, NL

2014 Sub-Marine Jungle, Online, NL

2013 Books, Derde Wal Nijmegen, NL

2013 Drawing Rally (South Explorer), Wolfart Projectspace Rotterdam, NL

2013 De Aanschouw, Café de Aanschouw Rotterdam, NL

2013 Kopstukken op Zuid, Wijkwaardenhuis Rotterdam, NL

2013 Piet Zwart Interim Show, Duende Studios Rotterdam, NL
2013 We Called It Lion, Moira Utrecht, NL
2013 Once More, Lokaal 01 Breda, NL
2013 De Ondergrond, Galerie Rianne Groen Rotterdam, NL

Performances (on a selection of recent)

2018 Artcore, Parksessies Haarlem, NL (coming up))
2018 De Nachtwinkel, De Parade, Rotterdam/Den Haag/Utrecht/Amsterdam, NL (coming up)
2018 MAMA's Trainees: The Comedy Edition, Showroom Mama Rotterdam, NL (coming up)
2018 School TV – Idee Puree, NTR, NL (coming up)
2018 Performance avond n.a.v publicatie 'Ontroerend Goed' i.s.m. Bcademie, 37 PK Haarlem, NL
2018 Bingo, Stedelijk Museum Schiedam, NL
2018, Bcademie, Performance Bar Rotterdam, NL
2017 Valse Meesters, This Art Fair, Beurs van Berlage Amsterdam, NL
2017 Salon van Slapstick en Circus, Worm Rotterdam, NL
2017 Plak Me Dan!, Stedelijk Museum Amsterdam, NL
2017 Build Your Own Cat House, Buurman Rotterdam, NL
2017 The Agency of New Identity (mobiel), Nacht van de Kaap, Rotterdam, NL
2017 The Agency of New Identity, De Parade, Rotterdam/Den Haag/Utrecht/Amsterdam, NL
2017 Verschillende performances (o.a. Disaster Night, Vierkant, Plantasia), The Performance Bar Rotterdam, NL
2017 Cliché Conversations, Sunny Side Up Rotterdam, NL
2017 Family Day, Kunstlinie Almere Flevoland (KAF), Almere, NL

Subsidies

2018 The Making Of The Making Of, Cultuurstimuleringsfonds Haarlem, NL
2017 Valse Meesters, Amsterdamsche Fonds, Amsterdam, NL
2017 Valse Meesters, Mathilde Elise Fonds, Amsterdam, NL
2016 Café Bel, Investeringsbijdrage, CBK Rotterdam, NL
2015 Books, Stichting Niemeijer Fonds Dordrecht, NL
2015 Vakantiefilm, O&O Subsidie, CBK Rotterdam, NL
2014 Café Bel, Investeringsbijdrage, CBK Rotterdam, NL
2012 The World's World, BKKC Tilburg, NL

Awards

2016, Longlist Sybren Hellinga Kunstprijs, NL
2015, Shortlist TFHMF Award, NL

Anni Poulaka (Female, born in 1984)

<https://www.annipuolakka.com/>

Anni Poulaka is from Helsinki, and now primarily works and lives in Rotterdam, the Netherlands.

Education

2015- 2017 MFA, Piet Zwart Institute, Rotterdam, NL

2010(?) - 2011 MA in Graphic Design (unknown what school, this information was received in interview)

2002(?) -2005 BA in Graphic Design (unknown what school, this information was received in interview)

Selected Exhibitions

2018 En heldag med fokus på Donna Haraway, Göteborgs Konsthall, Gothenburg, Sweden

2018 penetralia, Peach, Rotterdam

2018 IDYLLLIMBOR Listence #17, @Viktor Timofeev's, Rotterdam

2017 HOST, Showroom MAMA, Rotterdam

2017 ARS17, Kiasma Museum of Contemporary Art, Helsinki

2017 Questions and Answers - a mini film festival, as part of Our Festival, Tuusula, Finland

2017 Glorious Time, The Art Center Purnu, Orivesi, Finland

2017 Sacre 2 and Bridge Over Troubled Water, a screening at 8-11, Toronto

2017 Adorable Age, a screening at American Medium, NYC

2017 Preparatory portrait of a Young-Girl, PLATO Ostrava, Czech Republic

2017 I Have Witnessed First Time Experiences, a reading event and book launch at San Seriffe, Amsterdam

2016 The Life Intense, a group show by PEACH at W139, Amsterdam

2016 The Epicenter of Everything, Galleri Syster, Luleå

2016 Memory, a screening at Loyal Gallery, Stockholm

2016 Current Elements, parking lot outside Scott's Addition, Richmond, VA

2016 DESTROY 2000 YEARS OF CULTURE, a screening at UrbanApa X Ateneum, Helsinki

2016 Paimio Sanatorium, summer exhibition by Titanik gallery, Paimio

2016 Death Metal Meditation, H2ö Festival, Turku

2016 Spending Quality Time With My Quantified Self, TENT Rotterdam

2016 Land After Everything, Gallery Alkovi, Helsinki

2016 Day for Night, Performance Space and Carriageworks, Sydney

2016 Worktable #01: THE END, Workspacebrussels / Kaaitheater

2016 Esitystaiteen markkinat, performance art festival, Zodiak, Helsinki

2016 Best Regards, ti-la2016, Jyväskylä

2015 Tower Show: EGG, Pildammsparken, Malmö

2015 Be In Touch, Embassy gallery / Edinburgh Art Festival

2015 E V O L V E R, Stockholm

2015 The Hyperlinks or it didn't happen, The Contemporary Art Centre CAC, Vilnius NIPÅ, Mariehamn

2015 2 Fast 2 Furious, Gallery Augusta, Helsinki

2015 Mä haluan sut (I Want You), Exhibition Laboratory / Project Room, Helsinki

2015 Vibes, SIC, Helsinki
2014 International Independence Day, Sorbus gallery, Helsinki
2014 Vibes, Baltic Circle International Theatre Festival, Helsinki
2014 The One Minutes/Videos Without Ideas, Ellen de Bruijne Projects, Amsterdam
2014 The One Minutes/Videos Without Ideas, Dortmunder U, Dortmund
2014 Vibes, Kutomo, Turku
2014 Vibes, Titanik gallery, Turku
2014 Used to Be USB, Kazachenko's Apartment, Oslo
2014 Used to Be USB, rongwrong gallery, Amsterdam
2014 Vibes Hoitola, Sorbus gallery, Helsinki
2014 Golden Momentum / YOGA Center, Kutomo, Turku
2014 Nearness, The Sandberg Institute, Amsterdam
2014 Nearness, kunstenaarsinitiatief beyonce, Amsterdam
2014 Vibes, Kiasma Contemporary Art Museum, Helsinki
2013 Nearness, Vapaan taiteen tila, The Finnish Academy of Fine Arts, Helsinki
2013 Vibes, Baltic Circle International Theatre Festival, Helsinki
2013 Nearness, Art Metropole, Toronto
2013 Nearness, IDEAS CITY / New Museum, New York City
2013 Don't Shoot the Messenger, Finnish Design Museum, Helsinki
2012 Publish and Be Damned, Index, Swedish Contemporary Art Foundation, Stockholm
2012 Hands that Draw the Future, Kunsthalle, Helsinki
2012 Museum of the Near Future, Museum of Finnish Architecture, Helsinki
2011 Applied Freedom, Stuttgart Academy of Art and Design
2010 X Marks Bokship, London
2010 do you read me?, Berlin
2010 UTRECHT/NOW IDeA, Tokyo

Matea Bakula (Female, Born in 1990)

<http://www.mateabakula.com/>

Matea was born in Sarajevo in Bosnia and Herzegovina, and now primarily works and lives in Utrecht, the Netherlands.

Education:

2009-2013 BFA University of the Arts Utrecht, HKU, Utrecht, NL.

Exhibitions :

2018 Prospects and concepts, Art Rotterdam, Rotterdam

2018 Unfair, Westergasfabriek, Amsterdam

2018 Art Cologne, Cologne

2017 The chemistry between doctor Frank and me (Solo), Lumen Travo gallery, Amsterdam

2016 Dream online art fair, represented by gallery Jeanine Hofland

2016 Work Title Situation #4, Work Space Brussels, Brussels

2016 Let us meet and let us meet again, Casco, Utrecht

2015 Work Title Situation #3, Work Space Brussels, Brussels

2015 I wish I never kissed that frog, Jeanine Hofland, Amsterdam

2015 Art Brussels, represented by gallery Jeanine Hofland, Brussels

2015 Art Rotterdam, represented by gallery Jeanine Hofland, Rotterdam

2014 Unfair, Amsterdam

2014 Matea Bakula (Solo), GAVU, Cheb

2014 Started, Czech Centres, Prague

2014 Start Point Prize, Arti et Amacetae, Amsterdam

2014 We Know This Much, Space Untitled, Maarssen

2013 Start Point Prize, KASK, Ghent

2013 The Artist As Producer, Bewaerschole, Burgh

2013 Start Point Prize, Dox, Praag

2013 Best Of Graduates Exhibitions, Ron Mandos, Amsterdam

2013 Exposure, HKU, Utrecht

2013 Formal Attire, Kunstpodium T, Tilburg

2012 Perspektiva, 't Hoogt, Utrecht

Prizes / Honorable Mentions / Nominations / Funds

2016 Interest free loan awarded from Fonds Kwadraat

2016 Werkbijdrage Jong Talent awarded from Mondrian fund

2013 Prize winner, Startpoint Prize: Best European Emerging Artist, Prague

2013 Honorable Mentions, Ron Mandos, Amsterdam

Publications :

2014 Matea Bakula, made possible by GAVU Cheb & Start Point Prize

2013 Startpoint Prize Catalogue 2013

Residencies :

2014 Startpoint Prize Emerging Artist Residency, Prague

Roland Spitzer (Male, Born in 1986)

<http://www.mateabakula.com/>

Roland was born in Duisburg, Germany, and now works and lives in Rotterdam, the Netherlands.

Education

2015 Bcademie by Alex Jacobs en Daan den Houter

2011- 2015 BFA, Aki/ARTEZ - Enschede, The Netherlands

Selected Exhibitions

2018 "Three stages", Moira, Utrecht (NL)

2018 "Paint me a sculpture", SBK Zuid, Amsterdam (NL)

2018 "Galerie De Meerse", Cultuurcentrum De Meerse, Hoofddorp (NL)

2017 "Fresco et Fruttato", Bcademie, Rotterdam (NL)

2017 "Ijssebiënnale", Het Koelhuis, Zytphen (NL)

2017 "Heerlijk Zicht", Kunstroute, Diepenheim (NL)

2017 "Britt Dorenbosch & Roland Spitzer", SBK, Breda (NL)

2017 "Bcademie collection show", Worm, Rotterdam (NL)

2017 "Transformation I, II & III", De Aanschouw, Rotterdam (NL)

2017 "Paragone - Processing History", Galerie Het Langhuis, Zwolle (NL)

2016 "Duo Marnix van den Berg & Roland Spitzer", Artone, Enschede (NL)

2016 "LOS2016", Havenkwatier, Deventer (NL)

2016 "Beelden in Leiden", Leiden, (NL)

2016 "Arte Athina Fair" - in collaboration with the Bcademie, Faliron Pavilion, Athens (GR)

2016 "NatureNuture", KERS Gallery, Amsterdam (NL)

2016 "All or nothing", S/ASH GA//ERY / WORM, Rotterdam (NL)

2016 "Subject - Context - Object", Galerie Het Bouwhuis, Deventer (NL)

2016 "Radio Voicemail", +31 (0)6 1973 60 48, (NL)

2016 "Größenwahn", Marler Kunststern, Marl (GER)

2016 "Paragone: Empathie & Intersubjectivity", Circa...dit, Arnhem (NL)

2016 "This art fair", Beurs van Berlagen, Amsterdam (NL)

2015 "Graduationshow", AKI Artez, Enschede (NL)

2015 "Best of graduation 2015", Galerie Ron Mandos, Amsterdam (NL)

2015 "Debuut", Kunstation Delden, Delden (NL)

2015 "Kunst in der Region", Kloster Gravenhorst, Rheine (GER)

2015 "Reflex.701", Diversiteitscollectief, Enschede (NL)

2015 "Our first show", Bcademie, Rotterdam (NL)

2015 "How to do things with sculpture", Kunstvereniging Diepenheim, Diepenheim (NL)

2014 "Noema", Fase2, Enschede (NL)

Commissioned Work

2013 stage setting "PETERCHENS MONDFAHRT", Theaterwerkstatt Nordhorn (GER)

2013 setting "MÄDCHEN IN UNIFORM", Theaterwerkstatt Nordhorn (GER)

2013 stage setting "RONJA RÄUBERTOCHTER", Theaterwerkstatt Nordhorn (GER)

2012 sculpture for "MÖRDERGESELLSCHAFT", Theaterwerkstatt Nordhorn (GER)

Awards and Funding

2017 Mondriaan Fond: Jong Talent
2016 eannettehollaarfonds
2016 HK Labfonds
2016 award Marler Kunsterstern
2014 3rd price: "kleinste grafiekprijs"

Collections

V&B Art Collection
Bcademie collection
privat collection Jaap Slepers
privat collection Marielle Buitendijk
privat collection Herman Vaanholt

Nina Fránková (Female, born in 1987)

<http://www.ninafrankova.ninja>

Nina was born in Prague, Czech Republic, and now lives and works primarily in Amsterdam and Prague.

Education

2012-2014 MFA, Sandberg Instituut, Amsterdam, NL

2009- 2012 BFA, Ceramics, Gerrit Rietveld Academie, NL

2007-2009 Academy of Art, Architecture and Design in Prague, Prague, CZ

Selected Exhibitions

2018 upcoming 211g space, Galerie Blansko, Blansko, CZ

2018 18+2, Gallery 35 m2, Prague, CZ

2017 Current Work of Nina Frankova and Marije Gertenbach, Rupert Gallery, Vilnius, LT

2017 A Garlic Ritual (with Ancient Acrobatics & Underwerk), Stockholm, SE

2015 Gaia's Antibiotic, Trumpeten co Mellanrum, Malmö, SE

2014 Please Me Synchronicity, Tegenboschvanvreden gallery, Amsterdam, NL

Group Exhibitions

2018 Prospects & Concepts, Art Rotterdam, Rotterdam, NL

2017 Urns, European Ceramic Work Center, Oisterwijk, NL

2017 The 9th Gyeonggi International Ceramic Biennale

2017, Icheon-si, Gyeonggi-do, Republic of Korea

2016 European Triennial for Ceramics and Glass, Wcc Bf, Mons, BE

2016 De Kerstuin, KunstRai Art, Amsterdam RAI, NL

2016 Object Rotterdam, NS Rotterdam, NL

2015 Test Case#2, EKWC, Oisterwijk, NL

2015 VårSalong, Hölö Prästgård, SE

2015 11th Meeting of ceramic, Czech Ceramics association, Kolín, Czech Republic

2014 Tre systar på Vrångsholmen, Tanum, SE

2013 Passages in Modern Sculpture: A Series in Dead Ends, Marfa Public Radio broadcast, Marfa, TX, US

2012 Žinkovy Art Festival, Žinkovy, CZ

Residencies

2017 Rupert Center for Art and Education, Vilnius, Lithuania

2015 EKWC, European ceramic work center, Oisterwijk, NL

2015 Three Sisters, Agora Collective, Berlin

2014 Tre Systar på Vrångsholmen, Tanum, SE

2013 TAAK Summer School Marfa, Marfa, TX, US

2013 Performing Arts Forum, St Erme Outre et Ramecourt, FR

2010 The Pottery Workshop, Jingdezhen, CN

Grants And Awards

2017 Ministry of Culture Czech Republic

2016 Werkbijdrage Jong Talent Mondriaan Fonds

2015 Beurs Praktijkverdieping Mondriaan Fonds

2011 Reciprocity stipendium study abroad, Ministry of Culture Czech Republic

Commissioning

2016 Photo Journal / Kate Moore, Holland Festival, NL

2015 Nina Fránková for Supergood / Lukas Heistingner and Bernhard Garnicnig / Vienna, AT

Jonas Raps (Male, Born in 1993)

<https://www.jonasraps.com>

Jonas was born in Haarlem, and now primarily lives and works in The Hague.

Education

2011 - 2015 BFA, Royal Academy of Art (KABK), The Hague

Selected Exhibitions

2017 Grafiek en de Jonge Kunstenaar, Group Show, Willem II, Den Bosch

2017 Budvar Young Art Event #1, Auction, Nest, The Hague

2016 Heden Startprijs, Solo exhibiton, Heden, The Hague

2016 Untitled (De Wand/The Wall), Wallpainting commissioned by Luk Lambrecht, Cultural Center Strombeek, Brussels

2016 Bekroond, Group show, WTC Gallery, The Hague

2015 Masters Salon (part two), Group show, Musée Curtius, Liège

2015 Masters Salon (part one), Group show, Royal Academy of Fine Arts, Antwerp

2015 The Best of Graduates, Group show, Galerie Ron Mandos, Amsterdam

2015 Graduation Festival, Royal Academy of Art (KABK), The Hague

2015 Quote me if I'm wrong, Group show, Spaces, The Hague

2014 No one gets angry, Group show, Minerva Academy, Groningen

2013 Humor in de kunst, Group show concluding a workshop by Marcel van Eeden, Royal Gallery KABK, The Hague

Prizes and Nominations

2016 Nominated, Buning Brongers Prijs

2015 Nominated, Piket Kunstprijs

2015 Honourable mention, Prijs KoMASK, Masters Salon, Antwerp

2015 Shortlist, Ron Mandos Young Blood Award, Galerie Ron Mandos

2015 Winner, Heden Startprijs

Marloes Staal (Male, Born in 1991)

<http://www.marloesstaal.com>

Marloes was born in Apeldoorn, but now lives and works in Enschede.

Education

2016/2017 Bcademie, Rotterdam NL

2009/2014 BFA, AKI - ArtEZ Sculpture, Enschede NL

Selection Exhibitions

2017 Skyline, B93, Enschede NL

2017 Perron 1, Delden NL

2017 Confetti Conferences, Trendbureau Overijssel, 6 different locations NL

2016 XPO, Enschede NL

2016 HeArtGallery, Hengelo NL

2016 Het Kunsttorentje, Almelo NL

2012 Villa de Pilla, Enschede NL

2011 Raum 142 (artist in residence), Berlijn DE

Group exhibitions

2018 'Discomfort' - KunstNonStop - HeArtGallery, Hengelo NL

2018 Robson Ateliers - Concordia, Enschede NL

2017 CRIMP - CODA museum, Apeldoorn NL

2017 Robson Driedaagse - Robson, Enschede NL

2017 'Fresco et Fruttato' Bcademie group exhibition, Kruiskade Rotterdam NL

2017 Het Kunstgemaal meets AKI & Het Koelhuis, part of the IJsselbiënnale, Zutphen NL

2017 Heartgardens, Hengelo NL

2017 Bcademie collection, S/ASH GA//ERY, Rotterdam NL

2017 Bcademie end exhibition, TENT Rotterdam NL

2017 Kunst, Natuurlijk! Houtmaat, Hengelo NL

2016 This Art Fair - Bcademie - Beurs van Berlage, Amsterdam NL

2016 Beelden Binnen - stARTion, Hengelo NL

2016 BUILDING; A change of scenery, Gallery het Bouwhuis, Lettele NL

2016 Rotterdam Contemporary Art Fair with gallery het Bouwhuis, Rotterdam NL

2016 Size Matters - We Like Art & TETEM Kunstruimte, Enschede NL

2015 Cryptomnemonis - Gallery 'Het Bouwhuis', Deventer NL

2015 Robson Driedaagse - Vierkwart, Enschede NL

2015 HABITAT - Gallery 'Het Bouwhuis', Lettele NL

2015 Kunstkijken op het Hogeland - art-route, Enschede NL

2015 Parkleuchten 2.0 - Kloster Bentlage, Rheine DE

2015 Rotterdam Contemporary Art Fair with gallery 'Het Bouwhuis', Rotterdam NL

2015 Cultural Tankstation, Enschede NL

2015 Toekomstbeelden - Provinciehuis, Zwolle NL

2014 Toekomstbeelden - Concordia, Enschede NL

2014 Geslaagd Ontwerp - Architectuurcentrum Twente, Enschede NL

2014 Openings Expositie - Vierkwart, Enschede NL
2014 Young At Art - MAFF festival, Almelo NL
2014 Eindexamententoonstelling - AKI - ArteZ, Concordia, Enschede NL
2013 The smallest Graphic prize (participation) - Cultureel Tankstation, Enschede NL
2013 The Overkill festival - Fabrieksschool, Enschede NL
2012 ZuiderFesti[ver]val - Studio Complex, Enschede NL
2012 Transitional Invasion - EPIX Gallery, Arnhem NL
2012 sART - Polaroid, Enschede NL
2012 Arttol, Bedburg-Hau DE
2012 Hawerkamp, Münster DE
2011 Artfestival - Lichtenvoorde NL

Comissions and Collections

2018 - Blousement - Private collection
2017 - Untitled (Het Blauwe huis en de Oranje flat)- Bcademie Guests
2017 - Bcademie collection
2017 - Consense - Trendbureau Overijssel - Provincie Overijssel collection
2016 - Minding - Private collection
2015 - Bodybuilding - Private collection
2014 - Vertical - Rabobank collection
2014 - Plantea Mobilè (i.c.w. Wouter Kops) - Trendbureau Overijssel

Public Spaces

2013 - Robson Park (i.c.w. Wouter Kops, Tjalling Mulder,Victor Wadum), Enschede NL Artist
in Residence
2012 - Arttol, Bedbrug-Hau DE
2011 - Raum 142, Berlijn DE
2011 - Scottish Sculpture Workshop, Lumsden SCO

Publications

2017 - Houtmaat Kunstroute Catalogus
2016 - CRIMP Catalogus
2016 - AA-Visie Exhibition at 'het Kunst-Torentje'
2015 - 'Van oogstfeest tot Gogbot' - Toekomstverkenning Cultuur Overijssel
2014 - Website Lost Painters
2014 - Website Mr. Motley
2014 - Website Kunstbeeld
2014 - Finals Catalogus AKI - Artez
2014 - Website Twente.com
2012 - Website Lokalkompass

APPENDIX B: INTERVIEW GUIDE

INTRODUCTION

Thank you so much for taking part in this research, your answers will be valuable. So, as you probably already know through our email exchanges, I am doing research on artistic careers in the Netherlands. I am very interested in your opinions, thoughts and processes regarding certain contexts that may encompass your personal art practice. So there are no wrong answers!

(if consent form was not signed already)

Before we begin, is it okay if I record your answers?

Would you like your identity to be revealed (this can also be asked after the interview).

Is there any question you may have before we start interviewing?

DIMENSION: ART SCHOOL

1. Why did you decide to become an artist?
2. Why did you decide to enroll into an art academy / university / school?
3. What does it mean to you, to be an artist?
 - a. During your studies, what did you think it means to be an artist?
4. How was your experience at the academy?
 - a. What do you recall was a positive aspect of school's program?
 - b. What do you recall was a negative aspect of your school's program?
5. (if applicable) why did you decide to do a Masters?
 - a. What do you recall was a positive aspect of school's program?
 - b. What do you recall was a negative aspect of your school's program?
6. Do you think the academy prepared you for all necessary aspects of a artistic practice?
 - a. If no, why not? What was missing?
 - b. If yes, how? In what ways?
 - c. What was emphasized?
7. Now, that it has been ___ years since graduating, have your perceptions of the art academy changed?
 - i. In what ways? / how? / explain further

DIMENSION: ARTISTIC PRACTICE

8. You have a studio, why? (or you do not have a studio, why?)
9. Do you have any other professions aside from being an artist?
 - a. if yes, what are they?
 - b. If no, how do you financially support yourself?
 - c. Why do you have them?
 - d. Do they influence your work?

10. What motivates you to go and make work?
 - a. Are there any other factors that influence how you work?
11. In artistic practice, are there any challenges you have to face?
 - a. If yes what are they?
 - b. How do you face them?

DIMENSION: THE MARKET PART 1: GALLERIES

From your CV, it is evident you (are represented/ or showed) at galleries,

12. Why do you work with galleries?
13. What is your experience working with gallerists?

14. You also work with non-profit spaces, why?
15. (if applicable) in your CV you appear to show at project spaces more, rather than commercial galleries, can you explain for what reason this may be?)

DIMENSION: The MARKET PART 2: AUDIENCE & COMMERCIALIZATION

16. Who do you presume is the audience of your work?
 - a. Who do you hope for your audience to be?
17. What role do the viewers have in your work?
18. Have you at any point in time, received government subsidies or funding?
 - a. If yes, why did you apply for it?
 - b. If no, why did you not apply for it?
19. Would you say you keep up/ know about the local art market?
 - a. Do you think it influences you?
20. How do you price your artwork?
Have you sold your work before?
 - a. How did it feel to sell your work?
21. What do you think of artists who sell their own merchandise online?
22. Recently, Jeff Koons, collaborated with Louis Vuitton to make handbags, what is your opinion on that?

DIMENSION: ARTISTIC PRACTICE

23. To you personally, what is a successful artist?

APPENDIX C: RELEVANCE

Concept	Dimensions encompassing "Aesthetic" world & "Market" world	Topics	Relevance
How do contemporary visual artists in the Netherlands conciliate between the market and aesthetic logic, since graduating from a fine arts academy?	Art School	Decision to be an artist Reasoning behind going to art school Definition of an artist then vs now Experience at art school(s) (pros/cons) Opinion of art school now	Understanding intrinsic/ extrinsic motivation, justifications for art schools, and perceptions of what it is to be a an artists, may give insight what value or consideration at all the respondent have regarding the "charismatic myth" and if/how academies may have influenced this. This section is a focus on how art academies may or may not influence value systems that may alternate between aesthetic and market world.
	Art Practice	Define their career stage Side jobs Studio practice Reasoning for studio Motivation to produce art Possible challenges? Definition of Success	These are elements that could define the value judgements they have on the labor market they are part of, their own studio practice, motivations for being an artist, how they feel and think about success, and what success to them is, will give indications on how they conciliate between characteristics of the aesthetic versus market world, and which values supersede others and why. Essentially, this section "tests" the artists on the logics of the aesthetic sphere and how they feel/value such elements.
	The Market	Reason for working with commercial gallery / non-profit Experience working with commercial gallery / non-profit Relationship with gallerists / non-profit professionals Audience of work Role of Art Market Pricing of the artwork Opinion on Selling	This section will give insight into experiences working with gallerists and/or non-profit professionals, giving insight into what they opinion was regarding the two spaces (which embody in theory the market vs aesthetic logics) and if they prefer one over the other and why. The audience of their work may give insight if they consider who is looking at their work (or buying?) and if this may influence their creation, this section will look into if they keep up with the art market and if this perhaps influences their creations, but also how they feel about commercialization/pricing and selling. This section "tests" the artists on the logics of the market sphere and how they feel/value such elements.

APPENDIX D: CONSENT FORM

FOR QUESTIONS ABOUT THE STUDY, YOU CAN CONTACT:

Milica Jovicevic, milicajovicevic@live.com , +31 (0) 614400140

DESCRIPTION

You are invited to participate in the research about artistic careers. The aim of this project is to understand with what reasoning, thoughts, actions, and feelings the artist pursue's their artistic practice, specifically in the two theoretical fields of the market, and the aesthetic logic.

Your acceptance to participate in this study means that you accept to participate in an interview.

Unless you prefer that no recordings are made, the interview will be audio recorded. The audio recordings will not be published, but will be used for the analysis of the research.

Even if you agree to participate now, you can withdraw at any time and refuse to answer any questions, without any consequences.

RISKS AND BENEFITS

For the following interview there are no risks associated with participating in this research. Nevertheless, we are aware that there is a possibility you may reveal information you wish not to be publicly revealed under your name. In that case, you are free to decide whether we should use/not use your name or other identifying information in the study. The material from the interviews will exclusively be used for academic work, such as further research, academic meetings and potential publications.

TIME INVOLVEMENT

- Your participation in this study will take a maximum of 1 hour.
- You may interrupt your participation at any time.

PAYMENTS

There will be no monetary compensation for your participation.

PARTICIPANTS' RIGHTS

- If you have decided to accept to participate in this project, please understand your participation is voluntary and you have the right to withdraw your consent or discontinue participation at any time without penalty.
- You have the right to refuse to answer particular questions.
- If you prefer, your identity will be made known in all written data resulting from the study. Otherwise, your individual privacy will be maintained in all published and written data resulting from the study, your name will be replaced by a pseudonym.

CONTACTS AND QUESTIONS

If you have questions about your rights as a study participant, or are dissatisfied at any time with any aspect of this study, you may contact, anonymously, if you wish, our supervisor Daniela Stocco Ferreira via stoccoferreira@eshcc.eur.nl

SIGNING THE CONSENT FORM

- If you sign this consent form, your signature will be the only documentation of your identity. Thus, you DO NOT NEED to sign this form.
- To minimize risks and protect your identity, you may prefer to consent orally. Your oral consent is also sufficient.

SIGN HERE IF: You give consent to be audiotaped during this study:

Name:

Date:

Signature:

SIGN HERE IF: Your identity can be revealed in all written data resulting from this study

Name:

Date:

Signature:

SIGN HERE IF: You wish your identity is NOT revealed in all written data resulting from this study

Name:

Date:

Signature:

Thank you very much for your time and willingness to participate. Your involvement in academic research within the arts is highly appreciated.

APPENDIX E: THE “FRAMEWORK”

Table that illustrates how the Framework was used to manually organize data into themes

Theme (Axial Code) : ART MARKET			
FOCUSED CODES	Experience with non-profit	Experience with for-profit spaces	Pricing
Respondent 1: Agnes	loves working with them because they are very much a “community based centers” and very “free” and “fluid”, in which they “allow you to do whatever you want “ and “accommodate a lot of your wishes basically.”	Agnes explains, that she does not sell her work, and has only sold mostly online via Saatchi art, when she used to make fashion illustrations and drawings. But when she did sell “she claimed she “really good about selling” even though it is as though her “child is leaving the house” and the question of relevancy and impact arises”	Etc....
Respondent 2: Anni	she explains it varies dramatically between the spaces, and says sometimes you have agreements [and] sometimes it's much less institutional and the resources vary... and sometimes you have to do everything yourself and sometimes like the institution has like staff	Anni explains that she does not work with for-profit galleries because doesn't “actually make outcomes that are very sellable or collectibles.” Anni explains, she would participate in more commercial galleries but would make sure to “look at their, at their way of operating before” because choosing where you will show is like “you're managing what, how you want to be perceived.”	...
Respondent 3: Jonas	they're really interested in what” he makes and does and can have a good “dialogue” about the content of the work.	“I got the feeling that I was chosen based on reputation rather than on the work” and when he tries to talk about the work, “like a very awkward conversation, because they didn't really know”. “Basically, they just wanted to show it [and] sell it” without really looking at the work.	..
Respondent 4: ...			
Respondent 5:			
...			