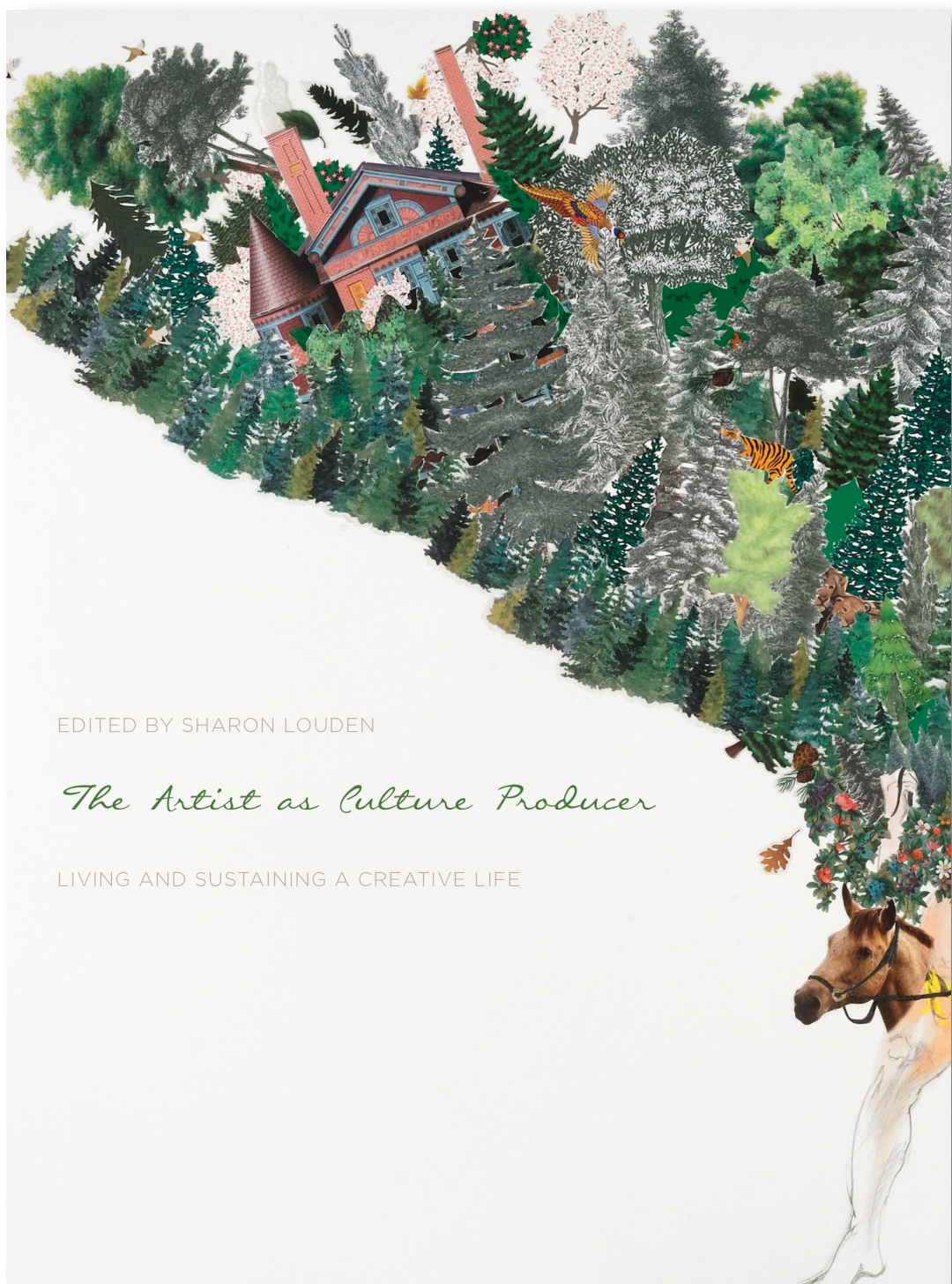




EDITED BY SHARON LOUDEN

The Artist as Culture Producer

LIVING AND SUSTAINING A CREATIVE LIFE

Image: "Fort Mose," by Zoë Charlton
Photography: Greg Staley

The Artist as Culture Producer: Living and Sustaining a Creative Life

Edited by Sharon Loudon

Book Tour 2017-18

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I. Summary

The Artist as Culture Producer: Living and Sustaining a Creative Life is a collection of essays by 40 visual artists, with a forward and conclusion by art world and non-profit thought leaders. Edited by artist and educator Sharon Loudon, the book describes how artists extend their practices outside of their studios. All of these contributors have impactful, artistic activities as change agents in their communities. Their first-hand stories show the general public how contemporary artists of the 21st century add to creative economies through their out-of-the-box thinking while also generously contributing to the well-being of others. Although there is a misconception that artists are invisible and hidden, the truth is that they furnish measurable and innovative outcomes at the front lines of education, the non-profit sector, and corporate environments. Publication date was March 1, 2017.

The second of a series trilogy, *The Artist as Culture Producer* follows Sharon's best-selling first book, *Living and Sustaining a Creative Life: Essays by 40 Working Artists*, published in October 2013. The third book, to be released in 2020, will be entitled, *Last Artist Standing: Living and Sustaining a Creative Life*. All three share the same publisher and distributor — Intellect Books (United Kingdom) and University of Chicago Press.

The Artist as Culture Producer builds on the success of Sharon's first book. Now in its seventh printing, *Living and Sustaining a Creative Life: Essays by 40 Working Artists* has sold over 7,500 copies and 1,500 eBooks to date in over 18 countries, becoming Intellect's #1 best selling publication. Consisting of 40 essays by artists ranging in age from 30-66, the book was a report from the front lines of artistic communities around the country and abroad. It was supported by an extremely successful 62-stop book tour, and many of the same venues will host panel discussions, symposia, and town-hall forums on this second tour. Pairing contributors from different regions with local artists will allow rich cross-pollination between artistic communities, with the goal to involve as many artists as possible exploring issues raised in the book.

The total number of stops on this second book tour is approximately 100, although the total number of cities visited will be less since some of the stops will be grouped together in various metropolitan areas. Stops abroad include Sydney, Brisbane, Toowoomba, and Tasmania in Australia and Bath and Nottingham in the United Kingdom.

As with Sharon's first book, *The Artist as Culture Producer* is meant to dispel myths that unfortunately continue to plague and pigeonhole artists in our society. It goes further, though, acting as a conduit for educating the general public about the need for increased visual arts education. As a grass roots forum,

this second book tour is intended to foster community building while also collecting data about the role that visual artists play in the creative economy. By taking our forceful, illuminating, and positive message across the country, we are building upon the progress created from the first book tour and extending the dialogue even further.

The Artist as Culture Producer Book Tour became a fiscally-sponsored entity in December 2015. All donated funds made through our sponsor, New York Foundation for the Arts, are tax-deductible.

II. Background

At the College Art Association conference in New York City in 2009, Sharon moderated a panel discussion entitled, “How To Make a Living With or Without a Dealer.” Attended by over 400 educators, students, and curators, the topic of the panel clearly hit a nerve with the community of arts professionals attending the conference. In the audience that day was a representative of Intellect Books who, impressed by Sharon’s presentation and turnout, invited her afterwards to write a book based on the content of her presentation. Instead, Sharon suggested that she edit a compilation of essays by artist colleagues. Intellect immediately agreed, and four years later, in the fall of 2013, the *Living and Sustaining a Creative Life* book series was born.

The criteria for inclusion in the book was simple: 1) Sharon had to like and respect the work of all the included artists, 2) she had to have an association with the artists (since she would be working intimately with each as editor), 3) she wanted to represent artists from all ages, 4) she wanted to include artists from abroad, and 5) she demanded the inclusion of more women artists than male artists. In the end, the book included 21 women and 19 men; 18 were from New York City, 18 came from the rest of the United States, and two were Europeans; ages ranged from 30 to 66.

The end result of Sharon’s efforts was the gorgeous, 219 page book, *Living and Sustaining a Creative Life: Essays by 40 Working Artists*. The introduction was written by Carter Foster, Curator, Whitney Museum of American Art, the conclusion was a conversation between Ed Winkelman (former art dealer and blogger) and Bill Carroll (artist and curator), and the preface was written by Sharon. Each artist’s essay was accompanied by an image of his or her work. Now in its sixth printing since publication, *Living and Sustaining a Creative Life: Essays by 40 Working Artists* has sold over 6,500 copies and 1,500 eBooks to date in over 18 countries, becoming Intellect’s #1 best selling publication — a phenomenal accomplishment for a peer-reviewed academic publication.

Almost fifty reviews of the book have been published, including those in Artnet, Professional Artist Magazine, Hyperallergic, and Business Insider, to name a few. Numerous podcast interviews with Sharon have been recorded since 2013, including three appearances on the Bloomberg Advantage radio show with Kathleen Hays.

The book tour for *Living and Sustaining a Creative Life* was funded from many sources, the first coming from a successful Kickstarter campaign which raised over \$7,000 in the fall of 2013. Subsequent contributions and revenue sources came from the publisher, academic institutions, and sales of the book during the tour. Royalties from sales have been split equally among all contributors, even though the total amount paid out has only amounted to \$81.35 per contributor so far.

Nonetheless, the success and reach of the first tour is incontrovertible. With 62 stops all over the country between September 2013 and May 2015, thousands of artists became part of Sharon’s efforts to build community, share information, enthusiasm, and courage, and to start the process of redefining what success means in the visual arts. Supported by a constant presence on social media, #LiveSustain is now a searchable term on Twitter, Instagram, and Facebook. All of these efforts will be repeated and

strengthened in the next book tour, helping to further educate the general public about the role of visual artists in society today.

III. Statement of Need

Throughout art history, the narrative of the Artist Hero has dominated the visual arts. From Da Vinci to Michelangelo to Cezanne, to Van Gogh, Dali, and Jackson Pollock, the stories of their lives are similar: all struggled to unleash their artistic genius while toiling away in solitude. Some, like Van Gogh, were so tortured that they inflicted physical harm on themselves. Most were unkempt, disorganized, and social recluses. So the story goes.

Unfortunately, these traditional perceptions of our greatest visual artists survive today and are still considered accurate portrayals of the contemporary artist of the 21st century. The reality, though, is that artists have been demythologizing and redefining this profile for decades. The transformation has been taking place in plain site, yet the general public continues to hold on to the old, stale cliché that a true artist is one who struggles in tortured solitude, contributing little to society along the way. Worse still is that many young artists just beginning their careers believe that this meme is more prevalent than the evidence suggests. Therefore, it is essential that this misleading image of the traditional visual artist is finally laid to rest.

Three important areas of the visual arts ecosystem need to be updated and improved upon since they have been negatively affected by this inaccurate storyline:

- 1) **Education.** Because the general public is woefully under informed about the valuable roles visual artists play in society, support for funding of art education in our K-12 schools has been declining since the 1970s. As a peripheral consideration to the main educational enterprise, art education is the first to get cut when school budgets are tightened. Subsequently, the majority of students now in middle and high schools across the country are no longer required to take art courses. In California, for example, only 25% of high school students take visual arts classes in any given year.¹ “No Child Left Behind” (NCLB) seems to have exasperated this situation, as well. A survey of art educators across the country a few years ago found that the vast majority reported negative effects from NCLB on scheduling, workloads, and funding for their art education programs, with the money redirected toward “core classes,” test prep and other areas.²

Although a new set of voluntary National Visual Arts Standards was recently developed by the National Art Education Association to help correct these imbalances, we have a long way to go. Art education across the country is still dependent on champions within the community to push it to the top of funding priorities. It remains the discipline most dependent on parents groups, foundation grants, and corporate sponsorship for its funding. Until the new visual arts standards become mandatory, art education will continue to rely on the energy and vision of individuals within each community who understand its importance. Only by clearly conveying to the general public the unique strengths that visual artists bring to the table can we begin to gather the momentum needed to forge *required* visual arts standards for our secondary school graduates. Once we get those, the visual arts will be given equal standing with other required STEM and humanities curriculums that are deemed essential training for future professions.

- 2) **Entrepreneurs and Relevant Training.** Along with the general public, many artists do not grasp that by definition they are entrepreneurial (without the goal of maximizing shareholder value, of course). The reason for this disconnection can be traced directly to the old preconception of the singular Artist Hero. Who needs a village if you’re able to magically create on your own? The reality today couldn’t be farther from the truth. The visual artist today is dependent upon his or her community for resources and sustenance. Artists must employ others, from studio assistants to

accountants; from lawyers to photographers; from art movers to web designers. They must constantly navigate all of the opportunities and pitfalls that every entrepreneur faces when growing their business. They must improvise and solve problems on the fly. All of these skills are learned in school and on the ground. Therefore, an artist studio is by definition a small business, and more artists need to recognize the similarities.

Likewise, many artists are employed in non-arts professions while concurrently making their own work. Some may even give up making work completely to embark on a new career. What they fail to recognize is that the tool kit that they acquired from their art studies can be applied across disciplines. These include the ability to:

- improvise based on the given situation.
- receive and give critical feedback.
- embrace ambiguity.
- collaborate across multiple platforms and media.
- tell compelling stories.
- revise work and change on a dime while generating new and interesting ideas.

Unfortunately, according to an important study entitled the “Strategic National Arts Alumni Study” (SNAAP), a majority of those students now working in non-arts fields report that their arts training is not relevant to what they are doing now.³ Clearly, art school graduates are entering the workforce without the proper guidance and encouragement regarding their unique creative capacities and expertise. Much more work needs to be done to help young artists embrace their unique place in the hierarchy of expertise in the new 21st century labor pool.

- 3) **Expanded Opportunities.** We have entered a golden era of opportunity for visual artists. Unfortunately, many have failed to grasp this important development, let alone taken advantage of it. The supply of nonprofit arts organizations has increased over 50% nationwide since 2000,⁴ and one study from 10 years ago found that artists had already begun moving fluidly across commercial, nonprofit, and community work.⁵ Surprisingly, many artists Sharon encounters in her capacity as a consultant with Creative Capital and the Joan Mitchell Foundation do not take advantage of the myriad possibilities that currently exist. For some reason, artists today are still fixated on attaining gallery representation, as if that accomplishment will magically alter their practice, career trajectory, and financial security. The truth, though, is that inclusion in a gallery roster is just one piece of the artist’s career today, and its impact is diminishing yearly. Sure, it may help open up doors of opportunity, but it will never serve the old role of providing a monthly stipend while the artist toils away in solitude serving up masterpieces to be sold at the next show, for instance. The art landscape has changed permanently for the better, and with it must come an end to the myth of the Artist Hero.

At each book tour stop, all three topics, in addition to many more, will be addressed in town hall forums using examples from the book to spur conversation and idea sharing between panel members, artists, community thought leaders, policy makers, and the general public.

1. “Cultivating Demand for the Arts: Arts Learning, Arts Engagement, and State Arts Policy,” by Laura Zakaras & Julia F. Lowell, study commissioned by the Wallace Foundation.
(<http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/key-research/Pages/Arts-Learning-and-Arts-Engagement.aspx>)

2. “No Child Left Behind: A Study of Its Impact on Art Education,” by Robert Sabol.
(<https://arteducators-prod.s3.amazonaws.com/documents/453/469c9979-17ea-4c2d-bc29-e4ea77d5382a.pdf?1452930323>)

3. based out of the Indiana University School of Education, the ongoing survey has now reached more than 140,000 graduates of arts and design schools. (<https://snaaparts.org>)

4. from the 2014 National Arts Index project of Americans for the Arts. (<http://www.artsindexusa.org>)
5. "Crossover: How Artists Build Careers across Commercial, Nonprofit, and Community Work," by Ann Markusen, Sam Gilmore, Amanda Johnson, Titus Levi, Andrea Martinez.

IV. Description of Book Tour

The book tour for *Artist as Culture Producer: Living and Sustaining a Creative Life* officially kicked off on March 21, 2016, at the Hirshhorn Museum in Washington, D.C. Although almost a year in advance of the street publication date of March 1, 2017, the panel discussion between Sharon and Hrag Vartanian, Editor-in-Chief of Hyperallergic, marked the beginning of what will amount to nearly 100 stops in support of the book. With 175 attendees from all segments of the Washington arts community in the audience, the discussion and slide show represented a typical gathering along the book tour, albeit in a museum setting. Sharon led the discussion with a few examples from the book, focusing on the following topics:

- how artists extend their practices outside of their studios.
- sharing examples of the roles artists play as change agents in the creative economy.
- examining models of sustaining creative lives in the public realm.
- redefining a contemporary artist today.
- exploring what success means to different artists.

The format of each stop is similar, lasting between an hour and an hour-and-a-half. It begins with a lively 45 minute moderated conversation between Sharon, a contributor from the book, a local artist, and a relevant thought leader, such as a critic, curator, museum director, author, educator, non-profit representative, government representative, or business person. With the room warmed up by the free-flowing and honest conversation, the floor is then opened to questions and comments from the audience. Participation is highly encouraged in order to explore ideas brought up by the panel, as well as to introduce new initiatives that can be carried forward locally. At the conclusion of each event, audience members are encouraged to continue the conversation in person with panel participants as the gathering breaks up. Contributors to the book take part in book signings, whether they participated in the panel or were simply present in the audience. Most importantly, the exchange of contact information is always highly encouraged, since a main component on each stop is to facilitate community building, not only locally but regionally and nationally.

Sharon moderates and curates each event herself, working closely with every venue to choose local artists most relevant to the other participants. Locales range from academic settings to bookstores, from museums to arts centers, from public high schools to community centers, from art galleries to art fairs, etc. As many events as possible are recorded using video and/or audio, ample photos are taken, and use of social media is maximized (Twitter, Instagram, Facebook, etc.). Real-time updates using #LiveSustain are always emphasized in order to track all comments, photos, and contacts, thereby furthering the reach beyond the place and time of the gathering. Our goal for each event is to maximize the potential to connect representatives of the art ecosystem with each other and with members of the general public.

Using Sharon's last book tour as a model, important data and information is being culled from these events, contributing greatly to our understanding and properly valuing artists as culture producers in society. Partnering organizations that are helping with organizing logistics, press, and general marketing exposure include the National Endowment of the Arts, Artspace, the Center for Cultural Innovation, and the Joan Mitchell Foundation.

Finally, a website (www.livesustain.org) is used as a repository of all documentation pertaining to both tours, including press, reviews, photos, and links to audio and video recordings.

Important links from the first book:

Description of *Living and Sustaining a Creative Life: Essays by 40 Working Artists*:
<http://www.press.uchicago.edu/ucp/books/book/distributed/L/bo16814556.html>

Book tour info (including video of 92nd Street Y book event in October 2014):
<https://www.livesustain.org/essays-by-40-working-artists>

Press:
<https://www.livesustain.org/press>

Amazon reviews:
<http://goo.gl/gfPv1q>

Kickstarter Video:
<https://www.kickstarter.com/projects/1475604075/living-and-sustaining-a-creative-life-book-tour>

List of 40 Artist Contributors:

Alec Soth	Carron Little	Julia Kunin	Peewee Roldan
Alison Wong	Chloe Bass	Kat Kiernan	Robert Yoder
Andrea Zittel	Duncan MacKenzie	Khaled Sabsabi	Sharon Butler
Austin Thomas	Edgar Arceneaux	Lenka Clayton	Shinique Smith
Billy Dufala and Steven Dufala (joint essay)	Euan Gray	Mark Tribe	Stephanie Syjuco
Brett Wallace	Faina Lerman and Graem Whyte (joint essay)	Martina Geccelli	Steve Lambert
Caitlin Masley	Jane South	Matthew Deleget	Tim Doud and Zoë Charlton (joint essay)
Cara Ober	Jaime McLellan	Michael Scoggins	Wendy Red Star
Carrie Moyer	Jean Shin	Morehshin Allahyari	William Powhida
		Paul Henry Ramirez	

Other Contributors:

Preface

Sharon Loudon - Artist, Educator, Advocate for Artists, Editor of "Living and Sustaining a Creative Life" Books

Foreword

Hrag Vartanian - Editor-in-Chief, Hyperallergic

Conclusion

Chen Tamir - Curator, Center for Contemporary Art (Tel Aviv)
Courtney Fink - Co-Director and Co-Founder of Common Field
Deana Haggag - Director, The Contemporary (Baltimore)

Interested and/or Committed Venues (subject to change):

21c Museum Hotels (Louisville & Lexington, KY; Durham, NC; Cincinnati, OH; Oklahoma City, OK; Bentonville, AR; Nashville, TN)	Cue Art Foundation (NYC)	MCA Santa Barbara (CA)	School of the Art Institute of Chicago (Chicago, IL)
Aldrich Contemporary Art Museum (Ridgefield, CT)	Des Moines Art Center (Des Moines, IA)	Mennello Museum of American Art (Orlando, FL)	Sotheby's Institute of Art (Los Angeles, CA)
Anchorage Museum (and other sites in Alaska)	Duluth Art Institute (Duluth, MN)	Minneapolis College of Art & Design	Spaces/MoCA Cleveland
Area 405 (Baltimore)	Eastern Michigan University (Detroit)	Museum of Contemporary Art (Cleveland, OH)	Strand Book Store (New York)
Arizona State University, Herberger Institute for Design and the Arts (Tempe, AZ)	Eighth Floor (Rubin Museum, New York, NY)	New Hampshire Institute of Art	Tyler School of Art at Temple University (Philadelphia, PA)
Art City Eugene (Oregon)	Elizabeth Foundation (New York)	New York Academy of Art (NYC)	University of Arizona (Tucson)
Art League (Alexandria, VA)	Encaustic Conference (Provincetown, MA)	New York University	University of California, Davis
Artspace (New Haven)	Georgetown University	Oregon State University	University of Houston Center for Arts Leadership
Bemis Center for Contemporary Arts (Omaha, NE)	Grinnell College (Grinnell, IA)	Oxbow (Saugatuck, MI)	University of Washington Center for Arts Leadership
Blanton Museum of Art (Austin, TX)	Harvester Arts (Wichita, KS)	Penn State School of Visual Arts (State College, PA)	University of Washington (Seattle)
Bowdoin College Museum of Art (Brunswick, ME)	Hirshhorn Museum in partnership with American University (Washington, DC)	Pennsylvania Academy of Fine Arts (Philadelphia)	UNLV, Marjorie Barrick Museum (Las Vegas)
California College of the Arts (San Francisco, CA)	Joan Mitchell Foundation (New Orleans, LA)	Perez Museum of Art (Miami, FL)	Urban Glass (New York, NY)
California State University (Chico, CA)	Los Angeles Contemporary Exhibitions	Philbrook Museum of Art (Tulsa, OK)	Walker Art Center (Minneapolis, MN)
California State University, Long Beach (Los Angeles)	Lyme Academy (Connecticut)	PNCA Center for Contemporary Art & Culture (Portland, OR)	Western Connecticut State University (Danbury, CT)
California State University, Northridge (Los Angeles)	Macalester College (Minneapolis)	Pratt Institute (New York, NY)	Yale University
Chautauqua Institution	Maryland Institute College of Art (Baltimore)	Richmond Art Center (Richmond, CA)	— — —
Contemporary Art Museum (Houston, TX)	MANA Contemporary (Newark, NJ)	Mason Gross School of Art, Rutgers University (Brunswick, NJ)	Additional venues in Australia (Sydney, Toowoomba, Tasmania & Brisbane); United Kingdom - Bath & Nottingham
	Massachusetts Institute of Technology - List Visual Arts Center (Cambridge, MA)	San Francisco Art Institute	

V. Benefits to Artist Communities and Creative Economies

Using the success of the first 20 month, 62-stop *Living and Sustaining a Creative Life* book tour, we can safely project similar benefits and measurable outcomes to visual arts communities around the country and abroad. Important milestones reached as a direct result of the first tour included:

- traveled to 19 states and the District of Columbia, including: New York, New Jersey, Connecticut, Massachusetts, Maine, Maryland, Delaware, North Carolina, Tennessee, Florida, Ohio, Illinois, Indiana, Iowa, Minnesota, Kansas, Texas, Oklahoma and California.
- visited the following venues: museums (6), arts centers (13), university art departments (14), non-profit educational organizations, foundations & conferences (8), art galleries (4), podcasts, radio appearances & public libraries (10), bookstores, hotels, & art fairs (3)
- reached thousands of artists, shared innumerable issues surrounding sustainability of artist's creative lives, facilitated community building across local, regional, and national visual arts sectors.
- educated the general public about the reality of the artist's life, dispelled common recurring myths about artists' lives, brought greater exposure of local artists to local supporters.
- received feedback from many young artists how important the book has been to their artistic development, with particular commentary about how the book helped to alleviate feelings of isolation commonly found in up-and-coming artists.
- facilitated book becoming required reading in various university art programs, with many students making contact with contributors in the book for feedback and guidance, some meeting in person.
- facilitated creation of new artist groups as a direct result of book tour events, including a "Living and Sustaining a Creative Life" club comprised of women in their seventies that meets monthly in Rehoboth Beach, DE.
- discovered that a common definition of success for artists was the freedom for them to simply continue making their work.
- introduced art collectors to artists during book tour events.
- inspired more than 1,000 college art students with stories from the book that detailed alternative paths of sustainability upon graduation.
- recorded each stop (video & audio) and immediately posted audio recordings available for download: <https://goo.gl/dZmu75>.
- posted an example on Sharon's website of an edited video from a panel in October 2014 at the 92nd Street Y in New York City that included, Sharon, Adam Sheffer (Partner, Cheim & Read Gallery), Kathleen Hays (Bloomberg Journalist, Hays Advantage on Bloomberg Radio), Benjamin Genocchio (Editor in Chief, Arnet News), and artist Will Cotton.
- increased visibility to hosting venues locally, regionally, and nationally, both by word of mouth by out-of-town artists as well as write-ups in other markets by those involved.
- increased foot traffic and attendance to hosting venues by bringing in new participants who wish to meet out-of-town members of the art community.
- created revenue opportunities for hosting venues through sales of the book, both during and after the event (all arts venues get discounted rates from the publisher).

Topics covered in the second book supplement the above in important ways. As the book title states, all 40 of the artists chosen for this next publication intentionally reach out beyond their studio practice to touch and influence their communities directly, either through their art making or with their simple generosity. They are potent communicators with serious, impactful artistic activities that play important roles in the ever expanding creative economy. The book tour is bringing these stories first hand to local and national communities and inspires and educates those in attendance. A spotlight is

focused on the unique skill set visual artists bring to different employment opportunities. They are learning that visual artists are:

- natural practitioners of “Studio Thinking”, employing “Eight Habits of the Mind”: technique learning, engaging & persisting, envisioning, expressing, observing, reflecting, exploring, and understanding community.¹
- original, inventive and naturally think outside of the box.
- excellent team builders.
- users of practical skills that are transferable to other industries: contracting, carpentry, plumbing, running non-profits, etc.
- intrinsic problem solvers.
- specialists in aesthetic efficiency and use aesthetic expertise in presentation, beautification, functional techniques and organization (think: form/shape/color/composition).
- examples of well-being and well-rounded individuals because we enjoy what we do on our own terms.
- devoted to freedom of expression and therefore understand our own emotional intelligence.
- independent with well-informed opinions.
- courageous and lack fear of failure, aka: risk-takers.
- devoted and committed to communication in all forms.
- entrepreneurial by nature and a small business by definition.
- naturally transformative because we understand instinctively the power of creating something from nothing.
- among the hardest working and prolific of all the industries, working longer hours while being the most resourceful, tenacious, and focused.
- flexible and ready to change on a dime at all times.
- able to translate an abstract language into a verbal one.
- able to operate under pressure with distinct deadlines.
- able to work with many different types of people in many varied communities cultivating relationships across boundaries.
- addicted to learning more about our discipline, its history, and how it fits into the world around us.
- open minded.

One of the most important goals of this book is to lay to rest the usual misperceptions that visual artists are weird, lazy or smell bad; that they need to suffer and toil in obscurity in order to feed their artistic genius; or that they have no role to play in our economy beyond painting pictures or installing sculptures. Instead, the book tour helps publicize the fact that visual artists have been integrated in society for generations, living in our communities, teaching in our schools, working in corporations, holding down government positions, running non-profit organizations, and building small businesses. Although visual artists are specialists that bring a unique skill set to these positions, they are no less important economically than a mechanic, real estate agent, or bank president. What does differentiate them, though, is their ability and desire to inject culture into the crevices where it is lacking, be it in education, medicine, the corporate world, the not-for-profit sector, etc.

1. “Studio Thinking: The Real Benefits of Visual Arts Education,” by Lois Hetland, Ellen Winner, Shirley Veenema & Kimberly Sheridan, commissioned by Project Zero, the research arm of the Harvard Graduate School of Education. (<https://pz.harvard.edu/resources/studio-thinking-the-real-benefits-of-visual-arts-education>)

VI. Conclusion

The Artist as Culture Producer: Living and Sustaining a Creative Life book tour builds upon the success of the previous tour and diligently cross-pollinates artists among regions. Through panel discussions, symposia, and town-hall forums all across the country and abroad, we are shining a light on the new roles contemporary artists play in the 21st century economy. We are inviting an expansive conversation from important stakeholders in each community, including contributors to the book, local artists, critics, non-profit participants, thought leaders, and other members of the general public in order to learn about, lend voices to, and be inspired by the vast range of influence that visual artists exert on society. We are helping to demythologize the tired cliché of the Artist Hero, dismantling the notion that artists should be treated differently from other members of our communities. Finally, as with Sharon's last book tour, important data and information is being culled from these events in a final Case Study, increasing our understanding and valuing of artists as culture producers today.

VII. Contact Information

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Denver, CO 80205
<https://www.redlineart.org/the-institute-for-sustained-creativity-fiscal-sponsorship>

Website:
www.livesustain.org

Scenes from the first book tour, Living and Sustaining a Creative Life: Essays by 40 Working Artists



Panel Discussion and Book Signing
Living and Sustaining the Creative Life
moderator SHARON LOUDON
April 24, 2014 6 - 8 p.m.
with panelists:
David Ryan Anne Hoff Alisha Kerlin Ash Ferlito
Sponsored by:
Wendy Kveck Trifecta Gallery Melissa Petersen
FREE and open to the public Limited Seating
TRIFECTA GALLERY
UNTIL EIGHT
Contact:
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