

Edited by Mary Sherman

International Opportunities in the Arts

SERIES IN ART

Summary

This book is a compilation of papers derived from talks, presented at TransCultural Exchange's 2018 International Conference on Opportunities in the Arts. The aim of these talks was to inspire artists to think across disciplines and cultures and to suggest other career models beyond the typical studio to gallery/museum model. Much of this content is unique in that it not only addresses the practical needs of artists but, even more importantly, it does so in the context of today's global reality. As artists have noted on post-Conference surveys, this information is "the missing link in the art world; the bridge between academic and real-world practice; between a local and international career in the arts." By making this information available long-after the Conference's end and to those who could not directly participate in the Conference, many more artists will have access to where to find jobs/residency programs and funding for their work, information on how to put together successful residency applications, how to market their work, and other professional development programming. In addition, they (and interested members of the public) will have access to the Conference talks on what leading artists are doing across disciplines, with new technologies, and in the public sphere.

About the editor

Mary Sherman is an artist and the founder and director of TransCultural Exchange. She also serves as the grants writer for TransCultural Exchange, which has received support from UNESCO, the National Endowment for the Arts (NEA) and Asian Cultural Council, among others. Additionally, she teaches at Boston College and Northeastern University and, in 2010, served as the interim Associate Director of MIT's Program in Art, Culture, and Technology. For her own work, she has received numerous grants and awards, including three Fulbright Specialist Grants (Trondheim, Taipei, and Istanbul), and has been an artist-in-residence at such institutions as the Massachusetts Institute of Technology and the Taipei Artist Village. She is a frequent guest lecturer on funding for artists, has served on juries for such organizations as the National Endowment for the Arts, and has lectured widely (including at Goldsmith University, MIT and Harvard University). Further, for more than 20 years, she worked as an art critic for such publications as The Chicago Sun-Times, ARTnews, Boston Globe and Boston Review.

"What a delight it is, after decades doing cultural policy research, to discover a compendium of readings about topics which one was in woeful ignorance. The twenty-six essays gathered in this volume range over a wide variety of topics that show one great commonality: none of them are very much concerned with the traditional discussion of arts subvention or cultural policies that typically are the dominant concerns of researchers. Rather, this collection introduces us to lesser known, but remarkably innovative, arts activities. A large number of the essays are concerned with arts therapy, that is, the use of aesthetic activities in amplifying the physical well-being of the physically ill as well as with facing challenges requiring rehabilitative support. There are also a number of essays addressing unconventional artistic expressions. These include the pictures of groups from throughout the cultural mainstream, as well as arts activities that provide unconventional insight into the human condition. A number of essays discuss various resources that are available to support artists in their creative work. These include international exchanges, residency programs, and less recognized modes of aesthetic vision that inspire creative innovation. In sum, these twenty-five essays constitute a welcome addition to our knowledge of the varieties of arts activities, aesthetic inspirations, and artist support. This collection deserves to be considered by all who seek to understand the full range of culture in society."

Kevin V. Mulcahy
Louisiana State University



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