



SAMPLE ARGUMENTATIVE ESSAY

Making money as an artist

Beginning with that romantic early childhood question "what you want to be ready", through the maturation phase, the release of a childish idealized sentence "I'll be a ballerina, a firefighter, aunt in the shop" (OK, some of them knew what they wanted to be when they grew up) until we find our own way, all of us in the mature years somewhere find ourselves, more or less satisfied with what we are and where we are, and where we are. The witty British journalist Katharine Whitethorn once said: "Discover what you love most to do, and then find someone to join you." Indeed, those who do what they truly love are happy are still paying for loans, rent and life as such.

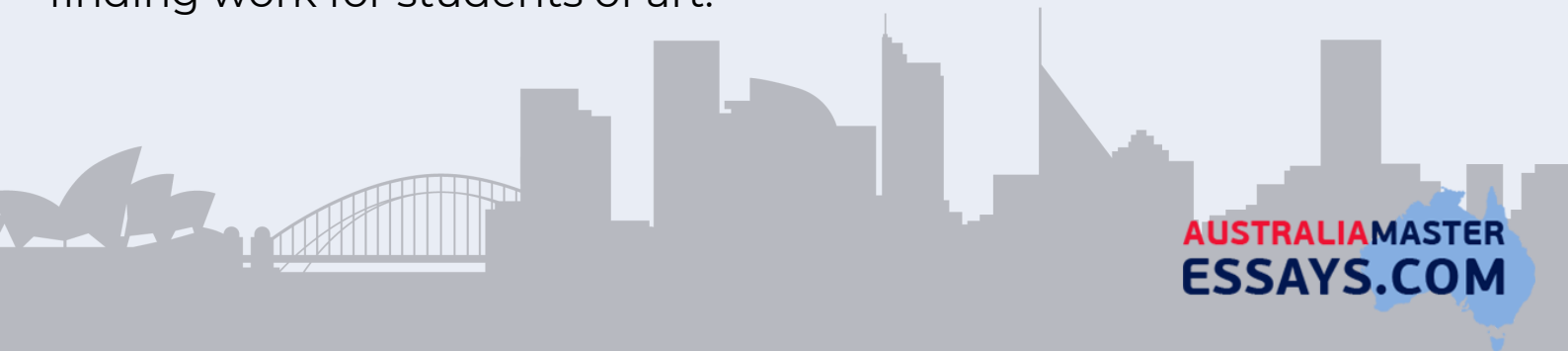
Graduated artists around the world spend a large part of the time (~95%) of their education by investing in their activities, altruistically worrying about whether they are good enough, developing an enviable sensitivity for dealing with details, while simultaneously being almost constantly persecuted by the lack of exercise or dedication. This is a phenomenon that I almost met exclusively among artists. Most spend more than twelve hours a day working on improving their artistic practice, while the socialization time is open-mindedly asking if it's enough to be considered good in what they do and coming from the intruder syndrome. I still need to meet a banker or secretaries who are up early and lie later to read books about their work, went to watch other bankers and secretaries how they work to make sure they are in progress and / or to be in the forefront of the quality of their work, offered their services for free, all



in fear that, if they do not constantly work more than what appears to be average, they do not draw full potential from themselves. According to my experience, the rest of the time (~ 5%) is spent (and before the final line of the race for a degree) panic thinking - and what further? How is money earned? How is the price of the service determined? How to refuse to appear for the purpose of "presenting your work to the public" (to drive to a place, spend a few hours presenting the work for which the education was paid, and go home with a situation in a wall that is impaired for transport costs)? Where can I ever get a job? As the duration of the graduation passes, the artists are thinking why studying the work of Chomsky or Foucault, while bureaus to deliver food, make a cup of coffee with soy milk or as a receptionist, serve guests at the hostel.

Most people who see this statistics are left to fall into the sweet temptation to say: It's very nice to deconstruct Nietzsche's aphorisms and study the partitures of Maler's Other Symphony - if it's a hobby. Otherwise, you are not an artist, you are an idiot with creative tendencies. "It is possible that the answer lies in universities, which are the same institutions that students let through their system, in the end, they would not know with any advice to send them to the world.

Universities why young people should spend their time on an artistic section as opposed to someone "more pragmatic", such as computer science or engineering - are mostly asked or give you a response like passion, and when asked how passion is paid in today's society, the answer is: is priceless (or unprofitable?). Or even more poetic: "If it's a passion for the right, the path will be created." I have often witnessed that both professors and career counsellors are equally impudent in finding work for students of art.



There are professors who do not know how to quote a potential place for the work of your student before graduation (so nowhere, but often they say: "You certainly have a job abroad, if you look for it"), who never talked about the future with their students, they are already lecturing on their knowledge of the phrase creation, transcription of the solo, or aesthetics of music. (Of course, some of the professors are desperate that they cannot give useful advice to their best students, while others do not think about it). Here, those who are left with sweet trials reappear and say: The obligation of an educational institution is to transfer knowledge, not to worry about how you will find a job. This can be an interpretation of the role, but I believe that this leads to understanding People have no learning problems, or with the existence of an institution that can help them to systematize knowledge and get to know people of similar interest, they already have a problem with the irrelevance of this knowledge.

Universities should serve as bridges in independent financial, professional and intellectual life, whereby everyone can contribute to society with their full potential, not to worry if everything is less than enough to survive. It is in the interests of universities to make the students happy and believe that their functionality would be more appreciated (even only at the superficial level explained: better paid, less blissful) if they had insight into the needs of the employment market and when they would not allow for the education and graduation of a large number of people who leave the faculty without any knowledge of the active forces in the labour market. I am undoubtedly the witness of the fact that people of great qualities (artistic, as well as human) capture the elbow of the curve to get out of art (realizing that since their fifth year they have spent twenty years dealing with something that will not provide them with the possibility of living above the poverty line) or to slowly flush inside, collecting figures in an agricultural association, not filling their potential.

We need art and beauty to make life more durable. French painter Georges Braque beautifully shaped it: 'The art is wound turned into light'. Because, what can we do with inevitable life wounds? Transforming them with art in the light, so we can find salvation. Many, at the end of their journey, see wealth and fame. But to enter the glamorous world of art, it takes a lot of luck. I would also recommend to all young artists, to think practically, to reduce life's needs and the consumption of energy and time to what is important and what it means to them, and to forget everything else. To regulate life or ambience so that it can return energy to them - that what I feel is that at the end of each day, when I see my working and living space, I feel relaxed and what is the place where I fill the batteries. Patience is also necessary and what is learned: building a professional experience involves a certain amount of time, which brings benefits in terms of determining a certain importance that helps you and facilitates the creation and work in general.



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