

ARTslant

New York



Inside the Artist's Studio with Joe Fig by The ArtSlant Team

Painter Joe Fig's new book, *Inside the Artist's Studio*, comes out tomorrow. Fig is well-known for his portraits of artists' studios. In this follow-up to his *Inside the Painter's Studio*, he asks 24 painters, video and mixed-media artists, sculptors, and photographers the personal questions that matter most to artists looking for guidance and commiseration in their search to exist as an artist.

In *Inside*, we are given a glimpse into the everyday studio practices of some of the most engaging contemporary artists today. Below, we take a look at the

advice a few of these artists have for your young artists just beginning their careers.

Wanna buy it? Purchase the book from papress.com and enter promo code JOEFIG at checkout for 35% off and free shipping in the U.S.

What advice would you give to a young artist who is just starting out?



Ellen Altfest: To really focus on making the work what it needs to be and as true to who you are as you can.



Carroll Dunham: To learn as much about art history as you can and to look at as much contemporary art as you can and to try to meet other artists. To understand that there's a history and a community that revolves around art. Those are the main things that can allow you to find a place for yourself, to work and to grow. I stress this idea of community because everything good in art seems to happen through referral.



Red Grooms: When I was young in the 1950s, my peers were telling me that you couldn't be great now—you've got to work at it. There's that Japanese saying that you have to do a certain thing for a hundred years before you're able to say that you're capable of doing it. I don't believe in that philosophy at all.

I don't agree with that, and I think, historically, I'm right. You have to be as good as you possibly can be immediately! Look at Bonnard¹⁶ and Vuillard¹⁷ those guys were twenty-one, and they were never any better than they were then. In other words, go full force as soon as you can, right off the bat.



Alois Kronschlaeger: Go for it! See a lot of shows. I think graduate school is really important to meet your peers, to create your own network. There is that social fabric of knowing other artists that are producing work. One thing that I got out of graduate school is what David Shirey said. Within thirty-five thousand years of art making, where does your work fit? Within what time period, and why are you doing it now? So if you can think about that and reflect upon that, then you also have to realize that you're in it for the long run. Your work has a certain trajectory, and how does your work evolve within certain historical relevance?



Tony Ousler: My advice would be: Don't compromise. Avoid drugs. Don't expect to make money. If you're making work, you're a success. That's it. Period, full stop! ... If you're a young artist and you can eat, you have food, you have your studio or your corner of your dining room, and you're making your work, you're contributing to the world ...that's success.



Judy Pfaff: All the things that [young artists] really need, I can't give them. They need to get their shit together. They need to market themselves. They need to have artist's statements that are written well. They need to do all the business stuff that I still have not been able to figure out. The need to have a very lively conversation is very, very important. Get really good friends. Talk a lot, drink a lot, and eat a lot together. Talk about your ideas, be honest with each other, and have a community. I think you grow like a big organism.



Eve Sussman: Be honest. Do what you think is important. If you're driven to do it, then it's worth doing. My advice is to be real. If you're not being real, everybody's going to know.