

An **artist's statement** (or artist statement) is an artist's written description of their work. The brief verbal representation is for, and in support of, their own work **to give the viewer understanding.**

As such, it aims to inform, connect with an art context, and present the basis for the work; it is, therefore, **didactic, descriptive, or reflective in nature.**

The artist's statement intends to **explain, justify, extend, and/or contextualize their body of work.**

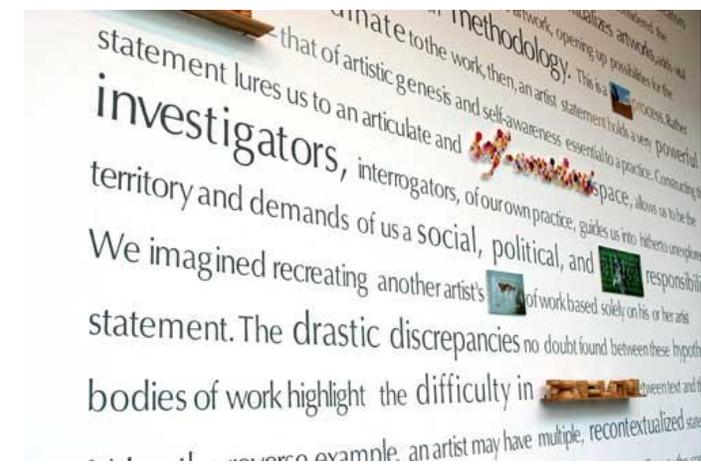
It is imperative that the artist knows how to **properly convey their work through their own words.**

Artists often write a **short (50-100 word) and/or a long (500-1000 word) version** of the same statement, and they may maintain and revise these statements throughout their careers. They may be edited to suit the requirements of specific funding bodies, galleries or call-outs as part of the application process.

The writing of artists' statements is a recent phenomenon beginning in the 1990s. In some respects, the practice resembles the **Art Manifesto** and may derive in part from it. However, the artist's statement generally *speaks for an individual rather than a collective*, and is not strongly associated with polemic.

You can create an artist statement format about a single work of art or **your whole body of work**.

On at least two occasions, artist's statements have been the subject of gallery exhibitions. *The Art of the Artist's Statement* (Hellenic Museum, Chicago 2005), featured the work of 14 artists offering a visual commentary on the subject of artist statements.



The second exhibition, *Proximities: Artists' Statements and Their Works* (2005, Kamloops Art Gallery, British Columbia) showed nine contributing artists responding to the topic of artists' statements by taking one or more of their own artist's statements and working with the text(s) and creating a new work in the process.

Statements are **a general statement about who you are as an artist.**

An artist's statement can be a single **paragraph—several paragraphs are preferable**—but your statement should never be longer than one page.

While a bio can be written in third-person (e.g. *she grew up in Nebraska...; he studied in Vancouver...*), an artist's statement has to be written **in the first-person perspective** (e.g. *my printmaking technique...; I apprenticed to carve...*).

## What does an artist statement contain?

- An explanation of **how and why you create your art**. It also contains other interesting facts about yourself and your art.
- Statements about **your personal relationship with art** and why you've chosen to become an artist.
- The **medium** you use for work, the tools you use, and if you work on your own.
- A **description** of your current work and why you chose to make your work the way you did.
- An **explanation** of what your work means to you and what you hope it would mean to those who look at it.

As an artist, you are expected to discuss your own work and the work of other artists. Your artist statement gives you an opportunity to define **the critical conversation you want to engage through your art.**

Write a **200-word** artist statement documenting your understanding of *your creative process, ideas, who you are as an artist, your influences.*

Submit your artist statement in **a single page**, in **two/three paragraphs**, possibly using font size 11-12.

## Consider asking yourself these questions:

- **What am I trying to say in my artworks?**
- **What has influenced my artworks most?**
- **How do my methods of working (*techniques, style, formal decisions*) support the content of my artworks? What are specific examples of this in my works?**
- **How does my art relate to the art of my contemporaries?**
- **Who is my audience?**
- **What do I want others to understand about my art?**

- **These topics must be discussed in a clear and concise way in your written artist statement.**
- **A good artist statement uses proper grammar, well-formed paragraphs, appropriate vocabulary and reads smoothly.**
- **It is not a bio, and it is written in first person.**

**AnnMarie Fitzsimmons**

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### **Artist Statement /Short Bio**

I have been interested in art & artists my entire life. I began painting as a very young girl. I began painting images of chairs thirty years ago. The chairs are usually very specific chairs, with names such as Windsor, Wassily or Stickley. I am fascinated by many different types of chair designs; however, I am more interested in what a chair does to someone's personality, even for a short time. For example, an individual will "act" very proper while sitting in a Queen Ann style chair and, in contrast, they will "act" very informal while sitting on an inexpensive metal folding chair, especially if it has some dings, dents and perhaps paint spattered on it. People are seldom present in my paintings. And, after careful planning and positioning I decide on a composition. How my lines and objects interrelate on the picture plane is just as essential as the subject I am depicting. My images are quiet glimpses into three-dimensional spaces that are meticulously arranged. I invite my viewers to look in.

I graduated with honors and received my Bachelor of Arts degree in Fine Art from Montclair State University. I regularly exhibit my art in juried shows throughout the NY, NJ & CT area. I am currently teaching painting and drawing classes to children, teens and adults at the *Around the Corner Art Center* in Freehold, NJ.

**Mary Ting**



### Artist Statement

I am a Chinese-American visual artist working in a variety of formats from installations, sculptures, drawings, prints, to artist's books. My work refers to memory, family and Chinese folk culture. Within my visual language of limbs, beaks, wounds, roots and Chinese symbols, lies a narrative. Psychological and sociological issues of isolation, endurance, and silence embody my forms. I view my pieces as visual poems; stories harsh and frightening but one's that are seldom told and lay deep within our bones. The work is personal, contemplative, and dark. It is the "memory collections, diaries of nightmares and sadness" within us that interests and inspires me.

The objects or drawings that I create can be considered as vestiges of lost memories, the residue of emotion and time. Using materials such as paper, wax, and wire, the work has a fragility in form yet gives the illusion of movement, continuum and survival. Much of the work is obsessively crafted in a traditional fashion, with much emphasis on texture and nuance.

I have always had a deep respect for the handicrafts made in anonymity and the quietness of the home. I am fortunate to have grown up in a home where I was taught to embroider, weave, sew, bead, cut and fold paper. Tales of the rabbit on the moon, menacing Door Guardians, stone lions, and the merciful Guanyin revolved in my mind. This eventually lead to me to journey to the remote villages in Shaanxi, Shanxi and Hebei Province, China. Roaming the mountains in the depth of winter, I sought to learn from the elderly women of these impoverished areas where ancient folk superstitions and crafts remain fundamentally unchanged.

I have now returned to New York, but the yellow earth and trees of Shaanbei lay heavily in my heart. Though the human spirit prevails, the land is hauntingly still, resonant and layered in glorious and tragic history. It is my hope to create work that is evocative and imbued with layers of emotion, memory, and metaphor.

### *Sample of graphic designer artist statement*

Even though I have decided to push through with an academic career instead of focusing on a creative path as I really wanted, I have always been amazed and fascinated with the different patterns involved in the fields of art, natural world, as well as in architecture. Painting and drawing have intensely heightened my overall appreciation of them. For me, creating art, whether it is abstract or realistic, has further helped me to view the world in a clearer perspective.

In October of 2010, I started studying modern languages and classics. However, I decided to leave during the first term due to problems with my dyspraxia, causing me severe pain than I have anticipated. I struggled to continue coping with everyday living, while developing problems with my mental health.

Even though I know that I never had any formal qualifications when it comes to art, I have kept my passion for it even outside the curriculum. I was particularly interested in graphic design. I taught myself using available sources online, attended forums intended for this subject, and have even shadowed some great graphic designers who have shared with me their expertise.

Aside from my passion to learn, I also love learning about other cultures, both from the past and the present. I have turned this into a hobby that I have found very interesting. Because of this reason, I want to further learn more languages, as I believe that this can also help me with the field that I have chosen in graphic design. By learning languages, I will be able to reach out to more potential audience and clients, thus allowing me to expand my business even further. By being a graphic designer artist, I can finally get in touch with my passion, and excel in it as well.

# NIR NETZ

PHILADELPHIA, PA  
Friends Central School

## NIR'S ARTIST STATEMENT

I am a rising 10th grader who draws and writes, and is in the process of learning about filmmaking. My skills have developed through school, camps, instructional books, and my own personal practice. I enjoy editing film and audio, writing scripts, and hope to direct an animated film one day. Above all, I enjoy drawing digitally and on paper. My artwork is inspired by songs, movies, literature, cartoons, and video games such as Total Drama, Dust: An Elysian Tail, Heart String Marionette, and Homestuck. These inspirations help with designing and fleshing out characters, creating settings at fictional worlds, and creating a unique story. My ideas usually involve a large group of peculiar characters coming together. I develop the characters so the viewer gets a deeper view into who the characters are, and the characters' evolving relationships with one another. I enjoy creating art because it relaxes me and gives me purpose.

FILMMAKING  
CINEMATOGRAPHY  
ART FOR GAMES



# ANGELA VISCONTI

BRIDGEWATER, NJ

Bridgewater-Raritan Regional High School

ANIMATION

CREATIVE WRITING

DRAWING I:  
INTRODUCTION



## ANGELA'S ARTIST STATEMENT

I create illustrative sketches, paintings, and most recently hand drawn animation. I explore character design and experiment with inks and watercolor through sketches to study form. I began making hand drawn animation to start pursuing the kind of artist that I want to be. I am greatly inspired by Katsuhiro Otomo, Hayao Miyazaki, and James Jean, as well as many comic book artists. The works of Otomo, Miyazaki, and Jean contain imaginative and highly appealing uses of color, human figure, subject matter, and storytelling. Almost every aspect of the works by these artists inspires me to create stories and build worlds of my own. I mostly make work for myself, but eventually I want to make work for much larger audiences. My goal is to create feature length animated films that communicate the same level of awe that I experience viewing works by my favorite artists and filmmakers.

# DAHLIA VISCONTI

BRIDGEWATER, NJ

Bridgewater-Raritan Regional High School

## DAHLIA'S ARTIST STATEMENT

I make illustrations and comics about characters that I come up with. I mainly depict these characters in suburban and rural settings, with themes that range from the struggles of adolescence to mishaps with the supernatural. The mediums I use are watercolor, pen, and ink. I paint my illustrations with muted colors to create a dull and mundane atmosphere. I am interested in drawing people in suburban settings because it reminds me of home, and I want to make these typically boring settings appear more interesting. I aspire to become a comic book artist and to write and draw my own comics.



ILLUSTRATION  
GRAPHIC NOVEL  
CREATIVE WRITING  
DRAWING I:  
INTRODUCTION



# ROSALIE TIERNO

MEDFORD, NJ  
Shawnee High School

## ROSALIE'S ARTIST STATEMENT

Mental illness and the secrecy of its existence is becoming entirely too common. I am interested in creating art that expresses emotion. I use the overall idea of mental health in order to release my own feelings, show others who struggle that they aren't alone, and allow people who are uneducated about the topic some insight into the mind of someone who knows the subject all too well. Anxiety, depression, and self-hate are all common in my expressive, yet realistic, multimedia pieces. I don't find that I am drawn to any particular medium, and as an aspiring art therapist, I try to be familiar with every medium.

My favorite artists are Vincent van Gogh and Andy Warhol. I appreciate van Gogh's expressive lines, flowing movement, and his color palette. What I enjoy about Warhol's work is his bold, graphic style. I attempt to incorporate parts of their work into my art while still keeping it personal and meaningful. Something people often say about my work is that they appreciate how honest it is. The overall goal of my artwork is to make an impact on people and get society to see that mental illness is a real issue that people struggle with.

ILLUSTRATION

GRAPHIC DESIGN:  
POSTERS + PROMO

EXPERIMENTAL  
PAINTING

FIGURE DRAWING



# STEFANI WEBB

PHILADELPHIA, PA

G. W. Carver High School of Engineering and Science

## STEFANI'S ARTIST STATEMENT

I make small still life and figure paintings in oil, as well as still life drawings in charcoal. When I started making art in middle school, I began painting still lifes of organic matter and ever since then I have been painting still lifes. Most of my paintings are on canvas and/or on paper. My drawings are done on charcoal paper. I arrange the objects that I am painting off to the side of the page to create a good composition. I intend to begin making conceptual art that conveys a message to the viewer. I hope to use my prior painting and drawing experience to help with my future projects. This notion comes from my favorite artist, Banksy, and his painting, What we do in life echoes in Eternity. Another person who has inspired me is my advanced drawing projects teacher, Veronica, who has shown me other types of artwork in the world that I could possibly make. Once I create my conceptual art, I would like it to be placed where it can be accessed by everyone, and yet cannot be reproduced.

PAINTING  
FIGURE PAINTING  
EXPERIMENTAL  
PHOTOGRAPHY  
ADVANCED  
DRAWING PROJECTS



# BRIGITTE SCHACKERMAN

HADDON TOWNSHIP, NJ

Haddon Township High School

## BRIGITTE'S ARTIST STATEMENT

The problems that teenagers and students face are often trivialized and brushed away from the public eye. I use illustrative techniques to bring awareness to issues surrounding teenagers and students. My work has focused on the education system because I have felt affected by various issues associated with it. I use Adobe Illustrator and InDesign, as well as mixed-media to create my digital work. I enjoy using geometric shapes with distinct color schemes as well as incorporating perspective.



PAINTING  
GRAPHIC DESIGN:  
POSTERS + PROMO  
EXPERIMENTAL  
PHOTOGRAPHY  
FIGURE DRAWING

# JESSICA MARSHALL

QUEBEC, CANADA

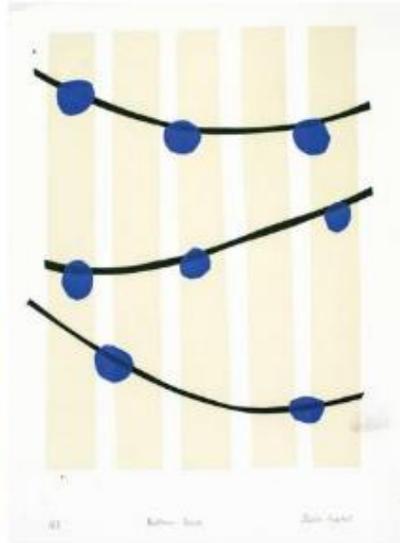
Saint Georges School of Montreal

SCREENPRINTING

JEWELRY +  
SMALL METALS

EXPERIMENTAL  
PAINTING

FIGURE DRAWING



## JESSICA'S ARTIST STATEMENT

The media portrays the stereotypical teenage girl as insecure, shallow, self-absorbed, and superficial. In my art, I strive to challenge these ideas in various ways through screen prints and collage. There is no such thing as one typical adolescent, and I enjoy integrating these ideas into my art.

The goal of my pieces is to show the truth about teenage life, without common misconceptions or romanticized notions. Being a queer young woman, I have dealt with many stereotypes concerning my sexuality and personality. I was raised in a religious environment, which led to struggles surrounding my sexual identity and my mental health. This led to self-exploration, which is an important element in my art work. My work is made to be thought provoking, and to start a journey of self-reflection in the mind of the spectator.

# MATTHEW GRILLO

CHERRY HILL, NJ

Cherry Hill High School East

## MATTHEW'S ARTIST STATEMENT

I work digitally when making posters. I make drawings of comic book characters, too. I am inspired by all the comic books I've read and the animated shows I've watched. Comics are a huge reason why I want to be an artist. When working digitally I prefer to use Photoshop, which is the program I am most comfortable using.

In my drawings, I usually start in pencil and eventually go over it with a brush pen. The materials I use for my drawings vary. The size of my projects often varies, as well. I love seeing the detail in other peoples work. When I work, I tend to work at a slower, more careful pace than others.

I do work for myself and the people closest to me. My main interest in art is the character design and the plots of each story. I would love to create my own comic one day.



ILLUSTRATION  
GRAPHIC DESIGN:  
POSTERS + PROMO  
CINEMATOGRAPHY  
ART FOR GAMES



# DONALD EVANS

WILMINGTON, DE  
Delcastle Tech High School



ANIMATION  
CHARACTER  
DEVELOPMENT  
ART FOR GAMES

## DONALD'S ARTIST STATEMENT

My work is based on inspiration from others' work, whether it is humanoid figures, objects, or creatures of any kind. Some are difficult for me to practice with, but I still attempt to take parts that are within my skill level. Using standard artist tools, I make any type of drawing or background from multiple images that give me inspiration to create something unique. I use any scale that is normal for an artist, such as blank canvases, lined paper and bristol paper. I usually draw by hand, since I feel most comfortable with creating on paper, but I am willing to learn digital design. I am inspired by video game characters from Hideo Kojima to anime-style characters from Akira Toriyama. I analyze images from any source based on a genre or concept for a drawing, draw different parts of various sources, and piece them together to form my own art.

I intend to keep practicing my drawing skills since I like to test myself and see if I can get inspired through drawing. In my classes, I try to make my own imagery from scratch, but also go on search engines and take elements from many images. In animation, I come up with imagery on my own, although in some instances I still try to find inspiration elsewhere since at times I seem to get lost and look towards others for help. In Character Development, I tested my own creativity and created characters that other artists, who are pros, asked me to draw. In doing this, I learned that I find it difficult to draw humanoids and easier to draw creatures since the human body is a bit more complicated to piece together. In Art for Games, I came up with a horror game concept that I really am proud of, since horror is the genre I like most. I made two character designs (more are on the way) and two backgrounds to go with the concept, since it is also a multiplayer concept. My audience is anyone who wants to take the time to examine my drawings, and I do not judge people for what they find interesting.

# SHANNON KRIEG

SCHWENKSVILLE, PA  
Perkiomen Valley High School



ILLUSTRATION  
GRAPHIC NOVEL  
EXPERIMENTAL  
PAINTING  
FIGURE DRAWING



## SHANNON'S ARTIST STATEMENT

I make illustrations as a way to communicate what is happening in my life. I use multiple mediums including watercolor and ink. I feel drawn to these mediums because of the textures I can create in watercolor and the control I have in ink. I was also drawn to these mediums at a young age because my mother often used them in her own work.

I am inspired by my mother and sister along with the illustrations in many fairytales and children's books. I have always been interested in the way artists create a conceptual piece from a unique story and this inspires me to incorporate stories into my work. I strive to be able to go to an art school and later have a career in art. I make art mainly for myself and anyone who is interested in what I do.

## **SHORT ARTIST STATEMENT: MILLIE WILSON**

**I think of my installations as unfinished inventories of fragments: objects, drawings, paintings, photographs, and other inventions. They are improvisational sites in which the constructed and the readymade are used to question our making of the world through language and knowledge. My arrangements are schematic, inviting the viewer to move into a space of speculation. I rely on our desires for beauty, poetics and seduction.**

**The work thus far has used the frame of the museum to propose a secret history of modernity. I have found the histories of surrealism and minimalism to be useful in the rearranging of received ideas. The objects I make are placed in the canon of modernist art, in hopes of making visible what is overlooked in the historicizing of the artist. This project has always been grounded in pleasure and aesthetics.**

## **SHORT ARTIST STATEMENT: SAM DURANT**

**My artwork takes a critical view of social, political and cultural issues. Often referencing American history, my work explores the varying relationships between popular culture and fine arts. Having engaged subjects as diverse as the civil rights movement, southern rock music and modernist architecture, my work reproduces familiar visual and aural signs, arranging them into new conceptually layered installations. While I use a variety of materials and processes in each project my methodology is consistent.**

**Although there may not always be material similarities between the different projects they are linked by recurring formal concerns and through the subject matter. The subject matter of each body of work determines the materials and the forms of the work. Each project often consists of multiple works, often in a range of different media, grouped around specific themes and meanings. During research and production new areas of interest arise and lead to the next body of work.**

## ARTIST'S STATEMENT

My creative work includes drawing, printmaking, sculpture, installation and architecture. I believe that insights in art are supported by a cross-disciplinary practice and I find that my work in one discipline will influence my work in another. For example my background as a builder influences my recent drawing series *Follow the Nut*; I hammer the drawings and explore how force and building tools can be used to create works on paper. Printmaking has a profound influence on my drawings, many recent works use a graphite frottage method, pressure applied to transfer the qualities of an object to the surface of the page. I shift the objects beneath the page as I work. These drawings are simultaneously representational and abstract, static and dynamic. The drawings communicate tactile qualities embedded in a flat surface.

I think of my installations as three-dimensional drawings; I often use linear materials, such as ribbon and rope, to define space and form. In these works I use structural force, tension in particular, to pull a construction out of the realm of two dimensions and into the realm of three dimensions. I use tension and gravity to both build and distort form. With *Motion-Line-Form* and *Over and Under* I began working with dancers to construct the installations, to express line in movement while defining volume. My goal is to explore how force and rhythm are communicated in the human body and in human built structures.

Many of my installations focus on the way built forms relate to landscape. I notice the human tendency to impose geometric systems on the spaces we occupy. I have observed that these "geometries" are often compromised and changed by "nature" - the topography of given site, weather or gravity. I see this juxtaposition between nature and order in agricultural patterns, in maps, in computer renderings of natural forms and in textiles. In my artwork I explore this "middle ground" where nature and order meet. I often set up a contrast between my installation and its environment by using everyday materials in surprising ways and by emphasizing color, texture and geometry. Architecture has taught me to think about how fabrication and construction influence art making and how the constraints of a project (site, budget, shipping, logistics, time and available labor) can serve to inspire and stir up a creative process rather than undermine it. My goal with installation is to transform prosaic space into a charged space to dislodge myself and the viewer from the unfocused gaze we so often direct at the everyday world. The temporary nature of my installations heightens this experience.

## ★ Artist Statement Checklist ★

- My statement includes facts about my art (ie: materials, how I made it, why I made it).
- My statement includes interesting "behind-the-scenes" information about my art, or me as an artist.
- My statement uses words that are easy to read, that aren't too fancy or used as filler.
- My statement shares my ideas, but still allows viewers to come up with their own thoughts and feelings as well.

## SUGGESTED APPROACHES

**Mind-maps** → organize your ideas before starting to write.

Give yourself **prompts** to help yourself start writing. For example, “**Write down five questions you would want an interviewer to ask you**” and/or “**Create a family tree of your artistic influences.**”

Next, you can start **free writing**—getting your ideas on paper continuously, without worrying over things like grammar and style. When you begin, you might feel stuck or insecure about your ideas, but try to resist these impulses.

Free writing can often leave you with a long or messy **draft**; it's extremely important that you put as much energy into **EDITING** as you do writing.

Finally, an Artist Statement is **a writing process** made of a number of **steps**.

It needs time to be properly edited.

Go through the steps..  
Start immediately!!



Writing an Artist Statement is often **hard** for artists, and one of the reasons is trying to be articulate about their practice.

**Often-used words** tend to sound like everyone else, so here are a few active words that might give you some inspiration.

You want to say something definitive like you know what you are doing. For instance, in a sentence where you are telling the reader **what your work does**, use one of these words that make sense to your practice... →

## *My work.....:*

<b>addresses</b>	<b>challenges</b>	<b>determines</b>	<b>imitates</b>	<b>mocks</b>	<b>resembles</b>
<b>adopts</b>	<b>commends</b>	<b>echoes</b>	<b>implies</b>	<b>notifies</b>	<b>reveals</b>
<b>affects</b>	<b>communicates</b>	<b>emulates</b>	<b>insinuates</b>	<b>offers</b>	<b>suggests</b>
<b>deals with</b>	<b>conveys</b>	<b>exposes</b>	<b>introduces</b>	<b>parallels</b>	<b>stimulates</b>
<b>announces</b>	<b>critiques</b>	<b>touts</b>	<b>investigates</b>	<b>parodies</b>	<b>tells</b>
<b>assumes</b>	<b>declares</b>	<b>feigns</b>	<b>mentions</b>	<b>proposes</b>	<b>states</b>
<b>betrays</b>	<b>designates</b>	<b>explores</b>	<b>mirrors</b>	<b>looks at</b>	<b>poses</b>
<b>refers</b>	<b>reflects</b>	<b>offers</b>	<b>reiterates</b>	<b>represents</b>	<b>signifies</b>

## 3 Language Tools

### MONOLINGUAL DICTIONARY

- [dictionary.cambridge.org.co.uk](https://dictionary.cambridge.org.co.uk)

### BILINGUAL DICTIONARY

- *Repubblica.it*
- *Corriere.it*
- *Garzantilinguistica.it*
- *Wordreference*

→ **GOOGLE IMAGE**

## Pro Tips

The key to an amazing statement is to write A LOT, then **edit, edit, edit**. You should go through **at least 3 drafts**.

→ Spend a little time away from it, and then return with fresh eyes. **This is not something you can do in an hour – it's going to take time!!!!**

**Step One.** After you have answered the above suggested questions, write your first draft until you feel like it touches on **the important things you want to say about your work.**

Aim for **3 short paragraphs.**

Read this aloud to yourself.

*Remember, if anything is confusing to you, it will be confusing to your readers!!!!!! Look for moments of clarity and interest.*

## **Step Two: Edit and Paraphrase**

**Read through your draft several times. Be specific!**

**Ask a Friend** to read over your draft for you. Have them review your statement and ask them to provide feedback and suggestions. Get them to check for spelling, grammar, and clarity.

**Make edits based on this feedback as you see fit.**

## **Step Three: Wrap it Up**

**Sleep on it! Tomorrow (or the next days at the latest), read your statement again with fresh eyes. Edit as you see fit, keeping it around 300 words.**

In writing, the following **discourse markers** are common:

- *Firstly, secondly, thirdly, lastly*
- *To begin with...*
- *Moreover, in addition, furthermore*
- *What I mean is..*
- *On the one hand .... on the other hand....*
- *In sum,*
- *In conclusion,*

<b>Type of relationship</b>	<b>Sentence connectors</b>	<b>Position within clause/sentence</b>
Adding something	<i>Moreover; In addition; Additionally; Further; Further to this; Also; Besides; What is more.</i>	<u>Initial position</u>
Making a contrast between two separate things, people, ideas, etc.	<i>However; On the other hand; In contrast; Yet.</i>	<u>Initial position</u>
Making an unexpected contrast (concession)	<i>Although; Even though; Despite the fact that; In spite of the fact that; Regardless of the fact that.</i>	<u>Initial position</u> Starts a second/ subord. clause
Saying why some thing is the case	<i>Because; Since; As; Insofar as.</i>	<u>Initial position</u> Starts a second/ subordin. clause
Saying what the result of something is	<i>Therefore; Consequently; In consequence; As a result; Accordingly; Hence; Thus; For this reason; Because of this.</i>	<u>Initial position</u>
Expressing a condition	<i>If; In the event of; As long as...; So long as...; Provided that...; Assuming that...; Given that....</i>	<u>Initial position</u> Starts a second/ subordinate clause
Making what you say stronger	<i>On the contrary; As a matter of fact; In fact; Indeed.</i>	<u>Initial position</u>