



THE WORLD OF ART

HOW IT ACTUALLY WORKS!

THE WORLD OF ART

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VISUAL ARTS

02

COMMERCIAL
ARTS

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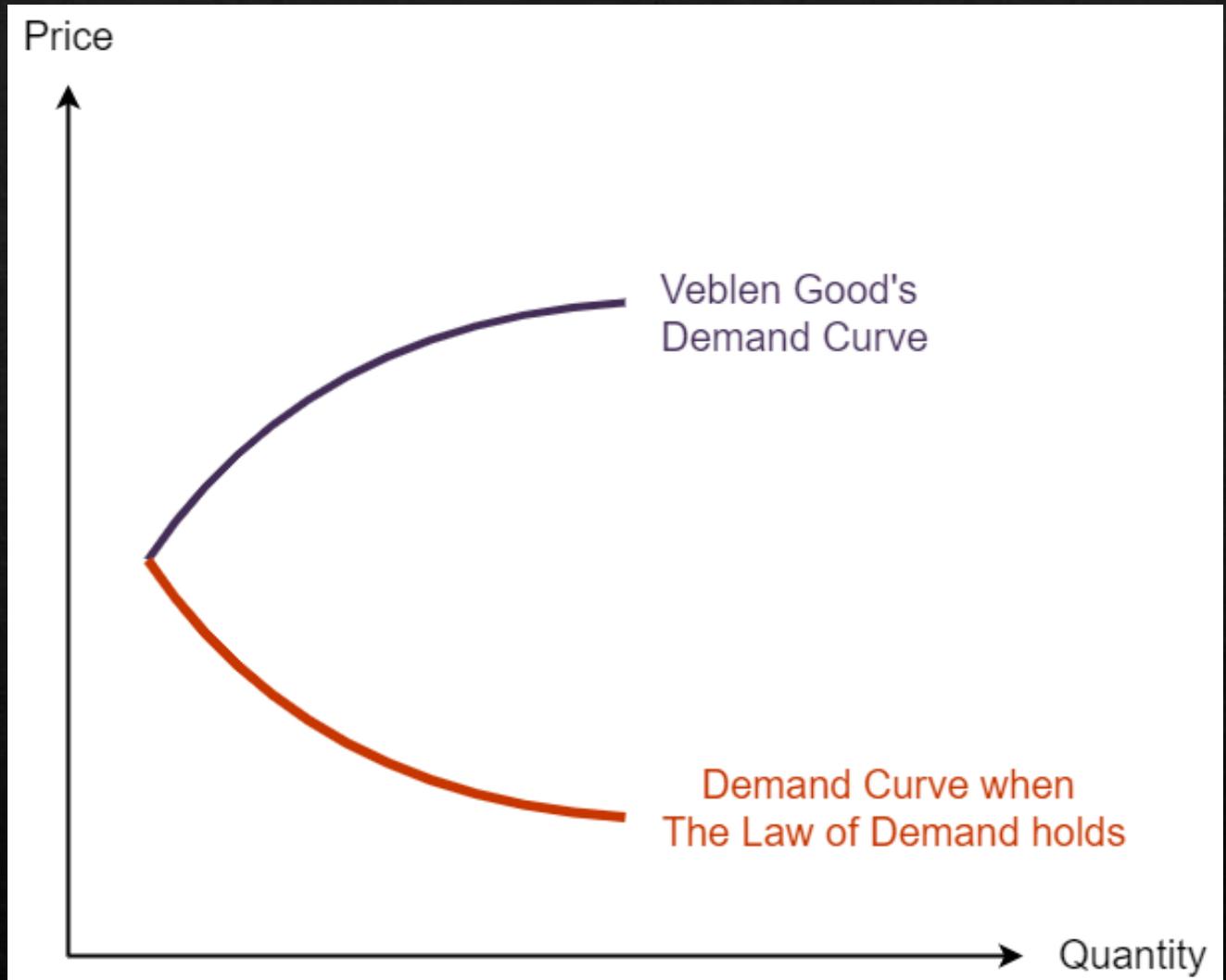
PUBLIC AND
COMMUNITY
ART

VISUAL ARTS

- VEBLEN PRODUCTS
 - GALLERIES
- NETWORKING
- EXHIBITIONS
- AUCTIONS
- PRICING

VEBLEN PRODUCTS

- The visual arts world is a sector with profit making intentions
 - The law of demand works differently within this sector
- The snobbery and exclusivity are linked to the type of product that art is.



GALLERIES



THE WHITE CUBE

It's not by accident that galleries often feel exclusive.

Exclusivity was intentional!

https://arts.berkeley.edu/wp-content/uploads/2016/01/arc-of-life-ODoherty_Brian_Inside_the_White_Cube_The_Ideology_of_the_Gallery_Space.pdf



PUBLIC GALLERIES

- Focus is not on selling
- Sharing of information
- Chance to elevate your career as an artist
- Knowledge sharing



COMMERCIAL GALLERIES

- Must play the visual arts exclusivity game on developing the Veblen product
- Invest in artists and take a 40 - 60% cut
- Will elevate the career of an artist:
- Group exhibitions / solo exhibitions / stable artists

THE VISUAL ARTS JOURNEY:



IN THE STUDIO

- Your space. Your style. Your thinking process. Your rules
- Professionalism in production: how you make your work, conceptual reasoning and intent, exploration and experimentation

IN THE GALLERY

- A business relationship with a gallery/curator/client
- Professionalism with curation, exhibition, publicity and sales.
- The artist must let go of the creative process and be professional in their approach.
- Learn the game of Visual Arts and do not be a bystander to your career!

ARTIST VS GALLERY: Who is right? COSTING EXERCISE



In groups of 5 resolve the below issue:

The artist and gallery end the relationship after the following dispute.

The artist has sold very well with gallery 1 and 2. Gallery 2 suggests lifting the price of the works to four times the price. Instead of R2800 framed – the works sell at R8000 framed. The artist is receiving R3300 instead of R1000 per artwork. The artworks sell well at her solo exhibition with the higher price. The gallery does all the framing and agrees that all the works not sold within 6 months will be returned to the artist who must pay the cost price of the framing which is R880 per work. The framing costs R1400 to the public.

After the exhibition the gallery sold a few more works. The artist disagreed with the breakdown of cost. She broke the cost down as follows: R8000 less R880 = R7120 with a 50/50 split = R3560.

The gallery disagreed saying the price agreed on was R3300 artist fee as the frames have a mark up price to R1400 leaving R6600 to be split 50/50 = R3300 each.

The artist believed the gallery was being manipulative and greedy so she ended the relationship even though the gallery was selling her works and a momentum was being created. She believed she was 'following her gut' and that the gallery was forcing her to pay extra on the works.

Who is in the right and how can this outcome be avoided? What would you do in this situation?



ARTIST VS GALLERY: Who is right? COSTING EXERCISE



In groups of 5 resolve the below issue:

- ◇ ARTWORK SELLING PRICE IN THE GALLERY: R56 000
- ◇ Investor goes direct to the artist and negotiates a cash sale for the artwork of R20 000
- ◇ Artist tells the gallery

What should the artist do?

FROM A GALLERY'S PERSPECTIVE

KEY POINTS MADE BY GALLERIES IN JOZI:

GALLERY 1:

- Uniformity in price. What is the retail asset value of your work? Know the difference between artist price / selling price / vat / framing price.
- Build a professional relationship with your gallery that has longevity. Don't send lawyer's letters over issues that can be resolved over a coffee.
- Don't bad mouth artists and galleries based on what you have heard! Hear both sides of the story – follow the money and what is serving your career well.
- There are three pillars for the development of an art career: artist, gallery and curator. You cannot be all three.
- The gallery is also just people. Challenge your own perceptions on galleries always exploiting artists. The trick is to find a gallery that sells your work and is ethical in approach.

KEY POINTS MADE BY GALLERIES IN JOZI:

GALLERY 2:

- Know your narrative. Share concept of the work with the gallery.
- Have an inventory of your works – this is such a sign of your professionalism. Send all required information: material, title, size of work, artist price for work, selling price of work.
- Pricing: sometimes artworks are overpriced which is very challenging as there is no room to develop the artist as an investment while they are still too unknown for the price they are asking. Some artists take offence very easily when challenged on the price.
- Framing: Framing professionally is essential to selling art. The works must be framed well. It is better if works are framed but they have to not be damaged at all.
- Delivering works late: This is hugely frustrating and causes issues for the curation and installation of works.

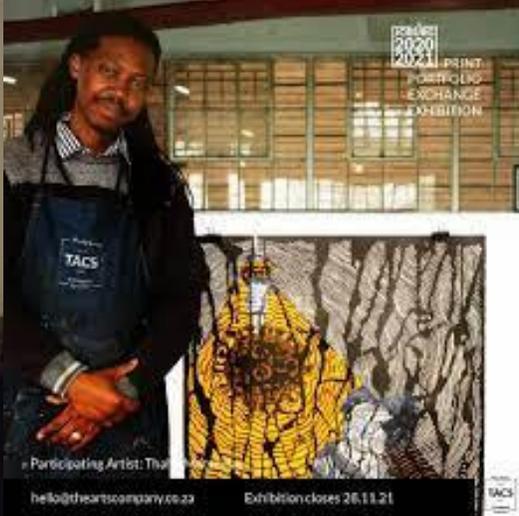
KEY POINTS MADE BY GALLERIES IN JOZI:

GALLERY 3:

- Being on time:
 - An artist cancelled 2 days before the show as the framer would not release their works as they had not paid them.
 - 2 weeks before a show artist said they couldn't pay for the framing needed. The works had to be framed causing a big hassle.
 - Artist saying 2 weeks before a show that they just aren't ready – they have had some 'life admin' that has derailed their progress, we will have to reschedule.
- Signing and reading of the MOU
- Framing: using sub standard frames on works
- Sufficient time to do the required and agreed upon work which leads to too few works and / or sub standard work.



NETWORKING



EXHIBITIONS

SOLO EXHIBITION

- ◇ NEED A BODY OF WORKS
- ◇ CAN BE AT A PUBLIC OR COMMERCIAL GALLERY
- ◇ CAN BE AT AN ARTFAIR OR GALLERY
- ◇ COMMERCIAL GALLERY: need to get a gallery to agree. Gallery will take 40%-60% and is motivated to sell. Very difficult in early career – work on group exhibitions first (excluding student solo exhibition)
- ◇ PUBLIC GALLERY: Gallery take no/low commission. Gallery does not push sales like a commercial gallery but a great opportunity for exposure and learning. Artist does most of the work (invites, PR, Publicity, Etc) depending on size of gallery.
- ◇ MUST HAVE A BODY OF WORK AND A CONCEPT
- ◇ HIGH PRESSURE

GROUP EXHIBITION

- ◇ ONLY SHOWCASING A FEW WORKS
- ◇ OPPORTUNITY TO BE SEEN ALONGSIDE OTHER ARTISTS
- ◇ MUCH EASIER TO GET INTO
- ◇ GREAT WAY TO INTRODUCE YOURSELF TO GALLERIES
- ◇ GREAT WAY TO START A CONCEPT AND BODY OF WORK
- ◇ GOOD FOR YOUR ARTIST CV
- ◇ GOOD TO LEARN AND NETWORK
- ◇ Less pressure

AUCTION AND SECOND MARKETS

- THE AUCTION MARKET IS A SECOND MARKET
- ARTISTS CANNOT SELL DIRECTLY ON A COMMERCIAL AUCTION
- ARTISTS DO NOT ALWAYS MAKE ANY COMMISSION FROM SECOND MARKETS
- AUCTIONS CAN ELEVATE OR DESTROY AN ARTS CAREER

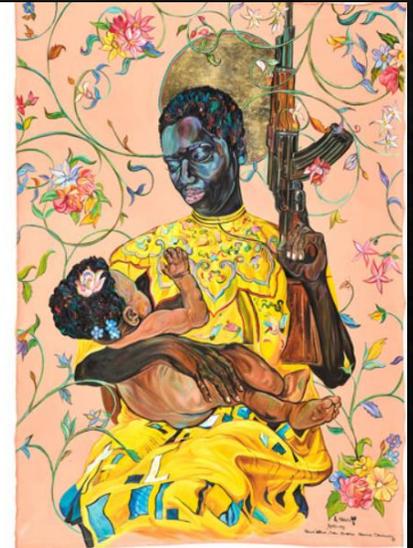


ARTISTS

South African contemporary artists Turiya Magadlela and Ayanda Mabulu break world records at auction in Paris



LOT 194 | Turiya Magadlela (South Africa 1978-), *Walking Spirits IV, V and VI*, triptych (from the *Inequalities* series), 2018/2019



LOT 187 | Ayanda Mabulu (South Africa 1981-), *Nontsundu*, 2018

PRICING OF ARTWORK

1. **THE VISUAL ARTS GAME IS A LONG DISTANCE, NOT A SPRINT:** Don't rush into it – remember the Veblen product and game!
2. **DO RESEARCH:** What are artists who are at a similar place in their career charging for their works?
3. **BE CONSISTENT:** You cannot change your price depending on who you are talking to. Your price must go up gradually. Be aware that if a gallery sells your work they will take 40-60% of sales.
4. **ASK GALLERIES:** If you are selling through a gallery ask them what they think of your prices
5. **DON'T JUMP TO HIGH PRICES TOO QUICKLY AS YOU CANNOT LOWER THEM AGAIN:** This is a rule relevant to the Veblen product and visual arts but not to commercial arts. Investors in art are looking for a return: if they bought a work from you for R15 000 and then a year later see a similar work of yours for sale at R10000 – they will not invest further in your art.
6. **SOME GALLERIES TRY RUSH THIS PROCESS – BE CAREFUL AS YOU MAY HAVE PRICES THAT ARE TOO HIGH AND LIMIT WHO WILL BUY YOUR WORKS.**

COMMERCIAL ART

- WHAT IS COMMERCIAL ART?
- INVOICING AND CONCEPT DEVELOPMENT
 - COSTING

COMMERCIAL ART

ART CREATED TO MEET A CLIENT'S REQUIREMENTS

COMMISSIONS AND PORTRAITS

- Clients paying for your skills
- Clients wanting a specific portrait / landscape / colours / images to be done
- Client determines size and medium of work

SIGNAGE

- Learning the skill of how to do signage and offering this service to clients
 - Can be in chalk or paint
- Prices must be specific and clear

MURALS

- Charge either per m2 or per day
- Concept sketches finalised prior to beginning work
- Client needs to sign off on concept sketches
- Price must be clear beforehand and **INCLUDE** materials
- Detail and skills has a large part in murals



Jas Pencil Portraits
PRICE LIST

A4 Size (21.0 x 29.7 cm) - R300	Extra Face + R50
A3 size (29.7 x 42.0 cm) - R600	Extra Face + R70
A2 Size (42.0 x 59.4 cm) - R900	Extra Face + R90

50% Starting Deposit	15 Day Turnout	Frame Included
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Short Notice Orders + R200 R150 Courier Fee

Klerksdorp Based Clients Collect from 65 Rooiboss Lane Doringkruin Studio.

Cell/WhatsApp: Silumko Jas (0767454181)

Capitec Account: 1636584878



INVOICING AND CONCEPT DEVELOPMENT

1. How you present your ideas is how you gain the trust of the client
2. Quote for the job in full: do not leave out any material or consumable costs
 3. Invoice for the job: 50% upfront and 50% on completion
4. Even if you are working for a friend – professionalise what you do.
5. Concept sketches are very important as well as reference material, colour choice and mural / signage layout.
 6. Avoid conflict by being very clear from the beginning.
7. Concept sketches are also your first planning step of what you will be doing, your layout and look & feel.

COSTING

ITEM	DESCRIPTION
ARTIST FEE	What are you charging to do the mural?
EQUIPMENT	Paint brushes, drop sheets, ladder, scaffolding, spirit level
CONSUMABLES	Paint, acrylic sealant, Polyfilla,
REQUIREMENTS FOR THE JOB	Stencils, reference material printed out, large scale prints, transfer paper
TRANSPORT	You must be able to get to and from the job
LUNCH	Budget for lunch
PHONE	Wifi / Airtime to keep in touch with the client
5-10% PROFIT	Money to put into your savings and sustainability of your business

There are a few options on costing:

- Cost per metre squared inclusive
- Cost per day on the mural
- Your cost **MUST** include all components. You cannot go to the client and ask for more money while on the job – it must be agreed before you start

PUBLIC AND COMMUNITY ART

- ❑ ART WITH A PURPOSE
- ❑ FUNDING BASED OR DONE FREE
OF CHARGE
- ❑ PROPOSALS VERY IMPORTANT
FOR FUNDING

ART WITH A PURPOSE

Art being done for impact, education or community engagement.



FUNDING BASED

A funder is required

Funder will need to know exactly how all money is spent

Less flexibility and more attention to the budget and costing

The intention of the artwork is related to the community it is in.



PROPOSALS FOR FUNDING

- DO YOUR RESEARCH!
- What proposals are available online?
What are the funders asking for exactly.
- Are there other ways to get funding?
- Going local
- Networking and always looking for the opportunity

TRICKS FOR PROPOSALS:

- Clarity and specifics related to the open call
- Very clear on what outcomes your project will achieve
- Why should a funder give you money?
- Put yourself in their shoes
- Your proposal needs to stand out
- Imagery // quotes // clarity // proof of previous work
- Edit your writing
- Ask a friend to read through your concept
- Be concise – don't babble
- Make the big picture clear