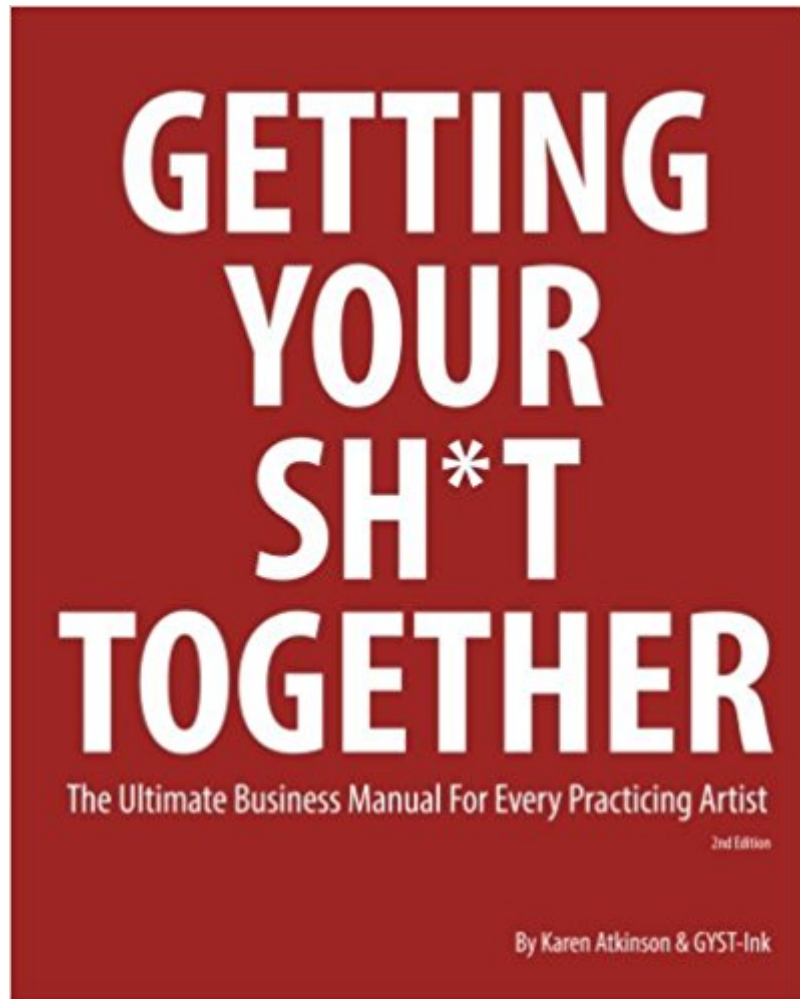


The book was found

Getting Your Sh*t Together: The Ultimate Business Manual For Every Practicing Artist



Synopsis

Far too often artists find themselves having to compromise their art and their life because they were not taught accurate up-to-date methods for dealing with business situations. Because of this lack of preparedness artists miss out on valuable opportunities, financial rewards, and access to receptive audiences. This book aims to help all artists everywhere avoid these pitfalls and get on the track to success on their own terms. Whether you are a gallery- bound artist, a public artist, an emerging artist, a hobbyist, a crafts-person, a student, or a seasoned artist in need of a tune up, this manual is meant for you. This comprehensive book is informed by decades of experience and years of research into how to perform as a professional artist in the 21st century art world (or worlds). This book is filled with easy-to-follow instructions that will help you do everything -- archive your work, start a mailing list, write a grant, and everything else you can think of. This straightforward book even addresses topics you may not think you need to know about now, but you sure will later! Consider this a handbook for all your artistic endeavors. This book is written and designed to empower you to take your future into your own hands.

Book Information

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Customer Reviews

Though nobody wants to acknowledge it, a working artist (performing or other) ends up with as much work as they do their art. • You have workspace, material costs, and exhibitions to organize, and if you want to show your work in galleries, youâ™ll have to get past the picky and snotty gallery owners. If you want to market your own art, youâ™ll need a business plan and forms. It can be aggravating. Karen Atkinson begins her book *Getting Your Sh*t Together* by creating a checklist for personal goals. She advises the reader to make a diagram showing all the possibilities,

including galleries, freelancing, agencies, etc. Then she advises choosing which ones are the most feasible, giving your economic and personal situation. Further chapters cover resumes, portfolios, photographing your artwork, and shipping artwork. I recall a gallery in New York's Chelsea neighborhood, where the director advised me on painting sizes. Her customers wanted nothing bigger than 18x24 inches, because most New Yorkers don't have room for a bus-size painting. If you read Art Studio America, you can see how sculptor Artis Lane does her small statues in her kitchen, and her pieces are rarely more than 2 feet tall. If large works were her intention, she'd need a larger studio space, and that would incur rent, transportation costs, assistants, etc. Atkinson advises going through all these factors before you even start a project. Studio space gets a full chapter in this book, and as usual, it begins with a questionnaire about the pros and cons. How much can you afford to spend on a studio? What kind of electricity will you need? What about sharing a studio? After going over all the possibilities, I wondered if it's worth bothering about. Why not just make small drawings at home?

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