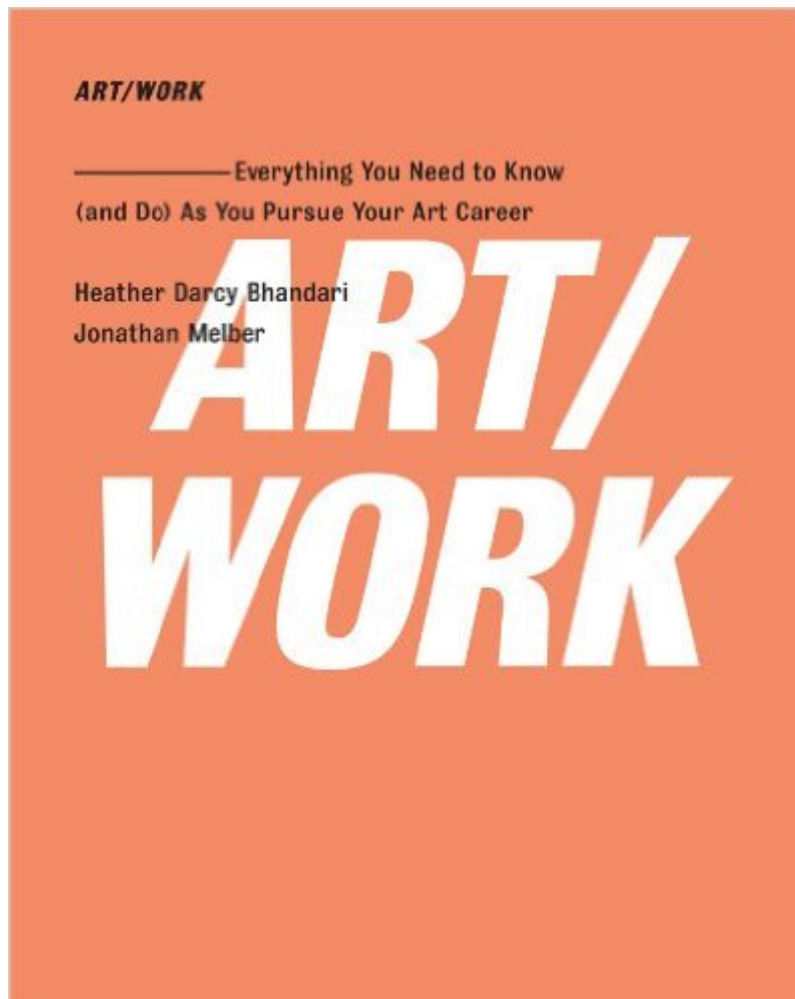


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# ART/WORK: Everything You Need To Know (and Do) As You Pursue Your Art Career



## Synopsis

**Find Out What They Didn't Teach You in Art School** The most comprehensive guide of its kind, *Art/Work* gives artists of every level the tools they need to make it in an art world so competitive one dealer likens it to "The Sopranos, except nobody gets killed." Whether you're an art school grad looking for a gallery, a mid-career artist managing a busy studio, or someone just thinking about becoming a professional artist, this indispensable resource will help you build your career and protect yourself along the way. Unlike other creative professionals, visual artists don't have agents or managers. You have to do it all yourself, at least until you find gallery representation -- and even then, there are important business and legal issues you need to understand to stay in control of your career and ensure you're being treated fairly. Heather Darcy Bhandari, a gallery director, and Jonathan Melber, an arts lawyer, walk you through these issues so that you can essentially act as your own manager and agent. They show you, for example, how to tackle business basics such as tracking inventory and preparing invoices; how to take legal precautions like registering a copyright and drafting consignment forms; how to use promotional tools like websites and business cards; and how to approach career decisions such as choosing the right venue to show your work. In addition to drawing on their own experiences, Bhandari and Melber interviewed nearly one hundred curators, dealers, and other arts professionals, in cities across the country, about what they expect from and look for in artists. The authors also talked to a host of artists about their careers and the lessons they've learned navigating the art world. The book is full of their entertaining anecdotes and candid advice. No matter what kind of artist you are -- or want to be -- this book will help you. *Art/Work* covers everything you need to know to succeed, saving you from having to learn it all the hard way -- and letting you spend more time making art.

## Book Information

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## Customer Reviews

I'm an emerging artist who's been shooting for the past couple of years. I've done some shows in the non-profit realm, but only in the past few months have I been actively trying to figure out the ins and outs of the gallery scene. For months now, I've been scrounging for the most basic information: How do for-profit galleries operate? What kind of contractual/financial obligations are required? How do you properly document your work? I've gone to workshops, interviewed artists, and dug through a lot of junk on the internet... Only to find that everything I needed (and lots more) was in this book. This is the definitive how-to book on running a fine art business (from the artist's side), specifically in regards to working with galleries. They don't offer any secret formulas for success, but instead dish out best practices for presenting yourself as professionally as possible. What amazed me most was the depth of subject matter this book covers. It offers everything from sample legal forms to explicit instructions on how to pack your work for shipment. They use a very open and honest writing style throughout. Instead of coming across as preachy or snobbish, the authors sound more like a good friend letting you in on the secrets of the industry. An interesting device they use throughout is to include relevant quotes from art professionals on almost every spread. These tie in directly with the subject matter of each section and represent the perspectives of artists, curators and gallery owners. It's one thing for the author to say what he or she thinks, but another thing when you get other voices add to the mix. My only complaint about the book is a very minor one.

It's all very well to write a book for artists, but if you are working for galleries, you may have a bias. This bias is actually a Huge problem... In the art world, when an artist gives a work to a gallery on consignment, the gallery is not putting any cash into the artist's hands... Traditionally, this meant a ONE THIRD COMMISSION to the gallery if the work sold... No cash outlay for any commodity on the open market, only gives a fraction of what a retailer might get if they bought the commodity

wholesale... In fact, if a product is bought at a wholesale price, the retailer has tremendous powers to mark up the price- this is how the art market has become such a wild ride... Now, back to the book...The book talks about 50%...But the authors have not the age or perspective or wisdom in business to understand the ethic of 50%... 50% is the wholesale price of the art work...At a 50% discount to the gallery, the gallery should be BUYING the work outright... No other product sells for half price unless it has been purchased wholesale... Those that know art & the art market know that one third was standard. They know that 50% without cash down is exploitative...They know that young artists don't know any of this...Galleries have been getting away with this scam for the past decade because since 9/11, artists have been desperate to accept any offers, no matter how ridiculous, many idiots actually paying to show...Is it right to take money from an artist to pay for their own show? No. But people do it.Is it right to get a half off price from an artist without any cash payment? No, but people do it...This is a flaw in this book. A fatal flaw.

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