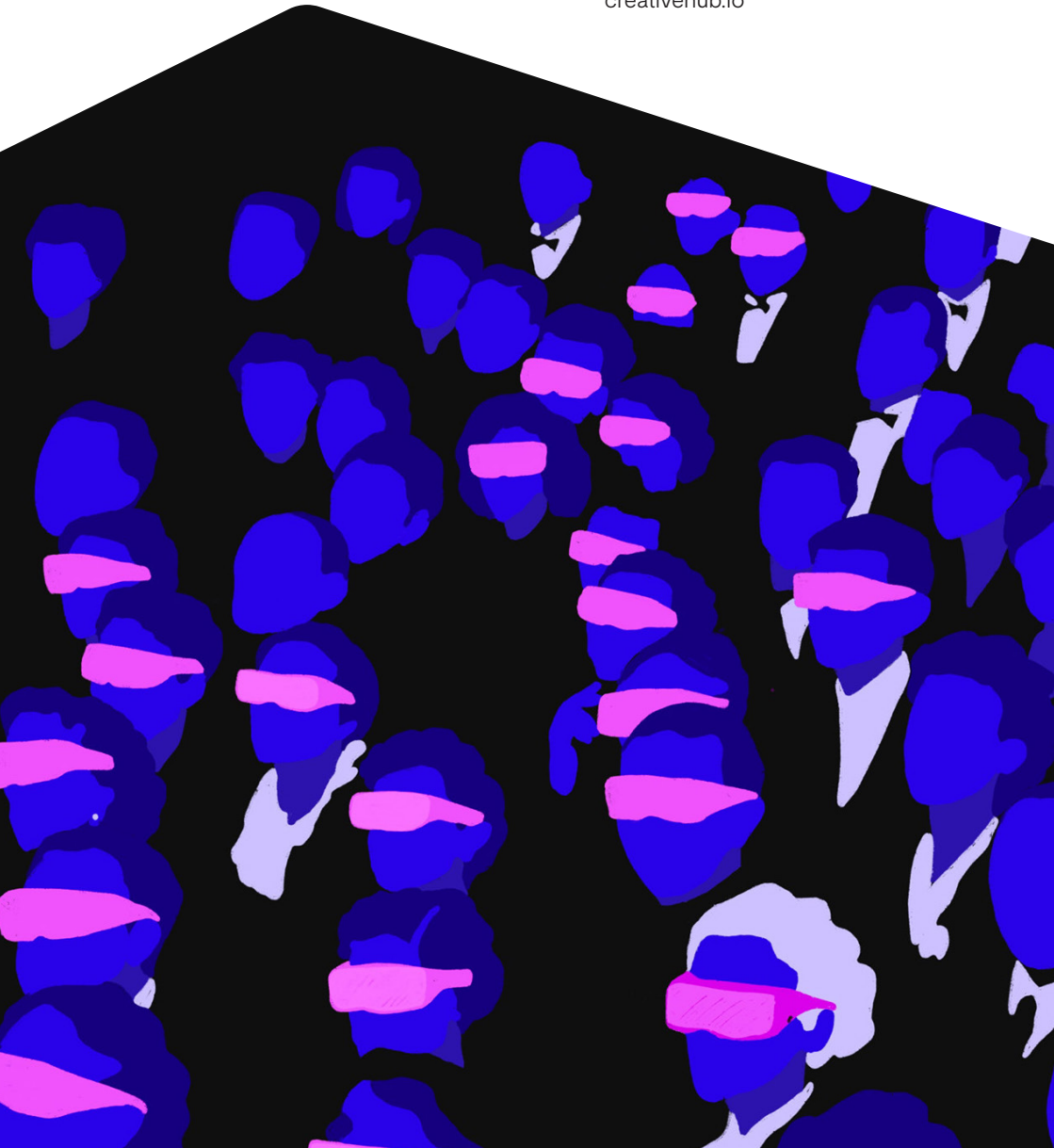


How to show your work

creativehub.io





Developing a career in art requires getting your work out there and showing it to people. There are many ways to do this: portfolios, magazines, books, exhibitions, online, social and awards to name just a few. At creativehub we have a growing community of 50,000 commercial and fine artists and so we are in a unique position to be able to share real world experiences and advice on how to do this, from people who have done it successfully and built long term careers in the commercial or fine art world.

Contents

- 01** Ways of showing work
- 02** Deciding your strategy
- 03** Curating your work
- 04** Getting started
- 05** Promoting the launch
- 06** Printing, mounting, framing, selling
- 07** After the show
- 08** Documenting your career
- 09** The creativehub Art Career Survey 2020



Case Studies

PAUL LOWE

ANDREA KURLAND

DEWI LEWIS

ZELDA CHEATLE

DELPHIAN GALLERY

ALBANY ARTS

HANNAH WATSON

TOM ROBINSON

TOM SEYMOUR



The rapid advent of the digitally networked society has led to seismic changes in the way we interact with each other, spend our leisure time, work, date, shop etc. It has been a rollercoaster ride, and the people to adapt quickest have become highly successful within unprecedented timeframes. Previously unknown artists have amassed thousands or even millions of followers in a matter of a few years, a feat that would have taken decades prior to the emergence of the always-on, networked society.



Marvin Meyer

People who have not adapted fast enough have seen their livelihoods shrink and this has been a tough pill to swallow after having worked so hard to create a stable career. The positive news is that there is more information out there now to help people to adapt, and the fundamentals of art have not changed. What has changed is there are more ways to produce art and more ways of getting that art out there and in front of people, and making a living from it. It is the latter of these shifts that this book is dedicated to.

We have some more good news; partly as a result of being networked and having access to more information, the general public is more design conscious, visually literate and appreciative of art. This means several things; people are going to art exhibitions now more than ever before, and more people are buying art. Furthermore, given the saturation of content, companies wanting to be noticed are having to up the production value on their visual marketing, meaning more than ever before they need commercial artists with true creative vision.

So the opportunities are there, as long as you can reach the right people with your work which means showing it in the right way, with the right purpose and using the right medium. We will guide you through that process in a logical way starting with the strategic considerations and leading into the more practical how-to's. The chapters will be interlaced with interviews from leading industry figures, offering their own perspectives and stories on how to get your work out there.

An important thing to note is that we do not believe or advocate that everything is now done online and digitally. Our company started, and remains in part, an offline professional photo and art printing, mounting and framing company. Since then we pioneered online ordering for professionals and serious amateurs and our brand theprintspace is now Europe's leader in this field. We recently developed our creativehub software platform to enable artists to store images, video and other files online, and to share, discuss and track version changes with their clients during the production and post production process.

'THE OPPORTUNITIES ARE THERE, AS LONG AS YOU CAN REACH THE RIGHT PEOPLE WITH YOUR WORK WHICH MEANS SHOWING IT IN THE RIGHT WAY'





Katya Austin

We, like you, have needed to adapt quickly to the networked society in our 12 years of operation. Our experience is that new digital tools augment and enhance what we were doing before, but the craft of what we do, in our case originally to make beautiful art & photo prints and finishing options, remains very much the same. This approach is encapsulated in the fact that you discovered and bought this book online, but now hold it in your hands as a physical object. The key message of this book is to integrate digital into your traditional craft of seeing, observing and creating, and that is how you will adapt and flourish in your art practice in 2020 and beyond.



Stuart Waplinton, CEO
creativehub | theprintspace

If you have any feedback on this book we would be delighted to hear it. Go onto our website theprintspace.co.uk / theprintspace.com and use the live chat function to message us directly.

Case Study

 @paulowephotography
viipphoto.com



Dr Paul Lowe

Photographer

We caught up with Dr. Paul Lowe, a Reader in Documentary Photography at the London College of Communication. Paul is an award-winning photographer and educator, whose work is represented by the VII Photo Agency. Widely published, Paul has covered breaking news the world over, including the fall of the Berlin Wall, Nelson Mandela's release, famine in Africa, the conflict in the former Yugoslavia and the destruction of Grozny.

His book, *Bosnians*, documenting 10 years of the war and post war situation in Bosnia, was published in April 2005 by Saqi books. Paul's research interest focuses on the photography of conflict, and he has contributed chapters to numerous books on the subject. His most recent books include *Photography Masterclass* and *A Chronology of Photography*, both published by Thames and Hudson, and *Understanding Photojournalism*, co-authored with Dr. Jenny Good, published by Bloomsbury Academic Press.

**“YOU HAVE TO
THINK, WHO IS
MY AUDIENCE,
WHO AM I
MAKING THIS
PROJECT FOR?”**



“WHAT REALLY MATTERS IS CAN YOU GET IT SEEN BY PEOPLE OUTSIDE OF PHOTOGRAPHY AND WHAT DO THEY THINK OF IT?”

How do you go about finding photographers for your books?

With 'Photography Rules' I used a lot of crowdsourcing, so starting with photographers I knew and asking them to recommend other photographers. A lot of it was also done through desk research, looking online and looking at guides and quotes from other resources.

With '1001 Photographs' we had an editorial team, everyone put in their ideas and we ended up with around 1,200 and then whittled it down from there. But a lot of it is based on my knowledge and what I find interesting.

Lots of photographers make interesting projects, but maybe many of those never see the light of day because they don't know how to get the project out there. How should they go about this?

The central point here is that you have to think about this before you start the project. You have to think about who is my audience, who am I making this project for? If you are making this for yourself or for a particular person then that's absolutely brilliant. You can be making work for nobody if you want and that's great, I don't have a problem with that.

Take people working on participatory arts projects which are very much in vogue these days, where a group of people work on a project together. When the project is finished it has served its purpose because it has done its job as a result of the people who made it going through the process together, learning about themselves and each other.

So that's what you need to think about before you start the process; what is it about, who am I doing it for and who's going to be interested in this? Don't think who am I going to sell this project to after you have made it, think about who will want to see this project before you even start it. That also then leads you into

thinking about who you can partner with, and who else is working in this field and also interested in this issue, who might be able to provide additional information and insight or help in some way. In the photography world we tend to seek the validation of our peers and want our work to be seen and appreciated by other photographers which is understandable, but what really matters is can you get it seen by people outside of photography and what do they think of it?

Could you give an example of someone who has done this successfully?

Someone I often mention in this context is Marcus Bleasdale and the photojournalistic work he did in the Congo. He was originally working in the financial industry as a trader in London and as such he saw the effect of the trade in minerals and how it was driving the conflict in that part of the world. He decided to do something about it so he quit his job and trained to become a photographer and did a series of projects which built towards one big project which was about how the natural resources in that area were being exploited by warlords and for the benefit of a very few people, at the expense of everyone else.



Cover of Bosnians, Saqi Books 2005

Before he shot the projects, he went out and found some partners, organisations like Human Rights Watch and Medecin Sans Frontier who were active in that area and who understood the power of photography to convey the story in a visceral way. They gave him logistical support on the ground and information about what was happening. He then went out and found some media partners, for example Stern and Time magazine who provided some level of funding. However this wasn't enough to do the project, but the media partners helped to provide a high level of visibility, and other organisations provided the bulk of the funding for the work.

So it is combining together various stakeholders, funding, visibility and logistical support and the fact that all these organisations were ready and willing to support him meant that there clearly was a significant and wide range group of people who had an interest in seeing the project happen and who wanted to help get the work made.

“DON'T THINK WHO AM I GOING TO SELL THIS PROJECT TO AFTER YOU HAVE MADE IT, THINK ABOUT WHO WILL WANT TO SEE THIS PROJECT BEFORE YOU EVEN START IT”



Children play on an abandoned American car and a destroyed Russian tank, Mogadishu, Somali 1992



He then had a series of exhibitions and interventions that were very carefully targeted, like having an exhibition in a Swiss bank in Geneva to name and shame the powers that were there into doing something about the way they operate, an exhibition in front of the Chicago Board of Trade, the biggest mineral trading organisation in the world to let the traders there know what was going on. He had an exhibition in the West coast of the States as a fundraiser. He even testified to the Senate to help change the law in the United States to prevent American companies from using conflict minerals in their production chain. He had a very clear intent and it was well thought out, structured and planned from very early on.

Should you start doing this exercise before you shoot a project?

Often you make a start with one partner and one project, so it builds out of acorns. If that works then as you get more of a track record and a specialism in a certain area, eventually you are in a position to leverage that and do projects on a much bigger scale, so you kind of scale up as you go. By the end Marcus was getting funding of hundreds of thousands of dollars to undertake large multi-year documentary and video projects.

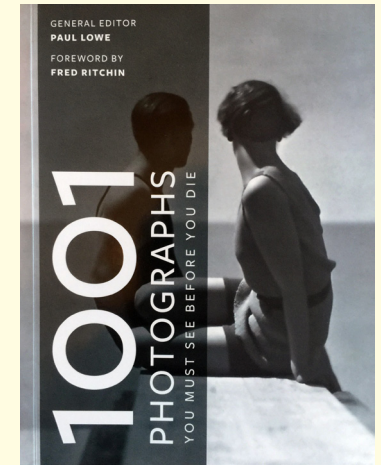
Often it is almost as easy to go for big funding at the start for a really big project, and that's a skill that people really need to develop; the ability to write really good proposals. If you can't do it yourself then you should find somebody else who can.

“THAT’S A SKILL THAT PEOPLE REALLY NEED TO DEVELOP, THE ABILITY TO WRITE REALLY GOOD PROPOSALS, AND IF YOU CAN’T DO IT YOURSELF THEN YOU SHOULD FIND SOMEBODY ELSE THAT CAN”

The incremental approach you talk about echoes something that we mention in the book about the Lean Startup approach from Silicon Valley. That approach is that if you are going to fail on something, then fail fast. In the photography sense as you say this means go and see people up front and get feedback instantly before you have shot anything or maybe shot one small part of a project. But, what if people do do that, and they get a negative response, how should you deal with that?

Yes, exactly. That's the thing, you have to go and see people and if your idea doesn't sell, it doesn't sell. Like with the Silicon Valley model you have to test the market and identify who your audience is and then get comfortable with that. If you can identify a small but a very important group of people for your subject who have an interest in your story project and you still want to do it then that's great. With failure, I think you have to embrace it and understand that failure isn't failure, it's part of the journey and part of the process.

Another interesting approach is what I call the Salgado model. He was very clever in the way he built things incrementally. He broke up a larger scale multi-year, multi million-dollar project into constituent parts, that could be marketed and sold and



Cover of 1001 Photographs, Octopus Books 2018

published individually. Those projects were on a set of subjects that all link together, for example migration, labour or the environmental issues, yet they were all self contained. So then at the end of 4 or 5 years years he had this massive body of work with 30, 40 or 50 stories that all link together to form this incredible large project.

I think Martin Parr does something similar in that he is constantly working on projects behind the scenes, chipping away at them for years so that eventually he has enough of one idea to put it out there into the world. He has quite a lot of very different projects, all focused around popular culture, but he always has something different to bring to the market, keeping him in the public eye.



So in a way, putting all your eggs in one basket for one huge project that's only going to be visible when it's finished after 3 or 4 years of labour is potentially an amazing but really risky way to work.

Is that an instinct you develop after some success, and so sometimes you make work and then afterwards you post-rationalise it into a coherent project?

To an extent, maybe, but for example in Martin Parr's case the projects that he is working away on are quite deliberate. An example of that is his self portrait project. Wherever he went he hired a local studio portrait photographer to take his picture, without them knowing it was a part of a project or that he's a photographer. He has done this for years, and it ended up being an extraordinary project that talks about so many different things. It's about different cultures and the way they look at portraiture but it is also about ageing as he changes from 30 to around 60 years old over the course of the project.

On a practical level, when you are approaching people at the start of a project, when perhaps you have only shot a small part, how do you go about this?

These days there are so many photographers chasing clients that they can get really overwhelmed. What I get from a lot of editors is that you have to be pleasantly persistent and so it's a fine line between bugging people and annoying them and reminding them that you are

out there. If you can develop a personal relationship with them then that's great, which is why going out to things like festivals, portfolio reviews and private views and getting yourself out there is so important.

In terms of presentation put yourself in the position of the editor. You would want to see something coherent, well presented that gets the essence of the story across. It needs enough text to get the message across with a good punchy intro, but that doesn't take an hour to read.

You should follow up but a lot of editors will only set aside 1 day a month to look at new work, so don't follow up the next day. After some time if you haven't heard from them you can reach out and say 'did you get a chance to look at my work?' but expect that you will never hear back from some of them at all.

Another thing I hear editors saying a lot is that the people submitting work to them have not looked or thought about the publication they are approaching. For example photographers come in and present images on subjects or ideas that the publication recently published a story on, and they're not aware of that. These are simple and obvious common sense things to do, to research the publication you are approaching, but you hear a lot that it's not happening.

Also it is worth thinking beyond the very obvious places to get published, beyond the sunday supplements, there are so many

Anti Sniper curtain Sarajevo 1994



places where you can get published these days. There are a lot of specialist interest magazines that need a lot of content. As just one example I am really interested in trail running and there are a number of trail running magazines out there that commission work, particularly portrait work. If they are doing a story on a person, they might not be famous in a wider sense and therefore agencies won't have a picture of them available so they have to commission one.

When we did our survey and we asked people what was stopping them from getting their work out there, people responded and said they needed to get it in the right place before doing so. Outside of portfolio reviews, who should you go and show to get feedback to know if your work is ready to show?

It is important that you find a network or a group of people that you can bounce your ideas off, whether it is a nascent idea that you're still trying to work on or a set of pictures you want to try and edit. For example that's one of the things that works really well at LCC on the MA that I teach, the graduate groups each year





Chechen women protest against the Russian military's attack on the capital, Grozny, 1994

remain friends with each other and form a network. I was at college with Simon Norfolk in Newport in the 1980s and we are still constantly sharing work we've done and bouncing ideas off each other.

It is important for you to have people whose opinion you trust, your peers, or maybe a senior figure who can be a mentor and that you know you are going to get honest feedback from. Portfolio reviewers can sometimes be brutal, yet most of the time it is rare they tell you when something is completely not working.

There are lots of spaces now where you can show your work in some sort of public arena, there are things like Photo Scratch started by Hannah Katerina Jerosz and Phil Le Gal and Photo Meet by Mimi Molica and Freddie Spencer.

“REMEMBER THAT IT'S IMPOSSIBLE TO REACH PERFECTION, YOU HAVE TO BE PREPARED TO SAY THAT'S THE BEST I CAN DO IN THE TIMEFRAME I HAVE, AND JUST GET IT OUT THERE”

One of the important things to remember about the process is that it's impossible to reach perfection, you have to be prepared to say that's the best I can do in the timeframe I have, and just get it out there. To use another Silicon Valley mantra, from Seth Godin: you just have to ship it, to get it out the door and move on to the next thing.

There is another Silicon Valley mantra that springs to mind from Reid Hoffman, who started LinkedIn. He says 'in retrospect if you're not embarrassed by the first thing you put out there, you've released it too late.' But how do you get the feedback from the wider public on what you put out there, how should you judge it?

It's tricky, I think with photography it's hard to get feedback. However if you are on Instagram you can get instant feedback. Some photographers do use it very well as a testing ground, as a space where they can put new things out, as a place they can experiment a little more with raw ideas. Of course it depends how well you know your followers but it is useful because you can interact with your audience and have conversations.

There's a lot of debate about how real the followers are, and what the value is of having a huge following, but there are photographers out there who have a following big enough to justifiably say they get feedback on their images and this can help to shape a project and get input on it at an early stage.





01 Ways of showing work

The ways of showing artwork have always been evolving, from the 18th Century salons in Paris to the avant garde performance art of the 1960s through to today's use of Instagram and social media. Each time new ways of showing artwork have emerged the motivation, the 'why', remains to communicate your vision, philosophy or something about the human experience.



Andrea Kurland at Huck HQ, by Jackie Dewe Matthews



New ways of showing art are evolving with technology, and whilst they have not pushed the older methods aside they have changed the economics of them in different ways. It is now far easier and more accessible for artists to, say, self-publish a book or a zine, create a website or have a pop-up show.

This has led to artists being able to potentially communicate their vision to a much wider group of people. Simultaneously, technology has also made it much easier for more people to start making art which has led to a world of choices for the art lover.

These trends make it important for artists to have a clear strategy for how to show their work to ensure they are reaching the right people, in the right way, and a lot of this comes down to the choice of how to show your work.

'Ghost In The Machine - Understanding the Language Of Flowers' by Anna Skladmann. Commissioned for Art Night 2018



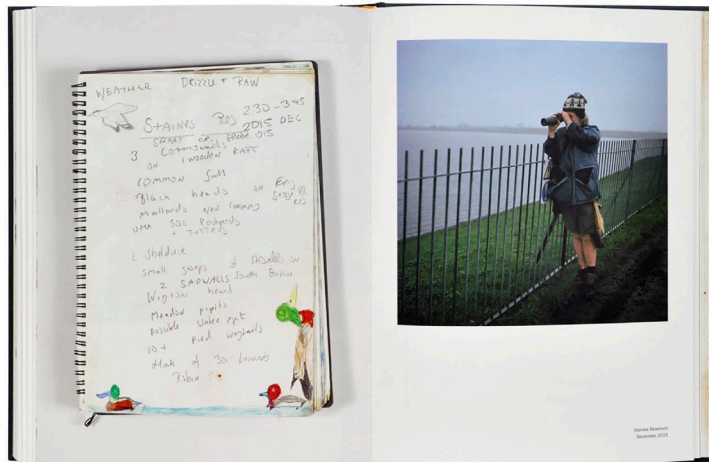
The choice of method of showing your work depends on the stage of your career, your location, your budget, the type of work and your network. Each way of showing work has a different nature. Exhibitions for example are geographically dependant social discussions, whereas some ways of showing work like books are more of a one-on-one conversation between the artist and reader. Certain methods lend themselves to larger projects intended to be seen in their entirety, like solo exhibitions and books, whereas other ways like zines, social media, group shows or art fairs lend themselves to smaller projects or one-off pieces. In other words the art discipline, type of project or subject matter may determine the way in which to show it, or vice versa, and this realisation is important for you, the artist, when thinking about what career step to take next.

As an example we can look at two photographers, Andreas Gursky and Nan Goldin. As celebrated photographic artists, their work can now be seen in multiple ways – exhibitions, books, websites etc. However, each has made work that had the most impact by being shown in the way it made most sense; Gursky through exhibitions and Goldin through the photobook.

Gursky photographs large format scenes that are sublime, such as a visually chaotic and colourful 99c budget supermarket, fields of solar panels or the River Rhein composed in the form of an abstract painting. Gursky's work is epic and immersive, so it demands to be viewed on a very large scale to appreciate each composition for its structural form. The concept is interwoven into the scale of the pieces and so exhibitions with very large prints are the natural and most impactful way of them being shown.

In comparison to Gursky, Goldin's *The Ballad of Sexual Dependency* is narrative-driven documentary work, so being shown in book form allows the emotional journey to unfold and draw in the viewer through the sequence of images. "The Ballad of Sexual Dependency is the diary I let people read" says Goldin.

But how do you decide what method of viewing suits your work best? Naturally as the artist you are best placed to make the choice but here are some considerations to guide you:



Book spread from 'Big Brother' by Louis Quail

Narrative projects

Narrative driven work is best shown in the form of a book or a solo show in a space where people can take time to move through the work. Alternatively it can be shown digitally on a blog or project section of a website where you can reach a wider audience. The goal here is to give the viewer a direction or chronology to allow them to move through the work, with the optional use of captions, text, video or sound. You should also consider the environment

and state of mind that you would like the viewer to be in when seeing the work. When viewing a very complex, lengthy or moving narrative a book might suit this best, whereas for shorter narrative projects a magazine or blog photo story might be better. Digesting narrative is a process that requires concentration so in this case it is less suited to social media or busy mixed-use spaces that might interrupt the user.

Aesthetically driven work and single-piece narratives

Aesthetically driven work, even if it is part of a concept-driven or a narrative project, can be shown as one-offs in crowded spaces as it is more accessible. This means it can work well on social platforms or in places where it has to compete with other forms of content or distractions for the viewer. Also single stand-alone narrative pieces, e.g. street art - where the art has a political or social comment self-contained in a single piece - work really well when seen in this way too. The advantage of these busy places, be they offline, online or in the street is that they will be seen by a lot of people.

'THE GOAL HERE IS TO GIVE THE VIEWER A DIRECTION OR CHRONOLOGY TO ALLOW THEM TO MOVE THROUGH THE WORK'



Photo by Kunal Mehta

Conceptual single pieces or projects

The ways in which to show conceptual work is often driven by the concept of the pieces themselves, for example installation would be shown in a gallery or public space and the size of the piece would determine the type of space it could be shown in. If conceptual pieces do work digitally or in print then the choice of where to show depends on the size they need to be seen at and whether they work as a set or a one-off. If they are part of a set and can be seen relatively small then a book or magazine is appropriate, if they can be seen as complete one-offs then social media or an art platform would work. If they need to be seen large then a solo exhibition or group show would work, again depending on whether they are a set or a one-off or stand alone piece.



Installation artwork by William Farr

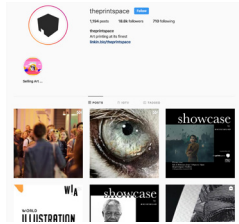
Physical or performance works

Physical or performance works would be seen in person, but often are photographed, filmed or live-streamed to give them a far wider reach online or in print than just the people who can get to see them. For example Peter Fischli & David Weiss' *The Way Things Go* is a 1987 installation piece filmed in their studio. What is remarkable is that it feels almost like a YouTube video despite being created almost 2 full decades prior to YouTube itself, and the film has indirectly influenced many successful YouTube creators. If you are going to take images of physical pieces to develop further reach, it is important you partner with an experienced photographer or videographer who can translate the impact of the work into 2D images. Whilst not widespread in reach just yet, due to lack of consumer ownership of devices, the future here lies in photogrammetry, 3D capture or scanning to enable truly immersive experiences at distance.

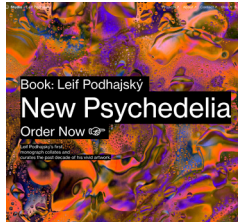
**'IT FEELS
ALMOST LIKE
A YOUTUBE
VIDEO DESPITE
BEING CREATED
ALMOST 2 FULL
DECADES PRIOR
TO YOUTUBE
ITSELF'**

On the next page are some examples of ways to show your work using financial budget as a way to categorise. The timescales assume you have already produced the work for each way of showing, and that you are self-funding each method:

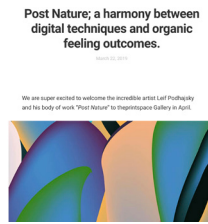
BUDGET OF £0 - £250



Instagram



Website



Magazine/Blog features

COST:

£0

£120 - £250 per year (if using a template)

£0

TIME TO LAUNCH:

1 week

1 month

Depends on the publisher

POST LAUNCH:

7 - 20 hours per week

4 hours per week

Dependent on the reach of the feature

GETTING NOTICED:

Make interesting content and engage with other users, which will organically build your following

Improve SEO by blogging and regularly refreshing content. Link to your site from all social accounts

Share/publish the feature on all your social media accounts

KEY TASKS:

- Making interesting & original content
- Post scheduling
- Engagement with other users

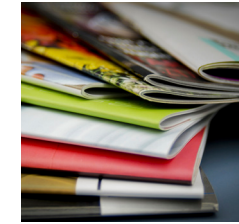
- Domain registration
- Logo & corporate identity design
- Choosing & adapting site template
- Set meta tags & meta descriptions for pages
- Choose SEO friendly URLs

- Find publications that suit your work
- Create press package, email, supply images in correct format
- Ensure your website is working for when people click through

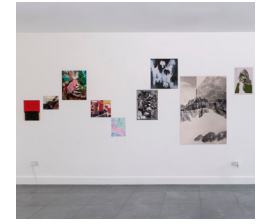
BUDGET OF £250 - £1,250



Printed Portfolio



Zine



Group exhibition

COST:

£300 - 700

£500 - £1,250

£250 - £1,000

TIME TO LAUNCH:

2 - 4 weeks

3 - 6 months

2 - 4 months

POST LAUNCH:

2 - 4 hours per week

4 - 6 hours per week

10 - 15 hours per week during show, 5 - 10 hours following up interest after

GETTING NOTICED:

Attending portfolio reviews & festivals. Meetings with agents/art buyers/creative directors at ad/marketing/creative agencies

Having a launch. Selling online & getting reviewed by blogs/magazines

Promoting the event extensively across social media, press reach-outs, emailing invites, posting out printed invites

KEY TASKS:

- Confirm edit
- Print test strips
- Choose paper
- Choose presentation method
- Arrange reviews/meetings

- Confirm edit
- Write copy
- Research print/bind methods
- Design layout
- Print/bind final version

- Space hire
- Curate/install
- Private view/refreshments
- PR: marketing/press/social media



01

Ways of showing work

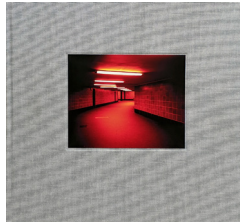
BUDGET OF £1,250+



Solo Exhibition



Art Fair



Book

COST:

£1,000 - £7,000

£3,500

£5,000+

TIME TO LAUNCH:

3 - 6 months

1 - 3 months

6 - 12 months

POST LAUNCH:

40 - 60 hours per week during show, 20 hours following up interest after

12 hours a day during the show, 20 hours following up interest after

8 - 20 hours per week

GETTING NOTICED:

By promoting the event extensively across social media, press reach outs and direct email

Good presentation, understanding the type of attendees to the fair, following up diligently on interest

Having a launch, finding stockists, entering book awards, attending publishing fairs, selling online, getting reviews

KEY TASKS:

- Space hire
- Curate/install
- Private view/ refreshments
- PR: marketing/ press/social media
- Create show catalogue
- Set up print sales; online and in the space

- Design & curate the space
- Create catalogue and takeaways for attendees (e.g. postcards)
- Setting up digital capture of details
- Set up point of sale terminals

- Create edit, produce dummy
- Get text written
- Review/critique
- Final edit
- Research printing techniques
- Design
- Promotion

Case Study

@huckmagazine
Andreakurland.com



Andrea Kurland

Huck Magazine

Andrea Kurland is Editor in Chief of Huck, a premium print magazine, website and film channel that celebrates independent culture. Since 2010, Andrea has directed Huck's editorial line, overseeing original photography and journalism commissions from ideation through edit to publication.

Andrea is also a writer, filmmaker and a judge in several festivals and awards.

Where do you find work/stories to publish?

The beauty of an independent magazine is that you get to create something that is totally your vision, or 'our vision' as it were, as Huck has always been collaborative. You put that out into the world and it attracts like-minded people. So even from the earliest days when it was easier to connect with us, because we were receiving less submissions, people would email us or even just drop by the office and be like, "I'm a photographer, this is what I do, I just wanted to share this with you." Almost all of those connections which were meaningful have remained with us for 15 years.

“SEARCH OUT PUBLICATIONS THAT REPRESENT OR REFLECT YOUR OWN ETHOS, OR WORLDVIEW”





The Independence Issue double-cover special featuring Soweto Punk, by Karabo Mooki and Kiki NYC, by Krisanne Johnson

“WE 100% PUBLISH UNKNOWN PHOTOGRAPHERS. FOR US THE FIRST PRIORITY IS THE WORK”

So to translate that into advice I'd say search out publications that represent or reflect your own ethos, or worldview. Making those connections is a worthwhile exercise: it's always worth putting yourself forward as opposed to thinking an editor may not be interested in your work. For example if someone emailed us in the early days and showed us some work, maybe nothing came of it right away but if we are looking to commission something in the future which fits that photographer, we may and in fact have often gone, "Oh yeah, that person would be a great fit for this". That's really how we have built our network of contributors over the years. These peers and colleagues and collaborators to us are just as much a part of Huck as the in-house team.

When it comes to commissioning now, the ideas flow back and forth. Some come from the creators themselves, so photographers and writers out there making work and pitching it to us. Then vice versa, we have no shortage of ideas in house and as an editor it's about going through that black book of collaborators I have in my mind and knowing who would be the right person out there to bring that idea to life.

Do you publish unknown artists? If not, what track record should someone have?

We 100% publish unknown photographers. For us the first priority is the work, so we'll look at that in a subjective way and see what jumps out. You know for me a real passion point is finding a photographer whose work I feel is incredible but has not had their work published or perhaps published very little. That's the sweet spot for me.

When it comes to commissioning work it really helps to have a portfolio with bylines because if I see you have shot for people I really respect that may grab my attention, but I'll still view the work on its own merit. However, as a reason to hire you, say we have not met but we think you could be right to shoot a specific job which would put you under a lot of pressure, having had a load of bylines at respected titles is of course going to give me more confidence in terms of commissioning work. So we certainly publish unknowns but it also helps to showcase your best commissioned work.

Do you pay for stories?

Yes, we pay for every story we run. I think there was a period a few years ago where some publications got away with just offering exposure for features and no payment. And perhaps some online-only publications still get away with that, but there has been a positive push back from contributors who have become savvier to the fact that they should be being paid and I think that this has changed something in the industry.

What advice can you give for pitching to magazines?

There certainly is an art form to pitching. Something to avoid is writing emails which can suit multiple editors and publications. Essentially blanket emailing to the point of cutting and pasting the editors name in. But also pitching just yourself won't get you anywhere, for example emailing me saying, "I'm a photographer and I'd like to work with you." That's really unhelpful because editors are busy, and they are not going to start a thread of 10 more emails asking the photographer questions about the work they do. The missed opportunity there is that if I was to meet that person face to face, they will probably tell me something interesting about a project they're working on or about themselves which would stick in my mind which they don't think about putting in an email. I guess what I'm saying is when pitching, zone in to your specific story, really focus in on what makes you unique, your expertise or what stories you have worked on in the past as this will stand out.

What is also crucial is to look at the magazine you are pitching to and reference something from that magazine that says why you are perfect for that job. Even if you are pitching to 20 magazines, take the time to read each one, find a story that reflects the kind of work that you are passionate about and talk for a few seconds about that story. Those pitches always stick out as it makes me think that even if they are not quite there yet with their idea, they have taste, they can see something about what we do. That's really important because if their reference points are somewhere else, the collaboration is not going to work.



If the work has been featured elsewhere, be upfront about that. Some editors won't like that and some will be ok with it depending on where the work is going. You don't want to get further down the line with an amazing pitch just to find out they won't run the story if it's been published in the exact same way elsewhere.

What I'd also say is that with magazines often it's not just about the visuals, it's about the story, so start thinking about what that editor would need to do to turn that into a feature. That probably means some reporting, so if you can write yourself, mention that or perhaps a journalist you have worked with and a link to their work.

Lastly I'd say follow up, up to 3 times, but certainly space them out. Some editors hate the phone, some love it, but what I would say is getting a call out the blue can be quite distracting, but then I know editors who really respect someone who is confident to just pick up the phone. First follow up with an email but when you do, contribute something more. For example, maybe since you have pitched you have gotten further with access to the story and that's a great way to bring the topic back up. Always look to give the editor something to grab hold of.



Andrea Kurland at Huck HQ,
by Jackie Dewe Matthews

“IF THE WORK HAS BEEN FEATURED ELSEWHERE, BE UPFRONT ABOUT THAT”

How about the logistics of a pitch, how should they present their work/idea?

I have a really firm preference, and that's a pitch which first has 2 sentences on who you are, so "I'm a photographer, I work with these publications, here is a link to my website etc."

Then open the pitch with one bold headline sentence which clearly explains what the story is about. That's what every editor is looking for. A lot of people write really long pitches and expect the editor to somehow editorialise that and come up with, "oh this story is about x, y or z". Look at the publication's headlines online and try to emulate their style.

Then follow this with a short paragraph, no longer than one scroll of a screen which goes into a bit more detail on the work and why it is right for the publication, what we mentioned above basically.

After this embed 1 or 2 hero images into the email that will blow their mind, no big edits. Also no link throughs to drive or dropbox, any time I have to link out it's time and we are not at that stage yet.

Sign it off by saying there is plenty more if you would like to see it and that you are open to collaboration because often editors may want to develop a story so if you still have access, tell them that.

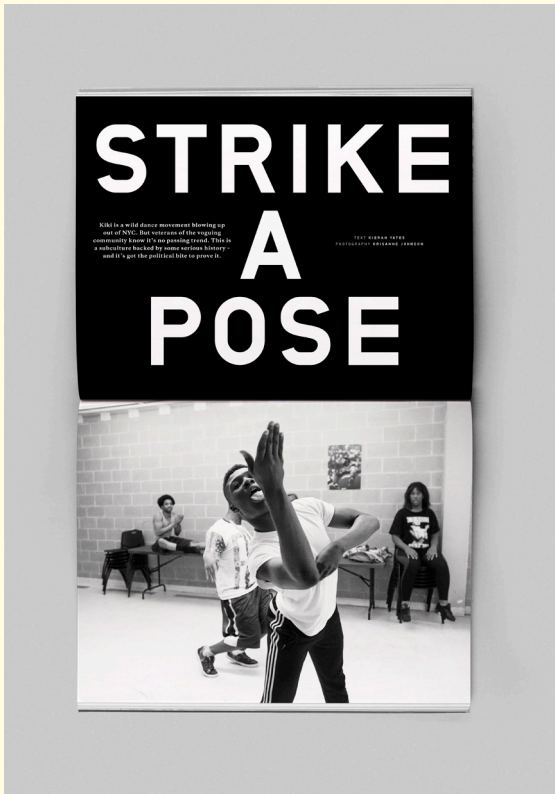
What makes a good project for a magazine feature?

For us that's original reporting and long-term access. Huck runs stories on alternative communities, movements or groups of people who are doing something outside of the mainstream, and so that requires real and continued access as opposed to parachuting in and out. So if you can show this then that is a massive plus for us editorially.

When it comes to online features, because there is such a need for continued content, some showcase publications will be happy to run completed work and perhaps celebrate that with an interview with the artist. We occasionally do that online. But in print, when we are talking about original features, the meatier stuff I suppose, I'll be looking for access which allows for collaboration because we want to build it out.

In terms of how that looks, we look for images that capture a sense of place, capture the key characters, capture them in action, capture a few portraits, capture some detail, capture some scene setting. We need that full breadth of visual elements so that we can portray the narrative. For Huck it always comes back to the story, we don't just run photos without any context.





Kiki NYC,
by Krisanne
Johnson for
Huck 56, The
Independence
Issue

“FOCUSING ON TRYING TO GET YOUR WORK PUBLISHED IS REALLY WORTHWHILE BECAUSE THAT IS THE STUFF PEOPLE ACTUALLY GET EXCITED ABOUT AND TALK ABOUT”

What is the best piece of advice you could give to young up-and-coming artists?

Make the work that is meaningful to you. So put time into your personal work and worry less about getting commissions. The one thing you have on your side right now is time and energy, so spend that making loads and loads of personal work which is meaningful to you. Even if you don't think it's good enough, keep making it and show it all the way through that process. Don't wait to show it until you think it's good enough, keep trying to put it in front of people, get feedback and practice explaining why you have put time into it, why you think it's important. Never lose sight of the importance of personal work even when those other commissions start coming in because it's the personal work which will lead you to a more fulfilling life.

What is the future for magazine publishing looking like?

I don't think print is going anywhere. If you are a photographer who has fallen in love with photography because you discovered it through books or magazines I don't think that love will fade. It may be harder to get work published in print these days as the industry has shrunk. But the people who care about that stuff are still looking at it and that makes a difference.

I don't think people should put all their effort into just social media. Focusing on trying to get your work published is really worthwhile

because that is the stuff people actually get excited about and talk about. Posting on your own social channels is always going to have a place and it's certainly changed how editors look for work. However, of all the photographers that I love their social media channels don't capture anything close to how amazing their work is. It's when I see it in print that I'm reminded why they are so talented. It's a method for showing work which really portrays how much time you have put into creating the work.

Leo Baker,
by Bryan
Derballa for
Huck 66, The
Attitude Issue



02

Deciding your strategy

The decision to show your work is an important one because whatever you choose it will cost you either time or money or both and will take you away from your core practice. So before committing you need to think carefully if it will be worth it and what you expect from it in terms of career progression.



Deciding your strategy

Making a book, having an exhibition, putting together a portfolio, building a social following etc. will require far more time than you think it will to get the outcome that you want. The decision should be taken by judging the alternatives you have together. It's a common mistake to look at any opportunity in isolation as it ignores the fact that your time and available funds can only be spent once, so you need to weigh the options against each other. We recommend some very simple techniques described below to help you take the decision with a higher chance of knowing what the likely outcomes will be.

Stéphane Mingot



The first approach to use is a technique called 'The Ideas Maze'. This is a method often used in tech startups in Silicon Valley to work out what all the options are, before deciding which one to take. The analogy of the maze is that a lot of the options are very similar but with slight differences that lead to wildly different outcomes, and that the order you do things in matters.

Let's use an example. Say you're an illustrator based in a large city with a vibrant art scene and you have been doing commercial commissions but would like to develop a fine art career. You have made an art project of illustrations in your downtime and have decided it is time to show the work.

Firstly you would need to define your goals; which let's say are to make a book, have an exhibition and use the boost in your profile and online following to generate private commissions, online art sales or gallery representation or, if lucky, all three. In our hypothetical example, here are some of the options:

1. Submit work to a group show. If successful then have a solo show, then start working towards a book
2. Have a self-financed pop-up solo show, then make the book using proceeds from print sales from the show
3. Use Kick Starter to fund a book, then use the book to help secure gallery representation to have the show
4. Sell work online, build a following, then if successful use the proceeds from print sales to fund a pop-up show. After that find a publisher for the book
5. Send out your portfolio via email to fine art galleries to get a solo show
6. Build a good instagram following then share the link with fine art galleries, obtain gallery representation, have the show then find a publisher for the book

02

Deciding your strategy

The list goes on with many options to explore but what is important is to evaluate them on the likelihood of success, the cost in time and money and the benefits they will bring. The framework you need to use is as follows:

YOUR CAREER STATUS

- Current online/offline following
- Artists CV, track record
- Network of industry contacts & supporters
- Client/collector base

YOUR RESOURCES

- Time available
- Funds available
- Your location in proximity to the nearest art/commercial creative industry centre and its size and importance

YOUR PROJECT

- Strength, individuality and topicality of the project
- Resonance the project has with people
- Will the project sell as art pieces or print editions?

YOUR ASPIRATIONS

- What is your reasonable next career step?
- What further opportunities might that give you?
- What is the likelihood this will help you achieve your ultimate goal?

The key to weighing up your options is that your aspirations need to be in balance with resources, the strength of the project and your current career status. We are not saying don't be ambitious, but try to measure the ambition against these factors and define achievable goals, which you could surpass if things go really well.

When weighing up the options it is important to beware of assumptions. One of the biggest issues we have seen with career development/ art business development is when people make assumptions without the experience to know if those assumptions are likely to be true or not. For example, assuming you know what a certain publisher or gallerist looks for in an artist or body of work, or assuming that having a pop-up exhibition in a certain area or participating in a busy art fair will automatically mean high sales. Making assumptions without testing them can mean a wasted opportunity to move your career forward. Thankfully, there are very easy ways to test assumptions:

If you assume that making your book will lead to commercial gallery representation make a dummy of the book and seek the opinion of some gallerists first

If you are thinking of having a popup exhibition in a busy footfall area speak to people who have had one in the same area, and other nearby areas, and ask them if that led to walk-in sales

Read a publishers terms of submission very carefully to make sure you submit to the right publishers and in the right format

If you assume setting up your own online store will lead to print sales, test this by selling through an existing platform that is free to set up with

If you think spending 30 minutes a day making Instagram content is enough to build a 20k following in 6 months, talk to someone who has done that





Christin Hume

Whilst you don't need to take every opinion or bit of research on board it is important to go through this process. This approach of testing assumptions is again borrowed from Silicon Valley and is called the lean approach, made famous by Eric Riles in his book *The Lean Startup* and this approach has launched literally hundreds of successful companies. Basically, test your assumptions in the fastest and cheapest way possible before committing to anything.

Lastly, remember to favour action over inaction. The risks to showing your work are the costs in terms of time and money, and the risk of your work being judged unfavourably. Inaction will eliminate this risk but unfortunately at the cost of career progression. As Eric Riles shows in his book, sometimes on the road to success the things that don't go so well are as useful as the things that do, as long as you learn from them. Weigh up the options, seek opinions and evidence, make an informed decision then fully commit.

**'TEST YOUR
ASSUMPTIONS IN
THE FASTEST AND
CHEAPEST WAY
POSSIBLE BEFORE
COMMITTING
TO ANYTHING'**

Case Study

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Dewi Lewis

Dewi Lewis Publishing

**"I THINK AN
EDITOR IS THERE
TO CHALLENGE,
TO ASK QUESTIONS,
TO PROMPT THE
PHOTOGRAPHER
AND GUIDE THEM"**

Dewi Lewis is a well known publisher and curator of photography. In 1994 he established Dewi Lewis Publishing, a publisher of photobooks run by Lewis and his wife Caroline Warhurst. The company is recognised as one of the leading photographic publishers in the world.

Dewi was awarded the RPS Award for Outstanding Service to Photography in 2009 and the Kraszna-Krausz Foundation presented him with an award for Outstanding Contribution to Photography Publishing in 2012.

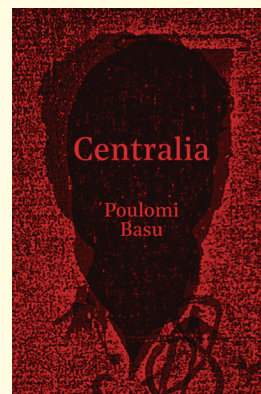
“NOT ENOUGH PHOTOGRAPHERS HAVE A BROAD KNOWLEDGE OF WHAT IS ALREADY OUT THERE IN TERMS OF BOOKS”

What is the collaborative process like when you are working with photographers on a book?

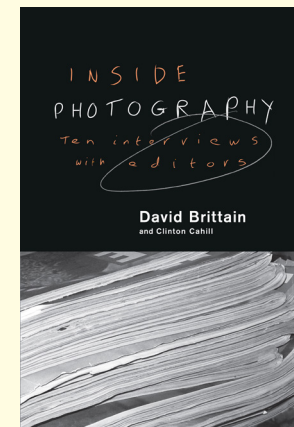
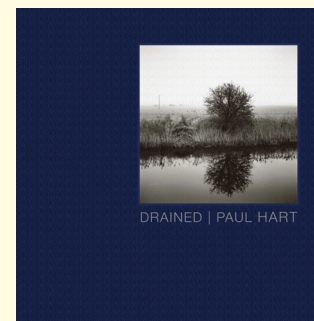
I expect a photographer to make the first edit, maybe 40-60 images. It is their story, not mine, so it is really important that they have made this first edit. From that point I am there to help them and to challenge them as to why they've chosen particular images or a particular sequence. I will point out what I feel is missing and the parts where it's not clear what they are trying to say – but it has to start from their narrative.

After I see the first edit, if there's a good project then I'll request they send through more images, perhaps another 40 or so, their seconds, so I can understand better why they've made their choices. This also lets me see whether any of these strengthen the story; I might see images that didn't make their first edit. Essentially I'm trying to help them craft the story. Above all, I think an editor is there to challenge, to ask questions, to prompt the photographer and guide them, rather than control the whole editing process.

On Press with John Blakemore at EBS in Verona



A selection of books published by Dewi Lewis



Of course, there are situations, such as when the work is that of a dead photographer, where I have to try to put myself into the photographer's mind and try to understand what they would have done. However, generally, I am there to help the photographer to tell their story themselves.

I also ask photographers to write a short text about their project. Not an artist's statement but a simple text that explains as factually as possible how the project came about and their motivations for undertaking it. This is only around 200 words, and can be used for publicity at a later stage... People who buy the book usually want to know about the photographer and why they undertook the project. They are often more interested in that than in seeing the work contextualised in art historical or theoretical terms. However, many photographers remain very keen to add the imprimatur of an established critic.

What is the single biggest mistake people make when sending you a book project submission?

Not enough photographers have a broad knowledge of what is already out there in terms of books. They don't do enough research either into books or publishers. Many of those who submit to us don't read our guidelines, nor do they read anything that I've said in interviews about what I look for. As an example, we don't publish nude photography books. Not because of prudish reasons, but because I generally find them quite tedious and uninteresting – and often exploitative. That is clearly stated in our submission guidelines, and yet we still get a surprising number of nude photography books submitted.



“A BOOK CAN MOVE YOUR CAREER FORWARD TO NEW LEVELS IN A WAY THAT NOTHING ELSE CAN”

Also there is a tendency to submit projects that cover the same subject matter as projects we've previously published. That rarely works for us, we generally want to look at new subject matter.

I agree, and this has been our experience to a certain extent with submissions to theprintsapce gallery in Shoreditch. A few well researched and well crafted submissions is much better than just sending it out to lots of people in a standard email. Ultimately it isn't a numbers game. OK so slightly naive question but in general, how long do you think it takes to shoot the material for a book?

There is no definitive answer to this. Some photographers, very few, can go away on a two week trip, come back and put together a good book project. But usually it is hard to shoot something strong in less than 18 months, and it may take much longer. Some people work on their books for years.

Is it possible to make a living from releasing photography books?

I start off by telling photographers that they will not make any money from the book. If they begin with that assumption then they won't be disappointed. It's not something that you are likely to see any direct profit from.

Given that it is very hard and really unlikely to make money from books, does that mean that those years of work don't contribute to making a living from photography?

A book can move your career forward to new levels in a way that nothing else can. It can serve as a portable portfolio of your work. For example, you can send it to a gallery in New York, something you can't do easily in any other way. It used to help in getting editorial work, although now there are almost no budgets for editorial, but it can and does lead to exhibitions, print sales and advertising work and generally raises your profile in a way that nothing else does. We worked with Laia Abril on two books over recent years, *On Abortion* and *The Epilogue* and with the help of those books her recognition as an artist has grown really strongly, far faster than it would have done had she not published them. But I must stress that photographers create their own careers through the level of their own commitment. Having a book is not enough by itself, photographers must still get out there, network, find the opportunities, make things happen.



“I spent so many years trying to make her better, trying to fix her.”

ABRIL (Canny's best friend)

ABRIL "Canny was a grade above me [...] We had this relationship where we really didn't even have to talk, we just kind of knew [...] We were inseparable."

"She was one of the funniest and most confident people I ever met. A leader kind of person; the leader of the pack. Canny was always looking out for you I think everybody looked up to Canny, in some way."

"Canny was very hard-headed and she always made everybody laugh [...] but she was also very vulnerable"

ABRIL "How it's really hard when you have something to tell to her, like if it's moving to Texas or if I got married. We had planned to do all of that together [...] I would never ever get to see her side."

"I struggled with guilt because I could not fix her [...] I tried and I couldn't, no one could fix her and for a long time we felt exhausted and tired of the situation [...] eventually her family and myself realised that we were not in control of Canny she made her choices, and we loved her very much, but we could not control everything she did."

ABRIL "I don't have a lot of things left from her; I basically distributed all her stuff, so I don't keep any stuff [...] I have a bracelet that gave to me, she and her sisters gave it to her when Canny graduated from high school, so it means a lot to me."

"I miss Canny every day. It's very hard to go through the rest of your life when you have done everything until this point with her [...] And from that second, it was a different life."

From 'The Epilogue' by Laia Abril

Can you give some advice to young photographers starting out, who are planning to make work with the aspiration of publishing a book?

My advice to young photographers is to find a subject that you are really interested in, about which you have something to say: a subject that you won't get bored with as you will be shooting it over a long period. You must create your own territory, and don't be concerned if others have made projects and books already on your subject. If you do it right you will find your own unique voice, your own special way of looking at it. And don't chase the money by trying to do projects just because you feel they might be commercial. My feeling is that they almost always end up as disasters. Be patient and focus on what you really want to make work about.





03

Curating your work

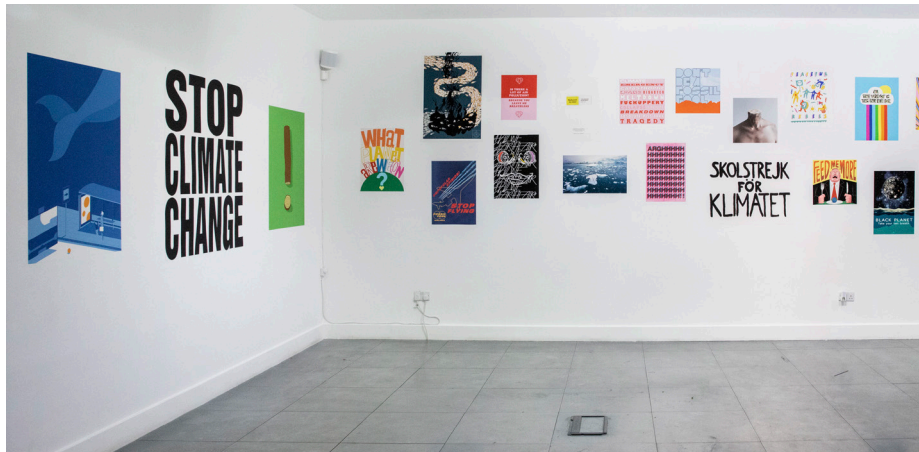
Curation in the arts has been written about from so many academic view points, it's common for artists to feel a little daunted by the task. However, if you look at curating your artwork from a pragmatic view point, it's something all of us are able to do and can be a really fun part of the job.



Let's start by simplifying what curation is. In her book, 'How to tell your story so the world listens', Hollywood story consultant Bobette Buster uses the term 'the story behind the story' which refers to the hidden, deeper narrative that's holding everything together. This is a great metaphor for how to approach curation.

Good curation, like good storytelling, gives your work a coherent vision or narrative that can entertain, inspire, educate, etc. This doesn't mean that curation has to be centered around an explicit theme. Ideas can be loose, abstract or loaded with multiple meanings, and the benefit of visual art is it allows us to communicate these themes on an instinctive level.

The many different ways of showing work means there is no single approach to curation, but there are some universal considerations that will help to guide you. Here are four things you should think about:



'The Art Of Activism' group
exhibition at theprintspace Gallery

THEMES

Defining a theme, loose or explicit, can help shape the rest of the curatorial process and can help with the promotional side of the exhibition as it helps potential visitors and the media to contextualise it.

Take David Hockney's 2009–2012 iPhone & iPad drawings. He tackles some similar subject matter to his previous works. However they are grouped by the medium he has used to create them, so the medium and his artistic technique in this case is the main curatorial theme. There is a topical aspect to the theme also given that he is exploring the possibilities of this new technological medium at a time of unprecedented technological development.

Another example is Martin Parr's recent exhibition, Only Human, which showed at the National Portrait Gallery. This exhibition brought together images that spanned decades of Parr's career. It mixed portraits, landscapes

and street scenes, yet it was tied together with the themes of people and cultural and national identity. These themes were very topical as the exhibition took place against the backdrop of the Brexit debate, which was raging in nearby parliament and across the country. Any theme that hits topical notes is primed to gain more attention in the media.

With themes, the possibilities are endless. For example, they can be social, political, philosophical, aesthetic by nature, or based around an art movement or medium. They could be more linear, such as the chronology or progression of the artist or artists, subject matter or body of work being shown. And narratives embedded in the curation can, for example, be linear, explicit, abstract, subliminal or non-existent.

03

Curating your work



Jack Latham (top) and Maisie Cousins (bottom) at TJ Boulting Gallery

SPACE

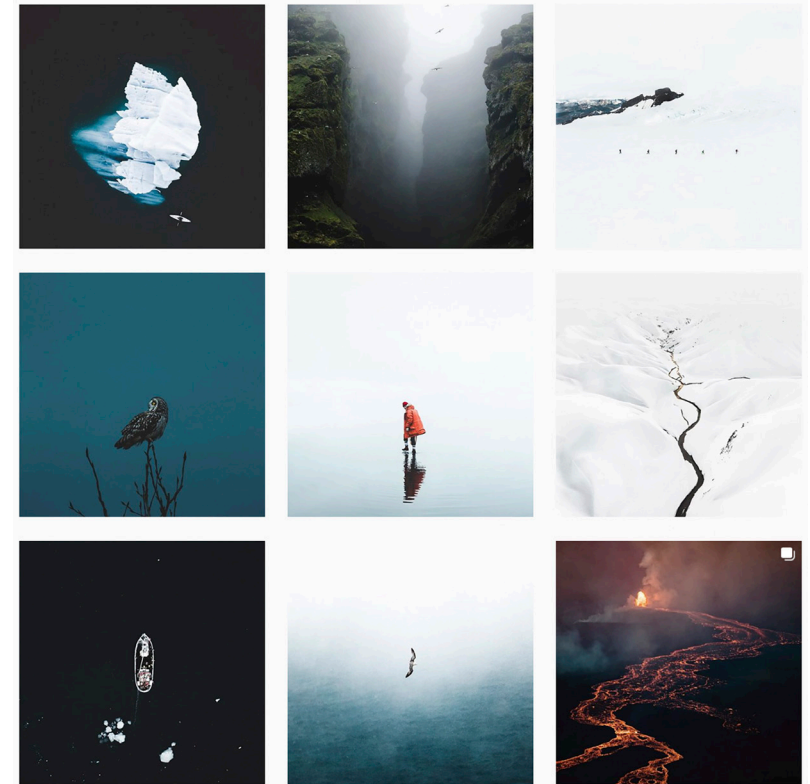
The space you have to work with can shape your curation, and can be used to guide the viewer through it. Take two exhibitions held at the Hayward Gallery; Carsten Höller: Decision (2015/16), and Diane Arbus: In the beginning (2019). Carsten's show was about perception and decision making which he incorporated into the space. At the start of the exhibition visitors were given a choice of two different entrances, which lead to separate routes through the gallery each with different choices and interactions along the way. Diane Arbus' show was a collection of her early rare works presented in a more traditional layout. Each photograph was framed and hung on the wall with equal space and severity and there was one entrance and exit to the show.



On both these occasions, the space was manipulated to guide the visitor through the exhibition in a way which mirrored the artist and their work. Had Carsten's show been displayed in a 'white cube' setting the impact of the show would have been different. In contrast, the curation of Arbus' exhibition was designed to put the focus purely on the content of the images.

'THIS MAY MEAN YOU ALTER YOUR SEQUENCE ON INSTAGRAM TO APPEAL TO AESTHETICS'

Benjamin Hardman's Instagram



Space can also be digital, such as with Instagram which lets viewers look at your page in grid view where a website may show images isolated. This may mean you alter your sequence on Instagram to appeal to aesthetics. For example, photographer Benjamin Hardman who has over 600K followers told us that he uses social media as a "timeless portfolio as opposed to a day to day journal." What's important to Ben is how the images work visually together. "Perhaps I'll have a summer image with a green mountain. I may have to wait until it's surrounded by monochromatic images, snowy scenes. That green image could then slot into the grid so that it doesn't clash with other colourful images."



Tanya Houghton's 'A Migrants' tale'
lunch and artwork from the project



PRESENTATION

Presentation techniques can be used to elevate the viewing experience, to heighten the viewers understanding of the work. A great way to do this is by making the experience immersive. For example, Olafur Eliasson's 2019 exhibition at the Tate Modern included interactive installations that used light, sound, shadows and reflections. One room was filled with a flavoured mist to the point you could not see beyond 30cm in front of you. It was overwhelming. One of the themes of the work is sensory exploration, so the concept work itself goes hand-in-hand with the ways it is presented and the space it is presented in.

There are many ways to make your work immersive or multi-sensory. For example, artist Tanya Houghton's project 'A Migrants tale' is a 2017 series of photographs about the concept of home and nostalgia, told through the language of food. To coincide with the launch of this exhibition, Tanya organised a food events series of lunches or supper clubs. These were meals for up to 20 people inspired by one of Tanya's migrant subjects and their memories of food from home. Through this sensory technique, Tanya was able to go beyond showing her project through images and instead allow people to experience it, through taste.



CONTEXT

There are contextual ways in which you can enhance the curation of the work you are showing. The most explicit example of this is with photojournalism, where each image is almost always accompanied by a descriptive caption detailing the who, what, why, where and when. This additional information contextualises exactly what they are looking at, and provides the viewer with little room for misinterpretation.

At Alec Soth's major retrospective to date at London's Media Space, there was a small room at the end of the exhibition with a film on loop. It was not one of the core works in the show, instead it was a documentation of how Alec photographed one of the projects. The film sheds light on how immersive the experience of photographing this work was, something which would not have been immediately apparent from just looking at the work itself.

There are also less explicit ways of adding context, such as the common technique of guest essays found in photobooks. For example, Magnum photographer Alex Webb's celebrated street photography book, *Istanbul*, leads with an essay written Orhan Pamuk. The essay is not about Webb's work, but rather about Istanbul, the place, the smells, the culture, the history. It sets the scene for the work that follows, ultimately enhancing the curatorial experience.

Other contextual things to consider may be the decision to show prices if the work is for sale, the time of the year you show the work if that has some contextual relationship with the content of the work, and whether an exhibition catalogue is required.

**'A GREAT
WAY TO DO
THIS IS BY
MAKING THE
EXPERIENCE
IMMERSIVE'**

**‘DON’T BE SHY,
ASK PEOPLE
FOR FEEDBACK
AND INPUT’**

Working with a professional curator can help you express your ideas coherently, in the same way a musician works with a producer or a writer works with an editor. Just the act of having to explain your process to someone else will help you to see where the ideas could be expanded, streamlined, or made more, or less, explicit. It doesn't have to be a professional curator that you work with. If you are not at that stage of your career then an objective person with arts experience would be useful. For example a friend, colleague or someone you admire with a similar career standing on social media. Don't be shy, ask people for feedback and input. Most people will be flattered with the request and will be ready to help as a result.

This exercise is not for them to necessarily override your ideas, it's a two way process. They could just be a sounding board or could

Andrea Kurland at Huck HQ, by Jackie Dewe Matthews




be more active in the process. I think that is very much down to you, the way you work but also again, the nature of your work.

What this chapter has shown us is that curating your work is a creative process and can be as important as making the work itself, as it brings everything to life for the viewer. This is even more important in the age of everything being available digitally.

However you curate your work, good curation helps to contextualise what you are showing for the viewer. Whilst an in-depth exploration of curation is beyond the scope of this book, there have been some fascinating books written about this subject such as Ways of Curating by Hans Ulrich Obrist or Curation by Michael Bhaskar and we advise you to read more.

Case Study

 @zeldacheatle
zeldacheatle.com

**Zelda Cheatle**

Independent Curator

**“I’VE WORKED
IN GALLERIES,
ART FAIRS
AND TOURING
EXHIBITIONS.
YOU ADAPT
TO WHATEVER
YOUR SPACE IS,
BUT ULTIMATELY
IT’S ALWAYS
DEPENDENT ON
THE ACTUAL
WORK”**

We interviewed Zelda Cheatle to ask her how she approaches exhibition curation. Zelda is a world renowned independent curator, lecturer and editor of photography. In 1989 she opened the Zelda Cheatle Gallery that helped build both private and corporate collections and has continued to work with museum and public collections nationally as well as internationally.

“IT’S TOTALLY DEPENDENT ON THE CONTENT OF THE WORK AND THE VENUE THAT YOU MIGHT BE SHOWING IN. SPACE OFTEN DICTATES SCALE”

What questions do you ask yourself before curating an exhibition?

Firstly I'll ask who the audience will be, what the space will be and then who, from which kind of genre pool I will be extracting, because every exhibition has a different concept. So something like the AOP 50th anniversary exhibition was from about 4,000 photographers, each of whom would probably have thousands of pictures. I had to choose approximately 50 pictures that were going to show 50 years of the organisation. I had to have an idea before I began, a sense of how I was going from 1968 to 2018.

Generally, I start with an idea that you write down, a short dissertation of what it is about. You usually have an idea of the sort of artists that you want to have in the exhibition, and you talk to those people to see if they're interested. It's something that builds and quite often whenever you have one or two people on board then it starts to build its own momentum. In that way it's best not to have a preconceived idea of exactly what you want, because then you can block the happy accidents process.

How does the space in which you are exhibiting affect your layout?

I've worked in galleries, museums, art fairs and touring exhibitions. You kind of adapt to whatever your space is, but ultimately it's always dependent on the actual work. For example Bettina Von Zwehl makes these little miniatures that are in the V&A and they are beautiful, but other artists, like Gursky, are on a massive scale. It's totally dependent on the content of the work and the venue that you might be showing in. Space often dictates scale.

I like to have something of a balance, something that is visually exciting but keeps some kind of narrative in way that it is cohesive. If it's a student show, it is exactly the same thing, it is about how you try and make things work together that begin to have a conversation. If it's a two person show it can balance in a very different way, it doesn't have to be symmetrical but it needs to have content that feels as if it is equal. It's often a collaborative vision of the artist's intention, curator and the space and how they are going to combine.

How do you guide the viewer through an exhibition?

The shows that are enjoyable to witness, walk through, and take something away from generally have quite a lot of thought put into how you move from one thing to the next.

A good example is when I did Yan Preston's exhibition in China. We were able to make 1.2 x 1.6m prints, 66 prints, and they had to be in

the order of the Yangtze River from source to sea because she had taken a photograph every 100 km along the river. We had to make sure that everyone knew this journey from the beginning, so in fact the first wall had to be text. This way the audience would understand this before walking the journey through the work. When it is a conceptual project often context comes first, it has to.

What advice can you give for advertising the artwork as for sale?

Some collectors really like to have prices under the piece, it limits the need to ask and when it is something that they can afford, they will proceed to buy it. Some artists and galleries would prefer to have a conversation, it can be off putting because they don't want something 'commercial' to interfere with what is their artwork.

When I had a gallery, we used to have a price list so that people could pick up the prices if they wanted to find out (with no need to ask), but we wouldn't display prices next to the artwork. I have had many discussions on the subject of what works best over the years.

Ultimately I think it is good that you can find out on your own. So a price list can work, but it's a personal choice. Photo London is interesting as you have 50 galleries and some of them have prices and some of them don't.



What 3 ingredients would your dream gallery space have?

My favourite way of hanging framed prints is to hang on screws, I like being able to drill into the wall.

Good lighting, good lighting that you can play with. Also having good visibility and access so that an audience can find it, and can actually visit easily.

There are some beautiful galleries and beautiful museum spaces, like the Guggenheim in New York. A lovely building, but problematic because of curved walls so a struggle to hang big two dimensional works. Also, there are some old buildings like Somerset House that can be quite quirky and interesting, but the walls fall apart and crumble, and there are very modern buildings that can be absolutely amazing but a lot of glass or marble which also present problems. It's nice whenever there is a personality in space. So it all depends on the mixture of work and space, horses for courses.



Speaking at the Sony World Photography awards night. Image by Jack Cheatle

“APPLY YOURSELF DILIGENTLY TO OPEN CALLS, COMPETITIONS, GOING TO FESTIVALS, DOING A LOT OF PORTFOLIO REVIEWS”

What costs need to be kept in mind when curating an exhibition?

But also 'who' is responsible for which costs? Sometimes the artist has to pay all of the production costs and sometimes the artist has to even pay a kind of a fee or rental if they are doing a pop-up show. Other times the gallery will take care of all the framing and mounting. Or a corporate space may pay a loan fee, or it can be a commissioned show. It's important to work out a budget and how it's all going to work from the start, but unexpected costs always appear. Hopefully, there will be some kind of balance.

When I had a gallery we paid all of the mounting and framing costs, all of the marketing, all of the private view costs, but we never paid print production costs because that way the photographer still owned that work. Whereas when a gallery has paid for the printing, they might not own the image but they physically own the print. Then it is a strange sort of a situation of ownership.

What should be considered before hosting your own solo exhibition?

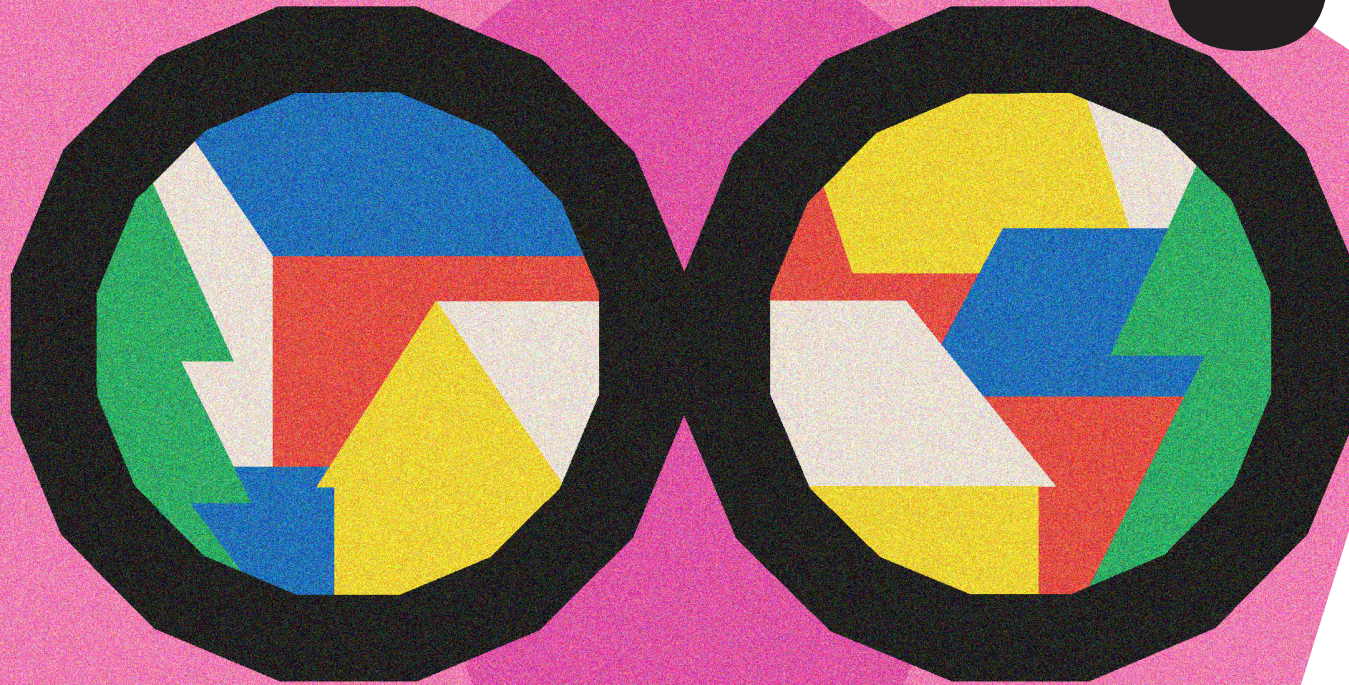
You have to apply yourself diligently to making the show, promoting the show extensively, bringing people in, being with the work and able to talk about it intelligently.

Prior to this I'd say make sure to do open calls, competitions, going to festivals, doing a lot of portfolio reviews. Listening to the feedback and making a note of what is advised. Then follow up, email those who liked your work in 3 months and tell them, "you told me to think more about this, well I have and this is what I have done now". This way you start a relationship and have people following your work. It's good to get beyond your first steps, get up to a running pace. If you keep on getting the feedback and people start to understand that you are serious about your work, good things will happen.

When it comes to putting on your show, share your ideas and talk to other people before you decide exactly what you will print or what you want to do. If you want to exhibit, it means you want to show other people, so it's a very good idea to get some feedback whilst you are still a work in progress.

04

Getting started

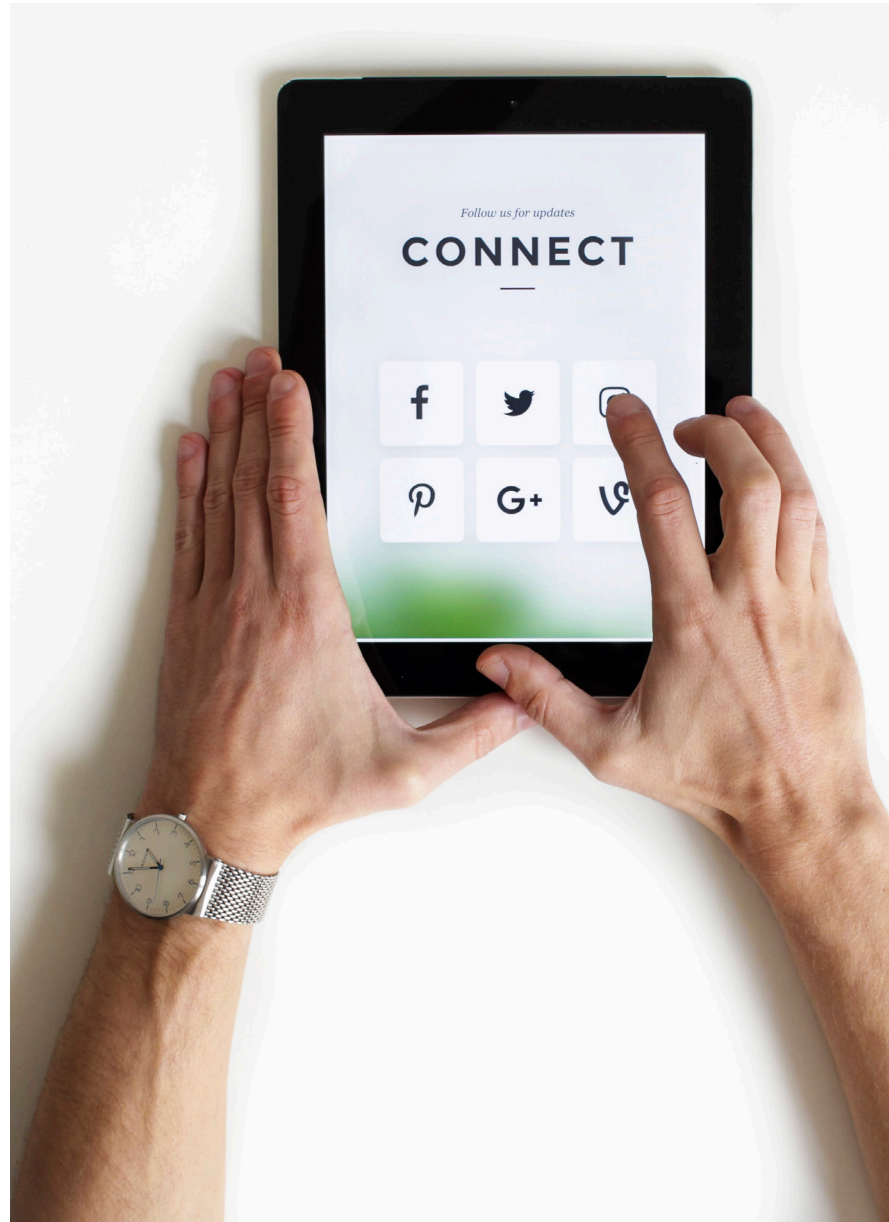


Now you have decided your strategy and curated your work, it's time to get it out there. This chapter is about the 'how-to' of showing: what web platform to choose, whether to do a popup or find a gallery, how to submit your work to an agent, picture editor or publisher etc.

GETTING A WEB PRESENCE

Before doing anything, we think having a website is essential. This will enable you to own your brand, meaning that you can keep all your projects, your artist CV, thoughts, blogs, exhibitions, videos, links to social media in one place. This is your calling card, you can direct people to it for a multitude of purposes and it shows that you're serious about your career.

A few years back, websites used to cost thousands for a bespoke build. In 2020 as an individual artist, you should not even consider building a bespoke site. There are just so many great template options out there it is hard to imagine you won't find one that suits your needs. Try out Squarespace, Format, Weebly or Wix, and if you want to sell art, prints, books etc. then use Shopify as your store (although you will likely still need a website). You will need to customise the template you choose to fit your brand, and this is something a designer would be able to help you with for a relatively low cost. Monthly fees for web hosting are around £20.



NordWood Themes

DO SOCIAL MEDIA

We are not going to try to tell you how to do Instagram or any other social media as there are so many great resources out there to help you with that. We would not be able to do a better job in the space we have. However we do want to stress its importance. Artists get found through social media for commissions, gallery shows, magazine features etc. Not only that, if you are reaching out to agents or galleries yourself then if they see you have a large social following this will give them far more confidence that your work is in demand. In short it is your social proof.

So get out there and learn it. The only piece of advice we would like to add is to use social media to make some real world connections. Don't just post but also follow, message, connect and discuss with other artists. Meet in the real world if possible as having a broad network will only bring positive benefits, from getting different influences over your work to unforeseen opportunities to collaborate.

ENTER COMPETITIONS

Competitions can be a quick boost to kick-start your career. We think you should avoid entering competitions that charge you large amounts of money to enter, and there are plenty of free ones out there. Before entering anything please assess your chances of winning carefully. Find out who the judges are, research the kind of work they like and look at previous winners to see if your work fits the mould.

ENTER OPEN CALLS

Join a forum that lists open calls or a group on Facebook where people post links to open calls. Search on Facebook for 'Open Calls for Artists'. Open calls can be free to enter, whilst some are paid. If they are paid be sure to research that the opportunity is suited to your work and that the prizes on offer are balanced with the entry fee. With all open calls be careful to read the small print about the usage and rights over your images. Don't use a scattergun approach, submit to open calls that could provide opportunities that will help you to develop your career.

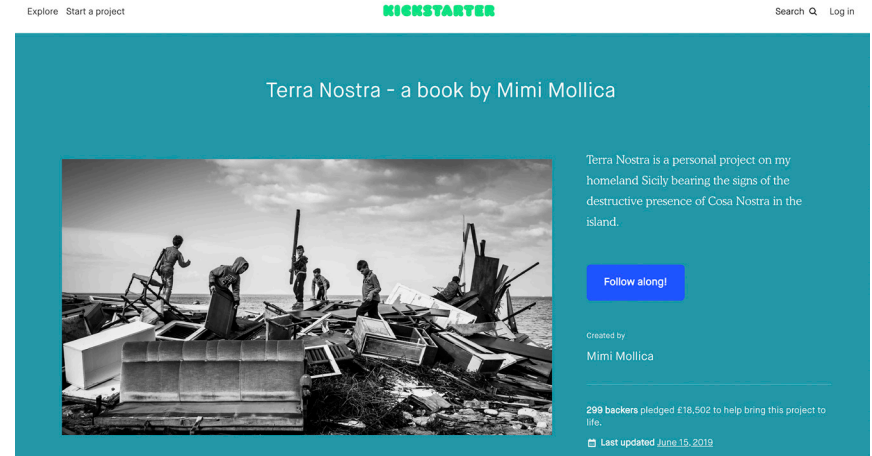
AOI, WIA artwork. Illustration by Ali Vermillo



FIND A COMMERCIAL AGENT OR GALLERY REPRESENTATION

Finding a commercial agent or gallery through a cold, speculative approach is rare. Most of the time they will approach you or you will be known to each other already. It is not a hard and fast rule but being near the art or advertising industry centre in your country will increase your chances of finding an agent or gallery. Living in the same city as most of the agents or gallerists gives you a higher chance of meeting them at events, and gallerists and agents will be more likely to track your progress through various smaller shows you do on your way up. Another way to meet commercial agents and potential clients is by assisting photographers on commercial jobs.

In terms of the progression to get a commercial agent, many people start by approaching clients directly, building up their experience and portfolio, and then seeking an agent afterwards. An agent is more likely to take you on if you already have clients, as this reduces the risk for them. Also having a good Instagram profile makes you more visible to potential commercial clients and is a way that a commercial agent might find you.



Kickstarter for 'Terra Nostra' by Mimi Mollica

PUBLISH A BOOK

A book can be a really great step in your career. It validates you as an artist and it secures your project for the long term, as it is a more permanent medium than social media or the web. Also, it can act as a portfolio and calling card when you are seeking gallery representation or commercial commissions.

It can be hard to find a publisher, and self-publishing can be costly. The margin in art books is low and therefore publishers have to be really careful about the projects they publish. The best way to

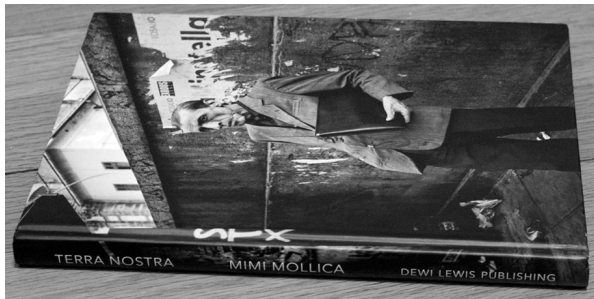
find a publisher is to pay a lot of attention to their submission guidelines. Again, do not use a scattergun approach and send your work out to everyone, because more than anything it is a waste of your time. Also make sure you look at the books and projects they have published to date, to see if your work fits their style.

If you would like to self-publish but lack the funds then you could try a Kickstarter campaign, but it's important to know it will take a lot of planning. You need to ensure

you have good press and PR opportunities, and a good network which is likely to back you or a good Instagram following. You also need a strategy for rewards for the backers. Signed limited edition prints are always a good idea, but also think about a meet the artist offer, or a private tour of your book launch exhibition.

Getting your art book published is hard, however we do not want to come across as negative or to deter anyone from pursuing this goal. If you really want to make it happen, if your work is in demand, and you plan carefully it will happen for you.

"Terra Nostra" by Mimi Mollica



HAVE A POP-UP GROUP OR SOLO SHOW

Organising your own 'pop-up' show is a great idea and people are doing it more and more. One side effect of the e-commerce revolution of the last 20 years is that there are lots of empty spaces on the high street. You can find and rent these on sites like Appear Here, from £500 per week upwards.

In terms of group shows, you could exhibit with some fellow artists, ideally a like minded group that can produce work around a common theme. This might be a street photography club or meetup, an illustration collective, your university cohort, or people you find on Instagram and ask to participate. Not only is this a

good way to create a network, it is a good way to share costs, workload and most importantly pool promotional resources and networks to ensure a good attendance and wider press coverage. You can collectively promote the show and each other, enabling everyone to grow their follower base.

In the most part, a solo pop-up should really be attempted when you already have a good following of your own, so you can ensure good coverage and a good attendance. We have seen many examples of really successful solo popup shows that sell out the work. Location and planning here is key.



Delphian Gallery opening at theprintsplace Gallery

GROW YOUR NETWORK

It is important to have a network in any industry, if you can. We have already spoken of how you can use social media to create a real world network. Go to shows, conferences, festivals, awards, courses, clubs and mingle. Networks can give you feedback on your work, introductions where you need them and most of all a social connection to people who share the same challenges you face.

DEVELOP PRESS/ BLOGGER/ INFLUENCER RELATIONSHIPS

This is similar to growing your network. However, of course it is not quite the same as there is no escaping that art journalists, bloggers and influencers are gatekeepers to important airtime for your work and therefore to taking your career up a notch or two. The best advice we can give you is to allow the relationship to grow naturally, don't be too pushy about getting your work featured. Whether you meet socially or you reach out to them, make it a conversation. If your career is in the early stages, ask for some advice. When you have a show invite them along, and if they can't make it send them a PDF of the work, and maybe ask for a little feedback. If you are more advanced in your career then give them some exclusive images and a press release or summary of your work and ask them if they would like to publish an article.

'GO TO SHOWS, CONFERENCES, FESTIVALS, AWARDS, COURSES, CLUBS AND MINGLE'

DO AN ART FAIR

The economics of art fairs can be tricky but they do really work for some people. The feedback we have had is that if you are diligent in cultivating interest then it particularly works by virtue of the repeat business and collector base growth over time.


The booths are expensive, and there are a lot of artists in the room so you have to make sure you have the budget to make your space look good. Also you don't have a huge amount of space so you have to show your best sellers whilst carefully ensuring that they work together as a set, which is not necessarily easy.

Our top tips here are to visit the fair before taking a space there. See what kind of work other people are showing, to see if yours fits. Talk to some of the other artists, but not whilst their booth is busy and they are talking to potential collectors. Also we would advise not to do an art fair until you have sold some work online, as this will inform you what sells well and does not. Lastly there are some cheaper or free ways to sell, at art car boot fairs, art trails, open houses etc. Why not try that first just to get some experience in selling and setting up your space.

Dan Hillier at
The Other
Art Fair Los
Angeles



Case Study

 @delphiangallery
Delphiangallery.com



Delphian Gallery

Nick JS Thompson &
Benjamin Murphy

**“AS LONG AS AN
ARTIST CAN
TALK ABOUT
THEIR WORK IN
A CONSIDERED
WAY THAT ISN'T
JUST LIKE THEY
ARE READING A
PRESS RELEASE,
I THINK THAT'S
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Delphian Gallery is an artist-run gallery and arts platform launched in 2017 by Benjamin Murphy and Nick JS Thompson. Over the past few years they have become tastemakers for up and coming artists.

Delphian also produces the Delphian Podcast, Delphian Magazine, and hosts free talks and panel discussions for early-career artists.



“EVERY SHOW DOES HAVE A THEME, WHETHER OR NOT IT IS EXPLICITLY STATED”

How do you accept submissions to the gallery?

Nick: We actually don't accept email submissions because we simply get too many. However, we do accept submissions to feature on our Instagram page. It's the same way that we run our open call, you can tag a post with #DelphianOpenCall and we check the feed constantly, and then pick up work that we like to repost and artists to work with in the future.

Ben: Not all galleries accept submissions, but every gallery that does has very specific guidelines on how to submit and they should be followed to the absolute letter. They are there for a reason, but also to make the artist's job of submitting easier. Blanket emailing high res images to any gallery that you can find the contact details of benefits no one. They are easy to spot, often with no idea of what we do as a gallery, they don't know how to spell our names, they are just emailing out every gallery they can find in a really impersonal way hoping that someone will respond. It's a waste of everyone's time.

Should artists be able to write about and contextualise their own work?

Ben: It depends, I think. For some artists, the content is very direct and didactic and their work means what it means. They are trying to convey an idea or a message, other artists create work practically and subconsciously and then they allow their work to be as open to interpretation as possible, so they don't like to talk about the content of their work, because the content of their work is different for everyone who looks at it. It depends on the artist's intention as to whether they have to contextualise it. I think it's just important to understand what you are doing and why you're doing it. We have spoken to artists in the past who were speaking about their work only as if they are reading a press release, and it's very art-world-speaky and quite insincere. It is very clear when that is the case. As long as an artist can talk about their work in a considered way that isn't just like they are reading a press release, I think that's important.

Florence Hutchings - "Seating Arrangement", 2018



Is it important to have a theme for an exhibition?

Nick: I think it is. I think it should have some sort of context but then a lot of shows don't. On the promotion side of things that will start getting press around the show, it is a lot easier if there is something that's newsworthy, and that people will want to write about. It helps get people excited by it.

Ben: I suppose what I'm saying is that having a theme that is explicitly stated or is easy to see in the show, is an easier way to get people engaged and excited about the show. Rather than just being "this is a collection of paintings". But it can also be a bit of a barrier potentially.

Ben: Yeah, every show does have a theme, whether or not it is explicitly stated. It might just be that these are works by such and such. But the more direct the theme is, the easier it is to get people excited about the show, but also, it can put people off. Say if the show is political, that might alienate some of the artist's followers.

Nick: But then if the show is political and it puts people off it probably doesn't matter because they are not the people you are trying to connect with.

“IT IS A LOT EASIER IF THERE IS SOMETHING THAT'S NEWSWORTHY, AND THAT PEOPLE WILL WANT TO WRITE ABOUT. IT HELPS GET PEOPLE EXCITED BY IT”



Do you think an artist's progression is charted consciously throughout their career or is that retrofitted?

Ben: Often these kind of things are and probably should be identified in retrospect, but I think every solo show an artist does defines the period of their career between that one and the previous one. There are a lot of artists who do a solo show and then they'll do one a few years later that's exactly the same, and there is no progression in their work or what they are doing and that can be very apparent. But for the most part, naturally if you do a solo show a year or two after the previous one your work is going to have progressed to another place.

So I think shows should, and must, progress to another kind of place than the previous one did. As an example, Picasso's blue period, I don't think he went "Well, I'm just going to paint in blue now for a while" and then did so. No, I think that was just the vibe he was at, at the time. And afterwards people went "Alright, that was his blue period". It happens naturally.

What's the process that you go through working with an artist to put a show together?

Nick: For us it's a constant dialogue with the artist(s). With a solo show, or two persons or something like that, we'll get updates on the work as and when it's being produced, to see how it's coming along. When it comes to the time of choosing the works, firstly it would be an aesthetic decision on which ones sit nicely together.

Ben: If we do a solo show with an artist we view it as a collaboration between us and them. So we probably have a little bit more input in what goes in the show and what doesn't than some galleries. Some galleries will just say "Right, we'll

"I THINK SHOWS SHOULD, AND MUST, PROGRESS TO ANOTHER KIND OF PLACE THAN THE PREVIOUS ONE DID"

give you a show this date" and then they can just do whatever work they want. We, from the beginning, are often quite clear about what we want for the show. So we'll say we want work on canvas or we want your portraits rather than your landscapes or something because we approach curation as if it's like an artistic practice in itself. So rather than just hanging a series of paintings all by one person, we want to have more of an involvement in how the space looks and what works go on the show and curate the show as if it's one coherent artwork, rather than just a display of separate pieces.

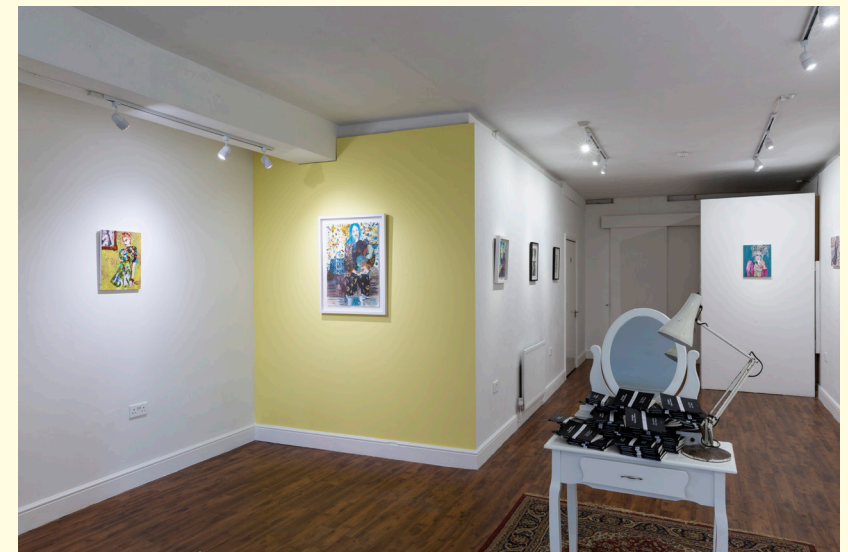
Nick: Yeah, we also aim to bring an immersive element to our shows, such as printing large scale prints and hang works on top of them and lots of other methods to mix things up.

Ben: We try to put our mark on it, I suppose.

Can you give me some examples of that?

Ben: A few years ago we organised a group show at theprintspace Gallery with quite a few artists, I think it was around 20. We contacted the artists saying 'we want you in this show, but you will basically have no control over how your work looks, we will be very experimental in how we hang it.' We hung works on top of other works, we paired works together, we blew things up really big, and then filled the wall with them. So the artworks didn't exist as individual pieces as the artist created them, we used those works as the raw material to make one immersive artwork, if that makes sense.

But then we also had a solo show with Rhiannon Salisbury this summer, and a lot of it was inspired by 'The Yellow Wallpaper' by Charlotte Perkins Gilman, so we bought a hundred copies of that and then they were given out to people at the show.



Rhiannon Salisbury - "Habitual Submission", 2019



How do you resolve creative disagreements between yourselves and the exhibiting artist?

Nick: *It hasn't ever got to a real sticking point. There has been some discussion on work we were thinking of leaving out and then...well it's usually if it's recent works, so the artist has more attachment to it as they just finished it and they say 'I really want this in the show, because it's brand new, I really love it'. But we've a bit more of a detached viewpoint on it, which makes it easier to choose works based on other values rather than just because it's a new piece and they really love it.*

Ben: *Yeah, we have more involvement in that kind of thing than some galleries. We are very clear from the beginning that that's gonna be the case and we often ask artists to make work and then we select the show from the works that they've made. So say Riannon, she made probably twice as many as we needed and then we went round to her studio a few times and in collaboration with her and in discussion, we selected the show from the pool of works that she'd made for the show.*

Nick: *Yes and there was an ongoing dialogue as well where she had this bulk of work that she had made and we would say 'we like this, the direction of where this is going.' We would say 'So maybe this group won't fit so well with the rest of what we have got so far. So probably concentrate on this side more than on that side'... and it would gradually transform.*

Ben: *Luckily most artists, or actually all artists we have worked with have been very happy with that way of working. I think it's because we are an artist run gallery. That's part of the reason why we want this involvement and also part of the reason why I think artists are ok with giving us that little bit of control some galleries wouldn't have.*

What advice can you give for those who are not at the stage of working with a gallery or curator, but are looking to have their first show?

Nick: *I think it's important to have that second opinion. Second, third and maybe even fourth opinion. If they don't have access to a curator for critique then they can call on a peer group or other artists whose opinions they respect and think that they will have valid and constructive criticism on their work and how it should be displayed.*

Ben: *And it should be someone who isn't afraid to tell you if something isn't working. So I work in a similar way we ask our artists to work in that I make more work for the show then I need and then I select the best ones. So I'll send all the images to a few people and ask them which ones aren't working and which ones are. It's definitely very important for everyone I think, every creative person, to get a second or third or fourth opinion. It's important to receive criticism but it doesn't mean you have to take all of it on board and action all of it. Some of it you might disagree with, it's your work so you have the final decision. But it's important to seek out as much of that as possible.*

“IT'S IMPORTANT TO RECEIVE CRITICISM AND CRITIQUE BUT IT DOESN'T MEAN YOU HAVE TO TAKE ALL OF IT ON BOARD”

Nick: *And those critiques that come back can often open up other ideas and directions for your work which can be very useful.*

What can artists aim to achieve from having their first exhibition?

Nick: *I think the end goal should be to get as much promotion, publicity, and visibility out of it as possible. You may not get massive sales on your first show, (or any!) You're not going to have a massive collector base – people may not know about your work so it should be seen as a way of increasing your visibility as much as possible and getting your name out there. Getting the private view as busy as possible, getting people to talk about it is an important thing.*

Ben: *Chasing sales is a really insincere reason to be doing exhibitions and it really translates – it's very readable in a show. The benefit of doing a show is not sales – sales are an added bonus. The goal should be the realisation of a project that couldn't really exist in another form. Having all of these works together and making this event is the goal. So yeah, visibility is the main outcome of the show. This is what the artist should be looking for.*



Hanging "A Long Way From Home" by Igor Moritz and Kevin Perkins, 2019



How do they go about creating that visibility for the show?

Nick: *There are three things they should have finished before they start contacting people: a press release, images of the artworks and an invite. Those things should be ready. The press release should include all the relevant times and dates and stuff like that as well as a 'who, what, why' section so that people know the details, and why it's newsworthy. So yeah, press releases are useful but again, it's really important to research who you are contacting first to make sure the work you are sending them is gonna fit. There is no point in sending details about a street art print show to a magazine about sculpture but a lot of people will do that. You need to be considered in who you reach out to. Along with a press release it's also important to use every resource that is available to you; social media, press release, printed material if the budget allows it, flyers and posters etc.*

How about promotion via other methods such as blogs, magazines or other artists?

Ben: *Blogs, magazines, writers probably all get hundreds of press releases into their inbox every week. So if you do something*

that stands out a little bit, something that is a bit unusual and memorable and eye-catching then they're gonna remember it whether they like it or not. So, we occasionally do printed mailouts that we send to the press and they were very nicely presented in a black envelope with a black wax seal. When you receive that through your letterbox, it stands out from generic emails. Things like that, that go against the grain, will definitely get noticed.

Nick: *I think quotes from other artists, critics, or those you admire are always nice to include in press releases, that writers can easily lift out and quote in an article.*

Ben: *I used a quote from Grayson Perry on my website which was 'Yeah, looks alright'. He was actually a lot more favourable of my work but I thought that's quite funny and is gonna get noticed rather than him saying something nicer I suppose.*

Another example was Banksy, with one of his books he asked the Metropolitan Police for a quote for the cover of his book and they said: 'There is absolutely no chance you are getting a quote from us for the cover of your book' and then that is the quote he used for his book. Brilliant.

“IF YOU DO SOMETHING THAT STANDS OUT A LITTLE BIT, SOMETHING THAT IS A BIT UNUSUAL AND MEMORABLE AND EYE-CATCHING THEN THEY’RE GONNA REMEMBER IT WHETHER THEY LIKE IT OR NOT”

3 pieces of advice for somebody with the aspiration of doing a show at some point?

Ben: *The first one: start thinking of yourself as a business as early as possible. So do everything that running a small business entails. So get good at things like marketing, branding, social media and admin. Get good at admin because nobody is going to do it for you.*

Nick: *Make yourself as visible as possible, so make sure you get feeds on all the social media platforms and you're active in all of them. Make sure your work is out there in public.*

Ben: *Yeah some artists are quite reluctant to embrace things like social media because they have this romantic ideal of an artist working away in the studio and then they are discovered and become known all of a sudden. But that's not going to happen. They say 'Oh I'm not good at social media' and they neglect it, and the only person they are disadvantaging is themselves.*

Ben: *Be nice, work hard and be easy to work with, that's the final one!*

Nick: *Answer emails quickly, be around, be responsive, be professional. Because word travels - if you are not, it will definitely disadvantage you.*





05

Promoting the launch

Whichever the method you decide on for showing your work, this is your opportunity to promote your work or project, and as a result to progress your career. So the question of this chapter is, how are you going to get the work in front of the people that you want to view it?



You need to think of your launch as a marketing campaign. The process for this is Why/Who/Where, How/When and then What in that order. Let's break that down:

Firstly, getting noticed. This is the Why/Who/Where. The thing you actually need to do first is to ask yourself the most fundamental question; who will care about my work, why and where are they?

Secondly, mediums of communication. This is the How/When. How do you plan to communicate your message and when? This means by what combination of email, social, postcards, catalogues, press releases, website, traditional mail, press and PR, live stream, podcast, radio do you use?

Thirdly, content. This is the What. What content will you use to communicate this? Video, audio, images, interviews, artists text about the work, artist CV etc.

Oleg Laptev



Hayden Kays

1. GETTING NOTICED

Let's start with the 'Why'. Why should a picture editor, a magazine writer, a creative director, a website viewer, a social media follower, an email subscriber notice your work? People are bombarded by content from all angles these days, so this is the most important question you need to answer. Hopefully if you have curated your work and followed the advice in Chapter 3 then you have a theme by which you can contextualise the work. So a lot of this task has been done already. However, at this stage there are things you can do to maximise the effect of this good curation.

'PLAN YOUR LAUNCH TO COINCIDE WITH AN EXTERNAL EVENT THAT WILL MEAN THAT THIS TOPIC IS BEING DISCUSSED IN THE MEDIA AND ON SOCIAL MEDIA AT THE TIME'

For example if your work has a strong theme external to you, the artist, meaning something political, social, technological, aesthetic then you can plan your launch to coincide with an external event that will mean that this topic is being discussed in the media and on social media at the time. This will help it to get noticed as people will be particularly attuned to this subject at that point. For example, let's say your theme is the earth and the environment, then releasing around World Earth Day or a UN Climate Change Summit would give you maximum PR impact. Another example would be if you release a project about a certain culture you could look for national, regional or local cultural events or significant dates to release it on.

This also extends of course to the people you contact and reach out to or partner with to promote your work. This is the 'Who' and the 'Where'. You need to know who is interested in your type of work or theme and where they would be located. So if, say, you make landscape paintings or photography and you are having an exhibition then you should reach out to journalists and bloggers who write about landscape painting or photography regularly, wildlife and conservation groups, bloggers, influencers, social media and forums about that particular subject and local news media from the geographical area you have covered in the work. If you make landscape paintings or photography and are looking for commercial commissions you should reach out to marketing and ad agencies that have the account for the relevant tourist boards, for outdoors lifestyle brands or travel or hotel related brands that operate in that area. Do not neglect grassroots PR for your work, often the way things get picked up by the national press is by being featured in local press first.

2. MEDIUMS OF COMMUNICATION

This follows on from section 1, because once you know who is interested in your work and the ways for reaching them, the 'When' and the 'How' will follow from there.

Starting with the 'When', you should start planning your launch early and create a content plan so you know what materials you need and when you might need them. If you are showing work at a specific launch date, say for example the launch of a book or your exhibition launch then you need to start planning 3 months in advance, especially as lead times for media publications can be quite lengthy. Also if you are producing

promotional material you will need to factor in design timelines. If you are trying to get more commercial work and are sending out postcards to agents and art directors then you need to know when that work gets commissioned as it usually happens around specific seasons depending on the industry. You can then work back to understand when those people might be looking for new talent.

On a practical level start your launch plan with the dates on when you need to send things out, work out lead times for getting the content produced, and work back from there. For example, you



Jason Rosewell

will need to know about the lead times for submitting work for publication and design and printing of any promotional material. Put these on your calendar and set reminders for one week before. Allow yourself plenty of contingency time, at least 2 weeks, to allow for unforeseen holdups. These could be things like your designer is suddenly unavailable, or it takes longer to clear the quotes you want to use on your exhibition invite.



Wax sealed
invitations

3. CONTENT

Promotional content is the presentation of the show, not the artwork. So it would be easy to think that it is not as important. Sadly, this is not the case. Most people don't have the time to read everything that gets sent through to them so most things will be ignored. The decision on whether to give your promotional content the time it needs will be based on the way it is presented.

If this is an email it means the subject line, the image at the top of the email and the size and text on the call to action button to sign up, read more, view prices etc. If this is an invitation to an exhibition or postcard mailer to art directors it starts with the envelope, the quality of the paper and the style of the handwriting and then to the weight of the card your images are printed on and the aesthetic quality of the design and layout. If this is a video of your work this means the idea, pace, visual & sound quality and aesthetics which comes down to skills in scripting, shooting, direction and editing.

Life would probably be better if packaging didn't matter and all that mattered was substance, but the reality is that judging substance takes time and energy and no one has enough of that, so you have to focus hard on the packaging of your work or the style of promoting your work to make an impact. This effect is well documented in psychology, having to judge substance creates cognitive load and our brains are designed to minimise this load at all times, so we use heuristics (rules of thumb) to make these judgements. Basically the heuristic is, if it doesn't look good on the outside it probably isn't good on the inside, which is not always the case but that's just the way it goes. And interestingly, the packaging sets the frame for the judgement of the substance; if the packaging looks good we will tend to notice the things we like about the content more than the things we don't like. This again is a well known, well documented psychological effect known as priming.

So with all of that in mind, let's look at the considerations for making particular types of content:

WEBSITE SECTION

COST:

Time only (assuming you already have a website)

TIME:

1 - 2 weeks from plan to publish

NEED:

Images / Video / Copywriting

TIPS:

- On page open ensure you have engaging visuals and avoid dense text. This will retain more readers
- Size images between 2500 and 1500 px at 72dpi. This is optimum web resolution and will improve page load speeds
- Choose a design/page layout which compliments your curatorial decisions of chapter 3
- Customise your URL/Slug with the project name. This link will be viewed/used by the press as well as helping with SEO

05

Promoting the launch



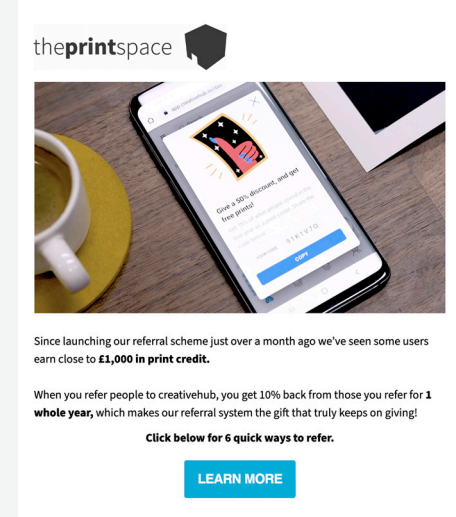
VIDEO

- COST:** £400 – £1,500 for finished video
- TIME:** 2 – 4 weeks from concept to finish
- NEED:** Videographer / Editor / Treatment / Shot list / Location permission
- TIPS:**
 - Get at least 2 edits; long and short for social and website/blog use
 - Keep the pace high and the content punchy. Avoid a slow intro as most viewers are lost in the first 5 seconds
 - Sound quality and clarity for dialogue is absolutely key, whereas visual quality can be more raw if that's the style you are going for
 - If there is dialogue ask the editor to embed subtitles. This makes it accessible and can be viewed muted on social media

BLOG PIECE

- COST:** Time only (based on already having a blog on your website)
- TIME:** 3 days from plan to publish
- NEED:** Images / Copywriting
- TIPS:**
 - Use social media and emails to direct traffic to your blog posts
 - Keep SEO in mind terms of the copy. Use keywords that people search for, but not if it compromises your natural tone of voice. Never blog just for SEO, write for the idea you want to get across
 - Think about the subject line in terms of what people may search for but make it interesting and descriptive. E.g. "Cats do incredible things, new photographic exhibition from Jane Smith at Tate Modern"
 - Use hyperlinks to reference press coverage, invite sign ups etc.

theprintspace marketing email



MARKETING EMAIL

- COST:** Free for personal account | \$15 Monthly Mailchimp subscription
- TIME:** 4 – 8 hours per email from idea to send
- NEED:** Hero Images / Copywriting
- TIPS:**
 - Lead with a visual to set the scene, intrigue or wow the viewer
 - Emails are usually there to lead someone back to more detailed content, so keep them short and ensure people understand easily what they are about without reading every line
 - Write from the readers point of view. Think 'why would this interest them?' and tell that story
 - Subject lines are crucial because they are the first thing people see. Send a % of your audience 2 alternate versions. Send the one with the best open rate to the remainder
 - Make sure you have permission to email your contacts under GDPR rules



SOCIAL MEDIA POSTS

COST:

Time only

TIME:

0.5 - 2 hours per post

NEED:

Images / Copywriting

TIPS:

- The content must be immediate, easy to consume fast. Detailed, complex content doesn't work on social, it works in soundbites
- Share behind the scenes content, work in progress, interactive Q&A. Give people genuine access to you in a personal way
- Repeatedly post something in different interesting ways that you want to get out there, people will start to take notice after a few posts. In marketing, repetition is essential
- Ask questions to promote engagement. Interact with people

PRESS RELEASE

COST:

Time only

TIME:

1 day for proofed and finalised copy

NEED:

Images / Copywriting

TIPS:

- Find your angle. Is it your first exhibition? Partnership with a known brand? This will get the interest of a journalist/feature editor
- Copy should be punchy and written in the third person so it can be used immediately by writers without needing adjustment. Make their job easier and they will be more likely to use it
- Send to the right publications that would be interested in your work and personalise the approach, i.e. never use 'Dear Editor'
- Open with a headline which grabs the attention of your audience
- Include personal and third party quotes and interesting anecdotes about you/your project that can be used by journalists, bloggers etc.
- Pull out the key stuff in bold. Contact, key dates and places, links to the project and your website, image folder
- Have a release date on there, i.e. the date when it is ok to publish from

POSTCARDS

COST:

£50 - £200: 1,000 A6 postcards, plus design costs

TIME:

2 - 3 weeks including print and delivery

NEED:

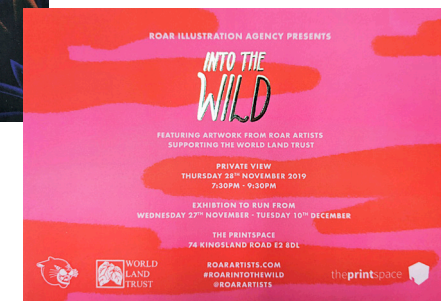
Images / Copywriting / Designer / Choose printer & paper

TIPS:

- This is visual content with minimal text. Give a flavour of you or the project, a calling card or memory jogger
- With digital printing you could vary the hero image at no extra cost. If printing 1,000, have 4 lead images of 250 each
- Imagine this on someone's cork board or fridge, select an image that would fit and that would be unmistakably yours
- Consider the use of more than 1 image if your work requires it for context; i.e a conceptual documentary project
- Key info such as web links, social tags, dates, address, contact

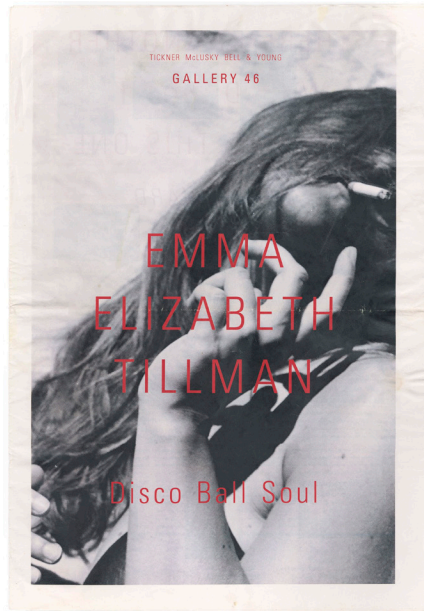


Postcard for ROAR illustration agency's group show at theprintspace Gallery. Artwork by Keeley Sheppard



Promoting the launch

Catalogue for Emma Elizabeth Tillman's exhibition at GALLERY46



CATALOGUE


COST: £200-£500: 300 A5, 20 page, digitally printed copies, plus design costs

TIME: 3 - 4 weeks including design, print and delivery

NEED: Images / Copywriting / Designer / Choose printer & paper

- TIPS:**
- Get print samples to choose binding and paper.
 - Think about it in terms of something people would want to keep, and think why they would. Research the best examples on the web
 - Include an intro to the project, an excerpt from the text, maybe a quote about you on the back page
 - List the works and prices if applicable. Take the reader on a journey through the show or project, think hard about the order of images.
 - Use a designer, unless you are one. Before choosing one get a pinterest board of references together of styles that fit your work, and that you like. Ensure you see examples of those in the designer's portfolio
 - Make a PDF version

Case Study

 @albanyarts
albanyartscommunications.com

Albany Arts Communications



Carla von der Becke



Mark Inglefield

“IT IS QUITE RARE FOR SOMEONE TO MAKE PROVOCATIVE WORK TO GET PR, PEOPLE SMELL A RAT AND IT’S PRETTY OBVIOUS WHEN PEOPLE ARE DOING IT”

Albany Arts Communications is a PR agency, providing bespoke public relations and communication strategies for organisations and individuals working in the arts.

Founder and Director Mark Inglefield and Director Carla von der Becke, both have extensive experience in public relations in the art world.

“HELEN AND HER STUDENTS BEGAN DEFACING THE ORIGINAL PAINTING OUT OF FRUSTRATION USING PALETTE KNIVES AND OIL PAINT”

When an artist is looking for PR from a show, does it help to get press attention if they tie it into some current topic or trend?

Yes, we had for example an artist called Ben Turnbull, one of the pieces he made was of Donald Trump, part of his ongoing American heroes and villains series. Flyingleaps, who do agitprop poster campaigns, printed a thousand posters of the piece and they were pasted all over the UK to coincide with Trump's visit for the 70th anniversary of NATO including outside Buckingham Palace, where the President visited the Queen. It is a picture of Donald Trump giving people the finger.

In 2018 we also had the artist Helen Masacz show a transformed portrait of Boris Johnson. The original had been made years before and was exhibited at the National Portrait Gallery in 2010. The transformation of the painting was inspired by political events around Boris and his involvement in the leave campaign. Helen and her students began defacing the original painting out of frustration using palette knives and oil paint, which Helen then renamed 'Cover Up'.

This was then exhibited as a participatory piece where members of the public were invited to graffiti on the painting in a similar fashion. The painting was then auctioned at the end of the show with all proceeds going to the homeless charity, 'Shelter.' This was a really successful example of a publicity stunt we have been involved in.

But these things happen now and again, it's not our standard way of working and people don't build shows around PR stunts. It's important to note that if we do do it, it's because we tease out one thing to get some PR but that's not what the show is about.



Mayor Boris Johnson, 2010



Cover Up, 2018

If someone is putting on an exhibition or launching a book, would you pull out things to be more prominent to resonate with things that are happening at the time?

If it happens but it is quite rare. As an example, we did a show with the Aga Khan Centre Gallery with an artist called Bahia Shehab. She was a graffiti artist during the Arab Spring in Cairo. When revolution swept through Egypt in 2011, Bahia Shehab began spray-painting the Arabic script for 'no' in the streets of Cairo saying no to dictators, no to military rule and no to violence; a thousand times no.



Artwork by Bahia Shehab.
Created during the 2011 uprising in Egypt

When she came over for the show and we didn't ask her to do this, she did some anti-brexite graffiti down in Clerkenwell. She didn't do it in a calculated way, and we picked up on it afterwards and used that to promote the show.

Sometimes we don't want artists to pick up on a subject, if it is a contentious subject then it would distract from the exhibition. It is quite rare for someone to make provocative work to get PR, people smell a rat and it's pretty obvious when people are doing it. We can use it to get mainstream media interested in an art show but only if an artist wants it.

Something that wasn't necessarily overtly political but seemed to have massive crossover appeal was the Sensations show. What are the drivers of that kind of crossover appeal?

Usually it's celebrity. If you look at the Evening Standard, the only time they write about the arts, unless it is a curtain raiser for a big museum show, is if someone has done a portrait of Kate Moss or Donald Trump or something like that. In Sensation, there was only one thing that was provocative and genuinely sensational was Marcus Harvey's portrait of Myra Hindley. But none of the other work there was shocking,

“I THINK IF ARTISTS HAVE THEIR BREAK OUT MOMENT AND GET RECOGNISED FOR SOMETHING SHOCKING OR PROVOCATIVE THEN IT CAN BE SHORT LIVED”

by this time Damian Hirst's shark was 5 years old. Ron Mueck's sculpture Dead Dad was a lovely piece, very thought provoking and something that people had never contemplated as being art. It was a good title for the show Sensations.

How do you go about that kind of breakout moment as an artist?

I think if artists have their break out moment and get recognised for something shocking or provocative then it can be short lived, unless they really are genuinely doing something unique that has never been done before that is valid in an art sense.

To answer your question as to how an artist can build up their recognition...you know, it's always been the case that it's a slow buildup. So they do shows where they don't have gallery representation, then they get a gallery and they get gallery representation and the gallery puts their muscle behind them, and then the gallery will probably have an in-house PR or they work with a PR and they strategise and they think about the best ways to promote that artist and try to get them shows abroad and introduce them to a wider collector base.

That YBA thing, you always have these moments, you had it in Germany in the 80s with the Kippenberger etc. Also in the 80s in New York you had downtown Basquiat, Schnabel and Keith Haring and those people and then the focus shifted to London in the 90s. You had the Tate Modern and Frieze, and the YBAs, it might not happen again where you have that kind of big moment. But it is not actually necessarily about profile outside the art market. One of the most expensive artists in the world is Mark Bradford, and most people would not know who he is but he is loved by the art world. He is selling big, to the extent where if you buy one of his paintings from Hauser & Wirth you have to buy two paintings, and give one to a museum.

There are artists who have played the media very well, but I think artists get too hung up about being the next Damian Hirst or Jeff Koons. I think it is about slowly building up and making all the right choices like an actor does when they decide what films to do, choosing the right gallery, associating with the right curators and getting in with writers.



Ok that's good to know. A lot of artists think that you have to have that break out moment but what you are saying is that it is about building up slowly and that your ability to sell your work is not linked to your public profile.

Well look, artists to an extent can build that profile through social media. One of the considerations when they go anywhere to have a show, after is the work any good, is do they have a profile on social media. If you've got followers on Instagram then you have a tailor-made audience already who are potential advocates, endorsers and buyers. That's the first thing they have to get right. That's when they don't need PR in the first instance.

The time they need PR is when they need a media strategy, an artist should not be ringing up press people and trying to get articles about themselves in newspapers, some do it but they should have a third party that does that for them. That third party should understand them and the media, who can say look, you don't want to go down that route, you want to go down this route, this is how we will do it and let's look at this in terms of two or three years. We always ask what's your wish list, then we can form a strategy around that.

“IT IS ABOUT SLOWLY BUILDING UP AND MAKING ALL THE RIGHT CHOICES LIKE AN ACTOR DOES WHEN THEY DECIDE WHAT FILMS TO DO, CHOOSING THE RIGHT GALLERY, ASSOCIATING WITH THE RIGHT CURATORS AND GETTING IN WITH WRITERS”

Is it essential to live in London to make that kind of career in the art industry?

Well that is one of the issues of the day, isn't it, about places outside of London and the UK being too London centric. The question is can places outside of London sustain their own art scene? In the music industry that has certainly happened, Manchester, Bristol etc. and those artists stayed in those areas. It remains to be seen if that can happen in the art world, we are London centric but right now art scenes in those areas are not being talked about and we would have heard about it. The YBAs partly happened in the East End because there were some spaces available, and right now in London younger artists can't afford studios.

Does it undermine someone as a fine artist if they go down a new route of building very large instagram followers and having their own pop up shows and selling directly to their audience?

I don't think it does, no. If you look Damian Hirst has a large Instagram following. Most of that generation don't and the generation before them don't because they are approaching their sixties, so it's because they didn't use it. But I think that you can use it in a savvy way.

Can you give some advice to up and coming artists, a list of the key things they should be doing from a PR perspective?

- TIP 1** *Conceive and stage headline-grabbing group shows with a strong curatorial theme.*
- TIP 2** *Create a press release.*
- TIP 3** *Decide what media you want to be in and find the journalist who might like your stuff, then get their contact details which is usually easy.*
- TIP 4** *Pitch to them and invite them to the show.*
- TIP 5** *Become a celebrated artist.*
- TIP 6** *Call albany arts (Laughs).*





Printing, mounting, framing, selling

The earliest art prints were thought to be woodblock prints, originating from China sometime around 200 b.c. Since this moment the artist has had the option to produce editions of a single artwork through replication, with the result that multiple copies of original artworks can be made at significantly lower effort than it took to make the original. This enables the artist to spread their ideas wider and it gives more people the ability to collect the work.

06

Printing,
mounting,
framing,
selling



Artwork by George Townley

The advent of the internet has taken this to a whole new level, meaning that ideas and collecting can be done on a global basis. Many artists that use our platform to fulfil their art sales sell to 20+ counties in a year. This is incredibly empowering for the artist, and it also results in more diversity to the art market. Work that might be of more niche appeal can now fund a career for an artist, as even the most esoteric subject matter can have a decent following on a global scale.

Here is an explanation of some of the main printing techniques. Theprintspace, who made the creativehub software platform and wrote this book, are world leaders in the first two types of printing, and you can order these prints from www.theprintspace.com.



Giclee prints. Also known as professional inkjet prints. Giclee prints involve using a very highly calibrated and fine resolution inkjet printer to print using pigment inks onto professional art papers. The main choice for fine artists, painters and illustrators who offer print editions.

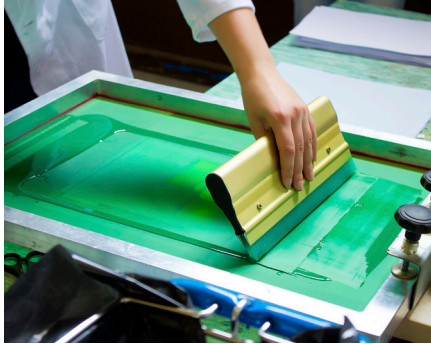


C-type prints. This is a professional photographic print either from a negative or a digital file. This involves exposing a light sensitive silver paper and it produces detailed, lifelike photographic prints with subtle tones and a 3 dimensional feel.



Lithographs. Also known as offset or litho printing. Invented at the end of the 18th Century, this is where plates are made which are then coated in inks. The material receiving print is placed against the plate and the inks are absorbed. It tends to be used for print runs of posters or books.





Screen prints. Also known as silk screen printing. Invented in China around 1,000 years ago. This is a printing technique where ink is pushed through a fine mesh onto a substrate (the surface to be printed). It is a manual process and is used by visual artists, particularly street artists, who want a hand-made feel to their prints.



Digital prints. This encompasses a whole range of printing from books and cards to printing direct to media such as metal and wood. Developed and perfected recently, i.e. since the advent of computers, the great advantage to digital print is there are no setup costs to a print run, so printing one copy is as cost effective per copy as printing thousands. Giclée printing is a very specialised detailed form of digital printing.



Etchings. This is similar to lithographic printing where a plate is used to transfer ink onto the paper. However whereas that plate in litho printing is made using a photographic reproductive process, the plate in etching printing is made by hand etching a design or picture into the plate itself. This gives it a very organic feel.

Many artists find the Giclée or Digital C-type process most effective for highly detailed art reproduction, and it also has the side benefits of being fast, cost effective and high volume. At the printspace we offer 7 Giclée art papers and 4 Digital C-type papers. They range from textured and fibrous, to smooth and matt, to glossy and ultra-glossy, with a range of base colours from neutral bright-white to warm-tone off white. This means you can find a paper that not only complements your subject matter but also contributes to the style and feel to your work. To find the right paper we recommend doing at least one of the following things:



Watching our video guide on paper choices.

It has detailed shots of the papers that show the textures, and it explains the look and feel of each one. This can be found by searching "theprintspace giclée & c-type printing" on Google. The link will take you to the page on our website that hosts the video.



Ordering a sample pack of papers, with 11 A4 prints of each paper, for less than £10. Simply Google "the printspace sample pack" and click the first link.

theprintspace



www.theprintspace.com



06

Printing,
mounting,
framing,
selling

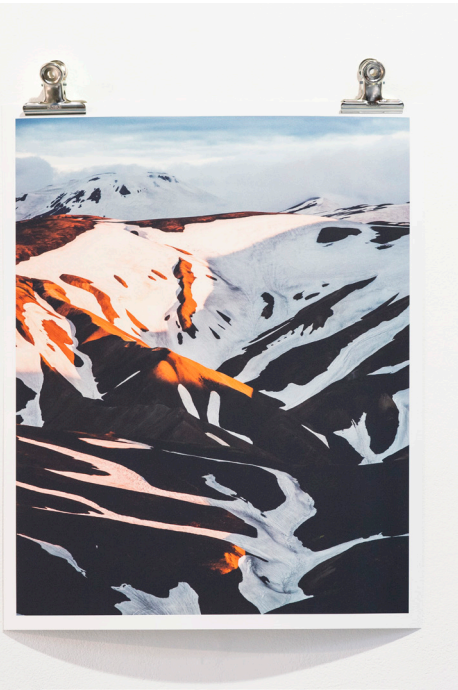
Once you have decided on your paper type, if you are exhibiting you should decide on the hanging option. So you can hang the prints as they are, or you can mount them or frame them. We will discuss each option below:



Artwork by Cathy Tabbakh

PRINTING

If you are going for the lo-fi creative look then pinning your prints to the wall, using bulldog clips or hanging them on wires can look good, and also has the handy benefit of being cheaper and faster to produce if you're on a tight deadline. Things to watch out for are the prints not being flat enough on the wall and getting creased during the hanging process. Also if you are doing this with Giclées be aware they will need to be flattened first as the paper comes from a roll. This takes 3 days under weights.



Artwork by Norris Niman



Benjamin Hardman exhibition
at theprintspace Gallery

MOUNTING

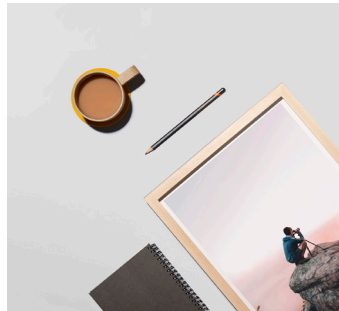
Mounting makes your prints easier to hang and keeps them flat on the wall. It is also cost effective, easy-to-transport and hang and rehang without damage. Presentationally speaking, mounting is more often used for exhibitions because it is immediate in terms of the impact it gives to your work. It presents the work with no distractions for the viewer, they can take in the images without glass in between or potential creases in the prints. You can mount your images on a light substrate like Foamex which will make it easy to handle, or on a solid substrate like MDF or Aluminium which creates a solid art object out of your work.



FRAMING

Framing is used in permanent display for protecting the work, but also in the exhibition sense to create a complete art object out of a print. The frame is not just the way of displaying your artwork, it is part of your artwork and therefore it is essential to select the right form. There are contemporary framing options such as tray frames, minimalist options such as white or untreated oak floating frames and traditional options such as frames with mount boards, and the decision is driven by what compliments your work both aesthetically and in terms of subject matter.

Artwork by Samuel Ferrara



Artwork by Blake Cheek

The last part of the show is the consideration of what you will sell. Art sales and collecting is part of the relationship between viewer and artist, and also an enabling aspect in allowing the artist to develop their career.

To simplify things down we will break the collectible pieces from a show down into two categories:

1. Original or bespoke works; individual, hand-made, hand-signed or hand-finished artworks. These will be the higher value pieces.
2. Editioned works; higher or open edition print runs authenticated by certificates. These are the accessibly priced pieces.

‘EDITIONED WORKS SHOULD BE THE ENTRY LEVEL PRINT EDITIONS, WE ADVISE YOU AUTHENTICATE THESE BY THE CERTIFICATE’



Planar Editions COA

06

Printing,
mounting,
framing,
selling



'Selling art online' 2019 by creativehub


If the bespoke pieces are installations, very large or very intricate and expensive in terms of time and/or money to make then this cuts down the possible collectors to institutions or larger private collections. Bespoke pieces for photographers would be the hand signed prints and for illustrative or street artists these could be the originals or they might be hand-finished Giclées or hand-pulled screen prints.

Editioned works should be the entry level print editions, we advise you authenticate these by the certificate of authenticity (COA). For illustrators or painters then print runs would require a digitisation of the work, unless it was produced on digital creative software. Editioned works provide a lucrative way of increasing the reach of one's work and providing an entry level point for people to start collecting your work. Many early collectors of prints will become the buyers of your originals or

higher value pieces in years to come. In terms of edition sizes this depends on the likely demand, price and the amount of times you plan to show the work. We would recommend the large sizes to be small and exclusive, say editions of 5 or 10 and the smaller sizes to be editions of 50 to 150.

Creativehub, theprintspace's cloud software enables you to automatically fulfil your editioned print runs sold from your online store or in-show kiosk. You just upload the images, set the prices, and connect our Shopify app to your Shopify store. After that we automatically print and send all purchases directly to your clients, with a hologrammed COA. For more about this go to creativehub.io or get a free copy of our other book 'How to Sell Art Online' (pay postage only, or it's free to collect or can be added free into any print order you make).

Case Study

 @tjboulting
tjboulting.com



Hannah Watson

TJ Boulting Gallery

Hannah Watson is the co-founder of TJ Boulting and director of independent art publisher Trolley Books. Since opening in Fitzrovia in 2011, TJ Boulting has developed a diverse and dynamic exhibition programme and represents artists including Maisie Cousins and Juno Calypso.

“IT’S A CUMULATIVE THING, YOU WANT TO HAVE THE BUZZ OF THE PRIVATE VIEW, GET A 5 STAR REVIEW, LINK TO SOCIAL MEDIA, HAVE THE ARTIST ON SOCIAL MEDIA POSTING. BUILDING IT FROM ALL ANGLES”





Juno Calypso, installation view, 2018.
Photo by Damian Griffiths

What tips can you give for exhibition layout?

The first stage is to decide what size prints you are going to offer, because you have to stick to that. For example, Juno Calypso, she has two sizes each in an edition of 5, a 150cm wide and then a 1m wide. Then you have say Maisie Cousins, she has three different sizes, each an edition of 5, but the size ranges from A0 to A5. This means when we come to do the exhibition, we have a fixed selection of the images that we can work with. Then we start laying them out. I actually have a maquette of the gallery, like a 3D model which I give to the artists just to take it away because this space always looks different in photographs. It is important that the artists get a sense of the physical space.

Then it's kind of organic. Nothing is set in stone. You work out which are the key images you want to have,

**“DON'T GO INTO IT
THINKING YOU'RE
GOING TO SELL
EVERYTHING. USE
IT AS A LEARNING
EXPERIENCE,
BECAUSE YOU WILL
LEARN A LOT”**

—

what size they are, then you start working out what goes around them. So Maisie, she likes to juxtapose something really big with something really tiny. Other artists think that this works in pairs or are diptychs. Juno's work mainly has stand-alone images, large, each holding their own space. So yeah it depends, but I would say that the key thing is to work out what size you want to sell your prints and stick to that.

How do you curate work for a pop-up or fair?

You have to think quite hard when you curate a booth or a fair. You have a lot less space, in which you need to do a lot more and within a shorter space of time. The real estate on the wall has higher value, so you don't waste space, but then again you don't want to crowd it. It's about striking that balance between getting people's attention in a very short space of time that will make them want to buy and not overhanging it and making it look like a car boot sale.

In terms of what work to show, it is usually what I feel is the most popular. This will create a space that grabs attention. Personally, I try to tie in an exhibition that opens here at the gallery to coincide with a fair like Photo London. I use the booth as a taster of what is the main event at the gallery.

Last year, for example, I had this very small booth which I wanted to make a feature of, so I put in this silver mirrored floor in so when people came by it was 100% reflective and everyone was like "woah!" It felt like an installation. So I didn't have a

really big booth, but I had a talked-about booth. And then I had Juno's show here and that kind of builds up some momentum.



Photo London, 2018

What tips can you give for producing exhibitions economically?

There are a few things you can do. For example, you have your fine art prints, the core of what you are showing and what you are selling. In addition to those, I quite often say that if you want to play with scale, you can do that quite cheap whilst visually creating something special. You can blow images up really big, digitally, mount them on foam board and the quality is great, just not fine art quality. You can re-use them too.

Another cost-effective idea is to change the space rather than the work. Sometimes painting one wall a different colour can



have a huge impact on the exhibition, and that is cheap, you are looking at the cost of the paint plus a bit of elbow grease. That's the economical way of changing the outlook of a room and tying in the colours with the work or the mood. You can paint the room black for something quite dramatic and dark. Even just a slightly different kind of white, like a really pale grey can work really well with your prints.

How long in advance do you start to publicise an upcoming show?

It used to be that you had to get the press out there over a month in advance, but I have found recently, because everyone's turnover is so much quicker and maybe people's attention spans are so much shorter, you can get away with 3 to 4 weeks before a show for the press. With social media this may only be a couple of weeks before. You don't want to bore people, so stagger it.

You want to build up a nice amount of momentum. Then when the show is up, drip feed different things throughout. Maybe there is a talk that you can push, so stagger things so that there is always something to look forward to that is different. Not everything happens at the private view. Keep giving reasons for people to come back.

Bénédicte Kurzen and Sanne de Wilde, installation view, 2019



Private view.
Photo by
Jonathan Milton

It's a cumulative thing, you want to have the buzz of the private view, get a 5 star review, link to social media, have the artist on social media posting about it. Building it from all angles.

Which days of the week see the highest footfall and why do you think that is?

Fridays are really busy. I don't know if it is kind of that end of the week feeling. Saturdays are always busy, people often use it as a 'gallery day'. If I were to put on a pop up then I would open on Wednesday and stay open until Saturday.

For the private view, Thursday used to be the main day but now I haven't done a Thursday in ages. I like to do Tuesdays or Wednesdays because there is slightly less competition than doing something on a Thursday. I also try, during things like Frieze and Photo London, to do it on the same night as the galleries nearby. Trying to get that sense of, you know bringing people to an area where there is more than one thing to do. More of a collective sort of buzz. So for me, a successful private view is a lot of buzz, a lot of people, people excited about the work, people talking about it.

What 3 pieces of advice can you give for putting on your first show?

Be mindful of your production and how you want it to look but be cautious not to spend thousands on it because you don't need to. Work out how you're going to make it look really good without going bankrupt.

Second of all, don't be afraid to keep telling people that it is happening. Keep inviting people, send emails, social media, just be like "ok I know you've had enough of me, but come to my show". Be genuinely enthusiastic about it because that is infectious.

Try to think of everything, don't take things for granted and don't go into it thinking you're going to sell everything. Use it as a learning experience, because you will learn a lot from it. Use it as a stepping stone for the next thing. Be positive and remember that it is your first show, so do something that you're proud of.



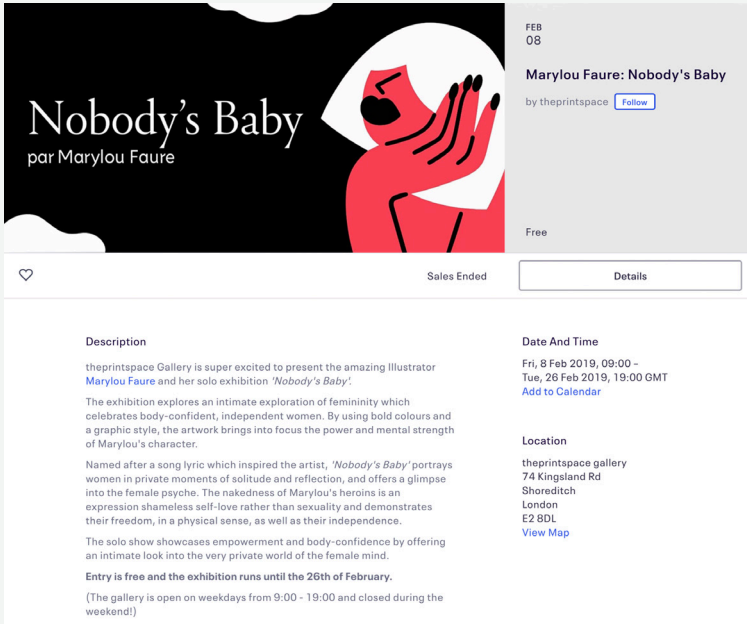
07

After the show

After you have shown your work, regardless of the way you chose to show it, it's time to ensure you follow up with people to deliver the career progress you want. For all the work in making your art and putting together the show you need to see some tangible results, which can be the hardest part for some artists as they are not comfortable in pushing themselves forward and self-promoting.

However you need to approach this part of the process with the same vigour as the others as it's the way to get your work seen by more people and to get the funds to make further projects. Also interacting with people who have a genuine interest in your work will give you vital perspective, ideas and feedback.

Eventbrite
page for
Marylou
Faure at
theprintspace
Gallery



Nobody's Baby
par Marylou Faure

FEB 08

Marylou Faure: Nobody's Baby
by theprintspace [Follow](#)

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Description

theprintspace Gallery is super excited to present the amazing Illustrator **Marylou Faure** and her solo exhibition 'Nobody's Baby'.

The exhibition explores an intimate exploration of femininity which celebrates body-confident, independent women. By using bold colours and a graphic style, the artwork brings into focus the power and mental strength of Marylou's character.

Named after a song lyric which inspired the artist, 'Nobody's Baby' portrays women in private moments of solitude and reflection, and offers a glimpse into the female psyche. The nakedness of Marylou's heroines is an expression shameless self-love rather than sexuality and demonstrates their freedom, in a physical sense, as well as their independence.

The solo show showcases empowerment and body-confidence by offering an intimate look into the very private world of the female mind.

Entry is free and the exhibition runs until the 26th of February.
(The gallery is open on weekdays from 9:00 - 19:00 and closed during the weekend!)

Date And Time

Fri, 8 Feb 2019, 09:00 -
Tue, 26 Feb 2019, 19:00 GMT
[Add to Calendar](#)

Location

theprintspace gallery
74 Kingsland Rd
Shoreditch
London
E2 8DL
[View Map](#)

As part of your strategy for showing you will have defined what your goals are. The key to achieving those goals is to capture interest and follow up. So firstly you must ensure that wherever people see your work, there is a way to capture their details. So, if you're having a show, you should use Eventbrite where people can register for free private view tickets with their email, and also have a tablet in the gallery to capture everyone's email who attends on spec. Follow up afterwards with a thank you for attending and a link to the work on your site and a call to action to follow you on Instagram. Also you can include a link to the store where they can buy any unsold prints.

If your work has been featured online or you have built up a social media following, ensure you capture the email details of your followers by including regular links to sign up to your email list for exclusive content. Don't take it for granted that the platform will exist in the same way forever. Email is a way of ensuring that you keep a following and own the direct relationship. A few years ago when Facebook changed their algorithm people suddenly found they could not reach users who had liked their page without paying. Artists who had built huge followings suddenly found themselves unable to communicate directly to them, without investment. So wherever your work gets featured online ensure you get a link back to your site and make sure the page they land on has a really clear, prominent 'Call To Action' (CTA) to sign up to your email list, and spell out the amazing benefits of them doing so.



Portfolio review
at Offspring
Photo Meet

If you have been showing your portfolio around or emailing your projects to people for work, make sure you keep a searchable record of their details so you can follow up regularly with those that show interest. Be patiently persistent but do not keep emailing people who have not responded to a few attempts to contact them, as this will hurt your reputation and may close doors permanently. One good way of following up with people that did not respond on your first contact would be to ask for advice on your work to help get it into the place where it would be of interest to them.

To help you understand what you need to do to follow up and get results from showing your work, we asked some of our community about how they got their first big break.




Shane
Bradford

HOW I GOT MY FIRST PRIVATE COMMISSION



E Zhang

@ezhangtoday 
www.ezhang.today

After I graduated from university, I was unsure of my next opportunity, spending 16 hours a day for weeks staring at my laptop. I was a little lost. Then one day, out of the blue I received a call from a passionate gallerist.

"My name is James. I saw your installation at CSM's graduation show, and I love it. I'm about to open a gallery in East London, would you be interested to come to the space to have a chat with me?"

That's how I got my first private commission after university. I spent 10 days building the installation and after that, I started working at the gallery. Working at the gallery then gave me more chances to talk to people which was really valuable going forward.

Always be prepared when there is an opportunity. Always make sure that people know how to find you. Don't just sit in your room like I was, because chances don't fall like that all the time.

HOW I FOUND GALLERY REPRESENTATION



Shane Bradford

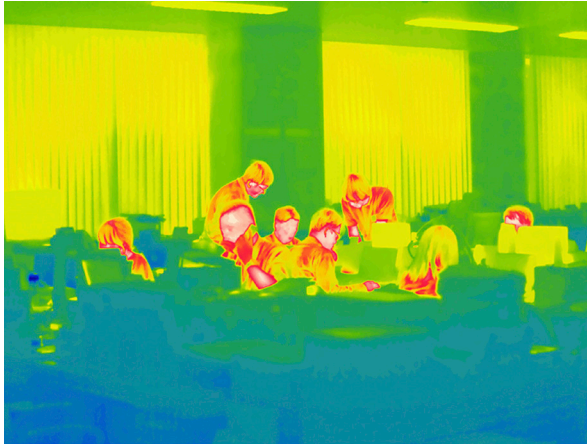
www.shanebradford.com

It was a chain of events through working with friends, then working with friends of friends, passing down the network. It started at a private view at Campbell Works, Stoke Newington. I met a guy called John Hayward who set up a project that involved art vending machines called Hayvend (there was one at the ICA for many years). The idea was that people put money in a machine and get a little box out with an artwork.

He was looking for artists, and I made little dipped cars, the drips made them look like shiny racing cars. I needed a card to go with it to describe the art, so I asked friends who together are Åbåke, a graphic design team. They then had the idea to do an entire exhibition with these little racing cars: make a race track and race the cars and then write down the results so the cars have a history of their racing achievements. They were friends with two guys who had a gallery on Kingsland Road called M+R, which is how we managed to do it.

That was the beginning of my career. The gallery then took me on and represented me for several years. Through them I also got represented by V1 Gallery in Denmark. At a private view in Denmark I then met the owner of Union Gallery in London, who I have worked with ever since.

The takeaway here is to be connected and go out to openings and meet people, be up for all ideas because you never know what will come out of it. Collaborate, participate, communicate, work with people you like and try everything. Big things might come from little projects, as long as you are really interested in it.




Giles Price

HOW I GOT MY FIRST BOOK PUBLISHING DEAL



Giles Price

@giles_price 
www.gilesprice.com

Publishers can have strict protocols for receiving submissions, so being proactive with how you go about getting them to see your work isn't always that easy. I made a couple of book dummies and showed a few publishers at photofairs to get some feedback. Then it was a case of cold calling, getting the work on their desks, and that's how I got my book deal.


I had no previous connection to the publishers I went with. It was a case of emailing them directly with a PDF of the book and a short text outlining the work along with mailing them one of the dummy books. A cold call in both cases.

The market is really busy and at the end of the day most books which get picked up and published have something authentic to them, focus on making really strong work and if it's good enough someone will pick it up at some point. Strong well articulated work, right timing and luck can be the key.

HOW I GOT MY FIRST COMMERCIAL COMMISSION



Georgia Kuhn

@georgiakuhnphotography 
www.georgiakuhn.com

I got my first commercial commission through a design agency. It was on the back of this work I had produced for free for a website that features a mixture of artists and creatives. The agency saw this work, got in touch which landed me my first paid commercial job.

I did the free work for dual purposes - it was good to be busy with something interesting and published rather than small personal projects and I also assumed that their reach is much larger than mine which back then for them was 1 million hits a month, which proved correct. My advice is to get your work out there as those people pay attention. Years later clients still contact me because they saw my work on that website!



Georgia Kuhn


Bex Massey



HOW I MADE MY FIRST ART SALE



Bex Massey

@masseybex 
www.bexmassey.com

My first art sale was actually at my A Level art show: A returning alumna bought it! To say that this was a surprise would be an understatement, and as I had already promised the painting to my mum, I then spent the whole summer holiday at school recreating the original before it was collected. I can't imagine that it is fairing particularly well to date as the copy is still in my folks house and bowed to within an inch of its life. I stretch work properly and invest in better frames these days!


My first 'big' sale was at the final show of my Masters at Chelsea however. I say big mainly because of the size of the work reaching 4 metres and that it now resides in the Leslie Collection for painting. Having learnt from my previous painting indiscretion I made this stretcher thick and with many a cross bar-so quietly confident that this one will endure.

I guess my advice would be to take the time/effort/money to ensure that every work you put into the ether is of a high standard as you really never know who is going to see it and if they may snap it up.

HOW I GOT MY FIRST EDITORIAL COMMISSION



Sophia Spring

@sophia_spring_photography 
www.sophiaspring.com

From day one of my career I knew exactly who I wanted to shoot for - the magazines I loved to read - Monocle, The New York Times and the weekend supplements. I've always kept a list of my dream clients and over the years I've been able to gradually tick them off. In some instances I've been lucky and a single email has led to a portfolio meeting and subsequently a commission. Other clients I've had to periodically email, in some cases for years, until they agreed to meet me. Perseverance is definitely key!

Having a clear vision of the type of photographer you want to be, and the clients you'd like to have makes your trajectory a little easier. With a goal to work towards all you need is patience and time, and as your body of work and confidence grows you'll find you're well on the way to a career as a photographer.

HOW I BUILT MY FIRST 5,000 FOLLOWERS ON INSTAGRAM



Silvana Trevale

@silvanatrevale 
www.silvanatrevale.com

I started using Instagram a fair few years back. Since then there has been a boom in the use of Instagram as a portfolio-like tool and as a result I think that in the past two years it has become harder to build your following using the methods I did.

However, what helped me the most was working with a number of artists after I was hired by Warner Music, along with working with models/artists who have a larger Instagram following. By posting images, tagging, commenting, engaging and getting my posts shared by those other accounts, my followers grew.

Sam
Gregg

HOW I SECURED A COMMERCIAL AGENT



Sam Gregg

@samalexandregregg 


www.sam-gregg.com

I think if you set out to be a documentary photographer like myself it's maybe harder and can take longer to secure an agent as people don't often see the commercial value in what you do. However, don't start to create work that you think an agency might like in the hope that you get signed. If you have a strong and consistent creative vision and passion for what you do, eventually an agent will see the commercial value / potential in your work.

In terms of how I actually got signed, over the past year I sent my work out to a few agencies and was also approached by some. I got the impression that the agencies who reached out to meet me were essentially doing it so that they could keep tabs on me. Perhaps they could see a future fit for my work but for the time being it wasn't quite right.

Eventually I was approached by a lovely lady called Caterina Moscato, who was in the process of setting up her own agency called Picture Club. Right from the get go she told me that she wanted to sign me and I think that this is how it should be. You don't want to have to try and force your way into an agency. You want to be approached by someone that clearly has a strong vision for your work. A piece of the jigsaw and not a square peg in a round hole kind of situation.

Case Study

 @handsome_frank
Handsomefrank.com



Tom Robinson

Handsome Frank

**“TO BE A
SUCCESSFUL
PHOTOGRAPHER,
ILLUSTRATOR
OR ARTIST YOU
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DON'T. BUT IT CAN
CERTAINLY HELP”**

Tom is the co-founder of Handsome Frank, a UK based illustration agency representing some of the world's best known artists and illustrators. We caught up with Tom to discuss creating work for commercial purposes.

How do you go about getting a commercial agent, do you contact them or do they contact you?

I'll start by saying that to be a successful photographer, illustrator or artist you don't have to have an agent, there are many people out there having great commercial success that don't. You have to be savvy about how you present your work, online, in print etc. They don't really seem to teach these skills enough at universities. You could be an amazing creative but if you don't know how to market yourself then you might not get any work.

In order to take someone on do they have to have had some experience in commercial work or is it purely on the look of the work?

It definitely helps if people have done commercial jobs, but it doesn't have to be massive campaigns. It's really nice for us when we sign someone who is just beginning to get some traction in their career and they have a great portfolio. If we take someone on at that point we can really help take them to the next level, get them the best jobs and make sure they get paid the right amount of money for those jobs. Unfortunately there are brands out there looking to pay the very minimum for quality creative work these days and we all need to be aware of this.

As an agency we do hundreds of jobs a year, so we have a really good barometer of what the right amount should be for all jobs, big or small.

We are always looking to sign new artists, we sign 1-2 a year, and the first thing we look at is pure and simply their portfolio. We get 300 to 400 submissions per month through our website. We always ask them to attach a few JPG's to their email. We then see the work in its rawest form, without the website making it look better (or worse) and we can get a very good idea quickly if it's right for us.

We find people through Instagram, through exhibitions and online. Also some of the artists we represent introduce people, for example Thibaud introduced us to Jean Julien because he shared a studio with him. It's about constantly looking and staying connected to the creative community.

Jean Julien



“WE FIND PEOPLE THROUGH INSTAGRAM, THROUGH EXHIBITIONS AND ONLINE”

Is there a difference between someone who makes great art and someone who is suitable to do commercial work? Is the difference in the content of the portfolio work?

Yes, they can often be two completely different things. Often we see work that would look amazing framed and hung on the wall, but that doesn't always translate well into the commercial world. When we're reviewing submissions consciously and subconsciously we are trying to envisage who and which brands it could work for. However that said, when we sign an illustrator sometimes we think 'ok a fashion brand will love it' and then a completely different business sector gets in touch and wants to commission that illustrator. You can't always predict these things, but that also makes our jobs more interesting.

What matters a lot is consistency in the work: in the style, technique and colour palette, how you draw people etc. If you look at a lot of successful (commercial or artistic) photographers or illustrators they have a consistency that they roll out across their whole portfolio. That's really important because an art director will know what they want to commission and so they are looking at your illustrative style and picturing what they need in that style. If your work is all over the place stylistically and scattered, it is hard for them to get the reassurance that they know what they will get back. Reassurance is really the key word here.

Yeah, I think Nick Meek is one of the masters of that in photography, because he owns that aesthetic style that he is well known for. He has created a brand out of his work.



Tom talking
at OFFF
Barcelona



Personally I love Nick Ballon's work in the same way. It is the same rules that apply in commercial photography and illustration. People can get hung up on how to present your portfolio, what paper to print on, where to place the logo, how to bind it, how to send the work out etc. But before any of that is considered the work has to be the best it can be. That means having a consistent style and variable subject matter in your portfolio. If you only have cars in your portfolio or plants, then that's all you will be commissioned for. You're limiting yourself on the variety of commissions you're likely to receive. It's better to specialise further down the line when your career is more established.

Also when you are working, you should not lose that desire to experiment and try new things. You should take breaks from commercial commissions to do personal projects and try new things. Styles are constantly evolving and things are going in and out of fashion. Colours can really

quickly date work and are often driven by fashion or interior design trends, so your work doesn't have to be completely different but it has to evolve. If you look at Malika Favre's work from 10 years ago you can see how much it has evolved, yet at the same time it works as a cohesive body of work.

Why do you feel it's so important to have a variety of subject matter in your portfolio?

It's like this. For a lot of clients, if they see a cat, a dog and a horse in your portfolio but they need a camel drawn they won't think you are able to draw a camel, they have to see it in your portfolio. I know this sounds a bit crazy, but the reality is a lot of people lack any sort of creative vision - call it a left brain, right brain thing. Therefore, a really good way to get around this is to keep illustrating different things. Naturally people will gravitate towards illustrating what they are good at, but it's healthy to explore new avenues and push yourself, which will often lead to more commissions.

“IF THEY SEE A CAT, A DOG AND A HORSE IN YOUR PORTFOLIO BUT THEY NEED A CAMEL DRAWN THEY WON'T THINK YOU ARE ABLE TO DRAW A CAMEL, THEY HAVE TO SEE IT IN YOUR PORTFOLIO”

If someone is looking to contact you, would it be fair to say that if they look at your site and there is someone with a similar visual style who you represent, then you would be less inclined to take them on?

Yes that is a big thing for our agency, we don't want overlap between our artists. We want to represent a range of people but not people who have similar work. It's one of the founding principles of Handsome Frank and one we've always strived to stick to. Our main aim is to always present the best illustration has to offer when people come to our website, whether that's painted, paper-craft or vector. As an agency we tend to focus more on the advertising and design sectors, so prospective illustrators should also consider whether we are the right fit for them.

Having said that, over time it's become harder - it's hard because there is not an infinite number of creative styles out there, there is always going to be a certain overlap between people. But if you end up at an agency where two people have similar styles then you will get a situation where a client will call you up and say 'I like this person and I like this person, which one is cheapest?' That isn't a good situation for anyone to be in.

Is it important for illustrators to have some animation in their portfolio?

Absolutely. There is a big demand for animation these days, or moving content as some clients refer to it. It is such a different skill set though - the majority of illustrators are not good animators. Nor should they try to be. As an illustrator you are much better off finding an animator to work with as it is easy to get it wrong. There are definitely some styles that are easier to animate than others, but overall it's a completely different skill-set, so hard to master both (but great if you can).

I believe this trend towards moving content is led by Instagram and other online platforms, as fundamentally it gets more eyeballs and likes. Also bear in mind, if a client can't see any animated work in your portfolio, they will simply think that it can't be animated. Therefore it's really important to have some examples readily available.





Cathy
Tabbakh

08

Documenting your career

The art world would be perfect if each project in your career was judged on its own merit, but the truth is that by definition it is very unlikely to be the case because art is highly subjective.

For most artists a significant part of their goal is to make work that those outside the industry appreciate as well, so as to reach a wider audience with their ideas. The catch here is that your career progression and the ability to do this to an extent depends on people within the industry forming an opinion and giving you the opportunities to show your work more widely, and it's this view that is formed to a large degree on the track record of the artist themselves.

Take Banksy; after his work was exhibited by Damian Hirst at the Serpentine Gallery in 2006 the value and visibility of his work shot up. Up until that point you could buy a Banksy print for less than £1,000 yet not long after prints were being sold in the multiple thousands and his value is still growing more than a decade later. It is not the financial aspect that is interesting here, it's more the way in which this changed how Banksy's art was perceived. Until that point he had a big following, but his work was much less considered in the broader art-world circles than it was within street art circles. Hirst's move to feature Banksy changed the perception of him and almost overnight he became one of the UK's most talked about contemporary artists. It was a signal to the art world of the value of Banksy as a fine artist. Would it have happened without that moment? Quite possibly, but it is hard to say definitively that it would have, and whether it would have happened to quite the same degree that it did.

Carl Ibale



The point is that more often than not, and however much you try, you cannot escape the fact that a herd mentality is at work in the art world like it is in some many other areas of life. This opinion is something that many people in the industry would understandably rail against, but it takes a confident and opinionated person to stick their neck out and give an artist a career break and more often than not people play it safe. Of course this is not universal, there are many people in the position to give artists a break who know what they like and who can use their instinct to take that risk. If you find one of those people then great, but you should also plan for the fact that you might not.

Therefore it is essential for you to establish your track record by documenting your career. This will give people the information they need to understand you and your work. Seeing your previous projects and the subjects you have tackled will also help them to contextualise the meaning of your current work and form their opinion of it.

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ONES YOU HAVE'**

Documenting your career won't necessarily by itself provide you additional opportunities, but it may well prevent you from losing the ones you have. For example, when applying to an artist residency you'll include a specific portfolio, but those reviewing your application will also be doing their own research. They may want to know whether you have previously had an exhibition, been featured online or received a grant, criteria that may not be included in the public application. So it's important to have all this information available in all the places that you would reasonably expect people to look.

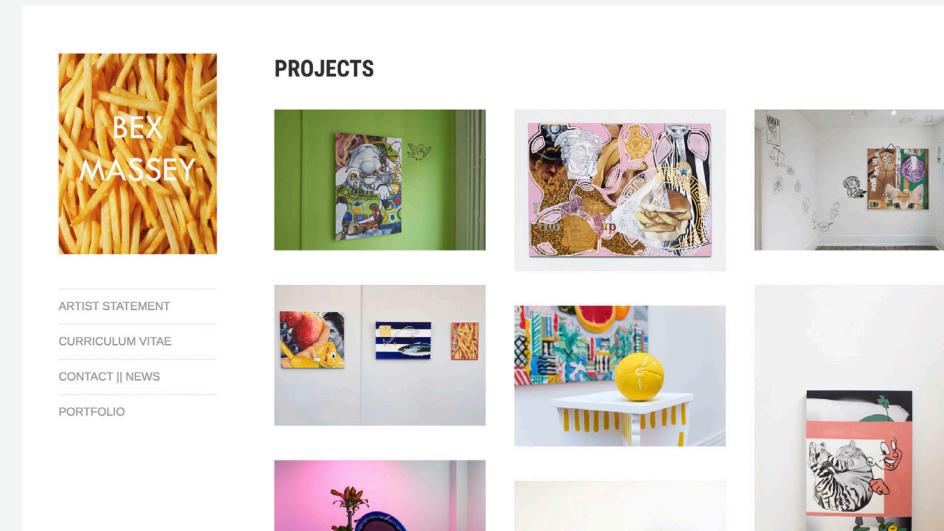
Let's look at the When, What, How & Where of documenting your art career:



Alexander
Andrews

WHEN SHOULD YOU DOCUMENT YOUR CAREER?

Documenting your career should be an ongoing process, something you build into your weekly routine or workflow. Charting your work and achievements as you go will make the logistics of this task easier and it will help with accuracy. Also as some projects are ongoing and take a long time, you should document work in progress.



WHAT SHOULD YOU DOCUMENT?

- Exhibitions; solo & group shows in chronological order with the most recent first
- Projects completed; keep this to the major projects, right from the very earliest. Include your degree show if you went to art school
- Books published
- Published work in blogs magazines; a word of advice, regularly check the links are still live, and take a screen grab of the piece in case at some point the blog or magazine ceases to exist
- Published writings/critiques about your work; as per the advice regarding published work, take screen grabs to ensure you preserve it
- Educational history
- Awards/grants/residencies
- An up-to-date artist's statement about your practice with headshots; this will help you to respond quickly to requests for information about you from journalists, galleries etc.
- All the above brought together on a CV

HOW SHOULD YOU DOCUMENT YOUR CAREER?

ARTIST STATEMENT

An artist statement is a few paragraphs of text on what your work is about and why that is important to you. It is about the content of your work, not what you have achieved in your career. Artist statements are taken seriously by curators, the art press as well as those interested in your work, so use this opportunity to make claim to your intentions as an artist. Think of it like this, if you had a meeting with a publisher, curator or someone looking to commission you and they ask you to tell them about what work you make, what would you want them to know or understand? This is the information you need to express in your statement.

Try to make it about your motivations and the journey in your work practice, maybe some influences as in other artists, movements or philosophical, political, social or personal factors. Avoid making it too overly-theoretical and try to avoid “art speak”. Leave this to others to do. If in doubt of how to do this, watch some YouTube videos of well-known artists talking about their own work.

Peter Lewicki



ARTIST CV

An artist CV is a chronological list of your achievements. Here you want to document your exhibitions, bibliography, awards, residencies, client list, commissions, work experience, formal training or internships as well as your education.

Do not list everything you have done, stick to the highlights. Also needless to say this is not like your work CV, there is no need to include anything not directly related to your art career. Include links to images of the projects. One great way to do this is to create a public, view-only link to a project using creativehub. You can set a cover image, add your branding and this way people can browse through your project images, videos and more detailed texts and coverage related to each project.

PERSONAL ARCHIVE

You should keep all the work you make, and categorise it carefully. This is for several reasons. Firstly it's important for you yourself to be able to understand the progression in your work. That means being easily able to look back and see that progression, organised chronologically or organised in some other way that means something to you. Secondly, it enables you to find things you have done previously very easily as you will be asked by collectors who want to purchase an older work, book & magazine publishers who are doing a book or an article on a subject, agents who are looking to win you a commission, brands that need to see specific examples of X, Y or Z type of content, or galleries that want to do group shows or retrospectives around specific subjects. Luckily, creativehub has a complete low to zero cost solution to allow you to store everything and to organise it into projects. You can then use our smart AI search to find things again. For more details see below.

Julia
Joppien



WHERE SHOULD YOU DOCUMENT THINGS?

WEBSITE

Your website is a curated version of your documented career. It's your public facing 'calling card' to direct people who want to know more about you. You will have your main projects, your bio, your artist CV, a blog with your thoughts about your art, a page for press, features, commissions as well as a client list if applicable.

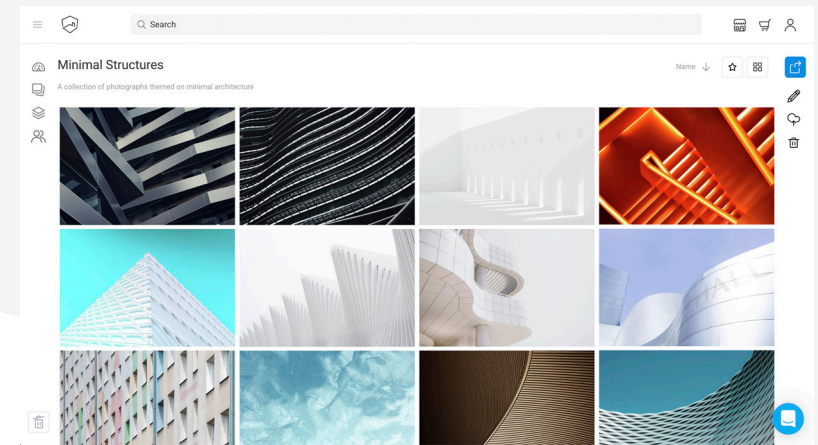
PHYSICAL ARCHIVE

This is part of your personal archive, the physical part. As an artist, often the nature of what you do is to create something physical. Even when the production is digital, often the culmination of that could be a fine art print or book. Whether it's a finished piece or sketch study or a handmade book, or a sequenced folio of prints for a particular project, there is nothing quite like being able to hold the work in your hands. This will help you capitalise on future opportunities, e.g. if someone comes to visit your studio, or you are asked to put something into a group show at short notice. It is also a way for you to see your progression more clearly and to learn from your own past work. Whilst not necessarily public, carefully retaining and cataloging physical versions of your work, books, publications who have written about you etc. is essential.



Jessica Ruscello

Project
view in
creativehub



DIGITAL ARCHIVE

Again, this would be part of your personal archive, because what you make publicly available via your website is a small curated part of the whole. Creativehub allows you to store any type of file online, text, video, audio, PDF, RAW file, 3D files and of course images and to search for these files using sophisticated AI that automatically understands the content of images. This means your archive would not have to be keyworded which is time consuming.

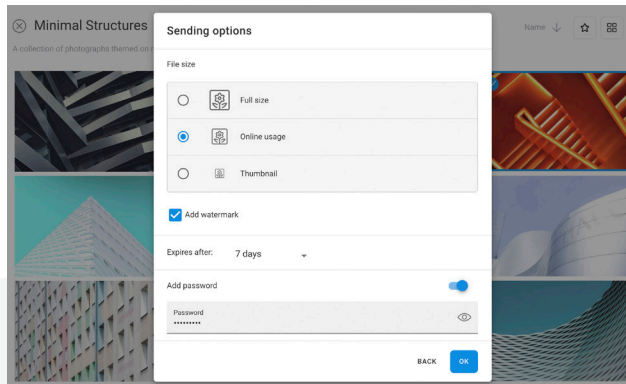
We advise you to create projects in creativehub for every major project, commission or shoot you have undertaken. In each project you can put images, screen grabs of blogs and online features about the project, scans of magazine and print features, a PDF or word document of the artist statement about the project, any video related to the project etc. Then also create projects for each year, under the titles ideas, miscellaneous work, press & features. This is where all the stuff can

go that's not associated with any major project. Lastly have a project with your artist statement and CV in. The great thing in creativehub is that you can share any of these projects with people who don't have accounts, and allow them to view or even add ratings or comments to projects as a whole or individual files if you are looking for feedback.

By organising your files like this, you will be able to have the whole of your career and all of your files to hand and be able to share it the instant that someone interested in your work requests information or examples. This might be agents, publishers, journalists, potential commercial commissions etc. We have native apps for both iOS and Android, so you can share instantly, wherever you are. The difference between creativehub and, say, another popular cloud file storage system is that we have built features that are designed with your needs as a creative person in mind.

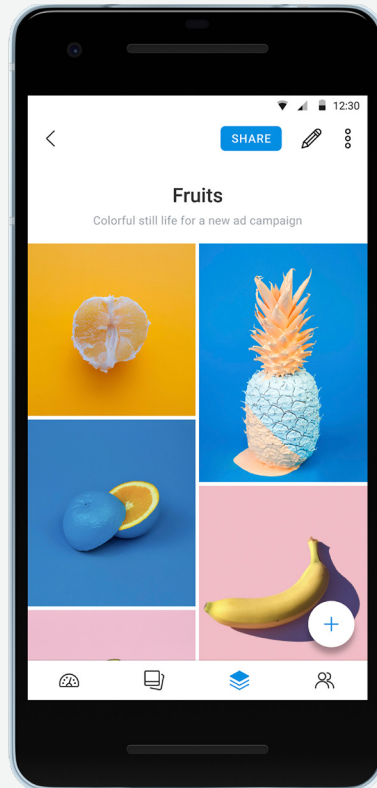


Project sharing in creativehub

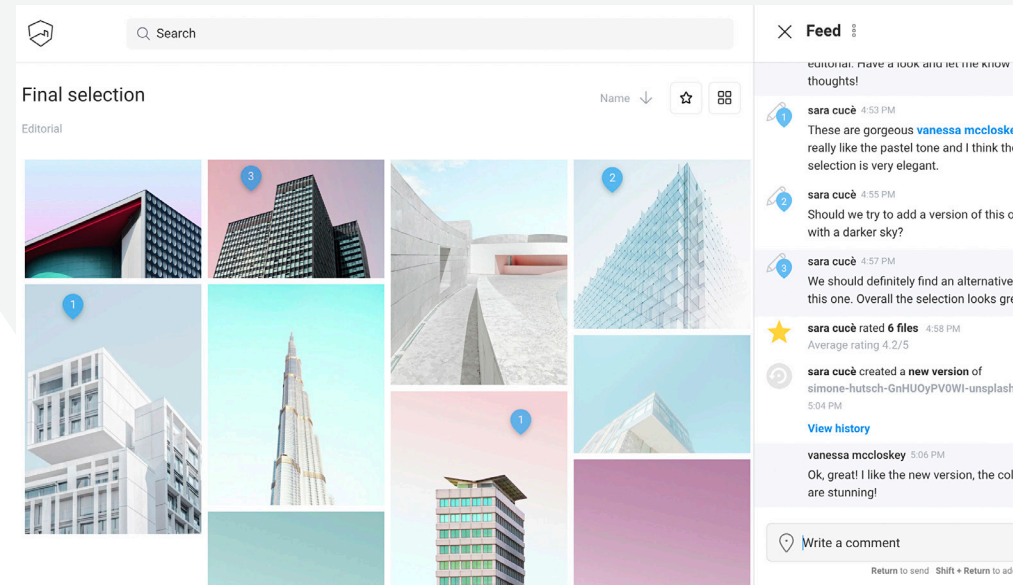


A few of these are:

- The ability to share images at various resolutions, thus protecting access to your high res images
- You can automatically watermark images you share
- Anyone you share with can interact with your images without a creativehub account. This is really important as it means you can share with anyone and they won't resent having to create an account on the system you use
- There is a really innovative commenting and chat feature around projects, allowing you to discuss things, again without the recipient needing an account
- It is effectively free, if you make prints. The cost at the time of going to press is £8/ TB for space per month, but you get an £8 print credit each month for every Tb you pay for to offset the cost



creativehub's native mobile app

Project
commenting in
creativehub

Moving forward

The next question is how to progress over the years? With each new project an unforeseen opportunity could arise which may take you down an exciting new path. However, a constructive framework for keeping yourself driven is to set yourself a yearly plan.

This doesn't have to be in depth, it's just a way for you to keep sight of your goals. For example, we recently spoke with a painter who, as she was approaching the end of 2019 was unsure what to make of it. Her feeling was that nothing was happening, no opportunities were knocking at the door. Objectively, her year was what anyone would deem successful; exhibitions, art sales, an increase in her social following, yet this feeling was there.

After some discussion it was clear this stemmed from the fact that by having not gone into the year with any specific goals, it was hard to determine exactly how a successful year it had been. In other words there was no measure for success. Had she set out some objectives, such as (1) Take part in 3 group exhibitions. (2) Sell 10 paintings (3) Gain 1000 followers, she could have taken away some assurance in having over-achieved in all 4 areas.

08

Documenting your career

Therefore having a structure to your plan is a great way to proactively progress your career, and a good way to measure progress. Here is one approach:



Glenn Carstens-Peters

- 01 Break your year up into 3rds; Jan - Apr, May - Aug, Sep - Dec
- 02 Set yourself a goal for each 3rd
- 03 Make your goals achievable. Achieving what you set out to do will motivate you further. Not achieving something which was perhaps unrealistic could be demoralising
- 04 Choose goals that compliment and lead on from one another. For example, in the first 3rd you may plan towards a solo exhibition. Second 3rd could be spent producing new work. Third 3rd spent getting an online art store ready for the Christmas sales period
- 05 Review your goals regularly. Don't stick to a plan for the sake of it. Be agile in your approach, as events unfold be willing to adjust course
- 06 Time is your most valuable asset - make sure you make the most of it

And lastly, work hard, be smart in the way you go about, keep going and don't give up! Nothing that is worth achieving is easy.

AT CREATIVEHUB WE WISH YOU THE BEST OF LUCK!

Case Study

 @mrtomseymour



Tom Seymour

Arts Journalist

“IF I COME ACROSS A GREAT SET OF IMAGES ALONGSIDE INTERESTING TEXT, I KNOW, AS A JOURNALIST, I’M GOING TO BE ABLE TO FAIRLY EASILY WRITE A COMPELLING STORY”

Tom Seymour is an award-winning freelance journalist specialising in contemporary photography, film and visual arts. He is the lead photography correspondent for Wallpaper* and The Art Newspaper and a long-form features writer for British Journal of Photography. He has contributed to various sections of The New York Times, The Guardian, The Observer, The Financial Times, The Telegraph, CNN, BBC, The New Statesman, The Independent, Wired, Foam, Time Out, Vice and many more.



“THERE’S A BODY OF RESEARCH THAT DEMONSTRATES HIGHLY LITERATE PEOPLE USE VERY SIMPLE, VERY COMMON LANGUAGE. IT SHOULD BE SOMETHING TO ASPIRE TO”

What is it about an exhibition that draws you to write about it?

I’m interested in relational photography or authorship within photography because you get that sense of personality behind the work. I’m interested in the relationship between imagery and text. Photojournalists use captions well, but conceptual photographers like Diana Markosian, Sophie Calle or Libuse Jarcovjáčková also use text brilliantly to augment what can sometimes be only a small number of photographs. If I come across a great set of images alongside interesting text, I know, as a journalist, I’m going to be able to fairly easily write a compelling story.

From my experience, a lot of photographers can be quite allergic to writing. They find it intimidating. I remember being on deadline at BJR. I had to call someone up and get a quote from them and the photographer wasn’t comfortable speaking about their work. They were trying to overcompensate by resorting

to ‘university thesis art speak’ which is almost unquotable. It made the process more time consuming than it needed to be. There’s a body of research that demonstrates highly literate people use very simple, very common language. It should be something to aspire to. You need to practise and get good at talking and writing about your work.

With your critique, what are your key areas of focus?

If I’m seeing an exhibition of work, I’ll ask myself how much the work exhibited has been featured in the press or been written about before. I’ll think about how the work has been written about – what is the general consensus around the work? I want to try and provide something unique for the reader. Is there a narrative I can access – about the subject of photographs, the making of the photographs, the person that made the photographs? The important point to take away here is, if you are going to invite a lot of press down, if you’re trying to get a review, make sure there is something for them to write about, there is a story to tell.

To give you an example; I was speaking to a photographer recently and I knew for a fact that the project was inspired by the death of a close family member. The work was heavily influenced by this emotional experience, but he hadn’t discussed

it at all. I said to him: “I’m coming at this from a journalistic perspective, but you should consider putting that out there. That confessional element to the work will allow people to read the work in more interesting ways.” The fact of the matter is that people out there respond to emotional content.

I also pay attention to things like framing and how the work has been printed. I saw work by Anthony Cairns recently that printed photographs directly onto pieces of aluminium sheeting. There are very innovative ways of presenting your work and that can be very exciting, and an obvious thing to write about – especially when the process works with the subject or concept.

What advice can you give on pitching to the press?

There is always a lot of conversation around how democratised the industry has become because of social media. But the art world and the media industries are still driven by face-to-face relationships. It’s a patronage economy. To get commissions in the press, in my experience you have to build relationships over a period of time. That is going to make a big difference.

A big part of what I do is spend time crafting an email-based pitch which accurately surmises why this photography story would be of direct



WE ARE FAMILY

Sian Davey’s photographs celebrate the variety and tenderness of family gatherings across Britain. Words by Tom Seymour

Left: Sian Davey with her daughter Sian and son Ruarie Davey, Birmingham

Christina is single mother with four children. She works as a full-time teaching assistant, supporting children with special needs. “In my house, there isn’t a schedule or time for anything,” she says. “It’s just happen. It happens, so be grateful. We don’t try to control or let down.” She laughs but cracks back to her usual, “We support each other. We stick together.” She says, “We’re a unit of individuals.”

Right: Sian Davey with her daughter Sian and son Ruarie Davey, Birmingham

Sian had just returned to where she found out she was pregnant with Thomas. “We sat in a vehicle in a public car park and did the pregnancy test,” she says. “I was so overwhelmed, and we couldn’t do one. I kept saying, ‘I’m so happy I was.’ I was in the hospital when my contractions started. “The midwife didn’t have the time,” she says. “There passed things out of the room and into my arms.”

From the series Together, by Sian Davey. Produced and reported by Tom Seymour. Published in FT Weekend in August 2016.





Rebecca Howard sits with her mother, sister and brother in their home in the north-west of London. Howard and her brother, David, are both photographers. Howard is a mother of three children.

Is an image of John Deane's photograph of his wife, go to [conclusion](#)

Rebecca Howard sits with her mother, sister and brother in their home in the north-west of London. Howard and her brother, David, are both photographers. Howard is a mother of three children.

Henry Brown and **George** sit in a room in their home in London. Brown is a photographer and George is a model. Brown is a mother of three children.



“YOU HAVE ALSO GOT TO BE ABLE TO FIND A WAY OF SPEAKING ABOUT THE WORK WHICH IS CONCISE, INFORMATIVE AND INTERESTING. IF SEAN O’HAGAN WALKS INTO THE ROOM AND HE WANTS TO TALK TO YOU, YOU HAVE TO MAKE THE MOST OF THAT”

For example, when the big photography archive moved from the Bradford museum down to the V&A, the V&A went to lengths to put out a fairly carefully nuanced series of communications about how this had been organised. It would have been quite easy to just report on the move from that level but, actually, there was a lot of stuff going on in the background which I found out through Facebook. That made it a more interesting story to report on.

What advice would you give to someone putting on their first exhibition?

You have got to spend time on presenting the fine details of the presentation. If you are using text and the grammar is bad or you have misspelled words, it just looks unprofessional. Equally if you're not able to provide a photo-editor with images at the right resolution. You have also got to be able to find a way of speaking about the work which is concise, informative and interesting. If you're exhibiting some work and Sean O'Hagan walks into the room and he wants to talk to you, you have to make the most of that.

If that means employing somebody who has a particular skill set, then I would suggest you should be willing to invest a bit of your own money to get someone to do something you don't feel confident doing yourself. Essentially, you have to be on it! Don't leave things to chance, and work through the details. If you're not on top of things, you will be caught out quite quickly I think, and that will really impact on what press you are getting.

interest to a specific publication's readers, where it would fit in their magazine or newspaper. You have to really understand their brand; where do they run photography, what's the feature called, when does it run, how long, who commissions it? The pitch itself needs to involve very compact and emotive quotes. You need to have images in there that augment the angle you are pitching. There is a certain science to this, but it's not an exact science, and I'm still trying to learn it myself.

If you're able to get to know someone face to face it's often a much better way to speak about your work. Then, when you follow up online, you're hopefully going to do it in a more meaningful way, because you've developed a connection. I would advise people to carefully target those who they want to write for, and offer to take them for

a beer or a coffee. It's also always worth going to openings, talks and workshops whenever possible. Industry events like that can be intimidating if everyone is a stranger, but, in my experience, bit by bit you start to recognise and get to know the same faces, and you become contemporaries who share a love for something.

What channels do you use to discover upcoming exhibitions?

I spent about a year adding on Facebook and Instagram every photographer and person involved in the industry I could think of. So now I have got a Facebook feed which is pretty plugged into the photography world. That is a very good way of discovering news but also what debates are taking place in the industry.





09

The creativehub Art Career Survey 2020

Carried out in late December 2019, the findings of this survey of our artistic community help to shed light on how to get your career started and also take it to the next level. We had 848 respondents with a cross section ranging from highly experienced pro's to new artists.

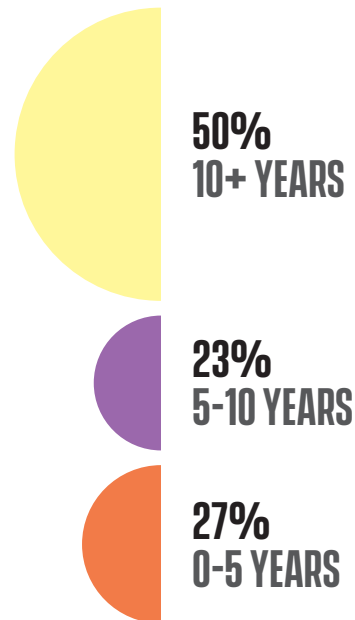
The breakdown is as follows; 29% professionals, 35% semi-professionals and 36% amateurs. In terms of the time people had been actively making art this ranged from 50% who had been at it for 10+ years, with 23% between 5-10 years, and 27% 0-5 years.

It's important to note before we start analyzing the data, a pro is defined as making their sole income from their artistic career, a semi-pro makes money from their art but it is not their sole source of income and an amateur makes very little or no money from their art. And art is defined widely, meaning anything creative such as commercial art (e.g. advertising, marketing, social content production), graphic design etc., and fine art (e.g. photography, painting, drawing, film etc.).

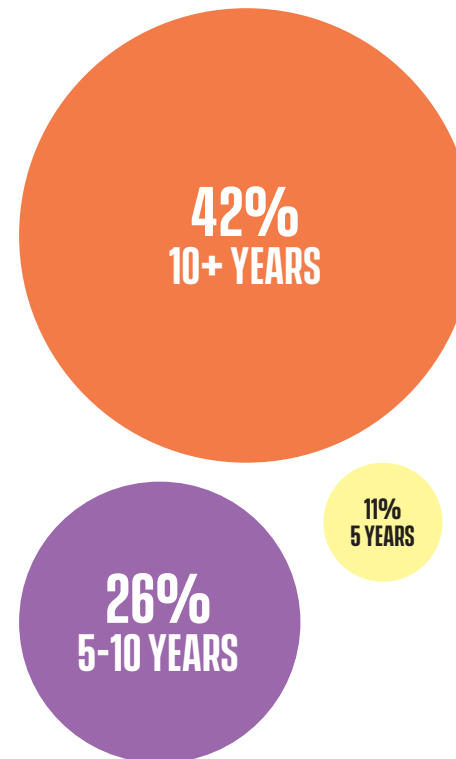
What type of artist are you?



How long have you been making work?



Percentage of professionals based on length of practice

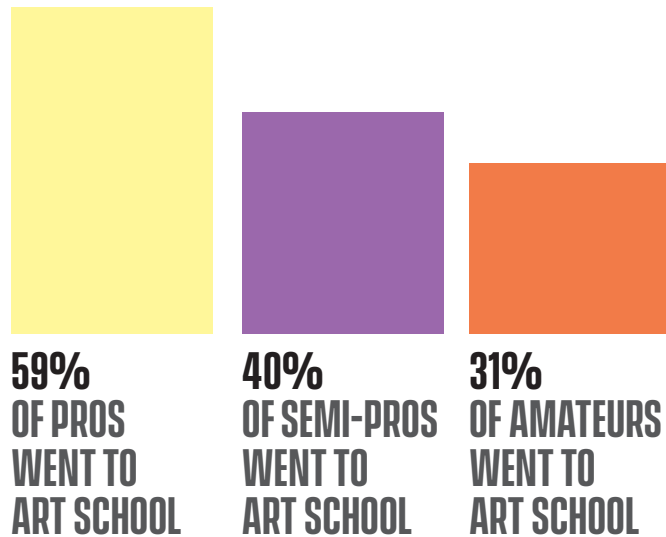


Through the survey it is apparent that becoming a pro artist takes time. Only 11% of people who had been practising art for less than 5 years are working as pros, whereas 26% of people practising for 5-10 years and 42% of people practising for 10+ years are pros. Therefore becoming pro is more likely to take you longer than 5 years from when you start making art. However what is also interesting is that artists practising for less than 5 years are as likely to be semi-pros as artists practising for 10+. This means that there are ways to support your career progression although at the start this may be more of a 'side gig'. More on this later.

The findings have been analysed with career progression in mind, assuming the objective is to start and also develop further your career as a professional artist. This is in no way to devalue the choice to pursue art purely for the love of it with no professional aspirations. In fact when we asked for your best advice the most often occurring response is summarised as enjoy yourself, make lots of work and put aside about the commercial aspirations when doing so. And that type of response was as likely to come from a pro as an amateur.



Title



If you want to be a pro, does going to art school matter? 59% of pros in the survey did go to art school, whereas 40% of semi-pros and 31% of amateurs did. So on the face of it the answer to that question would be yes. However there is a danger of mixing up correlation with causation here as it is reasonable to assume that if you have the talent and determination to be a pro, that you are more likely to go to art school. So maybe this statistic can say as much about the type of people who go to art school as it does about the benefits of the course. The truth would probably lie somewhere in the middle but undoubtedly some art schools would have a higher degree of professional artists emerge than others.

What is striking is that it takes longer to become pro if you did not go to art school. People that went to art school are 2.5 times more likely to be pros within 5 years, but this evens out more over time. After 10+ years they are only 1.5 times more likely to be pros. A significant part of this could be the connections you make and experience you get showing your work at art school. This can clearly be overcome by people who didn't go to art school over time and by paying particular attention to developing networks and gaining experience showing work as early as possible.

So what about the methods of showing work, how does that differ between pro's and non-pros? Pro's are significantly more likely to have had a solo show whereas everyone is fairly equally likely to have been in a group show. This suggests that an accessible way to get started showing your work for amateurs and semi-pros is via a group show, but a good way to take your career to the next level would be a solo show. This seems to be quite well understood as when we asked what the ideal next career step would be, for amateurs and semi-pros the most popular aspiration is to have a solo show, whereas for professionals it is to publish a book.

In terms of promoting work, pros, semi-pros and amateurs all use social media and word of mouth equally.

Interestingly large Instagram followings (>10,000 followers) were not that much bigger with pro's than they were with amateurs or semi-pros. This suggests Instagram is an accessible medium and a level playing field for showing work, regardless of the stage of your career.

However there are some interesting differences between semi-pros and pros. Pros and semi-pros equally use social media, word of mouth, art fairs and shows to promote their work. Pros promote through galleries and agents more which is understandable, as most galleries and agents usually seek to represent professional creatives. However pro's get published in books and magazines significantly often than semi-pros and also build email lists and use them far more frequently to promote their projects.

Prateek
Katyal

Methods used for self promotion



This indicates that ambitious semi-pros should work to cultivate relationships with press, influencers, art bloggers etc. Often these publications are looking for strong new work to feature but it has to be presented in the right way and the relationship cultivated properly. To learn more about this check out our interviews with Dewi Lewis, Founder of Dewi Lewis Publishing, Dr Paul Lowe, MA Photojournalism and Documentary Course Leader at the London College of Communication and Andrea Kurland, Editor-in-Chief of Huck Magazine, who all give great advice about how to approach publishers and cultivate relationships.

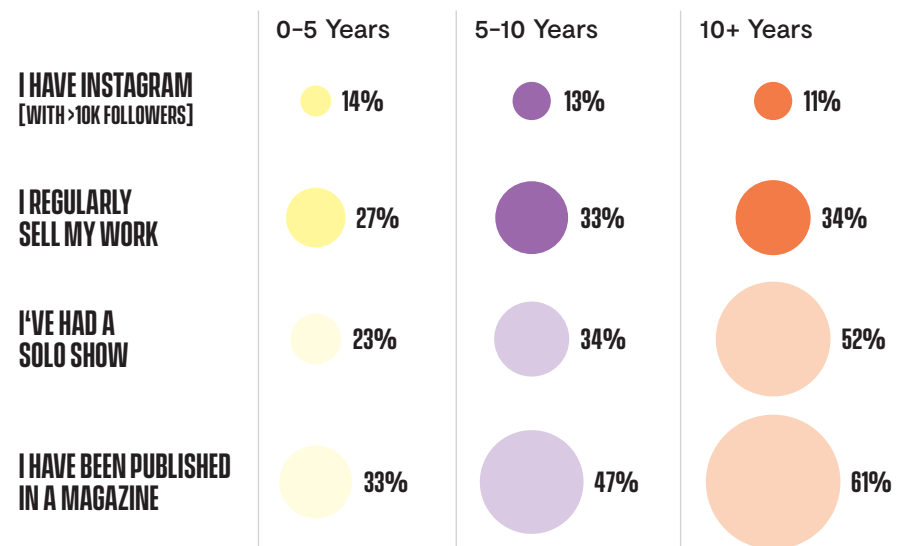
Also this shows that pros understand the power of having an email list. Email is a fantastic, underrated and cost effective tool for showing people your new work, so our advice is to get yourself a website from one of the excellent and low cost template builders out there, plug in an email list management tool like mailchimp and start

building a list of subscribers. Make sure you plug in the email sign up link into your social media accounts, to allow your list to build organically. Use emails to send out engaging content, like video from behind the scenes, sneak peeks of new work, private view invites and exclusive work that can't be seen online.

Another way of looking at the responses is in terms of the amount of time that people have been practising their art. Interestingly, people who have been doing it for less than 5 years are as likely to sell their artwork than artists that have been doing it longer. They are also more likely to have Instagram followers of >10,000. And yet they are far less likely to have a gallery, to be repped by a commercial agent, to have been published in a book or a magazine or art blog. This clearly shows that newer artists directly engage with followers and collectors using new tools such as Instagram and selling art online, as it is a faster way to build a career.

Undertaking these direct, technologically-driven activities at the moment leads to a much higher percentage chance of being a semi-pro, rather than an out-and-out pro artist. This means they are, at the moment at least, more often undertaken as a side gig on the way to becoming a pro. And yet we have many individual examples where people find these methods so successful that they end up becoming pro because of them and they never need to go down the traditional routes of getting an agent or a gallery. Indeed we believe that this is likely to happen more often in the future, as immersive communication technologies like augmented reality become more commonplace.

Statements based on length of practice



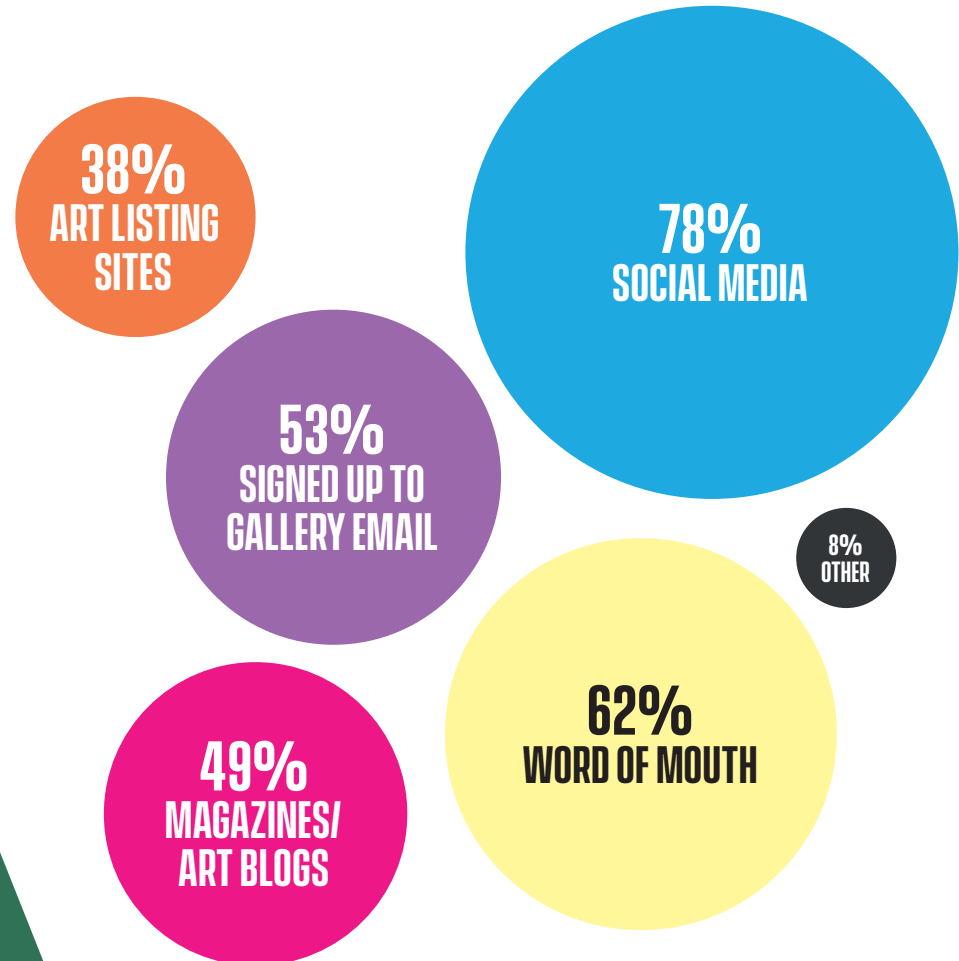
When we asked people what was holding them back from taking their next step, lack of funds or time was the top answer for pros or semi-pros, whereas for amateurs it was that they don't know how to get started. So after several years in the industry, people have a much better idea of what steps they need to take but less time or money to take them. At theprintsplace we always notice that there is such a lack of practical advice available for getting your career going in the early stages, which is why we made this book and also our other current book 'How to sell art online'.



Your 7 key takeaways

- Building an art career takes time, but you can get it going faster by using social media, building your online presence, using creative platforms and setting up for online art sales. This will provide income to help you invest back into your work
- The majority of pros did go to art school, but it doesn't necessarily matter as 40% of pros in the survey did not. However going to art school means it takes less time on average to become a pro
- Anyone with aesthetically pleasing or interesting work can develop a big following on social media. It's clearly a level playing field for new entrants
- Don't neglect email. Build email lists and show people exclusive content
- If you have never had a show, think about participating in group shows first. By doing this you learn what works and can then build a network and audience. After that, look to have a solo show
- Most careers are not created by luck, they are created by a carefully chosen, well researched series of steps. And of course, making original, engaging art
- Show your work, don't be held back too much by wanting to get it perfect. Be bold enough to allow it to develop with public and professional feedback

WE ASKED 851 PEOPLE WHERE DO YOU FIND OUT ABOUT EXHIBITIONS YOU ATTEND?



TELL US THE STORY OF HOW YOU GOT YOUR FIRST BREAK IN YOUR CAREER:

"I got my first show through an art school friend who moved to Norway and opened a gallery"

"It was my first personal exhibition in 2013"

"That if you mail 100 people, 10 might respond out of which 4 might result in a job"

"10% talent, 20% luck, 70% hard work"

"Knocked on lots of doors and got the chance to exhibit at a local Museum and art gallery"

"Friends introduced me to business and magazines"

"Through my own initiated direct mailing to potential clients"

"1. Make the work 2. Tell people about it. That is all it is"

"Be persistent, believe in yourself and your work and keep going. If you work commercially, continue doing your own non-commissioned work as much and as often as possible"

"Taylor Wessing National Gallery Portrait Prize finalist"

"After struggling to get a break, I created my own break and started a self-published magazine. And that turned into something BIG"

"Don't give up!"

"Get it out there even if not perfect in your eyes"

"Don't wait for permission, answers, or the right time just go ahead and do it. Even if you fail, it's better you tried than having missed your chance"

"An editor from The Guardian approached me on Instagram after finding my most famous photograph till date - A man who feeds the migratory birds"

"'Be Marmite' as said by Patricia van den Akker of The Design Trust. So, don't be afraid to be disliked as passionately as you are liked by others. Keeps me making the work I want, not crowd-pleasers"

"Only compare your work to your work last week, last month and last year - not to anyone else"

"Keep records of sales, contacts, anyone ever interested in you or your work"





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www.creativehub.io

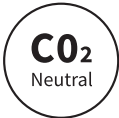
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74 Kingsland Road
London E2 8DL

020 7739 1060

info@creativehub.io

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Written by Stuart Waplington
and Zachary Chudley

