

## **THE MAMMOTH MARKET ARTISTS OFTEN OVERLOOK – III**

A study guide for use in conjunction with:

<http://www.talkshoe.com/talkshoe/web/audioPop.jsp?episodeld=14271>

*This guide is designed to help the artist remember the information by filling in the blanks as he or she listens to the podcast. I suggest listening to the entire podcast before filling in this study guide during a second hearing. If you are listening on your computer the podcast may be paused at any point by placing the cursor on the || symbol and clicking. Restart by clicking the >.*

1. In this installment we will cover \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, and overall \_\_\_\_\_ as they relate to this market.
2. An artist's lack of success is often due to the fact they haven't sharpened their \_\_\_\_\_ and \_\_\_\_\_ their efforts more precisely.
3. If your objective as an artist is to sell your work, you should take time to \_\_\_\_\_ and \_\_\_\_\_ the buyers toward whom you are aiming your efforts.
4. You should learn about the \_\_\_\_\_ and \_\_\_\_\_ in art sales that are likely to appeal to the group you're targeting.
5. According to New York art dealer, Michael Ingbar, "There are four distinct art buyers today: the \_\_\_\_\_ art-user, the \_\_\_\_\_ - \_\_\_\_\_ lover, the \_\_\_\_\_, and the financial \_\_\_\_\_ - \_\_\_\_\_."
6. People can be in \_\_\_\_\_ of these categories at the same time.
7. Interior designers sell to clients in each one of these categories, but the majority are \_\_\_\_\_ - \_\_\_\_\_ users.
8. The greatest quantity of \_\_\_\_\_ and \_\_\_\_\_ are sold to fill the needs of those buyers.
9. As you set out to produce art, you should be aware that the market is \_\_\_\_\_ and the \_\_\_\_\_ fiercer in the categories of \_\_\_\_\_ and \_\_\_\_\_.

10. To sell successfully to those two groups, an artist must \_\_\_\_\_ a \_\_\_\_\_ -- a name that has a \_\_\_\_\_ above and beyond that established by the \_\_\_\_\_ of the individual works themselves.
11. That reputation can best be established by \_\_\_\_\_, securing \_\_\_\_\_ representation, winning \_\_\_\_\_, and undertaking \_\_\_\_\_ and \_\_\_\_\_.
12. By referring to the art as \_\_\_\_\_, I do not suggest that the \_\_\_\_\_ of the \_\_\_\_\_ is \_\_\_\_\_ to the works that sell to investors or collectors.
13. The nature of decorative art dictates the kinds of \_\_\_\_\_ that are most likely to sell.
14. Because the buyers are going to \_\_\_\_\_ with the art they purchase for their \_\_\_\_\_ or \_\_\_\_\_, it's unlikely an interior designer will select subjects that are \_\_\_\_\_ or \_\_\_\_\_ no matter how well \_\_\_\_\_ or \_\_\_\_\_.
15. \_\_\_\_\_ or \_\_\_\_\_ themes, \_\_\_\_\_ or \_\_\_\_\_ themes, and heavily \_\_\_\_\_ art are usually avoided unless the client specifically requests any of these subjects.
16. In general \_\_\_\_\_ subjects such as \_\_\_\_\_, boats, \_\_\_\_\_, \_\_\_\_\_ scenes and \_\_\_\_\_ are most likely to be purchased. Pictures that convey a \_\_\_\_\_ mood or condition of \_\_\_\_\_ have the maximum appeal to this market.
17. A surprising number of designers avoid pictures with \_\_\_\_\_ in them unless they are portrayed as \_\_\_\_\_ rather than \_\_\_\_\_ individuals. The exception to this rule would be when the \_\_\_\_\_ in the picture clearly are \_\_\_\_\_ elements in the composition.
18. The \_\_\_\_\_ vistas of an Edward Hopper painting are more likely to appeal to this market than the crowded streets of a

- \_\_\_\_\_ painting. There are always \_\_\_\_\_, of course.
19. The reality is that designers usually must take a \_\_\_\_\_ approach to buying art.
  20. There is no hesitancy on the part of designers to use \_\_\_\_\_ art, but it is more likely to be used when the designer is doing a \_\_\_\_\_ interior – that is a \_\_\_\_\_, a \_\_\_\_\_ waiting \_\_\_\_\_ or \_\_\_\_\_. Designers often ask for \_\_\_\_\_ artwork, and by that they do not necessarily mean the kind of work created by Renoir, Monet, or Pissaro. In the trade, the term has been broadened to mean a \_\_\_\_\_ subject that isn't painted with \_\_\_\_\_ detail.
  21. If your artwork is detailed \_\_\_\_\_ (such as that done by Ray Harm, Guy Cohleach or Richard Evans Younger) you are entering the market of originals, prints, and limited-edition \_\_\_\_\_ in which an artist is more likely to sell to specialized \_\_\_\_\_ and \_\_\_\_\_ than to interior designers.
  22. Here in Florida, it's still a very pastel world although the introduction of \_\_\_\_\_ accents is a welcome change. \_\_\_\_\_ subjects can stand a riot of \_\_\_\_\_ and sell well.
  23. In Florida, it's tough to sell \_\_\_\_\_ landscapes and almost impossible to sell \_\_\_\_\_ scenes. There are other \_\_\_\_\_ preferences for certain \_\_\_\_\_ schemes and \_\_\_\_\_.
  24. Another factor of great importance to artists is the \_\_\_\_\_ of their artwork. Decorative art must be \_\_\_\_\_, whether it is an \_\_\_\_\_ or a \_\_\_\_\_.
  25. To some extent \_\_\_\_\_ does dictate the \_\_\_\_\_ that can be spent on any one image and will \_\_\_\_\_ the \_\_\_\_\_ and \_\_\_\_\_ an artist chooses.

26. Pricing is often a catch-22 for talented artists who have gained some \_\_\_\_\_ acclaim through \_\_\_\_\_ or success in \_\_\_\_\_. Interior designers are usually not concerned with an artist's \_\_\_\_\_ as they are with factors such as \_\_\_\_\_ or \_\_\_\_\_.
27. My advice: Grasp the \_\_\_\_\_ and aim some creativity at the \_\_\_\_\_ artists often \_\_\_\_\_!

### ANSWERS:

1. STYLE / SUBJECT MATTER / CONTENT
2. MARKETING SKILLS / TARGETED
3. SHOW / SELL
4. IDENTIFY / QUANTIFY
5. DECORATIVE / FINE-ART / ADDICTED COLLECTOR / INVESTOR-SPECULATOR
6. MORE THAN ONE
7. DECORATIVE-ART
8. ORIGINALS / MULTIPLES
9. SMALLER / COMPETITION / COLLECTORS / INVESTORS
10. BUILD / REPUTATION / VALUE / QUALITY
11. ENTERING COMPETITIONS / GALLERY / AWARDS / PROMOTION / ADVERTISING
12. DECORATIVE / QUALITY / IMAGES / INFERIOR
13. SUBJECTS
14. LIVE / HOMES / OFFICES /DEPRESSING / MORBID / EXECUTED / CONCEIVED
15. SURREAL / FANTASY / SOCIAL / POLITICAL / ETHNIC
16. UPBEAT /LANDSCAPES / BIRDS / BEACH / FLORAL / POSITIVE / LIGHT
17. PEOPLE / GENERIC / SPECIFIC / PEOPLE / SECONDARY
18. UNPEOPLED / REGINALD MARSH / EXCEPTIONS
19. CONSERVATIVE
20. ABSTRACT / CONTRACT / BUSINESS OFFICE / DOCTOR'S / ROOM / BANK LOBBY / IMPRESSIONISTIC / RECOGNIZABLE / REALISTIC
21. WILDLIFE / REPRODUCTION / GALLERIES / FRAME SHOPS
22. BRIGHT / TROPICAL / COLOR
23. MOUNTAINOUS / SNOW / REGIONAL / COLOR / SUBJECTS
24. SELLING PRICE / AFFORDABLE / ORIGINAL / MULTIPLE
25. PRICE / TIME / INFLUENCE / MEDIUM / STYLE
26. CRITICAL / GALLERY REPRESENTATION / COMPETITIONS / REPUTATION / STYLE / COLORS
27. OPPORTUNITY / MAMMOTH MARKET / OVERLOOK

*Many listeners have found that once they have listened to the podcast and filled in the study guide, just glancing over the answers will quickly and easily bring the important points to mind.*