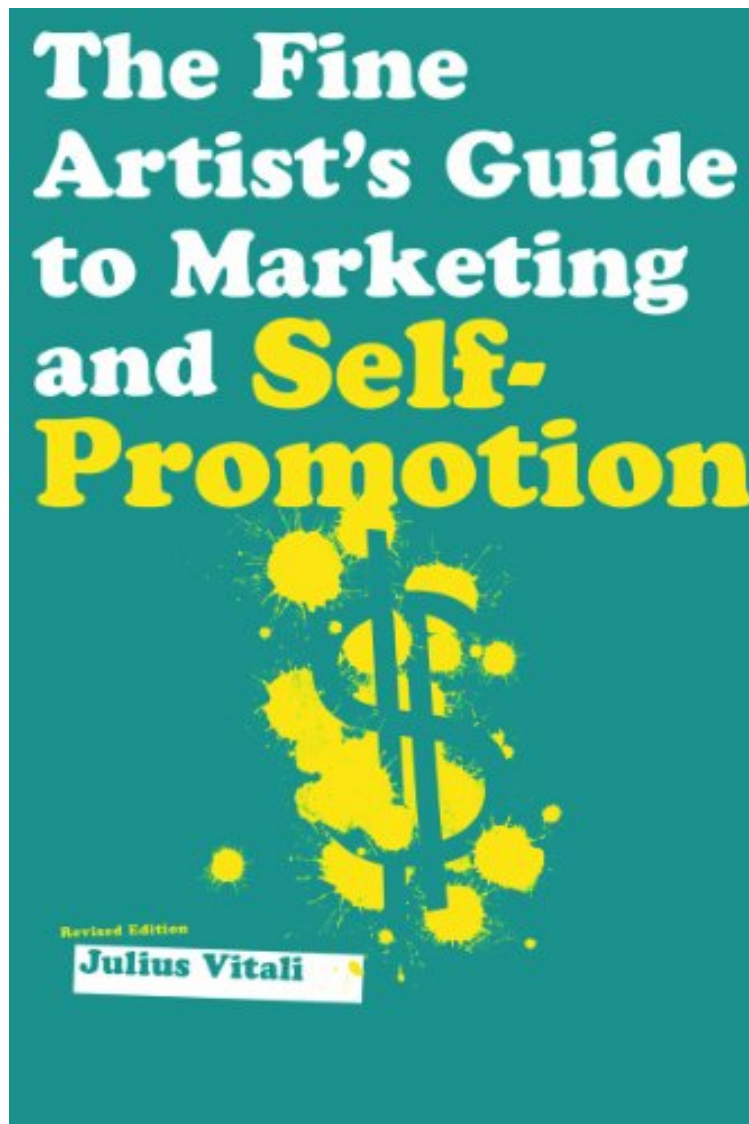


[Free pdf] The Fine Artist's Guide to Marketing and Self-Promotion: Innovative Techniques to Build Your Career as an Artist

## **The Fine Artist's Guide to Marketing and Self-Promotion: Innovative Techniques to Build Your Career as an Artist**

*Julius Vitali*

*ebooks | Download PDF | \*ePub | DOC | audiobook*



[Download](#)

[Read Online](#)

#3023203 in Books 2003-08-01 Original language: English PDF # 1 9.00 x 6.00 x 6.001, .78 #File Name: 1581152817256 pages | File size: 17.Mb

**Julius Vitali : The Fine Artist's Guide to Marketing and Self-Promotion: Innovative Techniques to Build Your Career as an Artist** before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Fine Artist's Guide to Marketing and Self-Promotion: Innovative Techniques to Build Your Career as an Artist:

2 of 2 people found the following review helpful. Vitali's Book isn't Vital for the Emerging ArtistBy Mr. J.

Murdock Vitali's overly-informational style of writing often times makes for a boring read. Vitali spends several pages going in-depth about the Post Office's postal rates for mailing out your slides to galleries or art show announcements to customers. "The Post Office has four classes of snail mail and a variety of rates, which vary depending on distance" (pg. 58). "If you are running close to the deadline," Vitali writes, "then first-class, Priority, or Express are available options. First class is \$0.37 for the first ounce and \$0.23 for each additional ounce up to twelve ounces" (pg. 59). First of all, if an artist is running close to the deadline and they've worked in the industry for years, they're professionals. They go to the Post Office all the time to ship their artwork out to their customers. They know what the postal rates are by now. And if an artist is beginning their careers, all they have to do is walk into their local Post Office, talk to a post office clerk, and ask what the current rates are. Another issue with this book are the artists profiles. Vitali focuses on artists responses to September 11th far too frequently and is a theme constantly repeated throughout the book. First, it was Beth Ann Diamond, then Frank Shifreen, and, finally, Don Mistretta's Beyond Ground Zero exhibit. Vitali concludes his book by writing about, of all things, on how to deal with parking fines New York City. "Sometimes, the commercial vehicle can be left unattended for an hour with a note and still receive a ticket for inactivity. This is a \$105 fine. If this happens, get a letter from your appointment on their letterhead stating what caused the delay. Snail-mail this explanation to the traffic court with the parking ticket. This should eliminate the fine for the ticket. Out-of-state vehicles tend to be given more leeway by the police and courts due to their lack of familiarity with the parking laws" (pg. 203). It's understandable Vitali had issues with the parking police when he was in New York, but it's not necessary to subject his readers to his bad personal experience. We all know that out-of-state visitors are given more leniency by the courts. But Vitali doesn't stop there: "On certain days, either during 8:00 to 11:00 am or 11:00 am to 2:00 pm, it is not possible to park on these streets with or without commercial plates. If you do the vehicle will receive a ticket or will be towed. The reason for alternate-side-of-the-street parking is to allow for street cleaning" (pg. 204). It's as though he assumes artists don't know New York City has such a thing called city services which provides street cleaning. Vitali is trying to be informative, but it comes across as patronizing. Every major city in America has city services which provides street cleaning for its residents. No need to give a blow-by-blow account. For his overly-informational writing style, common information which the reader can easily find by talking to the source itself, constantly focusing on artists responses to September 11th, and ending the book by bringing up something as inane as parking fines in New York City, *The Fine Artist's Guide to Marketing Self-Promotion* is the worst book I have ever read on the subject of artist's career management. 2 of 2 people found the following review helpful. Once avant garde, now... not great By MSS I struggled with this two-star rating because the book is well-meaning and tries to be informative. But the greatest drawback is that the information was drawn from the author's narrow experience (mixed media and performance art) and also that the information is dated. I think "Fine Art Publicity" is broader and more relevant. 8 of 12 people found the following review helpful. Good information By Kevin S I am an artist and bought this book to get more information on better ways to market and promote my work. This book offers very useful advice that is easy to understand and follow. If you are looking for ways to promote yourself and market your work this is a must read.

In this best-selling guide, now completely revised and expanded to cover digital resources, an internationally acclaimed artist reveals his guerilla tactics for using the media to build a successful art career. Filled with innovative tips and advice for the fine artist on a budget, *The Fine Artist's Guide to Marketing and Self-Promotion* teaches you how to function as your own press agent. Learn how to create attention grabbing publicity videos, press releases, and e-mails; exhibit and publish your work in magazines and newspapers; assemble grant proposals; write effective resumes; use slides, CDs, Web sites, and other photographic and digital reproductions to get your work into the public eye, and how to qualify for arts-in-education residencies and artists communities. This updated book also features extensive listings of organizations, services, publications, and other vital resources, along with in-depth profiles of successful artists who have developed effective techniques for marketing and promoting their work. If you're ready to take charge of your art career, you can't afford to be without the information contained in this handy guide.

From Library Journal These two new books guide the novice through the often painstaking but rewarding process of self-promotion. Vitali has successfully made a living from his art since 1979. Here he provides a comprehensive approach to organizing and building an art career. He includes information on everything from producing your own high-quality promotional slides to the best places to park when delivering a work in New York City. He offers tips on grant writing and working with the media for maximum exposure. Although the annual Artist's and Graphic Designer's Market and Photographer's Market are still more comprehensive references, there should be room on the shelf for Vitali's amazingly detailed and practical guide. President of a publishing services, product development, and licensing consulting firm, Moore describes strategies for success mainly in the commercial world of greeting cards and gift wrap. She gives advice on analyzing the market to discover what is most likely to sell to manufacturers and the general public. Negotiations of license agreements and the pros and cons of hiring a licensing agent are discussed. The second half of the book provides samples of various work-for-hire, license, and agent agreements. For licensing information

in a concise form, libraries may want to stick with Caryn R. Leland's *Licensing Art Design* (Allworth, 1995); the only advantages of Moore's book are additional sample agreements and a chance to see things more from the giftware manufacturer's viewpoint. Judith Lesso, West Virginia Univ. Libs., Morgantown Copyright 1996 Reed Business Information, Inc. "There should be room on the shelf for Vitali's amazingly detailed and practical guide." From the Inside Flap "Artist/author Paints True Self-Promotion Picture" By Jodi Duckett Of The Morning Call The word appears again and again in Julius Vitali's book, "The Fine Artist's Guide to Marketing and Self Promotion," revised edition. Persistence. Persistence, Vitali writes, is a hungry artist's ally. Call and call and call. Write and write and write some more. Don't stop until you've talked directly to someone and then check back again. The man knows what he's talking about. This article is about him, after all. Vitali, an Emmaus resident and former executive director of Allentown's now-closed Open Space Gallery, has spent decades honing the techniques of self-promotion. "I have been a professional artist living off my wits for more than 24 years," he writes. His *Fine Artist's Guide to Marketing and Self-Promotion* (Allworth Press, \$19.95, 239 pp.) serves two goals. It's a way to help people who are important to him -- fellow artists. But it's also a treasury of publicity for himself. The book includes the story of Vitali's life and his work and numerous photos of that work---digital photography and painting. Marketing and self-promotion is essential for artists, Vitali says. No matter how good their work is, artists can't make a living if they don't have a place to show it or expose people to it. And that's particularly tough in today's economy. "It's entirely possible you could have your work on a street corner someplace and be at the right place at the right time. But the odds are so high against that happening," says Vitali. "I usually tell people that with the proliferation of arts degrees -- there must be 2,000 to 3,000 people who graduate a year -- the market has become hugely competitive. In order to be able to rise from those numbers you have to be able to know techniques and strategies." "The Fine Artist's Guide," first published in 1996, was long overdue for an update. Technology and the Internet have changed everything. "When I was writing the book, Windows 95 was the operating system that was out there. You didn't have much memory or RAM. Now everything is much more sophisticated. You pretty much have to have access to a computer and a digital camera to compete as an artist," says Vitali. For example, paper press releases and slides used to be the modus operandi. Now it's e-mail and digital images. The book provides, in almost exhausting detail, the nuts and bolts of such things as: Preparing press releases -- how many words, how to design them. Describing and documenting your art -- quality of photos, types of images. Setting up a home office -- necessary equipment and postal rates. Finding exhibition space -- resources for research, types of exhibition/gallery opportunities. Alternate sources of income -- freelance writing about your work, selling photographs. The book also includes profiles of artists -- including Lehigh Valley artists such as Cynthia Rodriguez, Berrisford Boothe and Barnaby Ruhe. Vitali hopes the profiles will provide insight into the process of promoting yourself. They reveal, for example, how a small notice in a newspaper can lead to a gallery show, which can lead to a grant, and then a show in a big city. Vitali tells the story about how he created a buzz around his "puddle portraits," which led to grant money, which led to an article in *Newsday*, which led to an appearance on "The Late Show with David Letterman." Vitali says he believes most artists have "some sort of rudimentary understanding, but there are refinements that my book gives people." Copyright (c) 2004, The Morning Call "The Fine Artist's Guide to Marketing and Self-Promotion" was also recently featured in *Detroit's Metro Times* *Salisbury Press Business* *Lehigh Valley The Artist's Magazine*