

- 1) Everything you've heard about sales is untrue
- 2) If it feels wrong you're doing it wrong
- 3) What's your personal brand have to do with this
- 4) Five concrete steps you can take to close the deal

"Death of East Germany" Venice biennale, Serbian pavilion, 2015



Who is Petri Aukia?

- Started my studies in the Architecture department of TKK
- M. Sc. (Eng), Aalto (TKK), DEA Université Nice Sophia Antipolis
- Entrepreneur, Strategy consultant
- Board member @ Ohjelmisto- ja e-business ry
- #stategy, #sales, #SaaS, #software, #security

LinkedIn <https://www.linkedin.com/in/petriaukia/>

Email petri@aukia.com

Phone +358 400 438 610





Glengarry Glen Ross is a play by [David Mamet](#) that won the [Pulitzer Prize](#) in 1984. The play shows parts of two days in the lives of four desperate Chicago real estate agents who are prepared to engage in any number of unethical, illegal acts—from lies and flattery to bribery, threats, intimidation and burglary—to sell real estate to unwitting prospective buyers. It is based on Mamet's experience having previously worked in a similar office.^[2]

The world premiere of *Glengarry Glen Ross* was at the [Cottesloe Theatre](#) of the [Royal National Theatre](#) in London on 21 September 1983, directed by [Bill Bryden](#).

“Setting: a Chinese restaurant

Scene 1: Shelly Levene tries to convince office manager John Williamson to give him some of "the Glengarry leads" (names and phone numbers of promising potential clients for expensive properties).”

TIPS FOR ARTISTS WHO WANT TO SELL

- GENERALLY SPEAKING, PAINTINGS WITH LIGHT COLORS SELL MORE QUICKLY THAN PAINTINGS WITH DARK COLORS.

- SUBJECTS THAT SELL WELL : MADONNA AND CHILD, LANDSCAPES, FLOWER PAINTINGS, STILL LIVES (FREE OF MORBID PROPS --- DEAD BIRDS, ETC.). NUDES, MARINE PICTURES, ABSTRACTS AND SUR-REALISM.

- SUBJECT MATTER IS IMPOR - TANT: IT HAS BEEN SAID THAT PAINTINGS WITH COWS AND HENS IN THEM COLLECT DUST --- WHILE THE SAME PAINTINGS WITH BULLS AND ROOSTERS SELL.

Main theme 1: the mainstream and the real deal.

<https://www.thebroad.org/art/john-baldessari/tips-artists-who-want-sell>

John Baldessari never touched this painting. He did not paint it. He did not write the text.

“There is a certain kind of work one could do that didn’t require a studio,” Baldessari said, “It’s work that is done in one’s head. The artists could be the facilitator of the work; executing it was another matter.” This concept – that an artist could present an idea rather than a material object from their own hand – was a way for Baldessari to take apart the notion of what art could be. In 1966 art meant painting, sculpture, or drawing, and with wry humor, Baldessari challenges this expectation. The viewer receives a painting in *Tips for Artists Who Want to Sell*, but the painting is completed by sign painters. The viewer is presented with a painting’s content, but the content is text taken from an art trade magazine dictating what content should be.

1966-68 acrylic on canvas

68 1/4 x 56 1/2 x 1 1/2 in. (173.36 x 143.51 x 3.81 cm)

John Baldessari 1966-68

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Main theme 2: There is no art without an artist persona.

Winnie The Pooh sold only once at auction.

It sold at Bonhams London on 16 April 2008, for GBP 31,200 (USD 61,212).

It got bought-in at Bonhams in Los Angeles on 29 October 2012, with an estimate range of USD 50K–80K.

“It was not surprising that for most of the day the man selling black and white Banksy prints in **New York** got no takers. Coming from a pop-up stall in Central Park, among many others selling cheap tourist souvenirs, they were outrageously expensive at \$60 each. Gift shops were selling artists' posters, greeting cards, mugs and coasters for a fraction of the price.

<https://www.theguardian.com/artanddesign/2014/jun/12/banskey-prints-new-york-stall-fortune-bonhams>

Banksy 2008



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Gareth Williams, head of contemporary art at Bonham's, said the Central Park stall was a coup. "The fact that his paintings were original and were

being offered at a tiny fraction of their true retail value, raises real questions about the perception of worth and the nature of art as commodity within the marketplace – something that the artist must be acutely aware of."

Good



helsinkitypestudio

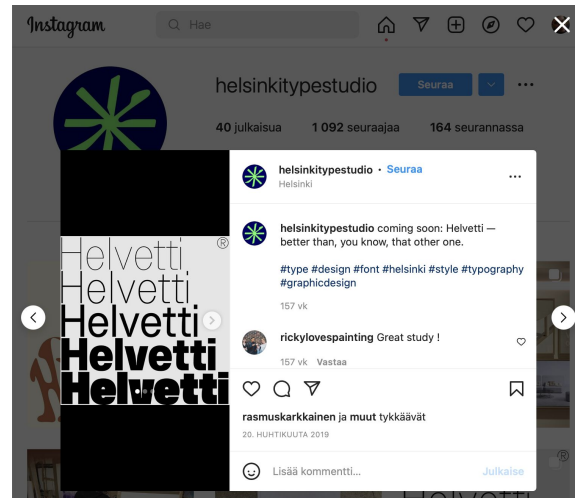
Lähetä viesti

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Helsinki Type Studio
helsinkitypestudio.com

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Facebook,
LinkedIn,
Youtube,
Vimeo,
Pinterest

<https://workingnotworking.com/>



Great content, snarky attitude, interesting teaser.
Still – lots of offices and studios online. Reach: roughly 1000.

Better

veziko

Lähetä viesti



86 julkaisua 8 516 seuraajaa 1 610 seurannassa

MARINA VEZIKO

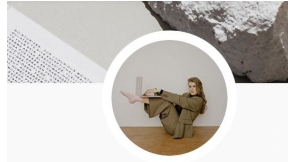
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Graphic Design / Creative Direction

Helsinki, Finland • @few_magazine

marinaveziko.com

Seuraaja: [helsinkitypestudio](#)



Marina Veziko

Branding & Creative Direction

Studio Marina Veziko

marinaveziko.com

📍 Helsinki, Finland

+Twitter, Facebook, LinkedIn, Youtube, Vimeo,
Pinterest

www.instagram.com/

www.behance.net/

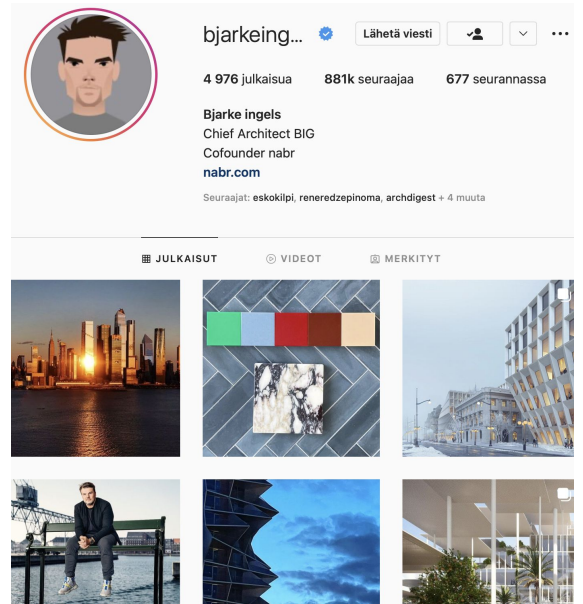
www.dezeen.com/

[\(https://workingnotworking.com/\)](https://workingnotworking.com/)



Best

1. Reserve a domain. Eg. "myname.com"
2. Let people know what you do on your site and make contacting you easy.
3. Reserve more social media accounts than you need today.
4. Pick Insta + one domain specific site that you focus on.
5. Focus on your distinctive pro identity
6. Accept the rules of your social media platforms
7. The photo is more important than the content
8. Follow interesting people and use the right hashtags to get on the radar of the right people
9. The real clients often have curators. The curators find interesting new talent for a living.
10. Make a wish list.



<https://www.christies.com/features/Top-100-Art-World-Instagrams-Artists-8482-1.aspx>

1. Some top level domains are better than others
2. The social media accounts may be hard to get, when you need them, if you don't reserve them right away
3. Rule of the game - if you don't get followers, you're still learning.
4. You can use "please follow me on Instagram for the social media you don't need today.
5. who do you want to be,
6. Wish list: Who do you want as clients and what do you want to do.
7. Be open about what you do.



**It's the wave,
not the surfer.**

1. As a young practitioner, it's easier to become a hot topic in a new and growing trend than mainstream.
2. Become known as the person / team that is known for riding the wave and you'll be found by those wanting to ride the same wave.
3. This makes it easy to recommend you. "I know this person that does just that."
4. Trick, btw, most established artists in your field will never catch the next wave. There's always more space in the wave to come than the wave that's about to peak

The Why Conversation.

<https://jonathanstark.com/daily/20160810-the-why-conversation>

Why they want to do the project at all.

“Thanks for that. Lots of helpful information here. Can we back up for a sec?”

“Why is this project becoming a priority now? Has something changed?”

If you CAN talk them out of hiring you, then they didn't need you that badly (i.e., the perceived value of your engagement was low, which means you couldn't have charged much).

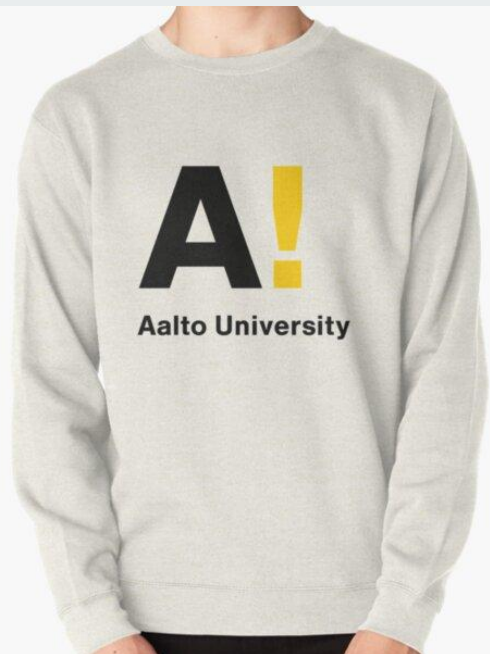
If you CAN NOT talk them out of hiring you, then as they answer each Why question, one by one, they'll be convincing *themselves* that you are the best option.

- Why the project is urgent to the client
- What they think will happen if they don't do the project
- The feared business impact of failing to act now
- Why they think you're a good fit for the project



- My lucky break was needing money for my car after my trip as a 19 year old to Paris
- Quick – what could I do? Maybe sell computers?
- Tens of thousands of “no” and thousands of “yes” helped

—
Every ugly shirt is an opportunity.



1. When I was younger there were no Aalto (or TKK) shirts that looked good. The mgmt had no eye for design.
2. Some group of students rented a table in the lobby and sold a year's salary worth of cool black shirts with the TKK stamp in two days, before the school mgmgt shut them down. I still have the sweatshirt, but as it's 30 years old I only use it for dirty work.
3. Selling something you can't negotiate or change is magical. You learn to convince people to make the move they're about to make and not spend time on people only kicking tyres. You'll learn a lot by listening to their reasons to buy / not to buy as well, if you just listen.
4. Sell stuff you can't change and that you can sell in volume to learn about selling. If lucky, you might even make a few €'s.
5. My recommendation: to learn a lot, go commercial. Leave your ego at the door and think hard, where will I sell, who I expect to buy and what would they really find worth paying for there and then. This is a course in real-life selling, and using your creativity in creating sales more than works of art.
6. Obviously, if you're a fashion designer, you may want to sell something that you have less of an ego in.

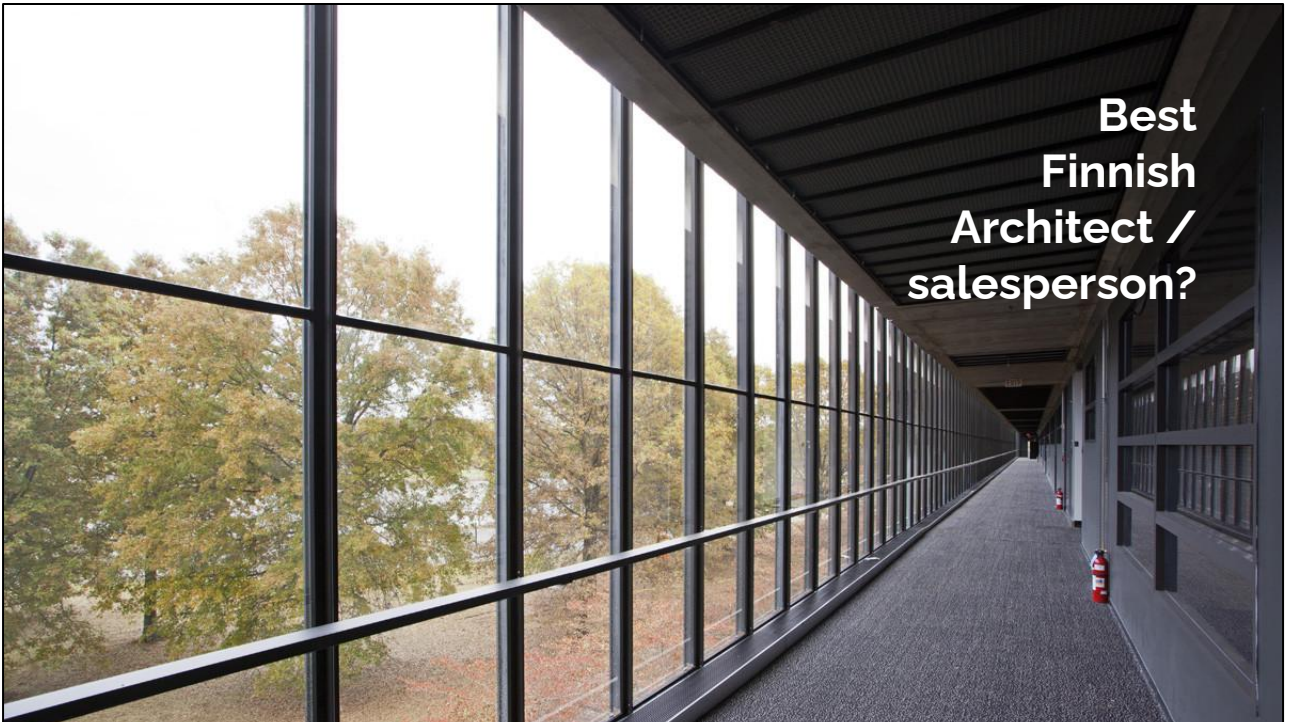
**Sales:
Real confidence –
Transfer of
confidence**



Eero Saarinen, famous Finnish-American (or American-Finnish or American, depending on the author) architect

- 1948 Gateway Arch was his breakthrough

In sales your goal is to get the purchaser to be confident in that they don't need to look any longer, they have find the right solution.



Right person at the right time. Creator of many corporate research centers that were an important part of the post war US construction and were a place, where great architecture was used to lure researchers from cities to the suburbs.

Case in point: Holmdel, with 400 meter long corridors with beautiful views intended to promote

https://en.wikipedia.org/wiki/Bell_Labs_Holmdel_Complex

<https://www.northernarchitecture.us/research-buildings/eero-saarinen-and-ibm.html>

<https://bell.works/new-jersey/explore/>

Who are You? Artist or Artisan?

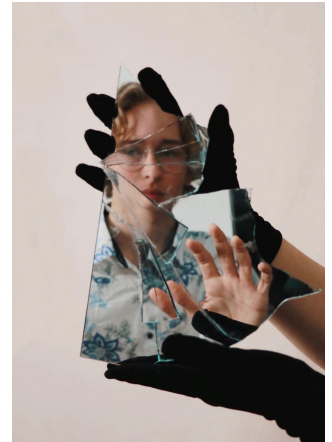
The difference between an artisan and an artist is often in self confidence.

It's hard to sell as an artist unless you have decided on a set of red lines you will not cross.

Your client will see you as an artisan, if you prefer doing it their way.

Job Title	Education Requirements	Median Salary* (2019)	Job Growth* (2018-2028)
Artist	Bachelor's or Master's degree	\$50,550 (for fine artists, including painters, sculptors, and illustrators)	1% (for fine artists, including painters, sculptors, and illustrators)
Artisan	High School Diploma	\$34,710 (for craft artists)	0% (for craft artists)

Sources: *U.S. Bureau of Labor Statistics



1. Be honest with yourself re: your self-confidence.
2. There's nothing wrong with being an artisan by the way, but if you want to be an artist, it's not the same thing,
3. Is an architect an artist? It depends.
4. The cool thing about living today is that there are a large number of communities that appreciate art globally. You don't need to convince a particular gatekeeper, as there are multiple independent gatekeepers as long as you are interesting enough on a global scale.
5. In many fields the lines are not as clear as the result needs to be profitable for the financier. Can you make art that increases the value of what was created?



Five main recommendations

1. <https://hingemarketing.com/blog/story/4-secrets-to-selling-professional-services>

1. Shut up! Never prescribe before seeing the patient



- As a professional you often immediately think you know what the client needs.
- Shut up, even if you know in your heart that you are right
- The potential client has prepared to tell you what they think is wrong and what they need.
- Your job is to have an adult discussion like your doctor would that gives you the authority to in the end suggest something that may or may not be what they had themselves thought

1. <https://hbr.org/1966/03/how-to-buysell-professional-services>

2. <https://hingemarketing.com/blog/story/4-secrets-to-selling-professional-services>

3.

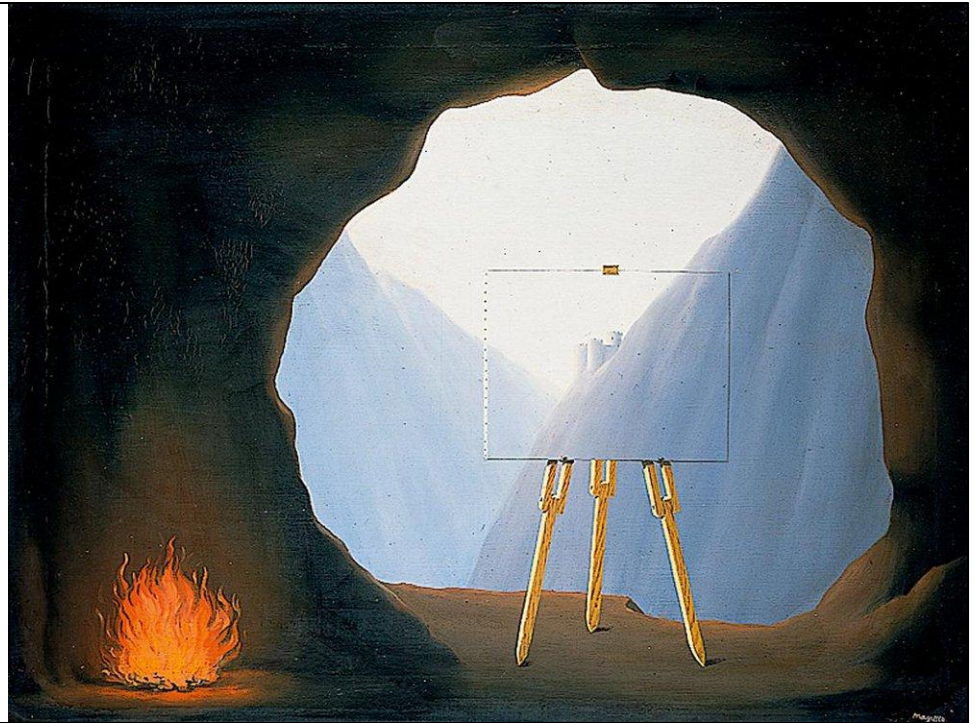
2. Be like The Mad Men – Sell like you serve

- Trust yourself
- Ask questions
- Embrace the uncertainty and be willing to discuss that
- Be willing to walk away
- Prepare for your meetings
- Use your creativity in your negotiations
- Never deliver before contract



1. <https://hbr.org/1966/03/how-to-buysell-professional-services>
2. [https://hingemarketing.com/blog/story/4-secrets-to-selling-professional-service](https://hingemarketing.com/blog/story/4-secrets-to-selling-professional-services)
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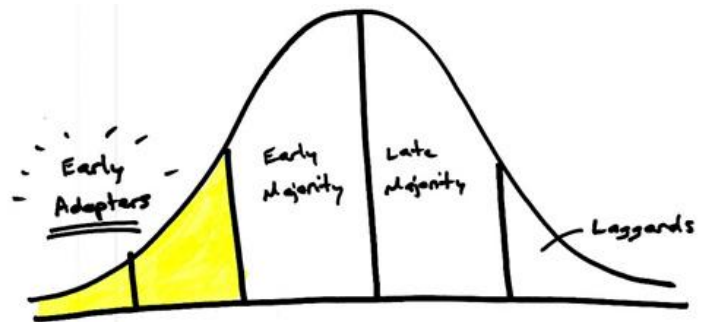
3. Sell to Need



1. You need to understand the need of the client and be willing to discuss that.
2. The need is real and the client should be appreciated for what they say.
3. The possible solutions the client states are just starting points. The best artists have a way of getting the client comfortable with moving from the driver's seat to the back seat and expect to get more than they could have had they micro managed the creative process.

<https://www.theguardian.com/artanddesign/2016/sep/08/missing-piece-lost-margritte-painting-discovered-norwich>

4. Communicate the value



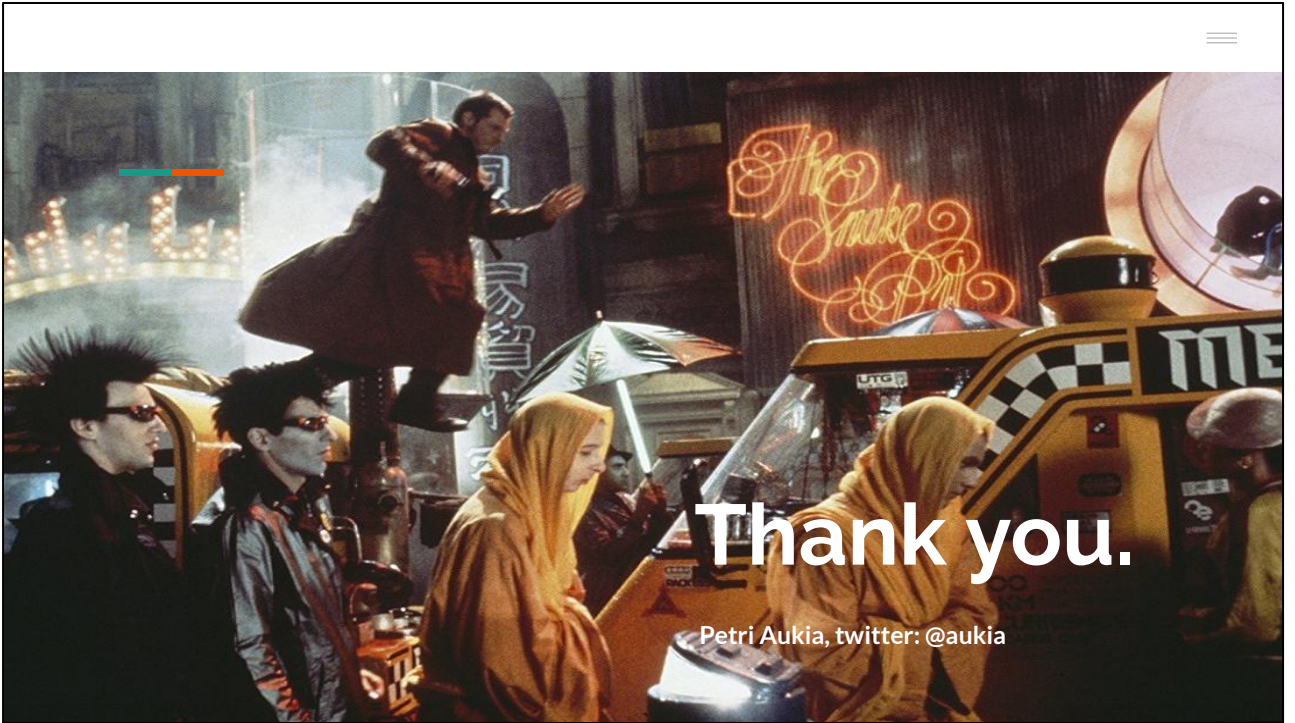
In order to understand the value you deliver you must have asked great questions. This will help you understand the value you bring.

1. Social reasons always affect the game. The real product to be purchased can be social status.
2. This can be a financial approach as well, hoping to sell for more at a later date.
3. Or sometimes people want to give the next gen a chance. Creating option value for them and you and also being nice while they are at it.
4. Some people have more money than time. The artist can be valuable in creating beauty / utility with less need to control / deliver than the artisan.

5. One phone call is rarely enough



1. Typically large sales require multiple contacts.
2. If you have an art gallery, that's what your gallerist will do. First a letter, then the grand opening, then the second meeting at the gallery and phone calls and text messages, if the client seems interested.
3. If you don't have a gallery – that's your job.
4. Try making each contact natural, by keeping a conversation going. "You mentioned you were afraid of the schedule, well I did some calculations..."
5. Use the calendar, if you are unsure of yourself. "Monday morning alarm at 8:45 send SMS to prospect, if no deal."



Graphic design for the original Bladerunner.