

CORY: *Recently I went to Australia for the business of art conference, put on by Art Lovers Australia. I had the privilege of meeting a handful of amazing artists from Down Under who are doing a great job running their businesses. In today's episode, along with the next few, we're going to give you some insight into the art market in Australia and some of the leading artists there. We're also looking for more guests. If you know an artist who is succeeding at selling their art, have them reach out to us at [TheAbundantArtist.com](http://TheAbundantArtist.com). Show notes and resources for this episode will always be found at [theabundantartist.com/blog](http://theabundantartist.com/blog). If you'd like to learn more about how to sell your art, join our mailing list and we'll send you occasional tips, podcast interviews, and other goodness on building your art business. Enjoy today's interview with Amica Whincop who is an amazing artist from Australia that I've had the privilege of getting to know. She's hilarious. I hope you enjoy it.*

AMICA: Well actually it's Italian, and it means, you know, from "amicable," and it means friend. But my parents actually had an African midwife in the hospital when I was born and she was African and it was Amika with a K. And they liked it, but they thought it was a bit too alternate for an English society so they changed it to a C.

CORY: Right and you grew up in, what's that, the Isle of Wight?

AMICA: Yeah, I did.

CORY: How long did you live there?

AMICA: I think I was probably about 12 or 11 when we moved. Yeah, and then we moved to Canada.

CORY: Oh, okay. So where were you in Canada?

AMICA: Vancouver Island.

CORY: Vancouver Island is so beautiful!

AMICA: I know, I cried all the way to Australia when we moved here.

CORY: Yeah, were you a teenager when you moved to Australia?

AMICA: Yeah, I was just turning 13.

CORY: Okay. Yeah, I lived in Vancouver Metro, I lived in downtown Vancouver for about two years.

AMICA: Oh really?

CORY: Yeah, so I've been to Vancouver Island a bunch of times. I've been there when I lived there, I went to Vancouver Island two or three times, and then I've been back to Vancouver Island twice since then, both times for vacation.

AMICA: Oh yeah, it's so beautiful.

CORY: And the whole taking the ferry from the mainland all the way out to the island and it's really beautiful, and all that stuff.

AMICA: Yeah, it's beautiful.

CORY: So I'm curious, growing up on these two islands, what do you think? How do you think that informed where you're at now with your art and who you are as a person?

AMICA: Well, I think back then in the day as kids we had a lot more freedom than probably kids do now. I could just go out all day and walk along the beaches or in the forest, and mom and dad had no idea where I was. So I think maybe having that sense of adventure and play and just freedom to do that. That definitely helped me as a creative person to tap that. I don't know if I would have the same thing now, lumped in as a kid on my iPad or whatever. I don't know.

CORY: Yeah, I hear a lot of people say that. I hear a lot of people say that spending a lot of time as electronics as a kid stunts your creativity and you should get out in nature and stuff like that.

AMICA: It could just be a mom thing I'm saying right now.

CORY: Yeah, I mean I spent a lot of time in nature. My mom and my stepdad loved camping, so I was always sort of forced to go camping. I didn't love it, but I was always forced to go out into the woods. And then when I lived in the southern United States I would always be out in the woods because all my friends wanted to go play in the woods. But now that I'm an adult I mostly just stick to the city. Cool. So you mentioned on your website that you went through a long process of figuring out how to share yourself and your art with the world- that there was maybe some hesitation about getting to the point where you could actually share your work with the world. Tell me a little bit about that.

AMICA: Well for me that was the hardest- the scariest and the hardest thing to do. Because you have so much fear about- what if I have thought I'm an artist all this time but actually I'm not, my work gets out there and it's crap? Or I show someone, and you're just so scared of even committing to it with 100%. That fear, that oh gosh, maybe this isn't what I'm supposed to do and I'm really crap! I just gotta just keep my head down. So yeah, putting it out there or even committing in the start to saying "Okay, I'm gonna show somebody my paintings," that was a huge thing. And just not take on the criticism as being personal, or as being something that was even to worry about, I guess.

CORY: How long had you been painting before you started showing your work to everybody?

AMICA: See, I would cheat. I could paint lots of things and they all look like other people's things. So I could paint anything, and I did commissions for people, but I never felt that I had anything that was really mine or that I'd come up with myself through the process and then show people that and say "I did this! What do you reckon?" Before I felt safe to show people because I know that people do stuff like that all the time and that it's safe, it's been done before, it's a rehash.

CORY: What kind of rehashes did you do, before you decided to do your own stuff?

AMICA: Just really safe. I did lots of realistic stuff because I knew that people understood that, and I did some semi-abstract stuff, but it was really geometric and it was always made to go into peoples' interiors of their homes, designed to fit in with their space. It wasn't so much about having free artistic reign, creating something from a personal place. It was about accommodating those peoples' needs for something pretty to put on the wall that would fit in with their color palette.

CORY: And while you were doing all of that were you experimenting with things you wanted to do on your own?

AMICA: That's really interesting actually, because I still think there isn't really anything original. We're all just borrowing things and ideas and accumulating. The work that I have now is just an accumulation of everything that I've picked and stolen and grabbed from everybody else, and sort of come up with my own take on it.

CORY: Have you read *Steal Like an Artist*?

AMICA: Yes, and that was so awesome. I remember feeling like I spent this six month time-out and I'd gone part time, and I'd just committed every day to exploring every artist, creating stuff, and I'd come up with nothing. I felt like I'd come up with nothing at the end of it. Then I finally stumbled across this thing, which is the way I paint now, and I was so excited. I felt like, oh my gosh, I'm a genius! I've created this amazing thing, and I remember having my first exhibition, and I was so excited! At the same time that it happened- social media is a funny thing- I started getting people saying, "Oh have you seen this artist's work," and "Have you seen this artist's work, it looks just the same," and I was like no! It was mine! But of course it's not. And at that point I could have got really devastated and just thrown in the towel. But I knew from reading books like that that it was okay. I had learned and been inspired and picked up stuff from different places and fused it into an Amica-type thing that was maybe similar to somebody else's, but still my own.

CORY: So for those who are wondering what book we're talking about when you're listening to this, it's called *Steal Like an Artist* by Austin Kleon. We'll have a link in the show notes to any of the other books or things we talk about here.

AMICA: Yeah, it's a great book.

CORY: Okay, so you're making stuff for other people and just sort of making stuff that's safe, and on your own you're experimenting and figuring out what kind of art you're gonna make. What was the thing that gave you the courage or the desire to actually start sharing your own work that was yours?

AMICA: Actually, it was a rejection from my family. And I remember when I'd come across this style that I sort of do, I was so excited. I did a couple of pieces, and I proudly brought them into the lounge room and showed my 12 year old and my 10 year old and my husband. Just waiting for their, you know, their jaws to drop with like holy moly, you know, you're incredible. But they didn't! And they said "Ah, yeah. Alright." Like, they didn't react. They didn't give me nothing. And then I just sort of went "Oh my gosh!" Like I've been to art school, I've been an artist, I've loved it all my life, why am I showing my kids and my husband who don't even give a toss about any of this? Why am I caring what they think? And I just realized what a dilbert I'd been, and that maybe I should just trust myself at that moment.

CORY: You realized- wait, what is that phrase? Is that an Australianism? You'd been such a what?

AMICA: A dilbert? I don't know, that's a mashup, that probably came from English. I don't know where that came from.

CORY: So it's like meaning that you were just afraid of what people were gonna say.

AMICA: Yeah, and just thinking, why am I taking advice from my husband and my kids? And not that they were even being mean, they were just- why don't I just trust myself and back myself? I was feeling so positive and so good about it, why don't I just back myself?

CORY: Yeah, that's a great question.

AMICA: That was it.

CORY: So tell me about making the beast beautiful. You talk about this on your website. What does that mean?

AMICA: Well, that's part of it I think, I've always been a person that's been full of self-doubt and after having, I felt like I had postnatal depression or something and I just got so afraid of everything and people pleasing and all that kind of stuff that I really didn't know who I was or what I was or where I'd even be as an artist. So when I got told that "maybe you have these symptoms of depression," it was actually a relief, because I knew I could work with something. And then it was accepting that okay, yeah, I'm afraid. Yeah, I do these things. Just an acceptance of who I was and where I was at. And working with that, just being okay, this is who I am and where I'm at, I'm a bit of a 'fraidy cat, I do these things, but I can work with that, relearn. How can I now move forward now that I've got this? Now I know what I'm working with. Does that make sense?

CORY: Yeah, yeah it does. It's interesting because the persona that I see on Instagram, and this is probably true for a lot of people, the persona that I see on Instagram is somebody who is very full of life, very excited to be doing what she's doing, somebody who just seems energized. But obviously social media is like curated.

AMICA: Yeah, you don't feel those agonizing- I think that's why art has been so good for me, because one of the biggest fears was knowing that I took criticism so to heart, and knowing that I wanted to do things that were safe. Showing my work and getting it out there broke down a whole heap of stuff just by doing that. Then by showing work on social media, and the act of doing all those things helped me to become more myself and more let go to become more energized and more confident talking to people. I mean, I used to be the biggest social retard in the whole history of the world. Speaking to people would just turn me into the most awkward, like, I had verbal diarrhea. I didn't know what I was saying, I'd just open my mouth, stuff came out just because I was so nervous about talking to people and saying the wrong things or saying something stupid. Now I feel like I actually do say stupid things quite a lot, and that's okay. I can say dilbert and verbal diarrhea on a podcast and it's okay.

CORY: I think those things are generally okay on podcasts. So I want to know about your routine. Cause you're in your art business full time, and how long have you been full time in your art business?

AMICA: Probably two years.

CORY: Two years, okay.

AMICA: Full time, and then part time before that.

CORY: So what does your routine look like? Walk me through from the time you wake up.

AMICA: Okay. Well I'm not very good at schedules and routines, but I'm working on that. But it's basically, I divide my week in two. So I paint for at least half the week, and whatever I do I make sure that I'm doing that, is like priority. And then I also spend time cataloguing. So say, for example, it's a typical day. On a painting day I get up, I just go in the studio, I stay there and paint until 11:00, have lunch and then go back and paint again.

CORY: What time do you get up? Are you a get up at dawn person?

AMICA: No, I really want to be but that's too hard. I just, no. I'm a bit lazy so, 9:00, I start and then have lots of breaks. But then once you're in the zone time can fly by. I don't really have a set time, but I just make sure. My goal is to finish a painting a week at least. But normally it's more than that. So it's really half the week I spend doing admin stuff which takes a long time, and marketing, and cataloguing, and emailing and making plans for future things.

CORY: What do you mean by cataloguing?

AMICA: When I'm working I'm documenting my process, I'm photographing it. And then when the work's finished you photograph that too, and I present it nicely. And I've gotta upload it on my computer, and give it a title and a little description maybe, and then have a filing system for each painting. So just simple things like that. So every painting gets a photo, detail shots, and it's all uploaded onto a catalog system which is also then linked to my webpage so then I don't have to double handle it. And then it's made available for sale.

CORY: Can I ask what the catalog system is?

AMICA: So I use Art Galleria, I don't know, I think that's available in America. And I've used Artwork Archive before, and that's also really good. But Art Galleria's really good because they connected straight into your webpage.

CORY: So when you are taking process shots and videos and stuff, what does that look like? What kind of camera, what kind of tripod, lighting, I want to know the whole setup.

AMICA: So my lighting's not that great, but I try to take stuff. Sometimes I have to edit it on my phone. I use my phone a lot because it's super handy.

CORY: What kind of phone do you have?

AMICA: An iPhone. Yeah. An iPhone.

CORY: A 6 or a 7 or a 10? Do you know?

AMICA: It's a 6S, but a plus size, like a big one.

CORY: Okay, great.

AMICA: And then there's lots of apps that you can use to help you, cause my shed's got a lot of blurry lights in it so it casts a bit of color, so you learn to take the temperature down.

CORY: I'm with you. You are doing temperature, color adjustments. What apps do you use for that?

AMICA: I use, I think it's called Color Story, is a really good one. Yeah. That's a really easy one.

CORY: This is really great! How did you learn to do this stuff? Just trial and error or did you have somebody teach you?

AMICA: I just Google everything. And sometimes I have got photographers in to help me, so I try to mix it up. For example, on my Instagram feed I do take lots of shots of just me, and then every now and then I might invest in getting a photographer to come take some really beautiful studio shots of me working, and then I sprinkle them through my feed, so it's a mixture. It's not just my art close up or my art in situ, there's lots of different- it feels more authentic and more real, I suppose.

CORY: Yeah, that's awesome. Okay. So you've got your cataloguing system where you're taking process shots, you've got shots of you, you've got shots of the work in various stages of completion, and then you're throwing all of that into Art Galleria, which goes on your website. And then you've got, do you have like an Instagram queue or do you just grab pictures you from your phone and throw it up there?

AMICA: I did try a planning system, but I kind of have in my head that I take a process shot and I show the finished work, and then I show some inspiration, and then I show me, and I'll rotate that. So that's my little plan, and then I just normally post in the evening. It seems to be a good time for me, when people are sitting down in front of the TV watching. So that's when I get the most response, I've noticed. But also I've started doing- which is time consuming, but it's been really awesome for me- is doing a weekly blog post or a newsletter email, and then I just share what I've worked on in the studio that week, the finished piece. Before I post it on Instagram, and telling the story behind that piece for the week.

CORY: When you say telling the story, you're using mostly the same process for most of your work. So what do you mean by telling the story?

AMICA: So for me, when I'm painting there's lots of thoughts that I'm thinking. So for example, a recent post that I did, I had a word that I was really stuck on, the word "ambivalence". And I was just pondering on that word, and thinking about how does it really matter if we don't care all the time, sometimes it's okay not to know. And the painting was called Sweet Ambivalence. And so I kind of talked about that story, and the thoughts that I had while I was painting that, and just sort of shared that little insight into my mind a little bit.

CORY: Do you have in-studio music or other entertainment besides the art making? Do you listen to music or anything while you make your art?

AMICA: Yeah, music is massive. I'm always listening to music or I'm listening to a podcast. So that's all I'm ever doing. So sometimes I might be inspired by a podcast, cause I really like listening to things like Elizabeth Gilbert or Oprah SuperSoul, like those deep and meaningful, inspirational, yeah.

CORY: Yeah, that's great. What's on the music playlist lately?

AMICA: I'm a bit obsessed with- have you heard of Angus & Julia Stone? I love them.

CORY: Are they Australian?

AMICA: Yeah, I love them and I love, I like Billie Eilish, which, I know. Which my son thinks is really, you know, he says "Oh mum that's so white girl." He's a teenager. I can't help it, I really like her. I really like listening to this stuff and the beats when I'm painting, it keeps me going- but this is this week. But it could be different next week. Next week could be Bob Marley. Yeah.

CORY: Okay, okay. That's awesome. So back to your routine, you wake up and you have a family, you have kids. And so you wake up and go straight to the studio ignoring the family, or do you interact with them?

AMICA: I totally ignore them, I don't interact at all. No, I do. Well, we live really close to school so they can walk to school. But I do a big tidy up before they go and grumble and complain about how they've left the dishes out. And then I go in and start painting. Or I go into the office and start you know, typing, editing, working on my webpage or any of those things, yeah.

CORY: So you said that you spend 50% of your week on admin and marketing and all the non-painting parts of your business, at least. Other than Instagram, what else are you doing to promote your work?

AMICA: Instagram, Facebook, but also the emails that I send out. Yeah, and then working on collaborating sometimes with other people, and at the moment I'm working on writing a story to get into a couple of magazines or to present ideas to magazines. And I get contacted a lot as well, with ideas that people want to come and do a story. So I'm always jumping on those opportunities, because that's really great when you can get free stories where you don't have to hire a photographer or do all that sort of stuff, a copywriter, yeah. I do a lot of work and try to jump on those bandwagons when they come.

CORY: So one thing you didn't mention there, and we talked about this a little when I was in Australia at the conference a few weeks ago, is you didn't talk about gallery shows. And I think you mentioned to me that you're not doing gallery shows anymore, that you're primarily just promoting yourself online. Is that correct?

AMICA: Yes, and that's a new thing that I'm doing this year. But it's interesting, because when I started I was solely selling stuff mainly through Instagram. And that was working really like magic, and then it changed when I started doing gallery work, so you have to do a whole big load of work, and I wasn't able to share the story with each painting. Then, you know, I've given it to the gallery and they're in charge of everything. So I mean, there was some really good experiences with the galleries, but I just wanted to go back this year to trying to take it back to where I can be in charge of each piece and communicate a story, and share the process. So I'm going to see how that goes again. It worked really well at the start. But the thing with the galleries, too, that's awesome is it's increased my prices. So it's a whole 'nother ballgame, every time you do something, you have to learn something new and a different way of approaching.

CORY: So there were some logistical challenges when you were working with galleries, right? Because you live in a town with the best name ever, Gympie, and the galleries you were showing at, were they in Sydney and Melbourne?

AMICA: Yes, and Adelaide, yeah.

CORY: So pretty far away. For those like me who didn't realize how big Australia is, that's a plane ride away, right? It's a couple hours by plane to get to any of those.

AMICA: Yeah. And at the start, my first dream was just to have an exhibition, to be in a gallery was the ultimate goal. And so when I started, I was so excited to get my first exhibition, and by the time I'd posted everything down there and had posted whatever was left back that didn't sell, I'd made negative twenty dollars on each piece. But that was also starting out. I was a no-name, and I was totally happy to make nothing. But now I'm not so totally happy. Now it's different. So now there's more riding on it, I suppose.

CORY: Yeah, and it's good to me that you're doing those calculations and saying "I can make more money if I sell it on my own versus selling it through the galleries," and every artist has to make that decision for themselves. Did you- here's a good question. Did you have people that you talk about these decisions with or are you sort of just figuring it out on your own in your studio?

AMICA: No, I do ask a lot of questions to other artists and I do talk, my husband gets his ear chewed off a fair bit. But I do try and ask a lot of people and look around, and I'm always looking at what's working for other people or ways that I could do things differently, or trying to think outside, how maybe I could work with somebody else that my work might fit their business. So I mean, once you start thinking, there's so many ways that you can do stuff and you can get your work out there, and they're not all gallery orientated. You don't have to rely on somebody else to sell your work, there's lots of ways that you can do it on your own. You can rely on yourself to do it.

So, for example, I recently approached a company who I love, they're like an alcoholic beverage company. And I sort of came up with an idea where I am- I really like their product, it's really cool and I can't really say what it is, but I really like their product and I say that I have this idea of "what if I work with you, and we do an exhibition, and we do something that's promoting you and it's good for you and it's good for me," and I gave it to them all nicely in a lovely little presentation. And I just put it out there, and they were super interested! And they probably wouldn't have thought of something like that. But thinking outside the box and just trying things that you're actually interested in that you like. So stuff like that can work.

CORY: So this is going back to what you were mentioning earlier about finding partnerships to work with. So say you're an artist who's just getting started, and you don't know anybody, but how do you even come up with these ideas for your partnerships? And how do you figure out who to approach and talk to?

AMICA: When I started, I remember thinking, you know, it'd be really cool- I didn't really know much about anything, but I remember thinking it would be really cool if I could go down on The Block- like the TV show The Block which is like a building, contestants go in and they've got to renovate this house in this space in a certain time frame in Australia. And it was funny, because that was a little thing I had in the back of my head. And I just approached, they had an online shop, and I approached that and they took my work on. At that time I was like "Oh my goodness!" And I remember sending them down free paintings because I was just so grateful that somebody would want to put my work anywhere. And then from that, just being on that online space,



when it came time to air the show, I sent a little email on just a lucky day and said you know, if you ever do anything and anyone needs anything I'm here to help. And it just so happened that that moment, that day, the set designer was there looking for artists for a couple of the contestants. And then I got a call from one of the contestants, and they asked me to do a work that week and I sent it down to them. And it was just taking little opportunities that come up. And having maybe having a little bit of a risk. But it helps put you in the position for something else to come up, I suppose. Yeah. And something may not come up, but sometimes things come up that you wouldn't even have planned. So I didn't know that I'd ever get on the show, but I did! So it was awesome.

CORY: So as you're sort of reaching out and talking to people, just being a human, these things come up. You get referrals from other people, and they talk about you when you're not there.

AMICA: Yeah, that's really difficult. It's still difficult to put yourself out there and they go no thanks, not interested. But I'm so used to that now that I don't flinch when someone says they're not interested. It's like you're not interested, that's okay, and that doesn't mean I'm a terrible human being and that my artwork is worthy of the garbage tip and I should just quit, which is what I would have done initially. So it's just talking to people and not being annoying, not in an annoying way, but just approaching people.

CORY: So tell me about these raw cacao kale smoothies. I don't remember where I saw it, but I saw you talking about raw cacao kale smoothies and I gotta know.

AMICA: Oh my gosh, they're the best. This is the only way that human beings can consume this thing called kale. You just have to put it in a chocolate smoothie. And you don't even taste it! And I have one every morning, it's so good!

CORY: So I have to tell you, where I live in Portland, kale is like a favorite vegetable. Like it's served everywhere.

AMICA: No! No!

CORY: I don't like kale either but my wife does. And I think putting it in a chocolate shake is probably the best way to consume it, either that or with some bacon. That's pretty great. So it's not that you like kale, it's that you hide the kale in your smoothies.

AMICA: Yeah. You gotta hide that stuff, yeah.

CORY: So when you make- is it just raw cacao, like straight up 100% dark chocolate? Or are you adding other things as well?

AMICA: No, there's blueberries, bananas, frozen kale, and yeah, raw cacao, and then some protein mix of some kind.

CORY: I'm gonna get your smoothie recipe and post it, cause I wanna try it! I'm gonna try it, I'm gonna post an Instagram of me drinking one and I'll tell you.

AMICA: Okay, I'll hold you to it.

CORY: Alright. So I'm stalking your Instagram, and I see you using, like you've got all of these sort of unconventional things that you use to make art with. So you've got like sea sponges, and is it a hair dryer? It's some sort of blow dryer.

AMICA: Yeah, it's like a heat gun.

CORY: A heat gun ,okay. So how did you settle on these sort of unconventional art making tools?

AMICA: Well, it's just by playing and doing and making and just trying over a long period of time. And then you find your favorites and you find these cool effects. Yeah, and still playing, and still figuring out stuff.

CORY: Uh huh, is there any other stuff besides the sea sponge or the heat gun that you use that, I don't know, that nobody knows about yet, or that you haven't Instagrammed yet?

AMICA: No, not really, sometimes the occasional spider drops down off the roof and lands on a painting. It's quite organic. Just little ones. Or you know, but then you have a little beetle and you get little beetle wingy imprints. But no, pretty general mixed media type stuff that I use.

CORY: Interesting.

AMICA: But everything that I do, I try to make, what I want it to look like is whatever technique I'm doing is that it looks like I didn't make it. It looks like something natural just happened. Like it just grew by itself, like I wasn't really involved, that's the kind of techniques that I like.

CORY: So, the secret is don't spray for bugs, just let whatever wants to live in your studio just let it live there.

AMICA: Let it live there. Yes. That's the key.

CORY: So where do most of your sales come from now then, is it Instagram or is it something else?

AMICA: I think it is a lot of Instagram. But then sometimes an email I'll send out and then I'll sell something from that tool. So I'm not sure 100%.

CORY: Right, and that's the stories you send out about your work on your blog and you post them to your email list.

AMICA: I get a lot of commissions as well.

CORY: A lot of people emailing you and asking you about commissions. You seem like you genuinely enjoy Instagram, or is that, I mean you can tell me no. But you seem pretty good at it, so to what do you attribute the fact that people like to follow you on Instagram and seem pretty engaged?

AMICA: I don't know, but I think, I feel like I try to just be myself, which- that sounds easy. But I try to talk like I'd be talking to my best friend. So whenever I post something I just pretend that I'm talking to my best mate. And also I kind of use it as my diary in a way, because I never used to really like social media. I still don't really do much social media, but Instagram for me, I don't base my business on it because I feel like it could change. But it is a really good way for me to document and tell my story. So it's helpful for me, and then it's helpful for people to see what I'm doing. But whenever I do try to do something salesy, it just never sounds like me and it

sound cheesy. But if I say, oh my goodness, you know I was working today and I did this, and look at this really cool effect... you don't even need to sell it. It just sells, your enthusiasm and your enjoyment seems to, yeah. And when I do try to be salesy it's like cricket tweets, it's like no one wants it. People are pretty smart, we can all see through a sales pitch.

CORY: Yeah, that's interesting. Some artists tell me that they explicitly try to ask for sales. Right? They say that if they don't ask for sales, it doesn't happen. So any guesses on why it doesn't work for you, but it does for others?

AMICA: Cause maybe they're better salespeople. No, and I think that's true. I think you can ask- this is a funny thing, because I think you can ask for a sale, but you can't ask for a sale every single time you post something. And you can say "this is the sale." This is my personal opinion, but when you connect it, when you have clarity about your story and who you are and what you're doing, and it feels easier for me to sell or to say this is the sale, because I don't know what I'm trying to say- it's like presenting stuff, the way you present something is really everything. So some people can ask for a sale, and it totally sounds like they're asking, you know what I mean? It sounds authentic and natural. And I do ask, like on my webpage I have little call to actions. So like my call to action on my homepage is "transcend the everyday", I think that's it. Let me just check, because- what do I say? So "transcend the everyday with abstract art that channels the eternal." Or another one I have on my site is "breathing life into blank spaces." And then I have my whole story about how when you read my story, about what I'm trying to do through my artwork, I'm sort of saying "when you buy my artwork you are gonna transcend the everyday," you know. I'm sort of saying it like that. But not really. Does that make sense?

CORY: Yeah, it does. And another example on your website, your email list, instead of saying "Join our email list" or "Join my email list," it says "See it first! Get the heads up as soon as new paintings become available." So you're talking to people and it's more about the work and about the things that motivate your work rather than saying "Buy this now".

AMICA: Yeah, yeah. That was very well said. Excellent work.

CORY: Awesome. So Amica, what's next? What are you gonna do next?

AMICA: So next, I'm just at the moment- I'm really committing, I've actually got a timetable and I am sticking to it, which is life changing. And I'm scheduling in to do a painting a week and write a little blog about it, and a newsletter email, and basically getting a shop up and running on my website. So I do have it up and running now, but there's just some little tweaks that I need to do. And I've just spent a lot of time rewording my webpage and all those kind of things. So right now where I'm at is that I'm just gonna keep going along with that and seeing how that works and what happens, and noticing any changes or successes, and then I'll just have to re-tweak it. If it doesn't work, or if it does work, who knows?

CORY: Awesome. So it sounds like you are in the middle of making this transition from having previously sold online by yourself to selling through galleries and now you're transitioning back to doing it on your own. So you're trying to figure out how to get that rhythm back up and how to grow it. Is that a fair assessment?

AMICA: That's a good assessment, very good. So that's where I'm at, at the moment. And I'm also thinking about maybe doing an exhibition towards the end of the year that I sell from. I'm just sort of planning that, and I'm trying to hook up some little collaborations with different people in different industries as well.

CORY: Other than an alcoholic beverage that you cannot name yet, can you give us an idea of what other kind of collaborations you're working on?

AMICA: Yeah, well this one's just a little idea- I have a friend who's a floral designer, and so we're sort of thinking of many an exhibition or some sort of installation because I think we would work really well together, with her colors and textures and my colors and textures in my work, we could do something crazy. But we're just trying to work that out at the moment, and so what else am I thinking? There is something really cool that I can't say what that is. That's happening. I wish I could! But there's something really cool that's happening,

CORY: Can you give us a clue what it is?

AMICA: No, because I get in trouble.

CORY: You get in trouble, that's fine. Well I will be very excited when the very cool thing happens. I'm assuming I will know when it happens. Well thank you so much for taking the time to talk with me. Any last words or parting advice for artists who want to be where you are?

AMICA: It's been so lovely being on here with you. I think I would just say to just keep showing up and just keep making your stuff. And then if you're a wuss like me, just be a bit brave, and just show people and try not to care. Try not to care if people like it, and try not to care if people love it either. Either way, just keep on staying in your lane.

CORY: *And that's it for The Abundant Artist Podcast today. We're still looking for more guests. If you know an artist who is succeeding at selling their art, have them reach out to us at [theabundantartist.com](http://theabundantartist.com). Show notes and resources for this episode will always be found at [theabundantartist.com/blog](http://theabundantartist.com/blog). If you'd like to learn more about how to sell your art, join our mailing list and we'll send you occasional tips, podcast interviews and other goodness on building your art business. All at [theabundantartist.com](http://theabundantartist.com). Thanks so much and have a great day.*