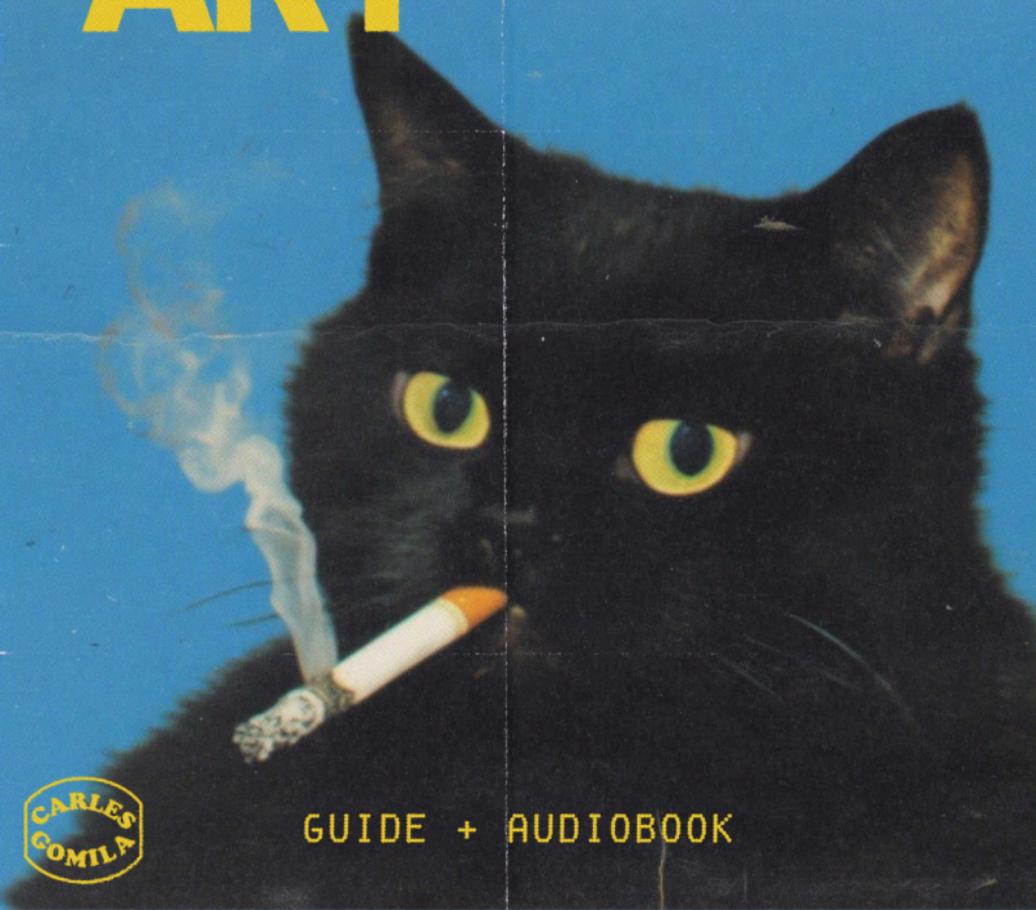
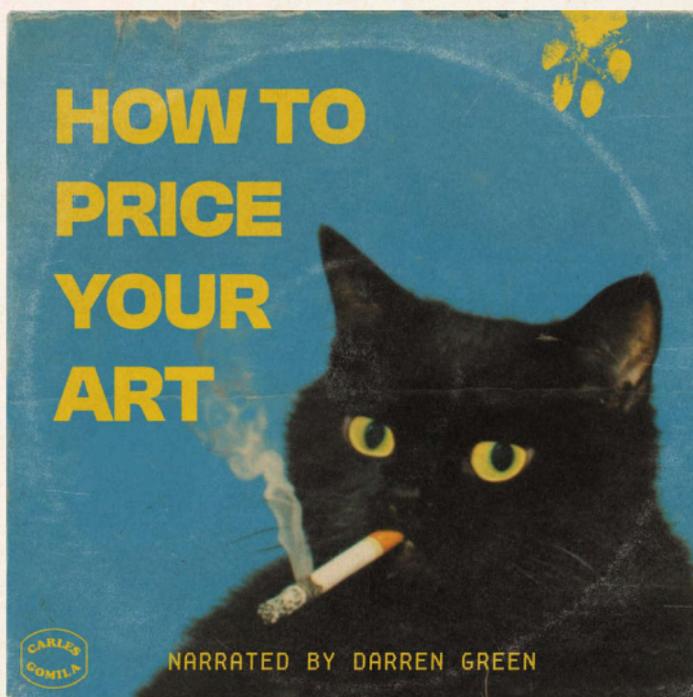


HOW TO PRICE YOUR ART



GUIDE + AUDIOBOOK



[DOWNLOAD THE AUDIOBOOK](#)



Welcome to “How to Price Your Art.”

In the next 12 minutes, you’ll walk away with three things: a clarification, a ground rule, and a system.

You’ll stop pricing blindly, confusing effort with value, and hiding behind the myth of the misunderstood artist.

And then, you’ll know exactly the emotion you’re selling, you’ll have a clear ground rule for setting prices, and you’ll build a system to raise them—without getting cocky or dropping your pants.

Let’s roll.

The poison question

Alright, serious question: Is your latest painting priced the same as those from three years ago?

Ninety percent of artists price like they're begging for a handout. Because every time they write a number, they're unknowingly answering this question:

"Who do I think I am to set this price?"

That question is a virus. It infects the price, the piece, any dialogue with the buyer... everything.

Because when a piece leaves its private shelter and goes up for sale, something shifts. It's no longer just what you made; it's also how much you believe it's worth. And, by extension, how much you believe you are worth...

It's like walking out into the world with your guts in your hands, saying: "This is what it costs to be me."

And that's where the doubts begin:

- ✦ What if nobody pays that much?
- ✦ What if I ask too much and they realize I'm an impostor?
- ✦ And if I ask less, so as not to make a scene?

**Who do I think I
am to set this
price?**



When fear sets the price

Some artists inflate prices to look important. Others slash them out of fear of rejection. In both cases, the price doesn't come from clarity—it comes from fear.

Some inflate to protect the ego, like wearing armor to shield something fragile. Classic beginner move: sky-high prices to hide the terror of seeming insignificant.

Others lowball to avoid rejection, because they don't want to bother anyone or have to justify themselves. Classic long-time artist move: ask the bare minimum out of fear that nobody will buy—take nearly anything just to “stay in the game.”

The price turns into an emotional response, not a strategic decision. You're not pricing your art; you're pricing your fears and complexes.

Listen closely:

- ✦ When you sell from fear, the price sounds like a plea. Neediness reeks.
- ✦ When you sell from clarity, the price is conviction. Certainty is magnetic—electric-erotic.



Certainty
is
EROTIC



What your price actually says

Your price doesn't tell people how many hours you worked, your degrees, or how hard you tried.

It communicates how you value yourself—and whether you can hold that valuation with unshakable conviction.

People sense this instantly.

Every number exposes who you are, what you fear, and what you're willing to defend, based on the image you hold of yourself.

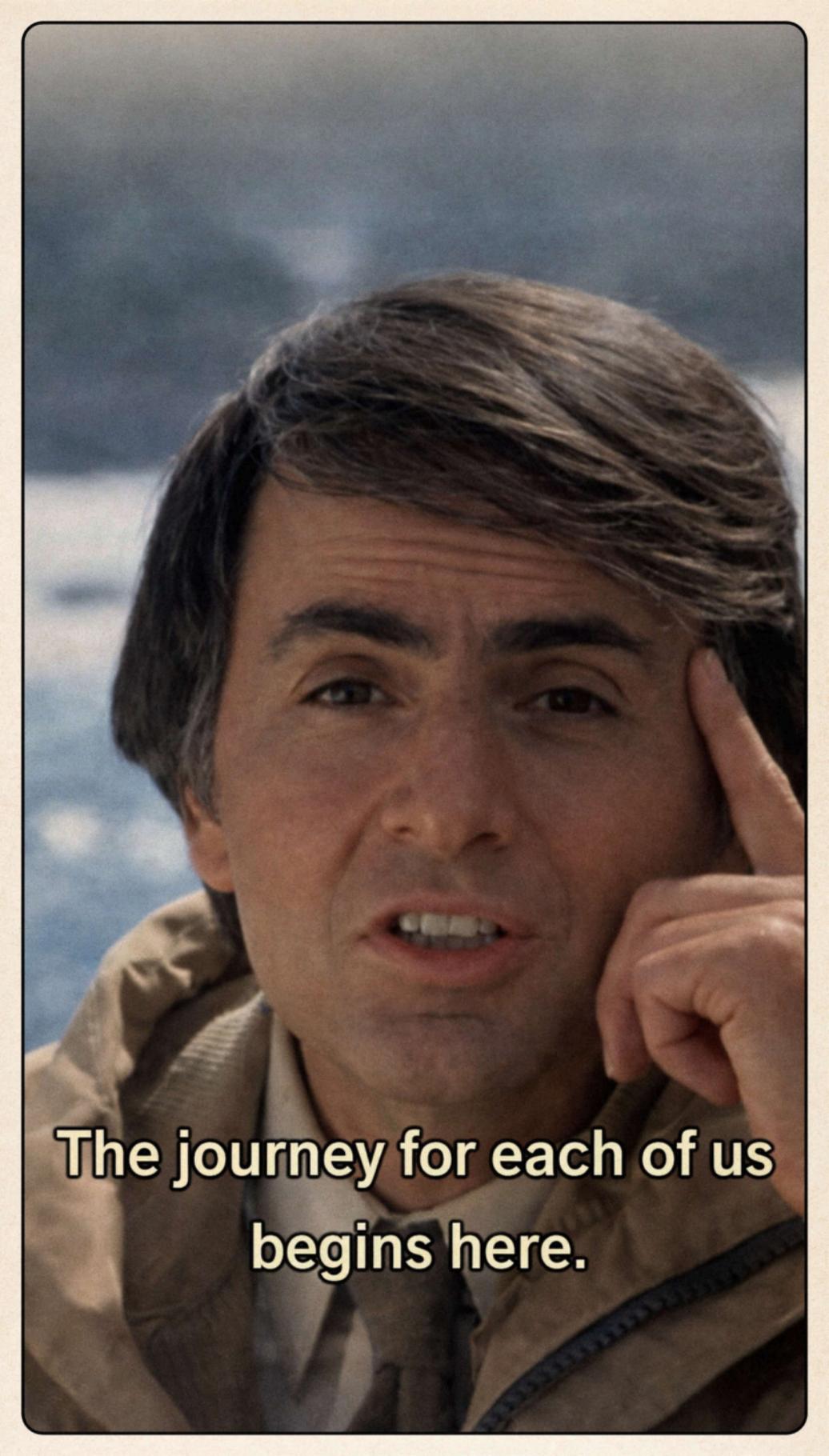
So ask yourself: What does that number say about you?

The market doesn't reward the one who tries the hardest; it rewards the one who conveys the most truth with the most conviction. It's a lot like dating: effort doesn't count; confidence does.

No one is going to pay for your effort. They WILL pay to step into your world.

And if you don't have absolute conviction that your point of view has value, why should your audience?

So, what's the criteria for setting prices?



**The journey for each of us
begins here.**

The Trojan Horse

Let me tell you a story.

The city of Troy seemed impossible to conquer—towering walls, soldiers everywhere. The Greeks tried for ten years and got nowhere.

Then they devised a brilliant strategy: pretend to surrender. To sell it, they'd offer a gift—a giant wooden horse, which of course concealed soldiers within.

They hired a craftsman to build a horse big enough to hold men, and beautiful enough to work as bait.

The craftsman began fitting boards. Sanding. Polishing. Decorating.



“Man, this thing is gorgeous. The Trojans will freaking love it.”

He adds filigree. Perfect carvings. Coats of varnish. His excitement grows as he pulls all-nighters, tweaking the curve of the neck, smoothing the grain...

When he's finished, the horse is a masterpiece, no doubt. The camp applauds, and the beauty of the finish is the talk of the town.

So of course, Troy's gates open. They drag the horse inside...

Then, the blunder drops like a bucket of ice water:

"Crap... where are the soldiers?"

The guy was so obsessed with the horse, he forgot to put soldiers in it.



End of story.
Now, hear this:

**Your art is a
Trojan horse.**



**Your vision -and
the conviction
with which you
transmit emotion-
are the soldiers.**

**The market,
is Troy.**



A perfect horse with nothing inside is worth its wood, its hours, its effort. Decorative, certainly—but its price will never exceed its production cost.

Now, a well-made horse stuffed with trained soldiers is **WORTH AN ENTIRE CITY.**

You can spend your life sculpting perfect horses through virtuosity. But if they're empty, they conquer nothing. Other artists might admire them; but the market will take a pass.

What gets you paid isn't the form—the messenger—the horse—the artwork...

What gets you paid is what it contains. What you communicate through the work.

If your work only screams, "Look how hard I tried, pay me for that," the price stalls at effort. If it transmits that you need applause, that's exactly what people perceive.

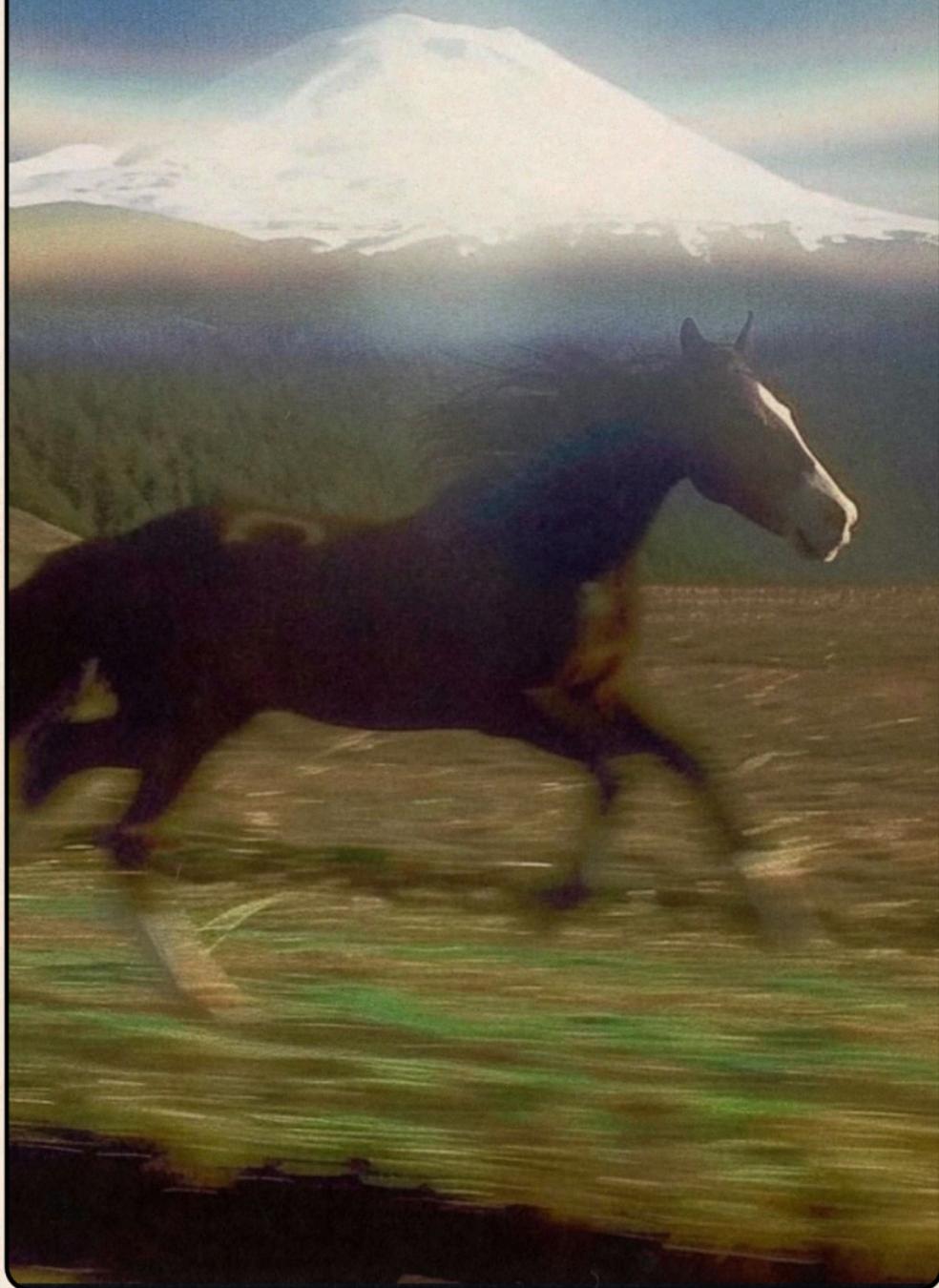
And yeah, when that happens, it's cringe.

If, on the other hand, your work transmits a real, powerful emotion with a unique gaze and total conviction, the price rests on what makes it vibrate from within.

And when that happens, it's... magnetic-electric-erotic.

So now ask yourself...

**Are there
soldiers inside
your horse?**



Money loves your point of view

The market rewards three qualities:

- ✦ A clear, unique, recognizable point of view.
- ✦ An incorruptible confidence in that vision.
- ✦ A specific and highly contagious emotion.

These are the soldiers your work needs if you want to command higher prices.

A high price is a natural reflection when your vision is sharp, your confidence palpable, and the emotion you spark is undeniably real.

The market rewards artists who know what they're doing and why—and show it with their head held high, without asking permission or hiding behind virtuosity.

When that happens, your work stops sounding like “see how hard I worked, please validate me” and starts sounding like “take my hand—I’ll lead you somewhere extraordinary.”

You’re no longer selling an object; you’re offering a vision capable of taking cities. And prices rise as a natural consequence.

When your artistic identity gets fuzzy—when what you transmit sounds generic, weak, or predictable—or when you doubt what you're doing, prices collapse under their own weight.

These questions will ruin your day:

When someone says, "I don't sell because they don't get me," there's usually something they don't want to see in themselves. This claim is an excuse to avoid the two most lethal questions:

- ✦ Why do I make art, really?
- ✦ What part of me is at stake here?

These questions are absolutely unforgiving. If you lie, you break inside.

But if you answer truthfully, your soldiers become invincible.

Now ask yourself:

Do your soldiers
know what they're
fighting for?

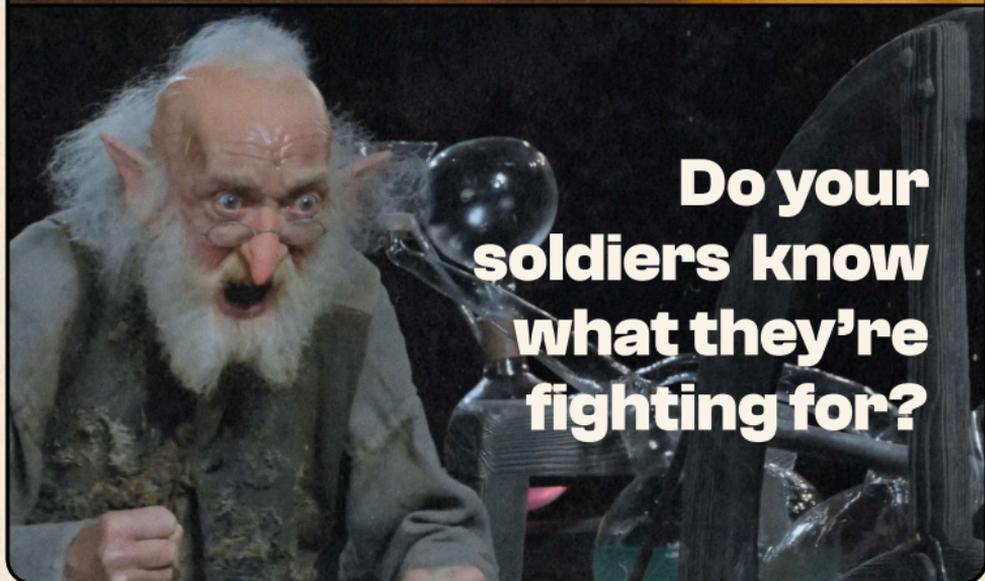




Why do I make art, really?



What part of me is at stake here?



Do your soldiers know what they're fighting for?

The system

Alright—let's get practical: a system to know when and how to raise prices.

This system starts with an initial price chosen after introspection, then follows a ladder of increases so each step is decided by an objective rule, not an emotional twitch.

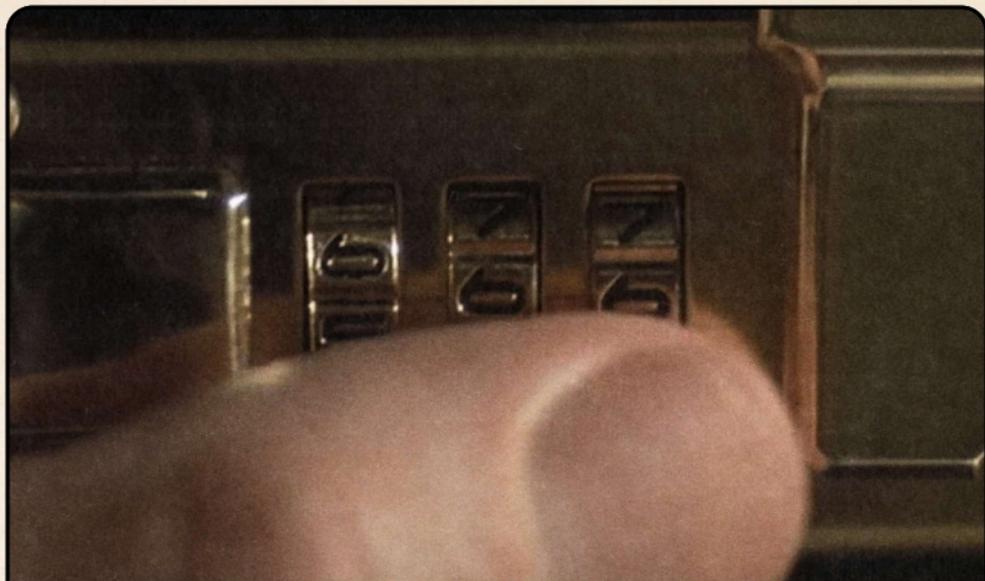
First: calibration

You need to pick an initial price. Do it in three steps:

Step one: look at the piece and capture your immediate reaction. Does it land?

Step two: without overthinking, say out loud a number you can hold with conviction. Remember: you're valuing the clarity of your vision and its impact—not your hours, virtuosity, or effort.

Step three: add twenty percent to that figure and use it as your opening price—make sure it's slightly uncomfortable. That cushion corrects the typical urge to lowball when fear, over-caution, and impostor syndrome show up.



**Capture your immediate
reaction...**



Does it land?

Second: the ladder

Next, decide how and when you'll raise prices.

So now your opening price is tested in the real market, and increases will no longer depend on your mood.

To do this, define the rung rule in advance.

Here's an example:

If the number you can set with your head high is, let's say €1,000, you add 20% and your opening price lands at a slightly uncomfortable €1,200.

If and when you sell three pieces at €1,200, you climb a rung. Apply another increase—say another 20%—round as needed, and the new tier sits at around €1,500.

So €1,000 becomes €1,200. Sell three pieces, move to €1,500. Sell three more, go to €1,800. Three more, you're at €2,100, and so on.

This logic is steady and easy to follow. More sales at a confidently held price reinforce your confidence, and that confidence often translates into work that's more self-assured—feeding into a virtuous circle.

When the tier stabilizes, you stabilize the price. Hitting a stable phase means that to keep climbing, you'll need to raise the power and reach of your work.

And when you feel a real jump in clarity, ambition, or artistic certainty, adjust the system and keep scaling with sound judgement.

Adapt the system to your output

This varies with how much you produce. Adapt accordingly.

If you make 2–5 pieces a year (low output), two sales per rung are enough, and jumps can be larger—perhaps 25–30%.

If you make 6–12 pieces a year (most common), the standard balance works well: three sales per rung, 20% increases.

If you make 13–20 pieces a year (medium-high volume), you need four to five sales per rung with more gradual climbs—15–20%.

If you make 20+ pieces a year (high volume), you need five to seven sales per rung with tighter increments—around 15%.

These numbers are guidelines. What matters is that your rule is clear, steady, makes sense to you, and lets you see progress without depending on your mood.

Market signals



If a piece sells fast, you were underpriced. You can go up.



If sales are slow but steady, you're in range. Stay there until your work levels up.



If it's stuck, revise—but always in this order: piece, audience, story, price. When something's off, it's rarely the price; it's more likely the impact of your work.

Rules to avoid self-devaluation

This is flexible and intuitive, but one universal rule must always hold: **NEVER. LOWER. PRICES.**

Better not to sell than to drop your price.

If you need to lower, make it a pricing “change”, not a price “cut”. Keep prices of existing work stable and adjust with a new series, format, or approach.

A lower price needs a visible reason in the work, because it’s only accepted when the perception of value also shifts. If it’s cheaper, it can’t be because “it didn’t sell,” but instead because you’re now working smaller sizes—or from some different angle.

Ask yourself: is your ladder based on the horse—or on the soldiers inside?



Money loves certainty

In art, money moves toward visions that are clear, coherent, and intense—and away from doubt, neediness, and fear.

The mechanism is invisible; the effects are clear as day. Your relationship with money leaks into your work, into how you present it, and into the value you ask for it.

People catch this in a snap—they can smell it. And you can smell it in others too, right?

Your mind creates and your mind sells

- ✦ When you paint unclenched, without tension, your work breathes.
- ✦ When you sell unclenched, without tension, your price breathes.

They are one and the same, born from the same flow state where clarity, confidence, and direction meet. Creating freely and selling freely share the same mechanism.



What are you angry about?

Recognizing this is beautiful because when the market validates your vision, your confidence grows. As confidence grows, your vision sharpens—and that assurance attracts even more support, building a virtuous circle far healthier than the vicious cycle of polishing technique out of inadequacy.

YOU ARE ENOUGH AS YOU ARE.



If you want honey, don't kick the hive

At some point, the artist gets it: the muses arrive on a whim and leave without leaving a phone number. And just then, you realize it's better to stop chasing them and start preparing the terrain to make them want to return.

Money works the same way. Chase it anxiously, take it too seriously, and it ghosts you. Treat it like your muses—with space, playfulness, direction—and it shows up with far less friction.

The click happens when you stop forcing it and quit trying to “fit.” From there, you hold your vision with conviction, clarity, joy, intensity, and authenticity. Only then does the market stop reading your price as payment for effort and start reading it as a portal—an extraordinary passage to another world.

On the flip side, an overblown sense of justice is poison. Living convinced the universe should behave differently breeds rigidity and resentment—zero allure. If you carry that poison, drop it fast so you can approach the market with the detachment and openness it requires.



**Because that's what artists
are supposed to do, right?**

Hold on to these ten ideas:

1. Your price speaks of who you believe you are.
2. The work is the horse, the vision is the soldiers, and the market is Troy.
3. The market pays to enter your world, not for your sweat.
4. A price born from fear fosters panic.
5. Money loves certainty.
6. Set up a system based on market response.
7. Fast sales mean you can increase prices.
8. Steady sales mean you can stabilize prices.
9. No or low sales mean your work needs more power—don't drop the price.
- 10 Answer these two questions truthfully, and your soldiers become invincible:
 - ✦ Why do I make art, really?
 - ✦ What part of me is at stake here?



Sensitive Content



Do you have soldiers -or just a horse?

If, after this, you realize the issue isn't the horse's price but something about your soldiers, consider coming to **Quarantine**.

We're a purgatory for artists on a real quarantine island—where you'll discover which emotions your work carries, and how to douse them in the conviction the market ultimately rewards.

We unlock artists—and we're alarmingly good at it.

Our next experiment is in April 2026: **Tears in Rain**. With Yulia Bas, Phil Hale, Adam Miller, Sean Layh, Mu Pan, Yuko Shimizu, and Martin Wittfooth.



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