

NFTs for Traditional Artists with Rafael Hoekstra

Hello and welcome to Down To Art. I'm your host Kristy Gordon. And today I'm joined by Raphael Hoekstra, the founder of Artist Catalyst. So welcome Raphael. Good to have You. Hi Kristy. Glad to join you. So Raphael has guided hundreds of artists in using Instagram optimally through webinars, workshops, and private consultations. And he's now teaching artists how to mint and market their NFTs in his NFT bootcamp.

So I'm so excited to talk to Raphael about these NFTs today. I'm sure everyone's like heard of NFTs at this point, and for traditional artists that wanna get into NFTs, it's so useful to have someone guide us. So I guess, yeah, just like firstly, how did you get into NFTs Raphael? Ooh, that takes us back to 2016 when I first got into Bitcoin and then 2017 there was all kinds of craziness of all the new currencies and then these new things called NFTs.

They actually came out 2015, but I only came across these 2017 and then started buying them, trading them. In those days, the hot collection was the crypto kitties, these little pixelated cartoon cats. And the bizarre thing about them was that you could breed two cats together and make a new cat, which had traits of the parent. Cats quite bizarre in front.

Hey. Yeah, that's wild. Also, it's crazy to me that they actually started in 2017 or even 2015 when you heard about them in 2017. I didn't hear about them till like 2021. So you were way ahead of the game as far as I'm concerned, and that, yeah, that's really cool that you have also got experience in training them.

It's like cool to kind of know how they work in that way. So yeah, what, I guess like as far as traditional artists getting into NFTs, when I first heard about them, you know, last year I started to do like a lot of research, like I'm, I'm sure a lot of artists do, and there wasn't, it wasn't like that clear to me how they were really being perceived in the art world for like traditional artists.

And I didn't know too many people that were like painters that were like making NFTs. And actually, I mean, I think I was like, I'm not ahead of the game, but like a little bit at the beginning of the, well, not really the beginning, beginning, but I'm like mildly pleased that I wasn't right at the end or whatever,

trying to figure that out. But I just had no idea. And since then I've seen some artists like Jeremy Lipkin, like doing NFTs and you know, sometimes it's like a photo of his painting or like a new painting and you know, I think he even sold one to a collector who already owned the painting and then he minted an N F T of that painting.

And that's like a really cool technique. But I guess just basically what, what have you gathered about how it's like looking for traditional artists now to like get into NFTs? Like what, I don't know, what have you seen? Yeah, I, I, I'm asked this question a lot. I think it's just a progression of technologies and where people like to pick them up and adopt them,

whether they're those really early adopters getting into something where it's so edgy, cutting edge, unknown complicated when they're, when there's disbelief or negativity towards it as well. And you see this thing with like the internet, the worldwide web in the nineties and with social media early two thousands, we kind of see this trend. Like some people are really early on Instagram,

some people join later on, maybe TikTok is the, the next thing. Yeah. Oh, there's this new thing. TikTok. Oh, it's for the, just for the kids. Oh, it's too busy and complicated and fast. But maybe we said that about Instagram maybe before that Facebook, maybe before that, having a website. So it's a case of how conservative you want it to be.

Do you wanna wait until it's safe and everyone's doing it and it's totally normal? Or maybe there's pressure to, like, you've gotta have a website these days, you gotta have an Instagram these, oh, you have to make it up these days. Do you wanna wait until you've gotta do it and it's totally normalized? Or do you wanna lean forward,

be progressive, be at the cutting edge and yeah, take a little risk, be a little edgy. Yeah, I think that's a, a kind of attitude question. And to be fair, hey, digital things, they're not gonna be for every artist and that's fine. Totally to each their own. I, I love a good oil painting. I'm not trying to convert everyone into NFTs here,

but in increasingly we are seeing clock crossover. So 2015 there was no crossover, purely digital, only for total dorks. But as this has progressed in the last seven years, we have seen a little bit of convergence in both directions, actually. Digital NFT world coming towards fine arts and traditional fine art coming towards NFTs. So there's overlap happening in different areas from both camps moving towards each other.

I find that encouraging to see. Totally. Yeah, I think that's interesting too. I, yeah, I like recently met someone who runs a gallery in New York and they actually, it's the first time I've like for me that I've like seen it like where they have the screens up and they're selling NFTs and they also sell like original oil paintings and, you know,

and so that, that's like, that's cool to see and, and obviously like Christie's and everything selling the, you know, really big NFTs of people and stuff like that. Actually, I just realized we should probably back up. Do you wanna try and explain what an N F T is as simply in clear briefly as possible? Sure, sure. Happy to.

I guess yourself and myself, we take it for granted. Yeah. Oh yeah. Everyone knows what this three litter acronym is, but, but not everyone perhaps, and even if some people have heard of it still a bit vague, mysterious, I mean misunderstood. So, sure. The way I like to, I mean, so many ways to explain it,

we can go technical, but the way I like to explain it certainly to artists is to say that there's different kinds of assets out there in the physical real world. And some are interchangeable. Something like dollars, \$1 is as good as another dollar. We can exchange them. You don't prefer one over the other. So too, with gold bars, many, many things like this, all the, all the currencies really. And on the digital side, cryptocurrencies one Bitcoin is as good as another Bitcoin. Yeah. All these things are called fungible, which is a Latin word. It comes from a Latin that sort of means interchangeable, exchangeable kinda thing. On the other hand or the other end of the spectrum,

we have things that are not interchangeable. They're unique. And so those are things like paintings, artworks, you can't just exchange one for another cuz they are unique also diamonds. Every diamond is unique and it's clarity, brilliance, color, carots, all gemstones, in fact. True. And on the digital side, we have an, an analog of this also,

which are that instead of some crypto, most cryptocurrencies are fungible exchangeable. We have the non fungible tokens for cryptocurrencies, in which case each one is unique. They're one of one of a kind. That is a very cool, and that does like make me even now understand better this word fungible. I forget what I thought my friend was saying when he first told me about NFTs and fungible,

it was like, Oh, it was fungible. I thought he had said non fungible tokens. Which is hilarious because it actually still makes sense. Like it's almost like a casual way of saying fungible non fungible tokens. And yeah, I mean basically I, it also I guess like in my mind very simply seems to be like a way of, actually this is probably oversimplified,

but as an artist, I think of it as a way of like making kind of like a not always though, not always a jpeg sometimes like a movie or whatever, some kind of digital file in a way that makes it as if it's kind of like an original, like there's only one of it. Or if you make prints then you've said a certain number.

But it's, it's kind of like a, can you put that into words better? Do you know what I'm saying? I think the word you're looking for is scarcity or stuff. Yeah, exactly. Yeah, totally. Cuz that, that was something that I always felt like, I mean, I'm, I'm like a traditional artist and I love, like the painting,

I love the object and there's a lot of like amazing digital art being done these days too. But I, for some reason, like, I kind of like the whole scarcity thing. So it's kind of interesting how NFTs help make even like digital art, like have, have that scarcity kind of piece. It's interesting. Yeah. And it, it brings something valuable to the digital world.

Yeah. Humans do this thing and they've been doing it for a few decades now, for whatever reason. We keep digitizing everything that we like, everything that we value. Hmm. We digitize music, whether it's Napster, iPods or Apple Music, Spotify, we, we digitize music. Hmm. We digitize TV shows with Netflix. We digitize movies, we digitize money.

Like, I mean, I could say Bitcoin, cryptocurrencies, but actually, I mean, 90% of dollars in circulation are just digital now. So we've digitized money with PayPal Venmo. True. That's interesting. And you look at more and more areas, okay, now we're digitizing art. That's true. And yes, the problem with all these industries has been the scarcity problem.

Music, oh, the Napster issue of piracy copying or right. Movie piracy as well. And you know, the artists certainly don't like this. Their stuff gets ripped off devalued. They don't get credit or pay for it. But also audiences like paying when the service is good and to appreciate the creators.

Yeah. Most of them happy to. So like when people could like watch free movies on pirate things, most people prefer Netflix or Amazon. It's affordable, it's good service and they feel they're doing it the right way. That's true. Actually, that reminds me another thing about the NFTs that's interesting too. Well first of all it's like, like really hard to like crack or whatever. So like you own the N F T and it's like very difficult for any pirating or whatever,

you know, like it's really kind of solid in that way. And then also like there's that whole secondary market thing where once you sell an N F T of your art, and then if it like resells you, it's basically a contract. That's, that's the other thing that an N F T is, is like a contracts, right?

Like, so you kind of can write into the contract that every time there's a resale you get like a certain percent say 10 to 20% I think is pretty normal,

isn't it? Maybe even 20% is pretty normal. And that's like a pretty high, you know, resell number to be getting as an artist. But we don't really get that kind of thing when someone buys one of our oil paintings and then sells it down the road. So there's like a real fairness to the creator in that way. You've jumped straight to one of the,

the killer features of NFTs. Hmm. Wait, which are these royalties? It's a great thing. I, I kind of wish this could be translated into the traditional art world. Yeah. And paintings could give some kind of returns to the original artist to be, but we have that in the digital world. And you said the, the key word there,

contract, like each NFT is we can go as technical as you want, but you probably don't want to too much, but created within a smart contract. And so each smart contract can hold one or 1,000 thousands of NFTs in it. That actually is interesting too. The, the, the, the usual word that people use is collection, but technically a collection is a smart contract underneath the hood.

Huh. That's that's interesting. Yeah. And, and yeah, there's like so many ways of doing NFTs too, so yeah, I mean I'll just share with everyone. So yeah, I totally agree with you. Like, okay, so I joined Instagram a little late and was slow at it and it took me forever to build my Instagram account. So then when TikTok started happening,

I was like in there, I was like, there's no way I'm gonna be left behind this time. And I kind of felt the same with NFTs and it's really confusing to like try and figure out how to make an N F T, like I felt like a wizard figuring this stuff out. It was so hard. But there, and there's like a lot of like,

we like, like kind of unnatural things that steps that you have to do. Like you have to make a wallet and choose what kind of thing to use. Like I use meta mask and then you have to open your platform and maybe choose which one. And you know, I used open see and then you have to figure out how to auction it,

like whether to have it a set, like a limited timeframe and what number to put. There's just like so many decisions and I probably made a lot of them wrong. And I also was worried about how it would be perceived in the traditional art world. So I was like, well I'm just gonna use like kind of a fake name, like Kristy Schmidty instead of Kristy Gordon.

It's not that hard to figure out anyone who knows me on Facebook knows the connection, but, and yeah. And so there was like some hesitancy, you know, and stuff. And anyway, so my first N F t like totally didn't sell and it actually cost me quite a bit of money to make cuz I was using Ethereum and everything. But it still gave me,

like, I, you, you and I have talked before and you, you sort of mentioned this idea that to get into making NFTs you really just have to get your hands dirty and just get in there. And that was what I gained from it, is like understanding a little bit more about it by just having done it. But now I can see all the mistakes I made and how useful it would be to have someone like you who knows the best way and really focuses on how traditional artists can like do this most successfully.

What are some of the ways that you think are, you know, the best choices along, along that journey to make for some of these steps? Hey, congratulations Christie for Doing that. Thanks. No, and we agree that getting your hands dirty is the way to learn this. Yeah. But it can take a lot of time and there's such a plurality of options.

Oh, so many. It's a bit different to Instagram or TikTok where it's like, yeah, okay, here's here's the app. Now you create a reel or Right. TikTok no. Instead it's like, wait, which blockchain? Which wallet? Yeah. Which Platform. Totally. And it's all scary too cuz you're like, oh my god, the wallet like this money.

Oh that's scary. Yeah. This is the double-edged sword of having control of your own money, ownership of your own art. This is the whole ethos of what it's called Web three or crypto or NFTs. Now it's supposed to be empowering creators. Yeah. But the other side of it, that coin is oh, I have to do everything myself and figure it all out myself and oh my God,

I've got a million options. Yeah, it sounds like you have figured out a really good way though. Like, you know, I, I've taken your course and it's like really good and yeah, I mean it just opened my eyes to possibilities that I never had found. So yeah. Def well I mean I really recommend that to everyone, but yeah,

I'd love to hear you share about some of the best techniques that you've found. Some of the best choices among these many, many choices. Look, I personally, I've tried so many things. I've from using, I dunno, many of the platforms to writing contracts directly to the blockchain and, and then working with artists both one-on-one and leading the NFT bootcamp.

We've done it twice in live cohorts now. Yep. And throughout this process really narrowed down what I think is solid, simple and yeah. Low friction way for artists to get started. Yeah. But, but I wanna be clear, it's a starting point. Yeah. You get your hands dirty, you get to make your first NFTs and then it opens you up to,

oh, there's many or more possibilities beyond this. But hey, you've, you've created your first, you've got over that hurdle. Yeah. And then you're free to explore and play beyond that. Totally. To really answer your question and it's, it's what I teach in the NFT bootcamp is there's, there's two networks actually on open sea, which is the largest NFT platform.

One is Ethereum, which you used, and how much did it cost you to get started? It was like about 200 or maybe \$250, maybe it was \$200. Okay. I mean it's not, it's not thousands, but if you're not sure what you're doing and you're like, oh I'm just trying this out, I'm not really sure. That can make you hesitate a lot I think.

Yeah, totally. Yeah. It was, yeah. I mean it's not a lot of money, but then when it doesn't sell you're like, Ooh, that sucks. Yeah. That's, so I, I advocate or I encourage artists to use the other blockchain, which is, That's what The other blockchain is called, called Polygon. And it's behaves exactly the same using,

use the same wallet use open, see just the same, like everything's the same except it costs you nothing. Yeah. Amazing. So once you've tried that on Polygon and they're, they're legit NFTs polygon network actually keeps growing in use and adoption and value. So it's totally legit.

Yeah. It's more and more are you using it so you can just stay with that.

Or if you feel confident and you wanna make more, then you, you literally flick one switch, change one little setting and you're over on Ethereum network, you do the same thing. Yeah.

Yeah. That's what's amazing. You can still use meta mask, you can still use open sea. It just happens to have cost you nothing and, and yeah,

I can imagine for anyone listening, they're already like, what are you guys even talking about?

Like meta mask, open sea, like you've already lost me and that's why you have to make your first N F T. Like that's why I even understand it cuz before that it's just like so calm. I don't know, you just hear mind fogs over every time you hear the word net aask or open sea.

But yeah, so, so what other things have you discovered are like the best choices along that journey? Well I recommend taking a linear path to keep it simple with strong recommendation of, well trusted tools, which is the meta mask wallet, even though there's many in wallets. Yep.

Open sea. Yeah. Biggest platform. Even though there are many platforms and it's not perfect.

I don't wanna say it's the best or anything, but it's good and well used. Yeah. And then, and then Polygon network because it's frees you, you're relaxed about it. Totally. And also many, many people have a concern about the environment. Yeah. Which I can talk a lot about. But when it comes to NFTs and environment, it's just that blockchains use computing power.

Computing power uses lots of electricity and that's all the Ethereum network and the Bitcoin network. The little po polygon network uses very little electricity. So if you wanna offset the carbon for it, you plant a bit less than 10,000 trees and that will offset all the carbon for the entire Polygon network for one year. And good news, a company already did it.

So it's all taken care. Oh it's offset. That's cool. Yeah. So that might, that might help take away some friction too. If you feel a little, the word split or conflicted like, oh maybe this isn't good for the environment, then just like you can relax about the cost of minting and the the cost to the environment and Yeah.

And Just play digital stuff. It's like so cool to hear about that. Is Polygon somewhat new? Cuz I mean I did like some research but there was a lot to research so I, I never like heard about

Polygon when I was trying to figure things out. Is it, is it kind of new or, or not, not too much. Believe three years.

It's been around for approximately three years. Cool. They changed name from Mattek to Polygon for whatever reason had a, a brand pivot. I'm in touch with the, the team directly for the company. They work, they work for an NFT company chat to the Polygon team. Oh. They're really, really active building fasts. They're Yeah, They're increasing, they're growing. Well It sounds really good because, and I think we should probably like move on from the complicated sounding stuff because people just like probably can't even hear it. I remember I couldn't like you just don't understand until you do one. But just to kind of throw that out there, I remember that I was also learning about hit ec none or Nuk or something.

And, and that seems to be another, but the problem was that it was another platform as well as another money form. And, and I don't think that that's ideal. I think, and not that open sea's the best, I mean really better would be to be like on net nif GA gateway or whatever or something like that. But that's like curated and hard to get into.

So open sea is like really good and I just don't know if there's as many, I don't know, I didn't know if like hit Ecnu would be kind of as good or something. Well I'll, I'll jump in there cuz I know from perhaps for audience new to this, we are mentioning lots of new terms. Yeah. But the one you're is another,

another platform now the NFT marketplace. Oh, okay. Whi which is on, which is an impossible name, terrible news, Tazo Network, another blockchain. Oh, right. Overall there's this, there's two styles of NFT platforms. There is permissioned and permissionless. Right? Right.

Permission. Permission means you need to apply or be invited or Yeah. You say, please, please, can I put my art on your platform? Yeah. And that might sound familiar to the traditional fine art world. True. It's like, oh I got represented by a gallery. Yes. It's exclusive. Totally. And so, yeah. Yeah. Something like super rare nifty gateway has this air of exclusivity. Yeah. Hey, If you like that,

I mean if you get on there, power to you cause seem exclusive. Personally I'm all about freedom. Decentralization true. Cutting up middlemen. I think that's what this movement is about. True. And you'll find that those, those permission platforms take very high fees. Oh is It like 50 50 like a gallery or is it like, Oh I've, I've never seen that high.

Yeah, 15% Yeah. Seems, seems to prevail on these large platforms. That's Yeah. And it's really hard to get into them. I mean Yeah. Yeah. And that's what is good about Open Sea. Yeah. But yeah, maybe we should move it on from all the concepts or all the different words or, well, But if you have anything else thought saying,

the other ones are permissionless, anyone can Right, right. Useable. And we're seeing some new ones now. I don't wanna just throw out more names, but these tend to take 2%, 2.5% fees. And, and, and to complete the whole thought, the block, the blockchain is free to use. You can, you can use it yourself without these platforms and you pay 0% fees,

but you might need a little bit of technical help for that To Yeah, yeah. And so, yeah, I mean really like when we're just getting started with NFTs, we're probably looking at the permission lists, like platforms and, and so Yeah. And so listeners can already see how many options there are and how many choices along the road. So I just like would've,

I mean, I kind of wish that I had had your guidance back when I was making my first one, but I'm gonna probably do another one soon and I Sure go better Christie. Yeah. If I can ask you a question. Yep. Why don't you think it went well? Do you mean it didn't sell? Is That, yeah, I guess it was just because it didn't sell.

I also like, like I'm not sure, I still am actually, actually not sure. Like, so I was, I was doing a lot of research, which I keep saying over and over again, I seem to be a broken record about that. But I was like, do I just do like a jpg, like a photo, like a high-res tiff file of a painting that I've done make that an N F T or do I want to like do something a little bit different?

What I ended up deciding to do is minting a, one of the videos, the process videos that I have on Instagram of me painting a painting and then in the bonus content, which you can include in your N F T as an extra feature, the bonus content was a tiff, a high-res tiff of the painting. And so I just don't know if it,

I think a lot of my decisions were kind of like, because I was a little bit unsure about how the art world would perceive a traditional artist making an N F T. So the fact that I, you know, made it like a process video of one of my sort of study feature study paintings instead of one of my like real oil paint, like my gallery pieces and the fact that I did it under a fake name and then I hardly ever mentioned it on Instagram cuz I was like,

Ooh, what are people gonna think? I mentioned it on TikTok or not, not TikTok on Twitter because there's a lot of N F T community on Twitter, but I don't have myself like a lot of art community on Twitter. So I was like, well that's probably better. And so I think all like all of that was kind of making it so I wasn't marketing it.

Well I mean, yeah I feel like because it didn't sell, I feel like it didn't go well, but I also just don't actually think that many, maybe most of the decisions that I made of my own accord to the best research that I could do all alone. I don't really actually think any of the them were like the best choices. Like I used Ether,

I should have used Polygon. I probably didn't need, shouldn't have used a fake name. I wasn't trying to hide it per se, but I just, and yeah, I don't know. And I don't know if even like the choice in what I decided to make as the N F T was like the best choice, you know? So I think it was a really good like learning experience especially because now I understand like all of these things,

like steps that, you know, decisions that and what an N F T actually is. And it's not just like a weird concept anymore. But yeah, I would like to like do one where I've made decisions that feel more like they're the right decisions. Yeah. You it, it helps if you feel wholehearted about what you're doing. Mm. Aligned with it.

Good news is you can go and edit your name on open sea. I have already done that since we spoke actually. And I can understand your hesitation of what will the art world think, but you, you might see, you might already know several artists who are doing this. Yeah. I always suggest to artists, especially when you're starting to feel,

I think it's healthy. You're a little cautious. That's fine. That's being honest. So you say, I'm not too sure about this but I've made my first N F T, what do you guys think? Yeah, it's humble, it's genuine. People can relate to that. Yeah. It's not, it's not braggadocious, it's not I'm artist. It's like, hey, I'm an artist and I've just tried my first nft. What do you think about NFTs? What Yeah, it's a really humble and human approach. Yeah. And I'm honest it's a bit of a marketing strategy cuz people engage with this. Yeah. They'll say, oh my god, NFTs, they're terrible. Hey that's engage. Or they say,

oh I've heard about those. They they any good but people Might, yeah. Ah, I actually like really like that. And you talk about that a bit in your course too. And I just actually think that that's like, like exactly the right kind of like approach. Like the humble, honest, like not totally sure about this, but I made one and I do get behind that cuz actually I am proud as an artist to be trying to stay on top of the new forms of technology.

Like I'm proud that I figured out TikTok, you know, and I'm not trying to brag, I just actually like, as an artist, it's kind of wild what we have to figure out sometimes. Like we have to be so smart like, and I like that about artists and so I like that I've like made an N F T and figured it out and stuff,

but, but I really, I, I mean, yeah. And I like your mention about just like getting behind it. Like I think next time I do one Yeah I'll like post on Instagram I'll, you know, I've, when we spoke before too, you like in terms of the marketing strategy strategies that you would suggest for artists, do you wanna speak about that?

Cuz I know you know, we've talked about it a bit before and I really liked what you said. Hmm. Happily. Look, no one has all the answers and I'm not here to pretend that I do either. Everyone's trying to figure it out. Everyone's doing their best and, and actually everyone's looking at other people going, what does everyone else do?

Right? Here's, so here's my take on it. Which is not the only one, it's not the or it's not the correct one. But what I, what I believe and what I do see working for artists is that you own it. You put your name on it. Yeah. But, and you see this as one of your creations. You create a painting, you create a print, you create an N F T. Totally. And so it's part of your creative pellet. It's something that you created. Okay. It happens to be digital. Alright. So's a print. True. Right. Totally. Okay. That's true. So with that in mind, you own it and then the marketing is that you tell the world about it just the same that you tell the world about your paintings or your prints. Yeah. So Whether you, that might be your website, it might be your newsletter, it might be your podcast, it might be your Instagram or your TikTok. Yeah. And so if you send out a newsletter to your collectors and your, your community, I might say, well I'm teaching a new class this month about, what's your next workshop,

Christie? Oh, well actually I don't have a workshop coming up, but I do have an art mentoring program for Anyone who's interested. Okay. I'm Kristy, I've got an art mentoring program coming up and I'm working on my new series for Oh coming up for a gallery show. Watch the space. And I have created my second NFT if you'd like to ship it out.

Yeah. The link. Yep. And proud to share this with the world. That's, I like totally agree with that. Yeah. And that's what I saw Jeremy Lip King doing and it's like that's, and I'm just like so happy to have finally seen like a, you know, famous traditional artist doing, doing that sort of thing.

Cuz I couldn't think of anyone back when I was like trying And yeah, and there's like a lot of like, that actually kind of ties in a bit into like some of the decision making around pricing too. Like and, and also maybe even around, so one of the decisions that I felt was a mistake was that I made it a limited timeframe. Like it was like four auction until a certain date. Like you ha have different options when you make an an ft as far as I understand, and you can have it, correct me if I'm wrong, I might be wrong, but I think you can just have it open like it's up for auction, go ahead and buy it anytime now or next year it's available until it's sold or you can make it so it's like, this is on auction until such and such date. And I for some reason was like,

oh, I should probably like set a certain date. It'll create more like drive. But it didn't, that date passed and then it just wasn't sold. And so I still own it. But I mean, what do you suggest in terms of those particular decisions and, and, and maybe how it ties into like say how we would view our other work,

our oil paintings or whatever art form we do. Yeah, absolutely. Again, I don't have all the answers, but I have one recommendation. Yep. Which I think is a really good starting place. Especially if you're, you're not sure about first where you price it and then hopefully you find

your own pathway from there. In terms of auction, I think auctions work when there's a lot of demand.

Ah-huh. Probably gonna work if really famous artists, they've got multiple people, they expect some bidding. I don't, I don't interact with too many artists like that got its place. But for most artists I suggest a fixed price and then it sells when it sells. Ah, a fixed price. Right. So smart. See this is why I need you.

And then the second question is of course what fixed price. Exactly. Pick a number outta the air and to make it more confusing, it might not be priced in dollars but in Ether or if it's on Polygon, it might be in magic. Like, oh my god, that's Totally, You can make a simple conversion. My way of framing this is to look at the spectrum of things that you create and sell at the moment. Yeah. And every artist is different, but many artists have some, they're standard artworks, some premium artworks, perhaps custom commissions or very large pieces and then some smaller pieces or some prints or something that's lower price point. You might have two price points or three points, price points, some range like this. And I suggest for your first NFT, because it's digital and it should cost you nothing to create, put it at the lower end of that spectrum. Yeah. So where you would play, sorry, where you would price a print or your small size works. Yeah, that's, that's good. And if that sells great power to you and well, you're not gonna go down in price, you could, you could price the same or you could begin to rise that floor.

Yep. Yep. Nft industry term have a, a rising floor. Love the rising, move It up a watch. Yeah, totally. Exactly Like we do in, in oil paintings. Like I think the idea around oil paintings is to just, you know, maybe raise your prices five, 5% every year just, but never, you can never lower it like you,

so it's, you don't wanna start too, too high cuz you can, it's really bad if you lower your prices. So just to be slowly raising it over time. Yeah. Another thing that I was like worried about when I was trying to figure out what to do for my first N F T and wrap my head around NFTs is I was like,

you know, I was thinking, well should I do like a high-risk tip file of a painting that's already sold? And I know like in terms of legalities, even when a painting has sold and a collector now owns the painting, I still own the copyright. So I was like, you know, technically I know that I would be allowed to do that legally,

but I totally worry how a collector would feel if they're like, I own this painting and now she's made an N F T and I don't know if I like N F T. You know, so yeah. What do you, what do you think about that? Like, and I, oh and then I know Jeremy Lip King, his first N F T, I think he, it was his first, I think he said I could have this slightly wrong, but one of them along the way, it was like a collector had bought an original oil painting and then he wanted Jeremy to create an N F T of it. So he now owns the N F T and the original oil painting. So that's really good.

But yeah. Yeah. What, what do you think about that? Like in terms of how collectors might feel about having Yeah. About someone like that? Oh, I think, you know, I think you said the answer if, if it might be legal, but it's all about perception. Yeah. It's Just Feel right to the owner of the painting.

Yeah. Maybe not, maybe not to someone who's looking to buy the NFT either. True. Yeah, totally. I mean the whole story so that this just doesn't feel quite right. It doesn't, no, but I like your other, you know, idea. I know you've also talked about this idea and I wanna try it sometime of actually having an original oil painting and going ahead and making an NFT of it.

Maybe getting a QR code in your, or you can even get a chip and then like on the label in the gallery, you know, they would, it would sort of have say the QR code to the N F T. So essentially someone buying the original oil painting would also own the N F T and you could also type into the N F T contract that if someone buys the N F T, they'll, you know, get the original oil painting too. So that, that's kind of like a cool way of doing it. Oh yeah, I'm all about this. Yeah. We talked about, yeah, I really like this. Yeah. Alright, if, if I can, if I can promote the bootcamp for one second. Yes. The NFT bootcamp covers like three things.

We talk all these high level things like marketing, pricing, what fine artists can create, well high level ideas. Then we also get to the nitty gritty Exactly how, how to set up your wallet. Oh yeah. Step by step, how to min your nft. We, we do that. That's essential, Practical hands-on getting hands, dirty things as well.

So it's both of those. And thirdly, and finally we add on three extra features to make your NFT stand out from the crowd. Yeah. Because it's one thing to make it make a jpeg an image. Yep. And that's fine. Most NFTs are that. But if you wanna stand out, you can do a few things and you, you've mentioned two of them already actually.

Yep. Hidden content. Yep. Or unlockable content that only the, the owner or the purchaser of Unity can, can unlock. It's something you can do digitally, but you can't do in the nutritional world. So you're using the magic feature. Yeah. That's cool. The second feature we do is putting NFTs within NFTs that's interest. The other like Russian dolls put as unlimited as many as you want inside.

Whoa. It's, and you, and you can also think about it like putting paintings inside a gallery. And the gallery is the nft, which holds all these paintings inside. Whoa. Just to twist that even more, you put NFTs inside NFTs, you can also put money cryptocurrency inside your T. Oh, Okay. So extra feature, you gotta learn basics first.

I recommend. Yeah. And then third and third feature there is what you just described. Yeah.

These Fusions of physical, digital, I think that's, that's cool. This is really powerful for fine artists. Yeah. Because digital artists can't do this. They're like, I appreciate, Right. I wish I could bring, but as fine artist, you've got this amazing talent for painting or sculpture and then you add a digital component and you link them together.

Totally. And you just got a couple of ways to link it, which you've mentioned both QR codes or chips called NFC tags, little microchips you can scan with your mobile phone to link them.

That's the, that's the how and the why is to give this extra experience. People can have the experience of going into Christie Gordon's next gallery show, scanning the QR code and seeing the N F T and the NFT could look the same as the painting or it could be behind the scenes.

Ah-huh. Well the process video process shots, it can add an extra dimension to that artwork. I like that. And as I said, you can also link them in the sale. So yeah. By one you get the other in either direction. Yeah. I mean I really like that I had the idea that like you could, I take photos of the stages of my paintings.

Like, so you could even make your N F T, you know, the photos, the of the, each of the stages, you know, towards creating the painting. I have a collector who really loved seeing like the stages of his painting painted and Yeah. Or else like the process video or, and the other thing you mentioned in your course,

which I think is really true, is that like the other benefit of that is that then you sell the painting and you've sold your first N F T. Because right now I think it might look bad that I have an N F

T that was for sale and didn't sell. Like that might actually be like a little bit of a point against me now in the N F T world.

But it, it looks, it looks good. If they look at your open C account and they look to see well how she made any other NFTs and they can see like, oh, there's one, she sold it. Cool. Maybe I'll buy this one or whatever. Totally, totally. You can, you could make a deal that someone buys your nft,

you give them the painting that's totally legitimate actually. And, and then the sale shows on the blockchain, everyone can see, okay, the NFT is sold for this price. It's a good headstart. It's a good way to get started. And having an immutable reputation of sales. Yeah. Yeah. It is good. It's, it is, it's the smart way of doing it.

And I think also like it's a little bit of a, like a, I think that this way of having it like an original oil painting say in a gallery linked to an N F T that maybe adds another dimension to the work in some way. You know, I just think that that's something that's interesting. It would be, you'd be hard pressed to find someone who thinks that's not kind of cool or whatever.

I don't know because I think it is interesting. Yeah. And you, yeah. You work at charge particles, I forget, is that like a platform or is that, and I'm like, I don't know the whole N F T world or is that the Discord group or both? Tell us a little bit about that. Oh, sure, sure.

I, yeah, I run Artist Catalyst as a consultancy on, on Instagram and NFTs artists. And I also work for Charge Particles, which is a, an NFT company startup. And we have this innovative technology. So charge particles is two things. You can look at it like a platform that we aim, like we aspire to be a protocol, which,

which we hope that we could say all but many, many NFTs will use. Ooh. And The magic that we bring to NFTs is that any, every NFT becomes a basket that can hold things inside it. Ah. Those things are tokens, fungible tokens and non fungible tokens. Oh, so cryptocurrency, money and art. That's interesting. I'm actually just thinking of one other thing,

and this will be like the last question really, but there's also like more and more NFTs that aren't even necessarily art. It could be just like a contract. Like you buy this N F T and you get three workshops from me, or, or you get first dibs on signing up for my limited space workshop or something like that. Like that could be like another option apparently that artists could do too. What, what do you think about those type of NFTs? Absolutely. So when, when we, where we started was saying non-funded tokens are assets that are digital and unique. Right? So they're in the traditional world. The analog world, there's lots of unique non exchangeable things like tickets to a concert. Yeah. Tickets to a workshop, things like this.

So we're NFTs are seeing more and more applications. Art was the first one and now it's like digital land and in-game items for gaming and collectibles and real estate and fractionalized real real estate. And what am I missing here? Oh, domain names. Oh, The use cases. Keep expanding. Ticketing is a big one that's scalp and coming. Yeah, totally.

Well I think it's ticketing Is that okay, its your ticket and it remains a memento and you can also exchange it with someone else. You can resell scalp scalping if you like. It's just a derogatory word for a reselling your ticket. And it doesn't have to be tied to your name. It's a bearer instrument. Whoever holds that NFT has access. They're also used as access tokens for private groups on telegram discord.

Oh. They're used as access tokens to private webpages now. Whoa. That's interesting. I am just like so proud of us as artists, figuring things out, staying on top of technology. We're wizards. It's amazing what we have to do as artists. People think artists aren't smart, but we're totally smart. Smart Sue you. Yes. Entire businesses in one person.

Exactly. Ideators, executors, marketers. Yep. Accountants. Yeah. Oh my gosh. Everything in one. Totally. And I'm just so glad that now we have like, support in figuring out some of these crazy things like Yeah, like your N f T bootcamp class and, and also like everything you do with Artist Catalyst and like supporting artists with Instagram and things like that.

So yeah. Can you tell us a bit about where people can find you and some of the classes you offer? Sure. I'm simple to find, my name is Rael, but I, I go by artist catalyst on Instagram and artist catalyst.com and the, the name comes from my chemistry background. My, my doctoral work is in chemistry and for a long time I worked in with catalysts.

So I, I like this kind of alchemy, this transformation. Yeah. That, that's where that name artist Catalyst came from. I'd like to catalyze your art career. Yes. I would like that too. I worked with artists guiding them on Instagram, on what actually moves the needle, what actually gains followers. Yeah. The short version, there's three ways to, three ways to grow followers. It's not a big industry. That's the short version. Yep. I work hands on, one-on-one, others on this. I also offer the NFT bootcamp, which have now recorded because we did a, a few live cohorts and then people, people kept asking like, can I do it now? I'm like, okay, I'm recording this.

Yeah, I think that's good. You can get started anytime you want. Do it in your own time. Yeah. And come back to the, the videos too. It's amazing. Yeah. And, and also artists then ask about digital marketing and I'm happy to work with them on that. From email lists to websites to marketing strategy, really the sites like the business side of art.

Yeah. It's, it's so great cuz there's like a lot of stuff to, to figure out and simple things that you might, you know, do on Instagram or with making NFTs and you might just kind of be doing them wrong. And if you just make a little change, if you just know the right way, it could make like all the difference.

So I'm so glad that you're, you know, figuring this stuff out and then sharing it with artists and catalyzing their careers and you just make it so accessible and yeah. So it's, it's really great to have you and thank you so much for sharing all your knowledge with us and I can't wait to talk to you again soon. So thank you so much Raphael, and I'll talk to you soon With Christi. Bye-bye. Thanks, Rafael. Bye. I hope you've enjoyed this episode down to Art and if you're interested in any of my classes or seeing my paintings, you can check out my work at KristyGordon.com or look at the online classes I have at KristyGordoncourses.com where you can learn about my online art mentoring program as well as the different streamed online classes that I have.

If you've never taken any of my classes, I would suggest you start with the self-portrait class. So thank you for joining us today.