

A decorative L-shaped frame made of thick black lines. One part of the frame is on the left side, extending from the top to the bottom. The other part is on the right side, extending from the top to the bottom. The two parts meet at the top-left and bottom-right corners, forming a large, open square shape.

A GALLERIST'S PERSPECTIVE

Some Common Sense Ideas for Honing Your Art Career

MY PERSPECTIVE... A.K.A. ABOUT ME.

Sorry, please bear with me as I define why my perspective may be interesting to you. I'll try to make it as quick and painless as possible.

LEVEL SET

Tell me what you envision when you think of the “art world”.

The Art World: A Journey to Now .

- Museums originated as private collections.
 - *Fun Fact: One of the First Museum was thought to be the Museum of Alexandria, which may have been in the same complex as the Library of Alexandria (One of the 7 Wonders of the World)*
 - *Patronage System.*
- The Salons and the Public Sphere.
- Commercial Art Galleries: the Rise of the Art Dealer/Gallerist
- White Box Galleries.
- Commodification:
 - *Mass Production (cheaper more pervasive)*
 - *Focus on Collectors and Provenance.*
 - *Art as a Financial Investment.*
- Say it with me: E X C L U S I V I T Y .



THE FRAGMENTING
OF THE ART WORLD

The Artworld: The Current State of Art

- There have never been more artists and less spaces.
 - *Access to materials and opportunities for making art have never been higher.*
 - *We have a DIY culture.*
 - *Art Spaces are Closing*
 - Commodification & Mass Production
 - Budget Cuts
 - Cost of Brick & Mortar Locations
 - Failure of “Supply Chains”: The mythical “collector”
- All Art Spaces have more quality artwork than they can possibly handle.
- Ease of understanding and use of information by curators and gallerists has become a determining factor.

OKAY....

NOW WHAT?

1. Models, Models and more Models.
2. Art as a Business; Submissions as a Practice.
3. Network
 - ✓ *In person, online, anywhere you can.*
 - ✓ *Even if you are an introvert.*
 - ✓ *Even if you think Social Media is not for you.*

THERE HAVE NEVER
BEEN MORE WAYS TO
SHARE YOUR ART.

{ KEYWORD : AGENCY }

MODELS TO EXPLORE

- Traditional Galleries
- Frame Shops
- Design Stores
- Community Art Centers and Guilds
- Colleges and Private Schools
- “Pay-to-Play” Galleries
- Membership Galleries and Collectives
- Art Shows
- Pop-Ups
- New Models (A Little Outside the Box)
 - *Dirty Franks*
 - *Powell Lane Arts*
 - *Lair Gallery*
 - *SoHa House & Camden Fireworks*

ART AS BUSINESS




SUBMISSIONS AS A PRACTICE



DE-MYSTIFYING JURYING.





KNOW YOUR COMPONENTS

{ And get comfortable with them. }



Written Components

- Artist Statement : What are you doing?!?? (First Person!)
- Artist Biography : Who, What, Where, When, Why of You. (Third Person)
- Resume : Just the Facts, Sir!
- CV : Tell me how you ended up here.

Differences arise in use & purpose.

Common Comparisons

- Artist Statement v. Artist Biography
- Resume v. CV
- Artist Statement v. Resume in Paragraph Form
- Artist Biography v. Resume in Paragraph Form

Big MUSTS for Submission Images

- Well Lit
- Squared (not necessarily square, i.e. 1:1)
- Minimal Glare
- Hi-Res, with minimum of 300 dpi.
- Not watermarks
- No "In-Situ"
- No Obstructions
- No hands or feet, etc.

EXAMPLES: Heck Yeah!!



EXAMPLES: SMH... Let's try this again.



Description of Images

- Title
- Medium
 - *Be complete,*
 - *But concise*
- Dimensions
 - *Artwork Dimension*
 - *Framed Dimensions*
- Finished Edge v. Framed to Size v. Framed
- Editions

The image features two thick black L-shaped brackets. One is positioned in the top-left corner, with its horizontal bar extending to the right and its vertical bar extending downwards. The other is in the bottom-right corner, with its horizontal bar extending to the left and its vertical bar extending upwards. These brackets frame the central text.

HABITS THAT WILL
HELP

Best Practices

Do:

- Visit the Form BEFORE filling it out
→ The Dummy Form Process
- Keep a calendar of Due Dates,
- Keep a notepad, tablet, word doc, etc. opened in which you can keep notes as you go.
- Make an Inventory and Tracking Sheet that follows the full life cycle of a submission.
- Make a folder for each of your submissions that includes all materials.
- If time and location allows, visit the space before you submit.
- Ask questions if you are unclear.

TIP:

Have everything ready (Components & Descriptions) BEFORE you fill out the submission or write your email.

Don't:

- Write your written components on the fly.
- Take photos on the fly.
- Upload directly from your phone's camera roll.
- Try to influence the process through emails, phone calls and visits during the jurying process.
- Leave any items incomplete or put in any information of which you are not sure.

A SPECIAL NOTE ABOUT PRICING

The ugly truth & stress about pricing work

1. Always make sure you are getting re-imbursed for your materials, framing, any entry fees and any costs incurred in getting your work in the space.
2. Know that it is always unlikely you will be re-imbursed for your time.
The market is saturated, cost-of-living is high, and we're re-building a market.
3. Be consistent.
Speak with galleries and curators about pricing.
Ask a gallery what to expect in terms of their buyers' budgets and average price of sale.
4. Experiment. Find out what the market will bear.

LET'S TALK ABOUT SOCIAL MEDIA

What social media can do,
what it most likely cannot do,
and why you need to be on it anyway.

The online sale?

BEING A GOOD CITIZEN

Of Your Art Community





GALLERY SIDE

Do:

- Use publicly available resources to find submission & network opportunities
 - *Websites*
 - InLiquid.org
 - State Council for the Arts
 - ArtBlog
 - Hyperallergic
 - CaFE
 - NYFA
 - Other Recommendations?
 - *Follow art spaces, art groups and orgs in which you are interested*
- If at all possible, VISIT the spaces.
 - *And send a Thank You or Nice Meeting You Note afterwards.*
- Sign Up for Newsletters for the spaces you enjoy.
- Ask questions if you have them.
- Make sure all contact and correspondence is professional.
 - *Direct and with intent*

Don't:

- Walk into an art space, ask to see the director of that space, and then pull out your phone to tell them you are an artist and they should show your work.

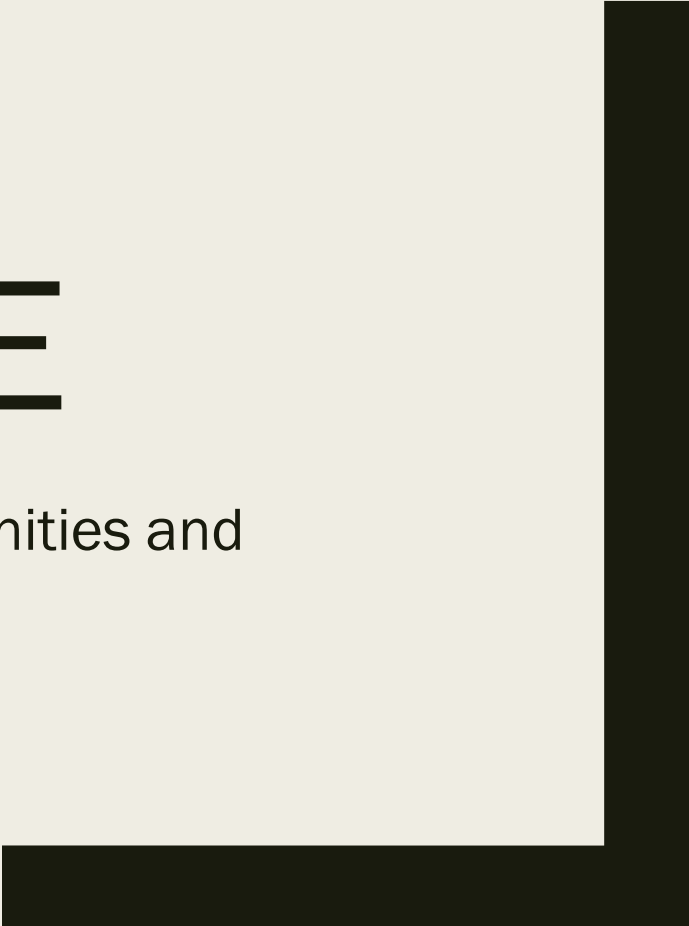
UNLESS THEY ASK OR THAT IS HOW THEY TAKE SUBMISSIONS!! 😊

- Send gratuitous or preening emails and/or make uncomfortably effusive phone calls.
- Don't text galleries, gallerists, curators, etc..
 - *Use ONLY publicly available contacts.*
 - *If introduction is being made by a friend. The friend needs to okay that with the gallerist, etc. first.*



ARTIST SIDE

Good Ideas for finding colleagues, opportunities and support in a hard business.



Recommendations:

- Find a crit group
- Go to Openings
- TALK TO ARTISTS AT OPENINGS.
- Sign Up for any Newsletters of artists whose exhibitions you would like to emulate.
- Follow Artists whose work and careers you are interested in on Social Media.
 - *SPOILER: This is the actual reason the social media matters.* --

BOUNCING BACK:

what to do when you're not picked.

- What to do if there is no response on decision.
- Levels and nuance in rejections.
- To follow-up or not to follow-up
 - Be prepared for no response.
 - How to read a response if there is one.
- Go to the opening. See what got picked.
- Talk to anyone you know who got in.
- Realize that the conditions of the jurying changes with every show, so if it's a place you want to show, continue to submit to their calls.

TAKEAWAY: Have a cry & cuddle if necessary, leverage your artist support circle (that we talked about earlier), and then get back on the horse.

Q & A

