Art World News

MAY 2023

THE INDEPENDENT NEWS SOURCE

SOCIAL MEDIA STRATEGIES AND PRIORITIES

As new social media platforms come and go and algorithms constantly change, it can sometimes be challenging to know what to focus on beyond creating beautiful and entertaining content to post. Go to page 24 to learn more.

SMALL CHANGES CAN REVITALIZE A CUSTOM FRAMESHOP

As we head into summer, now is a great time to think about how you can revitalize your store. Tru Vue has created a list of tips that can get you started on creating an even more welcoming and shopper-friendly space for your customers. Page 20.

JAY JOHANSEN'S NEW PORTRAIT SERIES DEBUTS

Artist Jay Johansen's latest project, *Ten Thousand Days in the Making*, encompasses the entirety of his nearly 40-year art career and features one-inch digital reproductions of his work to construct a 60-inch portrait. Visit page 18 to learn more.

TREND RUNDOWN: A GALLERIST'S PERSPECTIVE

ADC Fine Art's Litsa Spanos discusses various trends that she has noticed on some of her recent projects, collections and art sales, both residential and corporate. Go to page 26 to read more.



Astoria Fine Art is located in Jackson Hole, WY.

ART GALLERY EVENTS HELP BRING IN MORE SALES

Gallery events—whether they are show opening receptions, demonstrations, book releases or private events—offer an opportunity for one-on-one sales possibilities and relationship building. They also provide ways to make the collector feel included and part of a special group, thus adding a new layer to their art purchase. Who wouldn't love to tell the story of the painting in their living room that was told to them by the artist

themself? But organizing an event is time-consuming and goes beyond just buying some wine and sending out invitations. Each event needs to be unique and offer art and experiences that will attract new and existing collectors.

Gallery owners must know which parts of their audience will be receptive to different types of artwork. That, in itself, can take time to develop. And in a post-Covid restricted world, many other continued on page 12



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QUOTE OF THE MONTH:
"Some of our art shows have produced record numbers of attendees. People are hungry to get back out and support art."

Mary Morgan, page 14

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Shown is "Passionate" by Jay Johansen, a facemount encapsulated acrylic measuring 60 by 40 inches. Go to page 18.

Gallery Events Help Bring In More Sales

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An Artist's Inspiration: Jay Johansen

Artist Jay Johansen's project, Ten Thousand Days in the Making, encompasses the entirety of his nearly 40-year art career and features one-inch digital reproductions of his work to construct a 60-inch portrait.

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Cincinnati-based ADC Fine Art's Litsa Spanos discusses many of the trends that she is noticing as a gallery owner on her recent projects and art sales, both residential and corporate.

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Tips to Revitalize A Custom Frameshop

As we head into summer, now is a great time to revitalize a business' space and Tru Vue has created a list of tips that can help create an even more welcoming and shopper-friendly space for customers.

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What's Hot in Open Editions

This month's What's Hot in

Open Editions features a va-

riety of the latest best selling

open edition prints, some

available as print-on-demand

images, and it includes con-

tact information as well.



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IN OUR OPINION

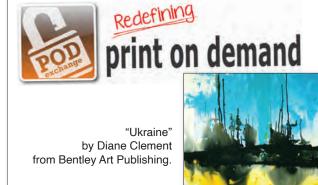
MAKING THE SUMMER PROSPER

t the threshold of another Covid-free summer. folks are healthy but generally concerned about economic plagues and pestilence. For some consumers money is starting to tighten while for others, fluid spending continues. So, as consumer patterns now reflect a "fix rather than replace" mentality while shying away from the "big purchase to the modest one," the question is, how do smart art gallery and frameshop owners play the trend? Remain aggressive. Art and framing purchases have always been a combination of wants and needs. Good sales people are strategic enough to sense the origin of an interest in a purchase and expert enough to close the sales pitch against the consumer's mindset. However, one problem top-notch sales and marketing can't overcome is not having the right mix of products to offer their clientele. So often, that when markets start to pivot, large swaths of art inventory in particular go

stale. Not that those works will never sell, it just that the opportunity cost of showing them in a premium location in the gallery, renders them to be severely under performing. Don't coast through the summer, celebrate new work and artists.

As the work-at-home trend repositions and continues, the art and framing industry can enjoy positive sales growth. Especially in suburban locales where commuting to the big cities will be soft throughout the summer, gallery and frameshop sales will prosper where many local retailers may struggle. The foundation of retail success for art galleries and frameshops in the client's experience, are both buying and owning an expertly framed elegant pieces of art. The courtship begins when a client enters the shop but doesn't end when the cash register rings. Savvy operators know the bounty of business that awaits those who make the extra effort to provide installation services—the unheralded moneymaker in the industry.

John Haffey Publisher



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ART WORLD NEWS

Editor in Chief

Koleen Kaffan kkaffan@optonline.net

Editor Emeritus

Sarah Seamark

Production Manager

Sue Bonaventura

Columnists

Todd Bingham mo@tbfa.com

Barney Davey

barney@barneydavey.com

Joshua Kaufman jjkaufman@venable.com

Contributing Writers

Kelly Bennett Katherine Hébert Michelle Smith Anita Petersen Cristi Smith

Publisher

John Haffey jwhaffey@aol.com

Information Technologist

Joe Gardella

Editorial Advisory Board

Phillip Gevik, Gallery Phillip, Toronto, Canada
Steven Hartman, The Contessa Gallery, Cleveland, OH
Jeff Jaffe, POP International Galleries, New York
Heidi Leigh, AFA, Belcastel, France
Ruth-Ann Thorn, Exclusive Collections,
Cedros Design Center, Solana Beach, CA

ADVERTISING SALES INFORMATION

U.S. & International

John Haffey, Publisher Phone (203) 854-8566 Fax (203) 900-0225 jwhaffey@aol.com

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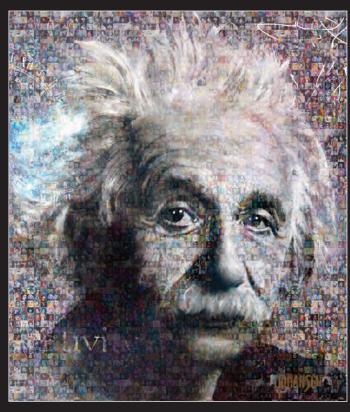
TEN THOUSAND



"Reviewing my life's work and remembering many of the challenges I encountered the past 40 years has been very emotional for me. It's allowed me to reconnect with my soul. I'm still passionate about art, and I know my masterpiece is yet to be painted."

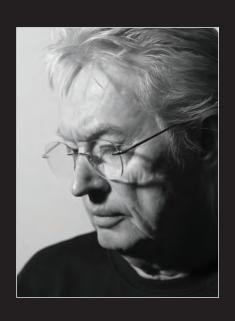
"Passionate"
60 by 40 inches
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60 by 52 inches
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"The Age Of Enlightening" 60 by 48 inches Facemount, encapsulated acrylic



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ARTISTS & PUBLISHERS

SunDance Graphics Signs Sunridge



Liz Sunridge's "Stand by Me."

SunDance Graphics, Orlando, FL, has signed Liz Sunridge and offers her work as POD. A classically trained artist, musician and equestrian, Sunridge's artwork depicts the inherent beauty and hidden rhythms experienced in the natural world. Shown is "Stand by Me, measuring 36 by 24 inches and retailing for \$30. Call (800) 617-5532 or go to: www.sdgraphics.com.

Musichead Gallery Presents Syme

Musichead Gallery, Los Angeles, CA, presents the work of artist Hugh Syme in an exhibit titled, Hugh Syme: Imagine This, A Visual Retrospective. Syme is an award-winning Canadian illustrator. designer, graphic artist and musician and the exhibition includes a selecbest-known works



tion of some of his "Permanent Waves" by Hugh Syme.

spanning some 50 years, as well as a large assortment of original artwork. Prints are available and the gallery will continue to include an ongoing assortment of works by Syme following the exhibition's end. A special collection of four limited edition, signed prints are also available. Phone (323) 876-0042 for further information, or go to the gallery's website located at: www.musichead.com.

Corey Helford Gallery's 4 Artist Show

Corey Helford Gallery, Los Angeles, CA, presents a fourartist show featurina works from Australian artist kelogsloops, Los Angelesbased Robert Palacios. Thai artist Tarntara Sudadung and Japanese artist Yuka Sakuma. Through Your



Yuka Sakuma. "World Through Your Eyes" by Sudadung Shown is "World is an oil on linen, 15 3/4 by 15 3/4 inches.

Eyes" by Sudadung, part of the artist's *Red Hair Girl* series. For further information, telephone (310) 287-2340 or visit the gallery's website located at: www.coreyhelfordgallery.com.

Ukranian Artist's Work at Arcadia

Arcadia Contemporary, New York, NY. presents Denis Sarazhin's paintings, once thought to be lost to the war in Ukraine, in a show titled, The Rescued Paintings. When Sarazhin and his wife left Ukraine, 24 hours prior to its invasion, he thought that his pleted paintings



body of com- "A Trace of Light" is an oil on canvas.

left behind would be lost forever. After landing in the U.S., he reached out via Facebook to anyone in the Kharkiv area to see if his paintings had survived. A friend reached out and organized a group to rescue the work and get them to Sarazhin and they are now on display. Call (646) 861-3941 for more details, or visit: www.arcadiacontemporary.com.

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EDWARD HOPPER EXHIBITION PUTS SPOTLIGHT ON ARTIST'S FORMATIVE YEARS



GLOUCESTER, MA-The Cape Ann Museum presents "Edward Hopper & Cape Ann: Illuminating an American Landscape," an exhibition of the critically acclaimed American artist during a turning point in his life and career when he came to Cape Ann from 1923 to 1928. This major exhibition is the first dedicated to Hopper's formative development on Cape Ann, marking the pivotal summer of 1923 when he and his future wife, Josephine "Jo" Nivison, visited Gloucester. The exhibit opens on his birthday, July 22, 2023, runs through October 16, 2023, and is presented in collaboration with the Whitney Museum of American Art, the major repository of the Hoppers' work. Shown is "Anderson's House," a watercolor over graphite pencil on paper.

The exhibition features 66 works including paintings, drawings and prints brought together from the Whitney Museum of American Art, the Brooklyn Museum, the Museum of Fine Arts, Boston: National Gallery of Art, The Philadelphia Museum of Art and 28 other institutions and private lenders. The Cape Ann Museum, founded in 1875, exists to preserve and celebrate the history and culture of the area and to keep it relevant to today's audiences. For details, call (978) 283-0455 or visit: www.capeannmuseum.org.

GALLERY EVENTS HELP BRING IN SALES

continued from page 1

aspects need to be taken into account. Moving away from the digital impersonal sales process that was adopted over the pandemic takes time and getting people to come back out to the gallery in a social setting and meeting people and artists can be a challenge. Artists, too, may have concerns. But, the end result is a customer walking away from the event having had a new experience that can help in the sales process, and

create repeat sales.

Danielle Festa. gallery director of newly-opened Aplomb Gallery in Dover, NH, says that doing business today requires a multi-channel proach to marketing and sales. "Pre-pandemic, I was the director of a monthly Art Walk in our city and when that came to a halt I was reminded of how much to pull off a monthly

event," she says. "I had more time to put into my own art and transitioned into showing work inside a virtual reality space called ArtGate. When I decided to open my own gallery in January of 2022, I knew I wanted to space out my events a bit more to allow for that balance to continue. Now I host bimonthly exhibitions with six opening receptions annually."

Using technology to hold shows that are not in-person are also a great way to present new work and one-on-one conversations with artists without having to deal with all of the usual event issues. "I still host events in virtual reality (VR) in

addition to my brick-and-mortar gallery," she says. "This allows for artists from any geographic location to apply and gives them an option to sidestep the financial pressure of shipping work. I can also fit a lot more work in the virtual space. I plan to continue to approach curating with a hybrid model hosting artist talks in VR along with the in-person receptions."

Another new approach to events today, is offering



effort was required Aplomb Gallery is located in Dover, NH.

smaller groups of people the option to view the work, in an effort to respect people's comfort zones.

"My gallery is intimate and I chose the space for that reason. I stagger the events so that attendees choose one of three-hour time slots. I do think this allows for socialization that collectors are looking for but also ensures the focus is more on the art. I have found artists are eager to do shows. Especially my last group exhibition, 'Figures in the Landscape.' This show generated a lot of fabulous applications which made me happy to have the additional VR real estate."

technology Using helped to keep sales brisk at Aplomb Gallery. "The virtual reality gallery space inside ArtGate can be accessed via a PC or Mac browsers, not just on an Oculus headset, so that really opens up the opportunity for attendance." Ms. Festa says that this can lead to sales, but is mostly a way to make future connections or encourage commissions. The Aplomb Project (www.the aplombproject.org) is a non-

> profit created by Ms. Festa and features portraits of trauma survivors painted by her with an event that allows for subjects and allies to come together in a safe space and celebrate their resilience, using art to heal. "As an artist. freelancer and director of a non-profit in addition to operating my gallery, I am not hyperfocused on the amount of dollars spent, although work has been done to find homes for the work and that does make me happy. I think

taking the financial pressure off is when the magic happens."

As customer-gallery relationships reign supreme in the art and framing industry, shows can be a catalyst for building these bonds. At Kathryn Markel Fine Arts, in business since 1975 and with two locations: New York City (Chelsea) and Bridgehampton, owner Kathryn Markel says that events are great ways to present other work, makes sales and provide personal attention to collectors. "Artist exhibitions do bring in sales and they can create interest in

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"Sky is the Limit" Mixed Media on Canvas, 50" x 40"



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YAPHANK, NY—Framerica's Lackluster Collection, featuring an ultra-matte, zero-shine finish, now includes misty grey. The new color is available in profiles ranging to 3 inches. The company produces environmentally responsible products using some of the greenest core materials. They have a purpose-built manufacturing facility that employs the most modern machinery to streamline its production capacity.



In related news, the company's shipping director, Al Santos, recently celebrated 15 years with Framerica. "Al has been special from day one," says Jay Van Vechten, executive vice president. "He is not only one of the most capable people at our company, but also one of the hardest working." For further information, telephone (800) 372-6422 or visit the company's website located at: www.framerica.com.

GALLERY EVENTS continued from page 12

new work as well. But. I find that most sales occur after the show is down. We have new exhibitions every six weeks and have historically had openings from 6 to 8 pm on Thursday evenings since all of the other galleries in the neighborhood did the same," she says. "The artists always want an opening so their friends can come. During the pandemic, we of course stopped having openings for a while and then after the first year, the artists asked that they be able to invite a small group of friends to come, masked, on a Saturday afternoon. That worked out very well and for the past year-and-a-half, we have switched to having Saturday afternoon openings."

Being open to the ideas of artists to help meet their needs and keep them happy is also important and part of the longterm building of their collector base. "It seems that it's easier for the artists' friends to come

on weekends, and it's easier for the gallery not to have an opening at night. We invite all of our collectors to our openings, of course, but they rarely come. The openings are attended by the artists' friends and so we rarely sell at these events. Sales have been up since the pandemic but generally, they are not made at events, per se."

At Gallery Forty-Two, Indianapolis, IN, director Mary Morgan says that people have been eager to get into the gallery for events and to bring new pieces of art into their homes. "Since March 2022, we have had regular monthly

open houses (First Fridays) and produced nine different art shows. We are seeing a steady uptick in open house attendance, as well as, artist receptions. In fact, since March 2022



Gallery Forty-Two is located in Indianapolis, IN.

to March 2023, our attendance has more than tripled. Some art shows have produced record numbers of attendees. People are hungry to get back out and support art."



Kathryn Markel Fine Arts has two locations: New York, NY, and Bridgehampton, NY.

In late 2021, the gallery was purchased from its previous owners by William Kessler and since then, focus has been on motivating collectors to come to events and experience the new work.

"Early 2022, we saw patrons attend with caution," Ms.

Morgan says. "At first, many attendees opted to wear a mask, social distance and avoid direct contact. We still provide hand sanitizer throughout our space. As the months passed, we saw that people loosened up their precautions, became more comfortable with crowds and had little Covid concerns. We've been fortunate to host wall-to-wall receptions, complete with food spreads, DJ's, lots of artists in attendance and collectors eager to meet the artists and grow their collections."

Personal service does still come into play in the sales process though. "Oftentimes, serious collectors will make an appointment to view the work in a smaller setting than an artist reception. This allows them to take their time, ask questions and have a personal experience with the gallery."

Ms. Morgan says that as people were home due to the pandemic, many artists were busy creating new art and are

> now ready to show it. Thankfully, collectors are anxious to get out and see the work. "For us, artists are eager to work with us and put on in-person shows. Not only have artists been busy creating during Covid, but people in general found their creative spirits while having time at home on their hands. We're seeing a real increase in interest for fine art and get-

ting to know the artists.

"Our city, Indianapolis, seems to be thriving now more than ever in the arts sector. First Fridays have so many gallery and open studio options, it's hard to decide

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GALLERY EVENTS continued from page 14

where to attend. This is a welcome shift as we all benefit from the increase in interest for local, regional, national and even international art that finds a space to exhibit in our city." A recent First Friday event at Gallery Forty-Two featured a group show called "The Art of Speed" and attracted much media attention, including a segment on a local TV news station.

"Gallery Forty-Two is fairly new in the Indianapolis art scene and we've hosted group shows, solo shows, juried shows and private collection shows," Ms. Morgan says. "We are trying a little bit of everything to see what best drives collectors to take interest in what we do. We've learned the more traffic we can create during a show, the better. For instance, if a show runs four to six weeks. we'll host an open house on First Friday, an artist reception on Second Friday, and oftentimes a closing reception. In addition, since we offer our space for private events, this affords the shows more exposure to the works currently on display. Whether it be a wedding, private corporate event, or local after-hours networking, it brings in new potential collectors and adds to our evergrowing database for future marketing efforts. For us, holding events is a crucial part of our overall business success."

At Astoria Fine Art in Jackson Hole, WY, owner Greg Fulton says that Covid has changed, not how many shows they do, but how they do them. "We are still hosting the same number of shows as pre-Covid, however our events have changed some."

Instead of inviting the collectors to one large opening, we have been spreading our receptions over a few days. For example, we have a big show coming up for Joshua Tobey. Instead of having the reception on just one evening, we are hosting Joshua for three consecutive days. People can pick the day and time of their choosing during this period. The goal is three-tiered: To make it more convenient for

environment that caters to both," Mr. Fulton says.

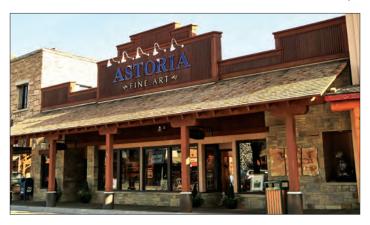
"The shows that we have been hosting have been doing great, in terms of sales. Even during the peak of Covid, collectors were still actively purchasing—even if it was from their computers or devices. And artists are as eager as ever to participate in shows. Most of our artists have really embraced our ap-

same number of pre-pandemic events. We typically host a reception for the opening of solo exhibitions, and hold a mid-show activation, such as a panel discussion, coffee hour or artist talk during the solo exhibition time frame. These are all back up and running. I am also working on a themed, immersive art event for the Fall for our quests, clients and VIPs, which we put on annually before the pandemic. In terms of planning, implementation and staffing for events, we are now doing about the same across the board as we were pre-pandemic."

Ms. Sparks sees that people in her community are happy to get out and buy art. "Collectors are definitely looking to socialize here in San Diego," she says. "We are seeing good attendance to events, but not quite as many visitors attend the events versus prepandemic times. It might be about 20% fewer attendees. Clients have been more comfortable purchasing through our website than before the pandemic. Sales at events have not really changed for us at this point, compared to the numbers before the pandemic. We sell around the same number of 2D and 3D artwork."

A perk to having a nice accessible space is the ability to rent it out for others to hold events. This not only brings in additional income, but also exposes the gallery and artwork to a new audience. "We rent our gallery for private events, and that has been ramping up quite a bit, now that the masking requirements have been lifted and the feeling of safety has increased," Ms. Sparks says.

Koleen Kaffan is Editor in Chief of Art World News.



Astoria Fine Art is located in Jackson Hole, WY.

people to attend our shows, to make the shows more intimate and to keep the event size small enough so that proach to smaller, more-intimate gatherings, as opposed to the single, large-scale reception."



Sparks Gallery is located in San Diego, CA.

everyone feels comfortable in the space."

This change offers a considerate option for collectors of all comfort levels. "Some people are very excited about socializing and interacting, while others still try to keep their space. We try to have an

San Diego, CA-based Sparks Gallery, founded in 2013, has resumed gallery events which are more than just sipping wine and looking at new work. Owner Sonya Sparks says that returning to a pre-Covid schedule has been well-received by her clients. "We are back to the

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TEN THOUSAND DAYS IN THE MAKING

FORTY-YEAR CAREER AND 275 PAINTINGS IN EACH WORK OF THE SERIES.

By Michelle Smith

Award-winning, self-taught portrait artist Jay Johansen

of Jay Johansen Fine Art, Rancho Santa Fe, CA, understood the creative pro-cess from an early age when he steadfastly observed his father, Melvin Johansen, sculpt big game wildlife in a spare bedroom. However, it wasn't until his late 30s that Jay decided to pursue his own artistic instincts. Starting with florals, landscapes, gravitated to the

freedom and spontaneity of watercolor while exploring other mediums, textures and techniques alongside the works of contemporary watercolorists who spoke to his sense of figuration. Though he pursued a looser, "more painterly" style, he transitioned back to realism to refine his portraiture.

Ten years later, Johansen was intrigued by a style that took him back to the urban landscapes of his San Francisco Bay Area upbringing in the 50s and 60s. Painted by largely unknown artists, those scenes that often conveyed social justice messages inspired him to develop his own Urban Art and Fusion Art series. Using pallet knives, brushes, water



"Homage to Vermeer" is facemount encapsuand still-life, he lated acrylic measuring 49 by 60 inches.

sprayers and stencils to apply his medium of propelled paint, this untethered technique hearkened back to the beginning of his art career when he experimented with drips, splatters and pours on canvas.

Over the past 10 years, Jay has expanded his range in technique, style and use of color and monochrome, painting in virtually all mediums while remaining true to his belief that portraiture is the truest form of art. "Abstract painters and painters of other genres feel the same about their work," he says. "However, I believe history favors my position about how the essence of one's life condition, the physical and spiritual, reveals itself in the face."

Johansen's latest project, Ten Thousand Days in the Making, encompasses the entirety of his nearly 40year art career. "My paintings required anything from one to four weeks to create," he says. "Each piece in this new series is the culmination of ten thousand days." Sorting through 275 of his best works according to color and the value scale of lightness and darkness. Johansen utilizes one-inch digital reproductions of

Ten Thousand Days in the Making portraits are exhibited at three top-tier California galleries: Gallery Blu in Solana Beach (Ethan Blu's

themselves scrutinizing the

miniatures.

"Mindfulness Art Gallery"); CODA Gallery in Palm Desert, voted Best Gallery or Museum in California (2017 and 2020); and New Masters Gallery in Carmelby-the-Sea. An art book that contains all of the one-inch paintings-some of which received regional, national, and international awardsaccompanies each purchase.



Johansen's "Unchained Blues" is facemount encapsulated acrylic measuring 60 by 60 inches.

those images to construct a 60-inch portrait of a celebrity icon, the first being "Homage to Vermeer." When viewing these new larger works, collectors find

ing many of the challenges I encountered the past 40 years has been very emotional for me," he says. "It's allowed me reconnect with my soul. I'm still passionate about art. and I know my masterpiece is to painted."

"Reviewing

my life's work

and remember-

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FRAMESHOP STRATEGIES

SMALL CHANGES REVITALIZE A FRAMESHOP

As we head into summer, now is a great time to think about how you can revitalize your store. Proper organization is crucial for frameshops, and refreshing your space can lead to a boost in profits. To help, Tru Vue created a list of tips that can get you started on creating an even more welcoming and shopper-friendly space for your customers.

The Importance Of Cleaning

This sounds simple and obvious, but a buildup of dust and cobwebs is hard to detect over time. Yet, customers will notice them as soon as they walk in to the door. The good news is that this is one of the tasks that offers the most "bang for your buck" (and it's virtually free). Get into the corners of your store and make sure everything looks fresh and shiny. Make a daily, weekly and monthly/seasonal cleaning to-do list to keep you and your employees on track.

Reorganizing & Rearranging

Take a step back, look around your store and consider how crowded or cluttered your space is. Customers like to see your work, but they don't need to see

boxes of scraps or projects-in-waiting propped up against walls. Does the arrangement of your shop showcase what you do? If there is too much going on visually, move some things out of the space and/or reorganize it so that customers may focus on what they want to see most—your great work.

One suggestion home decorators give homeown-

mends that your displays change frequently enough that customers will see something new each time they come in.

Reduce, Recycle

As mentioned, clearing out clutter is critical to keeping your shop looking its best, and sometimes that means getting rid of things. It's a challenge to let go of

Galleries, suggests a visual display in the workroom to indicate the minimum size for keeping materials. Ms. Glasgow identified ways in which leftover molding could be used to enhance decorative planters in front of the store. Clearing out clutter is critical to keeping your shop looking its best, and sometimes that means getting rid of things.

Fourth Corner Frames owner, Sheri Wright, points out the importance of recycling in her community, which every local business owner should be sensitive to. Do a little research to determine if there are any schools, art and woodworking studios, or local theater companies, etc., that might be interested in receiving a regular supply of materials for reuse.

Keeping your displays updated is one of the best ways to boost your visual appeal... and it helps customers better understand your capabilities and the possibilities

that exist for their own pieces.

ers is to move around the artwork on the wall. This is an effective strategy for keeping your shop looking fresh and updated. Though custom framing isn't something people visit a store regularly to purchase, any customer working with you is visiting the shop at least twice—once to drop off their piece and again to pick it up.

Meg Glasgow, owner of Finer Frames, a consultant offering online training programs, and author recommaterials when there is a possibility of reuse, but in reality, you will likely end up with remnants that would be difficult to use in another project.

There are several options for determining what stays, what goes, and where it goes when it comes to framing materials. Ken Baur, president of KB Consulting, a company dedicated to helping small businesses become more profitable as well as an owner and operator of Framing Concepts

Update Displays

With all the demands of owning and running a shop, it's easy to put up displays and just forget about them. But keeping your displays updated is one of the best ways to boost your visual appeal. In addition, it helps customers better understand your capabilities and the possibilities that exist for their own pieces. It's a winwin-win, and something simple to do.

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FRAMESHOP STRATEGIES continued from page 20

Display New Samples

Opening up that package of new samples is like being a kid in a candy store—until you have to find a place for them. This is another excellent opportunity for rotating stock on displays. Work new samples in with old favorites or set up a place to feature new samples on a regular basis. If space is an issue, pick a limited number and create a "Featured New Product" section where you change samples frequently.

If there is any spot in vour store that needs to be clean and clutter-free, it's the area you use for customer consultations. You want to have samples and

brochures handy when walking a customer through a project, but these things -along with scraps, paperwork, coffee cups, and other items—tend to accumulate on empty surfaces.

samples, think about other ways you can enhance the look of your space and make it more welcoming.

Natural additions include hanging a wreath on the

If there is any spot in your store that needs to be clean and clutter-free, it's the area you use for customer consultations.

You need to have another dedicated space. A space close enough to grab the items if needed, but out of the focus zone when you are visually showing customers options for their pieces.

Beyond display walls and

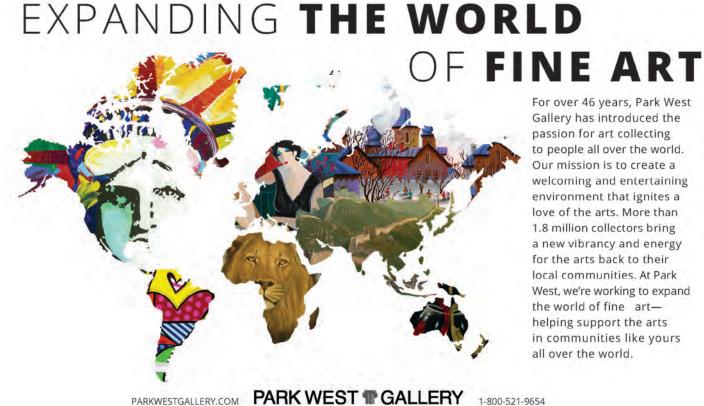
door, keeping a vase of fresh flowers near the register, tucking a potted plant into a corner, or even stocking a large clear dish with colorful candies—anything that adds a hint of visual interest.

One tool that consultants

Mr. Baur and Ms. Glasgow recommend for many tasks -including the basics of keeping a store looking its best—is a calendar. Invest a small amount of time in mapping out when you should do things like deeper cleaning and decluttering, rotating displays, putting out new samples, handling donations of materials, and recycling.

Sticking to this schedule will make this aspect of maintaining a fresh look for your store simple and effective.

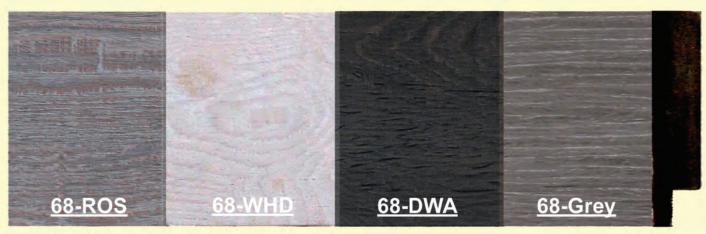
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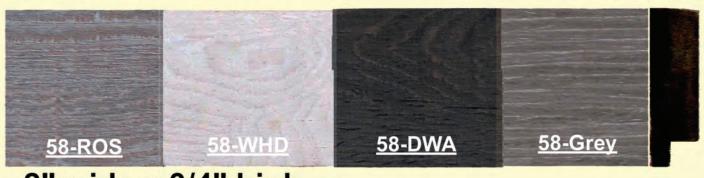
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SOCIAL MEDIA TIPS

SOCIAL MEDIA STRATEGIES AND PRIORITIES

by Katherine Hébert

Social media is likely a significant part of your art gallery's marketing plan. As new platforms come and go and algorithms constantly change, it can sometimes be challenging to know what to focus on beyond creating beautiful and entertaining content to post. Many things affect how people respond to your gallery's social media marketing. These also drive how you should implement your social media strategy. In this article, I want to focus on three things that seem constant for success on social media. These areas should be a priority for implementing your gallery's digital marketing.

Creating engaging social media communities

Social media groups or communities are growing in popularity. They create a new forum for having more meaningful dialogues with followers and increasing engagement. Groups could be a strategy to consider, particularly for galleries that are operating online only and those with a strong following on Facebook and Linkedln.

Your gallery's social media pages are about communicating to your target audience but think of groups as being more about communicating with them. You can show the more human side of the business and speak with them in a more conversational voice. Facebook is focusing significantly on this

feature to help bring greater meaning to user interactions.

To build a social media community for your gallery, you must be active and create content encouraging conversations. The goal is to cultivate a sense of community centered around your gallery program. The benefit is that it helps attract new prospective art

buyers while also adding personalized elements to your gallery's interactions.

This will become an increasingly effective strategy for organic social media success. It might be worthwhile experimenting with a gallery group on Facebook or Linkedln and per-

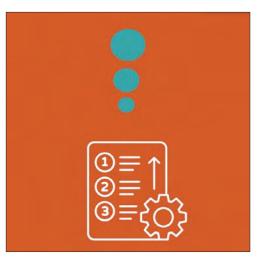
haps focusing it on young collectors to nurture their collection-building skills or for long-time clients and artists to interact more as a perk for being loyal collectors.

Providing customer service on social media

There is an upward trend of people using social media as a customer service channel. Email is still the number one preference, followed by good old fashion picking up the phone. Still, as social media becomes more dynamic and engaging, more people want to

reach out to a business from within the social platform.

A perfect example is the art galleries on Instagram that actively use direct messages from the platform to inquire about artworks. Facebook Messenger, Twitter Chat, and LinkedIn mail are all expected to be used more by interested followers.



Social media is being used more and more as a search engine and as an e-commerce platform. Both trends will fuel the importance of customer service on a social platform. Most users who look for customer service from a company they follow expect a response time between two to four hours. During the pandemic, when everything was done online, many companies reinvented their customer experience to fit the digital customer, and now expectations for quality customer service online are set. Always reply to any comments

on your posts. This makes your followers feel loved and appreciated while illustrating customer service. Providing excellent customer service on social media also builds trust with prospective buyers and fans who could refer your gallery to their network.

Optimize for Better Discoverability

People are using social media more like search engines, making SEO elements more critical for building your following. SEO on social media uses similar best practices as with search engines. You can optimize your social media SEO by including keywords in your captions, bio, post descriptions, image alt-text, and videoclosed captions. This enables people to find your gallery's content as they use social platforms for search.

As you create content, optimize your posts with the key words and hashtags you want your gallery brand to be associated with on that platform. Use all the features each platform offers to enhance your profile, such as about sections or bios. character limits. links. location and categories. Your profile page should use keywords in your profile name, handle, and about statement. Adding a location is also valuable. Instagram launched a searchable map feature enabling users to search tagged locations and fil-

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SOCIAL MEDIA TIPS continued from page 24

ter by topic of interest.

Use relevant hashtags to help your art gallery's profile and posts be discovered. Avoid spam hashtags like #art or #holiday. These are too generic. On LinkedIn, using more generic keyword hashtags is more accepted, but you want to use fewer on this platform. Treat your gallery's hashtag strategy like a funnel. Use industry, location, and gallery brand tags, then narrow with more post-specific tags. Limit hashtags to 3 to 5 per post.

Lastly, one of the most interesting trends I see is people reducing their daily usage or canceling social media accounts altogether. I confess I'm considering dropping Facebook for a variety of reasons. There

is an increase in the number of users removing apps from their phones, so they do not use social media as much. Others are reducing the number of platforms they use. The percentage of people embracing a digital detox today is small but growing. It is worth considering what your collectors and prospects might do so that you can adjust your art gallery's social media efforts appropriately.

If you are trying to reach younger prospects on social media, there may be fewer on Facebook than you thought. Older collectors may have become fed-up with all the privacy issues and overwhelmed by ads. They are deleting some social platforms altogether. It will be worth staying on top of what your audience is doing with social media shifts.

You don't want to waste time developing an audience that may not be on a platform for much longer. You also don't have "shiny object syndrome" and jump into a new platform too quickly. Remember Google+and Clubhouse.

It's crazy how fast things change and the implications that they can have on your gallery's marketing strategy. Keeping track of what all the social media platforms are doing and how users, your potential audience, is reacting can get complicated. Most of the trends I see happening in social media marketing will have a greater impact on other industries outside the art world. I want you to focus your efforts on running an art gallery business using social media efficiently.

Consider the community you build and the service you

provide as areas to develop. As platforms evolve and daily use grows, social media is becoming an important search engine. Incorporating SEO will be essential to your discoverability success. I recommend you prioritize these areas as you implement the art gallery's social media strategy.

Columnist Katherine Hébert specializes in art gallery business sales and marketing strategies, as well as the founder of Gallery Fuel, a subscription-based service that helps fine art galleries be more competitive in today's art market. Gallery Fuel is dedicated to helping fine art dealers and galleries in small- to mid-sized markets grow and improve their businesses. To learn more about Gallery Fuel, go to the website located at: www.galleryfuel.com.

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ART INDUSTRY TRENDS

TREND RUNDOWN: A GALLERIST'S PERSPECTIVE

By Litsa Spanos

The BIG question... What type of art is everyone

selling these days? Well, first of all, I can only speak for myself and what I sell at ADC Fine Art in Cincinnati. But. I will happily share some of our projects and what my collectors and business clients are purchasing. I will also share color trends and what I've seen in my travels around the country to national

art and interior design shows. Good News! We have pivoted from neutral to brighter colors that exude happiness, energize a space and are inviting. Perfect for spring and summer 2023.

Think Nature

Anything that has a reference to nature is an easier sale. I'm not only referring to nature photography and paintings, but to abstracts and impressionism, too. Our clients love seeing subtle hints of nature in artwork. It can be an abstracted floral or sky blue in an abstract painting that could remind them of water or the sky.

Color is Everywhere.

Even if the furnishings are

neutral, bright is in with art. I've definitely been selling artwork in colors ranging from



magenta, teal, aqua and shades of yellow and greens. These were a bit more muted in the winter, but since spring has arrived, our clients are selecting lively, clear and clear colors in the art for their homes.

Corporate Work on The Rise

Corporate work is also on the rise and our clients at ADC Fine Art are wooing their employees back to the office with newly

renovated spaces and, therefore, have been adding art to lobbies, conference rooms and private offices that create fun, energetic environments.

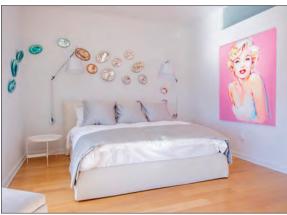
Mix It Up

Most of our clients want

variety. They love the idea of adding paintings, mixed media, sculpture, metal and glass to their collections. A mix of uniquely curated artwork creates a truly exceptional and unexpected space.

Installations Are A Hit

Think groupings of like items to create a flow up a wall, across a wall or anything in between. I love using glass, metal or clay to design a "one of a kind" installation that can be designed to fit perfectly on a wall.



Figures and Faces

These can be iconic images of famous people or abstracted, mixed media artworks. Who doesn't love

Marilyn or Elvis?

Have prices for every budget—even when they don't give you one. Seventy-five percent of the time, clients have no idea what art costs or how much they want to spend. Many times, it's an afterthought, especially with corporations clients. They rely on us to help them figure it all out. Ultimately, if you give them the right art to fit the space and their brand, then price becomes secondary. I always have a variety of sizes, price ranges of works to show.

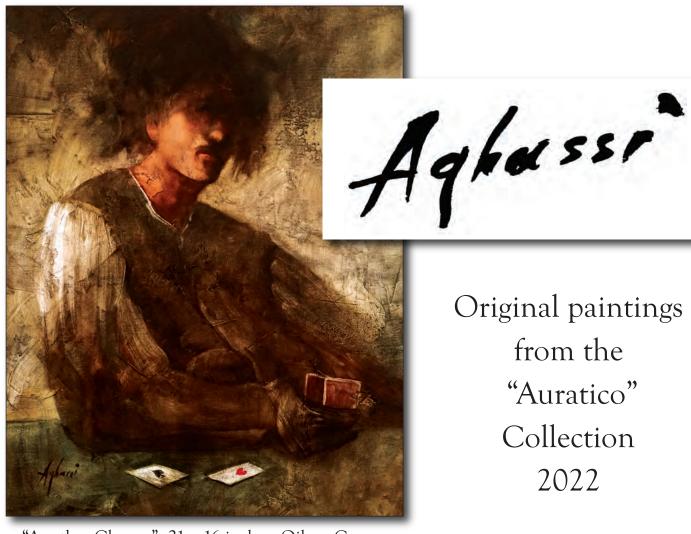
I hope that you've enjoyed reading this article. It's always a pleasure sharing my love of art and design with you. For even more interesting business topics, I've put together THE ART COLLECTIVE series

of expert courses on my website (www.adc fineart.com) that are meant to help you build your business including "How to sell to corporations" and "What do designers want."

Litsa Spanos is the President of ADC Fine Art and works with private, corporate and commercial clients for 30 years. Her mission is

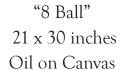
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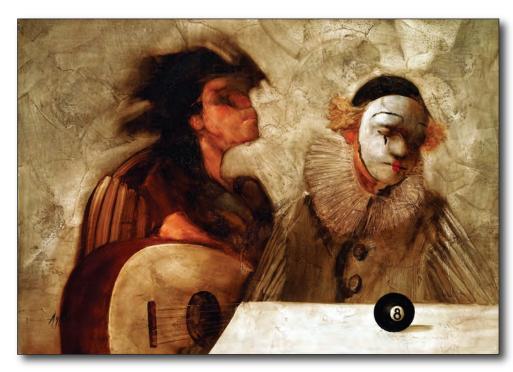
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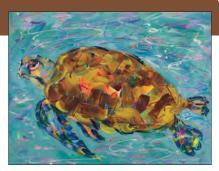
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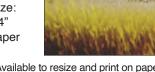
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