Art World News

OCTOBER 2023

THE INDEPENDENT NEWS SOURCE

DANIEL MAZZONE'S 'GUERNICA REVISITED' DEBUTS DURING ART BASEL IN MIAMI

Artist Daniel Mazzone is unveiling his newest mixed media artwork, "Guernica Revisited," an interpretation of Pablo Picasso's famous 1937 painting, "Guernica," during Art Basel in Miami Beach, FL. Page 16.

SIGHT LINES: INSPIRED ENCOUNTERS' WOMEN ARTISTS

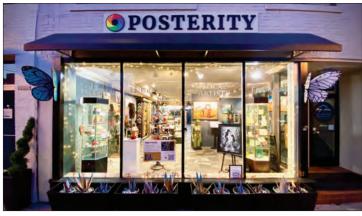
A generous Foundation for Advancement in Conservation/Tru Vue Conservation and Exhibition Grant made it possible for objects in the Inspired Encounters: Women Artists exhibit to be reglazed with Tru Vue Optium Museum Acrylic. Go to page 23.

'ANDREW WYETH: UNCOVERED' AT AMERICAN FINE ART

Andrew Wyeth: Uncovered features an intimate look into the life and surroundings of one of America's greatest painters through the lens of Newton O. Belt, a hobbyist photographer, artist, and neighbor of the Wyeth's. Go to page 20.

BUSINESS STRATEGIES: CLIENT GENERATED MARKETING CONTENT

There are practical strategies for encouraging your audience to create content about your gallery and artists that can influence other's buying decisions and perceptions about your gallery—in a good way. Go to page 26 to learn more.



Posterity Art & Framing Gallery is located in Grosse Pointe, Ml.

MASTERING GENERATIONAL BUYING TRENDS

The retail landscape today is more diverse than ever when it comes to generational buying, with the majority of consumers being baby boomers (born between 1946-1964), generation X (Gen X, born between 1965-1976), generation Y (Millennials, born between 1977-1997), and generation Z (Gen Z, born between 1996-2012). These four categories of consumers are the ones spending the most today and turning them into

art and framing buyers can be a challenge. Generational marketing, as well, needs to be taken into account so that no one feels ignored or excluded from your business. The art and framing industry has always been one built on relationships and education and knowing what each group needs may make those steps easier. Marketing in itself is something that needs to appeal to each of group in an effort to create continued on page 12



Click on advertisers'
Web addresses
throughout the issue.

QUOTE OF THE MONTH:

"Younger collectors tend to want their art to mean something, as opposed to having a piece of art to match the sofa or their wood trim tones."

Michelle Boggess, page 12

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Shown is "All War is a Failure" is a mixed media by Daniel Mazzone.
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Generational Buying Trends To Watch

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Inspired Encounters: Women Artists

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Client Generated Marketing Content

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What's Hot in Open Editions

This month's What's Hot in Open Editions features a variety of the latest best selling open edition prints, some available as print-on-demand images, and it includes contact information as well.

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IN OUR OPINION

RAMPING IT UP

oming off of a softer than expected summer, many art and frame retailers are approaching the fall selling season a little flat footed. The seasonal malaise caught businesses by surprised and largely didn't gamer a significant counteracting response from retailers. In most cases, business owners just ground through the calendar.

Now, keen operators are fast-tracking improvements in their operations. One strategy that's working is the use of focusing on branded goods and visible art. Brands have long been a catalyst toward higher consumer sales. Their presence in a gallery or frameshop elevates the probability of sales across the board. It's a touchpoint that communicates quality and shopping comfort.

Streamlining the selling process is another means

to build sales. Pricing is, perhaps, the most vital component. Sure, the actual price greatly matters in the mind of a consumer. But, of almost equal importance is the manner that prices are revealed to a prospective buyer. In a world of barcodes and selfcheckouts, the price reveal is often among the last steps toward completing a transaction. For art galleries and framers, prices can't be hidden, they need to be a foundational part of the process.

There is a night-and-day difference between order taking and selling. Our industry is all about closing a sale. Consequently, each retailer needs to revisit the "how" and "when" to nail down a sale. Now, more than ever, it needs to be a determined process that leads to the delight of the client and the ring of the cash register.

There is money to be made, don't think otherwise.

John Haffey Publisher

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ARTISTS & PUBLISHERS

Berta Walker Gallery Raises Funds

Berta Walker Gallerv. Provincetown. MA, presents a group show titled, "United We Stand" featuring paintings and paper by Ema Partoll and nature photographs Susumu Kishihara to for effected by



raise money "New Day's Promise" by Erna Partoll is a for artists gouache on paper measuring 14 by 12 inches.

damaging flooding that occurred in the town on December 23, 2022. During the flood, two artists from the gallery were suddenly flooded out of their homes, leaving them homeless for many months. Half of the gallery's commission on any sale of their work in this show will be redirected back to the artists. Call (508) 487-6411 for details, or visit: www.bertawalkergallery.com.

Studio 347 & TAG's Collaborative Show

Studio Three Four Seven, San Pedro, CA. has teamed with Los Angeles-based Artists Gallery (TAG) to feature three contemporary artists Shirley Asano Guldimann, Seta Injeyan and Mel Smothers. Studio Three Four Seven is in the San Pedro Arts District and is managed by fine art photographer Megan Mickael. Mickael. also a TAG artist is joining forces with some of the region's



The Artists Gallery to **Shirley Asano Guldimann's untitled** collaboratively exhibit **piece is an oil portrait on cardboard.**

premiere contemporary artistic talent. TAG is celebrating its 30th anniversary this year. For further information, call TAG at (323) 297-3061, www.taggallery.net or Studio Three Four Seven at (310) 869-3839, www.meganmickaelimages.com.

OBITUARY: Marvin Rosenbaum

Marvin Rosenbaum, cofounder of RFA (Rosenbaum Fine Art) Décor, passed away on Aug. 27, 2023 at the age of 90. He founded the company with his son Howard Rosenbaum in 1979, and have since been joined by granddaughter Lara Rosenbaum when Rosenbaum Contemporary was formed. Rosenbaum Contemporary is a fine art gallery in Palm Beach and Boca Raton, FL, featuring Postwar, Modern and Contemporary Masters presented through a nationally recognized museumlevel exhibition program.

Early in his career, Marvin worked at Olivetti, a multinational manufacturing

company, for 10 years. During this time, he spent a lot of time in Italy for business,



Marvin Rosenbaum.

and that is where he developed a love of art. He went on to become an internationally recognized expert in the art world, specializing in Picasso ceramics.

Rosenbaum served as a member of the Board of Directors of the Professional Picture Framers Association (PPFA), chairman of its Art Committee and board member of its Trade Show Committee. Donations can be made in memory of Marvin Rosenbaum to Chabad Central–Boca Raton at: www.chabadcentralboca.com/maryinrosenbaum.

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Grand Image's Charity Fundraiser

At Transplant House Anti-Auction's annual fundraising exhibit, more than \$195,000 was raised for the organization, co-founded by Grand Image's owner Larry Winn. Donations, winning bids and purchases from the art store will go to help the grassroots nonprofit organization that provides clean. affordable and home-like residences in the Seattle area for people awaiting or recovering from transplants. Mr. Winn is also the chairman and a liver transplant success story himself. .org. For Grand Image in



Go to: www.transplanthouse *Transplant House's Anti-Auction*.

Seattle, call (206) 624-0444 or visit:www.grandimage.com.

Gallery Fuel Expands Its Offering



Gallery Fuel and Orys announce partnership.

Gallery Fuel, Hanover, VA, announces a partnership with Orys to help galleries execute profitable digital marketing strategies and get the most out of digital marketing. The combination of both company's expertise can help bring art and exhibitions to life, by creating attractive, click-worthy email campaigns and social media posts to introduce a gallery's offerings to an even bigger online audience while also increasing engagement from newsletter subscribers. To learn more about the partnership and what Gallery Fuel has to offer, send an email to founder Katherine Hébert at: publisher@galleryfuel.com, or go to the website located at: www.galleryfuel.com.



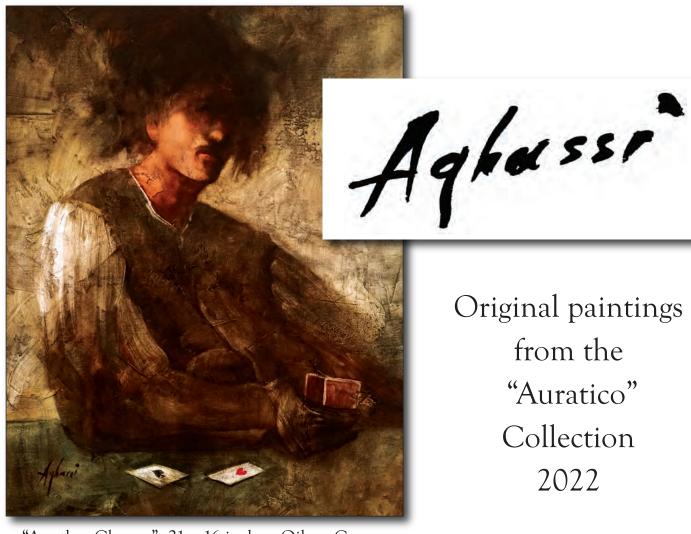
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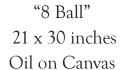
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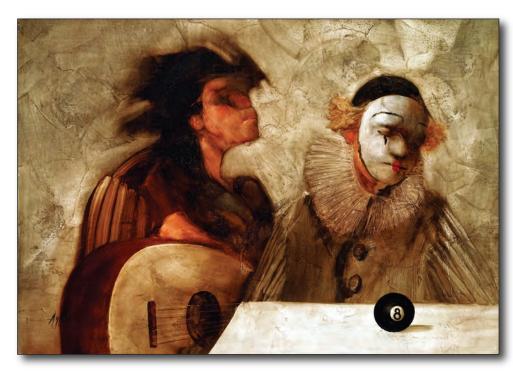
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"Another Chance" 21 x 16 inches Oil on Canvas

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WEST COAST ART AND FRAME EXPO RETURNS TO LAS VEGAS IN **FEBRUARY 2024**



LAS VEGAS—The West **Coast Art and Frame Expo** (WCAF) returns after a hiatus and will take place from February 5 to 6, 2024, with the National Conference running February 4 to 6, and will be held at the Horseshoe Las Vegas Hotel & Casino. The two-day expo features more than 80,000 square feet of exhibit space, with thousands of industry professional attendees representing 45 countries and 50 states.

WCAF Expo is considered the industry's largest business-tobusiness (B2B) trade event and presents exhibitors from leading suppliers, manufacturers and publishers. New product launches will be introduced, attendees can benefit from exclusive show specials and discounts and hear from speakers who are experts in their field. There will also be networking and social events.

The National Conference at the WCAF Expo is a threeday event that provides a comprehensive program exclusively for the art-andframing industry. With more than 85 sessions covering various topics and trends, the Conference features strategic educational classes and workshops on the topics that matter most in the art and framing industry.

For further information and attendee and exhibitor information visit the West Coast Art and Frame Expo website located at: www.wcafexpo.com.

GENERATIONAL BUYING HABITS

continued from page 1

engagement. That means it has to be a compelling message delivered to where the consumer frequents. With generational marketing, applying more than one strategy needs to be considered. When it comes to baby boomers, while many are tech-savvy, some still appreciate print ads and mailings. For those Gen Xers and bevond. social media is most effective. But even the so-

cial media platforms must be considered as the younger people are quick to jump onto the newest ones. The target market, target audience and buyer habits could all have different needs.

For gallery and frameshop owners, relationships are already at the forefront of the sales process, therefore, marketing to different buyers may be a bit easier than those level is the best way

to achieve this, whether it is print, digital or a combination of the two.

The trick is figuring out what each generation is actually looking for in today's marketplace. The quick answer is that baby boomers wield the highest purchasing power and have more disposable income. Gen Xers tend to be somewhat frugal and look to reviews more frequently when making a purchase. Gen Yers are the largest group currently in the workforce and they rely on technology and seek out environmentally responsible brands. While Gen Zers are young and tend to approach spending with financial stability in mind using technology to stay on top of things.

While each person is unique, using those guidelines may help start the conversation which can then lead to relationship-building. Michelle Boggess, owner of Posterity Art & Framing Gallery, located in the heart



in other industries. A Posterity Art & framing Gallery is located in consumer's comfort- downtown Grosse Pointe. Ml.

of downtown Grosse Pointe. MI, says that approaching each person who walks into her gallery as a unique individual and not someone that can be fit into a box is an important first step.

"Interestingly, I've found that the age of our clients doesn't always determine a particular style preference or the approach when making an art or custom framing sale," she says. "When a client walks through our doors, we develop a sales strategy based on a conversation to gauge what they

are looking for and their personal taste. Because people shop for fine art for all different reasons and occasions. we try to learn about each potential client on an individual basis. Maybe they are trying to fill a small space in a foyer, perhaps it's a gift for a loved one, or maybe the artwork will be the centerpiece of a living space or business. Size, budget and occasion all play key roles in how we determine a strat-

eav for an art sale."

Ms. Boggess says that she has noticed that collectors today include more and more young people. "One thing I have noticed is that more and more young people are collecting art. Younger collectors tend to want their art to mean something, as opposed to having a piece of art to match the sofa or their wood trim tones.

"On the flip-side, younger artists are leaning towards art that has a message or a story to tell. Social is-

sues and political matters are on gallery walls at a much greater rate and it's important for a modern gallery to stay up-to-date with current events and trends in the art community for both our buyers and artists."

Social media has played a role in the artwork that vounger collectors are seeking out. This is also true for getting one's business in front of the right people. "Marketing definitely reaches

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The Must-Attend Industry Event



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LONDON—A star-studded art auction, featuring work by some of the most popular artists, are part of an art auction and celebration for UKbased The Cancer Awareness Trust (CAT) charity. **Andy** Taylor, acclaimed guitarist, writer and founding member of the rock group Duran Duran, will host an event on the October 21, 2023, to celebrate his incredible music career and extraordinary cancer journey. He was diagnosed with stage 4 prostate cancer five years ago but is now "asymptomatic" after receiving an innovative cancer treatment. The Fine Art Auction Channel will also broadcast a live auction featuring pieces from KEF!, Mr. Doodle, UK Artist Bambi, Master Pablo Picasso and Banksy, on their digital and broadcast platforms. The evening will also include the singers Robert Plant and Ella Henderson, musicians Andrew Ridgeley and David Palmer, comedian and actress Katherine Ryan, broadcaster Nina Nannar and many more who will entertain a room of 100 special guests. Shown is Banksy's "Kids on Guns." Visit: www.thefineartauction .com to view the auction and performances in their entirety.

GENERATIONAL BUYING continued from page 12

groups in different ways," she says.

"As a business, we try to market and advertise on all platforms, both paper and digital, to ensure we reach a

broad spectrum of age groups. It used to be that older collectors were more likely to pick up a local paper and find us, but things are noticeably shifting more towards digital platform advertising as more of our older clients are findina through social media and digital newsletters."

The buying trends of consumers have also shifted. "Custom framing has changed quite a bit over the years. We're finding many young collectors leaning towards a more modern and contemporary approach

when custom framing their photos and artwork. There's always new trending frame designs that we try to educate our collectors about by showing examples and giving different options for conserving their work.

"Being a local gallery, we represent a group of emerging and established artists and have monthly exhibitions," Ms. Esays "When a control of the says "When a control of t

and have monthly rotating exhibitions," Ms. Boggess says. "When a collector walks in, we greet them with some information about each artist so they can learn

about some of our local artists. This helps build engagement, which can lead to repeat sales and commissions."

Keeping an open mind has helped Ms. Boggess grow her business since it opened more than 30 years



Four Corners Gallery is located in Birmingham, AL.

ago. "As a gallery, we've learned to address each new collector with a blank slate and learn a little about them before suggesting an artwork or frame. Establishing relationships with our buyers and engaging in conversations are a big part of art sales and repeat-



sent a group of *High Desert Art & Frame has two locations in* emerging and es- *Albuquerque*, *NM*.

ing sales over time."

At Four Corners Gallery in Birmingham, AL, CEO Carla Hamilton says that learning the needs and wants of a customer is at the forefront of each sale. "We always ask a lot of questions to hone in on what the customer is possibly looking for," she says.

"That is true no matter what age. It may be that younger customers are set-

ting the tone/style of their home or office because they are just getting going, and so are looking for more contemporary home fashion, therefore we may steer them that way. However, it also true that older people are often downsizing and updating at the same time so they, too, want a more contem-

porary look. But it's learning each client's aesthetic, not their age, that truly drives the project."

Ms. Hamilton's business has been open since 1999, and through the years, she has seen trends come and go, generational and style-

wise. "Oftentimes a client's particular personality, along with their sense of value regarding the project and sense of their patience level/lack of time as a resource can be driving factors. It's important to 'read' one's customer in the moment," she "lt's says. also important to respect their time constraints. Once a relationship is well-established, perhaps designing

can be done digitally and on a customer's timeframe? Younger people are more often crunched for time."

continued on page 22

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MAZZONE'S 'GUERNICA REVISITED' DEBUTS

Artist Daniel Mazzone is unveiling his newest mixed media artwork, "Guernica Revisited," an interpretation of Pablo Picasso's famous 1937

painting, "Guernica," on December 8, 2023, during Art Basel at the 1 Hotel South Beach in Miami Beach, FL.

Each piece is a warning of the devastating effects of war and violence—an important subject that Mazzone feels is still evident today as headlines are dominated by war. "One of my favorite artists growing up was Picasso," he says. "He was the creator of the collage technique which I employ in all my artworks today. The idea of telling visual stories in a collage format has always been very power-

ful to me. And for the longest time, I've been drawn to 'Guernica,' which many con-

sider as one of his greatest works."

The story that Picasso's work tells is one that resonates with Mazzone. "He created it in 1937 as a result of the horrific bombing and destruction of the Spanish town, Guernica, which was the first aerial saturation bombing of a civilian population during the Spanish Civil war," he says. "Picasso's

'Guernica' has many interpretations, but what is very clear is that it became a perpetual reminder of war, an anti-war symbol and an embodiment of peace. Given the high tensions around us today, from the current Russian/Ukrainian war; to the global tensions with North Korea, the U.S., and China, to name a few—I felt it was time to ensure



Mazzone's human rights piece, "Cattalaya" is a collage on panel with the left side showing the beauty of Cuba before the 1953 uprising, and the right with its sad aftermath.

that we don't forget the message and to let today's world know that we must



Artist Daniel Mazzone was invited to the Vatican to participate in the Pope's educational charity for underprivileged youth called Scholas Occurrentes.

never forget the devastation and casualties of war."

Regarded as one of Picasso's most famous pieces, "Guernica" is a gray, black and white oil on canvas meas-

uring 25.6 by 11.5 feet and is exhibited in the Museo Reina Sofia in Madrid.

Incorporating his unique collage techniques, Mazzone created "Guernica Revisited" using pieces with historical value. "To further emphasize how truly senseless war is, I took original artifacts from 1937. World War I. World War II, and on, and incorporated them into my version to visually tell my story that we are, today, on the doorstep to war consuming our world."

Hailing from Toronto, Canada, Mazzone has created a diverse body of work from collage mixed media pieces to sculpture, each unique in its creation taking elements that, in the end, fit to-

gether like a puzzle to tell a story. Many of his themes stem from the struggles he

has experienced, and/or, witnessed in others—stories that need telling.

Part of his career as an artist has consisted of using his work to raise awareness and support causes that are important to society's well-being, such as human rights, homelessness, equality and charity. "I believe that if we forget about history, it will repeat itself. With the

devastating military arsenal that is in this world today, it is incumbent on us to ensure that war is not the answer." For further information on Daniel Mazzone's work, visit: www.danielmazzoneart.com.

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AMERICAN FINE ART

WYETH UNCOVERED AT AMERICAN FINE ART, INC.

Open to the public on November 9th. 2023. Andrew Wyeth: Uncovered features an intimate look into the life and surroundings of one of America's greatest painters through the lens of Newton O. Belt, a hobbyist photographer, artist, and neighbor of the Wyeth's. Mr. Belt was inspired to be an artist directly by Andrew Wyeth himself. The collection of black and white images dates from the 1950s and has never before been seen by the public. Over a hundred black and white negatives over seventy years old were carefully processed and printed, saving a piece of history. This rare opportunity allows the public to see photos of Wyeth's family including Jamie Wyeth and John W.

McCoy, as well as photos of the surroundings of his home in Pennsylvania, the subject of many of his renowned paintings.

Many of Wyeth's subjects were neighbors and locals in his surrounding area, as he generally kept close to home. Perhaps some of the most important works from the collection are the photos of his paintings and of portraits H.F. Dupont, Ben Loper, & Allen Messersmitt. Crawford Greenwalt.

one of the major members of the Manhattan Project.

Along with this fantastic collection of photography,

the show features over 70 works by Andrew Wyeth in every medium he worked in. Andrew Wyeth (1917-2009) was one of the most popular artists of the twentieth century. He was one of the finest American Scene painters, applauded for his realism in portraiture and life in the country, using radical accuracy and detail.

A remarkable aspect of Wveth's work was from memory house. and imagination, which





study photographs. His art is recognizable aesthetically

through his celebration of the simple life of rural America,



is that much of it Andrew Wyeth, right, leaving Ben Loper's

and often, the effect of soli-

tude. Wyeth garnered major acclaim with his painting, "Christina's World," featuring a friend and neighbor sitting in a sprawling landscape purchased by the Museum of Modern Art in New York from the artist for \$1.800 in 1948.

A controversial purchase at the time, the painting has since become iconic for the museum, artist, and a cornerstone of American art. Wyeth's art had some of the high-

est prices ever paid for a living American artist. Now Andrew Wyeth is considered one of the most influential

American painters, along with Jackson Pollock, Jasper Johns, Edward Hopper, Georgia O'Keeffe, Winslow Homer, and a few others. His pieces continue to be exhibited and purchased worldwide.

In addition to the original works of Andrew Wyeth, American Fine Art specializes in the 19th-21st century masters including Picasso, Chagall, Miro, Warhol, Dali, Leger, Banksy, and more. American Fine Art is

an international leader in fine art and Scottsdale's premier fine art gallery. The gallery offers a complimentary consultation for both experienced and novice collectors.

Exhibit on view November 9 to December 8, 2023.

> **American Fine** Art. Inc.

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AMERICAN FINE ART



Jamie and Nicholas Wyeth.



Portrait of Ben Loper.



Henry F. Dupont.



The Mill.

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GENERATIONAL BUYING continued from page 14

The perceived needs of different generations is not always cut-and-dry, Ms. Hamilton says. "Individuals under 75-80 seem to respond quite easily to our social media. We have almost completely dropped print advertising. It's very hard to track. Our experience, and gut, tells us community building through networking

and social media are far more successful. Radio advertising works well for us, too. Talk radio and our local independent radio station (indie music) continually send in new customers."

When it comes to custom framing, Teri Winfield, co-owner of High Desert Art & Frame with two locations in Albuquerque, NM, says that while generational buying

habits may be evident during the sales process, treating each sale as a one-of-a-kind project is the best strategy. "We design the framing package based on the art and the client's personal style—minimalist to ornate, subtle to bold, basic to eclectic. Age groups vary widely within a demographic so we avoid categorizing clients based on age," she says.

Like with all framing sales, there is a certain amount of educating that needs to take place so that the consumer sees its value. "Educating clients about art and framing is not related to age. It is more related to experience with collecting art and the framing process."

Pre-conceived or limiting notions about a generations' ability can result in a lost sale. "Most of our new clients come from online searches regardless of age," Ms. Winfield says. "Some of our 80+ clients are more tech-savvy than our 20-something clients. Both of our physical locations have been strategically chosen to capture the attention of a wide range of potential clients."

Ms. Winfield says. "The challenge is to quickly assess where the client is with regard to price sensitivity, knowledge of the process, knowledge of their artwork and personal tastes."

At Art & Frame of Newtown, located in Newtown, CT, owner John O'Sullivan says that gauging what each generation will want means having a vast array of choices available.

NM, says that while Art & Frame of Newtown is located in Newtown, CT.

Another aspect of finding the right art and framing to consider for each collector is how the they see the art as either decorative or a long-term investment.

"Collecting art is individual taste, investment value or both. Younger collectors tend to buy what they like or current trends. Older collectors tend to place more emphasis on future value. The education process is basically the same regardless of age. We help them understand the value of their art—whether monetary or sentimental—and the value of archival framing to preserve their investment.

"Age is only a small piece of selling art or framing,"

"My strategy when it comes to clients of all ages is the same. I have tried to build one of the largest collections of mouldings in order to have all the choices available to them for any project. Interestingly enough, I have found that some of my younger clients are into antiques and some of my older clients are into modern art," he says.

"There is no one-size-fitsall solution while helping individuals with their custom framing projects. You need to know all of the techniques and have the right staff that can help with anything from a simple doublemat to a full military uniform complete with photos and medals in a shadowbox." Staying on top of trends often translates into what generational buying habits have created.

"Educating clients has changed over the years as the materials have changed, and keeping up-to-date on the latest industry terminology and techniques is a foundational goal of a good frameshop. When our clients can feel confident in their understanding of what

we do and the different levels of conservation they can choose from, it makes for a satisfactory experience at any age."

Marketing for Mr. O'Sullivan is also about appealing to many people in different ways. "I find that social media and print ads have equal value and, once again, the split between older and younger clients using them depends on the individual. In this day

and age diversity in marketing is key."

Getting used to creased one-on-one engagement with consumers is a healthy habit for all retailers, but for the art and framing industry it is its lifeblood. While there may not be one unified marketing strategy that will appeal to all generations, applying personal acknowledgments leads to stronger relationships and ultimately sales. All are important strategies to adopt as Generation Alpha (born between 2013present) is right around the corner.

Koleen Kaffan is Editor in Chief of Art World News.

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SIGHT LINES

INSPIRED ENCOUNTERS' WOMEN ARTISTS

By Katrina London, Manager of Collections and Curatorial Projects, The Pocantico Center of the Rockefeller Brothers Fund; and Jeremiah William McCarthy, Chief Curator, The Westmoreland Museum of American Art

Inspired Encounters: Women Artists and the Legacies of Modern Art began in 2019 with an exercise of imagination. Standing in the modern art galleries of Kykuit, the former home of four generations of the Rockefeller family that opened as a public historic house museum in 1994. our conversation turned on a question: If the work of exclusively women artists remained in Nelson A. Rockefeller's legendary collection of twentieth-century art. what modernisms would unfold? Thereafter, we were given the opportunity to visualize our answer in exhibition form for a new gallery space at the David Rockefeller Creative Arts Center.

An exciting prospect, it would be the first time this grouping of artworks would leave their domestic setting at Kykuit, enabling us to subtly expand the possibilities of this "closed" collection so that the past seems more inclusive, and the collection's resonance more expansive.

Surveying the full presen-

tation, which comprises work across media made between the years 1950 and 1970, the eye catches names familiar to many: Lee Bontecou, Marisol, and Louise Nevelson. There are artists, too, whose contributions remain ripe for re-

are artists whose legacies remain hidden in plain sight: Mary Callery, whose work adorns the proscenium arch of the Metropolitan Opera House in New York City, and Valerie Clarebout, whose dozen angels have annually graced Rockefeller



Installation view of "Inspired Encounters: Women Artists and the Legacies of Modern Art." Photo courtesy of the Rockefeller Brothers Fund.

assessment: Mary Bauermeister, Dorothy Dehner, Grace Hartigan, and Louise Kruger. There are others, namely Anni Albers and Lenore Tawney, who have greatly benefited from similar reconsiderations in recent years. And then there

Center for the past six decades.

Whether consciously or not, so many contemporary women artists engage with the legacies of these modern artists, whose creative accomplishments paved the way for subsequent generations. This led us to the idea of staging a dialogue across time by inviting artists Sonya Clark, Maren Hassinger, Elana Herzog, Melissa Meyer, Fanny Sanín, Barbara Takenaga, and Kay WalkingStick to respond to the museum and grounds at Pocantico with artwork for the exhibition. The result is a series of inspired encounters that frames the modern art of the postwar period as relevant, generative, and open to myriad creative possibilities.

Soon after formalizing the exhibition conceptually, we turned our attention toward the logistics of exhibiting the nearly fifty works of art on the checklist. Consulting with several conservators in different specialties, it became clear that the conservation and display needs for the works from Kykuit's collection were substantial. and that many works reguired rehousing and reframing to ensure that they are shown to their best advantage and preserved for the future. A complex Plexiglas sculpture by Louise Nevelson, Transparent Sculpture VII (1967-68), was encased in an acrylic box that made it difficult to see between the glare and layering of transparent elements inside.

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The vibrant colors and varied textures of an untitled embroidery sampler by Valerie Clarebout, as well as the details of an intricate collage by Lenore Tawney, were obscured by aged acrylic cases. In addition, about a dozen works needed to be newly framed. Over the next year, a team of devoted specialists helped to prepare these works for exhibition.

Foundation for Advancement in Conservation (FAIC)/Tru Vue® Conservation and Exhibition Grant

A generous Foundation for Advancement in Conservation (FAIC)/Tru Vue® Conservation and Exhibition Grant made it possible for the objects to be reglazed with Tru Vue® Optium Museum Acrylic®, which completely transformed their viewing experience and provided them with muchneeded protection. The collage by Lenore Tawney was treated by conservator Gwen Spicer who rehoused it in a Sealed Wall Case by SmallCorp fitted with Optium Museum Acrylic, which provides both UV protection and a microclimate for the fragile paper strips of paper held within.

When the artist originally exhibited this work in 1967, it was unframed, allowing an intimate encounter with the piece—it is wonderful that the new case provides more visibility and interac-

tion with the piece than its previous housing. A new display box for the Nevelson sculpture was fabricated in Optium Museum Acrylic, also by SmallCorp, Inc. The clarity and legibility of the work is now greatly enhanced due to the anti-reflective properties of the Optium.

With its qualities of an abstract painting, it was impor-

lightweight and shatterproof, plus the anti-static properties provide additional protection.

One of our hopes is that showcasing these works of art will remind viewers that Clarebout and other women artists within and without the exhibition deserve to be included in the historical record and to have their work preserved for future

to have their reved for future

"One, Two, Three" by Lenore Tawney on view after conservation, rehousing, and installation. Photo by Aslan Chalom, courtesy of the Rockefeller Brothers Fund.

tant that the Clarebout embroidery be displayed like one, in a wooden frame that would elevate it and diminish the line between craft and fine art, which is one of the major aims of the show.

First it was cleaned and remounted on honeycomb aluminum by Gwen Spicer. Then we worked with expert framer Ursula Hobson in Philadelphia to select an appropriate maple frame with a linen interior and Optium Museum Acrylic glazing. Because this is a relatively large piece, it is advantageous that the Optium is

generations of viewers.

The exhibit was on view at the David Rockefeller Creative Arts Center until July 29, 2023. To learn more, visit the website located at: www.rbf.org/pocantico/historic-site-tours/dr-center.

Jeremiah William Mc-Carthy is chief curator at The Westmoreland Museum of American Art. He is the consulting curator for Inspired Encounters: Women Artists and the Legacies of Modern Art (2022). Jeremiah was previously curator at the National Academy of

Design and associate curator at the American Federation of Arts. He has also worked in the curatorial and education departments of The Metropolitan Museum of Art and the Solomon R. Guggenheim Museum.

Katrina London is the manager of collections and curatorial projects at The Pocantico Center of the Rockefeller Brothers Fund. She co-curated Inspired Encounters: Women Artists and the Legacies of Modern Art (2022). Katrina is responsible for the stewardship of the collections at Pocantico, supervising the conservation and care of works of art. curatorial research, and organizing exhibitions and educational programs. Before joining the Fund, she was a curatorial associate at the American Federation of Arts. where she worked on a wide range of traveling exhibitions.

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BUSINESS STRATEGIES

CLIENT-GENERATED MARKETING CONTENT

by Katherine Hébert

In the digital age, client-generated content has become a powerful tool in shaping the shopping experience. This article will explore how art galleries can leverage this trend to boost exposure for their artists and sales. There are practical strategies for encouraging your audience to create content about your gallery and artists that can influence other's buying decisions and perceptions about your gallery—in a good way. By embracing and promoting client-generated content, you can establish authenticity, drive sales, and expand your reach in the market. Collector-generated content could be a part of what gives your gallery a competitive edge

Using Collector-Generated Content for a Competitive Edge

Incorporating client-generated content as part of your art gallery marketing strategy can be a powerful tool to tap into the art-loving general public and boost exposure for your artists' work. The survey conducted by Bazaar-voice revealed that revenue in the retail industry's Specialty/Craft/Art category saw a remarkable 144% increase when shoppers engaged with any form of consumer-generated content.

By actively encouraging your clients to engage and share their own content, such as leaving reviews, providing testimonials, or even showcasing art acquisitions installed, you have the opportunity to foster a genuine sense of authenticity and trust. This kind of interaction

artists, staff, or services. This can be incredibly impactful in today's digital age, where collectors sometimes rely on online reviews and social proof before purchasing.

By actively involving customers in creating content, you create a community-like

USING COLLECTOR
CONTENT TO
MARKET AND SELL
ART IN THE GALLERY

not only resonates with potential buyers but also can drive sales and expand your reach in the market.

When customers can contribute their experiences and opinions, it adds a layer of credibility to your gallery's brand. Potential buyers are more likely to trust the feedback and recommendations from real people who have already engaged with your

atmosphere around your brand. This fosters a sense of belonging and loyalty among your collector base. When customers feel valued and included, they are more likely to become repeat buyers and advocates for your brand, further expanding your reach through word-of-mouth marketing.

In addition to building trust and loyalty, user-generated

content provides valuable insights into the art you offer or services. By listening to what your clients say, you better understand their needs, preferences, and pain points. This information can be used to improve your offerings, tailor your marketing strategies, develop your artist roster, and ultimately enhance the overall customer experience.

You can implement various strategies to encourage customers to contribute their own content. For example. you can provide incentives such as discounts or exclusive offers for those who leave reviews or share their experiences. You can also create dedicated spaces on your website or social media platforms where customers can showcase their purchases in their living spaces or share their stories about discovering an artist. Additionally, actively engaging with customers through comments and replies shows that you value their input and encourages further participation.

By using client-generated content as part of your art gallery marketing strategy, you can establish a strong sense of authenticity and trust that resonates with potential art buyers. This not only drives sales but also expands your reach in the market. So, encourage your

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BUSINESS STRATEGIES continued from page 26

collectors to interact and contribute their own content, and watch as your gallery's brand flourishes with authenticity and credibility. All of this helps give your gallery a competitive edge over those not using client content to their advantage.

Today's Digital Shopping Experience

People browsing online have new expectations and need interaction in their internet shopping experience, not just when shopping for art but in general. The shopping experience is now omnichannel, encompassing your websites, social media, and in-person interactions.

With so much information generated by you and your competitors, your online prospects are hunting for content about your art and artists created by other collectors like them. Why? They may want a fresh perspective, taste validation, trust references, or a shared connection.

Everyone's decision-making process for buying is unique, and motivations for buying luxury items such as art also vary widely. However, there is a growing trend for researching online first and then purchasing in-store, especially with art, as it is optimal to see it in person. Typical online research sources include websites, social media pages, and reviews.

An art buyer's research goal is to find answers to all their questions before they take the time to drive to the gallery and engage a salesperson who may or may not add any value to the process.

Today's shopping experience is driven by the convenience online offers, allowing shoppers to see a more extensive selection and read about other people's experiences with a particular product, in this case, the gallery or artist. This driving force may not have applied to art galleries ten years ago, but I believe it does now and will grow in importance.

How to Capture Client Content

You probably already have more client-generated content than you think. It is a matter of being aware of what is helpful to other art lovers and making it discoverable online.

Here are a few ways to encourage your audience to create content about your gallery and artists. Think of the various touchpoints where they interact with your gallery in the sales journey.

- The gallery website: Adding social share buttons on exhibition and portfolio pages.
- Gallery events: Encouraging visitors to take photos or selfies to share on their Instagram account and tag the gallery.
- Shipped artwork: Include a note inviting them to take a photo or shoot a video of the art installed along with your gallery and artist hashtags.
- Ask for reviews or testimonials: Email the client a few days after the sale to write a review or testimonial.
- Send surveys: Send feedback forms after an exhi-

bition or other gallery event.

• Publish Q&A: Add a Q&A section on the website and publish questions and answers to help others with similar thoughts.

Encouraging engagement is how you generate this type of content. This can be difficult, especially on social media and your website. From the perspective of a shopping experience, you must make it as easy and straightforward as possible that you want them to engage.

Be proactive in asking for testimonials and focus gallery events around organized discussions about art. You can also tap into your artist's network of followers to find content. As mentioned above, the shopping experience has evolved and will continue to do so, whether shopping for a car, a book, or artwork. It doesn't matter. You want to make the experience seamless online to amplify the experience in the gallery.

So how does your art gallery do that?

- Blog about interesting questions and comments from collectors.
- Include collector comments or photos about specific artists on that artist's gallery webpage.
- Create visual posts of reviews and testimonials to place on your site and social pages.
- Use Instagram Highlights to build a collection of testimonials and install photos.
- Use positive event feedback to promote the quality of your gallery shows.
- Highlight client-generated content in your newsletter to show your collector-base is an active community.

Putting all this content to use to provide a better shopping experience for art collectors takes a shift in mindset. You must be aware of how content could be valuable to others and be able to make it easy to find online for all those researchers.

Your art gallery's website has many functions, but ultimately, you want it to be a resource that sells art. It is also becoming one of several touchpoints to reach new art collectors where they are in the buying journey with your gallery. Today, people demand a frictionless shopping experience across those touchpoints, resulting in increased confidence to buy when they can find peer validation from buyers like them. Review all the content you already have and consider ways to put it to work to create a more fulfilling shopping experience for your gallery's prospective buyers. People who can interact with clientgenerated content, according to the Bazaarvoice survey, are more likely to purchase, spend more over time, and have a stronger sense of loyalty. What's not to love.

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 smallto mid-sized markets grow and improve their businesses. To learn more about Gallery Fuel, read more from Katherine Hébert and become a member, go to: www.galleryfuel.com.

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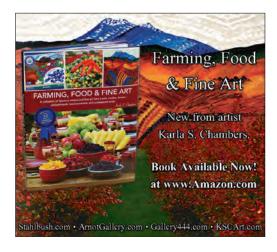
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