

# Art World News

JUNE 2025

## THE INDEPENDENT NEWS SOURCE

### ALAN GOLDBERG'S WORK PRESENTED DURING ART BASEL IN BASEL, SWITZERLAND

Minds Eye Photos artist Alan Goldberg recently had his photograph titled, "Marisa" on display at Art Basel in Basel, Switzerland, as part of artboxy.com's booth. Page 12.

### BUSINESS STRATEGIES: ADAPTING TO HIGH-END CONSOLIDATION

The art world's recent headlines read like obituaries for the business world as galleries close. However, the ripple effects are creating opportunities for nimble, relationship-focused businesses that understand how to position themselves effectively. Go to page 14.

### WHAT REALLY MOVES ART COLLECTORS TO PURCHASE NEW WORK

Litsa Spanos talks about how after 30 years in the business, she has found that successful art sales come down to far more than price or prestige. They hinge on the story, the curation, the psychology, the variety—and most importantly—the relationship. Go to page 24 to learn more.

### BUDGETING IS THE SECRET TO SMOOTH SAILING

Sheila McCumby discusses how operating without a budget is like sailing without a chart; you might hit an unexpected shoal, run out of supplies or drift aimlessly. Visit page 20.



Sun Valley Contemporary Gallery is located in Ketchum, ID.

## MAKING THE MOST OUT OF SUMMERTIME SALES

Summertime sales offer many unique opportunities for those in the art and framing industry. Whether a business is located in an area favored by tourist foot traffic or in a quieter town with the ability to present loyal collectors with more one-on-one attention—gallery and frameshop owners can use the time to their advantage. But navigating the summer retail sales season means targeted and strategic marketing and promotions that help to engage your collector base, while also expanding to new customers. In today's economic climate, uncertainty is the only constant as tariff threats are thrown around, leaving many consumers to

fear the future of their bank accounts and job security. This makes retailers' jobs that much harder. Michael Pearce, deputy chief economist at Oxford Economics, was recently quoted by Reuters as saying

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### QUOTE OF THE MONTH:

"We know if we're showing exciting, high-quality work, new customers will be drawn into the space and existing clients will love coming back."

Ann Priftis, page 18

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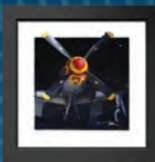
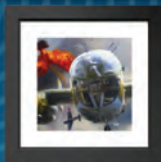
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Shown is "Marisa"  
by Alan Goldberg.  
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## Making the Most Out Of Summertime Sales

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Litsa Spanos talks about how successful art sales come down to far more than price or prestige, but that they hinge on the story, the curation, the psychology, the variety and the relationship.

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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, most available as print-on-demand images, and it includes contact information as well.

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# IN OUR OPINION

## Spilling the Tea Leaves

Figuring out the economy, consumer trends and what's selling is the new version of the massive season-long jigsaw puzzle at the vacation house. Slow to develop and, on balance, not all that much fun to figure out. The dives and dashes of the global economy (think tariffs) and the subsequent fog settling in the domestic marketplace has made it difficult to make analytical sense of the economy.

Enter the soft side approach. In decades past when data failed to offer clarity of the present or economic future, home-spun wisdom took its place. And at times offered to be reasonably predictive substitutes. For decades, one of the more famous thoughts is the correlation to the hemline length on women's dresses. Good times produce a hike of higher hemlines where darker times extend hemlines downward. For the last 100 years, proponents suggest 100% ac-

curacy with the phenomena. In fact, *Vogue* recently voiced support of the construct while citing the drop of hemlines in styles for the fall season.

Now, with social media and the role of self-appointed influencers creating unbridled platforms to spew thoughts on just about everything imaginable, we have a new reservoir of anecdotal evidence to suggest what is and isn't happening. The "how to do better for less" theme is always fashionable, but now has drafted it's importance on the back of economic uncertainty. While offering relief, many experts keep the clouds of doom handy to spur more views.

So, in the final analysis we need to draw our own conclusions. We can stick our figure in the air to see which way the wind is blowing, or we can delve into our experience or intuition to discern what's going on. Either way, figuring out how to be a successful art and frame retailer is no day at the beach.

**John Haffey**  
Publisher



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# ARTISTS & PUBLISHERS

## Schooneman at Rubine Red Gallery

Rubine Red Gallery, Palm Springs, CA, presents a new body of work by Troy Schooneman titled, *The Robertson Collection*. Schooneman's work features a distinctive look in contemporary portraiture that delicately blends traditional fine art photography with the innovative potential of digital and AI technologies. For more details, call the gallery at (760) 537-7665 or go to the website located at: [www.rubineredgallery.com](http://www.rubineredgallery.com).



**"The Robertson Collection Lot #3" is a photograph by Troy Schooneman.**

## Louise Cutler Curates New Exhibit

Artist Louise Cutler, Fort Collins, CO, recently curated an exhibit titled, *Dresses With Pockets* at the Lakewood Cultural Center featuring 13 powerful dresses created by women artists, each paired with personal stories that tell women's experiences using form, fabric and narrative. "It's been a powerful project that amplifies women's voices through the symbolism and storytelling behind each dress," Cutler says. "I was honored when they asked me to curate this portion of the exhibit. Being a tailoring major in my younger years, this was right up my alley." Call (719) 213-3115 for more details, or visit: [www.louiseCutlerstudio.com](http://www.louiseCutlerstudio.com).



**The Dresses With Pockets exhibit.**

## Arcadia Contemporary Debuts Kim



**"Old Police Headquarters" by Sung Eun Kim is an oil on linen measuring 82 by 48 inches.**

Arcadia Contemporary, New York, NY, presented the debut solo exhibition of South Korean-born artist Sung Eun Kim titled, *Crossroads*. Featuring 13 new oil paintings, the exhibition captures fleeting moments of life in New York City: intersections, early morning streets and stretches of the city rendered with a quiet intensity. Drawn to the "light, space and depth" of the urban landscape, Kim paints scenes not to document a place but to preserve a feeling. For further information, call Arcadia Contemporary at (646) 861-3941 or go to the gallery's website located at: [www.arcadiacontemporary.com](http://www.arcadiacontemporary.com).

## K Contemporary's Plaisir Solo Show

Denver, CO-based K Contemporary's *Rhapsody for a Beloved World*, is a solo show for mixed media artist Marielle Plaisir featuring a visual manifesto in which beauty becomes an active force of resistance. Through large-scale tapestries, 3D backlit works, intricate drawings and vibrant paintings from her "World of Utopias"



**"Rhapsody of a Beloved World VI" by Marielle Plaisir.**

series, the artist's aesthetic forms challenges to historical oppression and reclaims power through visual poetics. Telephone (303) 590-9800 for more information, or visit the website located at: [www.kcontemporaryart.com](http://www.kcontemporaryart.com).



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CHARLESTON, SC—This year's **Art Charleston** festival, held April 23-27, featured the theme of the intersection of fashion, design and art. The five-day visual arts festival, presented by the Gibbes Museum of Art, presented street fairs, art tours, fashion runway shows, artist studio visits, exhibitions, meet-the-artist events, panel discussions and more. Rarely seen fashions by some of the world's leading designers, including Gucci, Alexander McQueen and Comme des Garçons were presented alongside artwork by Joan Mitchell, Romare Bearden, Jasper Johns, Barkley Hendricks and more. Shown is the 1823 painting by Thomas Sully, titled "Mrs. Robert Gilmor, Jr. (Sarah Reeve Ladson)," oil on canvas, paired with Alexander McQueen's two-piece floral ensemble with brown leather corset from the late designer's Spring/Summer 2009 Collection. Installation photo by David Johnson (courtesy of Barrett Barrera Projects). Proceeds from this fundraiser benefit the Gibbes Museum's year-round education initiatives, school groups, support for artists, exhibitions and community art programs. Visit: [www.gibbesmuseum.org/art-charleston](http://www.gibbesmuseum.org/art-charleston) for details.

# MAKING THE MOST OF SUMMERTIME SALES

*continued from page 1*

how tariff pressures may create more unease in the months to come and that they already have had an impact on the timing of large-ticket purchases, such as cars and homes. This, has also affected the disposable income spending of many Americans.

Such government posturing has had real-world yields that we see in a weak dollar that has declined in value by about 6.2% on a trade-weighted basis, and economists say that inflation will continue to pick up over the summer months, and into the fall. With limited disposable spending, and with summer being a travel/ outdoor activity time for many, gallery and frameshop owners must find ways of attracting business.

One way is to boost their online and social media presence, thus expanding their reach beyond their collector base, as well as exciting those already loyal to the business. Some ideas to accomplish this are with targeted promotions, focusing on summer products, hosting social gallery receptions, collaborating with area businesses and events and enhancing the in-store experience itself.

At Cappaert Contemporary Gallery in Egg Harbor, WI, owner Ginnie Cappaert says that proper planning

and using time wisely is the best way to grow a business. "My business is seasonal with May to October as our high sales season since we are located in a busy resort area," she says. "Our slower shoulder seasons of spring and fall are when we do a lot of our 'planning' or getting ready for the next season and assessing the season that we just had."



*Cappaert Contemporary Gallery is located in Egg Harbor, WI.*

Located in Door County, Ms. Cappaert opened her gallery 11 years ago and recently just opened a second location in Santa Fe, NM, with two business partners which is open year-round.

"The quiet times are when we work on special projects, upcoming shows and bookkeeping, plus it allows us more time in the studio as artists ourselves. Both of my galleries have an online presence where people can review all available pieces and purchase online. That has also increased our 'off season' business."

Location is important Ms. Cappaert says and can set the tone for the business'

success. "Both of my galleries are perfectly located for tourist traffic, but we have really built our business on personal relationships as we are the artists that own our own gallery. It is a lot of work, but so worth it. We all enjoy getting out of our studio and meeting/working the gallery, interacting and knowing where our artwork is going—which is often all over the country.

"We also have a strong email list and social media presence so we are engaging with our customers, and potential customers, through those avenues. We definitely have more time to focus on that during the slower months. Our off season is also the perfect time for us, as owners, to get away on a little vacation and 'refill' our own well. This is a life we wouldn't trade."

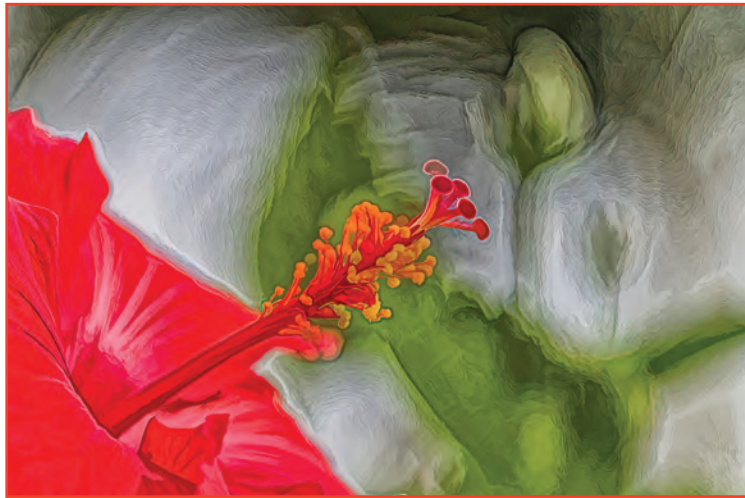
Sluggish foot traffic can also be remedied by partnering and collaborating with complementary businesses and events to cross-promote marketing and reach a larger audience. Always know when events are scheduled in the area and find a way to be a part of it. Whether it's as a sponsor, vendor or participant, be sure to update the showroom and store windows, appealing to those attendees. Look around the community. Where are people

*continued on page 12*



# Minds Eye Photos

## *Photography by Alan Goldberg*

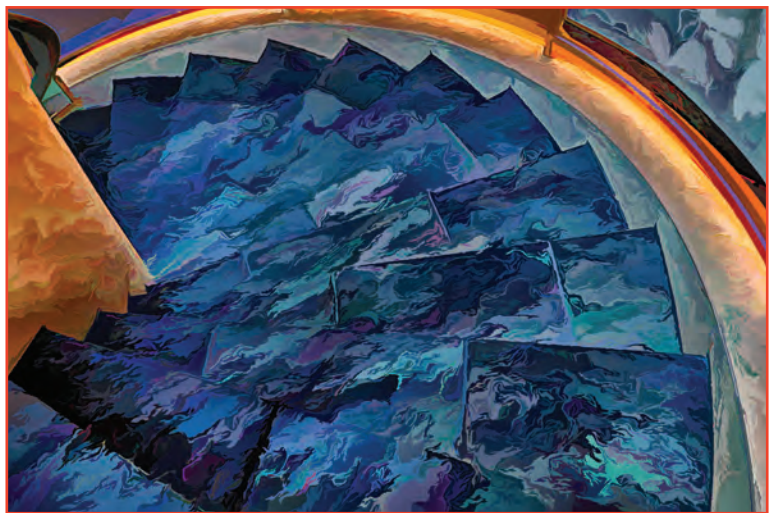


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Alan Goldberg has exhibited at Miami Art Week, Artexpo New York, Art San Diego, Paris Art Expo, Palma, Berlin, Zug, Basel, Athens, Venice, Granada and Dubai and has been published in *Vogue*, *Millennium* (15th Edition), *Contemporary Art Magazine* and *Artist Closeup* #25 magazines.



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**ARTIST ALAN GOLDBERG'S  
WORK PRESENTED  
DURING ART BASEL IN  
BASEL, SWITZERLAND**



**BOCA RATON, FL—Minds Eye Photos** artist **Alan Goldberg** recently had his photograph titled, “Marisa” on display at Art Basel in Basel, Switzerland, as part of art boxy.com’s booth. “This is my first photo to be presented at the largest, most prestigious art show in the world,” he says. “It is a great honor and I am humbled by it. It has been a long road from hobbyist in 2010 using nothing more than a shirt pocket point-and-shoot to the level at which I am shooting and processing photos now. It has been a long road of discovery, education, self-growth and connection with other photographers and artists.” The image is printed on high gloss aluminum and is in an edition of 25. Prints are signed, numbered and come with a certificate of authenticity. Goldberg describes his work as perception of photography and art combined. “Some people are realists and others artists. I find myself somewhere in between the two. I took up photography as I could not capture the world as I saw it as an artist,” he says. “I started to turn my photography into art as I wanted to express myself in a new and unusual way. I have been exhibiting my photography since 2014, first as traditional photographs and, within the last few years, as art.” Call (973) 332-0926 or go to: [www.limitededitionsbyalan.com](http://www.limitededitionsbyalan.com).

**SUMMERTIME SALES**  
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going? What are they buying? How could your gallery and frameshop fit into this and appeal to those people?

The first step is to identify events that align with your brand. And be ready when the event takes place with eye-catching signage, promotional materials, product that will appeal to attendees of the event and even the business’ portable point-of-sale (POS) systems for seamless transactions. As always, adding new people to the customer base is key for follow-up and continuing the conversation beyond the initial interaction.

Ann Priftis, CEO of Off Piste Fine Arts, with various galleries located the U.S. and Canada, including Sun Valley Contemporary Gallery in Ketchum, ID, says that gone are the days of a conventional ‘off-season.’

“Traditionally, the art world followed more of a European calendar with the busiest seasons being the fall and spring and the summer being the down season,” she says “Years ago, galleries would close in the summer for weeks or even months. With increased globalization, the internet and people living a more nomadic lifestyle with multiple homes, this is no longer the case. There really aren’t any ‘slow’ months anymore. Certainly foot traffic increases in places like Sun Valley during the ski season and at the peak of

summer activities in July and August but foot traffic is only part of what galleries rely on now.”

Creating a one-on-one relationship is at the forefront of Ms. Priftis’ sales strategy. “We pride ourselves on the individual attention we give to our clients and the high quality of service we provide to our collectors. Organizing special events for our clients, like private dinners

Maintaining the gallery’s aesthetics are a constant for Ms. Priftis. “A great gallery is one that’s always physically in peak aesthetic condition. Maintaining the walls, adjusting the lighting, etc., are weekly and sometimes daily tasks. Certainly, there are times when a more in-depth project takes place and we will use a slower period to get these accomplished.

“We strive for zero downtime during our business hours so we typically perform maintenance during off hours. Our consultants refresh the showrooms on a regular cadence. We find that clients love to see the space arranged in different configurations and often love to watch the process behind the installation of a new exhibition.”

Another important aspect is to keep conversations going with the existing clientele. “Our consultants are vigilant about remaining in close contact with our loyal collectors.

Many of our clients have become dear friends over the years and while we look forward to their visits, we know that with our out-of-town clientele, the general business of life, etc., it’s sometimes a long stretch before a great client can re-visit the space in person. When the gallery is less busy or an installation isn’t taking place, our consultants give our best clients impromptu calls or send them friendly emails. These times are ideal for informing existing clients of new artists who have recently



**Sun Valley Contemporary Gallery is located in Ketchum, ID.**

with our artists or studio visits takes a measurable amount of planning. When our consultants and marketing team have the bandwidth to produce these more bespoke events, we really lean into those opportunities.

“I like to say we’re always planning six months ahead. When it comes to planning events, exhibiting new work or coordinating a major installation, galleries need significant lead time to create a professional program. Busy or busier... we’re always in planning mode.”

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# S. Guccione

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## ADAPTING TO HIGH-END CONSOLIDATION

by **Barney Davey**

The art world's recent headlines read like obituaries for the business world. Mitchell-Innes & Nash shuttered its physical gallery and is restructuring after decades in Chelsea. Marlborough Gallery closed after nearly 80 years. Pace Gallery is reportedly in acquisition talks with Sotheby's. Some galleries are reporting 50% revenue drops from 2023.

Regional galleries observing from Main Street may find these closures disturbing or insignificant. However, the ripple effects are creating opportunities for nimble, relationship-focused businesses that understand how to position themselves effectively.

### Displacement Opportunity

When established galleries close, artists seek new representation, and collectors seek fresh connections. This process creates an exciting opportunity for regional galleries, especially those catering to artworks priced between \$1,000 and \$12,000, which supports local businesses.

Success hinges on being prepared when artists reach out. Galleries should offer artists clear represen-

tation criteria and provide a compelling value proposition, including genuine partnerships, local market expertise and personalized career development with active promotion and strategic guidance.

Displaced artists often come with established col-



lector bases and strong presentation skills, having worked with larger galleries. They understand the business side of art and seek partners who provide more personalized attention and better local market access. The strength of the gallery/artist relationship can bring long-term gain for both parties.

### Playing to Regional Strengths

Recent data highlight that smaller regional galleries are showing remarkable resilience compared to larger ones. This resilience provides advantages in uncer-

tain times.

Relationship depth over breadth: While larger galleries manage numerous collector relationships, regional galleries provide genuine personal service. As Ken Warren from Westport River Gallery states, "We need to maximize every visit, every call, and

every email." This approach becomes even more valuable when collectors are more selective with their purchases.

Local market knowledge: Regional galleries have a deep understanding of their local collector base, enabling them to curate exhibitions and provide personalized recommendations that resonate with their audience. They know which collectors prefer abstract work, who's renovating their home office, and whose collecting patterns shift with the seasons.

Flexible pricing and terms: Offering payment plans, like Ethos Arts in Newport Beach, gives regional galleries an edge. For instance, a 12-month installment plan for artworks over \$5,000 can make high-priced pieces more accessible to a broader range of collectors. This flexibility becomes crucial when buyers are more cautious about major purchases.

### Strategic Positioning for Growth

Successful regional galleries view consolidation as an opportunity to enhance operations and artist port-

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**BUSINESS STRATEGIES**  
*continued from page 14*

folios by adding well-presented artists. They are improving their online presence to attract collectors who usually shop at major galleries. Additionally, these galleries are strengthening local community ties through intimate events, private viewings, and unique experiences, fostering loyalty that withstands market changes.

Many of the forces driving the current market shakeout are temporary, but they are already permanently reshaping how art moves from artists to collectors. Regional galleries that lean into their strengths and use them to develop strong relationships with both artists and collectors will emerge stronger when the market

stabilizes. Although the challenges are significant, know their local markets. Being smaller and more



**"Artists and collectors affected by consolidation are looking for new partners right now—are you ready to be found?"**

they also present opportunities for businesses that agile can be advantageous in this relationship-driven in-

dustry. The consolidation at the top creates more room for regional players who understand that art sales are ultimately about personal connections and trust.

Artists and collectors affected by consolidation are searching for new partners right now—are you ready to be found?

*Barney Davey has been a guiding light for artists since 1988. He is an influential creator, producing books, innovative marketing courses, and a complimentary, globally followed blog, Art Marketing News, since 2005. Dive into a world where your art thrives; explore the website located at: [www.artmarketingnews.com](http://www.artmarketingnews.com) for more insights, tips, conversations, stories and empowerment.*



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**SUMMERTIME SALES**  
*continued from page 12*

joined our gallery or sending images of new pieces by a collector's favorite artists."

Participating in events have been a great way for Ms. Priftis to market the gallery. "We love participating in the Sun Valley Gallery Association (SVGA) Gallery Walks year round—it's a great way for us to connect with locals in the community and visitors to the area," she says.

"Additionally, hosting events that activate our gallery space and provide entertainment and education to clients is our focus: in-gallery artist meet-and-greets, collaborations with local organizations and focused exhibitions help create buzz and provide a great outlet for socializing and learning. We want locals to consider our space to be an integral part of their community and for visitors to note our gallery as a highlight of their trip and, ideally, a destination during their next visit to Sun Valley.

"Great art is always engaging and that's where we start everything from. We know if we're showing exciting, high-quality work, new customers will be drawn into the space and existing clients will love coming back," Ms. Priftis says. "The welcoming personalities of our consultants, the lightness of the gallery space and the approachable ethos we bring towards appreciating and collecting art, will keep clients in the space and enjoying their time in our gallery."

Art and framing businesses located in heavily tourist areas (such as Honolulu, Hawaii) find that slower months provide a much-needed break to play 'catch up.' At KAIKOA Gallery in Honolulu, co-founders Robert and Carmelita Andia, have found that their slow months are May, September and October. The gallery's inception came out

motivating and supporting the artists that lost their life's works and help them rebuild their art careers. We truly appreciate the collectors that have continued to support these artists, through their purchases."

Situated in an area that is heavily foot trafficked by tourists, is an important part of the gallery's success.



**KAIKOA Gallery is located in Honolulu, HI.**

of a need. "Kaikoa" in Hawaiian means "sea warrior" or "brave ocean."

"KAIKOA Gallery was created in response to the fires that swept through Lahaina, Maui, in August 2023, which destroyed over 30 art galleries, and all of the art within them," Mr. Andia says. "At the request of many artists whose primary galleries were in Lahaina, and lost hundreds of thousands of dollars in original art, and their livelihoods, we built KAIKOA Gallery. We are dedicated to pro-

Located in the Hilton Hawaiian Village, the gallery exists in an area that has a pretty consistent flow of tourism," he says. "We try to do events and introduce new art and new artists into the gallery. We utilize newsletters and releases announcing new art and gallery features. We also send texts and emails to collectors that have already established collections of artists or artworks."

The easiest way to keep in touch with those from around the world that have

visited the gallery, has been through social media Mr. Andia says.

"We utilize a lot of social media featuring new and existing artworks and featured artists. We also have many shows during summer, as well as, anniversary specials to attract and engage a broader customer base through targeted social media posts. We have found that maintaining good communications with our existing clientele and consistently changing our social media campaigns are the best way to attract a new client base."

When appealing to tourists, keep in mind that creating a connection to their trip may help make the sale. Local artists, work depicting landmarks of the area or events may catch their eye as a way to remember their trip when they get home. Also, slower months can be a great time to move old inventory, making room for newer work. Custom framers may find summer sales to be an effective way to update their corner walls with new options as fall approaches.

And always be tracking a season's metrics, such as foot traffic, customer base additions, evaluate marketing campaign return-on-investment (ROI) for the future and what social media posts received the most attention. These insights can help gallery and frameshop owners plan even more effective promotions for the coming year.

*Koleen Kaffan is Editor in Chief of Art World News.*



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## BUDGETING IS THE SECRET TO SMOOTH SAILING

**By Sheila McCumby**

Many of us got into the art and framing business because we love the craft; the scent of fresh sawdust, the sparkle of perfectly cut glass, and the joy of helping clients preserve cherished memories. Our passion is hands-on, creative, and deeply rewarding, but let's be honest: the "business" side of things can sometimes feel a little less inspiring.

Enter the budget, which I realize is not a glamorous subject to discuss but hear me out: a budget is actually your business' secret weapon, a powerful tool that transforms financial despair into confident growth. Think of it less like a restrictive strait jacket and more like a GPS for your financial success, guiding your business like a seasoned captain navigating the open sea.

### **Nautical Business Map**

When ship captains prepare for a journey, they don't just cast off on a whim. Smart captains meticulously study charts, understanding depths, currents, and potential hazards. They calculate fuel and provisions, assess their vessel and crew, and even plot alternative routes for inhospitable seas.

Operating your business without a budget is like sailing without a chart; you might

hit an unexpected shoal, run out of supplies or drift aimlessly. Just as a captain's plan minimizes risks and maximizes success, a budget provides your business with a clear financial roadmap.

It helps you:

- Anticipate challenges like slow seasons or unex-



pected expenses.

- Allocate resources wisely, ensuring you have enough "fuel" (cash) for operations and growth.
- Identify the most efficient routes to profitability.
- Measure your progress, helping you spot trends, errors and make course corrections to achieve your goals. Ultimately, a well-executed budget will guide your business safely to its desired harbor of prosperity.

### **Why A Budget is Your Best Friend**

A budget is like a fitness app for your business. It can:

- **Unlock Hidden Profits:** Are you truly profitable, even when busy? A budget helps you see the real costs behind every frame and service. You can pinpoint overspending,

booming, or online art print sales are taking off. A budget helps you identify and double down on your most profitable services and products.

- **Dream Big, Plan Bigger:** Do you have a vision for your shop? A budget helps you turn those dreams into achievable goals, breaking down ambitious targets into realistic monthly objectives.

- **Your Peace of Mind Buffer:** Life happens. A well-managed budget helps you build a financial cushion, providing invaluable peace of mind during slower seasons or when unexpected repairs pop up.

### **Getting Started: It's Easier Than You Think!**

Ready to embrace the power of budgeting? It doesn't have to be overwhelming.

- **Just Start Tracking:** For the next month or two, simply record every dollar in and out of your business. Use a spreadsheet, accounting software, or even a notebook. Categorize everything.

- **Keep it Business-Only:** Your personal and business finances should always be separate.

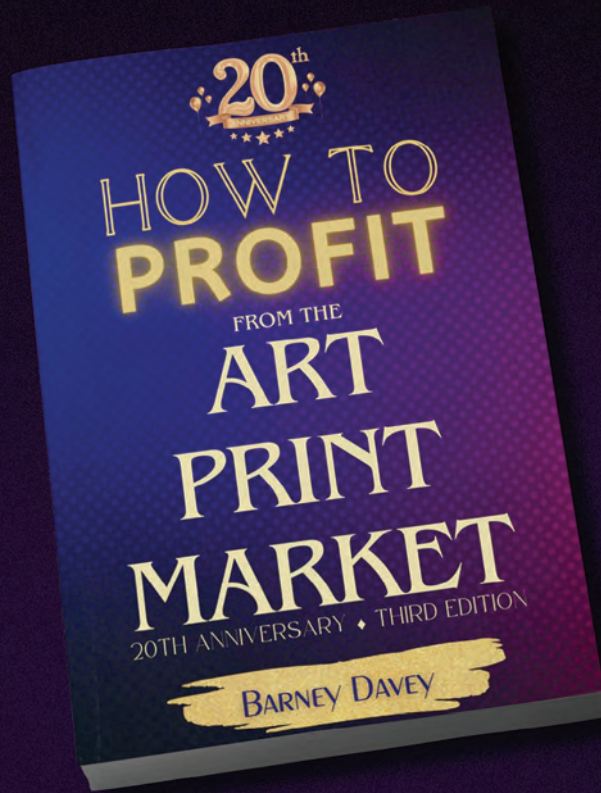
- **Review it Consistently, Don't Just Set it and Forget it:** A budget is a living document. Look at it monthly. How did you do compared to your plan? What surprised you? What can you adjust?

*continued on page 22*



# HOW TO PROFIT FROM THE ART PRINT MARKET

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## INDUSTRY INSIGHT

continued from page 20

- **Lean on Resources:** Many accounting software programs like Excel, Xero and QuickBooks have templates and features to help you generate a comprehensive budget.

### "I've Never Done a Budget Before, What Should I Do?"

First of all, don't be ashamed. Many business owners neglect their finances, leaving money on the table and making their lives harder. Taking this first step is something to be proud of and will help you steer your ship in the right direction.

Here's how to get started:

1. **Open Business Accounts:** Personal bank accounts should always be separate from your business, especially if you are married. I advise my clients to have three business accounts:

- **Operating Account:** This is your main AP/AR checking account where revenue is deposited, and payments are withdrawn.

- **Repair and Replacement Savings Account:** Whenever I seem to have a little extra money, something inevitably breaks. Having a cushion for unexpected repairs provides peace of mind.

- **Contingency Reserve Saving/Investment Account:** This is your "rainy day" account for those life storms that can take us by surprise. Consider putting aside extra funds for unforeseen taxes, illness, and other unfortunate life events that can devastate you financially. It's always good to be prepared.

2. **Choose Your Tracking Method:** Plenty of free online tutorials show you how to use

accounting software and spreadsheets if technology isn't your strong suit.

3. **Go Back in Time:** Collect 12-24 months of financial statements and records.

4. **Input & Categorize:** Systematically enter and categorize every transaction. This is the most time-consuming part initially but pays off immensely.

5. **Calculate Averages:** Once categorized, calculate monthly averages for each income and expense category.

6. **Identify Trends:** Look for

why there might be large disparities in numbers when compared to the previous year.

By systematically gathering and organizing this data, you'll gain an incredibly clear picture of your shop's financial health, empowering you to create a realistic and effective budget.

### Deciphering Budget Types

Different budgets serve different purposes. Here are five common types:



seasonality in your revenue and variable costs. Does business pick up around holidays or during certain months?

7. **Project Forward:** Use historical data and your future plans to estimate revenue and expenses for the upcoming budget period (e.g., the next 12 months, broken down quarterly or monthly).

8. **Make Notes:** In my shop, I'd make weekly notes about inclement weather, road construction, parades, or festivals that impacted business during the reporting period. This made it easy to spot

- **Operating Budget:** Your day-to-day plan, forecasting revenues and expenses for core operations (e.g., sales, production costs, marketing).

- **Cash Flow Budget:** Tracks the actual movement of cash in and out of your business, crucial for managing liquidity and ensuring you have cash on hand.

- **Capital Budget:** Plans for major, long-term investments like new equipment or building expansions, assessing their costs versus potential returns.

- **Master Budget:** A com-

prehensive plan integrating all your individual budgets, providing a holistic financial roadmap for your entire organization.

- **Flexible Budget:** Adjusts based on your actual activity level or volume, making it excellent for evaluating performance and efficiency.

### Start Charting Your Success Today

Your passion is your driving force. Imagine amplifying that passion with the clarity and control a solid budget provides. Budgets aren't about stifling creativity; they are about giving you the financial freedom to flourish, allowing you to invest in better equipment, pay your team (and yourself) a fair wage and serve your clients even better.

A budget will help empower your business. Your shop shouldn't be a vessel drifting aimlessly on the open sea of financial uncertainty. By being a smart, resourceful "captain," who uses a budget as a map to success, facilitates smoother sailing and ensures that your entrepreneurial journey is a profitable one.

*Sheila McCumby, owner of Strategies for Success, a small business consulting firm, connects with audiences worldwide as a popular speaker, writer, mentor and teacher. Her podcast, 'The Framing Chronicles' focuses on challenges faced by independent companies in the art and framing industry. With decades of experience as a picture framer and shop owner (since the early 90s), she's dedicated to helping small businesses boost profits and streamline operations. For more details, visit: [www.mystrategies4success.com](http://www.mystrategies4success.com).*



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# THE ART OF THE SALE

## WHAT REALLY MOVES ART COLLECTORS

**By Litsa Spanos**

If you've ever stood across from a potential collector, watched them fall in love with a piece of art and still walked away without a sale, you know one thing: talent alone doesn't sell artwork. We work in an emotionally driven industry—but emotion must be supported by strategy. After over 30 years of placing art in the hands of private collectors and major corporations, I've found that successful art sales come down to far more than price or prestige. They hinge on the story, the curation, the psychology, the variety—and most importantly, the relationship.

Here's what I've learned about the art of the sell—and what truly moves collectors to say “yes.”

### **The Story Behind the Art is as Valuable as The Art Itself**

Let's start with storytelling, because it's the golden thread that ties everything together. Every artist has a story. Every piece carries a meaning. But unless you find a way to tell that story—authentically and compellingly—the piece remains a mystery on a wall.

Collectors aren't just buying pigment on canvas. They're buying into a jour-

ney, a feeling, an experience. They want to know why an artist created a piece, what inspired it, and how it con-



nects to their own life.

In our gallery, we curate exhibitions around themes and artist statements that spark curiosity. We train our team to share these stories with passion and precision, because the moment a collector connects emotionally to a piece, the probability of a sale skyrockets. I've seen it countless times: a collector hesitates, then hears about the artist's personal struggle or inspiration—and suddenly, they have to have it.

Artists, I urge you: take time to write and refine your story. Gallery owners, encourage your artists to open up—and then help translate that narrative into every touchpoint: wall text, email, social post, and in-person conversation.

### **The Psychology of the Purchase: Impulse vs. Investment**

Understanding the psychology of art buying is critical. There are two primary types of buyers: the impulsive and the investor. The first is driven by emotion and aesthetics; the second by perceived value and long-term appreciation.

Impulse buyers don't

framing options, home previews, or even limited-time discounts during events. The less friction, the faster the sale.

Investment buyers, on the other hand, need assurance. They're evaluating provenance, the artist's career trajectory, and resale potential. For this group, storytelling still matters, but so does credibility. They'll respond well to third-party validation—press features, awards, public installations. And they appreciate thoughtful follow-up with curated suggestions that align with their taste.

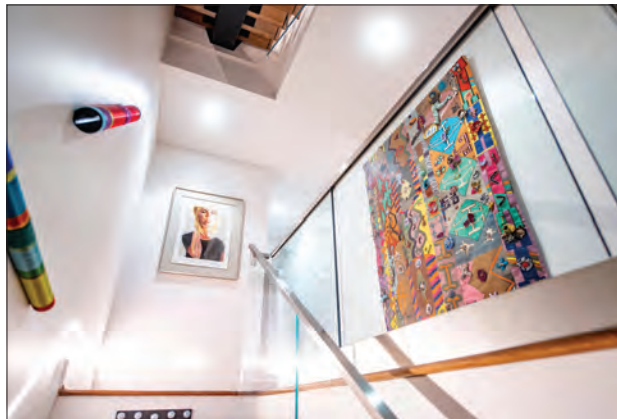
As a seller, your job is to identify the buyer type early—and adapt your approach accordingly.

### **The Key is Curated Variety: Always Keep it Fresh**

One of the biggest mistakes I see artists and galleries make is clinging too tightly to a static body of work or exhibit.

Yes, consistency is important, but variety is what keeps collectors engaged.

People don't visit the same art gallery or scroll the



need lengthy justifications—they need a reason to feel. These are the moments when art is “love at first sight.” For them, creating urgency and excitement is key. We help make the decision easier by offering

*continued on page 25*



## THE ART OF THE SALE continued from page 24

same Instagram feed twice if nothing changes. You must always have something new to show—something unexpected, something that evokes “I’ve never seen that before.”

At ADC, we rotate our installations regularly and refresh our digital presence weekly. We even re-curate the same work in new ways to match seasonal themes or collector interests. For artists, this doesn’t mean reinventing yourself constantly—but it does mean producing with intention and thinking about how your work fits into broader narratives.

Collectors like to come back. Give them a reason to. Variety isn’t just about choice—it’s about discovery. And discovery leads to delight. And delight? That’s where the magic (and money) happens.

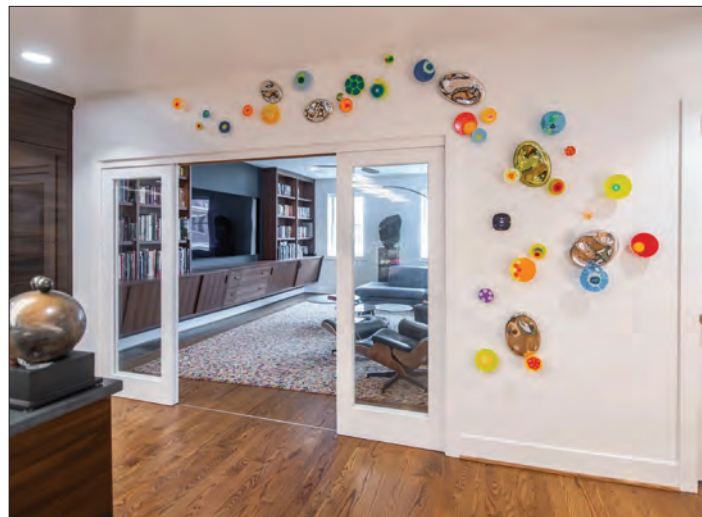
### **Don’t Sell and Forget: The Powerful Follow-Up**

This is where most sales are lost—not in the gallery, but after the gallery. You meet a collector. They express interest. They walk away. And that’s the end of it.

Wrong. The follow-up is not a formality—it’s a vital part of the sales process. Art is personal, and decisions take time. A simple “Thank you for stopping by” email can reignite a conversation. A personal note with a photo of the piece they liked can nudge them closer to a decision. A call inviting them to an artist’s new exhibition can

bring them back into the gallery—and back into the buying mindset.

At ADC, we use a CRM system to track collector interests, preferences and past purchases. This allows us to personalize our communication and recommend new works they’ll likely enjoy. We don’t just follow up once—we nurture. That’s how short-term browsers become long-term buyers.



Artists: take note of who visits your booth, your studio, your profile. Engage. Thank. Reconnect. If someone loves your work but isn’t ready to buy, stay present until they are.

### **Stay Top of Mind: The Power of Consistency**

We live in a scroll-and-forget culture. One of the biggest challenges in selling art today isn’t capturing attention—it’s keeping it. That’s why a consistent digital presence is crucial.

Every collector has a favorite artist or gallery they follow—and the reason they remember them often boils down to one thing:

consistency. It’s not about being everywhere. It’s about being reliably somewhere.

Email newsletters, for example, remain one of our most effective tools. They allow us to highlight new works, upcoming shows, and artist spotlights directly in a collector’s inbox. We also share behind-the-scenes content on social media, invite feedback, and spark conversation. These touchpoints aren’t always

ing an experience,” we unlock not just sales—but loyalty.

Remember:

- Use storytelling to make it personal.
- Understand your buyer’s mindset.
- Keep your inventory dynamic and engaging.
- Follow up with intention and warmth.
- Show up consistently in the digital spaces your collectors live in.

At ADC Fine Art, we’ve helped artists go from local unknowns to nationally collected professionals. We’ve watched casual browsers become passionate patrons. And we’ve done it not with gimmicks—but with heart, strategy and service.

The art of the sell isn’t just about moving artwork. It’s about moving people.

And when you do that? Everything else follows.

about a sale—they’re about staying visible, relevant, and connected.

Your online presence is your silent salesperson. Every post, every email, every story is a chance to strengthen the connection between your art and your audience. When done consistently, collectors don’t forget about you—they wait for you.

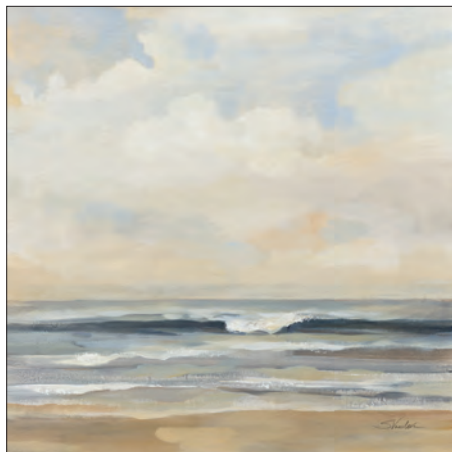
### **Selling is Service**

Selling art isn’t about pushing—it’s about guiding. It’s about helping someone find something that brings them joy, beauty, meaning, or inspiration. When we shift our mindset from “closing a deal” to “curat-

*Litsa Spanos is the President of ADC Fine Art and works with private, corporate and commercial clients for 30 years. Her mission is to support contemporary, living artists and her company ranks as the top 2% of women-owned businesses in the nation based on revenue. ADC Fine Art has two locations: a 13,000 square foot gallery and custom frameshop in Cincinnati, OH’s west end and a gallery and custom frameshop in the heart of Ft. Thomas, KY. For further information, visit the ADC Fine Art website located at: [www.adcfineart.com](http://www.adcfineart.com).*



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## Haze

"Haze" by Silvia Vassileva measures from 6 by 6 inches to 54 by 54 inches and retails from \$12 to \$150. For further information, telephone Wild Apple in Woodstock, VT, at (800) 756-8359 or go to: [www.wildapple.com](http://www.wildapple.com).

## Orange Rind II

"Orange Rind II" by Ethan Harper is available as Print-on-demand. For further information, phone World Art Group in Richmond, VA, at (804) 213-0600 or go to: [www.theworldartgroup.com](http://www.theworldartgroup.com).



## Golden Moments

"Golden Moments" by Susan Bryant measures 36 by 24 inches and retails for \$30. Call SunDance Graphics, located in Orlando, FL, at (800) 617-5532, or go to the company's website located at: [www.sdagraphics.com](http://www.sdagraphics.com).



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"Because It Was Real" by Marisol Evora is a large format custom giclée on matte paper measuring 24 by 24 inches (\$68). Call A.D. Lines in Monroe, CT, for more details at (800) 836-0994 or visit the website at: [www.ad-lines.com](http://www.ad-lines.com).

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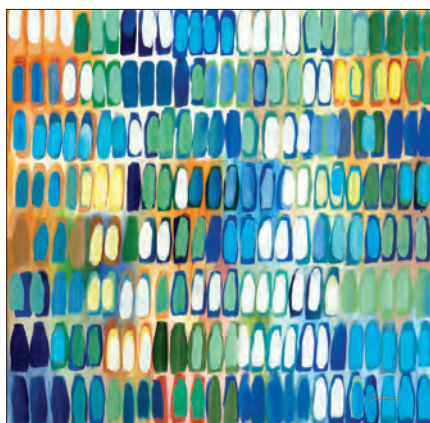


## Dancing Flowers IV

"Dancing Flowers IV" by Lisa Audit measures 12 by 12 inches and retails for \$10. For further information, phone Roaring Brook Art, Elmsford, NY, at (888) 779-9055, or go to website located at: [www.roaringbrookart.com](http://www.roaringbrookart.com).

## Dappled Light 3

Studio EL, Emeryville, CA, presents Steve Hunziker's "Dappled Light 3," available as a giclée on paper and canvas, as well as clear acrylic, brushed aluminum, Baltic birchwood, glossy laminate on acrylic in various sizes. Price available upon request. Phone (800) 228-0928 or go to: [www.studioel.com](http://www.studioel.com).



## Color Bars

"Color Bars" by Liz Jardine is available from the Print-On-Demand program in a variety of sizes and substrates. For further information, call Third & Wall Art Group, located in Seattle, at (877) 326-3925 or visit the website at: [www.thirdandwall.com](http://www.thirdandwall.com).

## Alex Ovechkin 895 All-Time Goals Leader

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## Regatta



"Regatta" by Max Maxx measures 40 by 30 inches and retails for \$72 on standard paper. Available on multiple substrates and multiple sizes. Call Image Conscious, San Francisco, at (800) 532-2333, [www.imageconscious.com](http://www.imageconscious.com).



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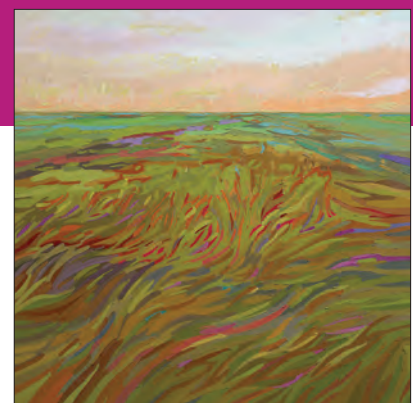
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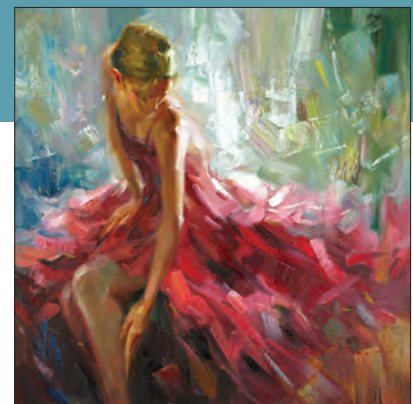
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