

# Art World News

JUNE 2026

## THE INDEPENDENT NEWS SOURCE

### YAACOV AGAM, FATHER OF KINETIC ART, DIES

Park West Gallery artist Yaacov Agam, widely recognized as the father of kinetic art, passed away on June 21, 2026, at the age of 98. Through movement, advanced color theory and the introduction of time and viewer participation, he created an entirely new way of experiencing art. Page 14.

### EXIT YOUR BUSINESS WITH YOU SANITY INTACT

Strategies for Success' Sheila McCumby talks about how a business owner can frame their exit and actually walk away with a retirement fund, rather than a garage full of useless scrap matboard and regret. Go to page 22 for more.

### SOCIAL SHOPPING PSYCHOLOGY

Gallery Fuel's Katherine Hébert says that by grasping the psychological factors that often drive social shopping, your gallery can possibly boost the online experience that connects with prospective art buyers and entices them to act. Visit page 24.

### WHAT YOUR ART FAIR BOOTH SAYS ABOUT YOU

ADC Fine Art's Litsa Spanos discusses how an art fair booth communicates a gallery's professionalism, taste level, brand and, ultimately, whether a collector feels comfortable investing their time and money with them. Go to page 20.



Blackfish Gallery is located in Portland, OR.

## COLLABORATIVE PROGRAMS BRING IN NEW SALES

Gallery and frameshop owners are finding that collaborative programming—in which other retailers, organizations and hospitality businesses combine with them to increase exposure, marketing and to create a buzz—is a great way to expand their customer base while making sales with people that may not have stepped foot into a gallery previously. This strategy also makes the most out of the “Shop Small” movement with its ethos of providing one-of-a-kind pieces to a local community that supports independent retailers. The key is to keep the gallery and frameshop's product and service price-points steady without hav-

ing to offer discounts. Education plays a big role in this process, but retailers find that they need to get a little creative when it comes to bringing sales in through collaboration. Offering added *continued on page 10*



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**QUOTE OF THE MONTH:**  
“The more we work together, the more we enhance the missions of what we are doing independently and collectively, and the better it makes us all look.”  
Kendra Roberts, page 12

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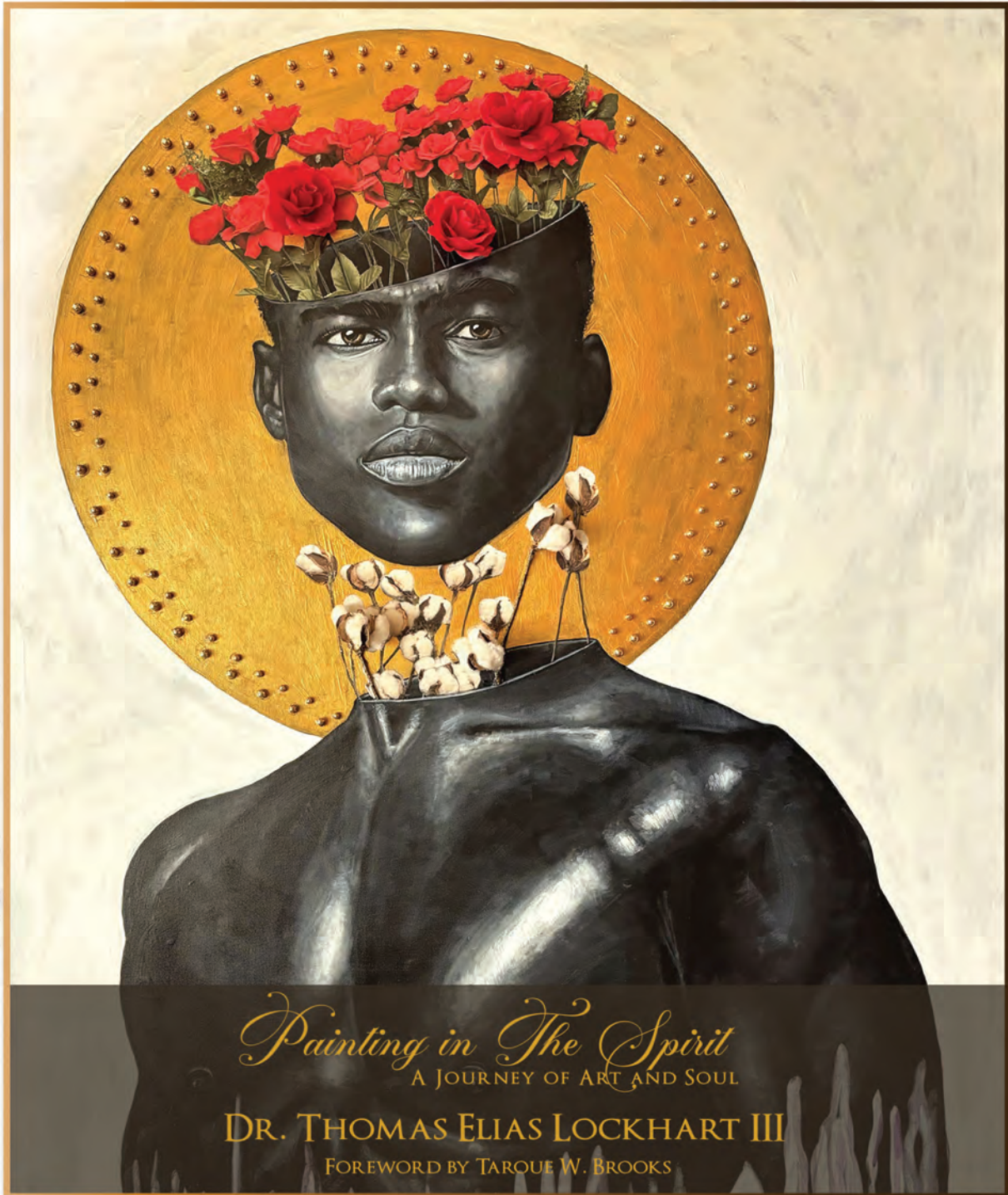


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Shown is "Theatre  
of the Absurd"  
by SEN-1 from  
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### Collaborative Programs Bring Sales

Collaborative programming—in which retailers, organizations and hospitality businesses combine with gallery and frameshops to increase exposure—is a great way to grow one's sales.

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### Artist Yaacov Agam Passes Away

Park West Gallery artist Yaacov Agam, widely recognized as the father of kinetic art as well as creating a new way of experiencing art, passed away on June 21, 2026, at the age of 98.

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### What Your Art Booth Says About You

Litsa Spanos discusses how an art fair booth communicates a gallery's professionalism, taste level, brand and, ultimately, whether a collector feels comfortable investing their time with them.

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### Summer 2026 Color Trends

Sheila McCumby talks about how a business owner can frame their exit and actually walk away with a retirement fund, rather than a garage full of useless scrap material and regret.

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### Social Psychology Shopping and Sales

Katherine Hébert says that by grasping the psychological factors that drive social shopping, your gallery can boost the online experience that connects with prospective art buyers and gets them to act.

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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

## Becoming Irreplaceable

Sometimes operating an art gallery or frameshop feels like being on an island, alone in an ocean of retailers vying for customers. Lately, with the presence of online competitors and the pall of an AI-driven world lurking in the shadows, the feeling of isolation just got overshadowed by a fear of being replaced!

The challenges of these times is the perfect stimulant for a little self reflection. Not the existential type of analysis that leads you to be worse for wear, rather that type of process that yields focus and invigorates the mind. Neuroscientist and writer Anne-Laure Le Cunff postulates that focus on three professional facets as the links to becoming unsubstitutable and irreplaceable.

**TALENT:** By developing and blending a unique combination of skills, you create a talent base that makes you distinctive. Talents effect almost every activity within running a

gallery and frameshop. What you do and how you do it is the source of your professional identity.

**TASTE:** What's your focus? What do you disregard as not being important? What are the critical aspect projects? The answers to these questions better define your taste for running a business than just sharing your favorite color. Your tastes not only define you but your business.

**TRUST:** Trust is the structure that supports every relationship from customers, employees, vendors and neighbors. As a business owner, it's the hardest attribute to build and yet the easiest to lose. By being vigilant with how you offer and receive trust, a business owner creates a persona that is enduring and appealing.

Destiny largely remains within each business owner's hands. Sometimes it's just a matter of acting that way.

**John Haffey**  
Publisher



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# ARTISTS & PUBLISHERS

## Galerie d'Orsay's New SEN-1 Work

Galerie d'Orsay in Boston, MA, is presenting a compelling new series of original mixed media work by internationally recognized graffiti artist SEN-1: AUTHENTIC. The opening reception will feature a live graffiti session with the artist. The deeply personal collection being debuted marks a significant chapter in the artist's creative journey. Through vibrant compositions, layered textures and emotionally charged symbolism, the collection captures the tension between hardship and hope, chaos and clarity and the complexities of the American experience. For more details, call (617) 266-8001, or go to: [www.galerie-dorsay.com](http://www.galerie-dorsay.com).



*"Champion" by SEN-1 is an oil-based spray paints and inks on canvas.*

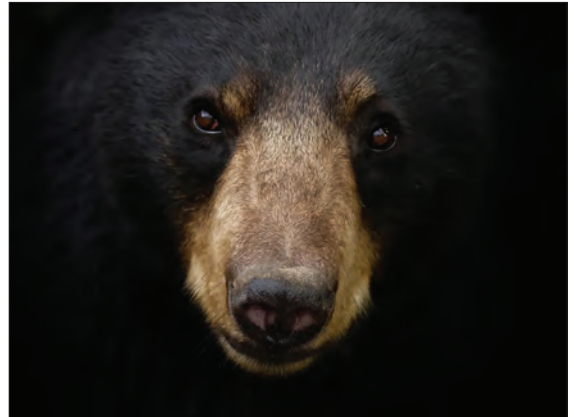
## Kasper Contemporary Presents Benefit



*"Flowers" by Julia Scheuer is an acrylic on canvas.*

Kasper Contemporary presents Gallery 908's Inaugural Summer Art Benefit Exhibition, a summer-long group exhibition hosted at Masonic Old Town Lodge 908 in Southampton, NY, a new cultural gathering space for artists, collectors and the community. Featuring eight East End artists, proceeds from sales benefit Sea Scouts Ship 908, a division of Scouting America that offers inclusive maritime experiences for neurotypical and neurodiverse youth. Call (646) 267-1374, [www.kaspercontemporary.com](http://www.kaspercontemporary.com).

## Artographie's Jim Cumming Images



*"Black Bear Closeup" by Jim Cumming.*

As part of the latest Artographie spring release on the Bentley Art Publishing website are more than 75 new images by photographer Jim Cumming. An award-winning wildlife photographer from Ottawa, Canada, Cumming has been photographing wildlife since 2008. The majority of the newly released images were taken in and around the Ottawa Valley. All them are available for printing via POD Exchange under the Artographie brand and can be viewed at the Bentley Art Publishing website located at: [www.bentleyartpublishing.com](http://www.bentleyartpublishing.com).

## Zenith Gallery Celebrates Juneteenth

In Celebration of Juneteenth, Zenith Gallery, located in Washington, D.C., introduced an exhibition titled, *An Art Filled Life*, featuring new work by Ram Brisueño and Ashley Joi. Collage artist Brisueño layers recycled media and acrylics to weave familiar objects into surreal, myth-making narratives. Joi's work as a multidisciplinary artist reflects a deep connection to her African ancestry, blending symbolism and diverse materials to create powerful emotional narratives. For more details, call (202) 783-2963 or visit: [www.zenithgallery.com](http://www.zenithgallery.com).



*"Juneteenth (Jim Crow)" by Ram Brisueño.*

# S. Guccione

Presented by Westport River Gallery



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WOODSTOCK, VT—Wild Apple has signed artist Nikita Jariwala and offers her colorful paintings as open editions. Since childhood, Jariwala has been drawn to making and observing, with art becoming a natural way of processing the world around her. She studied commercial art (fine art), followed by a bachelor's degree in interior design, where she developed a deeper sensitivity to structure, space and visual



rhythm. After moving to Switzerland, she stepped into freelance practice and began shaping a more personal creative voice. Much of her inspiration comes from nature—shifting light, changing weather, quiet landscapes and the small, often overlooked details of everyday life. For more details, call (802) 457-3003 or go to: [www.wildapple.com](http://www.wildapple.com).

# COLLABORATION LEADS TO MORE SALES

*continued from page 1*

value and services, uniqueness and customization of product, as well as convenience helps to drive sales and build brand loyalty without having to offer a discount, even to first-time art and framing owners. While other retailers have the ability take advantage of widely known “sales extravaganza” holidays like President’s Day, Summer-time clearance sales, Black Friday, etc., the art and framing industry offers experiential events, therefore collaborations with specialty and more high-end businesses will attract a more advantageous audience. Notice those retailers that do not engage in such marketing, brands like Prada, Gucci, Hermès, etc. that hold their brand status above others and create a desirability with its craftsmanship, exclusivity, customer service and perceived value.

Another risk of discounting artwork is one that may lessen the value of the artist’s body of work, as well as that of the gallery itself. Collectors that may have previously bought work by the artist could feel cheated and prospective buyers may see the work as having a lesser long-time market value.

Offering limited-edition releases, gift-with-purchase incentives and experiential opportunities in which the collector gets exclusive in-

vides and events to meet with artists, are great ways to sidestep discounting while maintaining integrity.

Zita Cousens, owner of Cousen Rose Gallery, located in Oak Bluffs, MA, in business for more than 35 years showcasing contemporary artists on the island of Martha’s Vineyard, says that collaboration has helped her expand her col-



Photographer Dena Porter

**Cousen Rose Gallery is located in Oak Bluffs, MA.**

lector base with likeminded people. “The gallery hosts book signings with authors and illustrators, adding another engaging dimension to the gallery experience and providing visitors with opportunities to meet creative professionals from a variety of artistic disciplines,” she says.

Collaborating with area businesses to get people excited about what the area has to offer, has been a great way for Ms. Cousens to gain repeat sales as well. “To promote art sales, the gallery has expanded beyond traditional exhibitions and adopted a variety of experiential marketing approaches to include partnering with wineries for art-and-wine tastings, developing relationships with

corporations who hosted receptions at our gallery, collaborating with artists to exhibit ‘wearable art’ and presented trunk-show-style presentations for jewelers, as well as hosting multiple college alumnae events.”

These collaborations have helped to mold the gallery’s business strategy into one that is not intimidating, but inviting. “We are committed to creating a welcoming, pressure-free environment where visitors can comfortably experience art that resonates with them. By building lasting relationships with collectors and making fine art more accessible, Cousen Rose Gallery offers a meaningful and enjoyable experience for everyone who walks through its doors.

“Throughout the summer season, the gallery is dedicated to introducing new artists on a weekly basis,” Ms. Cousens says. “While each featured exhibition is highlighted for one week, the artwork remains on display throughout the season, allowing visitors ample opportunity to experience the evolving collection. The gallery season runs from June through September, offering a dynamic and ever-changing presentation of exceptional art.”

Since Martha’s Vineyard sees vast population fluctuations of roughly 20,000 year-round residents to some

*continued on page 12*



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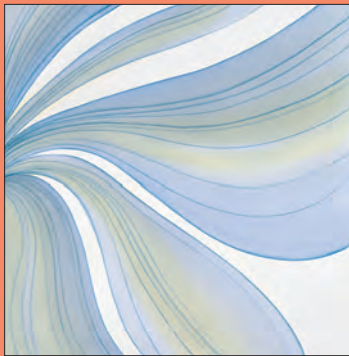
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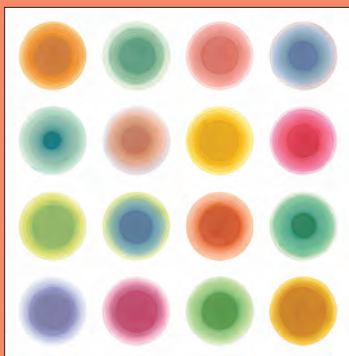
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## STUDIO EL EXPANDS JAN HEATON COLLECTION



EMERYVILLE, CA—**Studio EL** releases 46 new contemporary and colorful abstract and floral watercolor artworks by Austin, TX-based artist Jan Heaton. The company has curated a portion of this new release to be available as both Print-On-Demand works (printed with white background) and as Dimensional works, which are printed to a rigid substrate then trimmed to the rounded edge of the artwork. Heaton's characteristic blending of organic shapes is taken to macro scale, a rainbow of minimalist circular



pieces each their own well of reflection for the viewer. Painting on cold-pressed 100% cotton paper, Heaton patiently builds translucent, veiled layers of color, allowing the forms and values to evolve in a detailed and orchestrated manner. She will normally work in a series, which permits the wet color to dry thoroughly between layers. Call (800) 228-0928 for details or visit: [www.studioel.com](http://www.studioel.com).

## COLLABORATION *continued from page 10*

200,000 tourists at its peak in August, there are many opportunities to attract customers. Collaborative events can be real sales drivers. "The gallery participates in art strolls with fellow galleries in Oak Bluffs and is a member of Arts in OB, a collaborative group representing the retail galleries of Oak Bluffs and dedicated to promoting the town's vibrant arts community."

Fostering the local artists and arts community through collaboration is what Kendra Roberts, director of Blackfish Gallery in Portland, OR, says has helped elevate the area as a sought-after destination for art lovers.

"Collaboration works well when missions and values are aligned. Blackfish Gallery is the longest running artist owned/operated gallery in Portland, and our foundation is rooted in the creative autonomy of our artist members," she says. "In that spirit, our programming centers on the work of our artist members, and sometimes their invited guests, with collaboration an important part of our mission. In the last year, we organized and presented our first open call for a guest artist exhibition, *Layered Perceptions*, which brought in artists new to us and we saw an uptick in attendance and sales.

"We also presented a history of Blackfish Gallery in the Pearl Arts District at a History Pub sponsored by the Oregon Historical Soci-

ety and the McMenaman's Kennedy School. This was part performance, part lecture and slide show, as well as a game of bingo tailored specifically from our presentation."

Getting the community involved and inspired has also helped Ms. Roberts reach new audiences. "Another example of a recent collaboration is through our



**Blackfish Gallery is located in the Pearl Arts District of Portland, OR.**

group show in February, *Signs of Dissent*, where our artists leaned into what dissent meant to them. As this show was organized, we responded to a call for contributions to the upcoming issue of *Designing for Dissent*, a special edition of *UNFOLD*, a CoDesign Collaborative publication. This also broadens the reach of this special exhibition through a digital gallery online, as well as the printed edition distributed nationally."

And collaboration can take many forms. "In May this year, we presented an exhibition titled *Many Bridges*, featuring the work of 10 Mashiko ceramic

artists from Japan, as well as eight local guest artists and two of our member artists of Asian American Native Hawaiian Pacific Islander descent to celebrate AANHPI Heritage month," she says. "We also collaborated with the Portland Japanese Garden and the Lan Su Chinese Garden with a special tea ceremony and an art installation/performance, respectively.

Currently, we are hosting the 8th iteration of *BLACK MATTER* featuring the work of Black artists in Oregon. Both of these recent exhibitions are a way for Blackfish to show solidarity and uplift our communities during these volatile times."

It is this outreach that has helped expose Blackfish Gallery, and the experiences it provides, to new people. "We believe that opening our gallery up to new audiences in the arts and cultural sectors brings in new opportunities for us to cultivate existing and new collector relationships. As a cooperative gallery, we fully appreciate and understand the importance of working alongside our partner organizations."

Other collaborations have included the gallery's 45th anniversary in 2024, where Ms. Roberts worked with the Oregon Historical Society, the Architectural Heritage Center, the Pacific Northwest College of Art, Portland Center Stage, among others, to collectively tell the story of its shared history in the neighborhood. "As we look to our upcoming 50th anniversary in 2029, we will ex-

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**NEW BEDFORD WHALING MUSEUM PRESENTS "SAILOR'S VALENTINES"**



**NEW BEDFORD, MA—The New Bedford Whaling Museum (NBWM) debuts *Sailor's Valentines: Maritime Art from the Heart*, an exhibition featuring shellwork mosaics, known as "sailor's valentines," made with colorful shells arranged in intricate patterns inside octagonal wooden boxes, often incorporating hearts, flowers, anchors, compass roses and romantic messages. Also included is a collection of photographs, books and ephemera that relate to shell collecting and this folk art medium. *Sailor's Valentines* will be on view at NBWM through November 8. Featuring approximately 50 works of art, the exhibit brings together historical items from the NBWM collection, loans from private collections and modern examples of the art form from the Cahoon Museum of American Art. Created between 1830 and 1890, *Sailor's Valentines* were not made by sailors at sea, as their name suggests, but instead reflect the artistic handwork of Barbadian women. Made for the tourist trade using locally sourced shells, sailors often bought these on stopovers in the Atlantic during their return journey home. Their popularity coincided with the rise of conchology, amateur shell collecting and seaside tourism. For more information, visit: [www.whalingmuseum.org](http://www.whalingmuseum.org).**

# YAACOV AGAM, FATHER OF KINETIC ART, DIES

Park West Gallery, Southfield, MI, is saddened to announce the passing of renowned Israeli artist Yaacov Agam, widely recognized as the father of kinetic art. Agam passed away on June 21, 2026, at the age of 98. One of the most influential artists of the twentieth and early twenty-first centuries, Agam transformed the relationship between art and its audience using paintings, sculptures, fountains and architectural commissions. Through movement, advanced color theory and the introduction of time and viewer participation as essential elements of artistic expression, he challenged centuries of convention and created an entirely new way of experiencing art.

For decades, Agam maintained a close friendship with Park West Gallery founder Dr. Albert Scaglione. Their relationship was built on a shared belief that art should be accessible to people from all walks of life. Agam also played an instrumental role in helping introduce Park West Gallery to the cruise industry, helping lay the foundation for a model that would ultimately introduce millions of people around the world to the joy of collecting art.

"Agam was a transformational genius whose influence on the art world cannot be overstated," says John Block, chief operating officer of Park West Gallery. "While history will remember him as a pioneering artist, those of us fortunate enough

to know him personally will remember his boundless curiosity, generosity and passion for creativity. His work challenged us to see the world differently and reminded us that perspective itself



*Courtesy of Park West Gallery*  
**Pictured is artist Yaacov Agam.**

can be a work of art."

Founded in 1969, Park West Gallery has introduced millions of people around the world to the experience of collecting fine art through its gal-



*Courtesy of Park West Gallery*  
**Agam shows collectors how he creates unique kinetic art.**

eries, auctions, exhibitions and educational programs. The company represents many of the most recognized artists of the modern era and

remains committed to making art accessible to collectors of all experience levels.

Throughout Agam's long association with Park West, he inspired generations of collectors through exhibitions, personal appearances and educational programs. His legacy continues today through his son, Ron Agam, an accomplished artist who carries forward the family's tradition of creativity and innovation. After a successful career as an acclaimed fine art photographer, Ron has gone through an artistic rebirth and is following in his father's footsteps to create his own mesmerizing kinetic art. His art inhabits the kinetic art movement, yet retains its own distinct vocabulary and energy and is collected and exhibited around the world.

"The art world has lost a giant, and Park West Gallery has lost a dear friend in Yaacov Agam," Mr. Block says. "We are grateful for the decades we shared with him and for the lasting impact he had on our company, our collectors and the broader art community."

Agam's works can be found in museums, public installations and private collections around the world. His pioneering vision helped establish kinetic and participatory art as major forces in contemporary art, inspiring generations of artists and collectors. For further information, call Park West Gallery at (248) 204-6807 or go to the website at: [www.parkwestgallery.com](http://www.parkwestgallery.com).



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**COLLABORATION**  
*continued from page 12*

pand on those partnerships and welcome new ones. There are several exciting conversations in the coming months.

“Communication is key to stewarding these relationships, so I personally invite collectors to attend our events, particularly when they involve the artists whose work is in their collections,” she says. “Expressing our gratitude for their contributions to our unique arts ecosystem supporting the creative autonomy of our artists is also part of our messaging. It is important to speak to ways in which their participation is crucial to our ability to do what we do.”

Maintaining the history of the Pearl Arts District is important to businesses that call it home. “Blackfish Gallery was founded in the District and it is part of a group of galleries and artist studios that helped make this neighborhood so special. Since Covid, many cities have been impacted and Portland is no exception. Blackfish is committed to the revival of this area by working with local neighborhood business associations and our local business owners to ensure the health of our beloved neighborhood. One specific way our neighborhood has come together is the Art + Design on 9th initiative highlighting the art and design businesses along 9th Street in the Pearl. This is one of several ongoing events and will certainly continue into the future.”

Customizing the collaborations to portray the gallery and its artists in the best light lead the theme of each gallery event. “Many of our collaborations are inspired by the exhibitions our artists create and I take the lead in making connections with the appropriate parties,” Ms. Roberts says. “My aim is to find natural ways to collaborate with existing programming of our potential partners being mindful of staff capacity on their end. We



*Delpuma Fine Art is a new gallery located in Clermont, FL.*

want to enhance the experience of our audiences and not be too taxing in the process.

“Attendance in our gallery continues to grow, as do our sales, and we believe it is directly related to these collaborations and initiatives. By being in partnership with other arts and culture organizations around Portland, we embrace the old saying that all boats rise with the tide. The more we work together, the more we enhance the missions of what we are doing independently and collectively, and the better it makes us all look. We find our audiences like supporting these efforts, so we plan on continuing

this work inside and outside the gallery.”

Delpuma Fine Art, Clermont, FL, is a new gallery founded by Tammy Kollinger-Morales. Introducing the business to the community has been job number one for Ms. Kollinger-Morales and collaborating with like-minded businesses in her area are on the agenda. “I have plans to place select pieces of art in a med spa, and I am also exploring a collaboration with a classic

its own unique set of responsibilities. In my previous business experience, many vendor relationships were primarily digital or service-based. In the gallery world, the relationships are much more personal. Artists need direct communication, trust, encouragement and one-on-one connection, whether that happens through messages, phone calls or in-person conversations. Quite frankly, I love that aspect of the business. There is nothing more rewarding than telling an artist that their artwork has sold. The excitement, appreciation and emotion in that moment are unlike anything I have experienced when selling a product or service that is not deeply personal to the person who created it.

“That same personal connection exists on the sales side as well. Selling art is not the same as selling a mass-produced item,” Ms. Kollinger-Morales says.

“A piece has to speak to the buyer in some way. It may create an emotional response, trigger a memory, reflect their personality, or simply bring them joy because it feels right in their home. Whatever the reason, the experience is personal, and that is what makes this business so meaningful. At the same time, running a new gallery has not been easy. It is fulfilling, but also extremely competitive. Building credibility with various interior designers, art collectors and high-net-worth prospects has been a priority for us and

car dealer to showcase relevant artwork within their showroom,” she says. “These types of placements allow the art to be seen in real-world environments by audiences who may already appreciate luxury, design, and collecting.

“The process of running a new gallery has been one of the most rewarding experiences of my career, but it has also been one of the most challenging,” she says. “It is exciting, personal and full of possibility, but it is not an easy business to be in—especially in today’s market. Having operated a company in a different industry, I can see many parallels, but gallery management comes with

*continued on page 18*

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**COLLABORATION**  
*continued from page 16*

it has proven to be more challenging than expected.”

Participating in art fairs has expanded her reach for sales. “I am currently participating in art fairs, such as Art Palm Beach, the Hamptons Fine Art Fair and CONTEXT Art Miami. The investment is often substantial, and the preparation, setup and follow-through require a significant amount of work. While the immediate goal is always to sell on site, the long-term value often comes from making the right connections, building relationships and developing a book of business that can lead to future sales.

“Beyond art fairs, I have also been exploring ways to leverage business relationships to bring the artwork directly to the local public, including relationships with local realtors, interior designers and other professionals who regularly work with clients creating or upgrading their homes and spaces. At the same time, I am focused on strengthening my digital marketing presence to expand visibility beyond in-person events.”

Ms. Kollinger-Morales says that as with any business, consistent networking in the right circles can make a meaningful difference. “The key is to stay visible, stay intentional and continue placing the artwork in front of the people most likely to connect with it. Because art is so per-

sonal, turning a single sale into a lasting client relationship begins with asking the right questions and truly listening to the answers,” she says.

“I am not afraid to ask a collector whether they have other wall spaces they are looking to fill, or if there are future homes, projects, or rooms they are beginning to think about. Often, small details can open much larger doors. For example, if a collector



**AND Creative Gallery is located in Annapolis, MD.**

mentions, ‘My home in Boca will be ready in a couple of months,’ that tells me there may be an opportunity to help them source additional pieces as the space comes together. The follow-up questions matter. Staying engaged matters, and continuing to introduce them to new work is how a gallery relationship grows beyond one purchase.”

Getting to know the clients’ needs and wants are the key to keeping the conversation going. “I believe there are many different types of buyers and collectors. Some purchase art with the intention of building a collection, others are drawn to a piece simply because they find it beautiful, and some are inspired by the tastes

and choices of friends, neighbors or fellow collectors. Whatever their reason may be, I believe it is the gallery’s responsibility to offer a thoughtful range of artwork that can speak to a diverse audience.”

At AND Creative Gallery in Annapolis, MD, Darin Gilliam, co-founder with Alison Harbaugh says that collaboration has helped them to meet with many new people and opened

the door to various sales opportunities. “We collaborate a lot with our community, especially through Annapolis Arts Week, for which we manage and produce events,” Ms. Gilliam says. “We’re very big on collaboration and always aim to work with local artists, non-profits and restaurants. This past year, we focused on doing more group shows with a minimum of three artists and have noticed that word-of-mouth has been our best promotion outside of social media. The artists we exhibit spread the word to their following, which always brings new people in the door and connects them to the gallery.

“I think that genuine connection goes a long

way,” she says. “Whether we have 10 people or 100 people at an exhibit opening, the one thing that makes a difference is genuinely connecting with the people there. That creates relationships and trust for those who are interested in purchasing artwork.”

This trust is one that needs fostering to grow. “By relationship building and ensuring our customers that they can trust us by how we interact with them, how we handle their purchase and how we interact with them about the artist they’re purchasing from. Most collaborations include shared management and promotion of events.

“Our most recent example would be the *Bounce! Gallery Walk* for Annapolis Arts Week. We worked closely with the Annapolis Gallery Association on gallery involvement and promotion. We arranged live music for each gallery and oversaw large promotions through social media and press releases. We initiated this collaboration through our standing relationship with these galleries and artists who run the Association. When we do events at our space, we tend to merge two events, like an exhibit opening with an artist market. This increased our reach and tends to bring in more people,” Ms. Gilliam concludes.

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

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## WHAT YOUR ART FAIR BOOTH SAYS ABOUT YOU

**By Litsa Spanos**

After exhibiting at art fairs across the country—from San Diego and Scottsdale to The Hamptons, Palm Springs and Salt Lake City—and preparing for our 11th year at Miami Art Week, we've learned a few things about what makes an art fair booth successful. One of the biggest lessons? Your booth is doing a lot more talking than you think.

Long before a collector speaks with you, scans a QR code, or asks about a piece, they're already forming impressions based on what they see. Your booth communicates your professionalism, your taste level, your brand and ultimately whether a collector feels comfortable investing their time—and potentially their money—with you.

Over the years, we've had booths that exceeded expectations and booths we'd absolutely redesign if given another chance. We've been fortunate to receive recognition for booth design at multiple national shows, but those experiences taught us something important: great booth design isn't about winning awards. It's about creating an environment that encourages engagement, conversation and sales.

If you're investing in art

fairs, here are a few lessons we've learned along the way.

### Start With the Right Show

Before you worry about booth design, make sure you're participating in an event worth your investment. Not all art fairs are



created equal. Research the organizers. Talk to past exhibitors. Ask about attendance numbers, collector demographics, marketing support and sales history. A beautifully designed booth can't overcome the wrong audience.

Too often, galleries and artists focus exclusively on booth costs without evaluating the overall quality of the event. The cheapest booth is rarely the best value if qualified buyers aren't walking through the doors.

Look for organizers with a proven track record, strong collector outreach, and a reputation for producing professionally run events. Your time, inventory, travel expenses, and energy deserve that level of diligence.

### Design for Flow

One of the most common mistakes we see is treating

a booth like a storage unit rather than a curated experience. More artwork doesn't automatically mean more sales.

In fact, overcrowded booths often create decision fatigue. Collectors become overwhelmed and move on without fully engaging with any individual piece. Instead, think about space on the walls for pieces to breathe. Also think about traffic flow. How will visitors move through the space? What catches their attention first?

Where do their eyes naturally travel next? The most successful booths guide visitors through a visual journey. Each piece should have room to breathe while contributing to a cohesive overall story. We spend significant time thinking about sightlines, spacing, color relationships, scale and balance. Every wall serves a purpose. Every placement decision should feel intentional. When collectors can easily navigate the space, they're more likely to stay longer—and longer engagement often leads to stronger sales conversations.

### Curate For Collectors

One of the greatest advantages a gallery has is the ability to curate relationships between artworks. Rather than displaying pieces randomly, think about how they complement one another.

Consider color palettes, subject matter, mood and scale. Collectors aren't just buying individual works. They're buying into a vision. A thoughtfully curated booth helps visitors imagine how pieces could work together in their homes, offices, hospitality projects or collections. The strongest presentations create a sense of

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**MARKETING TRENDS**  
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confidence. They communicate that someone has carefully considered every detail.

## Capture Relationships

Too many exhibitors focus exclusively on immediate transactions. The reality is that many art fair sales happen after the show. Some collectors need time. Others may not find the right piece that day but become future clients. If you aren't capturing contact information, you're leaving opportunities behind.

Have a simple, effective system for collecting leads. Whether it's a digital sign-up, QR code, giveaway or

consultation request, make it easy for visitors to stay connected. At ADC Fine Art, we view every meaningful conversation as the beginning of a relationship, not simply a sales opportunity.

Art fairs provide limited space, but today's technology allows you to showcase far more than what fits on your walls. We utilize QR codes throughout our booth that allow visitors to view additional works from each participating artist directly on our website. We also provide access to a digital publication featuring artist profiles, gallery information, and deeper storytelling about the artists represented in the booth.

These tools allow collectors to continue exploring long after they leave the fair.

More importantly, they help bridge the gap between initial interest and future purchases.

## Details Matter

At every show, you're competing for attention. The galleries that stand out aren't always the ones with the largest booths or biggest budgets. Often, they're the ones that create the most thoughtful experience.

Successful booths combine strong artwork, strategic curation, intentional design and meaningful relationship-building. When those elements work together, your booth becomes more than a display space—it becomes an extension of your brand. And that may be the most important message your booth can send.

*Litsa Spanos is the President of ADC Fine Art in Cincinnati, Ohio, and the founder of Art Design Consultants Inc, SmartSell Membership, author "Secrets of the Art World" and founder of ACA, Art Comes Alive—one of the nation's premier art recognition and sales programs connecting artists with private and corporate collectors. 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. Visit the website to learn more located at: [www.adcfineart.com](http://www.adcfineart.com).*



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## EXIT YOUR BUSINESS WITH YOUR SANITY INTACT

**By Sheila McCumby**

Every month, I consult with about a hundred frameshop and gallery owners across North America, the UK and Australia. I love what I do because, let's face it, framers and gallery owners are wonderful, quirky, delightful folks who are sometimes a bit unhinged. Framers will happily spend forty-five minutes debating the existential merits of 8-ply matboard or gently explaining to a grumpy client why Grandma's irreplaceable 1970s cross-stitch shouldn't be Gorilla-Glued to cardboard. We run on caffeinated passion, a shared hatred of fingerprints on museum glass and I adore each and every one of you.

But passion for this industry alone won't fund your retirement, as two recent client conversations perfectly illustrate:

- **The Prisoner:** Client #1 is in their late 70s. When I asked about their exit strategy, they laughed and said they'd probably just "die in the shop." They confessed they'd lost their passion and wanted to travel, but felt trapped by a warehouse of 20-year-old dead stock and \$200k in unsold art. I told them bluntly: "You don't have a business anymore; you have a prison." When they pass, their family will inherit

the nightmare of liquidating it all at a massive loss.

- **The Beachgoer:** Client #2 is in their early 60s. They spent the last three years organizing their numbers, building an efficient team and scaling up. Today, their business is worth well over \$500k. They are preparing to sell, cash out and sit on

the door just to ask for directions.

box of discontinued moulding samples in the back room: they know it's there, it's covered in dust and they'll "deal with it next month." Except "next month" quickly turns into 10 years.

Suddenly, your wrists are shot, you're exhausted, and desperate to hand the keys to the next person who walks in

but one of the biggest hurdles in selling an art or framing business is what I call Founder Dependency. If Mrs. Higgins only brings her valuable watercolors to your shop because she likes chatting with you for forty-five minutes about her grandkids and cats, you don't own a business, you're acting as a highly specialized, pseudo-therapist.



Sometimes as owners we have a hard time delegating. If you have to leave the shop for a few days for an illness, or trade show or to actually have a few days of (gasp) vacation, does the revenue vanish and the shop's operations fall apart? If the answer is yes, your business value is currently sitting at roughly \$0.00.

a beach with their spouse, rather than spending their golden years trying to un-jam an ATG gun.

Now, if custom framing is your ultimate spiritual calling, that's wonderful. Seriously, lay your sweet little white-haired head on that pile of sawdust beside the miter saw, close your eyes and peacefully go toward the light. But for the rest of us, an exit strategy is essential.

Too many owners treat selling their business like that

the door just to ask for directions.

Before you throw your hands up, sell your business for pennies and/or magic beans let's talk about how to frame your exit so you actually walk away with a retirement fund, rather than a garage full of useless scrap matboard and regret.

Here are some pitfalls to avoid:

**Pitfall #1: The "I Am the Superhero" Illusion**

We love our customers,

**The Fix:** Start stepping back now. Train your staff to handle the high-end consultations. If a client insists on working only with you, casually introduce your lead designer: "I've tasked Sarah with this because her eye for shadowboxes is actually better than mine." (Even if it hurts your ego, your bank account will thank you later.) Let go of the reigns and let your employees have the fun of dealing with daily setbacks and hiccups. They can just as

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**BUSINESS MANAGEMENT**  
*continued from page 22*

easily call a supplier who messed up an order as you can. You need to focus on boss stuff, like negotiating with vendors, marketing and analyzing your numbers. Your future self, who is happily retired sitting on a beach with their sweet-heart will thank you.

**Pitfall #2: The Joy of “Creative” Bookkeeping**

Look, we’ve all been there. Maybe you bought that gorgeous French easel “for the gallery display,” but it somehow wound up in your personal studio. Maybe your Point-of-Sale system is a chaotic graveyard of willy-nilly custom discounts, undocumented scrap moulding and hand-written IOUs from local artists.

A prospective buyer doesn’t care about “potential” or your artistic intuition. They care about cold, hard, verifiable cash flow. If your books look like an abstract Pollock painting, a buyer is going to run for the hills.

**The Fix:** Spend the next 12 to 24 months running your business squeaky-clean. Stop paying for your personal gas on the company card. Work with your accountant to “re-cast” your earnings so a buyer can see exactly how much profit the business generates when your personal perks are stripped away.

**Pitfall #3: Hoarding the Ghost of Mouldings Past**

We need to talk about the back room. You know exactly

what I’m talking about. Those dust-caked length boxes of wood moulding that went out of style during the Clinton administration and the matboard scraps so small they could only fit a postage stamp.



When you sell your business, a buyer is not going to pay you dollar-for-dollar for inventory that has been dead for a decade. It just makes the shop look cluttered and desperate.

**The Fix:** Have a purge.



Purge the sample wall of discontinued chevrons. Run a “Creative Clearance” sale to pique consumers’ interest. Make your workspace look efficient, lean, and highly profitable; not like a candidate for an episode of Hoarders: Retail Edition.

## Building Your “Dream Team”

You wouldn’t ask a client to cut their own triple-oval mat with a utility knife, so please don’t try to sell your

business by yourself to save a buck. You need a crew of professionals to do the heavy lifting while you keep the shop running.

- **The Business Broker:** The quarterback. They value your business objectively (sorry, but your emotional

sweat equity doesn’t have a dollar value), market it confidentially and weed out the tire-kickers who just want to nose around your financials.

- **The CPA/Financial Advisor:** The tax shield. They ensure the sale is structured so

the IRS doesn’t take a massive, painful bite out of your hard-earned nest egg.

- **The Attorney:** The contract wizard. They make sure your commercial lease, equipment leases (looking at you, computerized mat cutter) and client databases legally and safely transfer to the new owner without a hitch.

## The Final Reveal

Think of your business as a priceless piece of art. You wouldn’t throw an irreplaceable masterpiece into a cheap plastic frame. Don’t do the same to your life’s work.

Planning your exit two or three years in advance gives your business the structure, presentation, and support it needs to fetch a premium price. You’ve spent years framing everyone else’s memories, it’s finally time to take care of your own future.

*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).*

## SOCIAL SHOPPING PSYCHOLOGY & ONLINE SALES

by **Katherine Hébert**

One frustration I often hear from my clients when it comes to social media is that they don't get many sales leads from their posts. Likes and comments are great, but you put a lot of time and effort into social media, hoping it will lead to inquiries and boost online sales. By grasping the psychological factors that often drive social shopping, your gallery can possibly boost the online experience that connects with prospective art buyers and entices them to act.

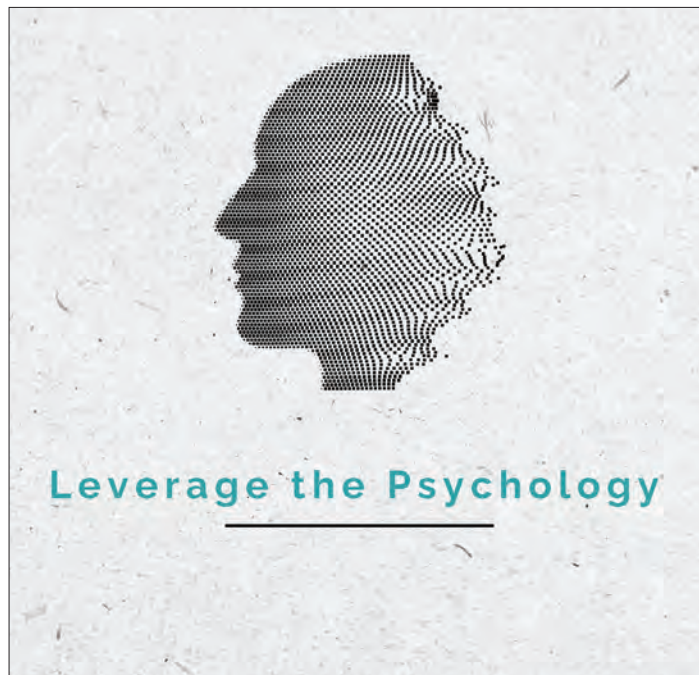
Understanding the emotional and psychological factors influencing art buyers' choices is crucial. In this article, let's explore how factors such as emotions, identity, and impulse influence social shopping decisions. Your gallery may not have a shop on Instagram, but our goal is still to get more art-loving scrollers to inquire or visit your e-commerce webpage.

From the emotional appeals in your exhibition marketing materials to the impact of self-esteem and habitual behavior on buying patterns, each element provides a unique insight into a collector's motivations. Motivation is the primary force behind our social shopping habits. Lifestyle choices and personality traits also shape

how we shop. For example, personal factors such as age or upbringing can influence attitudes about money and how we spend it. You can see a significant difference between how Gen X and Millennials affect an art gallery's online sales oppor-

and increases the perceived value of what's being offered for sale.

Art galleries can apply this by highlighting limited edition pieces, exclusive offers or countdowns to exhibition openings and closings.



tunities. Social media platforms for art collectors are like virtual window shopping, but the arts district is the whole world. tastes and desires. Here's how galleries can tap into these psychological factors to sell more art on social media.

### Scarcity and Exclusivity

Scarcity creates urgency

When potential art buyers know that a show is selling well or works will be returned to the artist's studio after an exhibition's run, it triggers the fear of missing out, encouraging faster purchasing decisions. As you plan your social media strategy around exhibitions, consider how you can use scarcity and exclusivity in your captions. Highlighting sold works regularly is a good tactic.

### Emotional Engagement

Emotional connections significantly influence purchasing decisions, particularly in art, which can be deeply personal. Impulse buying often stems from a blend of emotions, desires and thoughts driven by our feelings, environment and psychological needs.

Mood plays a crucial role in social shopping. When your followers are feeling positive—excited or happy—they are more inclined to make spontaneous purchases of artworks that capture that feeling. Conversely, when stressed or down, they might also be impulsive as a way to soothe that emotion.

Your gallery can harness emotion by weaving stories that inspire and uplift. Try offering glimpses into the artist's creative journey or sharing the heartfelt inspiration behind a piece. On social media, you can tap into an art lover's emotion by sticking with consistent visual themes that support positive feelings and grab attention.

For example, use unique camera angles for your gallery interior shots. Try ex-

*continued on page 25*

perimenting with lighting, post layout, and color schemes that reflect the gallery brands. The typography you choose can also have an impact on your posts, making a viewer feel emotional. When art enthusiasts feel a strong emotional connection to the visuals, they are more likely to purchase art that mirrors that sentiment.

## Leveraging Social Proof

Fear of missing out (FOMO) is a big deal in social shopping. When people see others buying or supporting an artist, they often want in on the action too. Art galleries can tap into this by regularly showcasing happy client testimonials and spotlighting statement pieces. Social proof can help move collectors from just browsing to buying. That's what it's all about—Right?

User-generated content is another great way to use social proof. Get your clients to share pics of the recently acquired artwork, tagging the gallery or using an exhibition hashtag. This not only confirms their choice but also spreads the word to their friends on that social platform.

Potential buyers who see their friends enjoying their newly acquired artwork are more likely to consider buying art with that same impact for themselves, especially when these buys are based on their own aspirational social status.

## Relatability, Authority and Expertise

People are more likely to buy from someone they can relate to. Today, individuality and self-expression are more socially prized than ever before. For shoppers, they want to see their purchases as reflections of their identity. The art hanging in their living spaces is a great way to do that and is a strong motivator to collect. An art collection resonates

interviews, blog posts on art trends or investment guides can appeal to buyers making more informed decisions. People are more inclined to purchase when they trust the seller's knowledge and authority. Invest in high-quality social media content for this kind of messaging.

## Personalization and Targeted Marketing

Art lovers are drawn to pieces and experiences that

**By showcasing relatable stories and experiences, galleries can make potential buyers feel seen and understood, boosting their confidence in purchasing decisions.**

with their values and aesthetics equally.

Art galleries can use this by featuring artists and artworks that reflect their audience's diverse backgrounds and interests. By showcasing relatable stories and experiences, galleries can make potential buyers feel seen and understood, boosting their confidence in purchasing decisions.

Social media platforms are also ideal for positioning your art gallery business as an authority in the art world. You can build trust with potential buyers by showcasing the gallery's expertise in art curation, history or investment advice. Sharing content like artist

build loyalty, which is key to thriving in the art market. This approach creates a sense of exclusivity.

This personalized approach taps into the desire for uniqueness, as collectors are more likely to purchase art when they feel it has been curated just for them.

Understanding who we are and how we see ourselves is key to determining why we buy what we do. Every purchase says something about our identity, values, and the image we want to show the world. How self-esteem ties into our buying habits are a big deal but often overlooked. Self-esteem, basically how we feel about our own worth, can really shape what we choose to buy.

Art galleries have a wealth of opportunities to increase sales through social shopping by tapping into the psychological factors that drive consumer behavior. Understanding and applying these psychological principles can help galleries thrive in the competitive world of online sales.

match their unique tastes. Algorithms highlight content that aligns with their interests through engagement patterns on social media.

Use data-driven insights on social media to connect with specific audience segments with personalized content. Buying art is often a thoughtful decision, especially for those not in the highest wealth brackets. It requires strategic retargeting. Ad campaigns designed to retarget people on social media who have visited your website or engaged with other posts are a smart way to use your advertising dollars. The more you can reconnect with a potential buyer through your gallery, the quicker you

*Columnist and industry expert Katherine Hébert helps art galleries improve sales, marketing and operations. She is the founder of Gallery Fuel, a business advisory practice and bespoke gallery operating system that helps small to mid-sized galleries connect strategy to day-to-day execution, create clearer systems and modernize how they run their business. Learn more at the Gallery Fuel website, located at: [www.galleryfuel.com](http://www.galleryfuel.com).*

# WHAT'S HOT IN OPEN EDITIONS



## Skyward Growth 2

"Skyward Growth 2" by Albert Koetsier is a large format custom giclée on matte paper measuring 36 by 24 inches (\$102). Call A.D. Lines, located in Monroe, CT, for further information at (800) 836-0994 or the website located at: [www.ad-lines.com](http://www.ad-lines.com).

## Peaceful Green

"Peaceful Green" by Simon Addyman measures 28 by 36 inches. For more information, call Third & Wall Art Group, located in Seattle, at (877) 326-3925 or visit the company's website located at: [www.thirdandwall.com](http://www.thirdandwall.com).



## Willowherb

"Willowherb" by Eva Watts is available as POD. Retail prices vary depending on size and substrate, but start as low as \$100. Call PI Creative Art, Toronto, at (800) 363-2787, [www.picreativeart.com](http://www.picreativeart.com).

## Overlook 1 Triptych

Studio EL, Emeryville, CA, debuts Diane Poinski's "Overlook 1 Triptych" available as a giclée on paper and canvas, as well as clear acrylic, brushed aluminum, Baltic birchwood, glossy laminate on acrylic in custom sizes. Call (800) 228-0928 for more details, or go to: [www.studioel.com](http://www.studioel.com).



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BEST SELLING PRINTS  
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## Blissful Moments III



"Blissful Moments III" by Lisa Audit measures 14 by 11 inches and retails for \$10. Call Roaring Brook Art, located in Elmsford, NY, at (888) 779-9055 for further information, or go to the website located at: [www.roaringbrookart.com](http://www.roaringbrookart.com).

## Blue Horizon



"Blue Horizon" by artist Patricia Pinto measures 36 by 24 inches and retails for \$30. For further information, telephone Sun Dance Graphics, located in Orlando, FL, at (800) 617-5532, or go to the company's website located at: [www.sdgraphics.com](http://www.sdgraphics.com).



### Woodland

“Woodland” by Suzanne Nicoll measures 36 by 36 inches and retails for \$76. Available on multiple substrates and multiple sizes. Call Image Conscious, San Francisco, for more details at (800) 532-2333, or visit: [www.imageconscious.com](http://www.imageconscious.com).

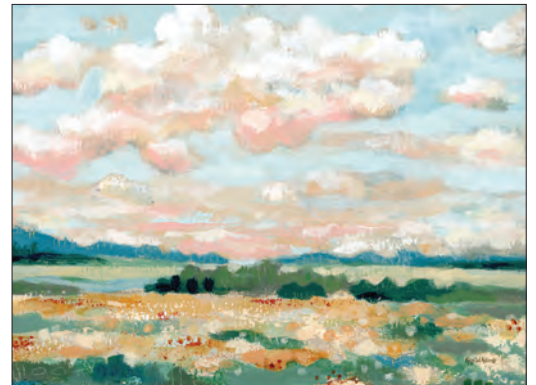
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### Coffee for Four

“Coffee for Four” by Carol Robinson measures 24 by 24 inches and retails for \$25. For more details, call Galaxy of Graphics, located in Fair Lawn, NJ, at (201) 806-2100, or visit the website at: [www.galaxyofgraphics.com](http://www.galaxyofgraphics.com).



### Springful



“Springful” by Krystal Adams measures from 8 by 6 inches to 76 by 57 inches and retails from \$25 to \$1,200. Telephone Wild Apple in Woodstock, VT, for further information at (800) 756-8359 or go to the company’s website at: [www.wildapple.com](http://www.wildapple.com).



### Touch of Sweetness

“Touch of Sweetness” by Nicole DeCamp measures 12 by 16 inches and retails for \$15. Also available as large format giclée prints. For more details, phone Penny Lane Fine Art & Licensing, New Carlisle, Ohio, at (800) 273-5263 or go to the website located at: [www.pennylanefineart.com](http://www.pennylanefineart.com).

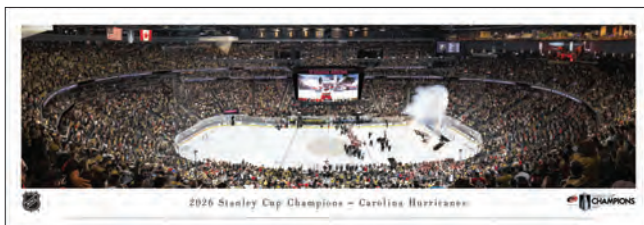
### Resonate in Gold III



“Resonate in Gold III” by Ellie Roberts is available as POD retailing from \$36 to \$435. For further information, phone C Brand Studios, located in San Diego, at (858) 554-0102 or go to: [www.cbrandstudios.com](http://www.cbrandstudios.com).

### 2026 Stanley Cup Champions, Carolina Hurricanes

“2026 Stanley Cup Champions, Carolina Hurricanes” by Auguste Bernick measures 40 by 13 1/2 inches and retails for \$44.95. For more details, call Blakeway Worldwide Panoramas Inc. in Minneapolis, MN, at (800) 334-7266, or go to: [www.panoramas.com](http://www.panoramas.com).



# OPEN EDITION PRINTS

## SunDance Graphics



**“Garden Moments” by Lanie Loreth**

Image Size: 36” x 12” \$25

**800.617.5532**

[www.sdgraphics.com](http://www.sdgraphics.com) [www.sundancegraphics.com](http://www.sundancegraphics.com)

## Image Conscious

**“Thoughts” by Heyward**

Image Size:

24” x 36” on standard paper

\$52

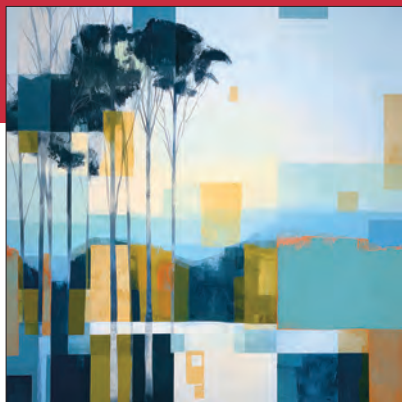
Image is available to resize and print on paper, canvas, cotton rag paper, acrylic, metal and wood.

**800.532.2333**

[www.imageconscious.com](http://www.imageconscious.com)



## Studio EL



**“Amber Quiet 2”**

by Irena Orlov

Available as POD in multiple sizes.

**800.228.0928**

[www.studioel.com](http://www.studioel.com)

## Image Conscious

**“First Light 1”**

by Jan Weiss

Image Size: 36” x 27”  
on standard paper

\$58

Image is available to resize and print on paper, canvas, cotton rag paper, acrylic, metal and wood.

**800.532.2333** [www.imageconscious.com](http://www.imageconscious.com)



## Sagebrush Fine Art Inc.



**“Trust the Journey”**

by

Katie Doucette

Image Size:

16” x 20”

\$22

5165 South 900 East  
Murray, UT 84117

**800.643.7243**

[www.sagebrushfineart.com](http://www.sagebrushfineart.com)



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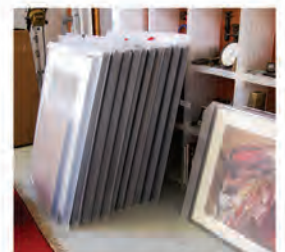
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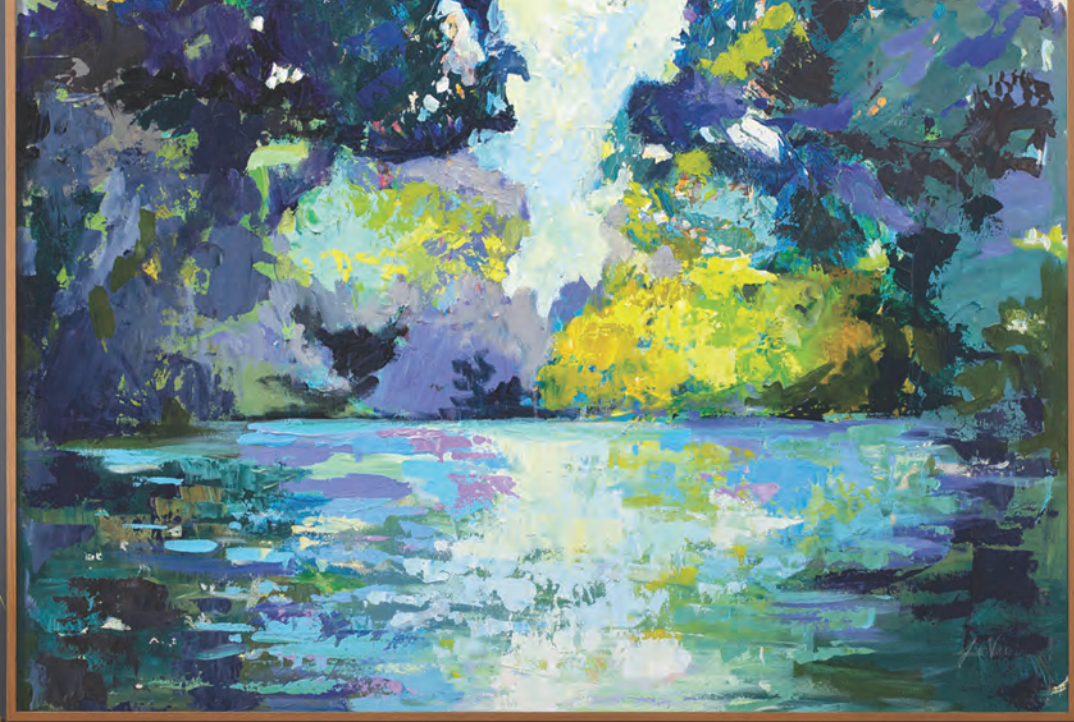
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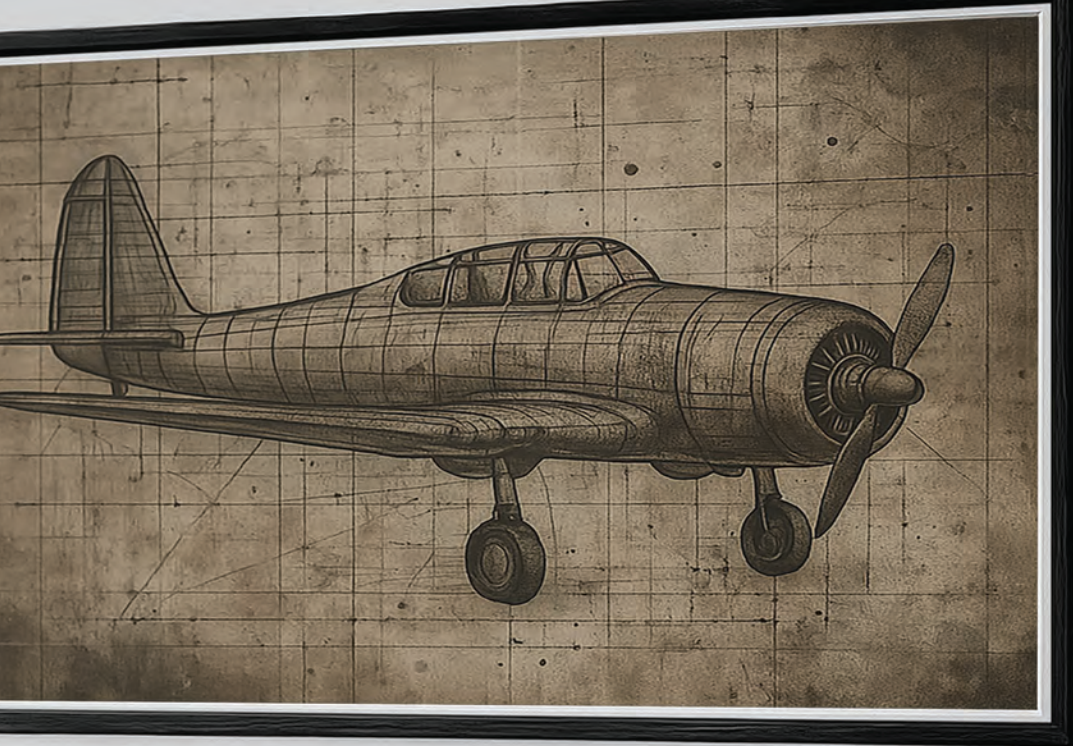
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