

Art World News

OCTOBER 2026

THE INDEPENDENT NEWS SOURCE

SPECTRUM CHICAGO MAKES ITS DEBUT

Spectrum Chicago featuring highly collectible works from across the U.S. and around the world debuted October 7 to 10 and featured the Discoveries Collection showcasing affordable pieces at \$3,000 or less. The show also included the Spectrum Forum, Spotlight Program, Art Labs and Meet the Artist sessions. Page 28.

WHAT ARE SOPS AND WHY DO I NEED THEM?

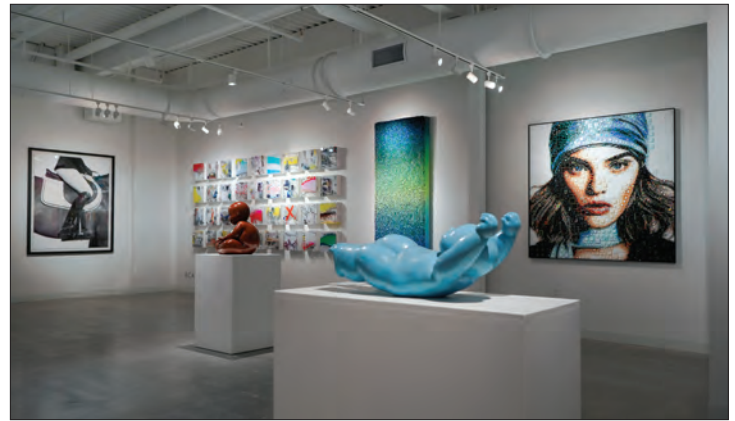
Sheila McCumby discusses how Standard Operating Procedures (SOPs), a step-by-step recipe for how things get done in your shop, can help all of the facets of a frameshop run smoothly. Go to page 16.

YEAR-END EVENTS TURN TO YEAR-ROUND SALES

Litsa Spanos says that some of the greatest opportunities a retailer can benefit from don't begin with someone looking to purchase art, but rather begin with a conversation, a connection or an invitation. Visit page 22 for more.

WHAT TO REVIEW AFTER A GALLERY EXHIBITION

Katherine Hébert talks about the benefits of learning how gallery owners can use a formal exhibition structure review to grow a business and what exactly that review might look like in an effort to improve, not only the day-to-day sales strategies, but also future events. Page 24.



Carousel Fine Art's West Palm Beach, FL, location.

CONSIGNMENTS HELP TO STRENGTHEN RELATIONSHIPS

Selling consigned artwork owned by collectors is part of running a business today for gallery owners, and while some may not want to offer the service, most find that it has advantages that go beyond bringing in sales. Some feel inclined to sell work on consignment as a way to hold on to the client relationship that has been built over time. Beyond that, it shows collectors that your business sees their art sale as one that holds value, today and in the future. But handling the process correctly takes a well-structured strategy that allows the gallery to profit from the sale as well. The gallery itself has a lot to offer in the space, effort, time, marketing and access to its customer base that the current owner of the artwork does not have for a sale to be acquired. This also rings true for an artist looking to sell

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QUOTE OF THE MONTH:

"Collectors' tastes evolve, they move homes and their collections change. Helping them navigate those transitions is a natural extension of the advice we provide when they first acquire a piece."

Philippe Horowicz, page 14

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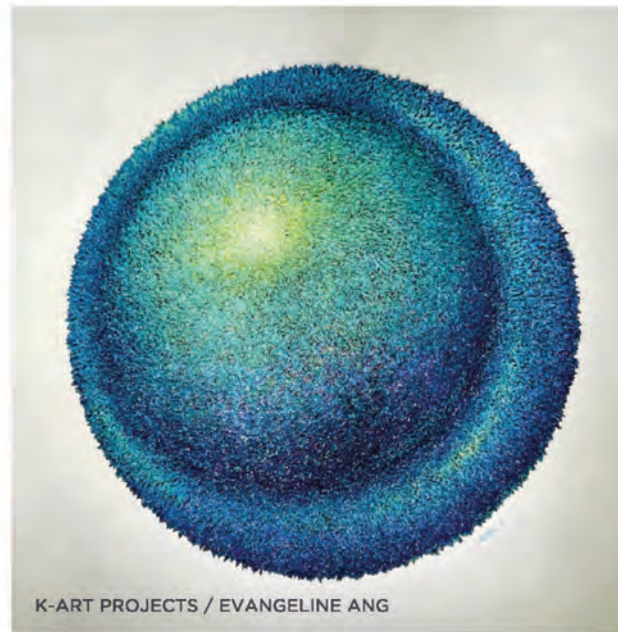
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Shown is "New City"
by Ekaterina Ermilkina
from RFA Decor.
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Consignments Build Relationships

Selling consigned art owned by collectors is part of running a business for gallery owners, and while some may not want to offer the service, most find that it has advantages that go beyond bringing in sales.

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What Are SOPs and Why You Need Them

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Year-end Events to Year-round Sales

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Spectrum Chicago Makes its Debut

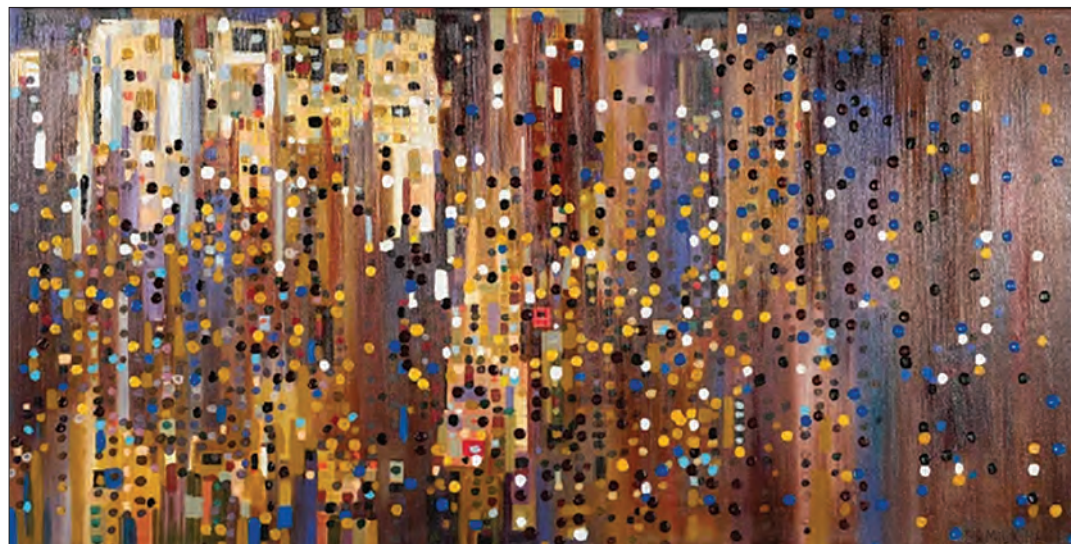
Spectrum Chicago debuted October 7 to 10 and featured events such as the Discoveries Collection, Spectrum Forum, Spotlight Program, Art Labs and Meet the Artist sessions.

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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

The Price Is The Window to The Soul

On many levels the price of a good or service can mean many things. In a dry mathematical sense it's the sum total of resources required to make a purchase. The level of which, in part, is determined by the seller in response to costs and desired margins. Overall, a dry process that aspires consumers to buy and sellers to sustain themselves by choosing the magic number.

The real verve of a price is in the mind of the buyer. In our business, pricing decisions are the battlefield where success and failure are recorded. On the art side, the question of whether or not to post prices for artwork has lingered. Regardless of what side you fall on, your assessment is driven by your perception behind effect on the buyers mindset.

Lately, the challenge of anticipate the psychological effect of pricing decisions has be-

come significantly more difficult with the evolution of dynamic pricing in almost every marketplace. To sellers, this is the strategy where pricing decisions are made in real time in response to current market factors. The practice has become omnipresent. From fast food to airfare, discount stores to sporting events in both online and brick-and-mortar the idea of static pricing is going away and consumers seem to like the change when they can get a better price, but hate the practice and those companies who use it. Why? Because in the jumbo techno mass that sellers now have of their customers exponentially increase the degree of vulnerability they feel towards the digital world and the seller they believe who is "playing them" with their own information. The last thing an art gallery or frameshop wants to do is create skepticism or distrust. So the method that creates pricing and how it is presented has just become even more important.

John Haffey
Publisher



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ARTISTS & PUBLISHERS

Park West Gallery Opens in NYC

Park West Gallery opened a new location at 468 West Broadway, New York, NY, and debuted a retrospective celebrating the art and legacy of American Pop art icon, Peter Max. This highly curated collection was introduced at

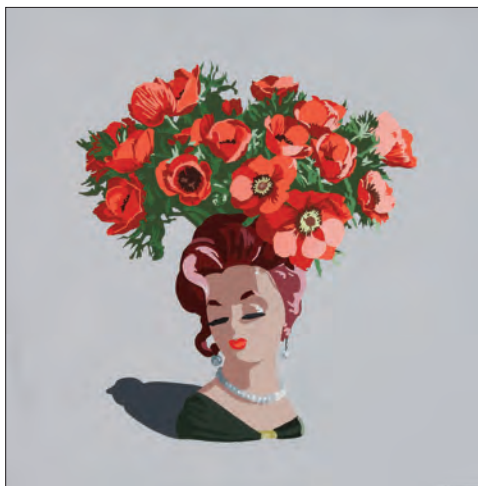


Park West Gallery's John Block, left, is shown with astrophysicist and writer Neil deGrasse Tyson during the reception.

a reception featuring special programming and Q & As with the artist's son, Adam Max; art historian, Peter Max Collection curator and author of *The Art of Peter Max*, Dr. Charles A. Riley II PhD and Park West Gallery's COO, John Block. For further information, call (917) 287-4351, or go to the gallery's website at: www.parkwestgallery.com.

Rubine Red Gallery Artist in Museum

Rubine Red Gallery, located in Palm Springs, CA, has announced that the Arkansas Museum of Fine Arts has completed the purchase of a painting from gallery artist Lori Larusso to be included in their permanent collection. The Kentucky-based artist's latest painting collection depicts a parade of ob-



"Ladyface Vase 2" by Lori Larusso is an acrylic and pigmented varnish on panel.

jects—the everyday, forgettable, or sometimes nostalgic bits that we consume and discard. For her laboriously painted panels, she uses masking tape, precisely shaped and cut, to create sharply detailed paintings with distinct areas of color. For further information, telephone Rubine Red Gallery at (760) 537-7665 or go to the website located at: www.rubineredgallery.com.

Pigment International Wins Award

Pigment International recently participated in the inaugural Spectrum Chicago Art Fair, held at the Merchandise Mart, and was awarded the fair's 2026 Inaugural Partner Award. Showcased at the company's booth was artwork by artists Steve Bravo, Jesse Howard, Candace Hunter, Salome Jaffe, Edo, Max Sansing and Howard Simmons. Pigment International is a multimedia platform reporting on the art, people, issues, trends and events shaping Black contemporary art and examining the linkages connecting historical and contemporary Black art. For more information, phone (312) 206-2821 or go to the website at: www.pigmentintl.com.



Pigment International's founder Patricia Andrews-Keenan.

Davis Gallery Holds Artist Talk

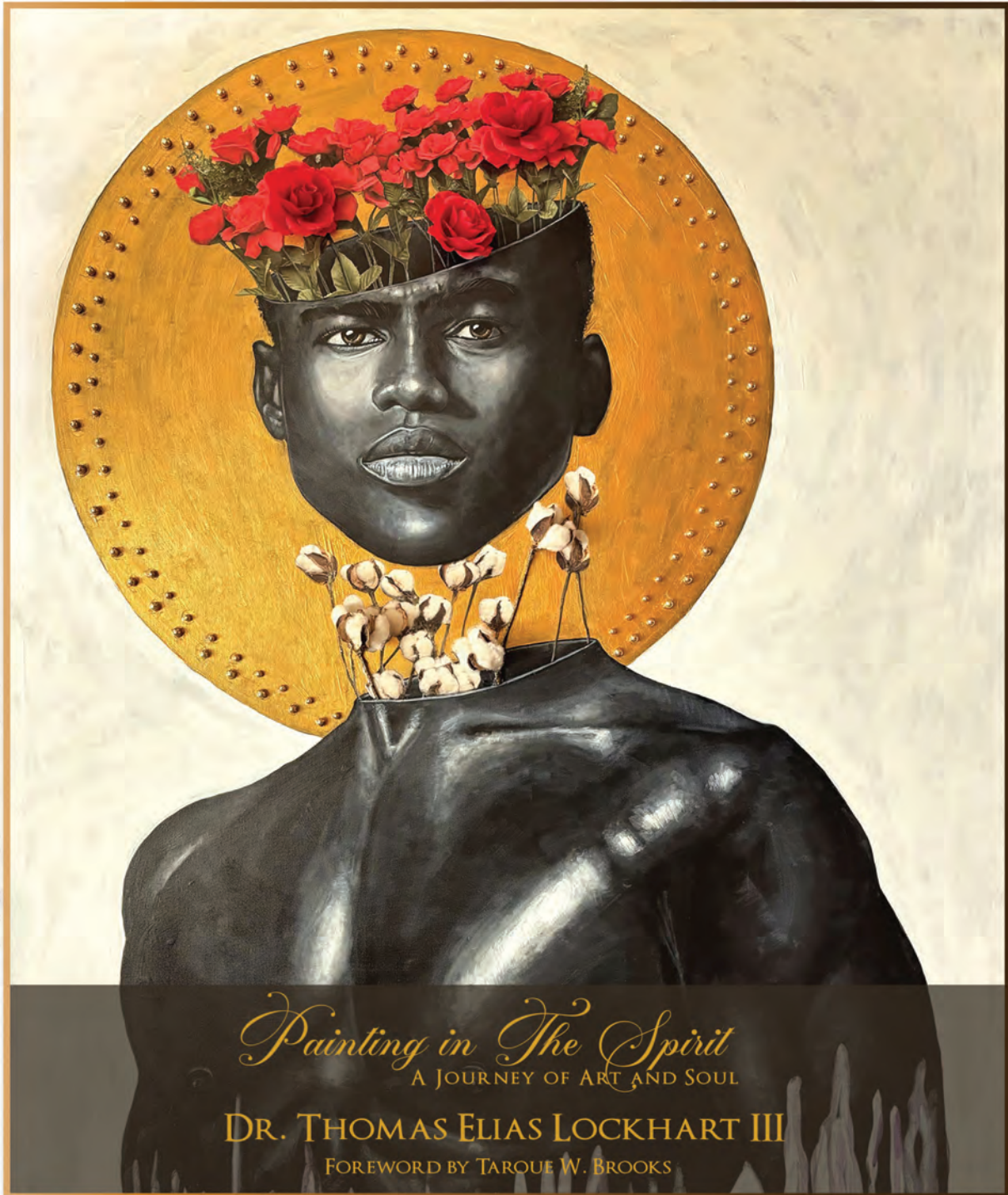
Davis Gallery's closing reception for *Passing Beauty*, a solo exhibition featuring new works by artist Amy Banner Updegrave, featured an artist talk. Moderating the conversation was Mark K. Updegrave, Presidential historian and cor-



"and," by Amy Banner Updegrave are a glazed birch blocks in walnut mixed media.

respondent for ABC News, Chairman and CEO of the LBJ Foundation and former publisher of *Newsweek*. Through her works, the artist explores the fleeting nature of perfection and natural decay through tactile, three-dimensional collages and builds. For further information, call Davis Gallery, Austin, TX, at (512) 477-4929 or visit: www.davisgalleryaustin.com.

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**VENICE BIENNALE ARTIST
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EXHIBITION IN MIAMI**



MIAMI—The Betsy, the Michelin Key boutique hotel on Ocean Drive in Miami Beach known for its longstanding commitment to the arts, is presenting *From Venice With Love*, a major hotel-wide exhibition by internationally acclaimed Miami-based Haitian artist Edouard Duval-Carrié, curated by Pulitzer Prize-winning Haitian-American visual historian Carl-Philippe Juste. While Duval-Carrié's work is currently on view at the 61st International Art Exhibition of La Biennale di Venezia, *From Venice With Love* offers an expanded presentation of his work in Miami through November 15. Transforming The Betsy into an immersive artistic takeover, the exhibition unfolds throughout the hotel's public spaces and on The Betsy Orb, the hotel's iconic architectural public art platform. More than an exhibition, the project explores Caribbean history, migration, memory and identity while extending Duval-Carrié's practice beyond the gallery through a multidisciplinary collaboration between artist and curator. Shown is "The Betsy Orb" by Edouard Duval-Carrié. Visit: www.thebetsyhotel.com.

CONSIGNMENTS BUILD RELATIONSHIPS

continued from page 1

their own work on consignment. The consignor does maintain legal ownership until the sale is finalized. The gallery owner then takes a percentage of the sale—typically ranging from 30% to 50%—to cover their expenses.

Katherine Hébert, art gallery business advisor and owner of Gallery Fuel (www.galleryfuel.com) says that while selling consigned artwork is not that prevalent in the day-to-day running of an art gallery today, it is important to be open to it.

"I don't see very many galleries doing it, but I have suggested it as an additional revenue source in the past to my clients," she says. "I'm for it but only with clear parameters set in place. I also think it can be done online only, if a gallery doesn't have the storage."

Part of the parameters includes keeping detailed and concise consignment records as part of operational management. "Inventory confusion creates unnecessary stress quickly. If artwork details, locations, pricing, framing notes or consignment information are inconsistent, your team spends valuable time searching for answers instead of selling."

An artwork intake Standard Operating Procedure (SOP) should include at a minimum: photography

standards, inventory naming conventions, condition reporting, pricing approval, artist documentation, location tracking and status updates. "This becomes especially important as inventory volume grows, so it is best to set standards early and enforce them across the whole team," she says.

Ms. Hébert often tells her clients that flexibility,

for all artists, even for short-term collaborations, should include consignment terms alongside commission rates."

Some key terms that should be part of a consignment contract with a collector must spell out the commission split. Taking into account the value of the artwork, gallery owners typically take a 30% to 50% commission of the final selling price. the duration of the selling process must also be defined. Commonly the art is displayed from 90 days up to a year.

The gallery insures the art for 100% liability against damage, loss or theft while in their care. The payment terms

must specify how and when the collector (or artist) gets paid after a sale has been acquired. The average amount of time of 14 days. If the piece goes unsold after the agreed amount of time has passed, a clear outline of how to handle return shipping or pick-up must also be mapped out in writing. Adding a clause stating that the artwork remains your legal property if the gallery files for bankruptcy should also be included in the contract.

Litsa Spanos, President and founder, ADC Fine Art in Cincinnati, says that selling consigned artwork is a rarity. "Your relationship with a collector shouldn't end



ADC Fine Art is located in Cincinnati.

not exclusivity for alternative gallery models, is a great way to meet the needs of their customers in real time and keep business coming back. "Some galleries are moving away from the traditional representation model altogether. Instead, they focus on project consignment-based relationships, rotating exhibitions and long-term community building without the commitment of formal representation. This approach allows for: greater inclusivity and diversity of voices, more programming flexibility and reduced pressure on limited gallery resources. Even the most heartfelt artist-gallery relationships are, at their core, transactional. Establishing clear, customized contracts

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ROSENBAUM CONTEMPORARY OPENS THIRD FLORIDA LOCATION



HOLLYWOOD, FL—**Rosenbaum Contemporary** has expanded to a third Florida location, this one at 2868 Pershing Street in Hollywood. An additional Boca Raton location will also be opening soon. The parent company, Rosenbaum Art Company, is comprised of Rosenbaum Contemporary, RFA Decor, Yoffi Art, Rosenbaum Framing and Rosenbaum Art Services. Founded in 1979 by Marvin and Howard Rosenbaum and joined by Lara Rosenbaum in 2012, the company has been family-owned for three generations.



Shown is "Quietud Interior" by Ivan Loboguerrero, top, an oil on linen measuring 74 3/4 by 74 3/4 inches. The piece is part of Loboguerrero's *Hidden in Nature* collection of paintings featuring plant-life environments that, upon much closer examination, reveal hidden human figures within. Shown at the bottom is "Great Barrier Reef" by Mira Lehr, a mixed media triptych measuring 84 by 144 inches. For more details, call (561) 994 9180 or go to the website located at: www.rosenbaumcontemporary.com.

CONSIGNMENT *continued from page 10*

when the artwork leaves your gallery. That's when the next chapter begins. Our primary focus has always been representing and supporting living artists. However, over the past few decades, there have been occasions when I've helped collectors resell artwork, particularly when we've established a long-standing relationship," she says.

"I believe in being a resource to our collectors throughout their art-collecting journey, and sometimes that means helping them find a new home for a piece they've enjoyed for years. It's not a regular part of our business model, but we're always willing to consider unique circumstances when it makes sense for everyone involved."

While maintaining the relationship may be the main motivation when it comes to consigned artwork, Ms. Spanos feels that offering this service is part of being flexible to her clients' needs. "For me, it's always about relationships. Selling artwork is just one part of what we do. We're helping people build collections, create beautiful spaces and connect with art they love. Collectors' needs change over time. They move, renovate, downsize or simply develop different tastes. I want our clients to know we're a resource they can turn to throughout that jour-

ney, not just when they're ready to purchase something new.

"When you help a collector beyond that initial purchase, you're demonstrating that you genuinely care about their collection and their long-term satisfaction," she says. "That kind of service builds trust, and trust is one of the most valuable things we can develop in this business."

An additional perk is that the gallery is also showing



Shown is Carousel Fine Art's Chicago location.

its artists that they see long-term value in their work. "I think our artists appreciate knowing that a gallery is invested in their long-term success. At ADC, our mission has always been to support living artists and create opportunities for their work to be discovered, appreciated and collected. It's important, however, to distinguish between supporting an artist's career and guaranteeing that their artwork will appreciate financially. The art market changes, and resale values depend on many factors.

"What we can do is continue promoting our artists, introducing their work to new audiences and building awareness of their careers.

That consistent exposure can help strengthen their reputation and market over time."

Ms. Spanos says that the gallery must also take into account a piece of art's saleability.

"As with any artwork, some pieces may attract interest quickly because they align with what collectors or designers are actively seeking. Others can take considerably longer. I wouldn't take a piece

on consignment if I didn't feel confident in my ability to sell it," she says. "Being a gallerist is like being a matchmaker in a lot of ways. I always say there are three ingredients to any artwork sale: the collector has to love the piece, have the right space for it and have the budget for it. When all three come together, that's when the magic happens."

Another way that offering this service strengthens a relationship is that the collector now gets a peek behind the curtain.

"I think it can be incredibly eye-opening for collectors. When you're purchasing artwork, you see the finished presentation and the excitement of finding something you love. What you don't always see is everything happening behind the scenes. There's photography, marketing, client outreach, presentations, relationship-building, follow-up, negotiations and

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CONSIGNMENT
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sometimes months of work before a sale happens. When collectors experience the selling side, they can gain a much greater appreciation for the expertise, investment and effort that goes into running a successful gallery."

Not turning away opportunity is key, Ms. Spanos says. "I believe that every positive client experience creates opportunities for future business. A collector who feels supported and trusts your expertise is more likely to return when they're ready to purchase again. Sometimes selling an existing piece is part of refreshing a collection or redesigning a space. That naturally creates opportunities to introduce new artwork that better reflects the collector's current tastes and needs.

"But I never want a client to feel that every interaction has to lead to another purchase. The relationship comes first. When you take care of people, the business often follows.

"Taking on previously owned artwork requires a different approach, and it's important to recognize that not every gallery is equipped to operate in both the primary and secondary art markets. Collectors understandably have an emotional attachment to artwork they've purchased, and sometimes their expectations about resale value don't align with what the current market will support. Another considera-

tion is how resale pricing might affect an artist's existing market. I always encourage collectors to research their options, understand the fees involved and have realistic expectations about pricing."

At Carousel Fine Art, with locations in Miami, West Palm Beach, Chicago



Corrigan Gallery is located in Charleston, S.C.

and Atlanta, Philippe Horowicz, founder and co-owner with his wife Laura, says that vetting prospective consignment work for sale is important.

"We accept collector consignments selectively. When considering a work, the key questions are whether it fits our program, whether we have an audience for it and whether the collector's expectations are realistic. We want to take on pieces we believe we can represent effectively. Our approach is to build relationships with collectors over time," he says.

"Their tastes evolve, they move homes and their collections change. Helping them navigate those transitions is a natural extension of the advice we provide when they first acquire a piece."

Mr. Horowicz feels that keeping the collector-gallery relationship strong

is a great motivator. "A collector should feel comfortable coming back to us when their needs change. Those conversations give us a better understanding of where their collection is heading and how we can continue to help. There is also value in a gallery remaining

engaged with an artist's work beyond its first sale. That means presenting it thoughtfully and treating pricing responsibly. We also need to be sensitive to the artist's current market and avoid creating unrealistic expectations around resale."

With its various locations, Carousel Fine Art does receive requests to sell artwork on consignment.

"We regularly receive secondary market inquiries from collectors, typically for works acquired outside

our gallery," he says. "We are selective and often decline unless we feel confident we can find a buyer within a reasonable time-frame. For example, a collector in Miami who was moving back to Europe recently consigned a large Philippe Hiquily piece and several other significant works with us. We were able to sell the collection within two months through our existing network of collectors. Timing varies, but that experience illustrates why we focus on works that are a strong fit for our audience."

Collectors appreciate knowing that the gallery is the right place to bring their work that has held an emotional connection throughout the years for them and their family.

"The service can give collectors a fuller understanding of the gallery's role. They see the conversations, presentations, follow-up, logistics and patience involved in finding the right buyer. Clear communication throughout that process is essential, especially when a work takes longer to sell than they hoped. Our commission ranges depending on the selling price. We agree on the terms upfront, including pricing, any approved expenses, and the amount the collector would receive, so expectations are clear before the work is offered.

"Our preferred approach is to help the collector understand which route may suit the work: a specialist

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FRAMESHOP MANAGEMENT

WHAT ARE SOPS AND WHY DO I NEED THEM?

By Sheila McCumby

If you have spent more than five minutes in a picture framing shop or art gallery, you already know the truth: framing is part wizardry, part structural engineering and part creative therapy for clients who cannot decide between a beige and cream-colored mat board.

Behind every beautifully framed canvas, shadowbox or museum-grade masterpiece lies a delicate tangle of processes. You have several custom measurements, glass cutting, mat cutting, mounting techniques, hardware selection, client intake notes, inventory tracking and gallery displays; but framing is just slapping four sticks together, right? How hard can it be? Now, add a busy Saturday morning, a phone ringing off the hook, and a new employee who

isn't quite sure where the ATG gun lives or which side of the conservation clear glass faces out; suddenly, what should be a smooth, creative operation turns into chaos.

it," more mistakes happen. Frames are chopped to the wrong dimensions, delicate artwork gets handled carelessly and turnaround times stretch from days into weeks.



Complex systems cause confusion and inefficiency. When your frameshop operates on unspoken rules, assumptions, convoluted work order slips or "that's just how Bob always did

The real secret to running a profitable, stress-free framing business isn't working longer hours or hiring a staff full of mind readers; it is simplicity and consistency.

Complexity Costs You Money

Why do picture framing shops and art galleries get tangled in complex workflows? Usually, it's because business owners build systems organically over years. You adapt on the fly, add a step here, introduce a workaround there, and before you know it, your shop's operational workflow looks like a ball of tangled wire.

When these patchwork, knee jerk, processes are overly complicated or poorly documented:

1. Employees get confused: If three different picture framers use three different methods to hinge

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STAFFING TIPS

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a delicate watercolor, quality control goes out the window.

2. Productivity plummets: Staff spend half their day asking questions, searching for misplaced materials or fixing errors that could have been avoided.

3. Customer trust erodes: Nothing ruins a gallery's reputation faster than a damaged print, a late job or a customer receiving a frame with ugly corners.

Simplicity improves productivity across the organization. When your processes are straightforward and easy to follow, your team spends less time playing detective and more time doing what they do best: creating exceptional framed artwork and delighting new and existing clients.

Pillars of a Smooth Framing Operation

To streamline your business, you need three core elements: clear procedures, proper tools and straightforward communication channels. Let's break down how to apply these specifically to your business:

1. Clear Procedures (Standard Operating Procedures)

Standard Operating Procedures (SOPs) sound dry and corporate, but in a custom frameshop, they are

pure magic. An SOP is simply a step-by-step recipe for how things get done in your shop.

Here are some key SOPs all framing shops should include:

- **Art Intake & Condition Reporting:** A standardized checklist for inspecting incoming artwork. Is there existing foxing, creasing, or tape residue? Documenting this before taking custody of the art protects both you and the client. Most POS



systems allow you to attach photos to your customer's work orders. Make sure the customer acknowledges and initials the annotated damage on a workorder, art ID tag or other document before they walk out the door.

- **Measuring & Order Entry:** "Measure twice, cut once" isn't just a cliché; it's a financial strategy. Standardize how order slips are filled out (e.g., exact opening size vs. overall glass size, mat margin widths, reveal dimensions, etc.) Most POS systems have notes sections for clear communication. Take pictures of design sketches, shadowbox lay-

outs, and multi opening mat designs so there is no doubt how all the art components fit within the frame.

- **Glazing & Cutting Safety:** Post step-by-step safety instructions for handling museum glass, acrylic and heavy glass lites, including proper cleaning techniques (hint: direct spraying liquid cleaner onto glass over art is recipe for disaster!) How are reusable pieces of glazing supposed to be stored to minimize scratching or chipping?

- **Archival & Mounting Standards:** Communicate clear rules on when to use reversible mounting techniques (hinging with Japanese tissue and wheat starch paste) versus pressure-sensitive dry mounting.

- **Quality Control & Final Inspection:** Have a final checklist before art goes into the pickup bay: Are the corners tight? Is the glass dust-free inside? Is the wire installed at the proper tension with bumper pads attached? Take a final picture before you wrap up the art for the customer, we've all had customers claim that the frame corner was chipped in our shop; of

course, the damage couldn't have occurred when they tried to cram a 40x60 print into a Mini Cooper?

Pro Tip: Keep your SOPs short, visual, and accessible. Laminated one-page cheat sheets posted right above the joiner, mat cutter or fitting station work 10 times better than a heavy 200-page binder sitting in a dusty office drawer.

2. Proper Tools

You wouldn't ask a chef to chop vegetables with a butter knife, so don't expect your framers to produce museum-quality joins with worn-out blades or misaligned equipment. Providing proper tools isn't just about buying top-tier under-pinner, pneumatic point drivers or computerized mat cutters (CMCs). It's about organizing them:

- **Tool Shadow Boards:** Label where tools belong. When the ATG tape gun, wire cutters and fillet chopper have a dedicated "home," framers spend zero time hunting down tools. I had two of everything needed to join in our shop. The handles were painted red and green and they corresponded with their own tool caddy. Every evening the caddies were replenished for the following day, extra ATG rolls, framing points, glass cleaner, microfiber cloths, etc. Going back and forth to the supply cabinet when your ATG gun runs out is frustrating and it wastes valuable time.

- **Maintenance Schedules:** Establish routine SOPs

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INVENTORY FOR SALE



"Adirondack Retreat" by Gert
Acrylic on Canvas, \$3,250

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203.226.6934
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Mixed Media,
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STAFFING TIPS
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for equipment care. Change mat cutter blades frequently, especially when you're cutting an expensive fabric mat, calibrate wall cutters weekly, drain your air compressor, and service pneumatic joiners regularly. Clean, sharp tools prevent accidents, material waste and costly re-cuts.

3. Straightforward Communication Channels

In custom framing, half the battle is translating a customer's vision into actionable work orders for the back room.

- **Front-of-House to Back-of-House Sync:** Establish a uniform method for writing notes on work orders. If a customer wants a

1/4" reveal on a second mat, that instruction must be recorded in the exact same spot on every single ticket.

- **Client Expectation Management:** Create clear client-facing communication templates for turnaround times, pickup reminders and custom quotes. When clients know what to expect, your staff spends less time answering status-update phone calls.

- **Internal Question Protocol:** When a tricky restoration or oversized shadowbox comes in, who makes the final call on the construction method? Designate a clear point person so staff aren't left guessing.

Simplicity Works

When you simplify your

workflows, something wonderful happens: your shop becomes predictable in the best possible way. Your employees feel confident because they know exactly what is expected of them and have the tools to deliver. Your turnaround times drop, your material waste plummets and your profit margins grow.

Best of all, your clients experience consistent, high-quality craftsmanship every single time they drop off a piece of art.

Before the holiday season hits, take a walk through your frameshop or gallery this week with fresh eyes. Look for the bottlenecks, the confusing steps, and the misplaced tools. Strip away the unnecessary complexity, write down

straightforward procedures, and watch your productivity and peace of mind soar.

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 further information, visit the Strategies for Success website located at: www.mystrategies4success.com.

CONSIGNMENT
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dealer, an auction house or another gallery with the right audience. Any introduction should be based on a genuine fit. We should be honest when we are not the best outlet."

And it is this honesty that helps to strengthen the relationship as well. "Sometimes a collector is making room for a new direction rather than stepping away from collecting," he says. "Helping with that transition can open a conversation about what they want to live with next."

Discussing the pros and cons with the client must also be part of the conversation. "The biggest chal-

lenge is aligning expectations. What someone originally paid, what they hope to receive and what a buyer is willing to pay today can be different figures. There are also practical considerations: condition, provenance, transport, insurance, storage and how long the work may remain available. All of those need to be addressed before accepting it."

If handled properly, the brand of the gallery and the artist should not be undermined. "The way it is handled matters," he says.

"A carefully selected work, presented with the same attention as the rest of the gallery, can fit naturally into the program. The

risk comes from accepting work that does not fit, pricing it unrealistically or repeatedly discounting it. Our selection should remain coherent regardless of who owns the piece. For me, the real measure of the relationship is whether the collector feels well advised throughout the life of their collection."

Lese Corrigan, owner of Corrigan Gallery located in Charleston, S.C. says that offering consigned artwork for sale is also about helping to support an artist's career.

"Keeping an artist's value up and finding good homes for art is our main motivation when it comes to selling consigned artwork. Not all of the collec-

tors' whose artwork we have sold have been existing customers of ours. We have seen a lot of consigned work enter our doors. We make sure to keep contracts with the collectors and usually take 30% of the sale price for the gallery. Each case needs to be considered uniquely and can be based on space available in the gallery, acknowledging that consigned work does bring in fewer dollars for us and that bargaining during the sale is stiffer," Mr. Corrigan says. "Remaining flexible is important in today's market. You never know what might come in the door."

Koleen Kaffan is Editor in Chief of Art World News.

S. Guccione

Presented by Westport River Gallery



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THE ART OF CONNECTION

YEAR-END EVENTS TURN TO YEAR-ROUND SALES

By Litsa Spanos

As the year winds down, calendars fill with holiday parties, corporate celebrations, fundraisers and networking events. For galleries and frameshops, this busy season presents an opportunity beyond traditional holiday sales. It's a chance to reach new audiences, strengthen relationships and turn events into lasting business opportunities.

After years in the art business, I've learned that some of our greatest opportunities don't begin with someone looking to purchase art. They begin with a conversation, a connection or an invitation. The power of partnerships is the power of people. And when you bring the right people together, opportunities follow.

Make Your Space Work Harder for You

At ADC Fine Art, we've always believed a gallery should be more than a place to display and sell artwork. It should be a destination where people gather, celebrate and experience art. That's why we regularly host corporate events, nonprofit fundraisers, networking gatherings and private celebrations.

Every event introduces our gallery to people who might never have visited otherwise. They're surrounded

by artwork, making connections and experiencing our space in a welcoming environment. Some may purchase artwork that evening. Others may return months later for a piece they remember, a framing project or another event.



For gallery owners, consider how your space could serve purposes beyond retail. Frameshops can host artist receptions, creative workshops or designer gatherings. The goal isn't simply filling your calendar. It's creating opportunities for people to experience your business firsthand.

Partner With a Purpose

Some of our most meaningful partnerships involve nonprofit organizations. We frequently host fundraisers

at ADC Fine Art, offering nonprofits discounted venue rentals and donating 10% of artwork sales made during their events back to their organizations.

The nonprofit gains a beautiful venue and additional fundraising opportunity.

Guests enjoy a memorable experience. Artists gain exposure to potential collectors. And our gallery builds valuable community relationships. It's proof that business growth and giving back can go hand in hand.

Build Relationships With the Connectors

Another strategy we've embraced is cultivating relationships with event planners and professionals who connect people and businesses. We host gatherings

for event planners, inviting them to experience our gallery and envision possibilities for their clients. We also offer incentives encouraging them to book future events.

One strong relationship with an event planner can introduce your business to hundreds of potential customers over time.

The same principle applies to interior designers, architects, corporate executives and hospitality professionals. These natural connectors work with clients who may need artwork, framing or art consultation. Instead of waiting for those customers to discover you, build relationships with the people already serving them.

Turn Exposure Into Opportunity

Getting people through the door is only the beginning. Give them a reason to return! One effective strategy we use is providing gift certificates to event attendees toward artwork, custom framing or future venue rentals.

Someone attending a holiday party may not be shopping for art that evening, but a gift certificate encourages them to return, explore our services and potentially be-

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BUSINESS STRATEGIES
continued from page 22

come a customer.

Think creatively about converting event attendees into future clients through special offers, invitations and thoughtful follow-up. Exposure creates awareness, but relationships create business.

Think Beyond the Season

While the holidays naturally bring people together, the value of these partnerships extends into the new year. A fundraiser could lead to a corporate art commission. A networking event might introduce you to an interior designer. A private celebration could inspire someone to become a collector.

As you plan for 2027, ask yourself: Who could I collaborate with? What experiences could I create? How isn't another advertisement. It's opening your doors, bringing people together and letting the art spark the



can I bring more people through my doors?

Sometimes the most powerful marketing strategy

conversation.

Because the more eyes on the art, the more opportunities for everyone.

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. For further details, visit the gallery's website located at: www.adcfineart.com.



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WHAT TO REVIEW AFTER A GALLERY EXHIBITION

By Katherine Hébert

You have probably had good and disappointing shows in the gallery. Maybe you have a formula for how you put them together, market and organize your sales pipelines for exhibitions. Do you take the time and care to review each show with structure? That is part of the process that can be missed and hurt your growth. So in this article, let's talk about how you can use a formal exhibition review to grow your business and what exactly that review might look like for your gallery.

I understand the temptation to move on quickly. By the time an exhibition closes, you are probably tired of looking at the task list associated with it and excited (starting to feel overwhelmed) by what's coming up next. You may have spent months coordinating all the elements that bring the show together—marketing, collector outreach, events and sales follow-up and now closing the door on the exhibition can feel like a huge relief. But before you rush into what comes next, I encourage you to do a post-exhibition review.

Why is this so important for growth? This review gives you and your team a chance to step back and ask what the exhibition actually accomplished. Think about

the connection it had to your long-term goals for the gallery and the artists. What generated interest and started conversations? What did you do that helped visitors connect with the show? It's also a good time

doing next time?

I'm sure you have lessons learned for each show no matter how long you have been in the business. Without a review, those lessons tend to disappear into busy

allows you to evaluate those results together instead of relying on one number or one person's impression.

Schedule the review soon enough that details are still fresh. Ideally, meet within one or two weeks after the exhibition closes. If you work alone, block out an hour and treat the exercise as seriously as you would a team meeting.

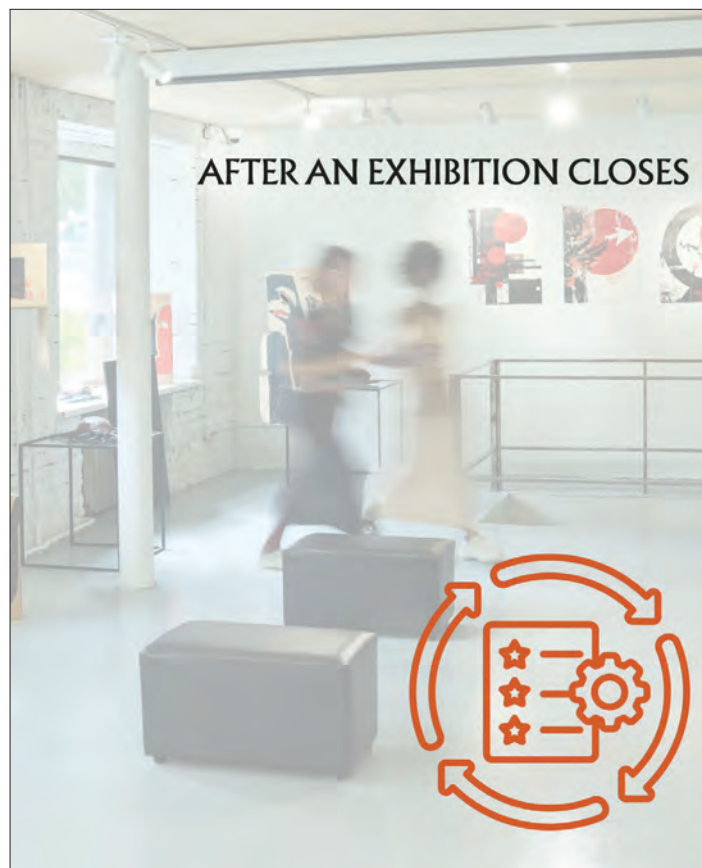
So, where to begin? Returning to the exhibition's original purpose after the exhibition closes is important. Every show you create should have a goal or two. Before reviewing the results, go back to the reason you organized the exhibition in the first place. What did you hope it would accomplish?

The goals may have included:

- Selling a certain amount of work
- Introducing a new artist to your collector base
- Strengthening the market for an established artist
- Attracting younger or first-time buyers
- Testing a new event, partnership, or marketing approach

Whatever your business goals, they give the show direction and purpose. I believe they are important to

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to note which sales opportunities still need attention, so follow-up doesn't drop once you jump into the next show's planning.

If you do have a routine or formula for creating your exhibitions, then what should you repeat, change or stop

schedules, email threads and individual memories. The next exhibition begins, and the gallery repeats many of the same decisions, delays and frustrations.

A simple review helps your gallery apply what it learned. A thoughtful review

define as you create your exhibition calendar for the year. If the goals were never written down, that is your first lesson for the next exhibition. A clear purpose helps guide decisions about the artwork, audience, marketing, events and resources from the beginning.

Try to judge the exhibition against its actual goals rather than vague feelings about whether it was "successful." This is what I find most galleries are doing now and it's just less constructive. A show designed to build an emerging artist's visibility might produce modest immediate sales but create strong conversations and future opportunities. That's great, and that kind of information matters!

Review Sales and Open Opportunities

Begin with the financial results and sales activity connected to the exhibition. Here is where having a simple pipeline can save you from leaving money on the table that both you and the artist need.

In your sales or exhibition database, create properties to review and capture these key metrics.

- Total artwork sales and revenue
- Number of works sold
- Average sale value
- Sales to existing collectors versus new buyers
- Discounts offered and their impact on margins
- Works placed on hold that need special follow-up
- Payment status and any outstanding invoices
- Commissions and artist

payments still due

Then look beyond completed transactions. Did anyone express interest but hesitate because of scale, price, timing or installation concerns? Should they be added to the pipeline and offered alternative works?

These conversations are often more valuable than they first appear. A collector who did not buy during the exhibition may still be a strong future prospect for the artist. Someone who loved the work but needed a

A collector who did not buy during the exhibition may still be a strong future prospect for the artist. Someone who loved the work but needed a smaller size or different price point has given you useful information to share with the artist.

smaller size or different price point has given you useful information to share with the artist. Have notes about their hesitation been made in their contact record? Things like this often do get missed when the day-to-day gets hectic. Every warm lead should leave the review with a clear next action, an owner, and a follow-up date. "We should stay in touch" is too vague to make a real sales opportunity.

Examine Collector and Visitor Engagement

Attendance numbers can be helpful, but they tell you very little on their own. A crowded opening may feel

exciting while producing few meaningful conversations. A small private event may result in several strong relationships.

Look at the quality of engagement across the full run of the show. Was attendance as you hoped, or was the majority the wine-and-cheese crowd looking to be seen?

Pay attention to recurring comments as well. One person's opinion is simply an opinion. When several people raise the same question or respond to the same part

of the show, you may be seeing a useful pattern that you can then use in your sales and marketing messages.

This information can improve future wall text, sales talking points, email content, artist interviews and event programming. You name it. It can also help you understand where visitors need more education or context before they feel confident buying. That could be a game changer for future shows potentially.

Evaluate Marketing Performance

No doubt most of your

exhibitions are promoted through several channels, but galleries do not always compare what each channel contributed.

Review the performance of:

- Announcement newsletter emails
- Collector previews
- Personalized outreach
- Social media posts and videos
- Press releases and media coverage
- Website exhibition pages
- Online viewing rooms or catalogs
- Digital advertising
- Artist and partner promotion
- Community calendars and local partnerships

I know this feels like a lot of information to collect, but I should only take you 30 minutes or so and could save you so much time as you begin to see trends or what doesn't work. You can adjust where you invest your time and resources better. Look for things like which messages received the strongest response and whether personalized previews produced better conversations than a general email blast.

Also review the timing. Were promotional materials ready early enough to build interest? I see this way too often when marketing does not have enough time to be effective.

Marketing is easier to improve when you can compare actions with results. Again, I recommend you keep these metrics in an organized marketing or exhibit-

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tion database so you can act on the results and trends without guessing. These can become part of the gallery's exhibition marketing process instead of being reinvented next time.

Review Events and The Visitor Experience

Opening receptions remain important, but they are only one way for people to experience an exhibition. If you hosted artist talks, dinners, workshops, tours, collector previews, community events or digital programs, review each one separately.

Think about the experience from the visitor's point of view. Was it clear why they were being invited? Did the program help them understand the artist or artwork more deeply? Did the event make participation comfortable for people who may feel intimidated by galleries? Why not send a very brief survey out to your attendees, so you can hear straight from them what their experience was with the show or event?

You may discover that a smaller, highly targeted event created more value than the opening. Or perhaps a partnership introduced the gallery to an audience you would not have reached alone. Those are lessons worth carrying into future planning.

Discuss the Exhibit With the Artist

The artist should also be part of the learning process. Schedule a conversation to review sales, inquiries, collector feedback, marketing,

installation and career-development outcomes. Share patterns and observations carefully. Avoid passing along every casual comment you heard in the gallery, but they would certainly appreciate being included in the review process. It demonstrates your commitment to them and their career.

Ideas for what you might discuss:

- Which works attracted the most interest
- Questions or objections that came up repeatedly

Exhibition planning often reveals operational weaknesses because so many functions must come together on a fixed timeline. Missing artist materials delay marketing. Late inventory information slows collector outreach, etc.

- Responses to different sizes, media, subjects, and price points
- How effectively the gallery communicated the artist's ideas
- Press, curator, advisor, or institutional interest
- What the artist felt worked well
- What support the artist needed but did not receive
- Opportunities to build on the exhibition once it is taken down

This conversation helps both sides take responsibility for the results. It may lead to better sales materials and collaboration from the artist. I suggest you document

what you agree to do next. After all, good intentions are easily lost once everyone returns to regular work.

Look Honestly at Financial Performance

An exhibition can generate sales and still be less profitable than expected. It's a good idea to compare the original budget with actual expenses. Identify surprises and which costs were underestimated. Where did a delay create an added expense? Did the gallery spend heavily on something that produced little value?

clear owner can just sit until it becomes urgent.

Ask your team some of these questions to help you understand how the whole process can be refined or even automated if appropriate.

- Which tasks became rushed?
- Where were responsibilities unclear?
- What information was difficult to find or lacking?
- Which approvals took too long?
- Where did communication break down either internally or with an artist or partner?
- Which tasks could have started earlier?
- What should be delegated, automated, or removed?
- Which checklist or template needs to be updated or created?

Encourage honesty without turning the review into a search for blame. That is not productive. You want to understand where the process needs support so everyone's job becomes easier and you can focus more on sale and other things that matter towards your goals.

If the same problem has occurred across several exhibitions, you probably need a clearer workflow or standard operating procedure. Fixing that process can save time and frustration throughout the year. That can go a long way for your business growth and success.

Turn Observations Into Decisions

A review is only useful when it changes something.

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As you discuss each area, sort the lessons into three simple categories:

Keep: What worked well and should become part of the regular exhibition process?

Change: What needs a better timeline, clearer ownership, stronger communication, or a different approach?

Stop: What consumed time or money without contributing enough value?

Then turn the most important lessons into specific actions. Assign an owner and a reasonable deadline. Update the relevant checklist, template, budget, contact record or marketing plan while the context is still fresh. Do not create a list of thirty improvements that nobody has the capacity to implement. Choose the few changes most likely to improve sales, reduce stress or strengthen the experience for artists and collectors.

Build the Review Into Your Gallery's Operating Rhythm

The greatest value comes when post-exhibition reviews become a normal part of gallery management.

A connected operating system can make this easier. The exhibition's goals, artwork, collector outreach, marketing activities, events, expenses, tasks and meeting notes can live in a shared structure. When the exhibition closes, the information needed for the review is already connected instead of

scattered across inboxes, spreadsheets and individual memories.

The final review can then be saved with the exhibition itself. Lessons can be added to templates and workflows. Follow-up actions can be assigned immediately.

The next exhibition begins with the benefit of everything the gallery has already learned. This is one of the reasons I created the

bottom line.

A Simple Post-Exhibit Review Agenda

We have covered a lot. I hope you see how a structured exhibition review can be valuable. Use this agenda to guide your first review:

- Revisit the exhibition's goals.
- Celebrate important wins.
- Review sales and open opportunities.
- Discuss collector and

The greatest value comes when post-exhibition reviews become a normal part of gallery management. A connected operating system can make this easier. The exhibition's goals, artwork, collector outreach, marketing activities, events, expenses, tasks and meeting notes can live in a shared structure.

Gallery Fuel Operating System. Small gallery teams gain more value from their experience when their work, information, and decisions are connected. The purpose is to help the gallery learn and improve without adding another complicated administrative burden.

You can begin without changing all your technology. Create one repeatable post-exhibition review and use it consistently. Over time, your gallery will build a valuable record of what works for your artists, collectors, team, market and

visitor engagement.

- evaluate marketing and event performance.
- Review artist feedback and career outcomes.
- Compare the budget with actual expenses.
- Identify workflow problems and team lessons.
- Decide what to keep, change, and stop.
- Assign follow-up actions and update your process.

If you can, delegate data collection to members of the team before sitting down. Keep the meeting focused. Sixty to 90 minutes is likely enough. A large show or art fair may need a longer

session or separate reviews for sales, marketing and operations.

Your exhibition still has value to offer after the artwork comes down. A post-exhibition review helps you capture that value by looking at sales, relationships, marketing, events, financial performance, artist outcomes and internal operations. It also gives your team a clearer picture of what worked and where the gallery needs to improve. This helps you all to work more effectively and efficiently.

Most importantly, it prevents useful experience from disappearing as everyone rushes toward the next deadline. You invest too much time, money, and care into exhibitions to start from scratch every time. Take one final step before moving on. Review what happened, record what you learned, and carry the strongest lessons forward.

That is how each exhibition helps your gallery become more focused, capable and effective than it was before.

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. To learn more about Gallery Fuel, visit the company's website located at: www.galleryfuel.com.

SPECTRUM CHICAGO 2026



Award-winning artist Aprajita Lal, of Aprajita Art in Bridgewater, NJ, presented her contemporary, vibrant nature-inspired paintings with the Moments in Nature: The Light Within collection that explores the fleeting, luminous pauses found in the natural world.



Eric Lee of Northbrook, IL, creates abstract surrealistic digital mixed media work combining digital illustration, photos and customized 3D rendering figures manipulated into paintings created using Photoshop.



At the Jason Perez Art booth, artist PhilMyPortraits, Spring Hill, FL, won the Directors Award for the 2026 Spectrum Chicago show and introduced new paintings on canvas from his collection featuring his elephant, duck, snake, pig and flower images.



Brinton Farrand, of Farrand Fine Art, Indianapolis, IN, presented a vast array of new artwork including "Beach Walk at Night," shown left, where the layered texture and dripping marks turn the scene into a journey through both the physical world and the inner self.



Artist Mary Johnston of Carmel, IN, displayed a mix of older works alongside some new pieces of her contemporary landscape and abstract paintings depicting natural elements, large expansive skies, peaceful water and quiet green forests.



Mixed media artist Gina Wolfrum, located in Defiance County, OH, presented the Gemstone Series, textural pieces that range from contemporary abstractions to finely detailed florals blending color and texture through unexpected techniques.

WELLSPRING COMMUNICATIONS OFFERS

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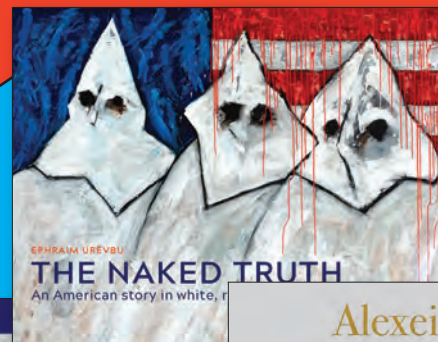
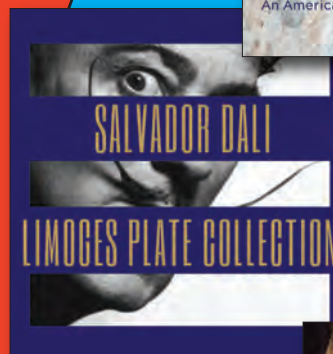
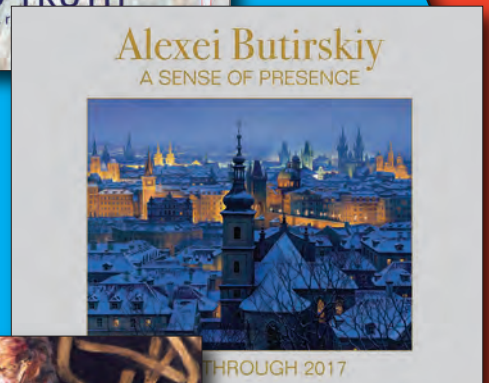
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Contact John Haffey at 203.854.8566
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WHAT'S HOT IN OPEN EDITIONS



Crimson Winter Duet

"Crimson Winter Duet" by Svetlana Aleinikova measures 12 by 12 inches and retails for \$12. Also available as large format giclée prints. Phone Penny Lane Fine Art & Licensing, New Carlisle, Ohio, at (800) 273-5263 or go to: www.pennylanefineart.com.

Campania I

"Campania I" by Susan Jill measures 24 by 36 inches and retails for \$35. For further information, telephone Galaxy of Graphics, located in Fair Lawn, NJ, at (201) 806-2100 or go to the company's website at: www.galaxyofgraphics.com.

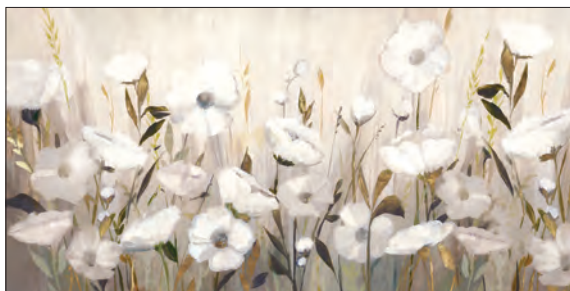


Autumn in Nature 01 On Aqua

"Autumn in Nature 01 on Aqua" 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 more information, or: www.roaringbrookart.com.

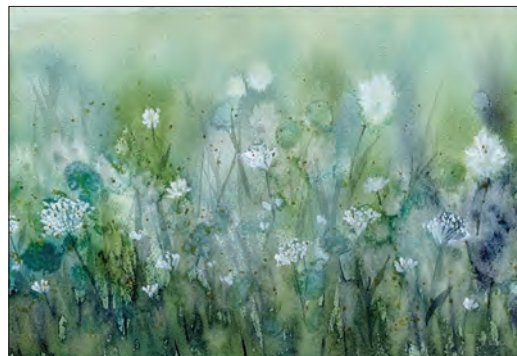
Whispers of Gold

"Whispers of Gold" by Hannah Dawson is available as POD. Retail prices vary depending on size and substrate. For more details, phone PI Creative Art, Toronto, at (800) 363-2787, or go to the website at: www.picreativeart.com.



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Queen Anne's Lace Field Green



"Queen Anne's Lace Field Green" by Patti Bishop is a large format custom giclée on matte paper measuring 36 by 24 inches (\$102). Call A.D. Lines in Monroe, CT, for more details at (800) 836-0994 or visit: www.ad-lines.com.

Dam II



Studio EL, Emeryville, CA, debuts Lisa Temple's "Dam II," 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. For further information, phone (800) 228-0928 or go to: www.studioel.com.



Floral Lady

"Floral Lady" by Kali Wilson measures 16 by 20 inches and retails for \$18. For further information, telephone SunDance Graphics, located in Orlando, FL, at (800) 617-5532, or go to the company's website at: www.sdgraphics.com.



Fire Light

"Fire Light" by Maureen Kerr measures 30 by 30 inches. For more information, call Third & Wall Art Group, located in Seattle, at (877) 326-3925 or visit: www.thirdandwall.com.



Resonate in Gold III

"Resonate in Gold III" by Ellie Roberts is available as POD retailing from \$36 to \$435. For further information, telephone C Brand Studios, located in San Diego, at (858) 554-0102 or go to the website at: www.cbrandstudios.com.

Notre Dame Fightin' Irish Football

"Notre Dame Fightin' Irish Football" by James Blakeway measures 40 by 13 1/2 inches and retails for \$39.95. For



further information, phone Blakeway Worldwide Panoramas Inc., located in Minneapolis, MN, at (800) 334-7266, or go to: www.panoramas.com.

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"Calm on the Coast" by Julia Purinton measures from 8 by 6 inches to 76 by 57 inches and retails from \$25 to \$1,185. For further information, telephone Wild Apple in Woodstock, VT, at (800) 756-8359 or visit the website at: www.wildapple.com.

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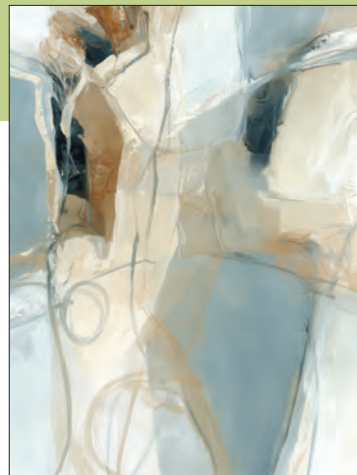
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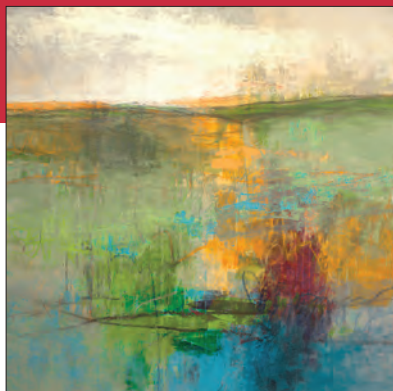
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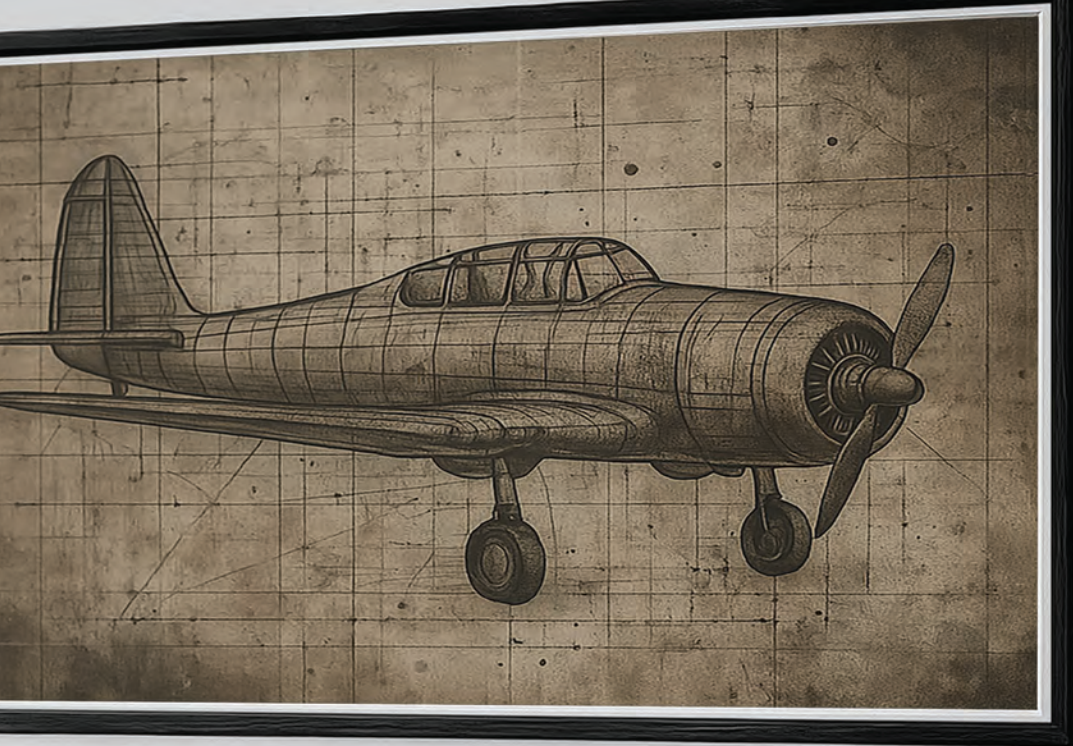
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