Art World News

SEPTEMBER - OCTOBER 2022

THE INDEPENDENT NEWS SOURCE

4 ELEMENTS FINE ART AND CUSTOM FRAMING FEATURED ON TV SHOW

4 Elements Fine Art and Custom Framing in Blue Ridge, GA, was recently featured on a local news program called Local 3 Plus You with a segment on artist George Charriez discussing his work and the gallery. Go to page 14.

USING TRULIFE ACRYLIC FOR PROTECTING PHOTOGRAPHY

Photographers selling acrylics often use a standard acrylic, but standard acrylic lacks many critically important features that make it a poor choice for those looking for a protective option. Visit page 20 to learn more.

CHOOSING THE RIGHT ART STORAGE FOR SMALL SPACES

When thinking about an in-home storage space, consider getting shelving and equipment appropriate for the works, such as for 2D works, get bin storage for framed pieces or flat files for the unframed pieces. Go to page 22.

HOW TO PREPARE FOR THE HOLIDAY SEASON

Industry expert Katherine Hébert from Gallery Fuel discusses how October is the time for art galleries to prepare for the holiday season by getting organized, so November and December can be sales focused. Go to page 24 for more information.

White Space Chelsea, New York, is Agora Gallery's event initiative.

POP-UPS OFFER UNIQUE RETAIL EXPERIENCES

Pop-up gallery spaces—whether run by an artist or a gallery—have much to offer with a smaller financial commitment to a permanent gallery location. Advantages include expanding a collector base and bringing in more sales, displaying the artwork to a new city, allowing for more creativity in how the work is presented, offering a more hands-on approach from the artist's perspective and the opportunity to coincide with another event that will draw in large crowds and increase foot traffic. The idea of taking artwork out of an existing gallery to a new location is not foreign these days as many artists and galleries have spent much time exhibiting at art fairs. Opening a pop-up is the next step. Another plus is for testing the waters in a new location. One of the best ways to gauge interest in a new area

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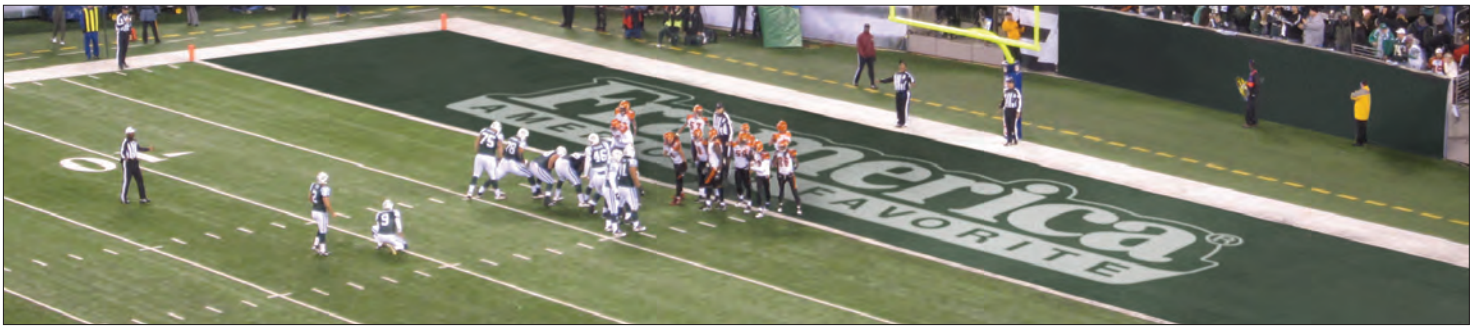

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QUOTE OF THE MONTH:
"Pop-ups invite art-lovers to focus on the real-time experience of art, critically important in the age when viewing rooms and online art buying are easy and common."
Marie Craig, page 12

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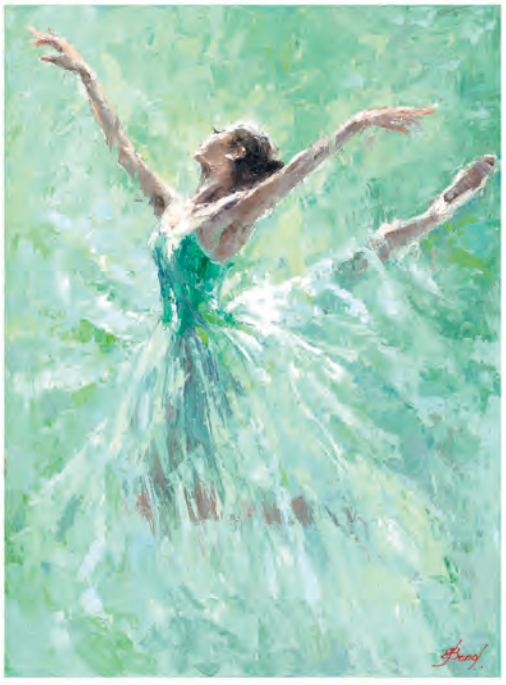

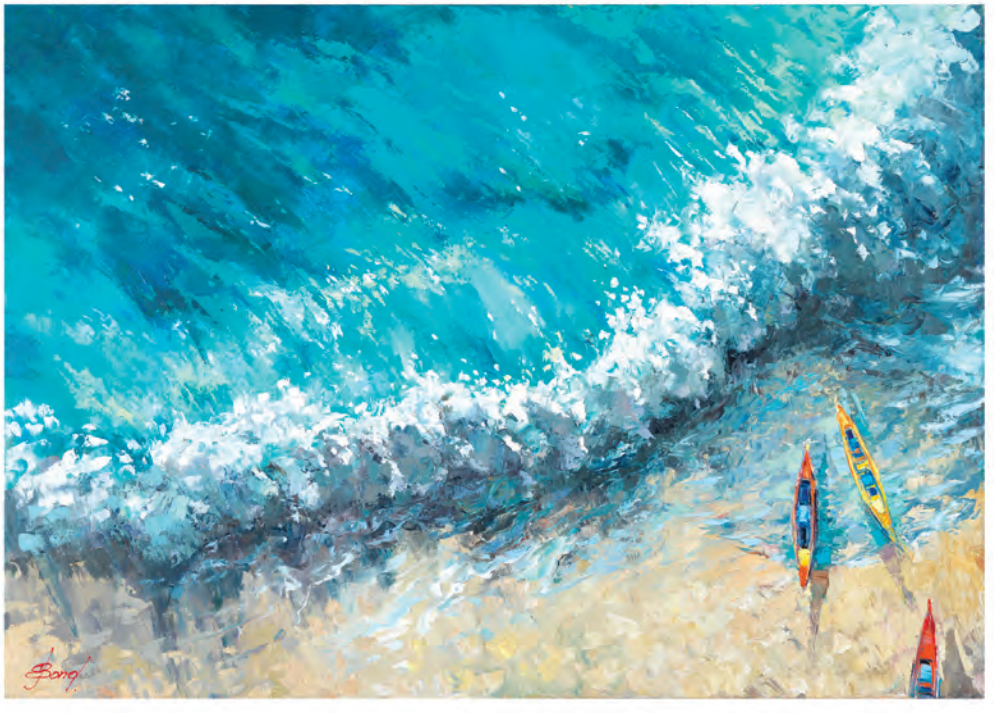

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Shown is Eric Hatch's "Evening Oriental NC" from Hatch Photo Artistry LLC. Go to page 26.

Pop-ups Offer Unique Retail Experience

Pop-up gallery spaces have much to offer with a smaller financial commitment to a permanent gallery location, including expanding a collector base, acquiring more sales and adding a new retail experience.

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Art Storage for Small Spaces

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And Now For Something Completely Different

In this month's And Now For Something Completely Different, we highlight some of the most creative framing jobs from custom framers across the country and describe the products that they used.

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What's Hot in Open Editions

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

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IN OUR OPINION

ILLUMINATING THE MAZE TO A SALE

There is an adage that claims, "Nothing really happens in business until something gets sold!" Without the injection of a sale into the gallery or frameshop, all is for naught. But as long-standing and simple as the notion is, the path to gaining a sale has never been more complex.

The dynamic of in-store verses online shopping is as similar as it is different. Both selling processes are wrought with pitfalls that can derail closing a sale, yet each consumer experience maintains a uniqueness the requires a different degree of care. For online sellers of art and framing, most create a linear path that guides buyers from finding a "good" to purchase, then minimizing the potential of obstacles that could otherwise hinder or eliminate the sale. Highly efficient when buyers really know what they want.

Within the context of an in-store environment, the candor of a buyer's assumptions are widely different in our industry. An owner of a dual location art gallery and frameshop expressed the difference this way—for in-store selling, he takes a "fitting room" approach to carefully meet a client's tastes and needs and for online sales, he feels it's more of a "drive-thru window" mentality. Over the last year, (post-Covid) online sales have been 20% of his business. Yet, he theorizes that over half of those sales happened with clients who previously enjoyed an in-store experience before the purchase. Even as consumers have become a new hybrid because of the new ways to pay, shop and experience a purchase, it seems for the art and framing industry the two buying dynamics remain distinctly apart from one another. Sure, they can support one another, but smart retailers know they will remain distinct from one another for the foreseeable future.

John Haffey
Publisher

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Aghassi

Original paintings
from the
"Auratico"
Collection
2022

"Another Chance" 21 x 16 inches Oil on Canvas

"8 Ball"
21 x 30 inches
Oil on Canvas

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ARTISTS & PUBLISHERS

Aghassi Work Sells At AAPL Auction

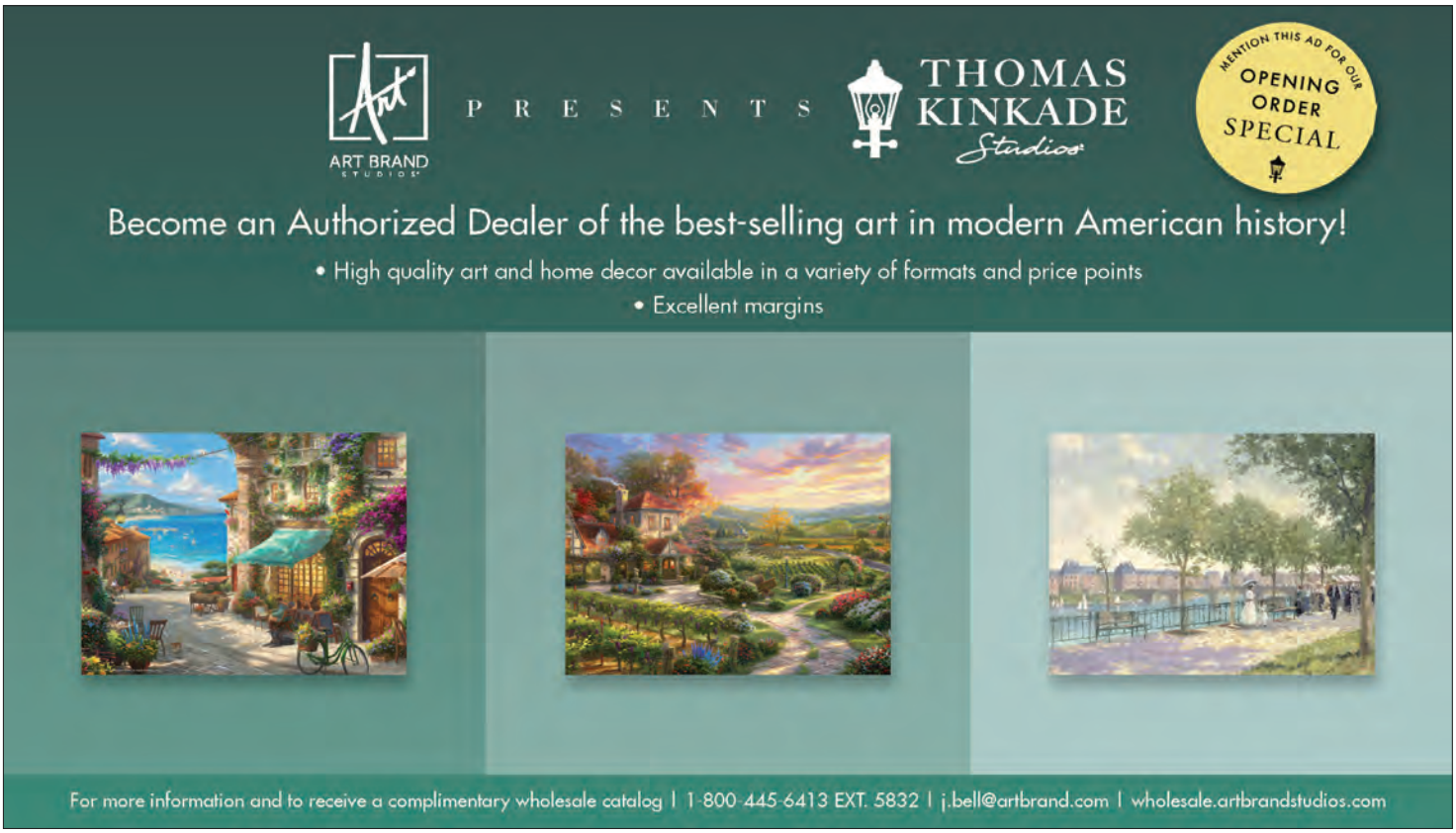
"Precaution" by Aghassi is an oil on canvas measuring 24 by 29 inches.

Los Angeles-based artist Aghassi recently had an oil on canvas titled, "Precaution" sold during the second annual Studio Auction of the American Artists Professional League (AAPL). The painting sold for $9,250 and was the highest ticket piece of art sold during the auction. AAPL is a non-profit organization dedicated to the advancement of traditional Realism in American fine art. The auction featured 86 entries in the catalog of which eight were sold during the event. "Precaution" is from the California Collection and was painted during the early months of the pandemic. Call (747) 272-4796 or visit: www.aghassi.art.

Ephraim Urevbu Debuts The Naked Truth

Ephraim Urevbu's "Forsaken" is an acrylic and paper collage on canvas measuring 48 by 48 inches ($12,500).

Contemporary gallery owner and painter Ephraim Urevbu, located in Memphis, TN, debuted his new project titled, "The Naked Truth (An American Story in White, Red and Blue)" at this year's Artexpo Dallas. The collection features mixed media, acrylic and collage work exploring social and political themes such as morality, truth, race, equal rights and social justice, largely within the context of his personal experiences and American history. Phone (901) 521-0782 for more details, or go to: www.ephraimurevbu.com.



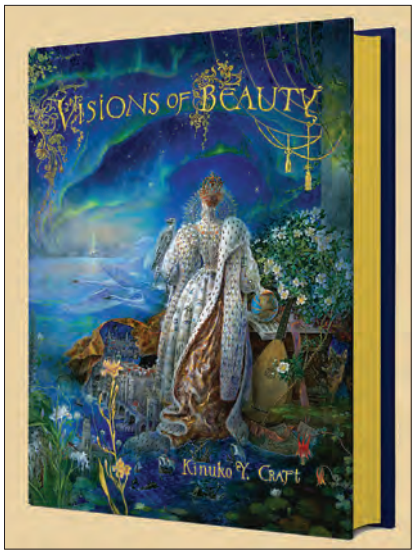
A&P

Third & Wall Signs Liz St. Andre

"Wild Lupine" by Liz St. Andre.

Third & Wall Art Group, Seattle, WA, has signed artist Liz St. Andre to exclusively represent her botanical artworks as print-on-demand in a variety of formats and substrates. Available on paper, canvas, wallcovering, acrylic, metal, wood, and more, St. Andre's work features a focused appreciation for the natural world, as a result of being the daughter of a National Park Ranger and an artist. Retail pricing varies depending upon format, substrate, quantity and size. For further information, telephone (206) 443-8425 or go to the website located at: www.thirdandwall.com.

Kinuko Y. Craft's 'Visions of Beauty' Book



"Visions of Beauty" features the work of fantasy artist Kinuko Y. Craft.

Artist Kinuko Y. Craft's "Visions of Beauty," Collector's Edition hardcover book has been released with the first edition limited to 1,500 copies worldwide. The book presents more than 300 drawings and paintings and has 294 pages. It is printed in full color with pantone gold on 170g silk paper with edges adorned in gold leaf. Also available is the Jewel Collections consisting of Sapphire, Emerald, Ruby and Gold Editions. For more information, telephone (650) 740-4704 or go to the website at: www.kinukoycraft.com.

A&P

Studio E/L Debuts Dimensional Shapes

"Roundabout G DS" by Howard Hersh.

STUDIO E/L, Emeryville, CA, presents Dimensional Shapes, a new program featuring artwork from Howard Hersh and Debbie Wolff. Each piece is precision-cut to match the artist's original work and is available on acrylic, brushed silver aluminum, smooth white aluminum, birch or glossy laminate acrylic. The series features abstracts from Wolff and sharp angles and shapes by Hersh. Phone (800) 228-0928 or go to: www.studioel.com.

Tom Everhart's New Series is Released

Limelight Agency, Los Angeles, presents a new Tom Everhart series of limited editions called, "Coconut Radio–The Sha La La Paintings." Created during the pandemic, the series gets its name from the French Polynesian term of Coconut Radio, meaning how locals receive and share information around the islands and where the artist has a studio. For more details, call (213) 765-0870 or visit: www.limelightagency.com.

"Reach For The Stars" is a mixed media print on deckled edge paper in an edition of 195.

POP-UPS OFFER NEW RETAIL EXPERIENCE

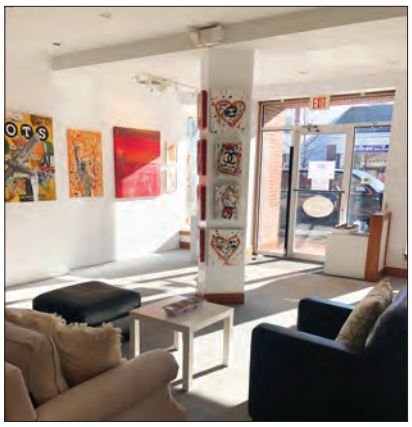
continued from page 1

can be to open a pop-up and experience firsthand the opportunity without the commitment of a long rental agreement.

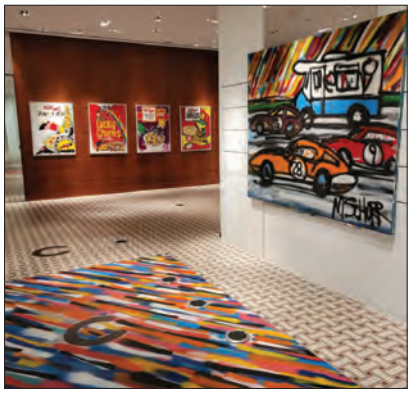
Setting clear cut goals are important to getting the most out of a pop-up. Taking into account the location, foot traffic and clientele can help to narrow down what area would best suit the brand and artwork presented. Connecting with a new, larger audience is ultimately the goal.

Artists Dollka and Dave Morica, owners of Dollka & Dave Gallery (DDG) in New Canaan, CT, were recently featured as part of the Local Artist Pop-Up Series at The J House Hotel Greenwich, a boutique hotel located in the Riverside section of Greenwich, CT. The hotel is one of the area's premier luxury hotels for business and leisure travelers. The husband and wife team showed each of their collections of Pop and abstract art to an audience that may not have visited their gallery a couple of towns over. "Participating in a pop-up is certainly a new way of connecting artists and buyers," Mrs. Morica says. "It opens up a new space, bridging a gap between the two—a space where we can all connect and drive a new perspective on art and buying. Pop-ups can provide a space where you give yourself and the public time to meet artists and buyers and have a more personal approach to the unique experience that it is to sell and buy art."

Mr. Morica says that pop-ups also bring a sense of something new and enticing for people to want to come out and visit. "Art galleries can benefit because it adds an exciting buzz," he says. "When people hear the word 'pop-up,' they automatically think something exciting is happening. It is similar to that of art fairs. People will come and spend a few days to rush in to see what's hot in the art market."



Dollka and Dave Gallery is located in New Canaan, CT.



M.ScHoRR Gallery, is a pop-up by artist Mitchell Schorr.

Mrs. Morica says that the pandemic has opened people's minds to what it means to buy art as many chose to shop on the internet or visit smaller settings to experience new work. "During a time where all of us were struck by the unprecedented and unfortunate circumstances, we feel it is our responsiblity as artists to make this world a better place and add some joy, hope and love. We felt that by using our talent as artists and opening a space where people could stop by—even if it was at a distance or for a short while—would add a pause in their lives and remind them that there is still beauty all around us and life to live."

The current retail market has created a need for more of a connection after Covid-19's isolation, she says. "I think more and more, we are all hungry for human connection, as we continue to grow and evolve in such a digital era where human connections are such an essential part of our daily life and routine. The space of a pop-up enables this precisely. Is a vehicle where both parties and all others can join and have a more personal experience and connection. People walk away with an impression to share with others."

There is much to consider when choosing a pop-up location. "We believe it is best to familiarize yourself with the area you are considering, see if it is a high traffic area, and is a focal point of the community and then get to know if the art is relevant to its demographic," Mrs. Morica says.

Pop-ups offer an exciting way of meeting new customers that might not be will-

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TWO FAIRS UNDER ONE ROOF: SPECTRUM MIAMI AND RED DOT MIAMI

MIAMI—Spectrum Miami and **Red Dot Miami**, the only two art fairs under one roof and two of the nation's longest running, are returning for a 12th and 17th year, respectively, during Miami Art Week, held November 30 to December 4, 2022. The two shows, owned by Redwood Art Group, are returning to Wynwood Arts District's Mana Wynwood Convention Center with their flagship art fairs, and two of the longest running shows during Miami Art Week. Spectrum Miami is a curated contemporary art fair and Red Dot Miami is a curated gallery-only contemporary art fair. The five-day event covers more than 150,000 square feet of indoor exhibition space, all within walking distance of Wynwood's restaurants, bars and retail boutiques. For further information, visit each of the shows' websites. Spectrum Miami's website is at: www.redwoodartgroup.com/spectrum-miami and Red Dot Miami's website is at: www.redwoodartgroup.com/red-dot-miami.

GALLERY WENDI NORRIS HOSTS ALICE RAHON'S FIRST SHOW IN 45 YEARS

SAN FRANCISCO—Gallery Wendi Norris presents "Uncovering Alice Rahon," the first Rahon solo gallery exhibition in over forty-five years. The show runs from October 1 to November 5, 2022.The artist has not been shown in San Francisco since 1953, when the San Francisco Museum of Art (now SFMOMA) presented a solo show of her art. Almost 70 years later, "Uncovering Alice Rahon" underscores the artist's contemporary relevance. The gallery will also host with Small Press Traffic a reading of *Shapeshifter*, a comprehensive collection of the artist's poetry published by NYRB Poets. The evening will include a special video made by Rahon translator Mary Ann Caws and feature readings by poets Cole Solinger, Layla Forrest-White and Yedda Morrison. Shown is "Fiesta de abril" by Alice Rahon from 1945. Gallery Wendi Norris has represented Rahon's work for three years. The French/Mexican artist who passed away in 1987 contributed to the beginning of abstract expression in Mexico. For further information, call (415) 346-7812 or visit the website located at: www.gallerywendinorris.com.

POP-UP LOCATIONS
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ing or interested in the exclusivity of just fine art galleries. We have found that there are some buyers who enjoy the laid back experience of getting to know more about the art without the pressure of always needing to buy. It felt more natural to them, leaving them with a long lasting positive experience."

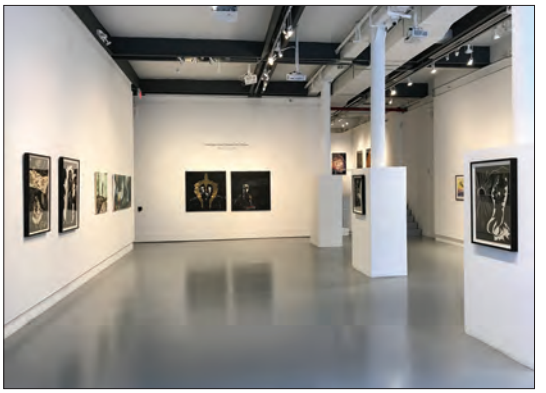
New York City-based contemporary street artist Mitchell Schorr has participated in various pop-ups through the years with his urban mural work. A recent event held in Hackensack, NJ, in a location across from the Louis Vuitton store at The Shops at Riverside, featured a series of creative events and art shows. The temporary venue called M.ScHoRR Gallery allowed people to see his work, as well as watch him painting live in the space.

For Mr. Schorr, this pop-up location has helped to bring in sales, as well as expand his collector base. Vetting the right location does take some work though. "To find the right fit, you need to go to location and watch its daily traffic," he says. "It is also a good idea to talk to other store owners around the area to get a feel for what are realistic expectations." He also stresses the importance of having a salesperson working the space.

While the economy rebuilds, empty storefronts offer good opportunities that may not have been available in previous years. "Empty storefronts are a great way to test out different neighborhoods. And, oftentimes, landlords will be happy to fill the space, even for a short time."

Fountain Street Gallery, Boston, has brought their artist's work to many pop-ups over the years.

Marie Craig, co-owner and director of Fountain Street Gallery in Boston says that pop-ups have helped her business to grow their collector base and are currently running "Fire in the Belly," a pop-up with a live performance and reception featuring the work of Dell Marie Hamilton, Joanna Tam and Georden West.



Agora Gallery hosts various pop-ups in its event space called White Space Chelsea.

"At Fountain Street, we use pop-ups as a way to 'cross-pollinate' and introduce collectors to new and exciting art and to connect artists with a new audience," she says. "The work that we show in the pop-ups is not necessarily commercial in nature, and serves as a way to generate publicity and invite reviews, which boost the profile and reputation of the gallery as a venue for the latest cutting-edge work."

And creating a unique experience for collectors helps to increase engagement between buyer and gallery. "Pop-ups invite art-lovers to focus on the real-time experience of art, critically important in the age when viewing rooms and online art buying are easy and common. There's nothing like the in-person experience of art, and pop-ups give patrons an exciting reason to step out and savor art in gallery spaces.

"For artists, broadening their audience is the goal, so making sure that the venue is easy to find and in an area where other creative or luxury retail businesses are located will attract more walk-in visitors in addition to the artist's fans and collectors," Ms. Craig says.

While she agrees that the concept is not new to the art market, this more focused retail opportunity has many perks. "Pop-ups have trended on and off for years, but in this current real-estate market, short-term lower priced venues are a good way to test the market, as well as to show edgier work. They are a low-stakes way to grow an

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POP-UP LOCATIONS
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audience, attract publicity and critical acclaim, while also raising the profile of the gallery."

Another opportunity for galleries can be to offer their location (or part of) as a pop-up space for rent. White Space Chelsea, Agora Gallery's event initiative offers both classic and modern street level spaces in the heart of New York City's Chelsea Art District. Gallery owner Ariel Kahana says that White Space has housed pop-up art exhibitions, corporate and non-profit receptions and events, product launches, fashion shows /presentations and much more. The location is in close proximity to the Highline, Hudson Yards, Chelsea Market and easily accessible via public transportation making it a highly desirable and heavily foot trafficked area.

Ms. Kahana says that pop-ups are a great way to see what people are attracted to and buying. "There's the benefit of new clientele, experience in a different art market and creative control over the curation in that new market," she says. "When galleries and artists prepare for an unfamiliar art environment that they're entering, they can more accurately gauge the general preferences of buyers and efficiently network with other galleries, artists, collectors, and art lovers."

Sometimes, just stepping out of one's comfort zone can also be good for business. "Pop-ups provide galleries a change of pace, heightened interest and lasting impressions when properly marketed to the public. These changes can grow a business, establish lasting contacts and provide resourceful insight on the preparation and execution for future pop-ups to come."

And getting creative with short-term locations can also mean offering services to those in the neighborhood. "Frameshops can offer their services at pop-ups, especially to galleries that need instant stretching or framing for purchased artworks," Ms. Kahana says. "Permanent partnerships can stem from these services and galleries can confidently depend on more than one framer for future pop-ups and exhibitions of their own."

Monique Meloche Gallery in Chicago has hosted several pop-ups in New York City with Parasol Projects

Monique Meloche, owner of Monique Meloche Gallery in Chicago, is currently working with Parasol Projects on a pop-up featuring the work of Nate Young. But, the history of the gallery goes back 21 years and started with a pop-up. "When I opened my gallery to the public in May 2001 after 'popping up' our inaugural exhibition in our Chicago home, I wanted to clearly put my curatorial stamp on my new commercial venture as a gallerist," she says. "During our opening weekend in 2001, we opened a pop-up group show with an international group of artists from Sweden, Spain, Switzerland, Venezuela and New York at a warehouse gallery space around the corner." Making the show more of an event, Ms. Meloche hired a DJ from Japan and a singer.

Sometimes unique opportunities to hold pop-ups arise and it can be beneficial to be flexible and open to the idea. "After participating in The Armory Show for several years in New York, we decided the two-person presentation we were proposing for the fair would receive much more attention amidst the sea of art fair booths as a pop-up, so we rented a small gallery from Parasol Projects on the Lower East Side in New York at 2 Rivington Street with Sanford Biggers and Ebony G. Patterson," she says.

"Having our name on the door at 2 Rivington and our gallery on the Lower East Side (LES) map helped to sell out many shows and this became our pop-up space to run concurrent with the New York City fairs.

Parasol Projects (www.

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AUCTION OF BETTY WHITE'S ARTWORK AND BELONGINGS FETCHES $4 MILLION

BEVERLY HILLS, CA—A three-day auction, run by Julien's Auctions, of legendary actress and activist **Betty White**'s personal belongings and memorabilia, including various pieces of original art, raised more than $4 million. The original estimates for the auction were expected at $400,000 to $600,000. Over 1,600 pieces were available and attracted thousands of bidders, both live in Beverly Hills and online. The top-selling item was White's director's chair from the popular sitcom, *The Golden Girls* which sold for $76,800 (76 times its original estimate). Several pieces of art, including a wide array of landscape and wildlife paintings, were also sold. A 1950s oil painting of the actress wearing a red and white dress and opera gloves, in a wooden frame with a canvas border, shown, fetched $43,750. The painting measures 26 by 30 1/2 inches. White died in 2021 at the age of 99. Julien's Auctions in Beverly Hills and online via Julien Live, also offered a collection of items that included awards, scripts, clothing, furnishings, artworks, jewels and personal items. The auction in its entirety can be viewed at: www.julienslive.com.

FRAMERICA DEBUTS THE CATHEDRAL COLLECTION

YAPHANK, NY—**Framerica**'s **Cathedral** collection highlights and embraces natural and unpredictable graining on picture frame moulding. "We have run from this design for years," says Josh Eichner, executive vice president. "Somehow it wasn't acceptable for cathedral patterns to be highlighted on a frame. Our designers toned down the digital staining to embrace the variance without overpowering the art and the response has been outstanding." The first available color within the Cathedral collection is greige, available in profiles ranging to 3 inches. For more information, visit www.framerica.com.

THE BOX GALLERY HELPS WITH FLORIDA'S HURRICANE IAN RELIEF

WEST PALM BEACH, FL—Palm Beach County Cares' (PBCC) Kickoff was held at **The Box Gallery** with the "Help Us Help Them" Collection Weekend. One of the organization's local partners had an immediate need for baby and child items of all kinds, including baby bottles, diapers, wipes, formula, new socks, new underwear and other child-related items. Gallery owner Rolando Chang Barrero and his team helped to collect items for the donation. Phone (786) 521-1199, www.theboxgallery.info.

4 ELEMENTS FINE ART FEATURED ON TV

4 Elements Fine Art and Custom Framing, located in Blue Ridge, GA, was recently featured on a local news program called Local 3 Plus You with a segment on artist George Charriez discussing his work and the concept of the gallery itself.

"The response has been wonderful," says Lauren Charriez, president and owner. "Our existing customers were very impressed when the show aired and continue to enjoy watching the videos on YouTube and Facebook."

The appearance came about from a pair of collectors with a connection to the show that thought the gallery's story would be of interest. "The couple came in and fell of love with George's art, and him as an artist, as well as our gallery. They spent about an hour with us and asked if we would be open to doing the feature."

4 Elements Fine Art and Custom Framing celebrates the four elements of nature: Fire, Water, Earth and Air, through artwork by Mr. Charriez and an impressive group of artists. The gallery itself flows into four partitions with artwork representing the elements in a unique immersive experience which includes sounds such as a crackling fire and running water. In between the partitions is the "Hall of Frame" custom framing corners wall. The TV show is an entertainment program and is produced and hosted by Julie Edwards. It airs weekdays at 11:00am on Local 3 News in Tennessee Valley.

Artist George Charriez is interviewed by Julie Edwards in a segment on Local 3 Plus You.

The segment also helped to expose the business and the artwork to new people in the community, and worldwide thanks to the Internet.

During the filming of the show, George Charriez demonstrates his Pyography Series of work featuring fire on wood with oil paint.

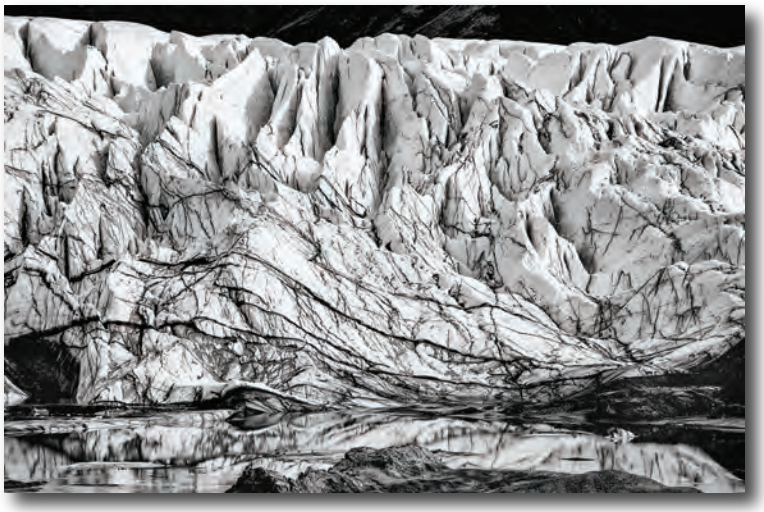
"The next day after the interview aired, we had a couple from Chattanooga come in because they saw us on the news," Mrs. Charriez says. "We have had two or three other couples visit us as well from the news channel. One of them did purchase a woodprint from us of George's popular Pyography Series created using fire on wood with oil paint."

Video posted online has helped the gallery to keep the momentum going by incorporating it into their marketing plan. "My marketing team is using it for our website that we are working on and we use it for social media."

Having TV exposure can add a new layer to a business' marketing strategy, and Mrs. Charriez says that because their business is so unique, this kind of exposure has helped to introduce the concept to the community. "It has been a lot of fun sharing with our audience, in-person and online, and they aired two separate clips, three different times. And now it lives on the internet forever."

Engaging with the community is a vital part of the gallery as well. Besides participating in the Downtown Blue Ridge Art Walks, they also run a monthly painting workshop taught by Mr. Charriez and featuring studio level canvas, brushes and paint.

For further information, phone 4 Elements Fine Art and Custom Framing at (706) 258-2987 or go to the website: www.4elementsart.com.



Eric Hatch

Romantic Realist

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POP-UP LOCATIONS
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parasolprojects.com) is a pop-up agency offering a portfolio of white-box gallery spaces and production services for short-term rentals in the heart of New York City.

"I am sure that the buzz and press around our three pop-ups at Parasol Projects encouraged a lot of other galleries to consider renting their galleries," Ms. Meloche says. "We have not personally done it, but I do know of other galleries swapping spaces or providing a pop-up for other out-of-town galleries and this is good for the ecosystem of the art world to expose new audiences to different artists."

The changes in the retail landscape has made the idea of pop-ups a much more mainstream concept. "A solid brick-and-mortar space used to be the hallmark of a bonafide commercial gallery and was a requirement for acceptance into important art fairs globally," she says. "Now we find galleries popping up in West Palm Beach, Aspen, Basel, the Hamptons, Los Angeles, etc., and especially during Covid-19 as dealers wanted to bring their program where the collectors were riding out the pandemic. There are so many vacant storefronts and more landlords/realtors understand that bringing a visual art component to the landscape shines some positive light on the location for potential future tenants/owners. Many art fairs now recognize nomadic galleries."

Another benefit that Ms. Meloche notes is the cost of a short-term pop-up in a desirable area, as opposed to long-term rentals. "Financially for us, popping up was a significant savings in comparison to the considerable costs of an art fair—think $5,000 to rent a small gallery for four days versus $50,000+ to rent three walls at a four-day art fair. We participate in plenty of fairs and know they are an invaluable part of the business, but sometimes the pop-up makes more sense."

Brandon Coburn, founder and owner of Parasol Projects says that some of the businesses that he has worked with (Saatchi Art, Jill Stuart, Giphy, New York Rangers, FOX Searchlight, Urban Outfitters, etc.) have had success in creating an event with their pop-ups. "Pop-up shops, regardless of industry, are a great way to grow your business and gain brand awareness," he says. "It creates a cost-effective, non-committal opportunity to experiment with new products and concepts. For the art market, there are many ways a gallery can benefit from using different locations and spaces. From a curatorial point-of-view, different size spaces allow for new opportunities to show artworks that may not be possible in other locations. By presenting exhibitions in different parts of a city or different cities, galleries can take advantage of being physically closer to their clients for viewing their artist's work.

"While opening a storefront for any brand can become daunting and costly, Pop-up shops have become a solution to this problem for companies large and small alike," he says.

pop-up go helped organize an interactive Frida Kahlo event at Arsenal Contemporary Art Toronto that is currently on display.

"Whether you are looking to engage online clientele IRL, test a particular market or increase sales, pop-up shops have proven to be an effective mechanism for boosting brand visibility and catalyzing growth."

When searching for the right location, Mr. Coburn says that having a solid business strategy is important. "Foundational to a successful pop-up is the space where an artist or gallery hosts it. It's critical for them to decide on the right location for a time-sensitive, temporary NYC pop-up. The key to remember is that walk-ins via high foot traffic are a bonus. To make this a meaningful marketing endeavor, you need to ensure you have the right systems in place to drive traffic. A free flow or a prime time isn't seasonal—all the months have value and are priced accordingly."

Covid-19 has added a new facet to the retail landscape. "Before the pandemic, pop-ups were already gaining traction," he says. "Parasol was very busy in 2019. During the pandemic, many businesses were not able to pay rent and lost their locations. Using a pop-up to present an exhibition or test a new product is a fantastic low risk opportunity. It is important to think about a pop-up not only as a selling opportunity but as a fantastic marketing opportunity as well.

"Businesses create interesting presentations in our spaces by organizing light renovations, then the photographs of the pop-up can be used in the future for presentations and as part of a portfolio. The return on our client's investment continues into the future after the pop-up ends."

Linda Farha is founder and chief connector of pop-up go (www.popupgo.com) in Toronto, ON; an online "meeting place" that brings together diverse organizations who want to host or execute pop-ups and locate appropriate spaces for them. Whether it is for a few hours or a few months, pop-up go provides organi-

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POP-UP LOCATIONS
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zations across North America with a range of available spaces for pop-up activations.

In the art market, there are many opportunities in the pop-up retail concept. "Pop-ups, or short-term leases with a three-month or less term, have been generally associated with traditional standalone retail," Ms. Farha says. "This certainly has evolved as pop-ups are part of the omnichannel experience, giving shoppers the opportunity to purchase and experience products across all touchpoints. Pop-ins, or pop-ups located within spaces, can appear everywhere and an art gallery is not an exception. In fact, it's a great idea especially when the pop-up concept is in line with the demographics of the art gallery. Collaborations bring an opportunity for cross promotion that goes beyond the four walls, including though social media."

Ms. Farha agrees that taking one's goals into account are vital. "Metrics are critical. Use a reverse engineering approach… establish what success looks like and work it backward. Looking to reach millennials with a high household income? Scout out areas that meet the profile you are trying to reach and identify the best location by browsing those locations as a consumer. If the pop-up is a pop-in, make sure to set the parameters with your landlord and establish what you are looking to achieve in advance, including possible collabs, etc. It's a win-win! It's also important to have an idea of square footage and budget in order to narrow down the locations that are suitable to meet your goals.

"The global pandemic created unique opportunities for the pop-up concept to further grow," she says. "In the post-pandemic world, brands have realized that they don't require as much space and/or as many locations as they had pre-pandemic. They are, therefore, turning to pop-up formats to supplement current locations and support their online presence, showcasing a narrower assortment of merchandise and taking possession for shorter terms. All of these actions have resulted in reduced costs and overhead for brands. While this may not appear to be positive for landlords, they have become far more open to pop-ups since the days of 10-year leases are likely over. While pop-ups are generally a few days or a few months, they provide a great opportunity to showcase the value of a location and may drive permanent tenants."

Location also plays a role in creating a buzz for a pop-up. John Pasquale is owner of PEP Real Estate (www.peprealestate.com), with several pop-up rental locations around New York City's Greenwich Village and Soho neighborhoods. "We own a material portfolio of properties and at any given time, we have five to more than 20 pop-up locations ready to go," he says. "The cost varies on season, length of event, use (like occupancy, alcohol, music, special requirements such as heavy duty electricity, lighting, etc.) and, of course, competition at that time. We have historic locations tied to former significant names such as Andy Warhol who used 76 Wooster Street as one of his reclusive hide-outs to Grace Jones' restaurant to Yoko Ono's pop-up to Arturo DiModica's studio. Soho has always been a haven for the art world. It has, is and always will be an international destination for creativity, experiential design, technology and innovation," Mr. Pasquale says. "It is in itself a work of art with its historic cast iron facades protected by the NYC Landmark commission.

PEP Real Estate's 69 Mercer Street Penthouse is one of the locations available for rent in Soho and Greenwich Village.

"Pop-ups have always been around but not as much as today. Due to the internet, the trials of Covid and different spending habits and demographics, it is now a mainstay of the retail market. In the past, landlords would frown upon pop-ups and prefer a long-term lease. Many retailers want to test the market before making long term commitments. However in Soho, it's a little different in that its a very small area with an unyielding international appeal. In this way it is insulated somewhat from the ravages of internet competition."

Patience should always be a factor in the business strategy. "For artists to vet a location it's important to identify the goals and a simple business plan," Mr. Pasquale says. "Usually (believe it or not!), the pop-up does not have to generate immediate sales but is a major branding opportunity for future ones. There are factors such as lighting, ceiling height, size (especially with large art pieces), that must also be considered."

The long-term goal is to continue the conversation with collectors after the pop-up has finished. Be sure to clients a permanent way to see the artwork, contact the business and be part of an ongoing conversation.

Koleen Kaffan is Editor in Chief of Art World News.

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USING TRULIFE ACRYLIC FOR PHOTOGRAPHY

by Matt Payne, Fine Art Landscape Photographer

Nature and landscape photographers are known for their pursuit of perfection when it comes to printing, displaying and selling their fine art photographic prints, and rightfully so! A lot of blood, sweat and tears goes into the making of our artwork, and we want the best for our customers and collectors. In fact, oftentimes our reputation is on the line when we print and sell our work and so we are always looking to use the highest quality materials to meet the exacting standards our customers have for our artwork. Because of this fact, I have chosen to use TruLife Acrylic for all of my high-end fine art prints that I sell to my collectors. TruLife Acrylic by Tru Vue has countless benefits over traditional print presentation mediums and the added expense is more than worth it. Let's explore the myriad of reasons as to why this is the case.

Before we look at all the benefits of using TruLife Acrylic, it would be good for us to showcase the various alternatives that exist in the marketplace. Traditionally speaking, many photographers use standard glass with various degrees of Ultraviolet (UV) protection ranging from 30% to 99%. Glass can also be made to be non-glare, at a much greater expense. While this can be a great option, traditional glass has one significant problem: it breaks easily. This makes it a relatively poor choice for those looking for longevity in their print investment or for those looking to install a fine art print in a location where it may get bumped into, etc.

Many photographers and print vendors selling acrylics use a standard acrylic, which again, can be a good choice; however, standard acrylic lacks many critically important features that make it a poor choice for those looking for a protective way to encapsulate a fine art print meant to last a lifetime. Standard acrylic is not shatter resistant, nor does it prevent glare.

TruLife Acrylic has many benefits over traditional face-mounting mediums or framed glass that are important for fine art printmakers looking to create and sell their work to the most demanding of clients. Let's break them down:

1. TruLife Acrylic eliminates nasty reflections, which are the bane of almost any art installation. TruLife allows only up to 1.5% reflectivity as compared to nearly 10% on traditional glass or acrylic.
2. TruLife Acrylic transmits 99% of available light, meaning, no light loss occurs through transmission of light through the material. Traditional glass only transmits up to 90% of available light, which causes prints to look darker than they really are.
3. TruLife Acrylic blocks up to 99% of UV light—helping to preserve your fine art print from the harsh effects of radiation caused by sunlight. Compare this to 30% on traditional glass and you can see why photo prints easily fade when using inexpensive framing materials.
4. TruLife Acrylic is abrasion resistant which makes it a great candidate for heavy traffic areas, including living rooms, kitchens, bathrooms, or hallways. Traditional acrylic is easily scratched, and when this happens, the entire print must be re-done. Yikes!
5. TruLife Acrylic is shatter resistant, making artwork more easily transported or moved to a new location, and more home-proof for those with young children or other things that may put your fine art print at risk of damage. Traditional glass… well, it breaks easily!
6. TruLife Acrylic is anti-static which means it will repel dust on the viewing side of your artwork. If it somehow does get a little dirty, it can easily be cleaned using regular glass cleaners, unlike traditional acrylic which requires a special cleaning agent. I've printed a lot of large format fine art prints for my collectors using TruLife Acrylic and they rave about the results. Without being able to see them in person with your own eyes, some photographs showcasing the awesome visual benefits of TruLife Acrylic are the next best thing.

Tru Vue's TruLife Acrylic does a wonderful job of allowing light to transfer onto the print surface and then allow the light to shine back through the acrylic for a vibrant display of color.

Matt Payne is a fine art landscape and nature photographer living in Durango, Colorado. He has climbed the highest 100 mountains in Colorado, where many of his photographs were created. He prints his fine art prints of Colorado mountains at very large sizes and uses TruLife Acrylic exclusively for his large fine art face-mounted prints. Tru Vue offers line of premium glass products that are intended to bring a new level of protection to custom framed items and a level of clarity never seen before. For further information about True Vue's glass and acrylic options, telephone Tru Vue, located in McCook, IL, at (800) 621-8339 or go to the company's website located at: www.tru-vue.com.

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ART STORAGE FOR SMALL SPACES

by Kelly Bennett, founder of Art Pro Net

If you are like most collectors, you have one major challenge… where do you store all your objects? It is easy to collect and run out of wall and shelf space. If you have looked into specialized storage for your collection you probably have found expensive rental costs, issues with convenient access and locations that are not close enough to make it easy to rotate what you have on view. Specialized storage offers the benefits of a stable and regulated climate, high security and freeing up your space, but the truth is, it's not the only option. You can store collections in your own home if you prioritize the needs of your objects.

The first thing to consider for in-home specialized storage is the size and scale of what you want to store. Make sure that the space you dedicate will accommodate what you need to fit. It might sound obvious, but a plan can go sideways fast if a door is not big enough.

Also, when thinking about doors, make sure and get a solid core door for your storage space. A metal one is a great choice. Reinforce the door jam and get a good deadbolt or keypad lock to secure it. Collections in storage are often at their most vulnerable because they are ready to move and steal, so lock it up tight.

When considering how to outfit your space, think through what you are storing and get shelving and equipment appropriate for the works. If you have a lot of 2D works, get bin storage for framed pieces or flat files for things that are unframed. Metal equipment is the best choice since woods and plastics are notorious for off gassing and damaging works. When you store your works, wrap them so they are protected. If you have 3D objects, store them in polyethylene or polypropylene totes. If you have 2D framed works, at minimum wrap them in a material like rolled foam or cardboard to protect the frames. If they will be stored for long, consult a professional for the proper materials so that there is no damage.

Your home storage should also have a stable climate that is not too hot or cold. Museum standards are 70 degrees and 50% humidity (+/-5), but this is hard for most people to maintain. If you can find a way to keep a stable temp/humidity, even if it is a little out of this range, that's ok if it does not drastically change. This is why it's a good plan to find an interior space in which to create storage. Exterior rooms and closets will vary drastically depending on the season. You can add AC and humidifiers, but what you really need is stability so get a hygrothermagraph and keep an eye on it.

One last thing to consider when creating an in-home collections storage, use it only for personal collections. Don't fill this space up with tools, linens and other household items. This space should be dedicated to art storage and not have people accessing it often. There is less likelihood that someone will accidentally dispose, damage or unknowingly move something in a way it should not be handled. Toss a few insect traps in there too and keep an eye out for critters.

Creating in-home collections storage that allows you to keep things close can offer a wonderful level of versatility and savings. Remember that doing it yourself does not mean cutting corners. If you are going to put the effort into creating a collection that you love and cherish, then care for it in a way that safeguards its condition and value.

Also, don't be afraid to hire a professional to consult on design and materials. It is a lot easier to get started with the advice of an expert.

Kelly Bennett founded Art Pro Net to help strengthen art professionals' community by broadening awareness and creating a way for clients and contractors to connect. Art Pro Net offers a wide range and scale of services to support all levels of a project. Call (713) 291-4878 for details, or go to: www.artpronet.com.

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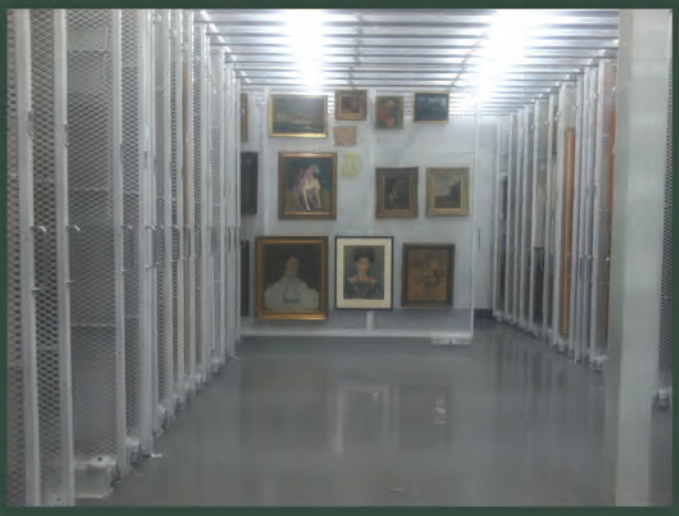

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Because It Matters Who You Hang With

HOW TO PREPARE FOR THE HOLIDAY SEASON

by Katherine Hébert

We all know that there is never enough time to get it all done. The added pressures of the holidays make planning and preparations all the more critical. October is the time for art galleries to prepare for the holiday season by getting organized, so November and December can be sales focused.

Here are some planning tasks and ideas that you can incorporate into your art gallery's holiday strategy. Advanced preparation is the key to maximizing holiday revenue.

Set Holiday Goals

Setting goals for the holiday season helps you plan better and motivate your team. Review your finances to determine how critical this last sales push of the year needs to be for your business. Outline a budget that includes holiday marketing, decorations and other expenses such as thank you gifts, shipping, etc.

Once you have a better understanding of what is at stake for the holiday season, you can set sales goals and break them up by sales associates appropriately. You can also set goals for all your online channels. It's best to do this critical planning early, so your gallery's holiday sales and marketing strategy have ample time to do its magic.

Goals do not need to be all about sales. Your goals might be to connect with inactive clients, improve relationships with artists, or form a new partnership within your community. What would make the holiday season a success for your business?

New Holiday Offerings

September or October is also the time to identify artworks that are affordable for a broader range of shoppers to promote as gifts. Reach out to your artists who may have pieces in their studios to help compliment your holiday offering.

You might also consider offering items outside of your artist roster specifically for the holidays, such as handmade craft items, jewelry, or unique household items or fashions? Look for inspiration with individual makers you admire. Stepping outside your gallery's regular inventory during the holiday season is also a way to attract and introduce people who appreciate unique things to your gallery.

Are there other local retailers or businesses with a similar client base that you could collaborate with during the holidays? Use the holiday season to develop interesting partnerships from within your community, such as with charities, framers or locations for offsite pop-up exhibits.

Services are often the cherry on top of a good holiday shopping experience.

Take a look at the services your gallery currently or could offer art buyers and make them stand out in your marketing messages. Perhaps free shipping can be provided on purchases at a particular price point, or you might offer local buyers a Champaign installation celebration after the holidays. Discuss your service ideas with your artists to evaluate if associated costs could come from both sides of your profits through the holidays.

Review your return policy, layaway, and payment plans to decide how you can promote these services as a holiday shopping sweetener. These are all basic expectations among holiday shoppers, so promote them well.

Holiday Gallery Aesthetic

You can show your holiday spirit in your window display, decorations, and even holiday branding.

Give some thought to how you want the gallery to be decked out for the season. Taking cues from your physical space's aesthetic, complement your digital marketing with a holiday-themed look.

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BUSINESS STRATEGIES
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Try adding a fun holiday element to your website and email marketing. For example, you could use a different email template with a holiday header and footer. You might also experiment with a new font or image filter for your social media posts to help your gallery stand out a little more to regular followers.

The holiday season is a wonderful time to try new designs. Of course, always keep your gallery logo the same, but have fun with the rest.

Holiday Schedules

Everyone will have more going on in November and December than usual. Determine what your gallery's holiday hours of operations will be and get that updated on the website, Google local business listings and social media.

The holiday season unofficially starts in October and how art galleries prepare for the holiday season matters to the bottom line.

Also ask staff to submit their time off requests early. Everyone needs to communicate regarding holiday schedules, so there are no surprises, and everyone can enjoy the season.

The holiday season unofficially starts in October and how art galleries prepare for the holiday season matters to the bottom line. Now is the time to make a plan and put the necessary preparations in motion to make the most of holiday sales.

Don't forget to also plan how you will say thank you to your collectors, artists, and staff. You might send handwritten holiday cards or host an exclusive holiday party for all those who purchased art during the year. Planning early in the season will help your gallery business stand out with a unique offering from the rest of the year and allow you to make a strong push at the end of the year for holiday revenue. But most importantly, don't forget to have fun too.

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

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Migrants

Artist Ephraim Urevbu of Memphis, TN, presents "Migrants," an acrylic and paper on board measuring 60 by 48 inches and retailing for $18,900. The artwork is part of the artist's The Naked Truth Project. For further information, phone (901) 521-0782 or go to the website at: www.urevbucontemporary.com.

Fantastic Story

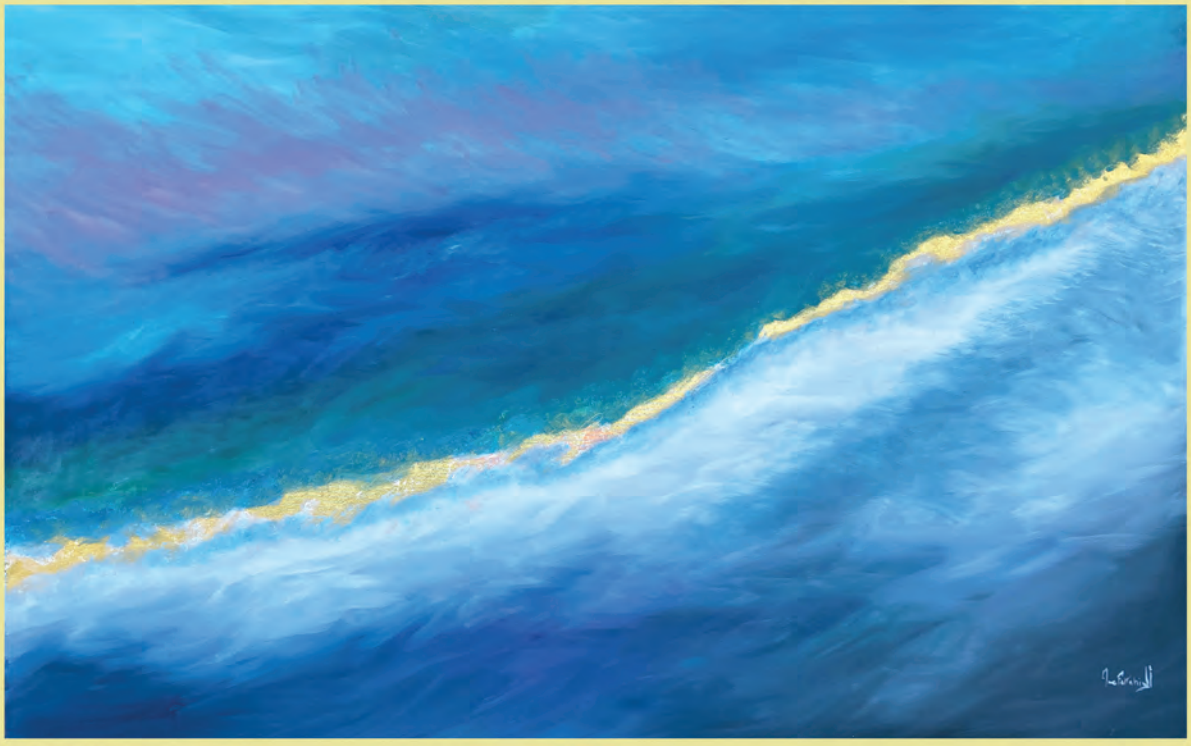
The Art of Alex Gross, Los Angeles, debuts "Fantastic Story" by Alex Gross as a giclée on paper in an edition of 50 measuring 21 1/2 by 21 1/2 inches ($249) and on canvas in an edition of 30 measuring 30 by 30 inches ($449). For further information, visit the artist's website located at: www.alexgross.com.

Awakening 4

Studio E/L, located in Emeryville, CA, introduces Michael Tienhaara's "Awakening 4," an open edition giclée on paper or canvas in various sizes. The image is also available on clear acrylic, brushed aluminum, Baltic birchwood and glossy laminate on acrylic. For more details, call (800) 228-0928 or visit Studio E/L's website located at: www.studioel.com.

New Canaan Gallery & Frame

Blue Wave #1 and #2, by Marc Fattahi
oil on canvas 48 x 60



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AND NOW FOR SOMETHING COMPLETELY DIFFERENT

A05 Gallery, Austin, TX

At Ao5 Gallery in Austin TX, a poster commemorating a Nine Inch Nails concert held at the Hollywood Palladium in Los Angeles, in 2018 titled, "Infinite Filmstrip, Endless Cycle" by EMEK is framed using a diamond plate style moulding from CMI Moulding, with an Asia satin liner panel matboard by Franks Fabrics and using TruVue Museum Glass. The art is encapsulated between two sheets of Melinex 516 with a black satin panel on the front and an Artique 8ply black mat by Larson-Juhl on the back to separate the art from the front and back glazing. Behind the art is an antique mirror from Aetna Glass Company. For more details, call (512) 481-1111 or visit: www.ao5gallery.com.

The Frame and I, Prescott, AZ

The Frame & I, Prescott, AZ, framed the archival print titled, "Godzilla" by Eric Rewitzer using Bella Moulding 618540, Crescent mats CBR 84921 and 54921 and using Tru Vue Museum Glass. Call (928) 445-5073 for more details, or visit: www.frameandi.com.

Underglass Custom Framing, San Francisco

San Francisco-based Underglass Custom Picture Framing created the framing for a Trey Anastasio Band concert poster using moulding by Bella Moulding, Crescent's Berkshire Gallery color core mats and Tru Vue's Museum Glass. The inside of the mat is colored to show in the bevel. The mat was designed to follow the shape of the poster using a computerized mat cutter. Phone (415) 252-9844 or go to: www.underglassframing.com.

Framed By Kosal, Monroe CT

Framed By Kosal in Monroe, CT, created the framing for a Billy Strings Concert Print by Owen Murphy at One Drop Design Studio using Presto Java 6382 Grey moulding with a custom wrap of blue paisley bandana liner. The glazing is Tru Vue Museum Glass. The top and second mats are Crescent 2238 8-ply Rag White base and the third mat is Crescent 1613 Very White Rag. The mats are hand painted with watercolor and Uni Posca water-based paint pens and cut using Wizard Z-Series.The frame was hand painted with acrylic paints and sealed. For more information, call (203) 261-2552 or visit: www.framedbykosal.com.

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WHAT'S HOT IN OPEN EDITIONS

HERE ARE THE BEST SELLING PRINTS FROM SOME OF THE LEADING OPEN EDITION PUBLISHERS.

Blue Wildflowers

"Blue Wildflowers" by Lucille Price measures 24 by 24 inches and retails for $25. Phone SunDance Graphics, Orlando, FL, for more details at (800) 617-5532 or visit the website at: www.sdgraphics.com.

Flower Power Vase

"Flower Power Vase" by Alexi Fine measures 24 by 36 inches and retails for $35. Call Roaring Brook Art, located in Elmsford, NY, at (888) 779-9055 for more details, or go to the company's website at: www.roaringbrookart.com.

Golden Urns II

"Golden Urns II" by Eva Watts is available as print-on-demand. A 24- by 24-inch image on paper retails for $86.40 and on canvas for $115.20. Telephone PI Creative Art, Toronto, at (800) 363-2787 or go to: www.picreativeart.com.

Fulfilled

"Fulfilled" by Denise Brown is a large format custom giclée on matte paper measuring 24 by 24 inches and retailing for $68. For further information, call A.D. Lines in Monroe, CT, at (800) 836-0994 or visit the company's website located at: www.ad-lines.com.

Pasture Cow Neutral

"Pasture Cow Neutral" by Debra Van Swearingen measures 36 by 24 inches. Retail prices are from $20 to $148 in various formats and materials. Call Wild Apple in Woodstock, VT, for more details at (800) 756-8359 or visit: www.wildapple.com.

Revelation Teal

"Revelation Teal" by Jennifer Martin is available as POD. A 54- by 36-inch image on paper retails for $177.00. For more details, phone C Brand Studios, located in San Diego, at (858) 554-0102 or go to the website at: www.cbrandstudios.com.

In A Glass IV

"In A Glass IV" by Melissa Wang is available on various substrates and in various sizes. Telephone World Art Group, located in Richmond, VA, at (804) 213-0600 for further information, or go to the website at: www.theworldartgroup.com.

Turquoise and Gold Tracks 2

"Turquoise and Gold Tracks 2" by Maria Lobo is available as POD in multiples sizes. Price available upon request. Phone Studio EL, Emeryville, CA, at (800) 228-0928 for further information, or go to the company's website located at: www.studioel.com.

Path to the River

"Path to the River" by Kathleen Robbins measures 30 by 30 inches and retails for $54 on standard paper. Available on multiple substrates and multiple sizes. Call Image Conscious, San Francisco, at (800) 532-2333 or visit: www.imageconscious.com.

Ohio State Buckeyes

"Ohio State Buckeyes" by James Blakeway has an image that measures 40 by 13 1/2 inches ($35). Telephone Blakeway Worldwide Panoramas Inc., located in Minneapolis, MN, for further information at (800) 334-7266 or visit: www.panoramas.com.

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Well Deserved Rest

"Well Deserved Rest" by Carol Robinson measures 40 by 30 inches and retails for $40. Phone Galaxy of Graphics, located in East Rutherford, NJ, at (888) 464-7500, or go to: www.galaxyofgraphics.com.

Water's Edge

"Water's Edge" by Liz St. Andre measures 32 by 24 inches and retails for $38. For more information, call Third & Wall Art Group, located in Seattle, at (877) 326-3925 or visit the company's website at: www.thirdandwall.com.

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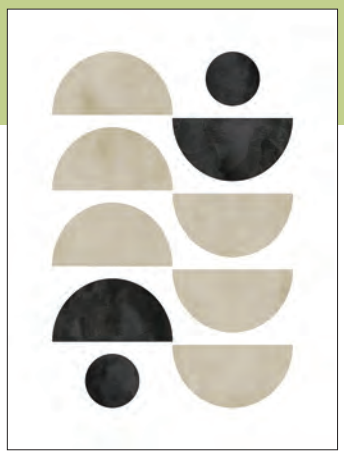

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