

# Art World News

JANUARY 2024

## THE INDEPENDENT NEWS SOURCE

### VIRTUAL FRAMER FEATURE PROVIDES VALUABLE SALES TOOLS

One of Virtual Framer's unique features allows framers the ability to give a remote access to their account to any client they like, and anyone who hears about the software can contact a framer who uses the software to request an access to their account. Go to page 10.

### BUYING HABITS DICTATE MARKET TRENDS

Image Conscious' George Leeson discusses the evolution of the open editions market, as well as how consumer buying trends and technology, have helped to create the industry today. Visit page 16 for more.

### PERCEPTION OF VALUE: PRESENTATION MATTERS

Gallery Fuel's Katherine Hébert delves into how the effect of different personality types can influence the experience of art, style preferences and how they perceive the value of an artwork. Page 22.

### ART INDUSTRY TRENDS: CREATING HAPPY FRAMING CUSTOMERS

ADC Fine Art's Litsa Spanos provides tips on how to grow a business' custom framing sales, maintain customer relationships, offer the most enticing designs, as well as how to how to market and gain repeat sales. Go to page 18 for further information.



Sorrel Sky Gallery's Durango, CO, location.

## HIRING GREAT EMPLOYEES IN TODAY'S JOB MARKET

Finding qualified, personable and dedicated employees in the art and framing industry is a job in itself for many business owners, but in today's job market, even more attention must be paid to avoid wasting time interviewing and hiring the wrong people. The high demand for quality workers can become expensive, as well as time-consuming so being prepared for the process is vital. With unemployment at 3.7%, as of December 2023 according to the Bureau of Labor Statistics, finding good employees means researching the job description itself, knowing what the business' needs are and where to find the right pool of candidates. Part of this search is to stand head-and-shoulders above other job listings so that the superior job seekers will gravitate to it. This is also not easy in today's market.

*continued on page 10*



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### QUOTE OF THE MONTH:

*"Candidates are looking for many of the same things they've always looked for—a good working environment, a place where they feel valued and an opportunity for growth."*

*Shanan Campbell, page 12*

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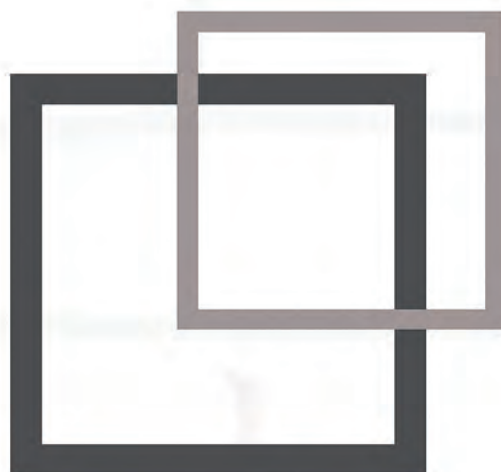
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## Hiring Great Employees in 2024

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## Gallery Lights: Noteworthy Shows

Art galleries, their owners, directors, custom framers, staff, clients, and collectors are featured celebrating show openings where new work is debuted, as well as various events in this month's Gallery Lights.

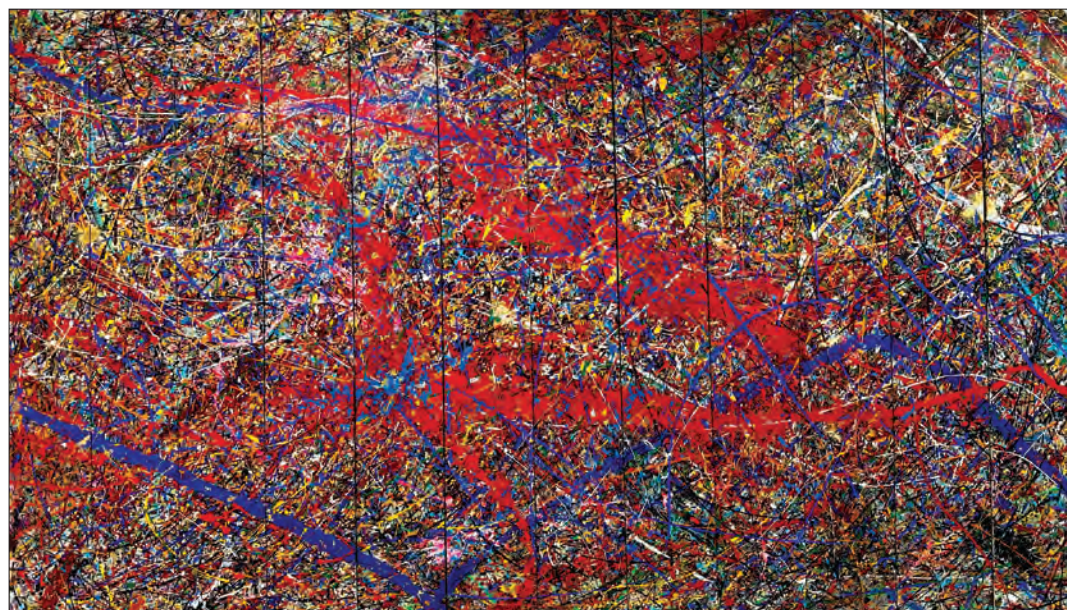
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## What's Hot in Open Editions

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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Shown is "1900K Building," a mixed media acrylic commissioned piece measuring 21 by 11 feet by Jumper Maybach. Visit: [www.jumpermaybach.com](http://www.jumpermaybach.com).





# IN OUR OPINION

## PLAYING THE JANUARY BOUNCE

In virtually all walks of life the turning of the calendar page inherently yields a better outlook. From Wall Street to Main Street, the idea of “what will be” outshines the dim of “what was.” In the art and framing industry, this transition to 2024 is certainly the case.

In retrospect, 2023 was a most vexing year. In general, the first quarter enjoyed the overflow of a strong, post-Covid push from the previous year. Even with mounting inflation, spending held up pretty well across much of the industry. The new year seemed like it would ignore domestic and global strife and continue chugging along. Sales stayed strong until they didn't. As summer arrived, consumer spending patterns shifted away from art and framing to experiential goods like travel. Sales held up at typical resort area galleries and framers while transactions started to drop off elsewhere.

Summer strength of the Covid years evaporated as the season's rhythm slowed to pre-pandemic levels. This caught most industry veterans by surprise. The sluggishness leached into Q3 as the fall season was very slow to step forward. Thankfully, the late October to early December period was robust and put the industry on solid footing heading into the new year.

Historically, January is a good month for the gallerists and framers, especially in warmer locales that attract refugees from the colder weather. It's a month of planning and conviction to devise a path to do better. Every touch point with customers is an opportunity to convey enthusiasm. Even in turbulent times, galleries and frameshops have been an oasis for consumers, a source of delight. So, as the days slowly grow longer, resist the temptation to retreat and huddle. Rather, spring forward with enthusiasm to make 2024 the best year ever.

**John Haffey**  
Publisher



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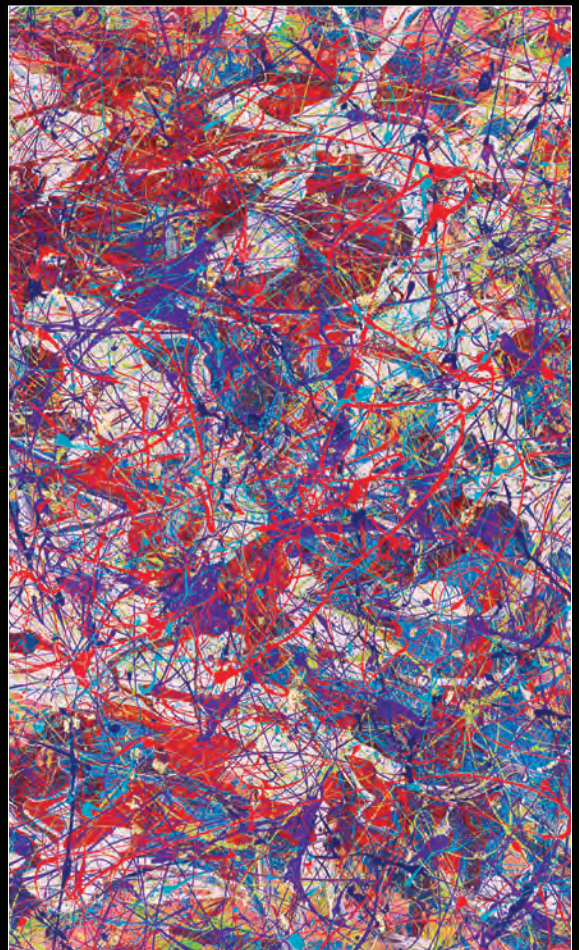
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# ARTISTS & PUBLISHERS

## Lockhart Featured in Documentary

Artist Thomas E. Lockhart III was recently featured in the magazine *Art Tour International*, after having won an international award called the "60 Masters." This award was presented to 60 artists from 60 different parts of the world. The magazine then chose 10 of the 60 artists to create a documentary series, and Lockhart was chosen. "I became the 10th one," he says. "For four days the film crew came to my city and watched me work and filmed testimonials." The doc series will run on streaming services like Roku, Amazon and Apple TV. Visit: [www.lockhartgallery.com](http://www.lockhartgallery.com).



**Thomas Lockhart's "Button Down Beauty (The Bew Mona Lisa)" is a mixed media on canvas.**

## Urevbu Creates Buzz Around Project

Artist Ephraim Urevbu is expanding the reach of his *The Naked Truth* Project, featuring some 150 pieces of art exploring the realities of racial injustice, by placing scannable QR codes around Memphis. Once scanned on a smartphone, the viewer is taken to the website ([www.nakedtruthartproject.com](http://www.nakedtruthartproject.com)) presenting stories of the African experience in America. Urevbu recently told a local news channel, "The idea is that as people begin to walk on the sidewalks, they can scan this tile and see stories and historical events that took place there right on the phone. In their own time, they can read it and share it." For more on the artist's work, go to: [www.urevbucontemporary.com](http://www.urevbucontemporary.com).



**Ephraim Urevbu's "All That Jazz" is a hand-pulled, signed and numbered serigraph.**

## Wild Apple Signs Yvette St. Amant

Wild Apple, Woodstock, VT, has signed Yvette St. Amant and offers her work as POD. The French-Canadian artist's collection features a unique blend of culture, nature and vibrant personality, deeply influenced by her love for interior design and trendsetting colors.



**"Vividscape" by Yvette St. Amant is available as print on demand (POD).**

Raised amidst nature and water, her passion for the beach and tropics is vividly reflected in her creations. For further information, call (800) 756-8359 or visit: [www.wildapple.com](http://www.wildapple.com).

## Bentley Art Publishing's New Work

Bentley Art Publishing, Elk Grove, CA, presents the newest work by Chinese artist John Z. Wang. The 17 new pieces feature colorful images, available as POD from POD Exchange and are available to view on the Bentley Art Publishing website. Wang was a winner of Best in Category from the 36th Ken Roberts



**"Halloween Masked Ball" by John Z. Wang from Bentley Art Publishing.**

Delineation Competition in 2010. In 2016, he received his tenth Award of Excellence from the AIP annual competition sponsored by the American Society of Architectural Illustrators. Retail prices range from \$16 to \$381 on paper to stretched canvas. For further information, telephone (925) 997-7145 or go to the company's website located at: [www.bentleyartpublishing.com](http://www.bentleyartpublishing.com).





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PARIS, FRANCE—**Virtual Framer**, a portable picture frameshop in software form and only available to picture framing professionals, developed by Khaled Feki, officially launches at the 2024 West Coast Art and Frame Expo. One of its unique features allows framers the ability to give remote access to their account to any client they like, and anyone who hears about Virtual Framer can contact a framer who uses the software to request an access to their account. This opens a world of new options for the framer's clients, including designers, art galleries, customers, etc. This feature allows a gallery to confirm a frame with a client before they visit their framer, saving valuable time. It can also help a gallery sell as it allows them to save virtually framed images to show a client at any time. "Virtual Framer allows a gallery to save virtually framed images of an artwork to upload to an online gallery," Mr. Feki says. "The advantage is the possibility to show the artwork framed in different ways, at different price levels and, therefore, it could help sell the artwork. We also have a new feature on the app that we still haven't shown to our users: a framer, or their guest users, can now place multiple artworks on a wall, all at scale, to help decide where to place the works. This could help a gallery prepare an exhibition, or show how an artwork will look at their client's house. Yet another tool that could help sell an artwork." Virtual Framer is free for guest users once they find a framer who can give them access. To learn more about all of Virtual Framer's features, visit: [www.virtualframer.com](http://www.virtualframer.com).

# HIRING GREAT EMPLOYEES IN 2024

*continued from page 1*

Statistics from the National Retail Federation (NRF) state that there were more than 4 million retail job openings over the last year and that the current shortage of workers is not likely to slow down in 2024.

In our industry, it takes more than just a great retail experience background to be successful. It is also important for employees to have the proper skill set, experience, enthusiasm and personality to keep up with the creative and fast-paced sales environment.

Hiring new people also presents an opportunity to bring in something new into the business, whether it's a fresh perspective, insight into a new demographic, creative marketing and/or technology knowledge, etc. Someone who can fulfill their job duties is great but offering skills that can help reach team goals and bring in more sales, is even better. A new fresh approach can also foster a boost in team morale creating a ripple effect with other employees.

Step one is to do an internal business evaluation. Figure out what the needs of the business are today. What part of the business requires the most help. Carefully assess what the new employee will be doing based on these findings. Talk to other employees to see what such positions truly entail and be sure

that the business is able to provide proper compensation for all of the tasks being asked of the new employee. Know what skill sets will best fit the job and be sure to research the most current federal, state and local laws governing employee and employer tax requirements, anti-discrimination and salary transparency.



*Sorrel Sky Gallery's Durango, CO, location.*

Create the job posting with as much detailed information as possible to give candidates an idea of expectations, as well as weed out those that are unqualified. The right person will not be scared away from the listing, but rather attracted to it as they know that the business will appreciate their qualifications.

Shanan Campbell, owner of Sorrel Sky Gallery with two locations on the west coast (Durango, CO; and Santa Fe, NM) is opening her third location in New York City in March. Located in Soho at 419 West Broadway, the new location will exclusively represent world-renowned photog-

rapher David Yarrow. With a dedicated and loyal staff in her first two locations in the west, hiring for the New York City location was one presented with many applicants to wade through. "We have a great team in our Durango and Santa Fe locations and are currently making final selections for our team at our new location," she says. "As with all good hiring efforts, in the past we would typically use various social media, networking and job posting sites. But with our new location in NYC, I opted to coordinate with a talent scouting agency. While in some areas the hiring market has its challenges, we've had an extraordinary response."

Ms. Campbell says that hiring people who have a passion for the artwork has served her well. "With our new space we have a great story to tell—an exciting, world-renowned launch of artist David Yarrow and a new gallery in a premiere location. Sorrel Sky has a history of success to build on. Candidates like that. They see it as a great combination of something new and something established."

Having been in the business for a couple of decades, she says that technology has changed the hiring process. "There's more use of online and social media recruiting channels. Candidates today need diverse professional expertise. Requirements have become more specialized

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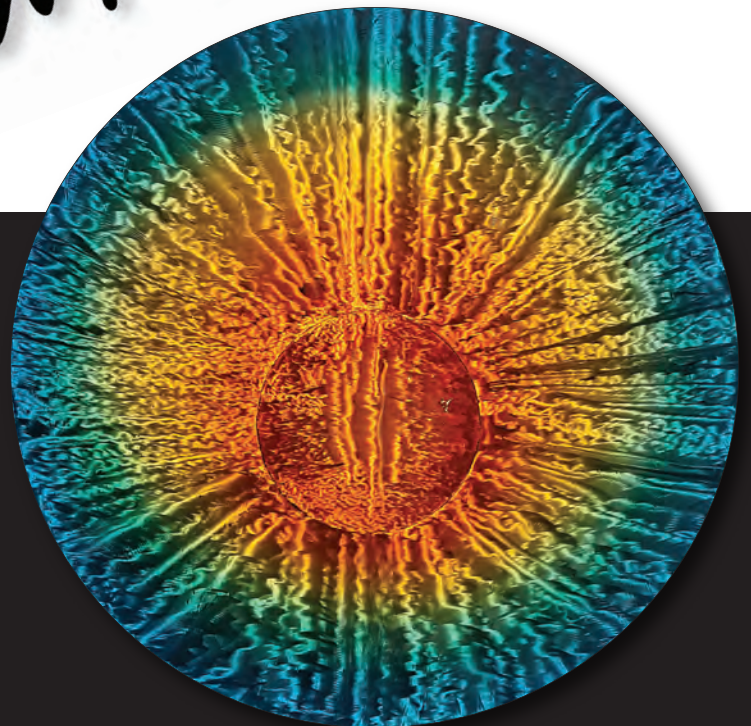


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## ARTEXPO NEW YORK RETURNS TO PIER 36



NEW YORK, NY—**Artpexpo New York**, owned by Redwood Art Group, a four-day showcase returning to Pier 36 at 299 South Street in Manhattan, takes place from Thursday, April 4 to Sunday, April 7, 2024. The annual fine art destination, now in its 47th year, will host more than 200 innovative exhibiting galleries, art publishers and dealers, as well as artists from around the world, across 70,000 square feet of uninterrupted convention space. This year's show will feature the original work of 1,000+ artists, encompassing prints, paintings, drawings, sculptures, photography, ceramics, giclées, lithographs and glass works, among other contemporary and fine art.

Throughout its four historic decades, Artpexpo New York has hosted the likes of Andy Warhol, Robert Rauschenberg, Keith Haring and Leroy Neiman; intensifying the discourse on today's industry challenges and magnifying the very best the fine art world has to offer. In addition to visiting the world's largest fine art trade show, more than 15,000 avid art enthusiasts and industry leaders will return to enjoy [SOLO], highlighting established and independent emerging artists. For further information about the show or to purchase tickets, go to the website at: [www.redwoodartgroup.com/artexpo-new-york](http://www.redwoodartgroup.com/artexpo-new-york).

## HIRING GREAT PEOPLE *continued from page 10*

including technical fluency that reflects industry growth. However, interpersonal abilities and alignment with the gallery's vision are still at the heart of our searches."

Finding the right people for Sorrel Sky Gallery has helped Ms. Campbell keep dedicated employees, which is always better for them and the business. "It's been a challenge at times. And the past two years were challenging for many employers," she says. "I'm very grateful for having an incredibly professional and dedicated core team that's been with me for quite some time. With them, the last several years have been some of our best. And, with this new opening in NYC, I've been experiencing the opposite of a shortage. It was exciting to receive inquiries from hundreds of applicants."

A prospective employee's needs are also part of the equation. "Candidates are looking for many of the same things they've always looked for—a good working environment (healthy interactions with co-workers, low drama), a place where they feel valued and an opportunity for growth. Work/life balance is also something that's often mentioned. In the case of our galleries, we have the additional 'draw' of people having a love of, and passion for, the art and the artists—it's a huge plus for us."

Transparency during the hiring process can help create happy, long-term employees, which, at the end of the day, is what is most profitable for any business. "Always be honest with yourself and with candidates about what the

satisfied with something essential to the role. A hire should be a great fit for the organization and for the candidate—that's the ideal outcome."

Since interviewing candidates can be a long and time-consuming process, pre-screening interviews may help narrow the list. Most of these interviews are done over the phone and can help evaluate whether candidates meet the role's requirements and have an inviting, conversational personality—an essential component of gallery and framing sales.

Pam Hoyer, owner of Calhoun Beach Framing in Minneapolis, MN, says that she has managed to keep employees for the long term by hiring people that fit all of her requirements, and in turn, paying them well. The business' design team staff are all artists and Calhoun Beach Framing has been a part of the Minneapolis art and framing community for more than 20 years. "My employees usually ask for more hours, not more time off," she says. "I pay my people very well, and train them very well. I want them to stick around."

In the past, Ms. Hoyer has used online job boards, such as indeed, as well as through word-of-mouth. "We write a very detailed job listing of what we are looking for—from experience to a full description of the job, etc.," she says. "Be honest and lay everything out right away (your expectations, pay scale, responsibilities, etc.) before hiring anyone."



**Calhoun Beach Framing is located in Minneapolis, MN.**

position really entails—the good and the challenging," Ms. Campbell says. "Take time to ask deep, probing questions so that you hire the



**SB Framing Gallery is located in Milwaukee.**

person who is the best fit for the job and not the person who interviews the best. If you lose a candidate, perhaps they want to work remotely or don't want to work evenings, wish them well and move on. That is not your person. Nothing is worse than hiring someone and investing in them and then finding out they're dis-

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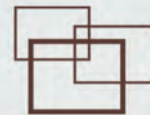
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## HIRING GREAT PEOPLE *continued from page 12*

The changes in hiring for Ms. Hoye has been that she now has to use a job searching agency and/or site, as most applicants use them in their search. "Now you pay a service to do everything for you. We used to just put a sign in our window and get people that way. But, word-of-mouth does still play a role. We always have folks asking if we are hiring."

At SB Framing Gallery in Milwaukee, WI, owner Sarah Beckett says that word-of-mouth is also her best tool. "Like sales marketing, letting clients know that I am looking for an employee garners interest," she says. "My clients know my quality of work, as well as, my shop's brand aesthetic. I have found for me, personally, that job search engines and print media does not work. Thinking outside the box for employee candidates in terms of hobbies, organization and attention to detail are at the forefront in hiring."

The shortage of qualified people looking for work, has improved but Ms. Hoye says that she did have a time a few years ago when she was understaffed. "When I direly needed help, no one in the field was available or the salary demands were out of reach. Now that the economy is evening out and positions are not as needed, qualified possible employees are looking for positions. I ask of potential employees for some type of interest in the job position, attention to detail, availability for retail hours, some weekend hours and ability to work on their own."

If the passion and creativity are important for your team, consider giving candidates a personality test. This can give insight into their typical behaviors, as well as how they might handle situations.

Asking interview questions that stray from the norm (Where do you see yourself in five years? How did you handle a stressful situation in a previous job?) allows the interviewee to think of their response more spontaneously. Candidates often prepare for interviews by studying common questions. Instead, show them a picture from an interior design website or magazine and ask them what their favorite and least favorite part of the room is and why. You'll get an idea of how conversational the candidate is, as well as learn a bit about their aesthetic. Their answer might open a new conversation that can lead you to learning more about them, personally and professionally.

A new hire is an opportunity to strengthen, or weaken, a gallery or frameshop's team. Follow your instincts and look for red flags. "Honestly the best employees I have hired have come from them cold calling, emailing or walking in and talking with them about experience and interest," Ms. Hoye says. "Also, in today's market you might not have the right position but the possibility in an employee so better to hire and train and make the position versus waiting and contacting later when they probably have a different job."

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




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# ART MARKET EVOLUTIONS

## BUYING HABITS DICTATE MARKET TRENDS

**By George Leeson**

Technology! Yes: The most powerful force to affect my business since I began selling posters and art prints back in the 1980's. First came the internet. Then digital printing. Now comes Artificial Intelligence (A.I.) with its ability to generate imagery on demand. That's why I divide my business history into two eras: B/C. (Before Computers) and A.D. (After Digital.)

Back then in B.C., I never thought art would sell online. I had figured any customer buying art would care about the color fidelity and texture of the print. That they would want to know something about the artist and would carefully oversee framing options.

Was I ever wrong! In fact, back in 1998, a friend told me about a brand-new company in North Carolina just starting to sell art prints on-line. Was I interested in talking to them? I was not. That company was AllPosters.

It was only a few years later that I began to feel the effect of online companies, like AllPosters. The brick-and-mortar custom framers that had once welcomed me with open arms on sales visits, now met me with a new refrain that I would hear for

many years: "George, we're not selling prints anymore. We're framing the ones our customers bought online."



*"Retail Therapy" by Lucia Heffernan.*

But about two years ago, when I took a deep dive into my sales, I noticed a surprising trend. The growth in my sales were no longer coming from our online customers. In fact, that segment of my business was declining. The growth, rather, was coming from my traditional brick-and-mortar framers—many of whom had broadened their customer bases to include corporate and healthcare customers.

So what was going on? I did the smartest thing a business owner can do: I asked my customers. I should have taken word-for-word notes. But here are some answers that I got from several customers, all paraphrased:

- "We thought we were selling art. We thought if we held the art long enough, it would sell eventually. But we learned this: We are not selling art. We are selling wall décor. Wall décor depends on trends—especially color trends. Once we started watching color trends, our print sales improved."

- "Prints are like vegetables; they have to be fresh. Once we tossed our old stock and brought in new, we saw an increase in our print sales."

- "We asked the publishers for their best sellers."



*"Sun and Moon Rise" by Incado.*

- "It's color, color, color!"

Finally, an observation from one of my must successful customers: "You

can take an ordinary print and turn it into a unique item. Framing is an art in itself. And I am a great framer!"

None of this is to deny the impact technology has had on our businesses. It is after all the A.D. era. Reliable estimates are that 50% of all art prints are sold online. I know that it is possible that Image Conscious might not be in business today were it not for its online sales. But there's another truth: Art prints remain a viable product category. I have the sales to prove it.

And brick-and-mortar framers can still compete, especially when they remain alert to trends, work with publishers, keep their inventories fresh and frame beautifully. I have the customers to prove it.

*George Leeson is owner of Image Conscious, a San Francisco-based art publisher and distributor of open edition fine art prints, posters, and canvas. The company sells exclusively to retailers, art consultants, interior designers, frame and poster shops, specialty shops, OEMs and wholesale framers. For more information, call (800) 532-2333 or go to the website at: [www.imageconscious.com](http://www.imageconscious.com).*



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# ART INDUSTRY TRENDS

## CREATING HAPPY FRAMING CUSTOMERS

**By Litsa Spanos**

I was asked to talk about framing in this issue and after some consideration, I decided to focus on sales and design vs technique. My company has been doing custom and contract framing for the past 30 years for corporate, residential and commercial projects, and although we pride ourselves on quality, ultimately our customers come to us for expert design. And to be completely frank, they come to us because they trust and love working with us. I know that all of you reading this are incredible framers already, so I'm going to give you five great tips to keep your customers coming back.

1. Relationships are most important. Whether you're a seasoned framer or just starting a business, the most important thing to remember is to build trust through a positive relationship with your customers. I do this by making an effort to personally call them, visit their home and write a 'thank you' note or email. For corporate clients, I do the same except I'll visit their business. Keep in mind that I also sell artwork and for those of you that do the same, a personal visit to your customers' home or office allows you to find other opportunities to sell them art and even more framing.

2. Great design is everything. The last thing you ever want to recommend is something

so trendy that it feels dated too quickly. I look at the piece and try to keep things simple. I'll ask them where it will go and if they have any photos of their space. That can answer questions like; Is their space modern or traditional; how large is the wall?

Having this info in your back pocket guides you in under-

come to you for YOUR expert opinion. Most clients—especially corporate or commercial, don't know what the best frame design should be, and will want you to show them what is best for their space. I always offer options and give them my honest opinion, even if they select frames that don't look good (in a gentle way). Keep in mind

won't be able to go to regular glass again! Forget about prices. If they wanted something cheap, they would be in that awful chain store and not in your shop seeking your advice.

5. Social media is a must. Take photos while you're selecting frames, while you are in the shop framing the item and photos of your clients happily holding their art when they pick it up. Make sure to friend them on FB, IG or LI. Be creative and interesting with how you write the copy and tell a story about why they walked in, how you framed it, where they placed it and how happy they are. Don't forget to tag them so all their friends can see how great of a job you did! Reels are big right now, so add music and have some fun with it!

Remember to treat your customer like they are special and important to you. Show them some extra love by establishing a relationship, being creative with design and a shout out on social media will pay off. I promise!

*Litsa Spanos is the President of ADC Fine Art and works with private, corporate and commercial clients for 30 years. Her mission is to support contemporary, living artists and her company ranks as the top 2% of women-owned businesses in the nation based on revenue. Visit: [www.adcfineart.com](http://www.adcfineart.com).*



**Litsa Spanos, president of ADC Fine Art, Cincinnati.**

standing their personal aesthetic and properly selecting and suggesting frame options. I love to recommend wide frames on small pieces and small frames on large pieces or carved ornate frames on modern abstracts. (See the wide Roma frame on the bold abstract in my photo). It's unexpected but works. What I'm ultimately saying is don't be afraid to mix things up—it is custom after all!

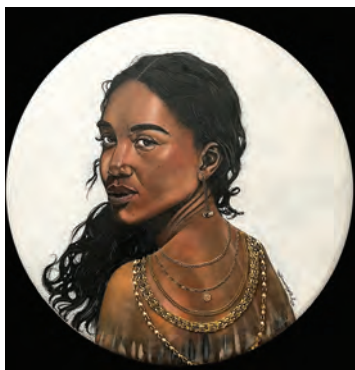
3. Listen to your customer. Remember that the customer has

though, that designers are different. Let them take the lead. They know their clients and have designed the overall space and want it all to be cohesive.

4. Don't be afraid to sell "up." What I mean by this, is not shy away from higher end frames, mats, materials or techniques. This is what separates you from big box stores. If the piece is special to them, make sure to suggest museum glass too. Once they see how it looks with their artwork, they



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## PERCEPTION OF VALUE: PRESENTATION MATTERS

by **Katherine Hébert**

There have been some studies on how different personality types influence how people experience art, style preferences, and perceive the value of an artwork. These can have an impact on art collectors and buying behavior. It made me curious if research findings would line up with real world client/dealer relationships.

Two questions to contemplate are:

- How do psychology and personality impact aesthetic experience?
- How can art galleries use psychology to influence art collector's buying behavior?

There has been a lot written about the obsession or addiction of collectors. Many collectors of art have storage units filled with art. Those kinds of collectors are not what I'm really interested in exploring here. Nor are collectors who buy for investment purposes.

Demographics is another influence on the aesthetic experience that I will not explore here. I'm more interested in art collectors that acquire from their local art galleries and artists because they have a simple appreciation for art, but don't make studying and buying art a hobby. Why is decorating their home with original art important to them vs. using décor items or pur-

chasing a mass produced artwork? What does this say about who they are as individuals and what can we learn about how psychology affects the kind of art they are attracted to?

### Personality Traits

Studies have shown that

works. Studies also showed that people with a personality trait of being conscientious were also more likely to be attracted to simple works of art without complex or unclear meanings. Adventurous or extroverted people however were attracted to complex works of art. Interestingly, it has been sug-



certain common factors of personality types can predict the kind aesthetic experience one might have with a work of art. For example, people that appreciate straight forward, clear thinking are more likely to be attracted to representational art.

Abstract or complex thinkers tend to prefer abstract or conceptual art-

gested that the key personality trait most strongly linked to collecting art is openness to experiences. These people are more likely to choose an original work of art over a décor piece. They have an internal need to explore ideas outside their normal comfort zone and are open to all styles of art; traditional and non-traditional.

### Perception of Value for Art

How an artwork is presented in the gallery is tied to how a viewer is likely to perceive the value of that art. Philosopher and psychologist, Jesse Prinz, found in his research that people put a higher perceived value on works that are hung at height that would require the viewer to lift their head upwards slightly. Large works were also perceived as more valuable.

Both perceived value and appreciation increase when a viewer is allowed to get very close to a piece or even hold the art in their hands. All of these psychological factors for perceiving value have been recognized and practiced by art dealers and museums for some time because they can have an important impact on buying behavior. They can be particularly important if you have a small gallery space.

In addition to the physical presentation of art, other factors can also influence a viewer's perception of value. The reputation of the artist, the rarity or uniqueness of the piece, and the historical context in which it was created can all play a role. Furthermore, the subjective

*continued on page 24*





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experience of the viewer cannot be ignored—personal taste, emotional response, and cultural background can all impact how a person values a work of art.

Ultimately, the perception of value for art is complex and multifaceted, influenced by a variety of factors both objective and subjective.

Galleries have employed a dedicated, uncluttered presentation space to enable art collectors to view works up close. These tactics are all examples of using the psychology of the art collector to influence business. But there's more.

## The Psychology Of Behavior

A study was done by David Forbes, author of *The Science of Why: Decoding Human Motivation and Transforming Marketing Strategy*. Below is an interesting excerpt about what happens in a person's mind when they first see an image.

"In his research he discovered that a person's brain activity could be segmented on a millisecond-by-millisecond basis. During the first 50 to 150 milliseconds, the brain works to recognize what exactly it's looking at. At 600 to 700 milliseconds, brain activity is centered in the limbic system which is associated with our emotions. At the 800 to 850 millisecond mark, brain activity in the prefrontal lobes indicates that a person is consciously thinking about the image. There is a window of

opportunity in which an individual is purely motivated by his or her emotional state of mind."

I found it interesting just how fast emotions come into play in the thought process of art collectors and buying behavior. I don't have to tell you that emotions are tied to the aesthetic experience. The emotional state of a person when they enter your gallery is out of your control. Ensuring that the gallery space and staff create a welcoming, friendly environment certainly help put the psychological influences in your favor.

**Ensuring that the gallery space and staff create a welcoming, friendly environment certainly help put the psychological influences in your favor.**

Incorporating psychology into your art gallery marketing could improve your results. Here are some examples of how this can be done with your exhibition marketing.

- Create curiosity and anticipation: Make your prospects curious about an upcoming exhibition by not giving away all the information upfront. Curiosity captures attention. Start in advance by trickling out bits of information and visuals leading up to the big event. The more curious, the more invested and the higher anticipation they will have about your opening event.
- Proved social acceptance: People are often more comfortable in their buying decisions if they have proof

that others feel the same way about a product. In this case, an artist's work or buying from your gallery over others. You can provide proof by using testimonials, talking about sold pieces or even having a strong level of engagement online for prospects to see. Using social proof leading up to an exhibition helps create a perceived importance in the prospects' mind about the show and offers validation for purchasing artworks from the show.

- Create urgency: A great way to do this is in your pre-sale efforts for a show.

Taking cues from above, if you can build some anticipation around a show, then when works actually become available to view and acquire, there is already a sense of urgency. During the exhibition, remind your prospects often of the upcoming closing date.

As we can see, psychology plays an important role both in a person's taste in art and how they perceive a particular work. As an art gallery business there are many ways to use those influences on art collectors and buying behavior to increase art sales. Obviously, there are many other factors that must also play a role, such as education, age, backgrounds, intentions for

art purchases, etc. With all that was explored here regarding the psychology of an art collector and their buying behaviors, what lines up with your experience working with collectors in your gallery? What do you think is nonsense? What strategies have worked for your gallery business?

The personality traits of art collectors can predict their aesthetic experience with a work of art. Openness to experiences is the key personality trait most strongly linked to collecting art.

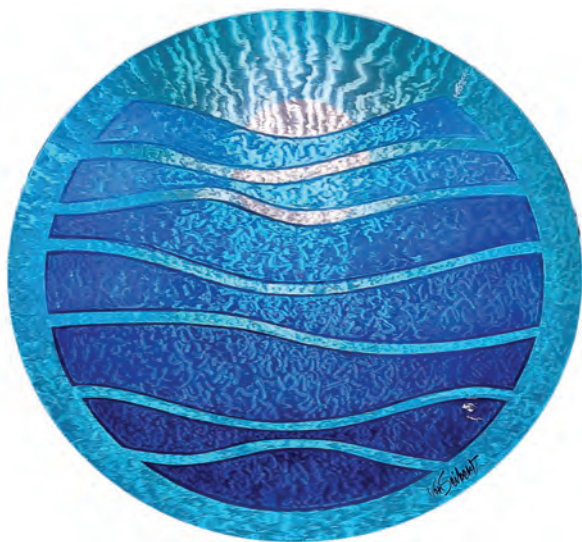
The perception of value for art is tied to how an artwork is presented in the gallery. Galleries have employed a dedicated, uncluttered presentation space to enable art collectors to view works up close.

Incorporating psychology into your art gallery marketing could improve your results by creating curiosity and anticipation, providing social acceptance, and creating urgency.

*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 information about Gallery Fuel, read more from Katherine Hébert and become a member, go to the website located at: [www.galleryfuel.com](http://www.galleryfuel.com).*



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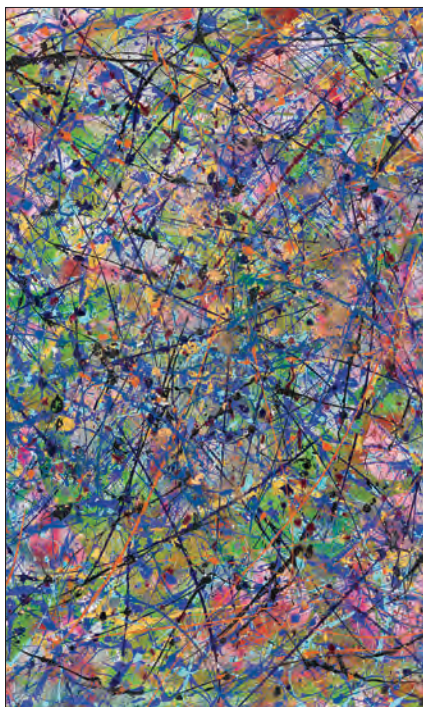
## Monument Circle Christmas Lights



Farrand Fine Art, Indianapolis, IN, presents "Monument Circle Christmas Lights" by Brinton Farrand available in various mediums (fine art paper, watercolor paper, canvas, white matte metal and 1/4-inch acrylic) and sizes. Price available upon request. For further information, telephone or go to: (317) 370-0707 or visit: [www.farrandfineart.com](http://www.farrandfineart.com).

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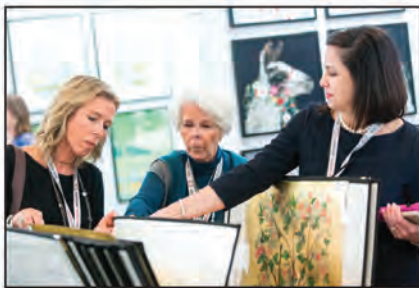
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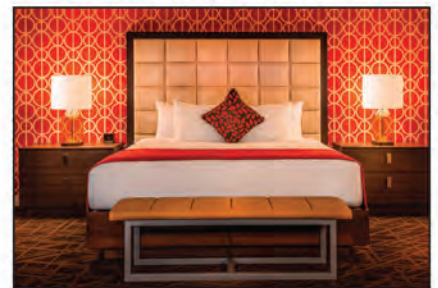
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# MAINTENANCE TIPS

## WHAT'S GLOVES GOT TO DO WITH IT?

**by Kelly Bennett,  
founder of Art Pro Net**

What do many people think of when they consider art handling? White cotton gloves. From staged photos to high-end “white glove” services, people everywhere correlate these symbols of careful handling with collections care. The truth though is for 90% of your art handling needs, these gloves are the worst possible option. They fit poorly, snag on delicate edges and make it almost impossible to feel and hold the objects securely as you move them. If there is one tip I can give anyone who works with collections, it would be to throw out all of the cotton gloves they have in their supplies now!

There are so many better options today. These can vary from disposable to reusable. It really depends on what type of objects you are working with. The true workhorse option is to use a disposable powder-free nitrile glove. You can pick these up in lots of places including your local drugstore. It is important to get the powder-free ones so you don't risk powder transferring to your collections. Also, avoid gloves with texture or ribs on them. These sorts of features might seem helpful for maintaining a hold on things, but they can end up leaving indentations on the surface of materials.

If you are working with

framed works or heavier objects, take a look at nitrile-dipped gloves. They are heavier-duty and help when handling rougher textures. They also help when working with gloves on for a long time since they breathe better than nitriles.

It is important to remember that you should never wear gloves to handle artwork AND equipment. For example, if you are working in a space installing art and need to use a ladder, you should not move an object and then move your ladder while wearing the same gloves. Metal and dirt can easily transfer from one place to another on your hands. To help with this, you can create two buckets of gloves. The first is for clean new gloves and the second is for dirty gloves that can be reused to handle crates, ladders and other things where you might want protective gloves.

**Pro Tip:** Be very careful about reusing these gloves. If you are ever unsure about which side is the inside when you go to put nitrile gloves

back on, don't use them. They make your hands sweat and the oils inside reused gloves can do damage to work if put on inside out.

Many people like cotton gloves because they can be washed, and see nitrile gloves



as a less ecological option. There are many ways out there to recycle materials now, and by utilizing a service like Terra Cycle you can responsibly use them.

The last type of gloves that are great for collection care is...surprisingly...not wearing gloves at all. Oftentimes, clean dry hands are the best option for delicate porcelain and ceramic objects. Works on paper are usually handled with clean hands because it is

easy to break and snag the edges of the fragile paper with a rubbery glove surface. Always wash your hands with soap and water, and dry thoroughly. Be careful to avoid touching your hair, face and other places on your body where oils might transfer while you are using this method. It takes a lot of concentration when working without gloves but it can allow you to feel the objects while handling them more gently.

Gloves are just one way in which we care for collections. Whatever you do, make sure that you can feel the object. If it weakens, cracks, shifts or tears it is vital that you can adjust and protect it. Always know where you are headed with an object and have a clear pathway to help avoid damaging the object. Think through all the steps, and when working on a team don't assume people are trained in your process. No matter how long you have been handling objects it is never a bad idea to get a refresher.

*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](http://www.artpronet.com).*





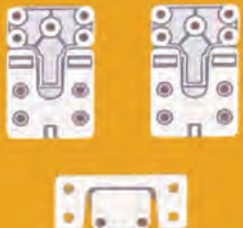
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# GALLERY LIGHTS



Pictured at R.W. Norton Art Gallery, Shreveport, LA, during the opening of "Line, Form, Fashion! The Art of Style," are, from left, photographers Brittany Strickland, Ivy French, Tray Cooper and Jennifer Robison whose work is featured in the exhibition.



Photo by Tammy Dohner

At the Brush Art Gallery & Studios in Lowell, MA, during the "Flower Power" exhibit are, from left, executive director James Dyant and award-winning artist Audrey Augun (Best in Show).



At Agora Gallery in New York, NY, are, from left, artists Ellen Globokar and Mark Schiff with gallery director Sabrina Gilbertson during the reception for "Prismatic Getaway," an exploration of abstraction through the lens of contemporary painters.



Photo by Vogue Robinson

Shown at Left of Center Art Gallery, Las Vegas, NV, are, from left, gallery director Marylou Parker and gallery services manager for Las Vegas Clark County Library District Darren Johnson.

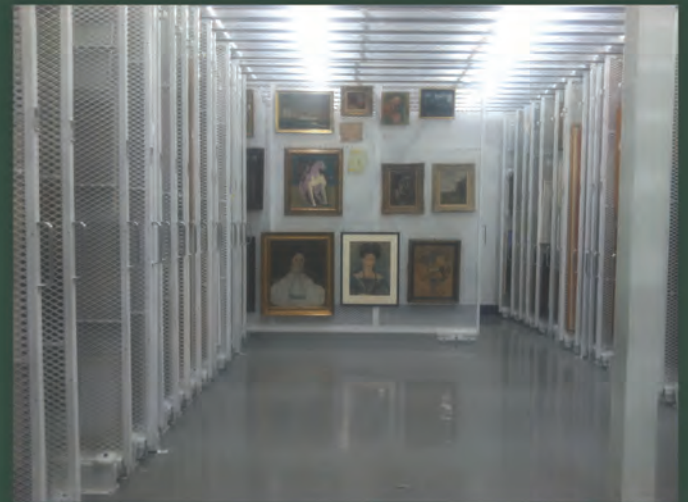


Posterity Art & Framing Gallery owner, artist and curator Michelle Boggess-Nunley, right, is pictured with art director and frame design specialist Sherry Allor, left, during a reception for a recent event at the Grosse Pointe, MI-based gallery.



Artist Wyland, center, is pictured with collectors during the annual gala and fundraiser for The Wyland Foundation, in which the event celebrated 30 years of commitment to clean water and ocean health art and education.





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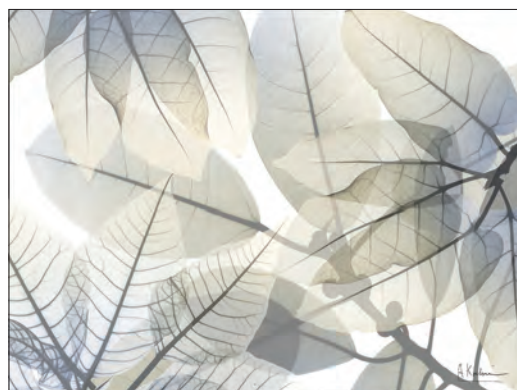
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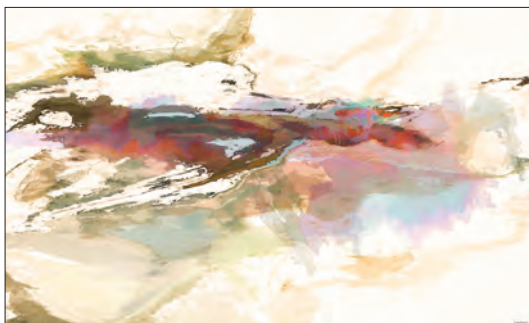


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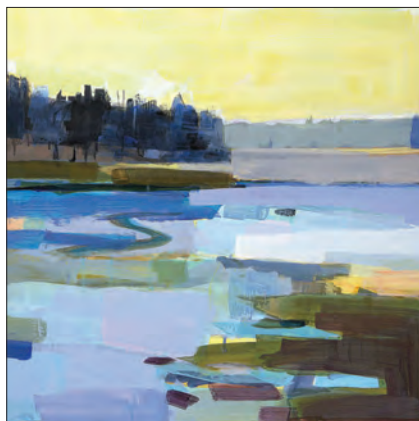


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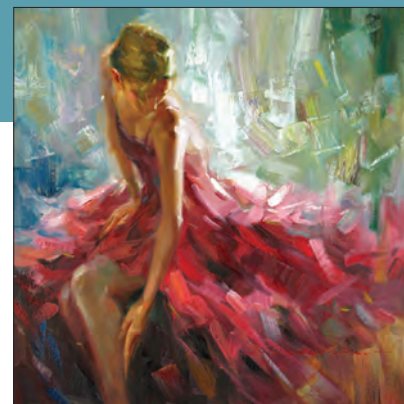
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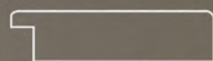




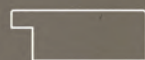
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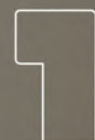
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