

# Art Business Academy



Art Career Courses from Xanadu Gallery

## Live Q&A Session

# Announcements

# Turning Rejection into Triumph

**Check out the RedDotBlog post on Rejection:**

**<http://reddotblog.com/how-to-overcome-rejection-as-you-see-gallery-representation/>**

Quick question -- are you guys responding to the rejection emails from galleries? If so, what are you saying?

Katharine Weber



Last year, before I started this course, I prepared a portfolio [ which I thought was good ] and set off to Regina Sask. to visit the galleries in person. I had just read your book "Starving to Successful " and laid out my plans. I even had someone do a personal introduction.

To no avail, some of the four galleries I visited were very gracious, but one gallery, the owner- not so much. She took me around the gallery and showed me the details other artists added to their work and gave me back the portfolio.

Deflated is how I felt. Looking back though, I don't think it was "my time".

I've decided that when I soon apply, I'm going to start a Rejection board and make a game of it.

Theresa Eisenbarth



Well, I haven't gotten to the gallery approach stage yet so I don't really have any rejection stories pertaining to that, but the struggle I have had is how hard it is to learn not to reject yourself! Or at least minimize it. I'm sure every artist (more or less) has at some point had those tapes that play in their head that say stuff like:

"Jeez that looks terrible! What business do you have calling yourself an artist!? Look at 'so and so artist'. Their stuff is SO MUCH better than mine. How could I ever hope to reach that level of success?, I have no talent!"

Yeah, it gets bad sometimes! Particularly if the work is not turning out well. LOL. Years ago, thoughts like these could really get me down and prevent me from working for weeks, but as I've gotten older I've learned to recognize that they are just doubts that everyone has and are not real. I work to remind myself that even if I am not where I want to be yet, it is just YET, not never and I will learn in time. One of the best mantras I've heard is to remember that FEAR stands for False Evidence Appearing Real. (Unless an angry Grizzly Bear is chasing you!)

I think overcoming that is probably challenging for every artist, perhaps even more so than dealing with gallery rejection! I guess I will find out eventually. Ha Ha.

Jason Walcott



I'm so glad that you are talking about rejection because it is what I'm passing through.

I had been rejected many times on shows and the more difficult ones are the ones that you know for SURE you are IN but you end up not being selected. BUMMER !! It usually makes angry **but also makes me want and be better, much better.**

I thought the process of a gallery accepting you was going to be as difficult. I tried to prepare myself, I read several articles, one in particular is really good. I'm sending a link for you and the others to read it. It helped me to look at it differently.

The Illusion of Rejection

<http://mariabrophy.com/philosophy/the-illusion-of-rejection-and-how-to-deal-with-it.html>

I have artist friends that helps me but I'm the only one that is going through ( I'm the guinny pig, they are waiting to see how I do) so they can only help so far.

Also I'm submitting to different shows in different galleries so I have my pieces in different places in the meantime. That helps too.

Taryn Curiel





Late last Fall, I participated in a contemporary art fair in San Diego, thinking, well this would be a great place to reach my target gallery market for my underwater/snorkeling series, all in one place. In walking around the fair, I realized that, though my work was quality enough, I was sorely lacking in my presentation/handouts/strategic pricing/etc. I was trying to swim with the pros when I hadn't done the work to be a professional myself.

I did get some great interest, which was cool. Most importantly, then, I was approached by a gallery rep for a very commercial gallery (think, sort of Weyland Galleries) with four locations in high traffic tourist areas, two of which were perfect for that series and one which would be great for my more abstract works.

The gallery rep fell in love with the works and invited me to be part of their gallery. At the end of our conversation, she went so far as to congratulate me for becoming a \_\_\_\_\_ (not naming gallery) gallery artist.

Of course, I was totally thrilled. My niece and I went out for a glass of champagne to celebrate.

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It was a little early for celebration.

As it turns out, she was just a gallery rep and not the owner of the gallery, who held final approval. After weeks of emails back and forth, I had to go through a submittal process as if I were any other artist submitting work to the gallery.

Needless to say, I hadn't even really started the Art Business Academy. My resume, statement, resumes, all were cold and lacking. My prices weren't even close to their median (I did go to the gallery incognito before I left San Diego to check it out). Even worse, I had no portfolio at the time and just submitted my website. Plus, they don't allow their artists to maintain a "for sale" website, and I tried to open up a discussion about that.

I wrote back once to the rep, but the utter silence from them was resounding. It was pretty disheartening. It's not that I haven't had rejections before. But, with such an enthusiastic welcome to their team, the "rejection by silence" was tough to take.

At this point, I may submit again, using the more professional approach learned through this Academy, as well as more professional pricing. And agree to not do sales through my website. And, it's ok if they don't take me on. I'm working on my gallery list and there is a world of galleries out there.

And, I may not. I may just look for someone I'd like to work with better. -- Linda Ryan



## My Sad Story of Rejection (smiling)

Rejection is a part of this business. I didn't have a very thick skin when I started in a related business. I now have 'callouses!'

My first forays out of Art School were to Ad Agencies with my college portfolio to look for a job. In those days I carried a huge black bag and since I didn't have a car I took the city bus to interviews. I often had difficulty finding them (no GPS either) trudging for blocks in rain and mud to out-of-the-way-places, where buses didn't go.

Discouraged, I spent the first 6 months out of college working as a receptionist for an Interior Design firm before I found my first job as a lowly paste-up artist at a small print shop.

Fast forward several years to my first job search in Oklahoma. I remember how I felt after visiting a Design Studio. From the reaction of the person interviewing me, I was sure she hated everything in my portfolio and I dissolved into a puddle of tears the moment I walked out the door. I was devastated!! However, within a couple days I got a call from the lead designer at Random House Publishing Electronic Division, which was based in Tulsa. That same studio had given me a wonderful recommendation and suggested that they interview me. I guess you never know what someone is really thinking. That experience taught me a lesson about discouragement.

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I've also submitted an illustrated Children's Book to publishers all over the country and never heard a single word back. I spent hours doing research. I spent money photocopying pages and on postage for large parcels. At least that part has much gotten easier.

Now, I'm doing the same thing hawking my fine art portfolio. I've had short-term experience in galleries but only one that was truly meaningful. The owner had to close her gallery after many years, as she was getting too old to keep it up.

The important thing is to keep at it and to try to remain upbeat until you get a "no." Even then, a 'no,' isn't always a 'NO.'

Phyllis Mantik deQuevedo

