

# “Starving” to Successful

Learn How to Get into Galleries  
and Sell Your Art and Craft

Broadcast Will Begin Shortly



# “Starving” to Successful

Learn How to Get into Galleries  
and Sell Your Art and Craft



# Workshop Logistics

This is an interactive workshop - Ask Questions

Q&A at the end

We will have a break!

You can download a .pdf copy of the slides



# Introduction





#1200815  
Wooden Mask  
by Griet Oudejans  
18" x 12" (1998)



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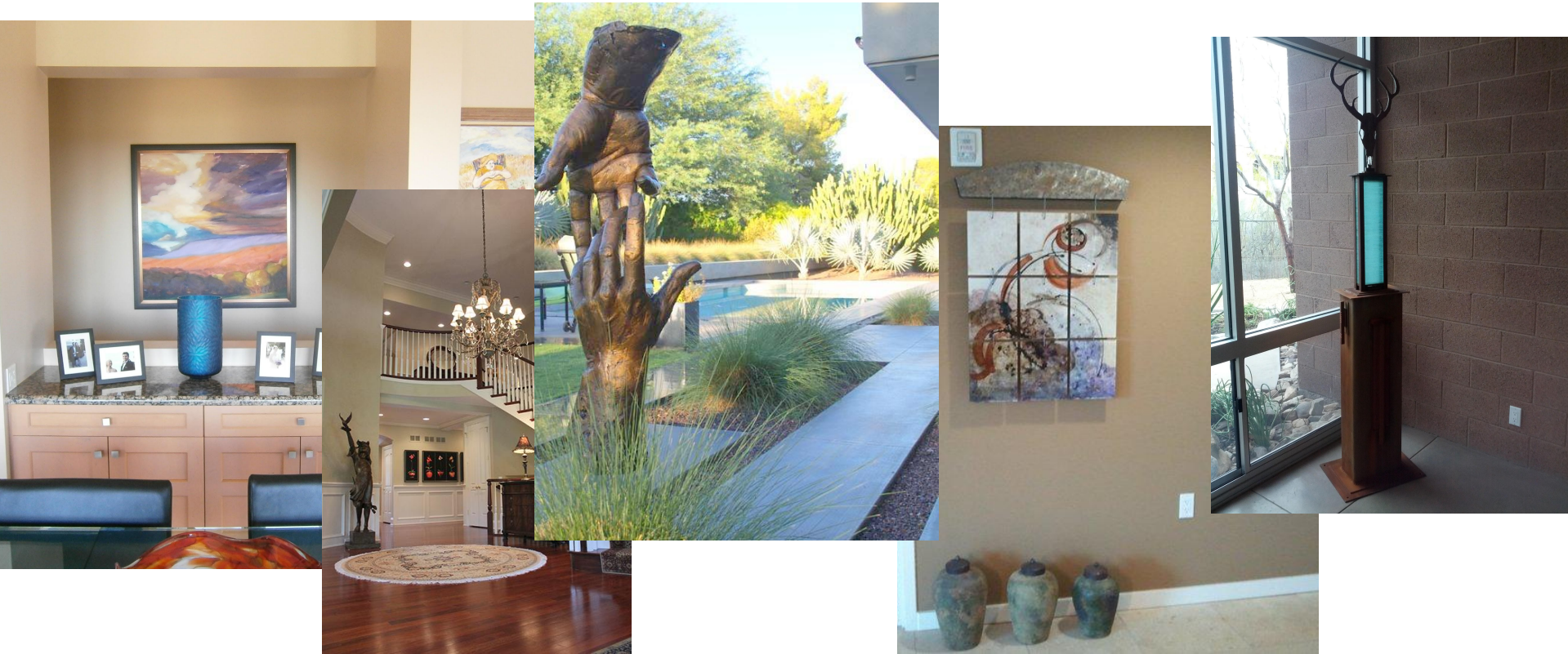








# Quality



# Quality

What are the elements of a high quality piece of art?

- Materials
- Finish
- Presentation





# Quality

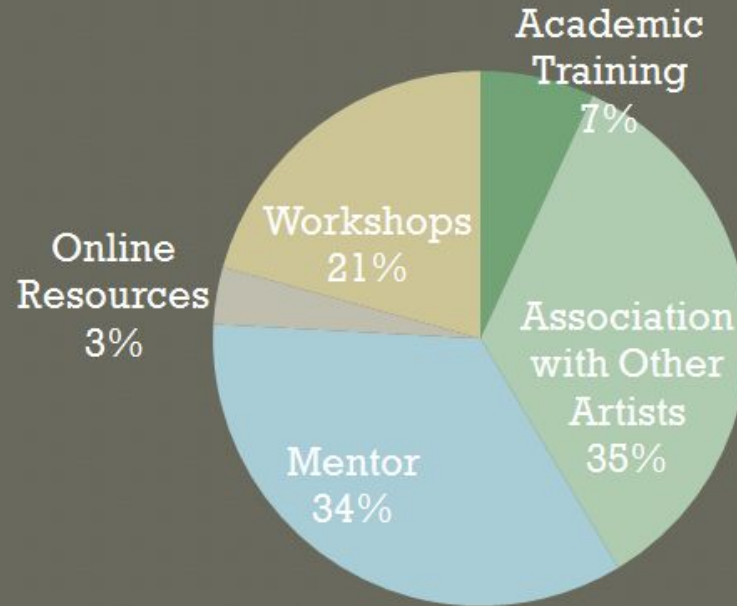
## Quality Action Plan

1. Perform a self-evaluation
2. Ask for an objective evaluation
3. Make and implement a quality improvement plan
4. Commit to a life-long pursuit of quality



# Education

**Chart 1 Most Important Art Education Experiences**



## Other Educational Opportunities

- Reading
- Travel
- Teach
- Stretch



# Finding Consistency

- Follow your passion – find your market
- Don't chase trends
- Create a consistent feel to your work
- Avoid artistic Schizophrenia





# Consistency

## Elements of Artistic Consistency

Subject Matter

Style

Theme

Medium

Palette

Presentation



# Consistency Examples



# Consistency Examples



# Consistency Examples



Vicki Grant - "Windows to the Earth 20177"

\$880



Vicki Grant - "Windows to the Earth 20176"

\$880



Vicki Grant - "Woodland Harmonies 20047"

\$980



Vicki Grant - "Woodland Harmonies 20043"

\$980



Vicki Grant - "Windows to the Earth 20034"

**SOLD**



Vicki Grant - "Owl Totem Trio"

\$12,000



Vicki Grant - "Desert Totem"

\$5,000



Vicki Grant - "Closed Basket Totem"

\$5,000



Vicki Grant - "Open Basket Totem"

\$5,000



Vicki Grant - "Windows to the Earth 20025"

**SOLD**



# Secret to Success

Work

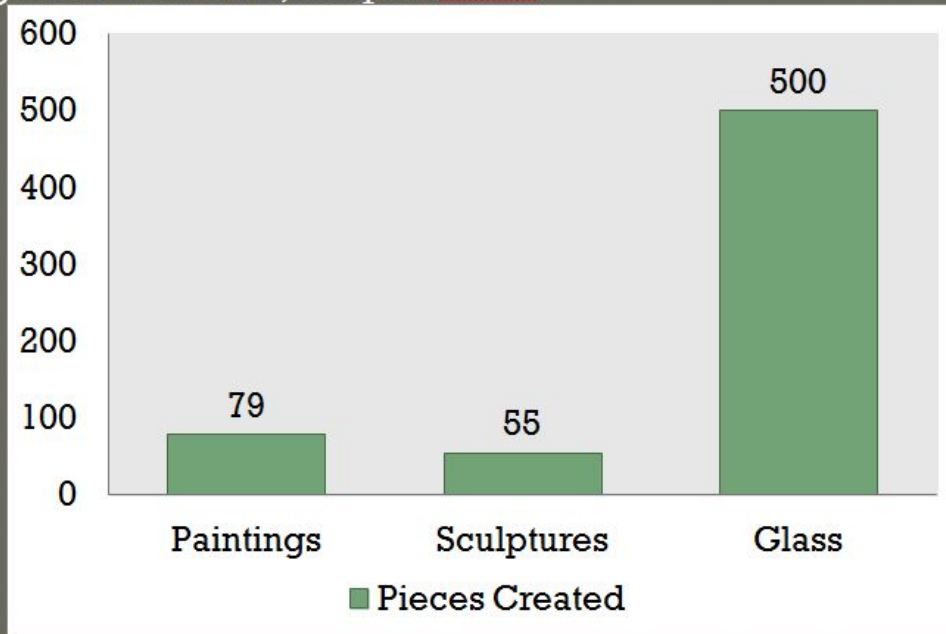
Work

Work



# Production

- Number of original works produced in the last 12 months by artists selling more than \$50,000 per annum.



## Tips from professionals:

- Set a schedule
- Set a production goal
- Remove distractions from the studio

Set a goal to increase your production by 25%



# How Much Work Before Approaching Galleries?

## Gallery-Ready Work

- 20-25 Paintings or Photographs
- 10-15 Sculptures (Bronze, Glass, Mixed, etc.)
- 30-35 Jewelry pieces

## Track your Expenses

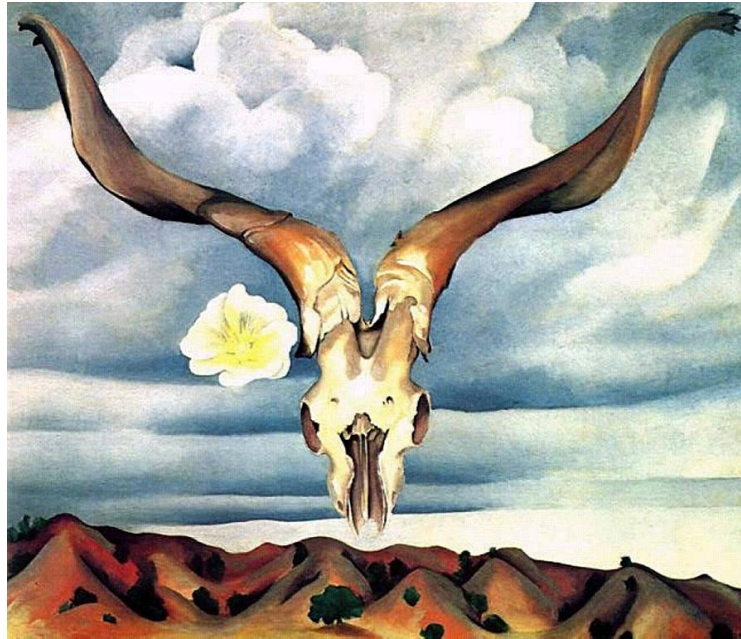




# Branding Your Art



# Branding Your Art



# Defining your Target Market

Who is most likely to buy your work?

Analyze your past buyers:

- Age
- Geography
- Business Background
- Gender
- Is my work ending up in homes or businesses?



# Understanding Your Frame of Reference

Research your competition

Create a dossier of 10 artist you consider your competition.

- Where is the artist from?
- What is their artistic background and training?
- What does their resume look like? What about their bio and artist's statement?
- What galleries are they showing in?
- How do they advertise their work?
- How is their work priced?
- How are they presenting their work?





# Cultivating a Point of Difference



# The Great Mystery of the Art World

PRICE

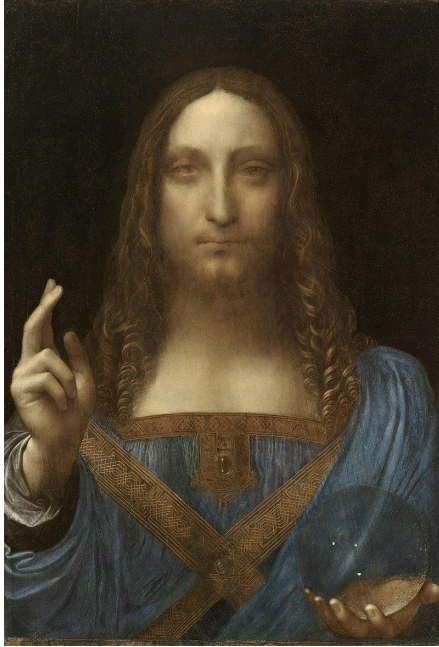




\$830,000,000



# The Value of Art



Salvator Mundi by Leonardo da Vinci  
\$450,300,000



Interchange by Willem de Kooning  
\$317,000,000



The Card Players by Paul Cézanne  
\$278,000,000 (Estimated)



# Pricing Your Art With Confidence

1. Always speak of your work in terms of retail value
2. Be consistent
  - a. Studio prices should match gallery prices
  - b. Prices between galleries should be the same
  - c. Prices should be consistent between older and newer works
3. Use a simple formula
4. Base your price on comparable artists
5. Don't price based on your current sales or your local market – price based on your research and your goals
6. Don't lose money
7. Don't over-price
8. Don't get stuck on price – make a decision and get to marketing
9. Review your pricing regularly
10. Don't under-sell your galleries





Success Secret #2:

# Get Organized



# Inventory Control

## Getting Organized

- Use inventory software
- Create a unique inventory number for every piece of artwork
- Include pertinent information with each piece (as possible)
  - Inventory number
  - Title
  - Name
  - Size
  - Medium
- Don't include Price
- Don't date your work
- Always include a packing list





**Break Time!**



# Printed Materials

## Optional

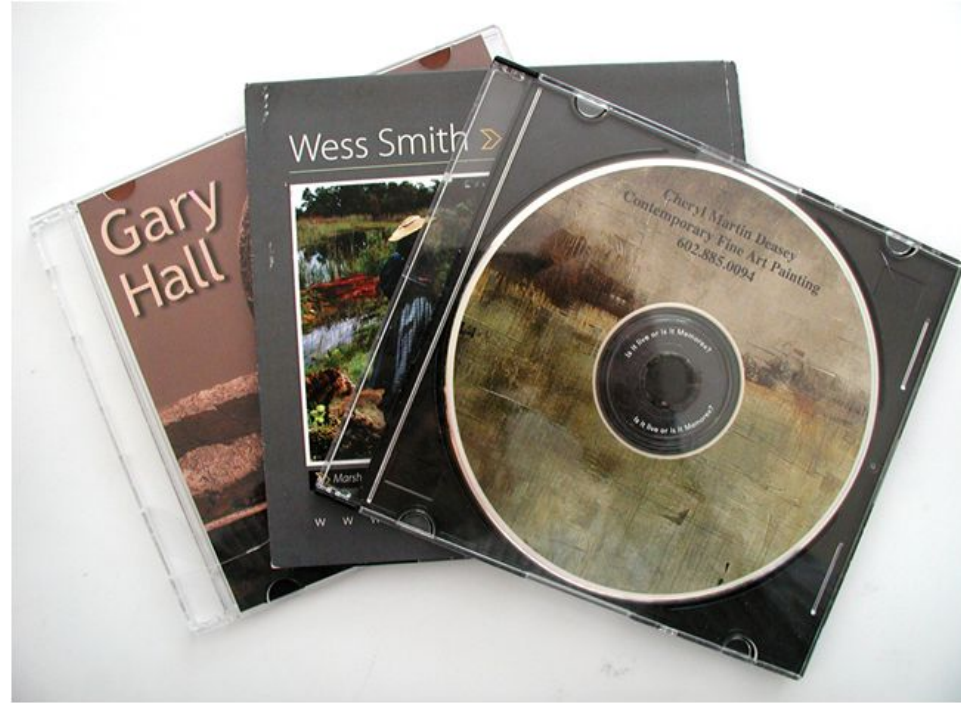
- Business Cards
- Brochures
- Postcards

## Critical

- Bio
- Resume
- Artist's Statement
- Digital images of all of your work  
(BACK THEM UP!!!)
- Portfolio
- Website



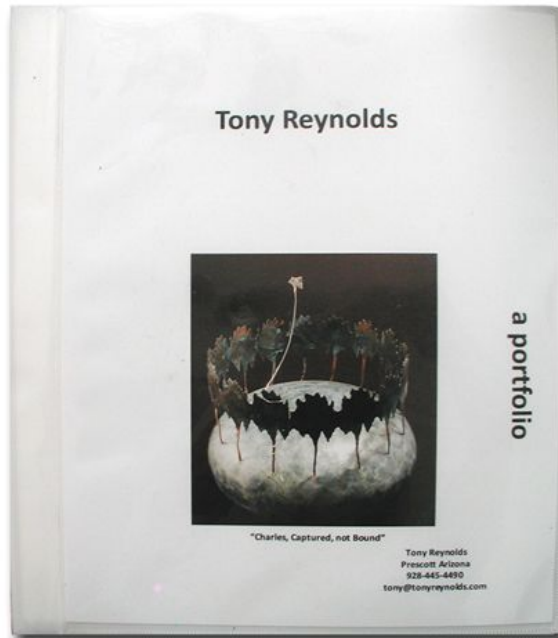
# Portfolio



# Portfolio



# Portfolio



# Portfolio







## Horse Hide

Oil on Cradled Panel | 30 x 40  
\$2100.00



# How to Create Your Portfolio

- Create your portfolio in a word processing or presentation program (Google slides is a good, free option)
- Use high resolution images so that you can print the portfolio or use it on your tablet or phone
- If you don't have a tablet, use a service like magcloud.com to print a copy
- Focus on the artwork - you can optionally include a statement or bio at the back
- Include artwork information on page with artwork
- 20-30 images max
- Include 2-3 images of work installed in client's home or office
- Include images showing full presentation (framing, base, etc.)



# Finding Galleries

- Start with convenient markets
  - Local
  - Friends/family
  - Vacation destinations
- Research the market
  - Hit the Internet
  - Create a spreadsheet of galleries
  - Your list should contain 100 galleries to begin
  - Search Google, [art-collecting.com](http://art-collecting.com)



# Selecting the Right Galleries

- Location
- Organization/orderliness
- Lighting/display
- Do you fit?

When in doubt -

Keep the gallery on your list and let them decide



# Email Submission

Dear Ms. [Director or Owner Last Name]

I am a [Artist type (painter, sculptor, etc.)] based in [Studio Location].

I am seeking representation in [City] and am attaching a pdf copy of my portfolio and biography for your review. I have selected a body of available works for the portfolio that I felt would be a good fit for your gallery.

I welcome the opportunity to discuss my work with you. Please contact me via email or by phone at [Phone Number Bold]

Thank you for your time and consideration. I look forward to speaking with you soon.

Sincerely,

[Signature]

[Name]

[Address]

[City, State Zip]

[Email]

[Phone Number Bold]

[Website]



Dear Mr. Horejs,

I am a painter based in Indiana.

I am seeking representation in Scottsdale and am attaching a pdf copy of my portfolio and biography for your review. I have selected a body of available works for the portfolio that I felt would be a good fit for your gallery.

I welcome the opportunity to discuss my work with you. Please contact me via email or by phone at [REDACTED]

Thank you for your time and consideration. I look forward to speaking with you soon.

Sincerely,

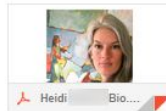
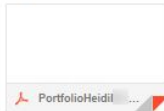
Heidi [REDACTED]

Heidi [REDACTED]  
[REDACTED]  
[REDACTED]



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2 Attachments





# Approaching Galleries in Person

- Physically approach the gallery with portfolio in hand
- Approach the first person you see
- Extend your hand and say:
- “Hi, my name is \_\_\_\_\_, I am a professional artist from \_\_\_\_\_, I am in \_\_\_\_\_ looking for representation, would you have a moment to look at my portfolio?”

Shut Up!



# The Review Process

What I am asking myself as I am looking at your portfolio

- Do I like the work?
- Will my clients like it?
- Is the work a good fit?
  - Not too close to other work
  - Not too far from it
  - Pricing
- Do I like the artist?



# The Review Process

Some questions I may ask you:

- How long have you been an artist?
- What galleries do you show in?
- How much work have you sold in the last year?
- How much work do you produce in a year?

Keep your answers positive



# The Review Process

Tips to succeed in the approach

- Smile, show enthusiasm about your work
- Keep it positive
- Business casual attire
- Be prepared with samples of work if possible
- Don't be gloomy
- Practice before approaching



# Establishing a Relationship

- Communication is vital to a long-term relationship
- Consignment agreement is the roadmap to your relationship
- Commission %
- Terms of the agreement
- Terms of payment
- Discounts
- Exclusivity
- Insurance
- Shipping



# Building a Relationship

Other questions you will want to ask

- How much work do they want?
- How much work will be on display at any given time?
- How frequently can you expect a show?
- How frequently would they like new work?
- What advertising and marketing opportunities does the gallery offer?





# The Take Away

1. Build your body of work
  - a. 10-15 3-Dimensional
  - b. 20-25 2-Dimensional
2. Update your portfolio and website
3. Research galleries
4. Just do it!



I took my portfolio to Aspen and got accepted at the second gallery I walked into! I love your formula – that now makes five galleries successfully secured using your techniques.

Leslie Begert – Austin, TX

Jason -- wanted to share the great news: 2 paintings just sold today the gallery in Lexington!

I would not be doing this well if it weren't for your guidance. And I have hope to keep going for a very very long time! THANK YOU!

Heidi H - Indiana

