



Do you need a gallery?

There used to be no question that in order to be a successful artist you had to be in multiple galleries. Today, more and more artists are attempting to market and sell their own work. So do you need a gallery? It depends on what your aspirations are. If you want to be considered a significant artist, you have to show in significant galleries. It is more than just a matter of reputation, it is a matter of economics. There is a limit to what an artist can sell their work out of their own studio. Whereas, galleries can promote much higher prices for the artist's work. Plus, many artists simply do not want to expend the time and effort to sell their own work. You can survive as an artist selling their own work, but it is unlikely you will ever thrive.

The competitive reality

This recession has taken its toll on galleries with many of them closing. With fewer and fewer gallery slots available, it has never been so competitive for the artist. There's more artists and fewer galleries. Although we like to think of a community of artists, the reality is that we are in a competitive environment and not all artists are going to succeed.

The reality is that painting skill is only half the battle in achieving success in the art business — especially in getting into galleries. That doesn't mean that your skill as an artist is unimportant, but just that it is not sufficient for you to realize success. To succeed, you must have business skills as well.

Overcoming the fear of galleries.

For many artists there is no more dehumanizing activity than placing themselves under the harsh glare of gallery scrutiny. The process can be so frustrating and discouraging that many artists give up. The workshop helps you overcome this fear and avoid many of the frustrations that are involved in the gallery search process.

Have the rules changed?

The process of securing gallery representation have radically changed in the last ten years. This change has been fueled by the emergence of the internet and the decline of the middle-class art collector.

Although much of the interpersonal mechanics have not changed, the technology has changed dramatically. You don't have to be a computer wizard to succeed, but you are at a severe advantage if you don't have some computer skills.

What will the workshop do for you?

1. Give you an inside look what gallery managers are really looking for.
2. Orthodox and unorthodox ways to get your art in front of gallery owners while other artists are stopped before they even begin.
3. When to break the rules and when to follow them.
4. Using computer technology that's not only effective, but also cost effective as well. Why spend \$20 on a portfolio where as a \$4 investment will yield much greater returns.
5. How to screen galleries that will be the most receptive, and avoid galleries that are not.
6. How to present yourself positively to gallery directors.
7. What should you look for in your gallery agreement? What is important and what is unimportant?
8. Learn why the first 3 months in a gallery are most important.
9. A frank critique of your art with suggestions regarding potential galleries that may be interested in representing your work.

About the provider

Rob Foster, the workshop provider, has managed galleries for two decades, and has helped dozens of artists find galleries to represent them. The workshop concludes with an candid assessment of your artwork with possible gallery suggestions.

Artist In Search of a Gallery

Sunday, March 25, 2012 10-4 pm

\$75.

Alpine Art Gallery

826 Santa Fe Drive • Denver

Mail registration to:

Marketing Arts

P.O. Box 221734 • Denver CO 80222

More information: 303.751-6910

workshops@rlfosterarts.com

REGISTRATION

Name _____

Street _____

City, State, Zip _____

Telephone _____

Email _____

Check Enclosed: \$75 *Make check payable to "Marketing Arts"*

Credit Card No. _____ Exp. Date _____