

Art Masters Program

OUT OF TOWN GALLERIES

Overview:

In this handout you will learn about what to do when the gallery you want to get into is out of town and how to deal with the event that you don't get into that certain gallery you wanted.

Topics:

- Portfolios:
 - o Do's and Don'ts
 - o Fancy Portfolios
 - o Simple Portfolios
- Trolling vs. Targeting:
 - o Trolling: You find as many new galleries as possible, add to a physical list, then approach them one after another
 - o Targeting: Researching facts about the galleries bestselling artist and their art

Targeting:

- Learn facts about the gallery you wanted to get into
- Know who their bestselling artist is
 - o The type of art he or she produces
 - o Where he or she went to school
 - o Who they studied with
- Know what type of art they're not selling in their gallery
- Position yourself in a way in which the gallery owner would perceive you as a similar person to their preferred / bestselling artist and not just "another" artist
- List anything that can tie you, even in the smallest amount, to their best sellers in which would likely increase your chances of getting in to that gallery
- Rewrite your bio in a way that gallery owners would see where you've studied and who you've studied with. Make yourself look as much as their next upcoming bestselling artist as possible

Note: This is only applicable to galleries in which you would know who their key artist is. Do not align yourself with the people that are not selling well other than just to get your foot in the door to talk to them.

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Get Noticed:

Getting noticed is crucial for an artist and one of the biggest obstacles when submitting to out of town galleries is knowing if your art was looked at or not. Listed below are some examples of what I have learned to be effective ways of getting noticed by gallery owners.

- A woman made her portfolio in a boxed set. It was really well done. The art itself wasn't really striking but the presentation was fabulous and the gallery owner was taken with the presentation. This has made an impression on me that using better portfolios may be a better way to get into galleries but may also be a lot more expensive.
- Extreme example: A while back, a salesman got a copy of an anatomical foot which sort of looked like a plastic foot. He would send it to prospective business clients and partners and would send along a card that would say something like:
 - o "I just wanted to get my foot in the door"

Marketing tactics like these and many others can help get you noticed.

Note: It is better to spend more money to get your art noticed rather than spending the same amount of money sending it to hundreds of galleries doing trolling. Still both tactics works either way.

Email:

I have tried dozens of ways of getting into galleries and have found that emails work great as well. However, what would your email say? I have an example of a certain email that I used which got me a good amount of response, 2 of which came from well-known galleries, and it contained these key factors:

- My name, and a phrase saying that I am an artist
- I am interested in learning the protocol for submitting to your gallery for consideration for representation
- (This is completely non-confrontational) I think my art would be a nice fit for your gallery.
- Sincerely Dan Edmondson
- A link to my website
- A 500 or 600 pixel wide of what I think is my best painting that grabs attention of viewers

I got responses and here is I think why:

- 1 picture in it
- Keep it low key
- Keep it short
- Put a link to your website
- TIMING (I sent the email out 1 month before the start of their busy season)

Art Marketing Blueprint

Module 6

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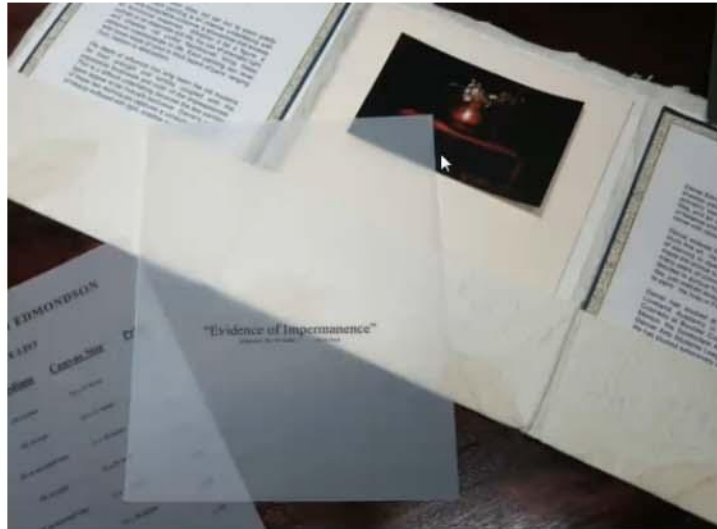
Portfolio Examples:

A piece of nice paper that I made into one a tri-fold presentation. This contains my biography, my artist statement, 10 photographs of my paintings printed on watercolor paper and also a little blurb about each painting. I did this 15 years ago which was fairly effective and got me into some galleries.



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My next example is 8 x 12 photographs where I just took them along with me and gave it out. This didn't work well at all.



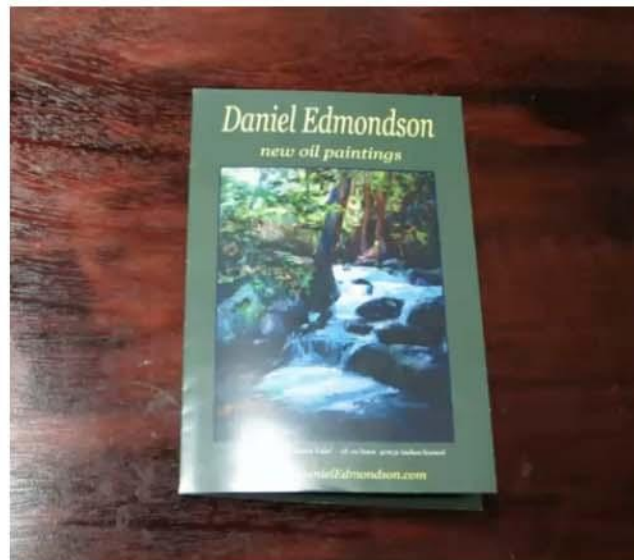
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This next one is where I took pictures and placed them in small plastic envelopes (for holding passports which is usually 4 x 6) it was cheap. The pictures contains my name, website, phone number. Pretty ineffective as well.

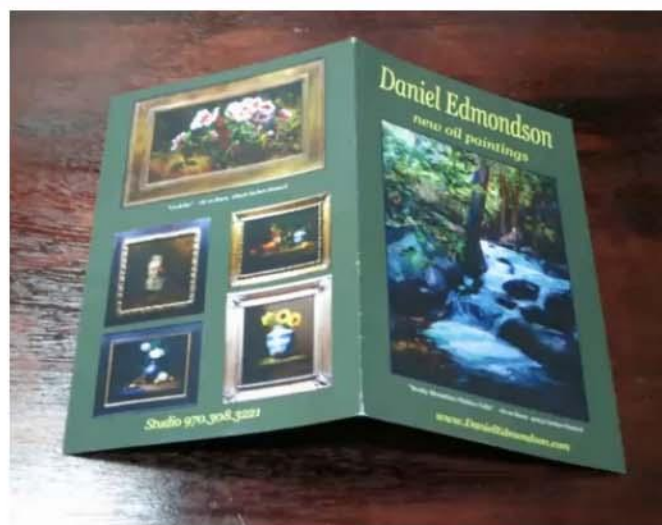


This is something new that I created. They're like postcards which I mail out to galleries 4 times a year. In that way you're just keeping them up to date with what your paintings are.



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Important notes:

- Do not show diversity in your portfolios
- Show your best work but show your best work that is similar
 - o Still life
 - o Figure
 - o Landscape