

art BUSINESS NEWS

Make the Most of Your Trade-Show Experience

FALL 2013 • THE ART INDUSTRY'S NEWS LEADER SINCE 1977

Is there a fine art to illustration?

PART 2

30 UNDER 30
GROUNDBREAKING
YOUNG ARTISTS

**MARKET YOUR
BUSINESS**

10

**SOCIAL
MEDIA
MANAGEMENT
TOOLS**

+
Tom Everhart's
homage to
Charlie Brown

Kinkade works
come to
Artexpo NY

An art exhibit
... under water?



THE UPSIDE OF SUMMER'S END.

I love the summer. But I hate the summer. I love summer for the same reasons you do: terrific weather, vacations, barbecues and outdoor time, but I hate the summer for what it does to business.

I hate the end of summer because it's time for my kids to go back to school. My daughter Hannah is a freshman at Arizona State University, and her sister, Hayley, is beginning her junior year at Ohio University. Hayley is studying commercial photography at the Scripps College of Communication and has a passion for action shots, especially dancers. (Both girls have danced since the age of 3.)

It's no wonder that Hayley recently introduced me to a spectacular New York City photographer she's been following: Jordan Matter. Matter recently finished a book, "Dancers Among Us" (dancersamongus.com). He has appeared on the Today Show, and his last exhibition just closed at the Savina Museum of Contemporary Art in Seoul, South Korea. How cool is that?

When Hayley showed me his work, I was captivated by his spectacular shots. His work is full of life, color, joy and a little risk. Think Andreas Gursky, the German artist known for his large-format photographs.

But the end of summer also means the beginning of fall, and that means the beginning of a long stretch of amazing trade shows, which I love.

Matter and some of his dancers will be exhibiting at SPECTRUM New York, which takes place Oct. 3 through 6 at the Javits Center North. This show, the first of many for the fall season, will welcome exhibitors including the Deljou Art Group, Perry Fine Art, Masterpiece Publishing, Stygian Publishing (Yuroz) and others.

If you plan to exhibit, check out our tips on page 22 for making the most of your trade-show experience. With the fall season ahead, there's no better time to re-examine your marketing plans. Social-media sites are perfect places to start, and we've outlined some useful tools on page 24 to help you manage those sites.

With summer coming to a close, prepare yourself for fall. Register for SPECTRUM New York; attend the seminars; learn something new; and fill your gallery with new paintings, sculptures, and who knows—maybe even a new photograph.



Hope to see you there,

Eric Smith

Fall 2013

Phone: 800-768-6020
Email: letters@artbusinessnews.com
Web: www.artbusinessnews.com

CEO/Publisher
Eric Smith

Editor
Kathryn Peck

Editorial Assistant
Hillary Casavant

Copyeditor
Fran Granville

Contributors
Joseph Armstrong, Toni Fitzgerald, Julie Jacobs, Elizabeth Juran, Megan Kaplon, Christine Schrum

Editorial inquiries:
letters@artbusinessnews.com

Art Director
Mike O'Leary

Advertising
Rick Barnett, President Business Development Group/Solo Artists
Email: rbarnett@artexostudio.com
Phone: 831-747-0112

National Sales Manager
Bethany Murray
Email: bmurray@madavor.com
Phone: 617-706-9081

Operations and Finance
Finance Director
Geoff Fox
Email: Geoff.fox@artmarkettools.com

Sales Administration
Laura Finamore
Email: lfinamore@madavor.com

Subscriptions
Subscriptions to *Art Business News* are available to U.S. subscribers for \$20 for one year (4 issues). Call 855-881-5861 or visit us online at www.artbusinessnews.com.

Art Business News is published four times per year by Madavor Media. The name "Art Business News" is a registered trademark of Redwood Media Group. All rights reserved. May not be reproduced in any form whatsoever without express written consent of publisher.

Copyright © 2013

CONTENTS



24 **MARKETING MADE EASY**
10 simple tools that will help manage your social media websites.

BY JOSEPH ARMSTRONG

26 **ARTIST GUILDS**
How these organizations help artists develop and sell their work.

BY JULIE JACOBS

36 **FROM FUNNY PAGES TO FINE ART**
Artist Tom Everhart infuses *Peanuts* with new flavor.

BY CHRISTINE SCHRUM

40 **IS THERE A FINE ART TO ILLUSTRATION?**
Find out what sets illustrators apart from fine artists and what brings them together.

BY TONI FITZGERALD

44 **30 UNDER 30**
Part two of a two-part series featuring young artists remolding tomorrow's art world.

BY HILLARY CASAVANT

On the Cover: "Raking," Jon Krause
Turn to p. 40 for the full story, or
for more, visit jonkrause.com

This page: "Ancient Chinese Secret – May
(Taha'a)", Tom Everhart

COLUMNS & DEPTS.

6 **PERSPECTIVES**
The upside of summer's end.
BY ERIC SMITH

10 **CONTRIBUTORS**

18 **INSIDE THE FRAME**
Thomas Kinkade works, an underwater exhibit, upcoming shows and more.

22 **ART BEAT**
Tips for making the most of your trade-show experience.
BY KATHRYN PECK

56 **15 MINUTES**
Gallery owner Robert Bluver uses his big business background to find success in the art world.
BY MEGAN KAPLON

60 **MEET THE ARTISTS**

63 **ADVERTISING INDEX**

64 **PARTING SHOT**
"Oukaly" by Oriol Angrill Jordà

CONTRIBUTORS



Joseph Armstrong, a recent graduate from Millersville University with multiple degrees in history, philosophy and film studies, is perpetually intrigued by the Constantine tapes, which are housed at the Philadelphia Museum of Art.



Toni Fitzgerald is a freelance writer who has written about everything from TV ratings to TB shots. She is also copy editor and contributor to *Gluten-Free Living* magazine. She and her late grandmother share the same favorite artist, Mary Cassatt.

Hillary Casavant is a writer in the Boston area and editorial assistant for *Art Business News*, *The Writer* and other publications. Her favorite museum is the Tate Britain in London, which pairs modern aesthetics with classic work by the British masters. Standing before Waterhouse's life-size painting of "The Lady of Shalott" was simply breathtaking, she says.



Award-winning writer and editor **Julie Jacobs** admits that one of her favorite paintings, for many sentimental reasons, is Renoir's "Two Girls in the Meadow." Jacobs's work has appeared in numerous national, regional and local publications, including *American Way*, *Lifestyles*, *MovieMaker*, *Inside Jersey* and *Suburban Essex*. She also maintains corporate clients and runs Wynne Communications publishing firm.



ENTREPRENEURS W A N T E D



Fountain of Blessings

THOMAS KINKADEE
Painter of Light

TKopportunities.com

NEW GALLERY INFORMATION
CALL US AT 800-366-3733

INSIDE THE FRAME

NOT YOUR AVERAGE SHOW

AN UNDERWATER EXHIBIT ALONG FLORIDA'S COAST
PROVES THERE ARE STILL NEW WAYS TO ENJOY ART.

Earlier this summer, Austrian photographer Andreas Franke exhibited his work in a most unusual gallery setting—28 nautical miles off the coast of Florida, near Fort Myers, in a purposefully scuttled WWII warship.

In 2012, the 165-foot WWII Coast Guard Cutter Mohawk was sunk to serve as an artificial reef and now joins a host of other retired warships scuttled for the same purpose. Franke discovered another purpose for these sunken ships when he decided to display his photos in a gallery setting like no other.

From June through September, the USS Mohawk housed 12 images depicting the life of sailors past aboard the ship, images that evolved with the accumulation of marine life, which occurred naturally during their time at sea.

“I am completely fascinated by that mystical underwater world, the very peculiar emptiness and a tragic stillness, but also

by the shipwrecks,” said Franke.

Each shipwreck has a history and a character all its own, said Franke, who has exhibited other works on the USS General Hoyt S. Vandenberg, also off the Florida coast, and the SS Stavronikita, located off the Caribbean Island of Barbados.

“What I really like about this whole concept is that the ocean and the diver decide how the final image will turn out,” said Franke. “During the time under the surface, the salt water coats and redefines the images with a patina made of algae and micro-organisms. This and the touch of the divers transform each work into an entirely inimitable and absolutely unique artwork.”

The images have been removed from the WWII vessel and will be on display at the Lee County Alliance for the Arts galleries in Fort Myers, Fla., until October 26.

► For more, visit thesinkingworld.com.



INSIDE THE FRAME

BY ELIZABETH JURAN

ON DISPLAY

THOMAS KINKADE RETROSPECTIVE EXHIBIT
TO BE HELD AT ARTEXPO NEW YORK 2014.

The works of the late Thomas Kinkade, whose idyllic paintings and intricate collectibles live on today in homes and galleries across the world, will be on display at Artexpo New York in April 2014.

Kinkade, who died in 2012, left an unforgettable stamp on the fine-art world. His works have a recognizable signature look. In each piece, he captured a picturesque dreamscape: a lighthouse standing sentinel atop a seaside cliff, a cottage tucked into a hillside among rolling meadows, or beams of sunlight streaming through a fairy-tale forest.

Born in Placerville, Calif., in 1958, Kinkade dabbled in art at a young age. He enjoyed sketching landscapes as a child and went on to study art at the University of California—Berkeley and the Art Center College of Design in Pasadena. As a young man, he experienced a spiritual awakening, became a born-again Christian, and began to create bright and bucolic paintings that inspired viewers the world over.

Kinkade fans can take in these works firsthand at Artexpo next spring. The legendary Thomas Kinkade Co. will be showcasing an impressive collection of his paintings at Pier 94 on April 4 through 6. The core line of art, depicting cottages, landscapes, lighthouses and chapels that make up the keystone of Kinkade's most popular work, will be on display, as well as some impressionist work he painted under the brush name Robert Girrard.

According to Thomas Kinkade Co. Executive Vice President Mark Hill, these rare impressionist pieces were “an opportunity to break away from some of the core romantic realism Kinkade was being made famous for. He wanted to experiment in the impressionist style, which most people would not typically associate with Kinkade.”

► For more on Kinkade's works, visit thomaskinkadecompany.com. For more on Artexpo NY, visit artexponeyork.com.



MARK YOUR CALENDARS

Upcoming Fall/Winter art shows you won't want to miss.

→ **SPECTRUM New York**

Oct. 3-6, 2013

New York, N.Y.

spectrum-newyork.com

→ **Frieze London**

Oct. 17-20, 2013

London, England

friezelondon.com

→ **Scope Miami Beach**

Dec. 3-8, 2013

Miami Beach, Fla.

scope-art.com/shows/miami-beach-2013/about

→ **SPECTRUM Miami**

Dec. 4-8, 2013

Miami, Fla.

spectrum-miami.com

→ **Art Basel**

Dec. 5-8, 2013

Miami Beach, Fla.

artbasel.com/en/Miami-Beach

→ **India Art Fair**

Jan. 30-Feb. 2, 2014

New Delhi, India

indiaartfair.in

EXHIBITING 101

GET THE MOST OUT OF YOUR TRADE-SHOW EXPERIENCE.

Despite today's fast-paced world of social-media marketing and networking, there's still no substitute for meeting customers and prospects in person. And there are few better places to accomplish just this goal than at a trade show.

According to Diane Attesi, who has managed trade shows for 13 years and currently works as director of trade shows and events at Wave Systems Corp., the primary reason to exhibit at a trade show is to increase sales and expand awareness of a company, a product or a brand.

Daniel Giglio of Exhibit & Tradeshow Consultants (exhibitandtradeshow.com) echoes these sentiments and notes that trade shows are still the most cost-effective ways to showcase products or services. "For example, if you received 100 leads at a show," says Giglio, "what would it cost you to meet with these 100 potentials face-to-face?"

Sales are vital for any business, including an art business. At a trade show, exhibitors get the chance not only to showcase their products or services but also to meet with clients, gallery owners, journalists and other art professionals. The shows enable artists to gain important feedback on their work and see what others in the industry are doing.

But deciding whether and where to exhibit is just the first step. The second is making the most of those few show days available. Even the most seasoned exhibitors can make mistakes. Here are some tips to make sure you get the most out of your trade-show experience.

Do your homework beforehand.

Start planning for the show in advance. Note all deadlines and communicate with show managers and show service vendors, who can be

Make your booth space open and inviting.

helpful in explaining rules and answering questions. Attesi suggests assigning one person to oversee this process. Giglio advises early planning, including selecting booth spaces, booth design, graphics and construction. It will "help keep costs under control and will also help keep you from last-minute craziness and exhaustion," he says.

"Product is king!" says Peter LoCascio, who has been helping companies market themselves for more than 35 years and today runs Trade Show Consultants (tradeshowconsultants.com). "The exhibit

booth should be designed to transform suspects who walk the aisles of a trade show into prospects." This advice means that exhibitors must pay close attention to the layout. For example, they must leave plenty of open space for visitors and be sure that the lighting highlights the art on display.

"Lighting is critical for artworks," says LoCascio. "The exhibitor should design his or her exhibit utilizing as much illumination as possible on each of the pieces displayed."

Attesi adds that overstaffing or understaffing a booth can create an unfriendly layout. "You need two people for every 10x10[-foot] space, plus some extra staff to rotate in so everyone gets a break," she says.

Consider your booth a store, too.

Use a trade show not only to exhibit your latest artworks but also to promote and sell other facets of your business, such as prints, calendars and cards.

Build contacts and mailing lists.

Social-media websites make it easy to build a following, but trade shows offer the opportunity to make a personal connection

with those who admire your work and may be future clients. "Sales-lead management is also key to maintaining contact with booth visitors and should be a major focus," says LoCascio. "Get visitors' names, addresses, cell phone [numbers] and e-mail addresses with a synopsis of discussion topics in a form that allows effective post-show communications."

Promote your events.

Use the time you have at a trade show to promote other events in which you will be participating. Consider printing a list of upcoming shows or workshops, dates and locations for visitors to take with them.

Consider show specials and reduced show prices.

Show specials may help stimulate prospects that might seem to be wavering on price, says LoCascio. He suggests marking each piece with the regular price and the new special price.

"The show special should be advertised in the booth and

only last until one week after the show before the prices on selected items goes back up," says LoCascio.

Stand up straight and smile.

Personal presentation at a trade show is important. Never leave your booth unattended, and those tending the booth should not just sit or "look uninterested," says Giglio. "Always greet and make eye contact with passersby; you never know who is walking by your booth."

"I see more 10x10 table shows where exhibitors put the table in the front and sit behind it and then check their e-mail," says Attesi. "This does not send the message, 'Welcome. Come into my exhibit. Relax, look around, have a seat, and learn more about our products!' Walking up to an exhibit where the staff is checking their phones or in a circle chatting to each other can be intimidating for attendees and is the best way you could sabotage your investment."

LoCascio also advises against exhibitors' eating in the booths. It "deters visitors who don't want to impose," he says. **ABN**



MARKETING MADE EASY

BY JOSEPH ARMSTRONG

10

SIMPLE TOOLS HELP USERS MANAGE SOCIAL MEDIA.

SOCIAL MEDIA can be a colossal waste of time, but it can also prove beneficial for business—especially for artists eager to build a following or for gallery owners wanting to promote their offerings. Marketing through social media can reach a vast audience. With so many websites, however, properly spreading the word can be time-consuming and downright onerous. Fortunately, there are plenty of social-media-management tools that can help. Here are 10 tools that are worth a look.



15 MINUTES

BY MEGAN KAPLON

THE CORPORATE ROUTE

ROBERT BLUVER, OWNER OF LAMANTIA GALLERY IN LONG ISLAND, USES HIS BIG BUSINESS BACKGROUND TO FIND SUCCESS IN THE ART WORLD.

When Robert Bluver turned 40, he realized that he wanted to own his own business.

Bluver, then director of sales at a picture-frame manufacturer, had worked in the corporate world since graduating with a business degree from Fitchburg State University in Massachusetts. However, he longed for an ownership role and to invest his talents in a business he felt passionately about.

About 12 years ago, Bluver touched base with one of the frame manufacturer's clients, James LaMantia, owner of the LaMantia Gallery in Northport, N.Y. As fate would have it, LaMantia was looking for a partner to take over the operational side of the gallery.

Today, Bluver is co-owner of the gallery, and it is flourishing, despite tough economic times. *ABN* chatted with Bluver to delve deeper into his secrets of merging art and business.



ABN: Were you always interested in art?

RB: I was. As a young kid when we would go on vacations, my brother and sister would want to go swimming in the hotel pool, but I always wanted to go to art galleries and museums. Art was only a minor for me in college because I really felt like a business degree would be more beneficial for my career, but when I had a chance to actually own an art gallery I jumped at it. It brought together my interests ... and my desire to own a business—and it's worked out great.

ABN: Can you describe your job as a gallery owner?

RB: I wear many, many hats. I'm the chief executive officer of the company, so I deal with all the operational stuff, the financial part of the business: paying the bills, working on the budgets, buying inventory [and] purchasing. But first and foremost, I'm a sales and marketing person. That, to me, is the most fun part of owning this business. My first priority is always to work with clients, whether they're retail people that walk through the door, Internet sales [people] or commercial people. Sales are the most important part and then constantly promoting the business, whether that's through the Internet, Facebook and LinkedIn, or deciding on what print media I'm going to advertise in. I do all the public relations, I write all the press releases, and I've developed great media relations with all the newspapers on Long Island—all the local ones. Being a small-business owner, you're involved in pretty



much every aspect of running the business. It's 24/7, especially now that you're connected through smartphones. You're always available, and you always have a hand in what's going on in the business.

ABN: How do you cater your sales pitch differently for corporate versus individual clients?

RB: When a retail client comes through the door, whether they're doing framing or buying a piece of art, it tends to be more personal. You're dealing with their home, which is usually their greatest investment and where they spend most of their time other than work. So, that tends to be a very emotional purchase, versus my corporate clients—a doctor's office or an accounting office—where they have a conference room that basically needs four pieces of art on the wall. That's more of a budget-driven sale, where they say, "You have this budget, Robert. Put four pieces of art together." They want the art to look good, but the challenge is: You get a budget, and you have to make the art work within that.

ABN: What are your criteria when you're looking for new artists to represent?

RB: Number 1: It has to be an artist that we feel we don't have a niche for or a subject matter that we feel we're missing. And number 2: I want to make sure that the artist is on the

map. They don't have to be internationally famous, but they do have to have a bit of national following. That's not to say if we really, really love a local artist that we can't put that artist on the map by getting behind them and believing in them, but for the most part we really try to find artists that already have a certain collectability and a collector base.

ABN: How has the gallery changed in the past 12 years?

RB: It's become a bit more structured because I have a pretty intense business background. I've been able to take what I had trained to do and what I did day to day in the corporate world and work it into a small business. It has to do with the efficiency of the business in terms of the organization, working off a budget, knowing what my advertising budgets are, knowing what my Google AdWords cost, knowing what my average sale of a piece of art is, and [knowing] how many paintings I sell per month. What's good about that is: Let's say I know I sell X number of paintings per month. Then, I can set goals to increase that by 5 percent, 10 percent, five paintings a month or 10 paintings a month. It's a way to run a business that I know a lot of small businesses don't do; they kind of run by the seat of their pants, and that's a hard way to run a business. You have to be on top of things.

ABN: And how has the art business changed?

RB: We've seen a shift in the art world from two things: the economy and the Internet.

The Internet was a brand-new business for most galleries, and now there's a lot of Internet business that is based strictly on price. I don't like to get involved with that; my number 1 priority as far as the Internet business goes is to actually speak with the person and develop a good relationship. I have Internet clients that honestly have spent thousands of dollars on paintings from me, and they've never met me once. They don't even know what I look like, other than if they go on the website and see my photo on my bio, but I develop a great relationship with them over the phone and have been able to sell paintings.

It's also changed because of the economy. Clients are really making sure that they view the painting they're buying as value. When I'm walking somebody through the gallery, I try to make the price of the painting the lowest priority. I try to put value on the painting and develop a relationship.



Then, at the end of a sales pitch or the end of their visit, it's like, OK, how are we going to pay for this? The price of the painting becomes not even an issue because they've had this great experience in the gallery. I've sold them on the value of whatever piece of art they are looking to buy. You have to work that much harder to close a sale, but you do it with value and relationships versus ... price.

ABN: What sorts of pieces are in your personal art collection?

RB: I'm very eclectic. I don't particularly have one subject matter that I love. When you walk into my house, [you'll see that] I'll have a traditional Tuscany landscape next to a very abstract modern still life next to a realistic painting of wine bottles. It's pretty much all over the place. I buy art more for the heart than for the wall, and that's really how you're supposed to buy art. It's supposed to move you so every morning when you wake up and you come downstairs and you view the painting, you like it more and more. And that is, to me, a criterion to buy a painting.

ABN: What is your favorite thing about working in art?

RB: The best thing is the clients. To me, there's nothing more satisfying than when you sell three paintings on a Saturday; then, at 5 o'clock, you have your cold beer or your glass of wine, and you know that you had a great day because you made three clients really happy, you sold three beautiful paintings, and it's your own business. That's the greatest rush in the world. There's nothing like it. **ABN**

● For more on the LaMantia Gallery, visit lamantiagallery.com.

Like what you read?

To see the entire issue,
download our FREE app.
Issues are \$0.99 each.



<http://artbusinessnews.com/app/>