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CONFLICT

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A Moment Frozen For Eternity



We frequently speak about the artist's inner drive to create as a sign of genuine talent. Sculptor Ella Kogan had a feeling that she belonged to art at a very early age. She had this eager need to express herself through artistic images, first in music and later in sculpture. The second became an outgrowth of the first, each new work requiring its own melody.

Ella Kogan sees the sculptor as an actor who assumes different poses and makes faces while molding inanimate clay into human shapes that are infused with life and passion. Since art creates a reality of its own, a true work of art must not necessarily be the product of conscious analysis, it may simply be an irrepressible outpouring of the artist's soul.

The artist does not attempt to imitate reality. Her work reflects reality on a metaphysical level, bringing to the surface what lies beneath. She takes her entire life with her into her art. Each thought, hope, memory and fear that has shaped her as a person likewise shapes her works.

Ella Kogan's high professionalism as a sculptor, coupled with her intuition, her innate sense of form and her personal vision makes the artist's work truly unique and admirable. A nude is not about portraying flash, muscle, bone or skin. It only serves to bare the human story enclosed within. "My sculptures display a moment frozen for infinity" says the artist. "Yet, they are ever ready to move, breathe and speak"

We live in a world where the human potential for good and evil has increased enormously, in a world of very few illusions and definite answers. The eternal harmony manifested in the art of the Renaissance seems gone forever. Ella Kogan expresses through her work the eternal uncertainty and inherent turmoil of the human predicament. Out of the disintegrated parts of a once finished sculpture a work infused with new insight is born.

"I do not claim to know all the answers" says the artist. "In fact, I feel that I have succeeded in bringing a sculpture to life when someone can imagine the same subject differently from how I represented it."

Freedom and Imagination are the two words that immediately come to mind when looking at the talented sculptures created by Ella Kogan.

Artist, Ella Kogan

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PERSPECTIVES



AH, SPRING! NEW PUBLISHERS, NEW SHOW, NEW BEGINNINGS.

It's that time of year again. Just when you thought you couldn't bear winter anymore, the days are getting brighter and longer, the birds are starting to sing again, and New York City's spring art shows are kicking off. Out with the old, and in with the new!

Make any good resolutions for 2013? Positive change is definitely in the air at the *Art Business News* offices. Earlier this year, both *Art Business News* and *Décor* magazine were purchased by Redwood Media Group—the industry leader that produces Artexpo New York each spring. It was a natural fit; *Art Business News* and *Décor* highlight top trends in fine art and design with every issue, and the annual Artexpo is the place to see the year's hottest new works as they are unveiled by innovative artists from across the US and around the world.

We also decided that *ABN* was ready for a makeover. This publication is about today's most cutting-edge artists, after all, and we want to ensure that each issue is a work of art in itself. After a serendipitous meeting with Boston-based Madavor Media, my mind was made up: *this* was the perfect company to turn the reins over to. The producers of *JazzTimes*, *FOAM* and other prominent publications, Madavor is staffed by seasoned media mavens who are passionate about engaging editorial. I am confident that, in this team's capable hands, the new issues of *Art Business News* will be so exceptional, you just might be tempted to shelve them along with your fine art book collection.

The all-new *Art Business News* will be distributed four times a year and at all three of Redwood's fine art fairs: Artexpo New York during spring, and the new Spectrum contemporary art fairs in New York and Miami during fall.

Haven't heard about Spectrum from anyone in the art industry yet? Then let me be the first. Spectrum is a new, juried contemporary art fair featuring talented mid-career artists who have experience working with galleries. Held in upscale, urban venues like the Javits Center and the Wynwood Art District, Spectrum is as much a fine art experience as it is an art show, with live entertainment, parties, Limited Edition signings, special unveilings and other surprises.

With our new staff, shows and the dynamic new relationship between our art fairs and magazines, I think we can all look forward to a lot of pleasant surprises this year.

Enjoy the issue!

ERIC SMITH



Spring 2013

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INSIDE THE FRAME

AT THE NEXUS OF MAN AND MACHINE

COURT LURIE EXAMINES TECHNOLOGY THROUGH ART

For Court Lurie, technology isn't just a means to an end. Rather, the Austin, Texas-based artist sees in the modern world the seeds of artistic inspiration. Those seeds have grown into a new exhibition, *Nexus*, on display at Austin's Russell Collection (russell-collection.com) from April 6-30.

"I am interested in the dialogue that exists between our modern technological advancement and how our brains are constantly adapting, how it changes us, how we respond, and what we do with it," explains Lurie. "My work is an homage to the raw, visceral, natural tendencies of pure human expression mingling with the structural implications of the modern world and its expectations."

The artist has found her preferred method of expressing that dichotomy in nonrepresentational art, which she enjoys for its ability "to allude to what which we cannot define." As part of her creative process, the artist combs through thrift stores and salvage yards, searching for discarded industrial materials she can use to "[create] form from the formless realm."

Lurie's vivid, colorful paintings and photographs evoke the beauty of the natural world alongside elements evocative of a more industrial age. For more on the artist and her work, visit courtlurie.com. All photos courtesy of the artist.

—REBECCA PAHLE



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INSIDE THE FRAME

PAST TO PRESENT

GET **INSPIRED** BY THE PAST WITH *PAGEANT OF THE TSARS*

For an artist, inspiration can come from many quarters: travel, music, nature, just to name a few. And just as rich a source, but perhaps not as well explored: history. It may not seem so obvious a choice when it's something that one cannot, after all, directly experience. But the cultures of the past have left us art of their own to explore, and—in the case of imperial Russia—it's gorgeous enough for any modern artist to appreciate.

And appreciate it they can with “Pageant of the Tsars” at Washington, D.C.’s Hillwood Museum. The subject of the show is five of the seven Romanov Coronation Albums, assembled to document the lavish beauty of imperial coronations. In addition, the exhibit features pottery, photography, drawings, and paintings from Hillwood’s extensive Russian collection.

Not much of one for history? Doesn’t matter. The



pieces in “Pageant of the Tsars” are more than a relic of time gone by. They represent a vast array of different artistic techniques and media. Exhibition curator Kristen Regina highlights as one of her favorite pieces the coronation album of Emperor Alexander II, which includes Henri Pierre Léon Pharamond Blanchard’s “Fireworks.”


“Created using chromolithography, a printing process which layers one color over another, it stunningly recreates the deep coloring and reflections of the objects,” explains Regina.

“Pageant of the Tsars” is currently on display at the Hillwood Museum until June 8, 2013. The exhibit is being accompanied by various lectures and events highlighting Russian imperial art and culture; for more information, visit hillwoodmuseum.org. Photos courtesy of the museum.

—REBECCA PAHLE

Top: The regalia of Alexander III, as seen in his Coronation Album.

“Fireworks,” part of the Coronation Album of Alexander II.



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15 MINUTES

LETTING GO

DAGE LETS THE PAINT SPEAK FOR ITSELF

BY REBECCA PAHLE

The artist known as Dage doesn't just create art. She lets art create itself. Practicing a technique she calls "intentional dripping," Dage drips paint onto the canvas, giving up complete control and embracing the wayward paint splatters that would have other painters tossing their canvases aside and starting over.

It's a philosophy that matches how she views the world in general. "What happens in life is very often a mixture of original intent and the ability to adapt to uncontrollable events," Dage explains. "Because my paintings are born of my intentions and modulated by some 'accidents,' they are a reflection of life."

ABN spent "15 Minutes" with Dage to discuss her signature style and staying inspired.

(ABN): Tell me how you came across "intentional dripping." What is it that drew you to that particular style?

DAGE (D): The idea of the dripping came to me by chance while I was doing a mural. As I was pouring the colors, I saw this very interesting mix of lines, and I thought that it would be great to do a painting with them. I wanted to explore Jackson Pollock's dripping technique in a different way, mixing the figurative with the abstract.



Chef d'Oeuvre Naturel

"I LIKE MY WORK TO HAVE A SOUL, A LIFE."

I liked the idea of having to deal with the unpredictable, forcing me to let the paint express itself. I made a lot of attempts before getting the result I had in mind, but I got it.

ABN: Your art is heavily based in emotion and spontaneity. Do you ever find yourself working on a piece that's just not coming out right? How do you cope with being creatively blocked?

D: I have to step back and give myself time to recharge my batteries. I simply accept the ups and down of my person-

ality. I'm a human, not a machine!

It is very rare that I set aside a painting because of an unwanted paint splash. At the same time, it is essential for me that each piece releases a vibration of its own. The observer should feel something, either related to my original intention or to the work itself. Obviously there are paintings that, despite my intentions, won't give back anything. If the magic doesn't happen, the painting is destroyed.

ABN: Aside from painting, what are some of the things you do that get your creative juices flowing?

D: I love going for walks in nature, looking at the beauty that surrounds me and the colors of the landscape. Nature sometimes dares to mix colors that we

would not have imagined. I can spend hours getting inspired by the immensity, the life, the energy that passes through a single tree.

ABN: How have you grown as an artist over the years?

D: My attitude toward the whole creation process has evolved. It is in its imperfection that my art becomes

perfect. I like my work to have a soul, a life. I love that accidents happens as I paint. Like a scar, they become proof that I was there, and they make the piece more alive. My paintings are the result of events that can sometimes appear chaotic but that yield a very energetic result.

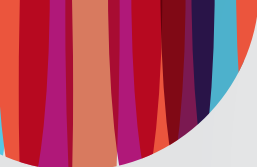
I like that people let themselves be touched by the energy of my paint-

ings. I like to think that my artwork has several dimensions beyond the composition of the image, the choice of colors and texture of the paint. They are composed of intentions, wishes and uncertainties that, together, create a work of art. I paint life. **ABN**

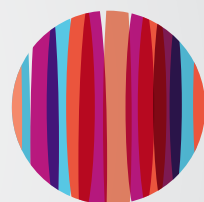
More on Dage and her artwork can be found at dagearts.com. Photos courtesy of the artist.



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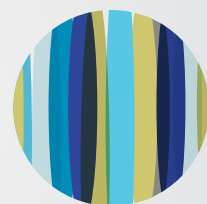
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ART BEAT

LOOKING AFTER YOU

WILD APPLE TAKES CARE OF ITS ARTISTS

For an artist, licensing one's work can be a valuable opportunity to increase exposure and, of course, add to one's bank account. There are no shortage of licensing companies out there, but to someone who's just dipping their toe into the water, they can all look the same. The process seems to be: submit your work; (hopefully) get accepted; work with the company to get your pieces printed on stationery, textiles, posters and the like; and then cash the checks. But how do you know whether the licensor you're considering is worthy of the body of work you put so much time and effort into?

One essential quality that any licensor must have is dedica-

tion to their artists, and it's one that Vermont-based art publisher and licensor Wild Apple has in spades. Their 23 years in business are characterized by a love of art and a respect for those who create it. "We treat each artist as a uniquely creative individual and not a commodity," says co-owner John Chester, and to that end "we have never missed an artist royalty payment—ever!"

The redesigned WildApple.com has a positive impact on their artists as well, making it easy for customers to find and purchase products so those never-late royalty checks can be bigger. The company is also a founding member of the Art Copyright Coalition and as such "[works] tirelessly to stop the illegal copying of our artists' work," adds Chester.

Those who work at Wild Apple are as passionate about their work as you, the artist, are about yours. Or, as Chester puts it, "We work hard [and] we love what we do. We're professional without being corporate, and our personal values are what we bring to business." **ABN**

—REBECCA PAHLE



"Pela's Flowing II,"
licensed by Wild Apple



"Hoot I"
by Veronique Charron,
one of Wild Apple's artists

Photos courtesy of Wild Apple.

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The works are the latest in Nick's portfolio of cityscapes. A lifelong urbanite, he is drawn to large metropolitan areas, where his paintings capture the interplay between figures and architecture.

To see more of Nick's paintings, stop by his booth, or visit www.paciorek.com.

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HOW TO WORK WITH GALLERIES

A ROUNDTABLE DISCUSSION OF ARTISTS' MOST-ASKED QUESTIONS.



How do I get my work into an art gallery? What can a gallery do for me? What would a gallery ask of me?"

There comes a point in almost every artist's career when he or she confronts the question: "Can I make a living at this?" Perhaps he's had success at local amateur shows or fairs. Perhaps a storm of creativity has him them with a body of work that makes him think, "I've got something here." Then the question becomes

whether it's time to take the next professional step and get the work into an art gallery. But how to start?

ABN recently asked three respected art dealers the kind of bare-bones questions an emerging artist would ask. The panel included Jeff Jaffe, founder and owner of Pop International Galleries in New York City (popinternational.com); Gary Handler, director and co-owner of Vinings Galleries of Roswell and Smyrna, Ga. (<http://vinings-gallery.com>), and Eric Smith, publisher of this magazine and veteran of over 25 years in the industry. Their comments have been edited for length and clarity.

by Terrence Lynch



"ARTISTS HAVE TO BE WORKING WITH GOOD-QUALITY GALLERIES THAT HAVE A REPUTATION FOR PAYING THEIR BILLS."

"THE ART OF BUSINESS AND THE BUSINESS OF ART ARE VERY INTERTWINED," SAYS JAFFE AS WE START THE CONVERSATION.

ABN: What are the benefits in working with galleries?

SMITH: First you have a retail location. Galleries take care of sales. They have art consultants working in the gallery. They're knowledgeable, they have a skill set that most artists don't carry. The skill set is sales. It maximizes the time of an artist. **JAFFE:** We're the intermediary between the artist and the public. Unless you're independently wealthy, it's very difficult to market your work broadly, appropriately, and professionally—that's the role of galleries. Galleries introduce artists and help to develop their careers. Here at Pop International, we have a very real mission in terms of how we represent artists. We represent them fiercely and protectively. We do everything we can to help their careers grow, because as their careers grow, so do we.

HANDLER: once an artist is "found" at a gallery, it just takes [the work] up a level—that this is not just a festival artist. Somebody on a professional level in this business thought enough about this artwork to represent it in their gallery. The work takes on a whole new meaning.

ABN: What services do galleries perform for an artist?

JAFFE: People love wandering around, popping into galleries and looking at art. That's what we do, but galleries also educate people. People who've never bought a piece of art may wind up buying a piece of art for the first time, because of the gallery doing its job.

SMITH: They do the marketing. They

make calls to see if customers like the art they've bought. They go to people's houses to hang art on the wall. The question brings up the idea of accounts receivables: How many artists are painting until three o'clock and then say, "I'd better make some calls and track down some of my money"? Galleries do that every day. **JAFFE:** We do go to clients' homes regularly. We do install art. We'll bring pieces for them to look at in their homes. It gives us a big handle on what their collections are about. That gives us a lot of information. Artists don't have that. Gallerists have access to the clients. That's the point.

ABN: What about pricing the work?

SMITH: You've got to be realistic about the effort put into the work, and the amount of return you can live with. I've written an article about this which you can find at artexponewyork.com, "Pricing101." You've got to be realistic about the market—that's another place where a knowledgeable gallerist can help.

HANDLER: In today's business climate, artists need to be prepared to go into a consignment relationship. The artist produces the prices. There should be a minimum amount that the artist is going to get. One of the advantages of working with galleries is that you have trained salespeople. Our goal to maximize revenue for everyone.

JAFFE: Typically, galleries buy prints and consign originals. That's the norm.

ABN: That brings up the issue of how art is supplied to galleries...

HANDLER: There's no set answer to that. We have some relations where we work directly with the artist. We have other relationships where we work with the pub-

lisher. It depends on where the artist is in his or her career. It could be an artist that's hitting the streets themselves, and selling the work themselves. Or have they been discovered by a publisher? Then it morphs into something totally different.

JAFFE: Artists supply directly, they can have a direct relationship with a gallery. Or, they can have an agent that'll be an intermediary to supply art. Or they can work with a publisher, where you give up a certain amount of your autonomy and have somebody else market for you, print for you, etc.

SMITH: Publishers are aggregators, people who have a stable of say five to 50 artists. They can manage the artists' careers so they don't have anything to do but paint or sculpt. That's the benefit of working with publishers—there's more of a business atmosphere. In my opinion, everybody should work at what they're best at. Artists are best at painting, or sculpting, blowing glass, or whatever.

ABN: For an artist, can there be a downside to working with a gallery?

HANDLER: The obstacles? It's obvious. There's having to share a portion of your sales with a gallery. Shipping, decisions on framing, who pays for this—who pays for that...If you're becoming popular with a gallery and that gallery starts to host you as one of their featured artists, there's pressure to produce. And once you get into one gallery, you're going to get into others, and you've got to have the confidence that, if you can do it here, you can do it there.

ABN: How many pieces should an artist have before starting to look for a gallery?

SMITH: As many as possible. If you're an artist who only paints 12 pieces per



"Pop SoHo interior."

year, you can only work with one gallery, because you don't have enough original work to spread out to say, four galleries. If I were an artist painting 12 pieces per year, I would do reproductions or limited-edition prints of six to eight of those pieces. That would maximize my talent. And I would do low numbers of editions, maybe 15-20.

JAFFE: As a tip to any artist, be prepared. Have a body of work. Show something that you've been working on for the last five years—showing something that you've been working on for the last three months isn't going to get you gallery representation. Gallerists and art dealers and gallery owners are looking for a comprehensive, cohesive body of work.

I happen to be an artist myself. I sit squarely on both sides of this business. As an art dealer, I can tell you that I reject thousands of artists a year

"THE GALLERY'S SKILL SET IS SALES. IT MAXIMIZES THE TIME OF AN ARTIST."

that don't have a solid portfolio. They make a couple of nice pieces and they think that they should have a gallery represent them. It just doesn't work that way.

HANDLER: When I get onboard with an artist, I want to make a visual impact [in my galleries]. I need a minimum—a minimum—of six to eight pieces from that artist. If it's an artist



Pop International Galleries, Mid Town, Citigroup Center.

we do well with, we're going to want ten to 10 to 14 pieces of art on the wall.

ABN: What do artists need to appreciate about galleries as businesses?

JAFFE: Galleries have huge expenses. Artists have to participate in helping to mitigate those expenses by being "sellable." And the more you sell, the more you have to have on hand. Galleries won't

invest the time and the effort of marketing and developing an artist if there's no supply. It's a good sign when you walk into a gallery and you see an artist has a huge chunk of wall in a gallery—it's because they're selling well.

HANDLER: We just had a situation with an artist. They brought their work into the gallery, and it was beautiful work, but I felt that they were asking

ArtExpo Miami, 2012

"AS A TIP TO ANY ARTIST, BE PREPARED. HAVE A BODY OF WORK."

significantly too much for it. I said, "it's not that the artwork's not worth it, but in my gallery right now we don't have the numbers of that type of client walking through our doors. We're not making lots of sales at that price point. Are we making sales at that price point? Yes. But they're few and far between. But at this price point, that's our wheelhouse right now. This is where we're selling success-

fully. These artists who are selling at this price point have a track record with us. We've been able to bring them up and increase their prices." It takes time to cultivate those relationships. And patience.

ABN: How should artists pick galleries to work with?

SMITH: Tough question. If you go with a publisher, the publisher already knows the galleries. There's always [the approach of] tucking your work under your arm and walking in their door, or writing them a letter, or sending them some sort of a quirky gift that they open and it takes them to your website, so you get noticed, things like that.

The other way is to participate in art fairs. Whether it be the local art fair or ArtExpo New York, that's how you get your work seen, that's how you put your hand in someone else's hand and say, "let me show you my work." That's by far the best way to find galleries to work with. Gallery owners attend these fairs.

JAFFE: It takes a lot of legwork, research. You have to walk into galleries and look at what they're hanging. See if there's a some kind of simpatico relationship between what you have and what they're selling. Not that it should be the same or similar, but that it there should be a relationship, a thread.

Most galleries represent a certain kind of artwork. If you're a pop artist, you wouldn't want to walk into a gallery that works with realism. If you're a still-life painter, it would make no sense to walk into Pop International Galleries. You want to find a solid place where you can develop a relationship with the art dealer and see that there's a particular place [for you] in that gallery. It takes time and effort and energy. I tell artists that they should look at hundreds of galleries and narrow it down to 15 and then select three—and then go after them.

HANDLER: The gallery has to have a good reputation. How would the artist know that? Ask for references. That's not

a crazy thing to ask for. For artists, they have to be good-quality galleries that have a reputation for paying their bills. The artist should not be a bank for the gallery. When an artist puts in a piece of work on consignment—when that piece sells and is paid for—then the gallery should report that sale to the artist immediately and pay the artist his share.

ABN: What about doing shows?

JAFFE: Artists do events because collectors want to meet the artist. Collectors want to have a personal connection to the artists that they collect or buy.

HANDLER: Absolutely. That's what connects the artist to the client. That's one of our missions: to bridge the gap between the artist and the collector, where they can meet and have a relationship and social time together and create that environment where that can happen. Friendships are formed, so you're not just buying a piece of art off the wall, you're buying an experience. You're buying that person—the personality of the artist—so that every time you look at that piece of art, it reminds you of that great experience you had with that artist at a show.

SMITH: Absolutely. A hypothetical: An artist has eight original pieces and 10 prints in their inventory. A gallery takes them on. Say six months go by and they sell 20 paintings or 20 prints—they start

"PART OF THE BEAUTY OF BEING AN ARTIST IS SELLING YOUR WORK TO SOMEONE WHO APPRECIATES IT."



ArtExpo Miami, 2012

selling a little bit of work. After they establish a little bit of clientele, then it's a good idea to do a show in the gallery and bring in some additional work, because you've got a built-in collector base. That's the way to put on a productive show and broaden your collector base and sell to some existing collectors.

Artists should do shows and they should want to. Part of the beauty of being an artist is selling your work to someone who appreciates it. That's the really cool dynamic of being an artist and a collector. I can't paint. But I certainly love talking to those who can. That's what the art world is all about. **ABN**

"THE ART OF BUSINESS AND THE BUSINESS OF ART ARE VERY INTERTWINED."



ArtExpo New York, 2012

ArtExpo New York, 2012



SAM TUFNELL

www.samtufnell.com



Still Life # 1 (*The Bunny Bridge*)
mixed media
13"x32"x47"

BY LINDA MARIANO

YOUR "NO EXCUSES"

DAILY TOP 10 FOR SALES SUCCESS

START—AND END—EVERY
DAY IN A GREAT WAY AT
YOUR GALLERY



Roderick
Stevens
Original
Painting
– "American
Wrap"

START YOUR YEAR OFF RIGHT! Whether you're new to the art business or an experienced gallery owner, dealer, or artist, to make this year a good one, you need to know the sales basics that serve as the foundation for a successful art career. For almost every endeavor, it's best to begin by being prepared, so make sure you think of our Daily Top 10 every single day.

DRESS FOR SUCCESS

Each day begins with possibility. Be mindful of how you present yourself to potential clients, as your attitude affects how clients perceive you and how you perceive yourself. Says award-winning artist Ilene Richard (ilenerichard.com), "I am fun and professional to work with. I make my clients feel very much at home when they come and visit me in my colorful studio."

It's not just your energy that's important, but your physical appearance as well. Know your market. Should you be wearing Ralph Lauren or Hugo Boss?

Never underdress. And don't forget your fingernails. Remember, everything counts.

STAGE AND FRESHEN

Take a look around your space. Is it inviting? What are the key elements you can use to make it more so? Try to have your space pack the maximum appeal, starting with sound to invite clients in and make them want to linger. Choose the music that fits them, not you—and invest in a good sound system.

Next: How does everything look? What is the first impression someone will have when

"BECOME AN AUTHORITY ON THE ARTISTS YOU REPRESENT."

they walk in the door? If it isn't attractive to your customers, re-stage your space. Litsa Spanos with Art Design Consultants (adcfineart.com) tells it like it is: "Warm colors are inviting and encourage visitors to relax and stay awhile. If your space feels a little cold and seems to be missing an element of comfort, then turn up the heat with warmer colors and the right artwork."

Do a sight inspection to make sure that your display is correct and that each piece has its own space and isn't overshadowed by another. Lighting, too, is a key element that can literally make or break a sale. Make sure the lighting can be adjusted to show the mood and personality of individual pieces. And cleanliness is almost everything! You are selling an experience, and no one wants their experience to include dirt.

It might not be the first thing you think of, but lighting a candle can be another way to increase your gallery or studio's appeal. Clients respond to comfort in the air, and a simple scent can put them at ease while also supporting the theme of your art. No matter how much you enjoy them, the smell of deli sandwiches and french fries do not add to your ambiance.

Another key element is remembering to change up your display, re-hanging and re-merchandising fre-

quently to keep your space alive and fresh. You will be surprised at how much doing so affects your enthusiasm for your artwork.

MARKETING MATERIALS 101

3 Be absolutely sure you have the information you need to talk about the artwork as well as the right printed materials to give to your clients. The value of brochures, books, and



Ilene Richard at the easel in her
Studio Gallery

Ilene Richard – Snazzy Gals™ at
Western Avenue Studios, MA

reprints of articles explaining each artist's background and body of work, as well as individual pieces, cannot be underestimated. Be sure you keep them up-to-date and easily accessible. And have electronic versions of all materials available for customers who live through their iPads.

And everyone knows how important business cards are in the sales process. Take a look at yours right now and check for the key essentials. Every line should be legible,

with text no smaller than 8-10 point font. A catchy design with your logo and tagline makes your card memorable. Your phone number, e-mail, and website addresses should already be included, but make them bold so they're impossible to miss. And, last but not least, never run out!

KEEP YOUR CLIENTS CLOSE

4 Continual client communication is essential to sales success. To

make that communication easier keep a client-history list. This is a simple database, either on a computer or written out, with every client's most recent contact information and titles of the pieces they've either bought or expressed interest in.

Start every day by reviewing your client-history list, making necessary updates and determining who to follow up with that day. And you'll be surprised at the rave reviews you'll get by sending out client-response cards.

These are hand-written cards thanking your client for their recent visit or purchase or even just saying hello. Keep them handy and send some out at least once or twice a week.

KNOW YOUR ARTISTS AND YOUR INVENTORY

5 Once your space is ready, the next important element is education. To have great sales success, you must know your artists and your inventory.

Let's start with the former. Become an authority on the artists you represent. What is the artist's background? Why was this piece created? Why is that one important? How does it fit in with the rest of the work done by the artist? The client wants to connect with the details of the artist's life and inspiration, and

they expect you to be able to discuss both readily. If you are the artist in question, don't be shy—be ready to talk about your art and yourself in a compelling manner.

As for the inventory side of things: When you're in sales, what could be more valuable than knowing what you have to sell? Know the details of the art that you have on hand and what else you can get. James LaMantia of publisher LaMantia Fine Art (lamantiagallery.com/fineart/) knows the importance of providing galleries with what they need: "My dealers can get a hold of me in a heartbeat...they can get answers [and] marketing materials or place an order. We listen so they can be successful."

Create an inventory guide that shows the title, medium,

and materials used, size, series data, pricing, and any details on special promotions or incentives for each piece. When a client has a special request or wants to commission a piece, you need to be ready with the details of how that works and a timeline for delivery. As Ilene Richard says, "Customizing pieces to their specifications makes the customer feel like they had a hand in creating the painting. This pretty much solidifies a sale for me."

10 LUCKY PEOPLE

6 Remember that client-history list? It's time to put it to work. Pick 10 people from the list every day and connect with them by e-mail or phone. Tell them some news about your gallery or studio, update them on the desirability of their

collection and inform (or remind) them of an upcoming event. While you have their attention, bring up an item you know they're interested in, creating some urgency by offering a limited-time sales opportunity.

To really make an impression, try to engage the client on a personal level, mentioning family and friends when appropriate.

FIRST IMPRESSIONS

7 Always welcome your guests. Never confront them. Let them know you are glad to see them and are there to assist them when they have questions or need information. Remember the old adage that everyone loves to buy but no one wants to be sold. It's true. Never pre-judge, which is an easy thing to say but a hard one to do. You never know who might be your next major client. And don't forget to wear a name badge; a proper welcome includes asking for the guest's name and also letting them know yours.

THE FIRST FIVE MINUTES

8 It's called the "30/5 Rule." You have 30 seconds to create a good first impression and just five minutes to capture a customer's attention and interest.

Tailor each encounter to the person you are with. To do this, ask a few quick questions: Have you been in

Litsa Spanos discusses art selection with client

"LET THE CLIENT SHARE WITH YOU WHAT IS IMPORTANT AND EXCITING TO THEM."

before? Do you collect art? What kinds of art do you enjoy? And really listen to the answers. Find out what caught their attention and adjust your presentation to fit that interest. Tell them a little about the gallery or studio, its purpose and the artists and artwork on display. Then focus on something new and exciting.

Next is the "catch and release" phase. After your introduction and a brief discussion, release the client and allow them to have their own experience. Watch for the "nibble," but give them space. Let them ask questions. Watch as they begin to zero in on the artwork that's of interest to them. Always be careful not to oversell artwork that you particularly like. Instead, let the client share with you what is important and exciting to them.

CLOSING THE SALE

9 This starts with your space. Every gallery has locations within it that showcase paintings or sculpture more powerfully than others. The lighting or the angle of a wall can make a difference in how the artwork presents. Know where these "power spots" are and use them to magnify the importance of the art the client has selected. Once a client

focuses on a piece, move it, even if it is already in a great location. Doing this makes the connection between the customer and the artwork more personal.

Once you have done this, ask a few questions. Would you hang this in the bedroom or the living room? (Remember the adjustable lighting—it's extra important in these key spots.) Do you prefer the gold frame or the walnut? Would you showcase this on a pedestal or on a shelf? Do you want it shipped or would you like to take it with you? All of these questions start to give the piece permanence with the client and make it feel like it is already theirs.

Creating a sense of urgency—whether relating to availability, price, or some other factor—is also key. But remember: Avoid the hard sell. Giving them a reason to buy now doesn't mean pressuring them. It's just giving information to help them better understand the purchase opportunity.

THE IMPORTANCE OF FOLLOW-UP

10 When a client buys a piece, what they're really buying is an experience, of which the artwork is a souvenir. Provide your client with an experience



LaMantia Fine Art's Daniel Del Orfano - "City of Love"

that they'll want to repeat by going the extra step even after the sale is already finished.

Roderick Stevens, artist and creator of the "Yes, It's a Painting!" series (yesitsapainting.com), sums it up nicely: "I find that an immeasurably important aspect of selling art is facilitating the pleasure of owning it. I like to exert the extra effort to help diminish any 'buyer's remorse' one might feel by offering various services and alternatives that help the collector feel at ease, including delivering and installing larger pieces whenever possible."

It's said that fortune favors the prepared mind.

You'll be better prepared by making these "top 10" steps part of your daily work routine. **ABN**

About the author: With a career that spans 30 years, ABN Contributing Editor Linda Mariano is a leader in marketing, brand management, e-commerce, and promotion initiatives. Through her company, LM² Art Marketing & Licensing (LM2ArtMarketing.com), Mariano brings her expertise and years of experience to help artists and art industry leaders set and achieve high goals. She can be reached at LMariano85@yahoo.com.



So Really—What is LICENSING?

BECOMING A BRAND TAKES PATIENCE AND FLEXIBILITY.

BY LINDA MARIANO

"Rising Light, Oia, Greece"
by John Scanlon

YOU'VE HEARD THE TERM "licensing" or "art licensing"—and you think you understand what it means. To the uninitiated, it's simply taking a piece of artwork and applying it to a product. Sounds easy enough, right? But in fact, there is a whole multi-billion dollar industry that revolves around licensing—and only a small part of that industry is called Art Licensing. So let's delve a little deeper and clarify where the art world belongs in this exciting arena.

In technical terms, licensing typically refers to the owner of a piece of intellectual property giving rights to another party to use the intellectual property in exchange for some compensation. Examples include a musician allowing a radio station to use her original music in a promotion; Disney granting Mattel the rights to develop and sell "Tinker Bell" dolls; or the Victoria & Albert Museum granting rights for a full array of products inspired by the world's leading museum of art and design. All of these opportunities fall under the umbrella of licensing.

Look around you right now and there will be something within your view that started as someone's intellectual property. Someone created it, they owned it, it belonged to them as the originator. Whether what is in your view is a book, a poster, a mug, a notepad, a computer, or a telephone, all of these items are involved in a license of some sort. And as a result of that item sitting there in front of you, the originator that owns it is receiving compensation for the use and sale of his or her intellectual property.

Of course, it's easy to see the appeal of maximizing the income from a piece of artwork. A singer doesn't just sing his new songs for his fans, but also produces a CD and sells thousands, even millions, of copies. A popular writer finishes her next novel—and it doesn't just sit on a shelf, it goes to a publisher and is sold nationwide, maybe even internationally.

In the Art industry, licensing can take two forms. The first is Art Publishing: the artist grants rights to an art publisher or art distributor to use a particular piece or collection of art, usually for creating and selling prints of the artwork. Art Licensing is the second form: granting rights to a manufacturer to use an artist's work on consumer products—anything from mugs and plates to stationery, apparel, home furnishings, and more. So how does it

"Fab Calla Lillies" by Joan Beiriger



"Peachy Tulips" by Joan Beiriger

happen? How does art get licensed? Is all art licensable?

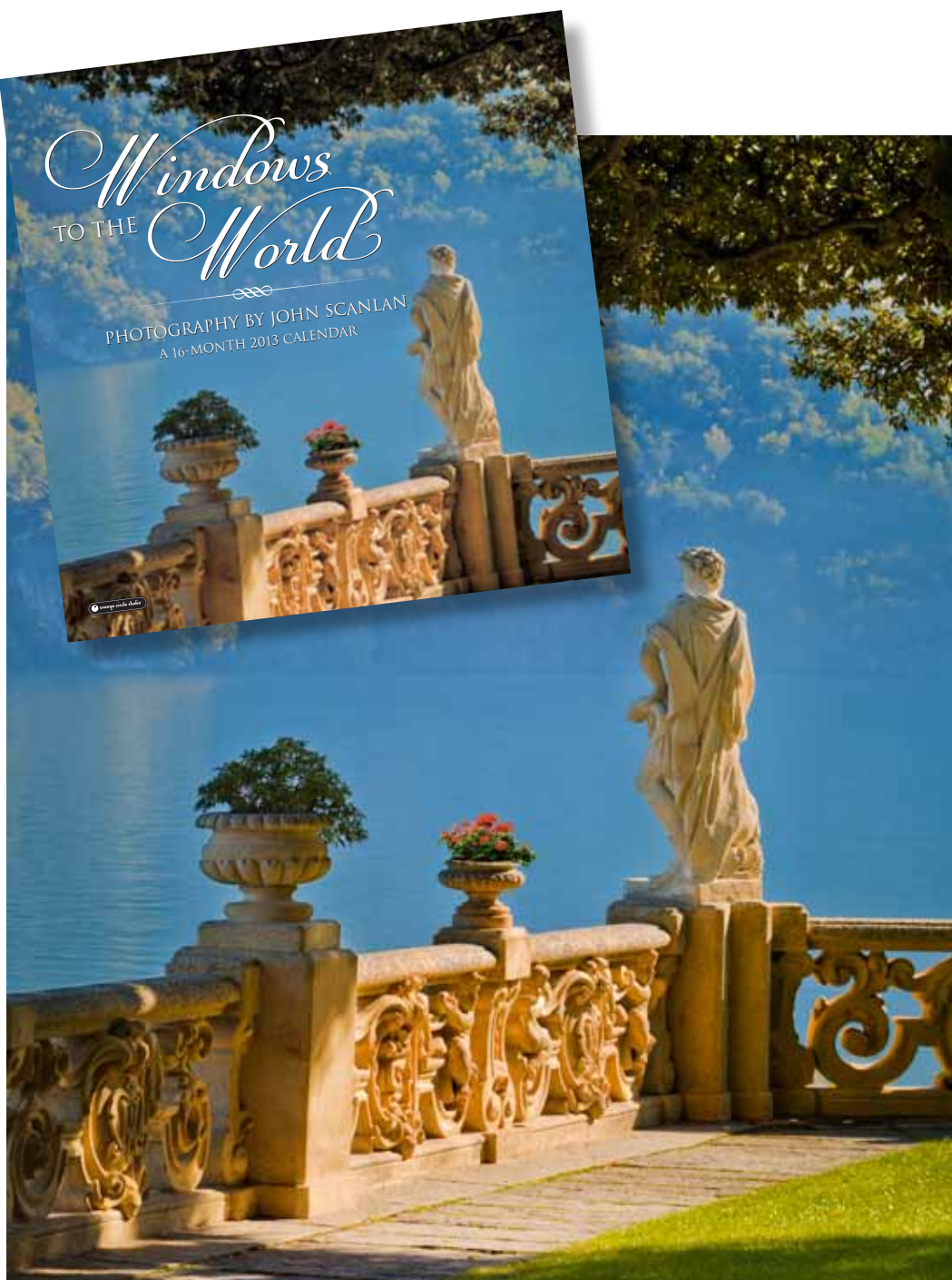
The fact is that it is possible for artists to license any art style and any theme. But the key to launching in the Art Licensing world is to have a collection of artwork that is themed to have mass appeal to a wide variety of consumers. Art publishers and manufacturers are looking for art that will increase the sales of their products—which is in fact the whole purpose of Art Licensing. They may be looking for art to fit a particular theme or to extend an existing product line or something fresh and innovative to

"LICENSED ART IS IMAGE-DRIVEN."

launch a new product line.

For the most part, licensed art is image-driven. Whether for framed prints and galley wraps, or for consumer products on calendars and greeting cards, images and themes that are seen every day and evoke an emotional response are the most sought-after types of art. So artwork with flowers, animals, butterflies, seashells, coastal, and wine images, or humorous characters that are cute, beautiful, amusing, inspiring, and so on are all right on target. By contrast, abstract art and designs have a more limited opportunity for licensing. They may have vibrant colors and an interesting composition that will work for more limited collections or markets. But the hard fact is they will not have the wide appeal of an artwork collection centered around cats or dogs, for example.

One of the key ways to figure out if your art is licensable



"IT CAN TAKE YEARS FOR AN ARTIST'S WORK TO BECOME PART OF A MANUFACTURER'S PRODUCT LINE."

er's product line. It may sit in their files lingering for a decision for months or longer. Even if a manufacturer said yes today, it is likely preparing for a product launch a year or more away. And if the product is for a particular retailer, the process can have further delays waiting for the retail buyer to add the collection to their assortment. As in most things, patience is a virtue, so don't be dismayed if you find yourself playing the waiting game.

Of course, there's much more to be said about Art Licensing. For those attending Artexpo New York, please join me on Sunday, March 24, 2013 at 9:30 a.m. for an informative seminar "Your Top 10 Checklist for Understanding Art Licensing" and we'll explore all of this and more in added depth. In the meantime, use the starting points here to explore the business of Art Licensing. And I'll hope to see you at Artexpo New York! **ABN**

All photographs courtesy of the artists. Linda Mariano can be reached at lmariano85@yahoo.com.

John Scanlan,
"Reverie-Lake
Como, Italy"

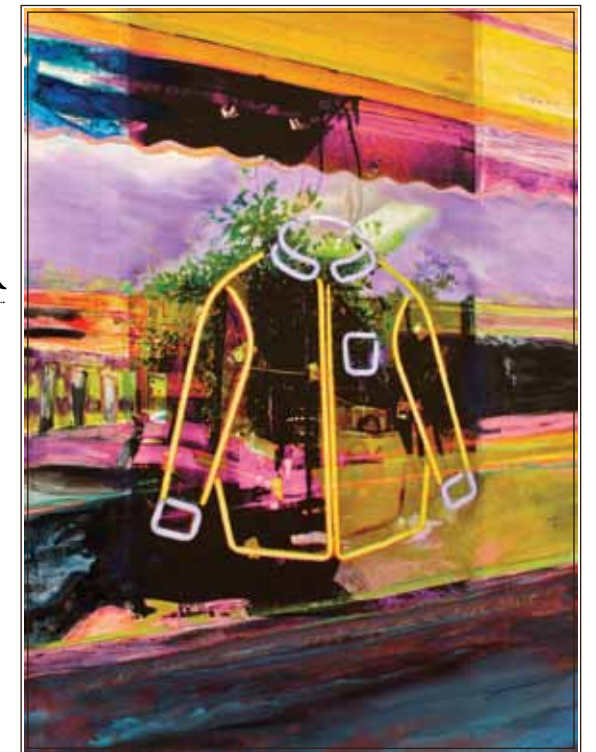
is to get it out there and get feedback from as many people in the licensing industry as possible. Find people who are experienced in Art Licensing and who will give you a truthful and candid opinion. Take their input and use it to your advantage in deciding how to develop your art further so it can be licensed.

Another important way to gauge the licensing appeal of a particular art collection is to look at the artwork and products of people who have been successful in licensing their art. Mary Engelbreit, Laurel Burch, Warren Kimble, Jim Shore, Paul Brent, Susan Winget, John Scanlan, and Thomas Kincade to name a few. Of course, artists need to do and create what they love, but there may be a way to make slight modifications that will make the work more appealing for Art Licensing. Certainly, artists that are successful in Art Licensing are constantly evolving their art. It really becomes part of the strategy!

Artists and their work seldom get sudden success—if it comes, it's often a process that takes years. It is the same with Art Licensing. It can take years for an artist's work to become part of a manufactur-



**ROBIN
BECKER**
painted
light



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...reflects nature generous amplitude
and work's hardness..."

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An artistic illustration of a woman in a long, flowing red dress standing in a grand, classical hall with high ceilings and large columns. She has her arms raised in a gesture of triumph or joy. The floor is made of large, light-colored tiles with a geometric pattern. The lighting is soft and warm, highlighting the woman and the architectural details.

ART VS. COMMERCE

The Artist's Eternal Conflict

HOW TO PAY THE BILLS WITHOUT
ABANDONING YOUR CREATIVITY

BY CHRIS DELLORCO

EVERY ARTIST, from Sumerian sculptors to present-day, has struggled with the question of how to sell art and still remain true to his or her artistic spirit

and creativity. This internal struggle is likely to remain throughout most artists' entire careers. How do we pay our bills and still stay true to our creative aspirations? Every artist strives to create art that absolutely expresses the deeper part of themselves, and yet in doing so, there is fear that the result may not resonate with the audience. All our brilliant musings may end up filling our own garage instead of hanging on a collector's wall and producing income.

Each piece that we produce takes hours and hours of planning, researching, and, finally, creating. It would be wonderful to live in a world where the sale of a piece is the least of our concerns, but every working artist has to create income as well as art. We must calculate time, energy, and salability with every piece we create. So how do we balance those more practical concerns with our creative expression?

I often struggle with having the courage to create images that spring from the darkest recesses of my imagination versus creating something that I'm almost positive will produce revenue. The reality is that for a working artist both are necessary. Our work must grow and expand to satisfy our own creative journey, yet sometimes this growth alienates our customers. My own solution is to move forward in

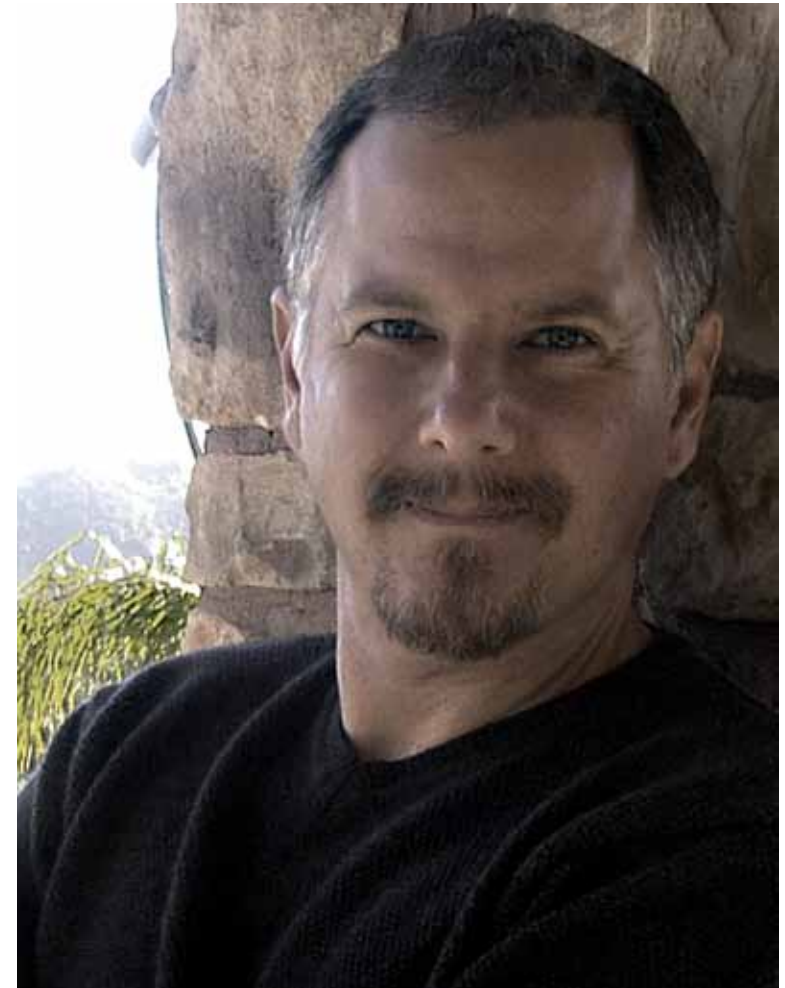
"THE QUESTION OF MONETARY GAIN VERSUS ARTISTIC TRUTH WILL ALWAYS CHALLENGE AN ARTIST."

small steps and have a plan already in place to market my work.

The key is to learn from one's audience. For example, my style is very realistic and detailed, which means it is also very labor-intensive. I cannot even consider spending the time that I put into a particular canvas and not have it eventually sell. That is the equivalent to someone in a more conventional occupation of working for several weeks without pay. So I progress in small steps instead of dramatic leaps when redefining my style. I produce work

that incorporates my existing themes but also extends toward my final, less conventional, goals. I consider this test marketing. If the audience response is positive, in terms of both enthusiasm and sales, then I feel comfortable moving to the next step.

Each step is progression into an area that I may have believed not to be commercial. However, we often underestimate the intelligence of our audience. Many times I have discovered that a piece I believed would be unmarketable is the one that generates the greatest response. This is probably the most powerful lesson about creating art from a deeper, creative place. When you are more connected to your work, your audience's feelings are, in turn, more profound themselves. Creating when one is not truly engaged yields art that is stale and meaningless.



Chris Dellorco

In the past I've tried to create paintings based on previous pieces that were popular with collectors. Since my intention was not to create but to recreate, my connection to these new pieces was minimal, and as a result, they lacked the energy that sparked the viewer's imagination in the first place. My collectors, seeming to sense my lack of commitment, weren't excited by these new pieces.

Never underestimate the sophistication of your collectors. They may surprise you by responding to work that comes from a deeper part of yourself. Therein lies the artist's greatest conundrum: While this work may produce greater appreciation in some, it can also alienate faithful followers. There is a gamble in exploring, but the payoff is reaching farther into your audience's psyche. This is why I have chosen to move forward in steps and learn from my audience. Not only does it reduce the amount of time and energy wasted, it also helps move my collectors toward accepting my new artistic expressions.

But creating a "brand" has its pitfalls, too. The more successful you are, the more constrained you may feel by your own "look."

When I used to work as an illustrator, people would constantly tell me that I must be frustrated, because I wasn't given opportunities to express myself creatively. Oddly enough, fine art can yield more restrictions than I ever had as an illustrator. As a commercial artist, I was asked every week to paint an endless variety of different images, from a beautiful landscape, to a bottle of Corona beer, to Disney characters and everything in between.

But as a fine artist, it is important to develop an identifiable look. Every time a viewer looks at one of your pieces, they should know that it could only have been made by you. The cost to developing a style is that you cannot stray too far from it, lest you lose your branding.

"CREATING A BALANCE BETWEEN PLEASING YOURSELF AND PLEASING YOUR CUSTOMER IS NOT IMPOSSIBLE."

My solution to this has been to develop an iconographic image that connects each individual piece into one cohesive body of work. In my case it is a figure, usually female, draped in fabric. While I use that image as my centerpoint, I am free to explore and experiment with a variety of backgrounds and secondary elements.

For example, dramatic European architecture has served as the backdrop in much of my work. But recently I wanted to develop a background that is less literal, more textural and abstract. As long as I continue to build my work around the draped figure, even pieces where I experiment with style and imagery remain clearly identifiable as mine.

The trick then is finding a balance. As Frank Zappa once said, "Art is making something out of nothing and selling it." The question of monetary gain versus artistic truth will always challenge an artist. For me, the resolution of these conflicting forces has been to understand what the relevance of

money is in my life. The goal of making money from art is to allow an artist to produce more art. The goal of producing art should never be to allow an artist to make more money. Setting that priority has resolved many struggles in my career.

I am happiest when I am painting something that expresses the deeper parts of myself, and every time I sell a piece, I am given the opportunity to continue to do that. Creating a balance between pleasing yourself and pleasing your customer is not impossible. In fact, doing so can help you find the perfect peace. **ABN**



"Hope"

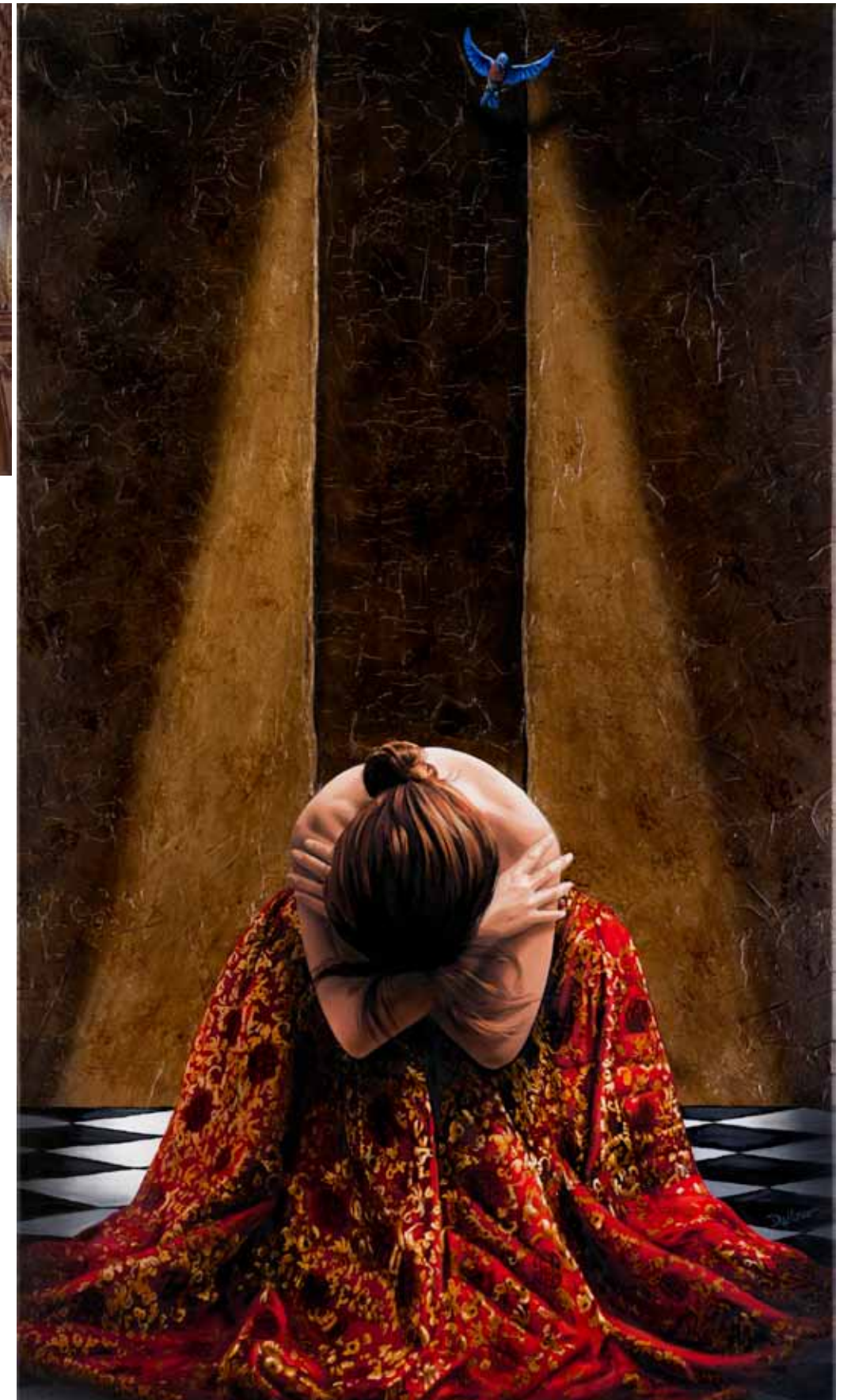
"WE OFTEN UNDERESTIMATE THE INTELLIGENCE OF OUR AUDIENCE."



"Grace"

ABOUT THE AUTHOR:

Chris Dellorco received numerous awards in the illustration field for his movie work and Disney work. He also was a finalist for the prestigious Belding award, and was recognized with a Lifetime Achievement Award from Artist's For A Better World. He now devotes most of his artist skills to fine art oil paintings and includes director James Cameron, Michael Jackson, and Prince Abdul among his collectors. He currently shows at numerous galleries in North America. He can be reached through his website, dellorcofineart.com. All art courtesy of the author.



"Protection"

A DIVERSIFIED
OUTREACH
APPROACH
WILL HELP
YOUR
BUSINESS
GROW.

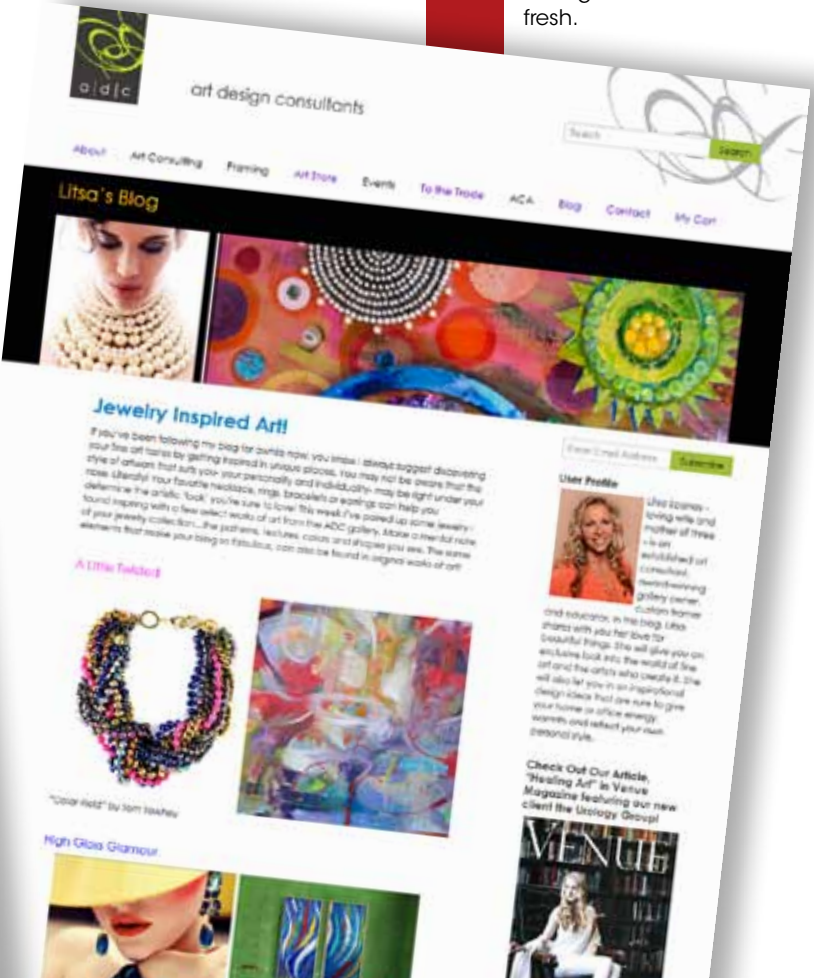
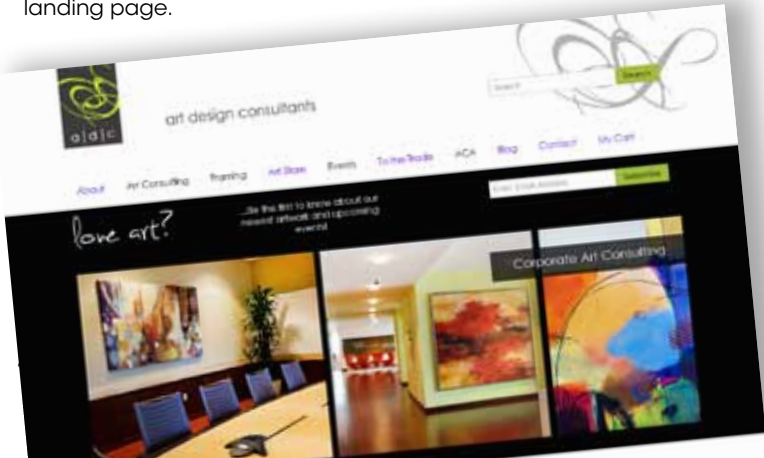
15 ENERGIZING TIPS

FOR YOUR ART BUSINESS

BY LITSA SPANOS

We take such pride in our art business. We beam and boast when asked about the artwork that graces our gallery walls. We love hearing how beautiful it is and then sharing the story behind each piece. A great work of original art will never go unnoticed, so why not make every effort possible to ensure that the business you've poured your heart and soul into gets noticed, grows, and creates the revenue it deserves? Here are 15 ideas that can help make that happen.

An inviting website
landing page.



Keep
a blog
fresh.



A photo-shoot
set-up livens a
gallery event.

- 1 Create a shining image.** Your image—your brand—needs to stand out, delight, and connect with your audience. It's more than a pretty logo. It's your core promise, personality, and reason for being. Achieve this with exciting and unified promotional materials like business cards, brochures, invitations, a website, blog, and social media.
- 2 Send exciting email blasts.** Whether you send out a monthly newsletter, weekly "new" artwork updates, or invitations to events, make sure they compliment your image (logo, colors, fonts, and tag line) and that they are consistent.
- 3 Be a great partner.** A noncompeting business that has similar clientele and compliments what you do can be a perfect partner. I have found that connecting with and hosting events with interior designers and high-end furniture dealers to be very beneficial. Look around and see who you admire and would enjoy working with. How can you join forces and help each other?
- 4 Connect with your community.** The old saying, "when you give, you always get more back," is what I truly believe in. Find causes and organizations that you have a passion for and donate your time, energy, and space to them. You'll form new friendships and new business connections. You'll also gain respect and admiration from peers and clients alike. You'll like yourself better, too.

ARTBUSINESSNEWS.COM

"THERE
ARE ALWAYS
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OPPORTUNITIES
TO REACH OUT
TO AN AUDIENCE
THAT WOULDN'T
NORMALLY BE
WALKING IN
YOUR DOOR."

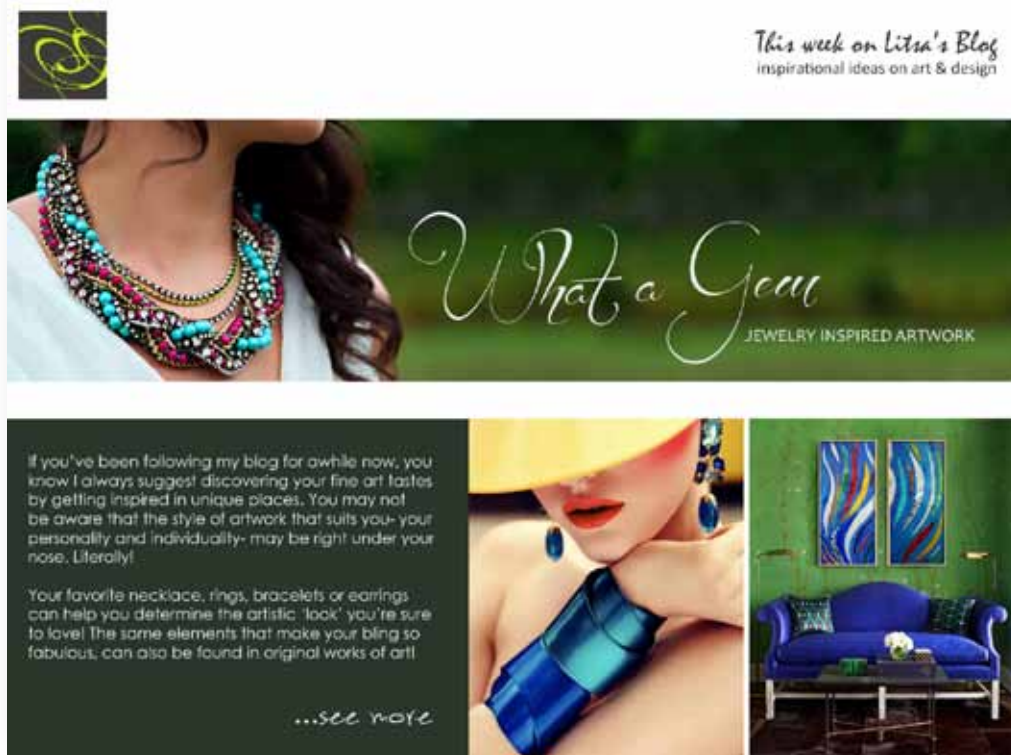
5 If they can't come to you, go to them. I have had art events at luxury auto dealers, trunks shows at high-end furniture showrooms, purchased booths at local and national trade shows, and even hosted exhibits at the opera facility. There are always numerous opportunities to reach out to an audience that wouldn't normally be walking in your door.

6 Create a fresh and interactive website. In today's world, it seems like everyone looks at your website to find out who you are. Is yours making the right statement about your image and brand? Is it easy to navigate and use? Are you keeping it current with new art and events? Is it exciting to the visitor and helping you make sales? If so, great work. If not, it's time to make a change.

7 Dazzle your customers with exciting events. Customer appreciation parties, an interior-designer happy hour, or an exhibit with multiple artists: These are all events that you can host to gain new clients and sales. Keep in mind that it's critical to design beautiful invitations and also reach out to your target market through social media to promote, promote, and promote!

8 Host an art competition. For the past few years, I have hosted an art competition called "Art Comes Alive." It's a great way to find new artists to represent, connect with other dealers nationally, find sponsorship dollars, and assure presales. Research what others have done for inspiration and customize the things you learn to fit your goals.

9 Get exposure from the media. One way to get news-media coverage is to write a press release. A press release is a news story written in the third person that demonstrates to an editor or news reporter the newsworthiness of a person, event, service, or product. When writing your press release, always remember that a reporter is not interested in helping you make money or driving visitors to your site. So please take your natural inclination to sell, sell, sell out of it. Write a news story that answers the who, what, when, where, why, and how questions about your event. Make it interesting. For example, you might have a compelling "why" for your event that should go in the title and first paragraph of your story. Press



A novel art tie-in.

"KEEP IN MIND THAT IT'S ALL ABOUT COMMUNICATING WITH CUSTOMERS AND POTENTIAL CUSTOMERS."

releases also help with SEO (search engine optimization) and could land you highly valuable coverage, so it's worth the time and effort you put into it.

10 Master social media. Facebook, Twitter, Pinterest, YouTube, and LinkedIn are all tools that allow us to connect and build relationships while continuing to build our brand. Even if you don't have time to set up and manage profiles across every network, just choose those most likely to get you in front of your target audience. Remember to cater to that special group rather than trying to win over everyone. Be caring, entertaining, and engaging, and regularly provide fresh content so that loyal fans come back for more.

11 Create YouTube videos. YouTube is the hottest medium for or online marketing and the best part is that it's free. You can use it to showcase your studio or gallery, spotlight artwork, or to educate your viewers. But keep in mind that it's all about communicating with customers and potential customers—not selling. Also, keep your video under two minutes so that you create a bigger impact and don't lose viewers' interest.

12 Write a blog. I started writing a weekly blog almost two years ago after thinking about it for an entire year. It's full of great photos of art and beautifully designed rooms, and it highlights various events we've hosted. If you decide to write a blog and do it the right way, you'll gain trust, prestige, and credibility. You can get easy-to-use WordPress templates to get started. If your time is an issue, hire a good writer who has graphic-design skills that will help you make this project a reality.

13 Rent your space. Who wouldn't want to have a special event where their guests are surrounded by beautiful artwork? These days, more and more people are looking for creative venues to hold fundraisers, parties, and corporate functions. Renting your space can create additional revenue along with bringing in potential clients.

14 Build important connections. Make time to join organizations, take advantage of networking opportunities, and meet new people. Sometimes a simple party or event is the key to a great new client, collaboration, or partnership that will pay dividends in the year ahead.

15 Show the love. Think about the most important people you've worked with throughout the year—whether it's a devoted artist or a client who keeps introducing you to great contacts—let them know how much you appreciate them. I always take a minute to write a heartfelt hand-written note. These days that's an unexpected courtesy, but completely appreciated. You can also send a special gift to a new client, take them out for lunch, or make a personal call to say "thanks."



ABOUT THE AUTHOR

Liisa Spanos is an established art consultant, award-winning gallery owner, custom framer, and educator. You can reach her at Liisa@adcfineart.com

For more information about her company go to www.adcfineart.com or see her blog www.adcfineart.com/blog/. Art courtesy of the author.

"WRITE A BLOG. YOU'LL GAIN TRUST, PRESTIGE, AND CREDIBILITY."

WHO'S WHO AT ARTEXPO NEW YORK

DAGE

Dage paints not with a traditional brush, but with a stick dipped in paint. She calls this technique “intentional dripping,” a practice that allows her to combine her conscious direction as an artist with the chaotic nature of the paint as it falls to the canvas. “I want my work to portray the roles played by the intentional and the unpredictable, uncontrollable aspect of life within the creative process.” Dage’s work often features the female form or scenes of trees and nature.

Sylvie Dagenais ♦ sylviedage@gmail.com
514-994-3827 ♦ www.dagearts.com



GEBHARDT GALLERY & STUDIO

The Gebhardts are a very multi-talented couple. Both artists, Kris is also a published author and fitness expert and he and his wife Angela together master-minded two world-class spas and three fitness facilities at the French Lick Resort in West Baden, Ind. Both artists work in a variety of mediums, but Kris’s most recognized works are his very sensual black and white photographs for many of which Angela serves as muse or subject. “We are deeply passionate about promoting whole body awareness through palette and lens by creating art that is physically and emotionally inspiring,” says Kris.

Kris Gebhardt ♦ 812 606 0325 ♦ gebhardtk@me.com



SLAYMAKER FINE ART LTD.

Woody Slaymaker, owner of Slaymaker Fine Art Ltd., believes art is best approached the old fashioned way. His gallery prides itself in only carrying pieces of artwork defined as original by the Library of Congress, straying away from giclée or computerized work. Slaymaker representatives also continue to live the life of a traveling salesman, visiting art galleries and potential private customers around the country and the world. Seventy-five artists sell exclusive through Slaymaker, one of those being Robert Hoglund whose double globe painting inspired by the journeys of 15th century explorers is pictured here.

Woody Slaymaker ♦ wslaymaker@rcn.com ♦ 773-935-2787
slaymakerfineartltd.com

HANSPETERSENART

Danish-born artist Hans Peterson was first inspired by the CoBrA movement—an avant-garde movement that took its name from the three cities of its origin, Copenhagen, Brussels, and Amsterdam—while a student at the Royal Danish Academy of Art. Now a resident of Charlotte, N.C., the successful graphic designer and painter’s newest project is a series of primitive portraits of couples and individuals. The series grew out of a fascination for heads that began with an intricate pen and ink drawing Peterson created in college.

Hans Petersen ♦ hanspetersenart@aol.com
803 324 7318



ROB HARTSHORN STUDIO & GALLERY

Robert Hartshorn is an accomplished portraitist, painting everything from beloved pets to well-known political figures. This fourth-generation artist uses pastels and oil paints in his work, and has been painting professionally for over three decades. This piece, one in a series of the same model, titled Niki, explores the way light plays on the human form. “I found her vulnerable and reserved in her posing so I painted her that way,” Hartshorn says of the model, “alone and demur but beautiful and seductive. Compositionally, I left her unavailable in a sea of negative space that accentuates her isolation.”

Robert Hartshorn ♦ robert_hartshorn@yahoo.com
216-403-2734

LOUISE CUTLER Studio



Solo Booth 1030
www.louiseCutlerStudio.com
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SHORYA MAHANOT

Shorya Mahanot is a six year old boy with an incredible talent to create abstract expressionist art. He had his first solo exhibition in his home country of India at Mumbai's Taj Mahal Palace when he was only four years old. With every painting, Shorya's signature style as an abstract expressionist artist evolves. He seems to thrive on his continual exploration of color and composition. "I love being in color!" he says. ArtExpo New York will be his first exhibit outside India and he and his parents are quite excited. Shorya's luscious use of color and expressiveness on the canvas asks us to look beyond the two dimensions to see something more.

Represented by Linda Mariano

LMariano85@yahoo.com ♦ 408-718-3730 ♦ LM2ArtMarketing.com



JULIA RODRIGUEZ CONTEMPORARY ART

A native of Cartagena Colombia, Jullia Rodriguez's passion for color developed from living amid the seaside city's colorful streets, architecture, and multiethnic population.

Inspired by the great Colombian artist, Alejandro Obregon, she studied at Cartagena's School of Fine Arts with artists Santiago Cardenas, Heriberto Cogollo, and Alfredo Guerrero among many others. The happiness, vivid spirit, and colors she grew up with continue to assist her in revealing her passions, emotions and feelings through her art. "The ideas I create with oils, and other mixed mediums, stimulates in me a sense of powerful mystery that captivates my imagination and inspires me to express different feelings," she says.

Julia Rodriguez ♦ JuliaRodriguez04@hotmail.com
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TIBI HEGYESI

Tibi Hegyesi returns to Artexpo New York 2013 to showcase his new, large scale, oil cityscapes inspired from the streets of New York and a few even larger landscapes done in fused acrylics. Tibi is an established visual artist with a Master of Fine Arts obtained in 1983. His work is featured in galleries, art fairs, art magazines and in private and corporate collections in North America, Europe and the Far East. See Tibi's vibrantly contemporary art at Artexpo New York in Booth 262.

Tibi Hegyesi ♦ tibi@tibi.ca ♦ 416-569-6958 ♦ www.tibi.ca



LIA PALOMBO STUDIOS

Palombo produces magical waterscapes, landscapes, and florals in a unique style that is unmistakable in her expressive brushwork and fearless use of color. She is considered a master of color and the natural form. She plans to debut her "Water and Koi" series at Art Expo New York in March 2013. Koi are symbolic in many cultures. In Japan koi fish represent good fortune, perseverance in adversity, and strength of purpose. "I try to keep odd numbers of fish in my paintings and not have the majority swimming out of the canvas, just for extra luck. Who doesn't need extra luck?!" she says with a smile.

Lia Palombo ♦ art@lisapalombo.com ♦ 973-364-0280
lisapalombo.com

Pure Imagination

Anna Paola Pizzocaro Tells a Story Through Art

by Rebecca Pahle

A photographer by trade, New York-based artist Anna Paola Pizzocaro is also a storyteller, albeit one who works with fine art rather than pen and paper. Using a combination of traditional film photography and digital techniques, Pizzocaro's most recent series, *Unanswered Prayers*, brings to life a fantastical modern-day retelling of the story of Noah's Ark, where exotic animals and humans are brought together in New York to try and survive the aftermath of a great flood brought about by climate change and the destruction of the environment.

Unanswered Prayers "is a dream tale," the artist explains, "an illusory journey through reality and hope. A human figure awakens to a flood coming into her room through a mirror... A man and a woman are drawn into a 'Journey-flood,' absorbed into a real world that is increasingly flooded by a virtual one... In the dream the only [animal to be saved] is the human, [as he is] the only animal that can adapt and survive in the world he creates. In this tale he learns how to fly."

The word that comes to mind when looking at *Unanswered Prayers* is "cinematic," a quality that makes sense given the years the artist spent working on animated movies and commercials while living in Paris. It was in the City of Light that Pizzocaro got her arts education, first at the prestigious École Nationale Supérieure des Arts Décoratifs, or ENSAD, and later at the Sorbonne. But it was New York, she explains, that "gave me the strength to believe that everything is possible. I can absorb the energy of a city that never gives up."

This energy is palpable in both *Unanswered Prayers* and her previous series, *Neverland*, a fairy-tale-like story of humanity's post-flood rebirth and the first in a planned trilogy. Though

the seeds of *Unanswered Prayers* could be found in that earlier series, Pizzocaro doesn't plan her art out in advance, choosing instead to create a sort of "mental storyboard" that she builds upon as she works.

Quite often the images she starts with are easier to think up than to actually create, as in the case of *Unaware of Danger*, which features a polar bear, a zebra, and a pair of birds coexisting—for now—inside a New York building. Still, the challenge of bringing her imagination to life was one that left Pizzocaro undaunted.

"Many times my art was developed out of ideas [expressing] something new we couldn't imagine before," she says. "The best piece of advice I could give is to be open to change and the world around you."

Anna Paola Pizzocaro's Unanswered Prayers will be on display art Artexpo New York, taking place from March 21-24 in New York City. More on the artist and her work can be found at annapaolapizzocaro.com.

"The best piece of advice I could give is to be open to change and the world around you."



Polar Bear on the Edge



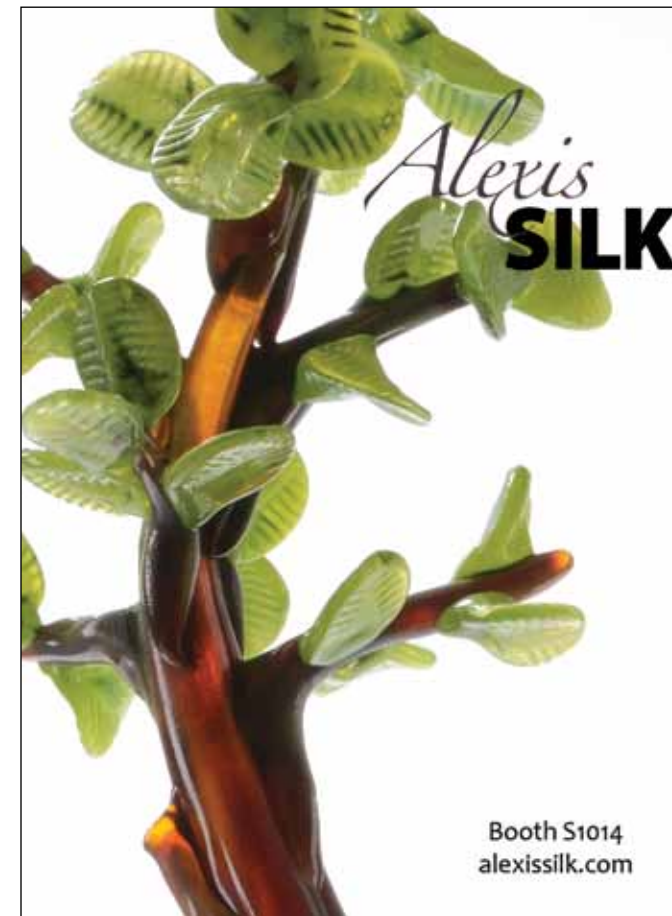
Monkey in the Mirror



Unaware of Danger



Kissing Fishes



MARKO TOMIC
BOOTH NUMBER: Q1
PHONE: 305.761.8532
WEB SITE: WWW.MARKOTOMIC.NET

Michael Moore - Wildlife Artist

Booth 464 at ARTEXPO New York
www.artistuk.me.uk

I have had a lifetime interest in all wildlife, this led me to appreciate the vulnerability of many animals. With severe changes in the weather patterns and in the environment making the difference between life and death for many animals and even extinction.

I have photographed many animals, mainly by visiting zoos and wildlife reserves all over the world, such as Singapore, Rome, Lisbon and San Diego plus many in the UK. Using these as the basis of my paintings I endeavor to portray the emotions that animals display as part of their daily fight for survival. These show strength, majesty, compassion, and contemplation.

I hope others will appreciate these wonderful animals through my artwork. Visit my booth 464 and see the 'Stargazing' painting above and others along with my detailed pencil drawings. I look forward to leading you on a wonderful journey. - Mike - Mobile +44 7447905747



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MEET THE ARTIST

"I never cease to be amazed by the creative spirit, and will never take it for granted. I love what I do. My work is inspired by a joy for life. Often, work begins with an idea that can take many directions before it lands in my heart. Once that idea takes hold, I can finish a painting very quickly and am a prolific artist. I have approximately 25 giclee editions, both limited and open and am always thinking about the next perfect image to print. I look forward to creating new relationships with collectors, dealers and galleries at artexpo and helping you with the perfect selection of paintings and prints."

Kathleen's credentials include a terminal masters degree in painting and printmaking, national and international recognition, has work in public and private collections throughout the world and has won numerous awards.

She and her husband reside in the jungles just outside Puerto Vallarta, along a magical River at the base of the Sierra's on the Mexican Riviera. Here they have built an Artist Retreat Center and invite guests to come paint, write, philosophize, do yoga to the sunrise and share their magical retreat. Guests have discovered new parts of themselves while immersed in this simple yet profound environment.

Kathleen is very proud and honored to be here at Artexpo New York, amongst such talented and professional artists, dealers and publishers.



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Ben's firecracker art hangs in numerous homes around the world, including Chelyabinski, Russia, the Ural Mountains town struck by the destructive meteorite in February 2013.

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Mariya Ignatova
Booth #1234

Mariya Ignatova is a Bulgarian artist whose technique is based on applying oil on canvas directly with her fingers. Trained in the field of Mechanical Engineering and engaged in the business world, Mariya has always wanted to explore her artistic side. Her dream came true in 2004, when she started using painting as a stress therapy. Since then she has organized five individual exhibitions and participated in three collective exhibitions in Bulgaria and Russia.

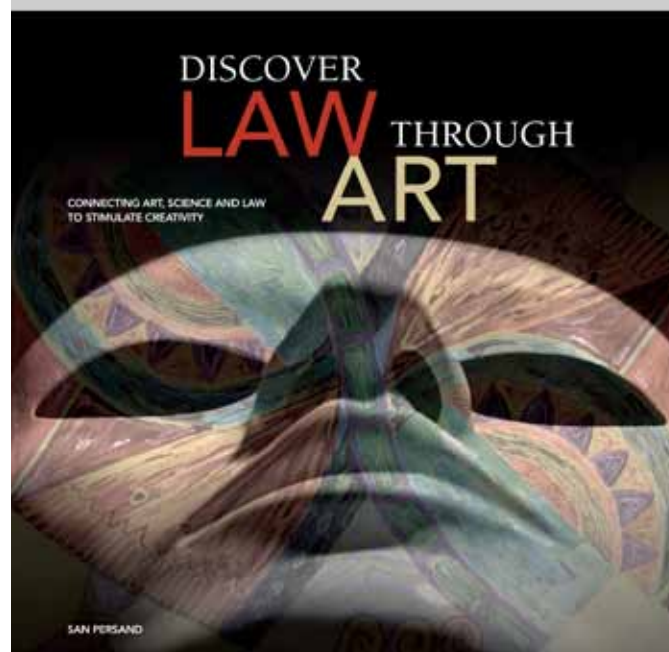


www.mariyaignatova.com

The Cradle of Life

"The Cradle of Life" could be interpreted as a dream-like vision of creation out of the cosmogonic egg or the fiery rebirth of life from nothingness. This is an example of the impressions Mariya's paintings convey. According to Mariya, while painting, one is able to relax to the point where the subconscious takes over and gives life to the most intimate corners of one's soul. This results in a peculiar fusion of Impressionism and Surrealism combined with vivid colors and forms that create "unreal realities".

SAN PERSAND
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PARTING SHOT



"My paintings embrace the challenges of refractions and reflections. Since I am also a cinematographer, it's no surprise that I continue to adore artifacts of photography, and include them in my paintings, such as shallow depth of field, and motion blur. These limitations cannot be seen by the naked eye, but are rather only captured in photography—or in my paintings!"

Roderick E. Stevens lives in Arizona in a house he and his children built themselves. See more of his work at restevensart.com.

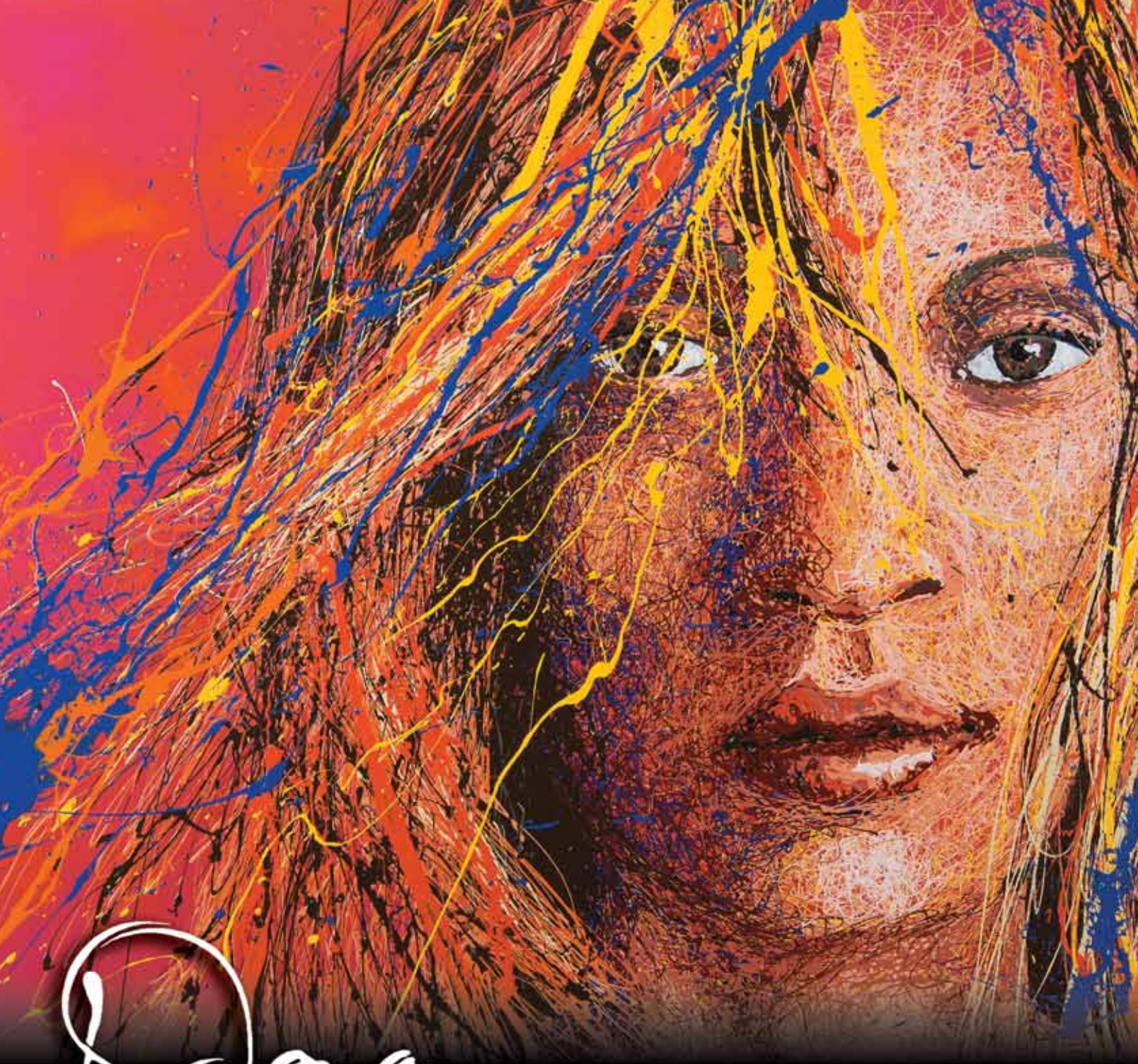
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