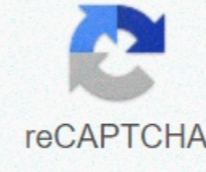




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A few days ago I found myself in the middle of a debate about commercial art galleries. Are dealers glorified, selecting only art that fits a narrow, profit-oriented, white-cube ideal? Or are they operators in cultural cohesion, inviting the community and collectors to share the owner's artistic vision for a free beer at the openings? Well, the truth is that they're probably both to an extent that varies from gallery to gallery. But it made me realize that I don't really know the gallery scene works, and it gave me the impetus to do a little investigation. I summarized it in this article, and discussed the shopping galleries below. See the links at the bottom for sources. And let me know if you have a different idea about things going. Four Below Types are the four types I found that stood out. People usually rank these levels of opportunity for the artist due to the potential for profit and prestige. Starting with the smallest: 1. Vanity galleryIn this category the artist pays a gallery fee to show his work. Vanity galleries are prevalent mainly in large cities, and especially in New York, because of their status in the art world. It can cost between \$2-10k depending on whether you use the space exclusively or not. These galleries often make a profit while the artist is making a loss, because a lot of aspiring artists want new York show on their resume, no matter how they have to get there. In reality, it can affect the artist's career, because these galleries are viewed from below in higher levels. 2. Co-operative/artist runA beautiful middle ground, which will cost you less as an artist, is to buy into a cooperative. In doing so, you get a say in how the co-op is run (if you want), and you get a guaranteed slot for a show every 1-2 years when your turn comes. It costs a lot less than a vanity show, but costs are ongoing rather than one-off, so it requires commitment - and you also need to convince other artists in the collective that your work is worthy to join the mix. It's also harder to make a sale because real money is in commercial galleries, but you get to be a part of something that's real and happening, and you can work with your colleagues, and network and sharing facilities. 3. Non-profit galleries They look to me to be a good target for artists, although difficult to run for owners. Non-profit is funded by donations and grants and it takes a lot of skill to establish and navigate. Sales of the artist's work usually include commissions for the institution, but the percentage is lower than in the case of Commercial. If you are accepted you will get to show and network in an environment that does not need to make sales to survive, which also gives you the gallery the freedom to take risks. However, larger institutions can rely on funding from public, public, need to emulate commercial galleries to seem to deserve it. A nice plus with the non-profit is that you actually have a chance to get accepted on merit alone, unlike any of the other models – because it's common for the non-profit to put in open appeals and accept unknown artists based on the proposal and portfolio alone. 4. Independent lyse/Commercial GalleryA beneficial to work with a commercial gallery is relative stability and an improved financial situation – you have a dealer working on your behalf that stands to make as much money from each sale as you (about 50% commission). This is a plus and a minus, though, because it means ensuring output falls within the known limits of the market - you can push the edges sometimes, but it is harder to take risks because the gallery relies exclusively on sales of your work to survive. If you don't sell, I can't pay the rent, the staff or the bills. The gallery may well have been started by an artist or enthusiastic collector, and there will usually be the kind of house style they are eager to feed – which will be the reason they chose you in the first place. So in many ways, they're on your side. But they must always wear the dealer's hat too. At the upper end of the commercial gallery scene (where serious money is made), the community becomes tighter-knit, and has a club-like mentality. Collectors, artists and dealers are more generally known to each other, and artists are selected from this pool. You won't get to show up in any of these galleries from the outside – even to get close to any of these people you need to find a way to get into the social group in the first place. From there it seems that you keep networking until you are seen by a gallery that likes you. What effect will working for commercial galleries have on your art? This is where I started to get more out of the way. It seems that one of the first things that makes an element marketable is the relationship with other art. Especially placing the object according to an art line - art history and the future of art. So the gallery will play up this angle of making references to prominent art movements, critics, practitioners or units - a form of value by association. In the modern, pluralistic market of art, I believe that this criterion alone can be satisfied with almost object art. This may hide the essence is to some extent, but that's just part of the sales process. A more problematic one, though, is that you need to have at least a certain percentage of marketable artifacts. And they must have a certain level of labor or material quality about them, so they would look right hung a wall or existing in a contemporary-looking space, which can often be a high-end living space. This is a problem in my field, new media, and areas like performance art or video art. They are just too ephemeral and of an event or instance simply do not have the same aura as the event itself. So this will place size, aesthetic and material constraints on at least some of your work, to an extent that depends on the gallery. And then there is the sales environment constraints - the space of the gallery itself. The work must have a sacred aura around it, which adds to the feeling of value. (This is due to the cult of art genius, which has continued strongly to resonate with buyers since it is started during the Renaissance.) This is why the white walls, the silent tone, and the general feeling of embarrassment for people who are not used to this environment. Making them feel strange is a side effect of making collectors feel at ease – this is great culture, more suitable for refined taste. It also explains why there are no prices on the walls - after all, it could be - the items are fixed price after all. But this refined aura would be torn by any sense of marketing on the part of the gallerist. Is that a good thing or a bad thing? You might think of these things as restrictions, and I think restrictions on art can only be a bad thing. But in a way, it's inevitable. You can think of this as a cultural reflection on how we look at art, mixed with growing and insistent global market forces. The cultural perspective is a hand-me-down from the Western tradition of the last 400 years - the notion of artistic genius, the masters of form. Interestingly, it seems that any new art moves coming along to overthrow any existing drive, what comes out at the end is a new drive. In contemporary academic circles, distinctions such as high art are now frowned upon as elitist and monocultural, and academically this notion has died with the advent of postmodernism. But in reality, high art now means high price rather than high culture - it's a huge international market now, and artistic prestige is affirmed as much by ticket price as academic criticism. On the other hand, it's a market that artists can tap in and make money from - it's an option, not a constraint. Therefore, these are not restrictions, but choices, and for many types of artist, these choices fit quite well with their practice. I'm sure some artists could produce work simply to satisfy the market without any sense of personal interjection, but I would suspect they are in the minority. To illustrate, note the assumption that runs through this article so far that artists are only interested in selling collectors. If you wanted to sell to the public in general, there would be even more restrictions on what you could do considerably more. Experimental, and cutting-edge work is a niche thing that appeals to a thin slave of academics and rich people. That's the context in which all this is going. So on reflection, I don't want to attack commercial - I think there are other ways to make money. Because of the nature of my work, I don't think the commercial galleries will work for me. I'll look into the non-profit, co-ops, and others - more in another post. Sources There are just as many types of art galleries because there are types of art. In general, an art gallery has a specific focus, and is managed by a curator who specializes in this type of art. Common objectives for galleries are art from a particular region, art in a particular environment, art of a singular style or art that has a specific focus, such as political art. Usually all art in a gallery is for sale, although the gallery can keep a special permanent collection, or sponsor a unique art screen. Most art galleries are public, which means that anyone can go into the art and art gallery buying if he or she wants. Public galleries usually host frequent openings and easily promote their presence. Many artists start from public galleries, which can sell works on commission or purchase works from an artist and resell them. Some galleries, however, are private, which means you have to be a member to enter. Private galleries feature luxury art and sponsor generous openings. Many art galleries have curators who focus on art from a particular region or period. Examples of regions include European art, Australian Aboriginal art, Chinese art, Asian art in general or African art. Sometimes the regional concentration will be extremely limited; a gallery could only show Peruvian textiles, for example. At other times, the focus is more general, and is designed to include a wide range of artistic styles from a general region of the world. In some cases, a gallery only presents art from a certain period in history. This is especially common with contemporary galleries, which primarily display modern art. Usually art galleries will be dedicated to a particular environment, such as furniture, jewelry, photography, sculpture, textiles, or ceramics. The environment can be specific to a region or time period, or it can be a more general collection of jobs in that environment. Usually, the art on screen is from a wide range of artists, allowing collectors of this environment to explore newcomers in the field and buy a wide range of art. Another common type of art gallery is a gallery that has a specific cultural focus. This emphasis could be political, historical, or medium based. For example, a gallery can choose to display only contemporary comic art. Another gallery could offer works by 20th-century Jewish artists or exhibit political works of art from African refugees. These galleries are usually open to encourage cultural education and enrichment. Enrichment. Enrichment.

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