

SELLING FINE ART PHOTOGRAPHS IN GALLERIES



Alain Briot

ALAIN BRIOT
PUBLISHING

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Selling Fine Art Photographs
Through Galleries

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Introduction



Introduction

To live a creative life we must lose our fear of being wrong.
Joseph Chilton Pearce

1 - Introduction

Photography has become the number one hobby in the United States and in several other countries. As photography becomes ever more popular, more and more photographers want to sell their work. The reasons why vary from one photographer to the next. Here are the main reasons, organized in order of decreasing financial needs:

- To start a photography business and generate a primary income
- To start a photography business and generate a secondary income
- To recoup part or all their financial investment in hardware, software, travel, etc.
- For the perceived glory generated by having someone else purchase your work

This is my third book on the subject of selling fine art photographs. My two other books were intended primarily for photographers who want to 'go at it alone' and sell their work themselves. This third book is intended for a different audience than my first two books on selling fine art photography. It is intended for photographers who prefer to have someone else handle the sale of their work.

This book is also for photographers who are want to sell through galleries because of the perceived prestige that selling in a gallery brings with it, especially if selling in a reputable, or well-known gallery.

Of course this book can also be useful for photographers who are looking to sell their work in galleries in addition to selling at shows, on the web or wholesale.

Whatever the reason might be, these photographers are in a totally different selling situation than photographers who are selling their work themselves. In short, the gallery is their client and they need to convince the gallery owner to represent them and carry their work. The selling process afterwards will be handled by the gallery.

This means that these photographers are primarily and essentially entering in a relationship with a gallery, not with an actual buying audience. This major difference is the foundation of the process used to sell through galleries. This difference is explained in this book. It was not covered in my previous books.

The question is how do you do that? It is not as simple as walking in a gallery, showing your work, and being accepted. There is a lot more to it than that. Success comes from knowing how to do this well, in a professional manner so that you come across as serious and committed and so that gallery owners want to work with you. Teaching you how to do this is the goal of this book.

2 - Why a book about selling in galleries?

I realized that writing about galleries in depth was something that was necessary but missing from my previous two marketing books: *Marketing Fine Art Photography* and *How Photographs are Sold*.

The reason why this book is necessary is because galleries are changing their approach to selling fine art and are becoming more and more interested in selling fine art photography.

