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Art Galleries and Art Dealing

History

Art Dealers of the 20th century

Business Plan for Art Galleries

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5 Contemporary Artists (picture 1)

Abstract

This study investigates the presence of Art Dealing through the years and how it evolved. Since ancient years in Greece and Rome can be detected the buying and selling of works of art but its establishment and growth are observed just before Renaissance. Artists are no longer artisans, members of a medieval guild, but intellectuals who are called upon to acquire a correct knowledge of humanistic ideas so that they not only please others with their works, but also become part of the cultural identity of the nation. People were more educated and started to get involved with the art world. Some of them were just observers but others started to collect. At the beginning art works were goods only for wealthy people who wanted to show off in their palaces and villas. It took a lot time until to be democratized and accessible for everyone.

Furthermore, some Art Dealers over the world started up their own Art Gallery and represented artists by arranging exhibitions. An Art Dealer was a patron who acted as a manager of the artist who represented. This role over the years started to change and evolved as the whole art and finance market changed. The 20th century was crucially important century because the Art Dealers of this period shaped the art market as we know it today.

Additionally, this study includes business plan analysis on how could someone start up an Art Gallery. Art Galleries are businesses and the products are the art works. It is necessary, nowadays for anyone who is interested in opening an Art Gallery to conduct a business plan and set goals. On the specific research the content of the business plan is Kornelia's art gallery and includes a business plan for an art gallery in Corfu.

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Keywords: art dealer/art dealing, work of art, collector/collecting, artists, purchase, painting, sculpture, art critic, connoisseur, business plan, strategic, founder.

Kornilia Anastasopoulou
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Preface

The last six years of my studies and my professional experiences are inseparably linked with the art world. I truly love the science of Museology and the entrepreneurship as far as art is concerned, but it was my Professors and colleagues who traveled and continue to travel with me to this extraordinary journey. First of all, I would like to thank my thesis Advisor Dr. Konstantinos Karatzias who provided me with the proper guidance for the completion of my dissertation and gave me a piece of advice to have an open mind, relax and enjoy my research. Secondly, I would like to thank Dr Anna Chrisohoidou and Dr Themis Veleni for their memorable lectures in the MA in Art Law and Arts Management in 2018-2019.

Finally, I must express my very profound gratitude to my mother, my stepfather and my brother for providing me with unfailing support, by all means and continuous encouragement throughout my years of studies. More specifically, I owe them an enormous thank you because they are the ones who taught me that failure is the opportunity to begin again more intelligently. This accomplishment would not have been possible without them.

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INTRODUCTION

The current dissertation aims to define what **Art Dealing** and **Art Galleries** are, in the 21st century. In order to achieve that, relative research will be examined on how Art Dealing and the concept of Art Galleries, as businesses, had manifested in the past years and continued to evolve till today. More specifically, examines where it first took place and which people got involved and became representatives of artists aiming to sell their artworks. Along with the Art dealers follows a wide range of different specialties such as appraisers, collectors, curators, auctioneers, gallerists, critics, connoisseurs etc. Before the 14th century artists used to be considered artisans/craftsmen who created specific artworks (paintings, sculptors, architectural buildings) because they were asked to and they executed commands as courtiers painters, sculptors or literati. For example, the study of antiquity during the 15th century led to the change of spiritual and social level of the artist. He is no longer an artisan, a member of a medieval guild, but an intellectual who is called upon to acquire a correct knowledge of humanistic ideas so that he not only pleases others with his works, but also becomes part of the cultural identity of the nation. Artists obtain their own voice in the society and became the ones who contribute to the creation of more and more new art movements and seem determined to change the rules of painting, sculpture and architecture.

Furthermore, artists become independent and their artworks obtained value and had impact to the society. In Italy since the 15th century there were already vendors, who were ready to act as the middlemen between the collector and the artist. Art becomes being accessible for everyone and artworks get democratized but of course that took a lot time to be implemented in the society. People started to be passionate about art and had the desire to collect it.

Over the years, the development of Art Galleries started to clarify the distinction between the Museum and an Art Gallery. Art Galleries, created their own profile by having empty white walls ready to host exhibitions and highlight the works of art and by choosing the artist who will be represented and of course both the Gallery and the artist will receive payment for their “services”. Art Galleries are small businesses which aim to sell art and maintain their existence in the art and finance market. Nowadays, people with a good eye in art and an incline on doing business can be easily led to startup their own art gallery. Having been developed the science of management and business administration, people interested in opening their own Art Gallery or an online Art shop can easily conduct a strategic plan who will guide them to every step. A strategic business plan will help someone to consider several factors necessary for the startup and the conservation of the business. Business plans are needed nowadays because prove that someone is taking seriously his/hers job and sets goals. Also, business models helps to understand the competition and the demand or what customers want, to determine their financial needs, to force someone to do research and really know the market, to attract investors or partners, to eliminate risk of bankruptcy and having prepared ways to boost the business if needed, a backup plan.

All in all, the specific research represents a description of how Art Galleries and Art Dealing were created as concepts, developed over the years and continue to exist. A brief report will analyze how people worked in the 20th century which was a period of high development of this field and in the end a business strategic plan will be conducted according on how someone can establish his own Art Gallery.



(picture 2)

CHAPTER 1: HISTORICAL REVIEW

The first chapter is a historical review of how Art dealing and the concept of Art Galleries began, so that now belong to the Art and Finance market and are the means of promoting young and old artists. A wide range of specific terminology will be given in order to present in combination how one thing led to another and understand the evolution of these phenomena. First of all according to E. H. Gombrich there are the artists who make art and there is not such a thing as Art. The interpretation of Art can differ from times to times and places to places. Art is objective and is something like predilection or proclivity.¹ Furthermore, it is necessary to explain what a work of art is. The definition can describe a work of art as something materialistic or a physical object with colors, shapes, movements, sounds or even scents or a composition of such materials in order to create a unity or a style. Most of artworks usually include a social context that connects the spectator and the artist.

Looking up in ancient years, mainly in Greece and Rome we know that they used to make a lot of sculptures and plenty of works of art and then is when the first transactions of art took place. Cicero was very fond of the resale of some memorial sculptures of the ancient art dealer Damasipus. Subsequently, in the Middle Ages around 1331 in Antwerp, many artwork transactions took place in the Guild of Saint Luke where a lot of artists were carefully guided and finally they had the privilege to own their shop and be independent businessmen.² The study of antiquity during the 15th century, led to the change of spiritual and social level of the artist. He is no longer a craftsman, a member of a medieval guild, but he becomes an intellectual who is called upon to acquire a correct knowledge of humanistic ideas so that he not only pleases but also teaches the spectators with his works. There is now growing a demand for more complex, more costly and in some ways unique pieces of art that will not only bear the stamp of the technical, professional skill of a team of anonymous manufacturers, but will also be the result of a «creative conception» of a genius and free from all kinds of trade union professional restrictions, an individual creator. By assimilating the knowledge provided by the past and modifying the tradition with respect, the artist were not anymore craftsmen but also at the same time became theorists in order to work in a new direction with the ultimate goal of reviving free arts and especially highlighting the value of underestimating painting. On the other hand, in the period of Renaissance it is observed a change in working conditions and the artist while he starts to feel free from the prohibitions and obligations of the past, is at the same time a «prisoner» of certain traditions, as well as his relationship with his client. It is allowed to act independently only if its action agrees with the social and political establishment or the rules governing a conventional commercial transaction and of course the requirements of the patron-client. The artists had to meet in any case with their work to the needs of their client or their audience regardless of their background, education or reputation. The specific order, the producing and the distributing of works of art is purely economic activity in which are involved not only the artists but also a variety of potential

¹ E. H. Gombrich, *The Story of Art*, 16th edition, Introduction p. 15

² Laura de Coppel, Alan Jones, *The Art Dealers*, 1984, p. 12-13

buyers and intermediaries. In addition to the typical Renaissance type of patron scholar, noble or economically advanced merchant, there were also committees which play an important role by communicating with artists such as various fraternities, guilds, cathedrals and city courtyards. Through these organizations and especially fraternities it is possible to give the opportunity in members who do not have the financial capacity to order privately.

The role of patron, whether it was for religious, secular or for a work that belongs to a private collection or to the State was decisive. Clients first had to select an artist and discuss the work with him in a more unofficial way only to decide and agree for the final result. The artist, in turn, usually made various drawings for the final work and rarely a full-scale copy. If both parties agreed on the terms of the order, they signed an official contract, which was kept not only by them but also by the public authorities or it was kept to the official records of the organization which arranged the collaboration.

The establishment of such contracts not only validated the order and guaranteed the success of the transaction, but mainly legally secured the «unprotected» artists at that time. What seems to be more important in a contract is the agreement on the materials that the artist will use, as their cost could be unbearable for the customer. A contract also determined the time of the completion of the project, the artist's fee and finally the theme, style or iconographic program, which do not seem to be much of concern. From this fact we could conclude that while the patron decides on the iconography the artist is free to choose the way of execution and presentation of a specific subject, to adopt in a few words his own artistic style. Nevertheless, it would certainly be a mistake to hold him responsible for the choice of the subject. Bernard Berenson supported that the status of the order is that the artist is free to create his work but with difference that his job is addicted to the needs of the customer. The employer gave his orders as he would do to a carpenter, tailor or shoemaker. The artist could be creative and subjective to the extent of his physical and acquired ability, but always within the framework of the conditions set by the person who placed the order. Ecclesiastical or secular, public organizations or individuals were clients who aimed through their purchase of works of art to show off among their peers their wealth and also sought to buy a supplement of their honor and greatness. Whether a patron were a prince or a merchant or a banker showed off his wealth by paying for the huge cost of expensive materials such as gold or ultramarine blue and of course for great talent of the time even if only a few art experts were able to assess the value of the artwork.

Not only interested in enriching his private collection as Giovanni di Paolo Rucellai said, he spent significant sums on the construction and decoration of entire temples, because he considered this act of his as a kind of investment an investment that would bring the ultimate pleasure and enjoyment in the service of the glory of God, the honor of the city which will always be remembered. An order for the Religious Bank (altarpiece) or a circle of frescoes for a chapel met all the needs of a patron which means his love, taste for art, his respectable urban image, his reverence and finally his desire for immortality. As Rucellai once again put it «Buying such things is

a waste of pleasure and a virtue of spending money for a good cause, a pleasure greater than the generally substantial and acceptable way of making money».³

Who was exactly the first individual who acted as a representative for an artist, or bought a work of art with the intention to resell it and make a profit out of this transaction, is not exactly known.

What we know though is that during the period that is referred to as “Italian Renaissance”, there were already individuals acting as middlemen between an artist and a buyer of an artwork, a “collector” as we call them today.

Notorious among these middlemen is the Italian-born Giovanni Battista della Palla, who sold artworks created by the major artists of his era even to the king of France. Nevertheless his ambiguous ending (either beheaded at Pisa as a traitor, or committed suicide in prison), was the basis for numerous negative stereotypes that haunt art dealers up to the present days.

The profession of the Art Dealer during the 18th century was not what we understand today, because in order to make a living “Art Dealers” had to sell in their “Galleries” not only artworks, but also furniture, mirrors, ceramics and jewellery. French Lazare Duvaux was among those who offered such modern items to his wealthy clientele. In the early 19th century, Boston craftsman John Doggett, opened his shop selling pictures and frames and undoubtedly became later on, one of most important art galleries in America.

The connection between the Art Dealer and the Artist, based solely on financial grounds, evolved along the way, to an endorsement for the Artist’s work. Certain Art Dealers began to support an artist’s work even if he wasn’t an established one, because they had faith in his talent. Such a notion of the Art Dealer acting as a patron is something that goes beyond the monetary approach and has to do with the ideal art-lover. An example of this kind approach was the French dealer Paul Durand-Ruel. He insisted in promoting artworks by painters known as “Impressionists”, when they were widely ignored and mocked for decades. His tenacity for the importance of their work, guided Paul Durand-Ruel towards success. In the late 19th and early 20th century, with galleries in Paris, London, and New York, Durand-Ruel became famous and changed the art history.

Generally speaking the Art Dealers can be categorized into two fractions: those who like to work with and promote relatively unknown artists and those who prefer to sell artworks by established masters only. A well-known example of the second category was Joseph Duveen. English-born Duveen, a natural salesman with galleries in London, New York, and Paris, promoted only long dead European masters’ artworks to his extremely wealthy clients at the time (early 20th century). Names such as William Randolph Hearst, J. P. Morgan, and John D. Rockefeller, were among those who were persuaded by Joseph Duveen that despite their enormous wealth, only art can grant them the sense of immortality.

In contrast with Joseph Duveen two of his contemporaries, Ambroise Vollard and Daniel-Henry Kahnweiler, focused on introducing to the American public the artworks of contemporary living European artists such as Georges Braque, Paul Cezanne, Andre Derain, Juan Gris, Fernand Leger, and Pablo Picasso.

³ <http://www.artycle.gr/theoria-istoria/126-kallitexnis-patronas-anagennisi.html>

During the 20th century, the number of galleries worth mentioning rises exponentially, both worldwide and in USA. In order to limit my reference to the USA galleries, notable distinction can be made for galleries such as Knoedler & Company (closed under a cloud of scandal and multiple lawsuits for fraud in 2011) and Wildenstein & Company (accused for selling artwork confiscated from Jewish dealers in Paris by the Nazis during World War II). Also Alfred Stieglitz opened Little Galleries of the Photo-Secession in 1905 and Julien Levy Gallery was founded in 1931 and is noted for introducing the surrealists to America. Two famous galleries opened by women worth mentioning are, the “Art of This Century” (opened by Peggy Guggenheim in New York in 1942) which introduced the first solo exhibitions of artists like Jackson Pollock, Mark Rothko and Hans Hofmann, and the “Betty Parsons Gallery” opened in 1946 by Betty Parsons known for her early promotion of Abstract Expressionism.⁴

CHAPTER 2: THE ART DEALERS OF THE 20th CENTURY

This chapter is based on a book which is called *THE ART DEALERS - The Powers Behind the Scene Tell How the Art World Works* written by Laura de Coppet and Alan Jones. This book contains small interviews which create a collective ideogram of some of the most important moments in contemporary art. Art Dealers or Art Gallery owners, mainly in the United States, describe how they got involved in the Art World and the practices they used for their work. The evolution of the Gallery world starts around the eighties after the end of the World War II. The content of the book was very useful for the current research because it gathers the most important Art Dealers of the world and the ones who played determined role in the Art World. They describe exactly how they meet artists and how they started a collaboration with them. An Art Dealer plays a very important role to an artist's career because he is the middleman who arranges all the exhibitions and the promotion of the artist's artworks.⁵

We are going to start with Betty Parsons. She was born in 1900 in New York City and died in 1982. She was an artist herself and especially a sculptress. She started her career in the Park Avenue Gallery when Mrs. Cornelius J. Sullivan who was one of the founders of the Museum of Modern Art, offered her a job. After some time she started her own Gallery and at that time there were fifteen others in New York. She supported that every Gallery without a circle of supporters and an updated audience could not exist in the Art World. Betty Parsons was the first one who had a Gallery with white empty walls because in the past the most Galleries had velvet walls and Victorian decoration. She aimed with her Gallery to have an international impact and host exhibitions not only of American artists but also from other countries. During the period of her career as an Art Dealer she was very fond of protecting her artists and most of the times she used to keep track of the prices and in case of a decrease she had to buy the artwork in order to protect the artist. In some other cases the

⁴ <https://www.artsy.net/article/artsy-editorial-history-art-dealing>

⁵ Laura de Coppet, Alan Jones, *The Art Dealers*, 1984, p. 11-18

artworks lose their value and when that happens, the artists need to be rediscovered and regain their former value. The buying and selling, all of that, is in the end only the expedient for something else, permitting things to happen, to come into the world to be created. The paintings and sculpture that result are valuable in the true sense. For an art dealer discovering a young artist and giving him his first show is the most exciting thing in the world. When out of nowhere there is someone who really has it and the works delivers the tremendous wallop at that moment every art dealer feels that the job is done as it was set out to be done. The art market is a fluctuating market.⁶



Betty Parsons (picture 3)

Sidney Janis was born in 1896 in Buffalo, New York. He was a writer and an art collector. At a very young age he used to have an innate love for art and he often visited the Museum Albright Gallery in Buffalo with his skate on his shoulders. In 1926 he and his wife Mrs. Janis bought a Matisse, their very first artwork. Janis continued to write books of art and at his fifties he retired early and decided to start his own business. He opened his Gallery in 1948 where he took the space Sam Kootz in New York. Mainly he collaborated with Abstract Expressionists and European Masters because they had come in New York after the fall of Paris in 1939. At this time writing books was very profitable and Janis used this money in order to open the Gallery and follow something that he truly loved. He succeeded to host exhibitions of great painters like Leger, Kandinsky, Mondrian, Schwitters and Alberts but the sale was never feasible so he continued with artworks more salable and he gave paintings of this caliber at the Museum of Modern Art. Sidney Janis seemed to follow a strategic with the not very “famous” artists. He used to reduce prices in order to boost the name of the artist. Later, on a next exhibition he gradually increased the prices and if there were still positive results he knew that he had achieved his goal. He always used to say that making a collection of pieces of art is something very subjective and personal. Lastly, he supported that every generation has its own direction and bias and every collector should always be aware of the news in the Art World.⁷

⁶ Laura de Coppet, Alan Jonees, *The Art Dealers*, 1984, p. 20-31

⁷ Laura de Coppet, Alan Jonees, *The Art Dealers*, 1984, p. 32-41



Sidney Janis (picture 4)

Tibor de Nagy was born in 1910 in Debrecen, Hungary. He was an economist and he moved in the U.S.A. after the World War II. In 1950 he collaborated with John Bernard Myers who was an art critic and they opened together an Art Gallery which aimed at promoting artists and writers and simultaneously they funded theatrical productions and literary readings. Tibor de Nagy was an art collector himself as his father but with different taste in art. He preferred the collection of old masters like Flemish. When the Gallery opened, the great artist, poet and botanist Dwight Ripley showed up out of nowhere and supported the Gallery by bringing artists like Kenneth Noland, Carl Andre, Ron Gorchov, Jane Freilicher, Larry Rivers and Red Groom. An art gallery with such kind of exhibitions created very quickly an interesting name and fame. Tibor de Nagy and John Bernard they implemented to the gallery poet publishing as an extra activity and they were the first ones who published Frank O' Hara and John Ashbery's, Turandot. Things in the art world changed rapidly after the end of fifties. In the sixties, Castelli showed up along with Pop Art. Castelli was very good at his job as a public relations man. During that time, Tibor's de Nagy gallery was very alternative and he did not promote his artworks as investment products although the decade of 1960 most of them aimed to financial success. He characteristically claimed that his gratification was in seeing artists grow.⁸



Tibor de Nagy (picture 5)

One of the most interesting Art Dealers of the 20th century was Alexandre Iolas. He was born in 1908 in Alexandria, Egypt. In a very young age he left to Paris to study in a Ballet Academy and left behind the family cotton business. At the age of seventeen he had his first experience with art. As he was walking at the rue Matignon he

⁸ Laura de Coppet, Alan Jones, The Art Dealers, 1984, p. 42-47

noticed an art gallery because of an artwork. It was so magnificent at his eyes and caught his attention so much with result to quit his dance career and follow what he really loved. Then it was the beginning of what followed next. He got passionate about art. He was even selling his hair in order to buy artworks. After some years of dancing his love for surrealist art was not long to be appeared and after arriving in New York he opened his own gallery which was called the Hugo Gallery in 1944. Ten years later a collaboration with a former dancer led to the renaming of the gallery to Jackson-lolas Gallery. Because of his influence from the dance world he considered the gallery as a theatre. He was very excited about arranging the exhibitions and lighting the inaugurations. After the successful course of the first gallery in Paris he did the same thing in Milan, Geneva and eventually in New York. Mainly he collaborated with European artists. He was saying that he always does what he wants and how he likes it because he loved being independent not only in his life or his work but independent of nationalities. He used to call himself 'antinationalistic in art'. He was never fond of the cultural boundaries.⁹



Alexandre Iolas (picture 6)

«That son-of-a-bitch, give him two beer cans and he could sell them»
Willem de Kooning on Leo Castelli¹⁰

If you want to know who was the most important and influential art dealer in the 60s the answer is Leo Castelli. He transformed the art world as we know it today. He was born in 1907 in Trieste, Italy. He graduated from Law School in the University of Milan. His first job was at an insurance company but it lasted only for a year. He wanted a career in literature. When he met his wife Ileana, they used to 'hunt' art objects and that was what led them to get involved with the art world. While he was still working at the bank in Paris Castelli met a young architect, Rene Drouin, and after some time of their friendship Drouin suggested to open a gallery together. They found an amazing space in Place Vendom between the Hotel Ritz and the Schiaparelli's. Leo quit his job at the bank and started to full time at the Gallery. In the beginning he did not know anything about art and he bought a book which is call «Since Cezanne» by Clive Bell. Furthermore, a member of the Surrealist group, Leonor Fini, helped them with the gallery and she was the one who met Leo Castelli great artists like Max Ernst, Dali and Pavel Tchelitchew who also took care of the promotion of the Gallery. The first exhibition that they ever made was solo for Pavel Tchelitchew. Everything seemed to go well since the beginning of the World War II.

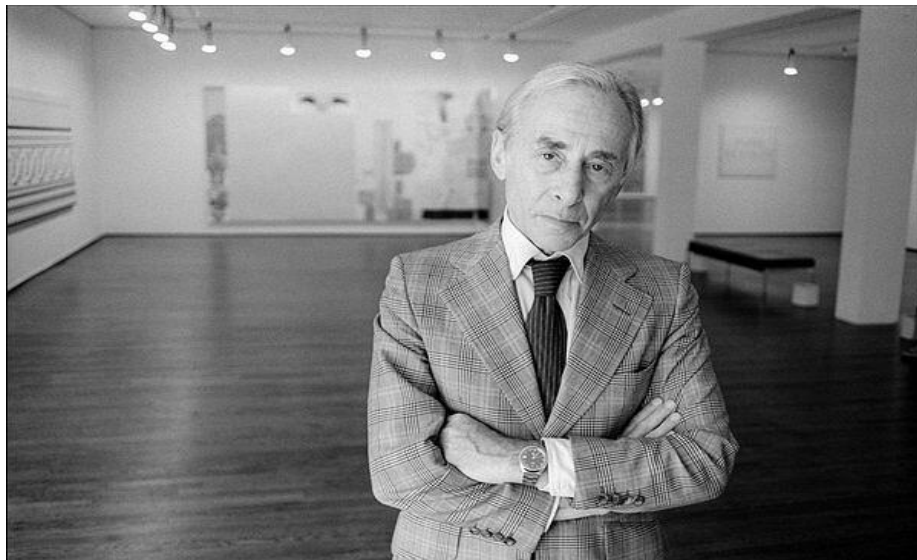
⁹ Laura de Coppet, Alan Jones, The Art Dealers, 1984, p. 48-55

¹⁰ <https://magazine.artland.com/history-of-art-dealing/>

Castelli left for New York and there he found out that his gallery in Paris was quite known to the people who got involved with arts. So when he got back to Paris his gallery was still in operation but the Surrealist artists had been replaced by artists like Kandinsky, Dubuffet, de Stael and Pevsner. He decided to return in New York but as a representative of his gallery in Paris. Castelli, simultaneously, used to work at a sweater factory but he never lost his interest for art. Sam Kootz offered him his gallery but Castelli did not feel prepared at that time. Instead, Sidney Janis took it and Castelli cooperated with him and they arranged an exhibition together with post war American and French artists in 1950. Janis was very fond of European artists but things were a little bit monotonous and Castelli suggested displaying artworks of de Kooning and Pollock. Despite the fact that Janis in the beginning had some doubts they did great on the exhibition and that started to change things in the art world because American artists started to have great impact and considered to be as important as the Europeans.

In February the first in 1957 Leo Castelli decided to open his own Gallery. He took advantage of the big flat they used to have with his wife Ileana. He transformed the L-shaped living room into a gallery. His first show was indicated American and European artists. The impact of Abstract Expressionism was so tremendous that changed the way people think about art, but the last years of the fifties it seemed like it has lost its glamour. Despite the fact that there were still some great painters in the second generation of Abstract Expressionism the results were not the same as it were in the first generation. Nothing new had appeared. There are some times when everything needs to be renewed. So as in art and as a result the heyday of Abstract Expressionism had come to an end. Leo Castelli having understood that something new has to come up started to look for something different and then Jasper Johns showed up with an artwork made from wax that drew his attention. Leo found his paintings incredibly mature and in January of 1958 he arranged a solo exhibition for him. Leo considered that event the most important in his career as an art dealer and one of the most important in the story of art. After that time artists like Jasper Johns, Robert Rauschenberg, Cy Twombly, Frank Stella, Lee Bontecou, Roy Lichtenstein and Andy Warhol created a new era in the art world. Especially Andy Warhol at the beginning of his career approached Leo Castelli but he did not take him to the gallery and that is something that after regretted it. Pop art was finally the new trend in the art world, with great influence of course and very talented artists. Leo Castelli always trying to have the best artists in his gallery and at that time there were a lot of them who wanted to get into. There were a lot of them who used to leave their current galleries in order to get into Castelli's because they knew that he can sell their artworks and simultaneously their value would increase. As for the other art dealers he always tried to keep good relationships with them. Castelli had achieved many great things in the art world and for that reason he had a good reputation. Every artist who wanted to get into Castelli's gallery knew that he had to compete with artists like Jasper Johns, Rauschenberg or Warhol. After Pop Art movement, followed the Minimalists and Conceptualists who had great impact and historical importance. Leo Castelli some years later in 1971 created an annex to 420 West Broadway in Soho. He continued to cooperate with artists of the same caliber like Jasper Johns and Roy Lichtenstein. It has always been part of his ambition to have a very major artist and every important movement represented in his gallery.

Between 1965 and 1980 the only ones who escaped from Castelli's Gallery were the color field painters who emerged in the mid-sixties under the sway of the critic, Clement Greenberg: artists like Kenneth, Noland, Morris Louis, Helen Frankenthaler, Larry Poons and so forth. But perhaps it was all to the good. Otherwise, it would have been a total dictatorship. The real question for Castelli had always been one of historical importance. After all, a museum has to pick all the good paintings of a period. He felt that he should do the same. Obviously, it was not possible so he forgave himself for overlooking a few. It was difficult to give one single motivation that had compelled him to do what he has done. The reasons were complex and in the course of developing this enterprise many things had changed. Things that seemed easy turned out to be much more difficult and things that seemed difficult turned out to be easier than he ever expected. His main motivation was to do something that would remain, something of long lasting value, and especially something that would help the artists to go on with their work. Thousands of people have seen the shows in his art gallery and he liked to think that these shows had their impact on the development of art. There was no doubt that at first he was particularly receptive to the audacious new attitude toward art because of his personal ambition to make an impression himself. But he hoped that this desire to be the equal of his heroes or in other words to be a star has served not only his own ambitions but those of his artists as well. What has been his greatest satisfaction as an art dealer whether or not it is true. He felt that, perhaps arrogantly, that any artist would come to him if he would ask him too. It was very important to feel that you can have something you do not already have, to know that you have a choice, even if you do not exercise that choice. As long as you feel the whole world is at your disposal, you are satisfied.¹¹



Leo Castelli (picture 7)

Irving Blum was born in 1930 in New York. His first job was at Knolls's Associates which was at a furniture house. One of his responsibilities was to find paintings for

¹¹ Laura de Coppel, Alan Jones, *The Art Dealers*, 1984, p. 80-109

companies. For that reason, he started to visit galleries and as the time went on he became very familiar with the art world. In 1957 Blum decided to leave New York and move to Los Angeles. There were not many art galleries in the city then and he decided to cooperate with Walter Hopps because his partner Ed Kienholz who were an artist, wanted to focus on his art works. Eventually, Irving bought Kienholz's share and became partners with Hopps. They worked together for three years until Hopps took another job as a curator at the Pasadena Museum in 1960. Blum at the beginning arranged three Cornell shows and after that he started to cooperate with Leo Castelli because his gallery was the actively in New York. In California Blum has several Lichtenstein shows and he was the first one who exhibited the Andy Warhol's soup-can paintings in 1962. Until 1966, Blum was still working at the same Gallery in California and had arranged some collaborations with others in the way that two art galleries can present the same content. In 1973 Irving Blum returned in New York and opened a Gallery with Joe Helman which was called Blum-Helman Gallery aiming to develop a solid resale market instead of promoting new artists because there were so many Galleries at that time and Leo Castelli supported that in terms of some quality a small pie (resale market) can be cut in so many pieces. Although Blum seemed that he always preferred the art market in California because everything in New York could be characterized as urgent, constant, continuous movement and activity.¹²



Irving Blum (picture 8)

Alexander Brooke was born in 1937 in Los Angeles, California and he was educated at Yale University. His involvement with prints and graphics began at Frank and Lloyd's Marlborough Gallery. At the end of the sixties a lot of artists were making prints. There was rather a boom, based on the work Tamarind had done on the West Coast. Suddenly prints became a respectable thing for good artists to do, and there was an expanding market for them. A print is a replicated image that is a real work of art and its value is dependent upon the painting and drawing reputation of the artist. There's no point in doing them for very young artists as it is such an expensive procedure. He and his wife Carolyn started up together a print business in 1968 which was also an art gallery because they exhibited the prints of famous artists. He

¹² Laura de Coppet, Alan Jones, *The Art Dealers*, 1984, p. 150-158

was interested in artists who are what he used to call “painterly realists” and began to publish them. In 1973 he started to create catalogues of prints that were more or less equivalent to those who would get from an old-master print dealer. The procedure was to list the edition, dimensions and medium together with a reproduction of the print. In a sense this institutionalized the work and put a serious stamp on the modern print world since, aside from an occasional publisher’s catalogue, there was nothing like this around at that time. Yet in the old-master print world or twentieth century masters area, great catalogues did exist. Doing catalogues was a responsibility of a serious modern-print art dealer. He and his wife had a great deal of confidence and enthusiasm for the artists in the gallery and they both felt a very serious responsibility for the artists who represented. Many artists had fallen by the wayside between the ages of twenty-five and thirty-five. A young artist whose work had interesting qualities may grow and come to fruition but he could also become interested in something else or find that painting is too hard and challenging and gave it up. It was really a roll of the dice and no one ever knew what would happen next in the art world. The work may be there before the artist were ready mentally and if he had some success at that point he may be afraid of taking chances and explore fully his images. On the other hand, sometimes with a little encouragement an artist could burst wide open and expanded his expressive range like Julian Schnabel who was a young man who has the encouragement, the energy and the ambition to follow it through with the result that he had opened up a very wide spectrum for himself in which he could do works of art. Alexander Brooke supported that it is the responsibility of an art dealer to be straight with an artist about his work. He must represent the eyes of the world and offer genuine encouragement and also be able to tell an artist that something is not up to a standard or that he has been goofing off and must get down to it and do better. All the while the artist himself must know that the art dealer is 100% behind him and that he supports him. The sympathy of mind and community of interest between the art and the art dealer must endure above all else. Alexander was in the process of getting together a stable of new young artists and he wanted to put together a cohesive group of painters integrated into what he showed already. Paula Cooper and Leo Castelli each had a group of artists whose energies supported one another, bounce each other and looked great in the room. When the works of Johns, Rauschenberg, Stella and Judd was shown together there was nothing passive. A lot of voices had a chance to be heard in the eighties and people’s minds seem to be wide open. He did not like the word pluralism because it was hiding behind it that anything goes. Things that seemed to be problematic and out of favor some years ago then looked pretty worthwhile. There were an atmosphere then in which many different kinds of talents could flourish and had a lot of different energies to be found. It was a real challenge to the younger artists who were coming up, as well as the older ones at whose heels they were nipping. When there was a hegemony of Minimalism in art there was a sense of repression that came with it. There was a seriousness with no place for humor or violence. The spectrum for expression had narrowed to what he would call “airless high art” But he had always thought that art

and life are the same, one wants a bit of the fabric of the real world. So many people find that with great novelists. So why they do not find it with artists?¹³



Alexander Brooke (picture 9)

The last art dealer of this chapter is Tony Shafrazi who was one of the most contemporary art dealers of the 20th century. He was born in 1943 in Abadan, Iran. From a very young age he knew that he would enter somehow the art world. He was an artist himself. He studied sculpture at Hammersmith College of Art and also graduated from the Royal College of Art in London. Shafrazi knew that there were in London two Art Galleries that exhibit contemporary art but he knew that the core was in New York. In 1965 he left for a trip in New York and one of his first stop was in Warhol's factory and Lichtenstein's studio. After that he returned in London where he became a teacher at the Manchester College of Art and simultaneously continued his work as an artist but in 1969 he broke away to New York again where he used to teach at the School of Visual Arts. Seven years later he got involved at the Museum of Teheran because he felt that it would be very great to bring American artists to place where he was born. Eventually, in 1979 he went in Teheran and opened his own Art Gallery but a sudden catastrophic political situation came up and everything stopped so he left again for New York where he got involved in a semiprivate art Gallery on the Lexington Avenue. It was the last days of seventies and the beginning of a new era. Many new and young artists started to manifest and express another kind of Metropolitan view. After some years Shafrazi felt the need that his Gallery had to move into a more central location so he transferred the Gallery on mercer Street in 1981. He wanted to represent young artists because he was tired of the old scene in the art world. He cooperated with artists such as Keith Haring, Donald Baechler, Ronnie Cutrone, Kenny Scharf, James Brown, Futura 2000 and Brett de Plama. Tony Shafrazi liked diversity and through his Gallery he succeeded that. He represented artists with extreme styles and methods which turned the art world and the history of art upside down. Tony Shafrazi on his interview says: "I just wasn't comparing myself to anyone and wasn't even thinking of myself as an art dealer. I wanted to leap further ahead into the area where no one had been before, bringing in things that were not even considered art, the unknown elements of the art world. Above all I did not want to be around things I already knew about, things that had been thoroughly digested by other galleries before my time. I wanted something

¹³ Laura de Coppet, Alan Jones, *The Art Dealers*, 1984, p. 250-257

that I would have to learn from. And that meant, as it always does, starting from scratch. Those lessons are an art dealer's best reward."¹⁴



Tony Shafrazi (picture 10)

CHAPTER 3: BUSINESS PLAN FOR ART GALLERIES

It behooves any budding in the art world who aims to start up an Art Gallery. The implementation of a business plan to the project will provide the proper guidance of the necessary steps as the business begins to grow. A business plan is very important because possible investors can reassure if the founder is on the right path. Mainly business plans provide facts and data in order to increase chances of success. First of all, the most important thing that an entrepreneur should do is to take critical decisions about the marketing strategies and the products which he/she launch in the market. In this way, many questions will be answered before they will arise. While an entrepreneur builds the core strategies or the vision can detect if there are any possible gaps on the research that have to be taken into account. It is also useful because a business plan can help to avoid major mistakes that could ruin the business. Additionally, every successful business hides behind it a great idea which is a substantial motivator. The implementation of a business plan will reassure if this idea can reach success in the business world.¹⁵

This chapter includes an analytical business plan which presents all the factors that should be considered in order to start up an Art Gallery. More specifically, there is an industry overview which explains how the art world works. The executive summary gives information for the project such as the location of the Gallery and who will be in charge. Furthermore, the plan includes the products which will be launched, the mission and the vision statement which describes the goals of the company, a business structure in which are referred all members of the company, SWOT analysis (strength, weakness, opportunities and threats), market analysis which gives statistics for the financial trades, target markets which examines which are the

¹⁴ Laura de Coppet, Alan Jones, *The Art Dealers*, 1984, p. 298-305

¹⁵ <https://www.waveapps.com/blog/entrepreneurship/importance-of-a-business-plan>

possible buyers, sales and marketing strategy where are referred which are the economic resources, publicity and advertising strategy, start up expenditure (budget), generating startup capital for Kornelia's Gallery, sustainability and expansion.

1. Industry Overview

The art market includes mainly art galleries, art auction houses, art faires, art collecting and online sales. Art galleries and exhibitions, first of all represent an artist and provided that this art work has value they purchase the artwork from the artist or individual owner and then sell the artwork to consumers. Auction houses bring buyers and sellers together collecting a fee. Art fairs are industry trade shows where dealers come together for several days to offer specialized work. The beginning of the twenty-first century was the decade of the art fair, of the market being the medium. While the economic and political issues allow buyers and sellers to succeed private sales in the dealer market, sales of fine and decorative art and antiques at public auction still rose in value, reaching \$29.1 billion – up 3% year-on-year, and nearly 30% on 2016. Works of art with high value had the greatest impact on this merit, accounting for 61% of total sales by value. It was not just auction houses that witnessed growth in 2018: art fairs continued to play a central role in the global art market, with aggregate sales estimated to have reached \$16.5 billion in 2018 – up 6% year-on-year. The share of the total value of global dealer sales made at art fairs was 46%. The global online art market comprises of buyers and sellers trading through the internet in services, articles, works-of-art and culture that are commonly associated with the various arts. As the Internet upsurges, so came the upturn of the art e-commerce, online art shops and auction market. Considering the above it is estimated that online art sales are going to increase to a total of 9.32 billion U.S. dollars by 2024. Over the past five years the market has seen growth and its current value is evaluated to be over four and a half billion U.S. dollars. The online market reached an estimated new high of \$6 billion in 2018, representing 9% of global sales – up 11% year-on-year. Despite this, evidence of some buyer caution remains: a UBS and Art Economics survey of high-net-worth collectors in five markets revealed that just 4% had spent \$1 million or more on a work of art online. Comparatively, the **global art market** was estimated at almost 64 billion U.S. dollars.

2. Executive Summary

Kornelia's Fine Arts and Auctions Gallery will be established in the city of Corfu Island in the Ionian Pelagos in Greece. The island of Corfu is a historical place, where traditionally culture was cultivated and preserved for years, especially in fine arts and music. Kornelia, the gallery owner, has been living for several years in the island, participating, through her studies in museology, in several efforts and activities promoting Greek cultural heritage. Also since there is a significant number of visitors in the broader area of the Ionian Islands, which is estimated to be about 2.9 million

in 2019, Kornelia decided that it would be a great opportunity to take her place in the art market. The timing was considered to be critical as there are not yet many galleries in the town of Corfu.

The gallery will embrace not only exhibitions and sales of private art works, but will also deal with auctioning of pieces of art. One of our intensions is creating partnerships with leading artists in Corfu and the Ionians, but also with distinguished artists from all over Greece. Another aspect of my business will be an online art gallery so that a broader range of prospect customers can explore and purchase art works and related merchandize online. Konelia's Gallery is an individual business. Kornelia has a B.A. in Museology and a M.S. with over 4 years' experience in the art gallery and museum industry, working for some of the leading brands in Greece. Although the business is starting with just one selling spot in Corfu, there is a plan to open other spots in the Greek Islands like Mykonos and Santorini and perhaps in other key cities in Greece.

3. Our Products

Kornelia's Gallery belongs in the art gallery, business and museum industry. The aim of the gallery is to offer a wide range of various kinds of art works, different artists and other related commodities to a variety of clients. The main products and services will be:

- Paintings
- Drawings
- Prints
- Sculptures
- Artifacts and merchandize
- Managing and Advising Art Exhibitions
- Curating

4. Mission & Vision Statement

- Kornelia's vision is to create an "umbrella" to the art gallery scene in Corfu and expand to the Greek Islands, providing high quality services not only to potential retail buyers but to collectors as well.
- Her mission is to institute an art gallery that will explain and decode the world of art work so it becomes more approachable to a wide range of people not so familiar to art.

5. Business Structure

Kornelia's Art Gallery, intends to start as small but very distinguished business from what so far art galleries are in Greece. Although the art gallery might not be as big as established and famous institutions such as Telloglio and Niarhos Cultural Centre , it will ensure that significant people who love art and have valuable experience in the

industry, as well as artists who are keen to break through the existing barriers of art, will embrace and support my efforts.

The structure will be more like a partnership among people playing the key roles more than hiring staff, more specifically people that are ready to work and help to the establishment of a prosperous and robust business. Actually, a profit-sharing arrangement will be made and it will be based on their performance for a period of each operating year or more.

Depending on the above the main position will be the following:

- Chief Executive Officer (Kornelia) and
- Gallery Manager (Kornelia)
- Merchandize Manager (partner)
- Sales and Marketing Manager (partner)
- Information Technologist/IT Support (partner)
- Accountants/Cashiers (outsourcing)
- Cleaners (hired stuff)

6. SWOT Analysis

Kornelia intends to fill the gap in a niche market, in the Island of Corfu. The cultural activities of the island, due to the university established there, reflect and influence the world of art all over Greece. After having completed up to three successful annual circles, Kornelia strongly believes that there will be strong interest by investors, which will be the means for expanding in Greece and abroad, pointing at Italy for the beginning.

Kornelia and her partners have a strong belief that if a very well conducted SWOT analysis for their business, will be able to give the proper guidance to their business which will escalate their strength, take advantage of the opportunities that will be available to them, lessen their risks and be sufficiently equipped to confront their threats.

Kornelia's Gallery and Partners do not have to outsource the services of an HR expert and a Business Analyst to help them to conduct a thorough SWOT analysis that will help them achieve their business goals and objectives. One of the partners, Kornelia herself, based on her described post graduate studies on Law and Admin in Art (MA Degree) is conducting and managing the following SWOT analysis for the business:

- **Strength:**

Based on the location, in the heart of the town of Corfu which is a globally celebrated island, the business model operated, physical and online art gallery, highly skillful partners, who are able to provide excellent customer services, wide range of very carefully selected art works and related products and excellent customer service it will definitely count as a strong strength at Kornelia's Gallery.

- **Weakness:**

The major weakness that may count against our business is the amount of financial needs in order to overcome the critical period of the first year of operation, due to covid-19 incident, which drives to lower household spending on items related to art.

- **Opportunities:**

Kornelia's Art Gallery is operating in a highly visited Island from all over Europe and has expanded its fame to other countries outside Europe, such as China, Israel, South America. Also, since major players in the hotel industry, from the U.S.A., have already shown interest and acquired several existing hotel business, wealthy visitors from the USA are strongly recommended to visit Corfu.

All the above consists to opportunities of expanding business not only nationwide but global wide.

- **Threat:**

As covid-19 epidemic spreads worldwide and no one knows when we will go back to normal and which are the consequences of this situation. One of the major threats nowadays that we are likely going to deal with is the economic deterioration, which is affecting purchasing as well as spending household power.

7. Market Analysis

More specifically, according to *The Art Basel and UBS Global Art Market Report 2020*, the value of the global art market shrank 5 per cent to \$64.1bn in 2019, its first fall in three years, as trade tensions and other economic issues dragged the numbers down, even before the impact of Covid-19.

The largest markets for art and antiques are United States and United Kingdom, with sales in China to be worth nearly one-fifth of the global total. Last year sales in the US, which accounted for 44 per cent of the market, fell 5 per cent as buyers and sellers were put off by the negative geopolitical environment. In the UK, which had a 20 per cent share of art sales in 2019, values dropped 9 per cent, hurt by Brexit uncertainty. In China sales dropped 10 per cent, the biggest drop of the three dominant art market centres. China, which the report defines as Hong Kong, Macau and Taiwan as well as the Mainland — had already fallen 3 per cent in 2018. Global art sales reached an estimated \$67.4 billion in 2018 – an increase of 6% on 2017, according to findings published in the third Art Basel and UBS Global Art Market Report. Sales across 2018 brought the global art market to its second-highest level in a decade, representing a rise of 9% since 2008.

- **Market Trends**

Art Galleries and Museum industry worldwide, has accomplished unpretentious growth over the last years, although the environment was highly competitive. Art galleries and museums significantly depend on consumer expense and government subsidizing. As a result, the industry of art galleries and museums has organized special exhibitions and events in order to promote an interactive educational model aiming to attract new visitors and maintain public funding.

Art galleries and museums have also exploited the use of existing and emerging digital media, in order to offer online virtual approach to art and make it familiar to consumers.

In this era when the online community is growing rapidly, trends, especially for the younger ages, support building a “digital” behavior in order to become familiar with online galleries, which will also benefit from this trend. An online gallery also could become a leader in the business if the owners are experts in distinguishing special art works and artists.

Gallery owners and museums also take advantage of social media platforms like Instagram, Facebook, and Twitter and others to publicize their art galleries and art works. Nevertheless, online sales should definitely to be supported by serious logistics, as art consumers are very demanding about the delivery status of the company or institution.

8. Our Target Market

Our target market is art lovers all over the world. There are plenty of people who love to have art works in their houses or offices. There are also collectors who apart from the usual channels are looking for new young and potentially exciting new forms of art. We are here to establish our gallery and discover these new forms and artist for them.

The reason that we are starting our gallery in Corfu, is that the place is thriving with young artists due to the existing Art school. We have conducted our market research locally and nationwide and we reached to the conclusion that our human capital and our business structure will become our competitive advantage and prove that we can lead the market.

We are in business to create a new path discovering art and retail a wide range of art work and related merchandize to the following groups of people;

- Households
- Collectors
- Business People
- Interior Decorators
- Event Planners
- Corporate Executives
- Sports Men and Women

- Tourists

Our competitive advantage

After conducting a thorough market research we became aware of the fact that art gallery and museum industry has been much more competitive over the last decade because there has been a rapid growth of many museums, art galleries and online art shops. Conclusively, we have to provide exceeding expertise, be highly creative and customer oriented in order to become seriously recognizable in this industry. The members of Kornelia's Gallery are aware of the high levels of competition and they are prepared to deal with the other art galleries and other leading institutions of art not only in Corfu but nationwide.

We are heavily depending on our human capital, owner and partners and our business structure, mainly partnerships between people who share the same passion and ideas about promoting art to the world and simple people, more than billion dollar institution and high profile galleries, considering those two factors our competitive advantage which will lead us ahead in the market.

9. Sales and marketing strategy

- **Sources of Income**

Kornelia's Gallery is a privately funded business, as long as we refer to start up, with all the partners participating in expenses of the primary installation and operation of the first year. During this year, we expect to raise income from the following sources:

- Paintings
- Drawings
- Sculptures
- Private artists exhibitions
- Collective artists exhibitions
- Online educational exhibitions(funded by institutions)
- Online sales of pieces of art
- Advising and managing art for collectors
- State funding

We intend to maximize profits by to ensuring that we achieve or business goals and objectives.

Sales Forecast

Depending on the position of the gallery right in the heart of the historical center of the city of Corfu, we have made some estimations for sales based on a scrutinized market research.

It is already known that from October to March the Island has very limited cultural activities and we only attend to our local visitors. Nevertheless from April until the end of September, number of visitors may reach up to 8 million people. Baring in mind of the above the sales projection will be

- **First Fiscal Year:** € 120,000
- **Second Fiscal Year:** € 320,000
- **Third Fiscal Year:** € 500,000

The above projection was done based on information of local galleries and institutions so far as well as on the dynamic and style differences of our gallery. Another source of income will be from online sales, educational exhibitions, promotion campaigns and advise and managerial services we offer. Please note that the above projection might be lower or higher according to economic meltdown or growth accordingly.

- **Marketing Strategy and Sales Strategy**

Our marketing strategy was based on the following factors:

Location

The gallery is positioned in the very center of the historical part of the city. It is surrounded by traditional buildings, exceptionally maintained and also many of them are used for public cultural institutions.

Cultural environment of the Ionian Islands came under the Norman and Venetian rule in the 12th-13th century and later experienced a brief Turkish occupation at the end of the 15th century. Napoleon's army and the British Empire left their mark on the islands in conjunction with the long Italian occupation before their annexation by Greece in 1863, as a gift from Queen Victoria to the country's new monarch, the Danish Prince George I'.

Corfu is the most cosmopolitan of the Ionian Islands, enriched by the influence of the brief French occupation and 50 years of British rule.

Financial environment

The economy of three Island Regions, including the Ionian Islands, depends entirely on tourism. According to the study of the Institute of the Association of Tourism Enterprises of Greece (INSETE, published the contribution of tourism to Regional GDP is 71.2% in the Ionian Islands, 97.1% in the south Aegean and 47.2% in Crete. As

underlined in this study, these Regions have some of the highest per capita GDP in the country, substantiating the view that tourism leads to an improvement in the standard of living of the areas in which it develops. In the Ionian Islands is 15,182 thousand € per capita GDP. The participation of tourism in shaping the GDP of the Ionian Islands is impressive. Since the participation of tourism expenditure for 2018 was 2 billion 329 million euros, ie 71.2% of the total GDP (€ 3,270 million) of our Region. Thus, the per capita income is € 15,182. The Ionian Islands Region is ranked third in the country per capita GDP, behind Attica (€ 22,204) and the South Aegean (€ 17,769).

Human capital

Kornelia and her partners due to long lasting studies on the subject, Museology, Logistic and Supply chain, MBA, as well many years of working experience, are more than capable in completing their task and meet the demands of starting and maintaining the business.

Furthermore we are going to take the following steps:

- Organize an opening ceremony
- Invitations to be sent to distinguished people from the cultural
- Host art work of several kinds
- Use online platforms, Facebook, Instagram, Twitter for advertising

10. Publicity and Advertising Strategy

Although our gallery is centrally located and we have also established online sales, we are going to use additional advertising channels:

- Promote our gallery placing on community based newspapers and radio
- Use social media platforms like YouTube, Instagram, Facebook, Twitter, LinkedIn, Snapchat, Google+ and other platforms by advertising our business
- Place banners outside the gallery and nearby streets

Our Pricing Strategy

The art gallery aims to have a great variety of different kinds of art works, unique and qualitative. These are the main key factors that can make the art gallery very distinct. Many art lovers who travel will have the chance to visit the gallery where they can get art works and related merchandise at cheaper price. Furthermore, one main goal to reduce competition is to ensure that all the prices of the products are in the same scale as to the other galleries and some prices might be lower in case of a special corporation with an artist, but we will also offer art works that will intrigue collectors as well.

- **Payment Options**

Our payment policy will be adjusted on the fact that different customers prefer different payment options but at the same time, we will ensure that we abide by the financial rules and regulation of Greek laws.

Here are the payment options available to our clients

- Payment via bank transfer
- Payment with cash
- Payment via credit cards
- Payment via check
- Online purchase

11. Startup Expenditure (Budget)

Starting up any business, the amount or cost will depend on the approach and scale determined. In Kornelia's Gallery we need to ensure that both partners and employees are well taken care of, and that our facility is conducive enough for workers to be creative and productive. Bearing in mind the above, we can either be low or high depending on our goals, vision and aspirations of our business.

Installation costs for starting an art gallery business will include the following:

- The total fee for registering the business in Greece – € 150
- Legal expenses for obtaining licenses and permits as well as the accounting services (P.O.S machines and other software) – € 1,200
- The cost for payment of rent for 12 months for a 120 square meters in the total amount of **€ 18,000**
- The cost for facility remodeling (stands, special shelves) – **€ 10,000**
- Insurance coverage for premises – **€ 500**
- Other start-up expenses including stationery - **€ 800**
- Telephone and utility deposits (Quaranties) - **€ 200**
- Operational cost for the first 12months (salaries of employees, payments of bills et al) – **€ 9.600**
- The cost of purchase and installation of CCTVs – **€ 1.250**
- The cost for the purchase of furniture and equipment (Computers, Printers, Telephone, TVs, Sound System, tables and chairs et al) – € 4.000\$
- The cost of launching a website – **€ 600**
- The cost for our opening party (including marketing promotion – **€ 7.500**
- Miscellaneous – € 2.000

We would need an estimate of **€ 55.200** to successfully set up our art gallery in Corfu, Greece.

12. Generating Startup Capital for Kornelia's Gallery

Kornelia's Gallery is a privately owned business, solely financed by Kornelia and three more partners. They decided that the startup capital will be raised by:

- Personal savings
- Source for soft loans from family members and friends
- Bank Loan

13. Sustainability and Expansion Strategy

Our business will be supported by the good fame and quality of our people. We depend very much also on loyal customers, who we have had through the years of work in other institution and galleries. We have invested in expertise, authenticity and loyalty towards them too. In the world of art, customers and especially collectors rely on fame and credibility of art dealers. We are trying to provide the means so that our customers could obtain unique and authentic pieces of art, so they build a collector's behavior, based not only on the artistic approach but an investor's approach as well. We are aware of the ways penetrating the market and being appreciated, such as offering free educational exhibitions, free or at very low cost, advisory work, for example how to organize art fairs and art shows and we are well prepared to lower our profit margin for a while. We intend to reach our goals and meet our targets depending on our decision to launch our gallery in the famous town of Corfu, our corporate structure (partners who are highly trained and qualified), and our intelligent ways of promoting methods, as well as our financial strength for at least one year of operation.

Check List/Milestone

- **Registration name**
- **Legal opinion of company**
- **Business Registration at Local Chamber of Commerce**
- **VAT Number**
- **Opening of Corporate Bank Accounts**
- **Securing Point of Sales (POS) Machines**
- **Purchase of Insurance for the Business**
- **Renting of facility and remodeling the art gallery**
- **Conducting Feasibility Studies**
- **Generating capital from partners**
- **Writing of Business Plan**
- **Business Guidelines**
- **Graphic Designs and Printing of Promotional Materials**
- **Recruitment of employees**
- **Purchase of the needed furniture, racks, shelves, computers, electronic appliances, office appliances and CCTV**
- **Creating Official Website for the Company**
- **Creating Awareness for the business both online and around the community**
- **Health and Safety and Fire Safety Arrangement**
- **Opening planning**

- Establishing business relationship with artists and vendors – suppliers of art works and related merchandise (paintings, drawings, prints, sculptures, photography and other merchandise) **In Progress.**¹⁶

¹⁶ <https://www.profitableventure.com/art-gallery-business-plan/>

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IMAGES

INTRODUCTORY PICTURE (picture 1)

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Picture2

https://www.google.com/search?q=art+dealers&source=lnms&tbm=isch&sa=X&ved=2ahUKEwjF17KarvzqAhXS5KQKHQsTBhkQ_AUoAXoECA0QAw&biw=1366&bih=657#imgrc=cDzrw4r3dZdlnM

BETTYPARSONS (picture 3)

https://www.google.com/search?q=betty+parsons&source=lnms&tbm=isch&sa=X&ved=2ahUKEwiXkt2t0PfqAhVnc98KHVhqB3YQ_AUoAXoECBcQAw&biw=1366&bih=657#imgrc=AROnF7XGF08FjM

SIDNEY JANIS (picture 4)

https://www.google.com/search?q=sidney+janis&source=lnms&tbm=isch&sa=X&ved=2ahUKEwiL17jw0ffqAhXGPsAKHXAYD3gQ_AUoAXoECBcQAw&biw=1366&bih=657#imgrc=BiKVrV3KOqL15M

TIBOR DE NAGY (picture 5)

https://www.google.com/search?q=tibor+de+nagy&source=lnms&tbm=isch&sa=X&ved=2ahUKEwjZsZ_I0vfqAhUIT98KHZsKD-kQ_AUoAXoECBEQAw&biw=1084&bih=241#imgrc=YpVztIN_IOPXvM

ALEXANDRE IOLAS (picture 6)

https://www.google.com/search?q=alexandre+iolas&source=lnms&tbm=isch&sa=X&ved=2ahUKEwjT8vKS0_fqAhWxUt8KHAl0A7cQ_AUoAXoECBkQAw&biw=1366&bih=657#imgrc=KopHVtz3x2R3TM

LEO CASTELLI (picture 7)

https://www.google.com/search?q=leo+castelli&source=lnms&tbm=isch&sa=X&ved=2ahUKEwiX1cro8IHrAhUJKewKHdeZDlwQ_AUoAXoECBcQAw&biw=1366&bih=657#imgrc=ZrWqDdoNd2Ng1M

IRVING BLUM (picture 8)

https://www.google.com/search?q=irving+blum&source=lnms&tbm=isch&sa=X&ved=2ahUKEwiJ1vnJtY7rAhUGGewKHUjBAEAQ_AUoAXoECBMQAw&biw=1366&bih=657#imgrc=B8Juvx_FWvMtSM

Alexander Brooke (picture 9)

https://www.google.com/search?q=alexander+brooke++art+dealer&hl=el&source=lnms&tbm=isch&sa=X&ved=2ahUKEwiI06y6_K7rAhUmNOwKHQmQCUUsQ_AUoA3oEC A4QBQ&biw=1366&bih=657#imgrc=yH3SSz5vEF01BM

Tony Shafrazi (picture 10)

https://www.google.com/search?q=tony+shafrazi&source=lnms&tbm=isch&sa=X&ved=2ahUKEwiF6ZK126TrAhVB66QKHef4CREQ_AUoAXoECBUQAw&biw=1366&bih=657#imgrc=LZxmbZsv0ekANM