

# An Amusing Find



*by Miles Mathis*

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A reader pointed out to me that [2010 Gallery in Kansas City](#) is still leading its painting section with one of my old paintings, though I haven't worked with them in fourteen years. That painting is on their front page, and you have to click on it to get to their paintings page.

Why do I find that funny? Because this gallery has a Royo and a Pino listed, for \$32,000 and \$24,000, respectively. My painting above is listed for \$8,000. So why lead with it? Well, go look at the more expensive paintings and you will see why.

I also find it funny because the owner of the gallery hasn't raised the price of that painting in 20 years. He bought it directly from me for that price, so he wouldn't be making any profit if it sold. It is like he doesn't even want to sell it, and why would he?

You will say he hasn't raised the price because there is no interest in it. It hasn't sold at that price, so listing it higher would just be foolish. But there is a reason it hasn't sold at that price: clients come in and see it next to Pinos and Royos that are priced four times higher, so they think it isn't worth anything. They also see it surrounded by a lot of very mediocre work priced well below it, so they think this isn't a prestige gallery. They don't trust their own eyes and pass on it.

But as a reader of mine, you can benefit from some insider knowledge. To buy that painting or one like it from me directly would cost you about double that. My wholesale price is double his retail price.



That frame is also one of the best I have ever found. I got it when I was living in Bruges, Belgium.

You will say, if that is true, why don't I buy it and pocket the difference?

**Next day:** Well, I tried. I asked about it under a pseudonym and he told me it was sold and the site hadn't been updated. So that just makes this all even stranger. I don't tend to believe him. They have been leading their site with that painting for years, so what are the odds it would sell right before I ask about it? Best guess is it is a private collection piece he leaves in the gallery to dress it up, but it has never been for sale. It would be interesting to know how many buyers he has turned down. The problem is, since he hasn't updated the price with inflation and my rising status, it could possibly harm my valuation. Potential clients may see it priced there for \$8000 and think that is my current range.

He is also giving out false information, since he told me (under my pseudonym) that Miles Mathis was no longer painting as he did before. I not sure what he meant by that. Did he mean I had changed styles, or that I had quit. I haven't quit, I just no longer work with galleries, and you can see why. They take 50% or more, treat their artists like dirt, don't do any promotion, and don't know squat about art or anything else, even business. They are generally just rich people who open a gallery for the

prestige they think it attaches to their names, it being that or yachting or horse racing or something. They have utterly destroyed the field of art at all levels, they and their cousins the critics, but they just don't care.

And what happened with that gallery fourteen years ago, you may ask? What caused the split? Well, I [have already written about it](#), since I am not shy about sharing, as you know. I put it all down for posterity. In short, I got a newsletter from a gallery in California, telling artists how to succeed in the art business, the gist being that they should do all the gallery's promotional work for them, but give them 60% of the sale price anyway. So I wrote that article shoving that advice back down their throats. What I didn't know is that this gallery in Kansas City that I had been working with for a short time had sent out the same newsletter, though not to me. Someone alerted them to my article and they dumped me. It didn't matter because they hadn't sold anything anyway. The owner of the gallery bought that one work from me directly while I was still living in Europe, and when I returned to the States he put up a couple more on consignment. But they didn't really fit in the gallery, as you can see by visiting it now. He had the wrong clientele for serious work like that. So it was no great loss. For me, however, it was just more indication I didn't fit into ANY contemporary gallery. Pretty soon after that I quit even trying to deal with gallery owners, since they were just getting worse and worse. The contracts I was sent by new galleries were insulting, and I refused to sign any of them.

To see another report of my gallery experiences, you may go [here](#).