

The Gallery Audit.

Twenty questions. Ten for the artist in the room, ten for the collector. The companion working tool to "What Tanya Weedmire Knows That Everyone Else Is Trying to Learn."

A WORKSHEET BY MORIAH ALISE · DEAR GLORY · MAY 2026 · [READ THE ARTICLE](#) →

How to use this. Take fifteen minutes. Answer in full sentences, not yes-or-no. The audit isn't a verdict. It's a starting point for the conversation that actually moves the work — with your gallerist, with your advisor, with the person across the table at dinner. Bring it. Mark it up. Come back to it in six months.

FOR ARTISTS

Are you in a gallery that *compounds*?

The galleries that last build positioning before they build sales, take material risk with preparation, and make themselves an asset to every fair they enter. Where does your gallery sit on each of these?

- 1 Does my gallery write a *press strategy* before every fair I am in — or do they wait for press to find them?

- 2 When my work has material complexity — size, medium, conservation needs — does the gallery *educate the collector* before the price comes up, or after?

3 Did my gallery have a *positioning strategy* for me before the work was made — or only after?

4 Has my work been *chosen to lead editorial* of a fair my gallery has shown at? If not yet, what would have to be true for that to happen?

5 In the last twelve months, how many of my collectors did my gallery *follow up with* — about my next body of work, my next opening, the conservation of what they already own?

6 Does my gallery's program have a *clear point of view*, or am I a sampler in a roster that does not cohere?

7 Does the gallery's *mission align* with the kind of artist I am, or am I a brand stretch?

8 Does the booth at fairs feel like a *marquee for the fair* — or like a tenant nobody noticed?

9 Are the other artists on the roster *growing year over year* in editorial attention — or holding flat?

10 If my gallery closed tomorrow, could I *articulate why my collectors are still my collectors*?

FOR COLLECTORS

|| Is the gallery I am buying from built to *last*?

A gallery worth a long relationship behaves differently three years in than one that's there for the cycle. These questions help you tell which one you're standing in.

1 How long has this gallery been operating — and has its program *tightened* or *spread thin* over that time?

2 Does the gallery's *voice show up in editorial coverage* — or only in fair listings?

3 When I asked an off-the-cuff question about an artist's *conservation requirements*, did anyone in the gallery have the answer?

4 Was there a *positioning conversation* with me — about the artist, the practice, the body of work — before there was a sale conversation?

5 Does the program have a *clear point of view* I can articulate to someone else — or is it a buffet?

6 Are the artists on the roster *growing year over year* — new institutions, new press, new collectors — or holding flat?

7 Does the gallery *follow up after the sale* — not to sell me again, but to check on the work and the placement?

8 Have I been *invited into the broader programming* — talks, studio visits, dinners — or am I a transactional contact?

9 Is the gallery present at the *fairs where editorial attention concentrates* — or only at the easy-to-enter ones?

10 If I bought from this gallery five years ago, would I still feel *taken care of* today?

CLOSING NOTE

The audit is a *conversation starter*, not a scorecard.

If most of these answers came easy, you already know what you have. If most of them stalled, you know where the next conversation needs to happen. Either way, write it down. Then go have the conversation that actually moves the work.

Moriah Alise

DEAR GLORY · MAY 2026
DEARGLORY.COM