

The *Multi-Regional* Map.

Three things build a multi-regional career — the relationship that travels, the one intentional trip, the consistent presence. None of them require you to move. This worksheet walks you through your current base, your next city, and the moves that compound there.

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

Don't be a *local* artist.

*Most artists are running one strategy: get seen in New York, get a gallery, get validated. That belief is costing people years. Not because New York doesn't matter — it does — but because it is not the only room. **A multi-regional career is built by intention, not by ambition.** The artists doing this right are not louder. They are not on more planes. They are showing up in the same room over and over until they are known there. This worksheet is the map.*

How to use this. Move through the five sections in order. Section 1 is your real current base — not the one in your head. Section 2 is the one city you are going to commit to. Sections 3, 4, and 5 are the three engines of a multi-regional career: relationships that travel, the intentional trip, and the consistent presence. Close with three ninety-day moves. Print it. Put it on the wall. Run it again next quarter.

SECTION I · THE AUDIT

Five sections. *One real map* by the time you finish.

Don't round up. Don't aspirate. The map is only useful if it's honest about where you are right now. You can't plan a route from a city you're pretending to live in.

01 YOUR CURRENT BASE

Every collector, curator, writer, gallerist, or serious peer who has had a real conversation with you about your work in the last twelve months. Not followers. Not likes. People who bought, who returned, who reached out, who came back. Write their names. Beside each name, write the city they live or work in. That list is your map of right now.

- I can name at least *five* people from the last twelve months who have had a real engagement with my work (a purchase, a studio visit, a meaningful DM exchange, a return)
.....
- For each name on my list I can write down the city they live or work in
.....
- At least two cities appear on this list besides my own home city
.....
- I can identify which one or two people have re-engaged with me *more than once*
.....
- This list lives somewhere I can find it again and update it — it is not in my head, it is on paper or in a doc

→ What is missing or uncertain here — and what's the first move to fix it?

02 YOUR NEXT CITY

Pick one. Not where you live. The city you want your work to be known in. Maybe your work speaks to something happening there. Maybe you have one connection there already. Maybe it's a feeling you can't fully explain yet. Pick one. Write it down. Then write the real reason it's the right city for the work you are actually making — not the city that is currently in fashion.

- I have picked *one* specific city. Not three. One

- I can name a credible reason that city is right for my work (cultural narrative, collector density, peer artist scene, institutional fit, lineage)

- I know whether I have visited that city before — and if not, why I'm drawn to it anyway

- I can describe what success in that city would look like over the next 12–24 months (a show, a placement, a relationship, a press piece)

- That city is not on my list because it is famous. It is on my list because it is *right*

→ What is missing or uncertain here — and what's the first move to fix it?

03 THE RELATIONSHIP THAT TRAVELS

Your work can be in a city before you ever set foot there. Through Instagram. Through DMs. Through conversations that start online and become something real. But you have to be intentional — you have to know who you are building with and why. List the people you already know in that city, and the people you wish you knew.

- I can name at least one person — gallerist, curator, artist, writer, collector — already in that city who knows my work

- I have a list of three to five people in that city I want to be in real conversation with by the end of the year

- I have engaged with at least one of those names *this month* in a meaningful way (a thoughtful DM, a real comment, a share, an introduction request)

- I am following the right Instagram accounts, newsletters, or communities to know what is happening in that city week to week

- I have a way to keep track of the relationships I am building there — a list, a doc, a CRM, a folder. It is not in my head

→ What is missing or uncertain here — and what's the first move to fix it?

04 THE ONE INTENTIONAL TRIP

At some point you go. But you go with a plan. Not to wander. Not to network at a fair and hope. You go to meet specific people, see specific shows, have specific conversations. The relationship is the point. Not the opening. The conversation. The artists doing this right book the trip after the relationships are warm — not before.

- I have a target window — month and approximate dates — for one trip to that city within the next twelve months

- I have at least three specific people I would want to meet with on that trip

- I have at least two specific shows, studios, or institutions I would want to see while there

- I have a budget for the trip, even if it is small — the number is written down

- I have an honest answer to “*what does this trip need to produce for it to be worth it?*”

→ What is missing or uncertain here — and what's the first move to fix it?

05 THE CONSISTENT PRESENCE

You cannot show up once and expect people to remember you. The artists building multi-regional careers show up in the same room over and over until they are known there. Consistency is the strategy. What does weekly presence in that city look like for you right now — without getting on a plane?

- I have one specific action I can do every week, without a plane ticket, that puts my work in front of that city

- I have a posting or content rhythm I can hold for *twelve weeks straight* — not for two weeks and then quietly drop

- I have at least one ongoing thread — a Substack piece, a recurring repost, a podcast appearance, a guest post — that lives in that city

- I am willing to be unknown in that city for six months before I am known there

- I can tell the difference between *showing up* and *performing for the algorithm*. I am doing the first

→ What is missing or uncertain here — and what's the first move to fix it?

Where is the map *thinnest*?

Look across the five sections. Find the area where the writing was the hardest, or the boxes are the most empty. That is the engine of a multi-regional career that you have not yet started building. Name it.

Consistency over *conviction*.

*The artists building multi-regional careers are not louder than everyone else. They are not on more planes. They are not better-connected at the start. They are **consistent**. One small input a week, in the same city, for the same handful of relationships, for long enough that the pattern becomes obvious. The map is built by repetition. Not by a single big trip. Not by a viral post. By the small, weekly, on-purpose work of showing up in the same room until they know your name.*

YOUR FIRST ENGINE

The *one engine* — relationship that travels, the intentional trip, or the consistent presence — I am building first over the next ninety days —

Three *ninety-day moves*. In the next city.

Three specific, dated actions inside the city you picked. The point is to convert the map from theory into practice this week, this month, this quarter. A studio visit. A direct outreach. A repost rhythm. A flight. Three.

A ninety-day move is a specific, dated action in the next-city that you will actually do. A DM sent. A studio Zoom scheduled. A trip booked. A piece pitched to a writer in that city. A repost rhythm started and not dropped. Three.

1 NINETY-DAY MOVE ONE

BY WHEN _____

2 NINETY-DAY MOVE TWO

BY WHEN _____

3 NINETY-DAY MOVE THREE

BY WHEN _____

CLOSE

You don't have to *move*. You have to map.

The map is the work. The relationship that travels, the intentional trip, the consistent presence — together they build a career that is not dependent on one city saying yes to you. Run this

*audit again in ninety days. Compare. The map will tell you what is working and where you have been quiet. **Small is fine. Small is how this starts.** See you back in the room next week.*

Moriah Alise

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