THE ARTLOGIC GALLERY REPORT 2025

Artlogic

CONSTANCE READ | STREETS OF QUALITY | 2024 | OLLIE HAMMICK (PHOTOGRAPHER)

We're proud to share this year's edition of the Artlogic Gallery Report, offering a research-driven snapshot of today's gallery landscape. Based on survey responses from gallerists in over 50 countries, this report reflects the perspectives, pressures, and priorities shaping commercial galleries in 2025.

Created in dialogue with the global art community, this year's insights spotlight the realities of running a gallery today, from shifting revenue sources and evolving collector behavior, to increasing concerns around burnout and work-life balance. At a time when the art world continues to adapt to rapid change, these findings aim to inform, empower, and support those working at every level of the gallery ecosystem.

As the leading technology partner to over 12,000 art world professionals, Artlogic is committed to building tools that meet the moment. Whether it's helping teams save time, reach new collectors, or streamline operations, we're focused on solutions that help galleries thrive, especially in challenging environments.

We're particularly grateful to the many gallerists who generously took the time to share their experiences in this year's survey. Your voices help us shape the future of our platform and ensure we continue to meet the needs of the people who rely on it every day.

Mike Profit
Chief Executive Officer

Joe Elliott
President & Chief Commercial Officer

Economic uncertainty and low collector demand top growth pressures

Our findings show that across this ecosystem, economic uncertainty and low collector demand are the top pressures on growth. We asked galleries to talk about the challenges they face, and 63% of respondents say that running a gallery is harder now than 2 years ago.

Most revenue still comes from existing collectors

For the majority of galleries, most revenue still comes from existing collectors. Expanding on this insight, the Artlogic Gallery Report explores the pressures galleries face in finding new clients, and the evolving influence Gen Z and younger collectors are having on the gallery industry.

Navigating an evolving economic landscape is galleries' top stressor

Perhaps unsurprisingly, when considering the future, many galleries identify financial concerns—particularly increasing expenses such as rent and shipping—as a leading challenge. These economic factors intersect with shifting collector behavior and demand, creating varying impacts depending on a gallery's size and geographic context.

Burnout rates change with gallery size, location, and role

A key focus of our research has always been the human cost of the day-to-day challenges and reality of running a gallery. Our findings reveal that burnout rates change with gallery size, location, and role. As well as personal experience of burnout, we analysed how burnout affects gallery teams as a whole.

Economic uncertainty and low collector demand are top pressures on growth

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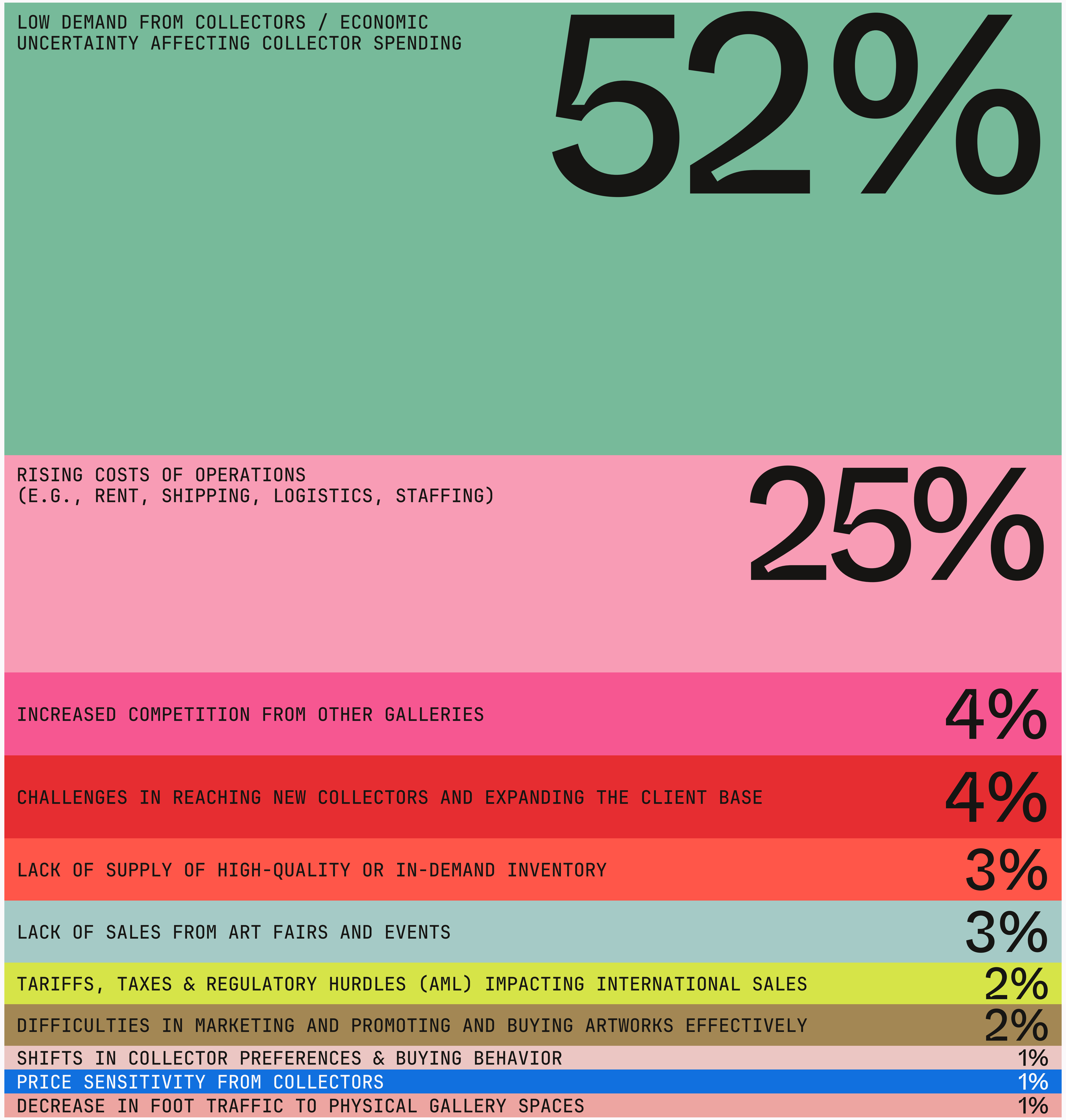
Top Reasons Why Running a Gallery Has Become Harder

Percentage



Most of our respondents (63%) told us that operating a gallery is harder now than it was 2 years ago.

Concern over falling collector demand was the driver behind these difficulties for just over half (52%) of galleries. Economic uncertainty and low collector demand are clearly linked and were felt particularly acutely by smaller galleries (3 or fewer employees). 56% of these galleries cited low demand and economic uncertainty as their top reason for increased difficulty, while only 32% of larger galleries chose this option. Slightly over a quarter (25%) of all galleries blamed rising operational costs for their perceived increased difficulties. These two factors far outstripped the other options available in the survey, suggesting a heavy overlap between them.

Political instability was one of the key drivers of the economic uncertainty, low collector demand, and rising costs which galleries have faced over the past 2 years. Over three quarters (80%) of galleries reported that political developments increased the difficulties they experience. However, just under one third of these galleries (27% of all galleries) considered these challenges to be manageable–there is some resilience in the gallery market. Furthermore, 17% of galleries reported being unaffected by political developments.

Larger galleries appeared better equipped to weather the storm of political uncertainty and were less likely than small galleries to experience political developments as purely negative (51% vs 55%). They were also more likely to feel these challenges to be manageable (31% vs 21%). This may well reflect the larger galleries' greater access to resources with which to adapt. Only 3% of galleries felt that politics had had a positive impact on their business. These positive impacts are usually tied to specific local conditions or shifts in business models that favored digital or global access.

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Navigating an evolving economic landscape is galleries' top stressor

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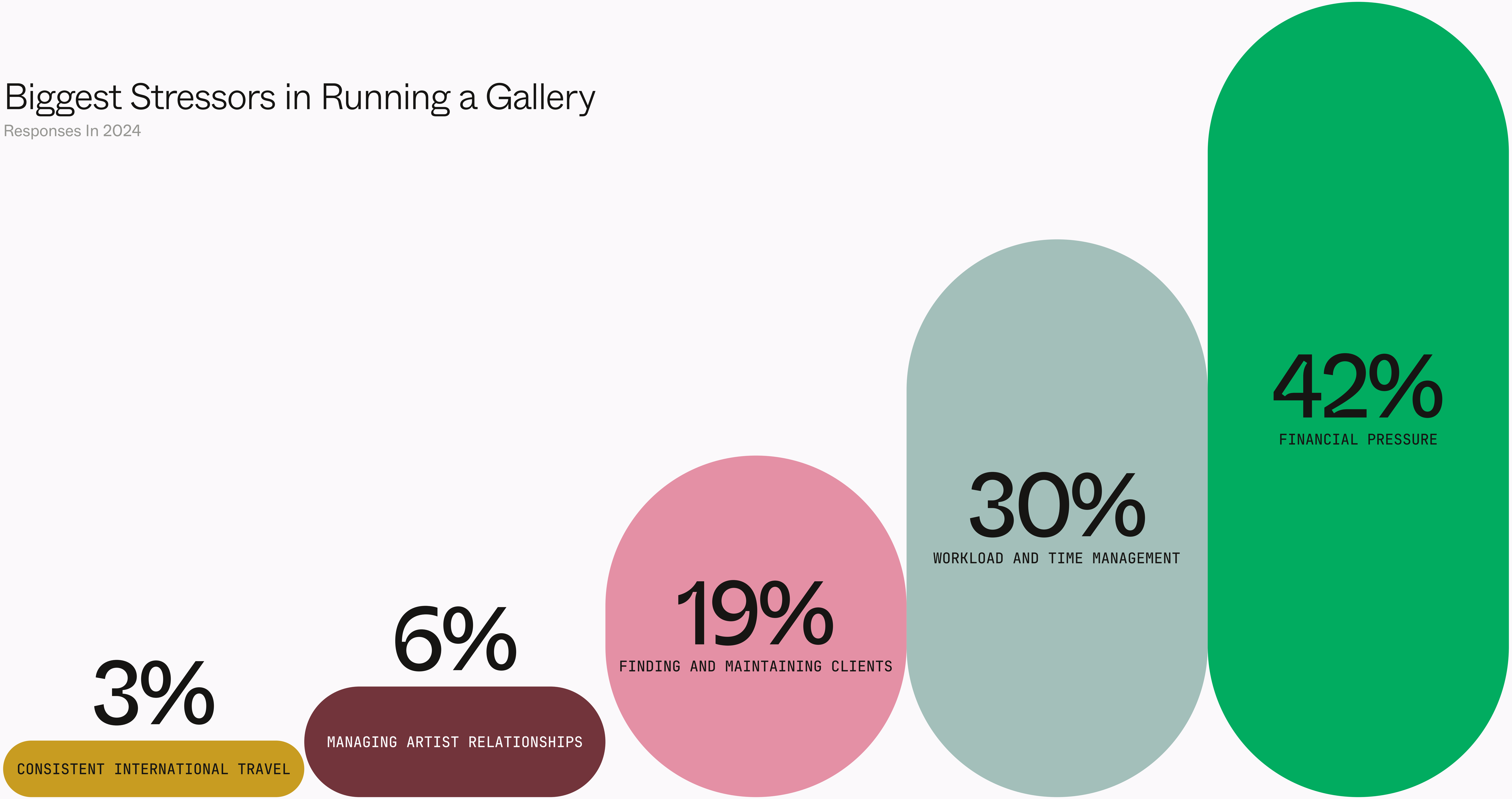
Biggest Stressors in Running a Gallery

Responses In 2024



Looking ahead, galleries identified the tension between reduced income and rising operational costs, such as rent and shipping, as a top stressor.

Smaller galleries were the most likely to cite cost-related concerns as their primary challenge for the future. Over half (57%) of smaller galleries identified this as their top stressor, compared to 35% of larger teams. In contrast, larger teams were more likely to highlight workload and time management as their key concerns (41%), compared to just 17% of smaller galleries, reflecting the operational complexity that often comes with growing staff and expanded programming.

Perceptions of stress also varied based on role and geography. Gallery staff (as distinct from owners or founders) predominantly cited workload and time management as their biggest anticipated stressors (47% and 44%, respectively). Among owners and founders, the contrast between US and non-US respondents was notable: 64% of US-based owners and founders highlighted financial pressures—particularly around rising costs and unpredictable revenue—as their top stressor, while only 45% of their non-US counterparts reported the same.

External stressors were closely tied to geography. Non-US galleries were more likely to report regulatory burdens (12%)—such as Anti-Money Laundering compliance and customs procedures—alongside challenges in accessing international markets and new collectors (13%). Issues such as competition, supply chain constraints, and legal compliance could be additional operational complexity factors faced by galleries outside the US. By contrast, US-based galleries reported a greater impact from escalating costs, with 34% citing this as a top stressor, compared to 20% of non-US galleries.

Across all regions and gallery sizes, a consistent set of challenges emerged: low demand, rising costs, and changing buyer behaviors continue to shape the landscape, posing shared barriers to sustainable revenue growth.

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Most revenue still comes from existing collectors

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2024 Revenue Source: Existing vs New Collectors

Revenue source	Share
MOSTLY FROM EXISTING COLLECTORS (75% OR MORE OF REVENUE)	27%
AN EVEN MIX OF EXISTING AND NEW COLLECTORS (AROUND 50/50)	25%
SOMEWHAT FROM EXISTING COLLECTORS (AROUND 60-74%)	20%
SOMEWHAT MORE FROM NEW COLLECTORS (AROUND 60-74%)	11%
UNSURE / DON'T TRACK THIS DATA	10%
MOSTLY FROM NEW COLLECTORS (75% OR MORE OF REVENUE)	7%

Most galleries depend upon existing collectors for the majority of their income, but foresee a hybrid digital/physical future for new and younger collectors.

Globally, 2024 highlighted the enduring value of repeat clients. Just under half (47%) of galleries said that more than half of their revenue came from existing collectors, while over a quarter (27%) reported that 75% or more of their revenue was sourced from this trusted base.

While many galleries reported a balanced client base, only 7% globally said the majority of their income came from new collectors. U.S. galleries showed a slightly greater emphasis on cultivating new buyers, with 9% reporting that most of their revenue came from new collectors compared to 6% outside the U.S.

Notably, 10% of galleries said they weren't tracking this kind of data, a missed opportunity in a market where knowing your collector base is vital for growth and resilience.

Technology helps galleries understand their clientele. Embedded CRM and technology (like Artlogic) are great tools to effectively deepen and manage client relationships. More Artlogic clients received most of their revenue from existing collectors than non-clients (30% to 21%). Embracing these tools is a strong strategic move for galleries given the importance of existing collector relationships.

The 10% of galleries that do not gather collector data could benefit from better technology and revenue attribution, to fully understand their client base, make long-term strategies, and prepare for the future.

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Younger collectors have different desires from earlier generations; they seem motivated by experiences and events. Many galleries see this as the most impactful way this generation will reshape the art market (22%). Only 8% of our respondents expected no change.

The bricks-and-mortar gallery is here to stay. 13% foresaw no major change while a further 44% envisioned a fully hybrid future where physical galleries are tightly integrated with online platforms. 30% see the focus shifting to 'experiential value' beyond traditional exhibitions towards programming, events and community programmes. Only 12% predicted a significant shift from physical spaces.

Burnout rates change with gallery size, location, and role

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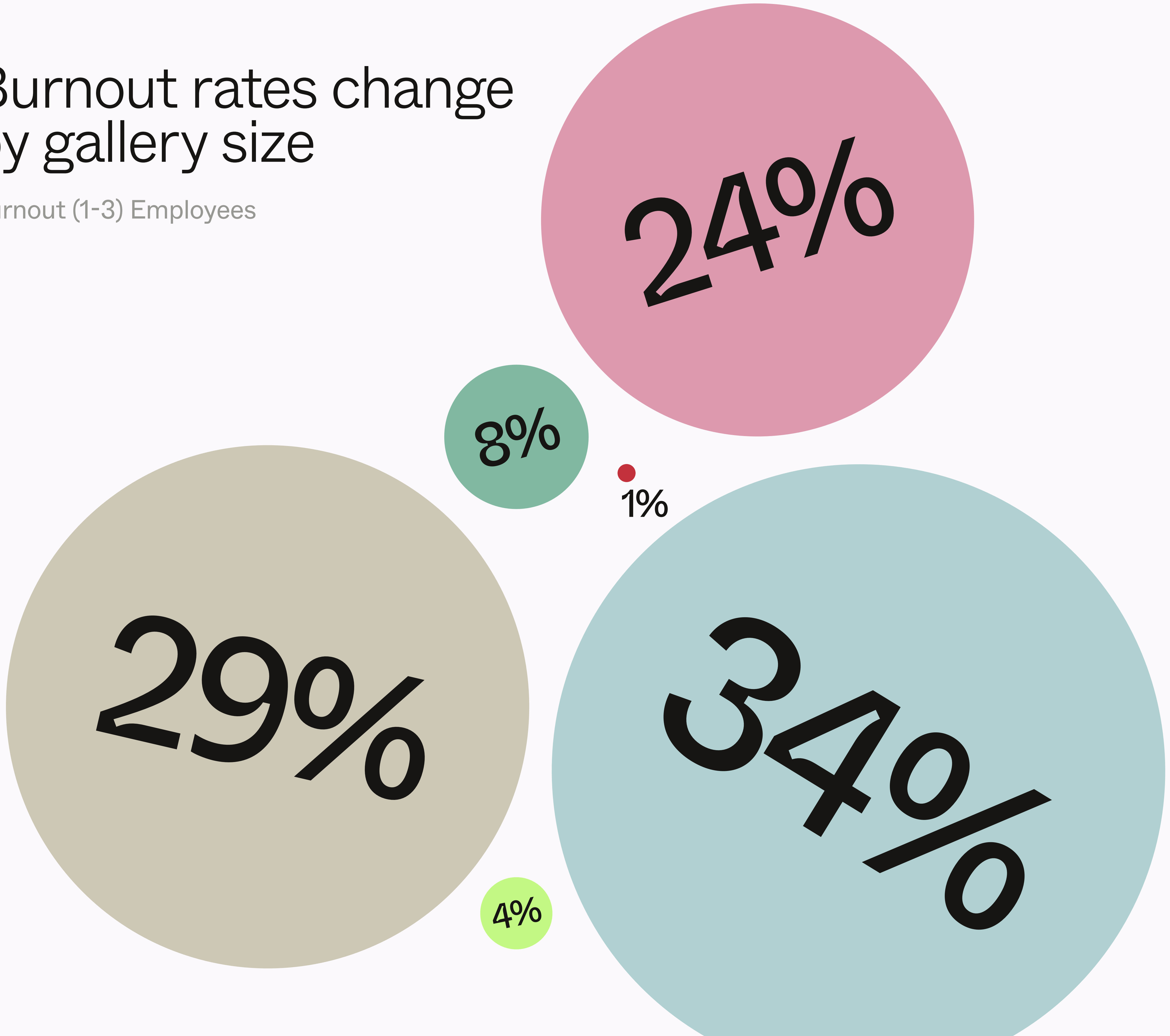
Burnout rates change by gallery size

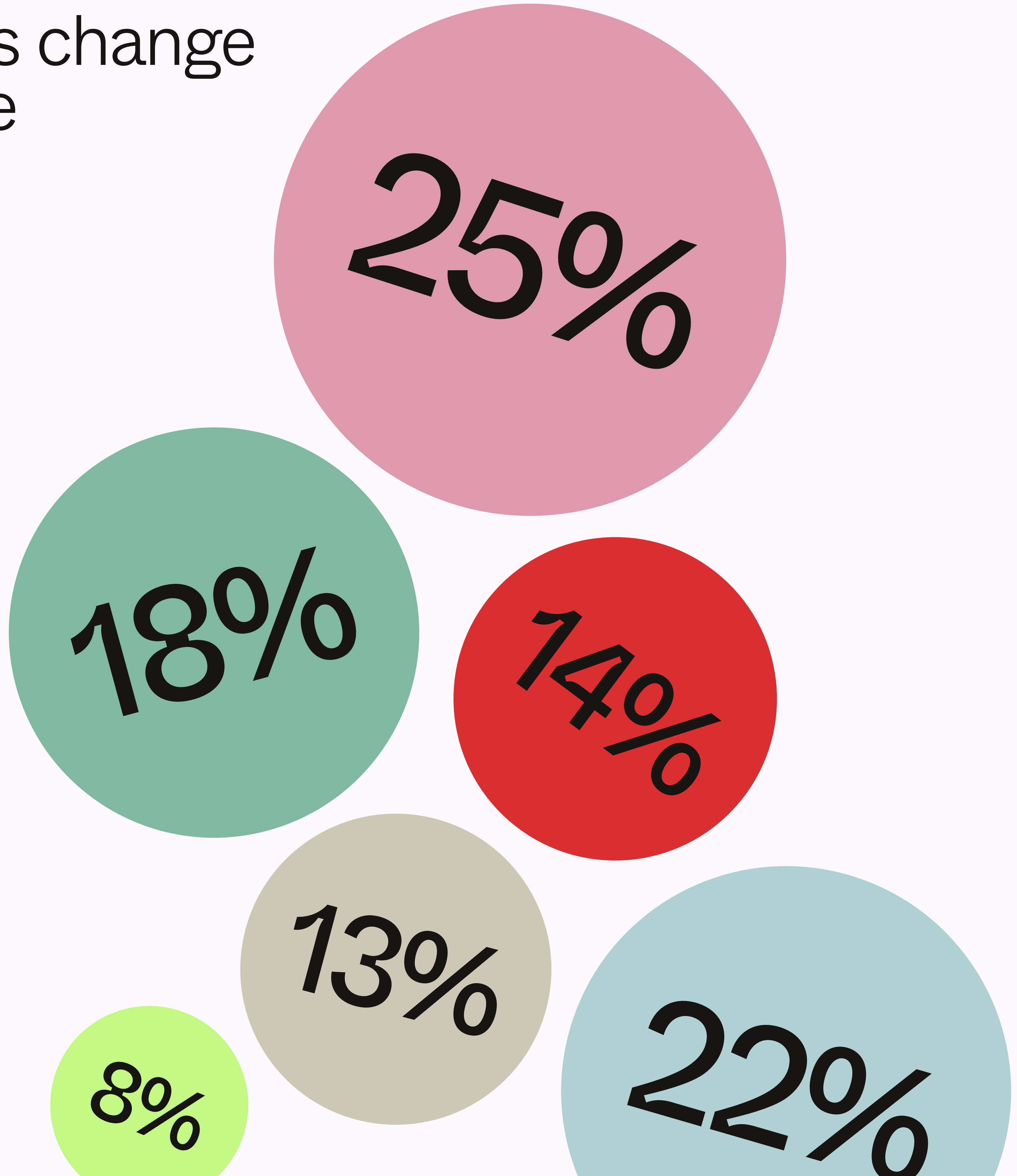
Burnout (1-3) Employees



YES, I HAVE PERSONALLY EXPERIENCED BURNOUT	24%
YES, BOTH MYSELF & OTHERS IN MY GALLERY HAVE EXPERIENCED BURNOUT	8%
YES SOMEONE IN MY GALLERY HAS EXPERIENCED BURNOUT	1%
NO, BUT I HAVE FELT INCREASED STRESS OR PRESSURE	34%
NO, I HAVE NOT EXPERIENCED OR OBSERVED BURNOUT	29%
UNSURE / PREFER NOT TO SAY	4%

Burnout rates change by gallery size

Burnout (4-10) Employees



YES, I HAVE PERSONALLY EXPERIENCED BURNOUT	25%
YES, BOTH MYSELF & OTHERS IN MY GALLERY HAVE EXPERIENCED BURNOUT	18%
YES SOMEONE IN MY GALLERY HAS EXPERIENCED BURNOUT	14%
NO, BUT I HAVE FELT INCREASED STRESS OR PRESSURE	22%
NO, I HAVE NOT EXPERIENCED OR OBSERVED BURNOUT	13%
UNSURE / PREFER NOT TO SAY	8%

Burnout hits larger galleries hardest with over half of all employees reporting burnout in some form, personally or amongst colleagues

Team size played a prominent role in reported burnout rates. Burnout was most often observed in larger teams (4-10 Employees) with 56% reporting burnout personally or in their team, compared to 33% of smaller teams (1-3 Employees). This higher rate could result from more complex operations, blurred boundaries, or team-wide culture issues. Smaller teams were more likely than large teams to report no burnout (29% compared to 13%). However, smaller teams had higher rates of increased stress than larger teams (34% vs 22%).

Personal burnout levels were consistent across both small and larger teams. Larger galleries were significantly more likely to experience team-wide burnout; 18% said both they and others were affected and 14% said a gallery coworker had burned out.

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Looking at roles within the gallery, owners and founders experienced and observed burnout differently to staff. 11% of staff observed more burnout amongst colleagues than owners and founders who only reported noticing 3% of burnout amongst their staff. This reflects the varied visibility of burnout across the gallery: owners and founders were either underreporting burnout, did not notice it, or perceived burnout differently from staff.

Interestingly when comparing the US with the rest of the world, US gallery owners and founders reported higher rates of personal burnout than their staff (33% vs 11%). Whereas, equivalent figures for non-US galleries saw staff report higher burnout rates (19% vs 24%).

Those who responded that their gallery was negatively affected by the political climate reported more stress and burnout (70%). The highest rate of reported positive wellbeing, where there was no burnout or stress (30%), was found among those who felt there was a positive political impact on their gallery. This suggests that external political pressures can influence the personal wellbeing of those within the gallery environment.

Method

The Artlogic Gallery Report 2025 was developed through an online survey that ran during April 2025, with responses from 305 gallery professionals and dealers worldwide, representing both Artlogic clients and non-clients. The largest group of participants (37%) are based in the USA, followed by 18% in the UK. Approximately 28% of respondents have been in business for less than five years, while 36% have operated for more than 20 years. The majority (67%) work exclusively in the primary market, while a smaller segment operate across both the primary and secondary markets. This report was made possible by the generosity of the gallerists, dealers, and other gallery professionals who shared their experiences and perspectives. We're deeply grateful for your time and insights, which have allowed us to compile this report. We hope the findings prove informative, empowering, and useful in navigating the year ahead.

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About Artlogic

Artlogic is the leading technology platform for the art world, working with over 5,000 galleries, artists, advisors and dealers in more than 70 countries. The platform's integrated approach combines inventory, accounting, CRM, website, sales, marketing and payment solutions, providing everything needed to run an efficient and successful art business. Founded in 1994, Artlogic has teams in London and New York.

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