

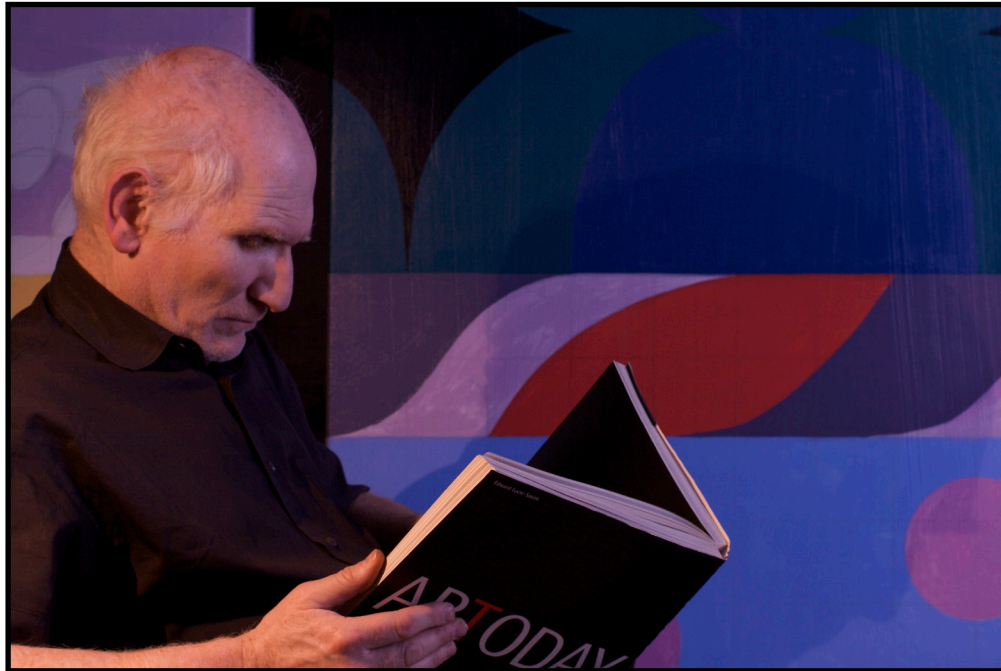
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ART OF LEADERSHIP SERIES

T H E M A G A Z I N E

CREATED AND PRODUCED BY LAWRENCE M. KLEPNER, ESQ.



Monday March 7th, 2011

A Conversation with Art Critic Peter Frank

Guest Producer: Rebecca Alston

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ART OF LEADERSHIP

LAWRENCE M. KLEPNER, ESQ.

Monday, March 7th, 2011
A Conversation with Art Critic Peter Frank

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Lawrence Klepner, Esq. is a Financial Advisor offering securities and advisory services through First Allied Securities, Inc., member FINRA/SIPC. Manhattan Ridge Advisors and First Allied Securities, Inc. are not affiliated with Art of Leadership.



Peter Frank is an art critic for Huffington Post, Associate Editor of Fabrik Magazine, and Adjunct Senior Curator at the Riverside Art Museum. He has served as Editor of THEmagazine Los Angeles and Visions Art Quarterly and as critic for Angeleno magazine and the L.A. Weekly.

Frank was born in 1950 in New York, where he wrote art criticism for The Village Voice and The SoHo Weekly News. He moved to Los Angeles in 1988. Frank contributes articles to numerous publications and has

written many catalogues for one-person and group exhibitions. Frank has also organized numerous theme and survey shows, including "Driven to Abstraction: Southern California and the Non-Objective World, 1950-1988," for the Riverside Art Museum; "Artists' Books U.S.A.", "Mapped Art: Charts, Routes, Regions" and "Line and Image: The Northern Sensibility in Recent European Drawing", all for Independent Curators Inc.; "Fluxus Film and Video" for the Museo Reina Sofia in Madrid; "Young Fluxus" for Artists' Space in New York; "To the Astonishing Horizon" for Los Angeles Visual Arts; "Southern Abstraction" for the Raleigh (NC) City Gallery of Contemporary Art; "The Theater of the Object, 1958-1972" for New York's Alternative Museum; "Visual Poetry" for the Otis/Parsons Art Institute in Los Angeles; "Multiple World" for the Atlanta College of Art; and, most notably, "19 Artists – Emergent Americans," the 1981 Exxon National Exhibition mounted at the Guggenheim Museum.

Frank has taught at Pratt Institute, Columbia University's School of the Arts, the Tyler School of Art, the University of California Irvine, Claremont Graduate School, California State University Fullerton, the University of California Santa Barbara, the University of California Los Angeles, Laguna College of Art and Design, and other institutions. McPherson & Co. Documentext published his Something Else Press: An Annotated Bibliography in 1983. A cycle of poems, The Travelogues, was issued by Sun & Moon Press in 1982. Abbeville Press released New, Used & Improved, an overview of the New York art scene co-written with Michael McKenzie, in 1987. Frank has also published many artists' monographs, including Roller: The Paintings of Donald Roller Wilson in 1988 and Robert De Niro, Sr. in 2004.

An Interview with Peter Frank, Los Angeles-based Art Critic for the Huffington Post and Associate Editor of Fabrik Magazine

By Richard Friswell, Managing Editor, ARTES e-Magazine

Gertrude Stein, in her *Lectures in America* (1935), spoke from the heart on the impact of art in her life, in the essay, ‘Pictures’:

“Everybody must like something and I like seeing painted pictures...In short anything painted in oil anywhere on a flat surface holds my attention and I can always look at it and slowly yes slowly I will tell you about it.”

The art critic for *The New Yorker*, Peter Schjeldahl, once said in an interview that, “art’s brute factuality makes for philosophical drama.” Our endless fascination with the visual arts may relate to the limitless ways in which objective reality and emotion can be reconfigured on canvas, with paint; on paper, with graphite, pastel or stylus; in three-dimensional works of clay, stone or steel; or new media, through first-person performance and video, to name a few. But all of these modes of artistic expression share a certain characteristic: They hang or stand in silent vigil in museum and gallery spaces, waiting to be discovered. “Art does not come out to meet you on the street,” an iconic New York artist once told me, “it doesn’t even meet you half way. You have to go to *it*, and, as such, it holds the upper hand.”

Enter the role of the art critic, fine art’s ‘ground guide’ for pointing the way to the sublime, the credible, the appalling, the modestly-and-famously proficient and the emotionally gripping work found in the vast, complex arena of artistic expression over the ages. The art critic is, at once, Schjeldahl’s *philosopher*, Gertrude Stein’s *story teller* (for those without the time she allowed herself), historian, social commentator, sometimes-maestro of studio technique, trend-follower, and interpreter of the unspoken narrative of the artist as aesthetic nomad and visual poet. The art critic is the tracer round for the informed point-of-view, firing off opinions; often leading the way and setting the stage for a larger assault of public attention that may follow, in the wake of his or her expressed views.

Renowned art critic and author, John Updike, in *Still Looking* (2005) saw the evolving American art scene as a panorama of styles and creative intent, encircling the media dedicated to covering it, “leaving their minions at the mercy of what exhibits happen along...[where] coverage is to that extent random.” Like Ms. Stein, he believes that “the effort of the art critic is one of appreciation...letting the works sink in...never quite done with unfolding all that is in it to see.”

In the spirit of Updike, Peter Frank, Los Angeles-based critic, has earned a reputation as one who is prepared to take the time to appreciate...to let ‘the work sink in.’ Reporting on the art scene in a city the size of a small country is no easy task.

But Frank appears to be able to be up to the task; after more than twenty years in California and 15 years before that reporting on the New York City art scene, he has earned a reputation for his animated, open writing style and broad working knowledge of the visual (and other) arts’ long and sometimes complex history. This, along with his ability to drill down through the rhetoric that often obscures the relevancy of art criticism from the average reader, helps to make sense out of the fervor of invention and re-invention that characterizes the contemporary art market today.

I spoke with Peter Frank about his career, view of the booming Los Angeles art community and role as an art critic in a virtual media environment that, unlike the days of print publications, now reaches a global audience.

Richard- *I’ve read many of your reviews and you always seem to be having a romping good time. How do you explain the tone of your critique in a field known for its self-referential seriousness?*

Peter- I love looking at art and I want the reader to have a good time reading about art. For whatever reasons (most of them having to do with traffic), audiences in Los Angeles are harder to motivate to come out for exhibitions and events than those in New York. So, making art accessible by removing the barriers that have traditionally been erected around it is a good way to increase awareness and bring more people in the doors of museums and galleries. My writing is aimed at creating curiosity in the reader and to bringing those eyes and feet into the museum. The assumption is that the more direct experience people have with art, the more reasons they will find to come again.

Richard- *Tell me how you became an art critic; why not a novelist, or historian, or fighter pilot?*

Peter- I come from a family of writers. My father was a journalist; his father was one, as well. My mother was an English teacher and librarian. My brother is a sports journalist. I had a childhood interest in music—specifically, modern, even avant garde ‘classical’ music, like John Cage, electronic music, and so forth. In the seventh grade, I wanted to take a music class, but that was for the 8th graders. I was assigned a visual arts class instead. There, the teacher showed us images of works by Kandinsky, Klee and Miro. I was hooked. I was looking at what I’d been listening to.

Richard- *You know that Kandinsky experienced synesthesia, a neurological state where sounds take on actual visual color referents. He claimed that he literally painted the sounds he heard in music.*

Peter- It wasn’t a *synesthetic* experience—or multi-sensory event – for me, but rather an epiphany that the visual arts could provide much the same kind of experience music could. The term *ekphrasis* is closer to what I mean. That is, I found in art, and the words I used to describe what I saw, a form of rhetorical expression whereby the vividness of one medium could be captured in another, equally satisfying form. Good, and well known, examples of this would be Mussorgsky’s *Pictures at an Exhibition*, or Rachmaninoff’s *Isle of the Dead*. Both pieces of music were inspired by paintings, but the music has come to be as profoundly moving as the artist’s original work. So, one form of expression can be as impactful as the other.

Richard- *In a review dated about a year ago, you claim that “painting is back!” Do you see a resurgence of the ‘studio style’ of painting...that is, a controlled environment setting and an emphasis on a more painterly approach to the subject? I think of artists like Odd Nerdrum, Jenny Seville, Eric Fischl, John Currin, Margaret Bowland and others, whose painterly surfaces are very much part of the finished effect.*

Peter- Many people associate me with conceptual art, performance, artists’ books, and other “new genres” or “post-studio art.” That’s understandable, as I championed such work early on and was practically raised, in an artistic sense, by Fluxus and Happenings artists. Makes perfect sense, given the source of my artistic passion in the art-music interface. But, as I wrote in a recent Blog, I love painting - love it the way someone who dines out all the time loves good cooking. I don’t prefer painting to, say, collage or black-and-white photography or welded sculpture or multi-track video or what-have-you, but painting affects me, as I guess it might you, uniquely. No matter how flat and un-modulated the surface of a painting, it is still a surface that exists in real time and space, a surface that bears visual information as real and obdurate as the wall behind it and yet as capable of illusion as my computer screen. A painting has real dimension, in every direction.

And this is why I think that painting is ‘back’ now (although I dislike talking in those tendentious terms, and do so only rhetorically). We need it more than ever. Its physical reality and relative stasis provide us with the kind of stimulus the computer screen cannot provide. Indeed, the fact that our lives now revolve around that screen sparks a need in us to look at something else—not instead, but as well—something that is tangible and stable, extant in our somatic field, even as it acts upon our retinas. Sculpture, of course, does this, too, and sculpture is also ‘back’ for many of the same reasons. But we seem to be acculturated—or maybe hard-wired—to respond to pictures, even if those pictures are purely formal arrangements on a plane. And paintings do it for us the way featureless glowing screens don’t.

Richard- *I know you’re bullish on painting, but the Los Angeles art scene that you cover—and New York, where you started—offer a big tent for artists to experiment. What else do you see going on?*

Peter- I certainly don’t limit what I’m seeing to studio-based painting alone, and never have. It is true that when the spotlight goes off a particular practice, artists involved in that practice tend to be at their best. As a result, there has been a re-emergence of interest in traditional forms of figuration and abstraction. But I shouldn’t be too hard on technology. Computers are also helping to re-define what we think of as ‘art’. The drawback in surfing the Internet for art is that, for some people, the *only* experience they have is viewing images of paintings on a computer screen. They make the mistake of thinking of *this* as being exposed to art. This is like seeing *pictures* of the Grand Canyon, as opposed to standing on the south rim and taking in the actual vista. However, Web-based art can pique curiosity and bring people out to a museum or gallery. So, certainly in the long run, it’s a good thing. Moreover, there is plenty of meaningful work being done digitally that is aimed at applications in other media, and there is also very credible computer-generated art being shown today, in galleries and on line. Neither will replace painting; nor will painting displace the digital format. There is a convergence of forces in the marketplace and the gallery visitor has ever more choices.

Richard- *You’ve worked in and written about the art scene in both Los Angeles and New York. How would you compare the creative energy you see in each of those settings?*

L.A. is *not* displacing New York City as the arts center of the country. New York remains the center of the North American art *market*, and, with London, is still the single most vital art-market town in the world. But the art market itself is rapidly decentralizing, due largely to the emergence of multiple Asian market centers and especially of the Internet. Furthermore, New York ceded to L.A. decades ago—over the course of the 1980s, to be exact—the mantle of the most vital center for *artists* in the U.S., precisely because the market took over N.Y., squeezing artists to the margin (a process abetted by N.Y. real estate pressures). This isn’t a good situation for N.Y., but it is a good situation for American artists, at least those who treat N.Y. not as home - actual or hoped-for - but as a necessary way station. L.A. is a place primarily to *make* art; New York is a place to *show and sell* it.

Richard- *Speaking of markets, I know you have attended many of the art fairs that have sprung up in recent years, including Art Basel and the Armory Show, here in New York. What forces do you see at work in the retail art market?*

Peter- What did F. Scott Fitzgerald say about the rich? Just as the market for million-dollar homes has come back - spurred, admittedly, by lower prices in that market - so has the market for art on most levels. The people still hurt by the recession don’t buy art. Madoff knocked off a number of collectors, to be sure, but they have been replaced several times over by foreign buyers, especially newer Asian ones relatively untouched - at least as yet - by recent economic, and other, upheavals. Apparently, the stuff that sells best right now is either the safest or the noisiest -- whatever comprises ‘safest’ in various contexts, and whatever comprises noisiest in the context of art-world buzz. Not infrequently, noisiest *is* safest, if you’re not thinking long-term. But from what I understand, the mid-range market (over \$25K— maybe it’s \$40-50K by now—to low six-figures), which is usually the first to go out in a downturn and the last to come back, is already quite healthy. The boom is not back, thank God! There is some selective silliness, but, hey, it’s art. Don’t look for a return to the madness of the ‘00s, but do look for bubbles—to expand and even to pop—in select, mostly geographically defined, markets. The Mideast market will be especially interesting, as it’s very hot, but could respond who knows how to current political developments.

Richard- *Lastly, as a principle contributor to the Huffington Post, soon to be a subsidiary of multi-billion dollar AOL, do you foresee your editorial perspective being impacted in any way? Certainly, your potential audience will be expanding greatly.*

Peter- it's too early to tell, but I don't anticipate much of an impact, except that I will have a larger audience for my writing, as you say. It has been wonderful to be part of the *HuffPo* project and the fact that I get to use the site as a platform for talking about whatever is on my mind is great. People have heard of the Huffington Post and, as such, it brings a certain amount of notoriety to my work. That is satisfying, too. Maybe, someday, when I assemble an anthology of my writings, the Post contributions will figure significantly in that collection; I do feel I'm doing some of my best writing for *HuffPo*. But for now, I get to see a lot of art and to share my perspective with the world. Works for me!

Richard- Thank you for taking the time to speak with me.

Biographical Profile:

Los Angeles-based, **Peter Frank** is adjunct senior curator at the *Riverside Art Museum*, associate editor for *Fabrik* magazine and an art critic for *The Huffington Post*. He served for 20 years as critic for the *LA Weekly* and was past editor of *Visions Art Quarterly* and *THEmagazine* Los Angeles. , In New York Frank was art critic for *The Village Voice* and, before that, the *SoHo Weekly News*.

Frank contributes articles to numerous publications and has written many monographs and catalogs for one person and group exhibitions. He has organized many theme and survey shows for institutions throughout the world. He has taught at colleges and universities and he has lectured all over North America and Europe. Frank received his B.A. and M.A. in art history from Columbia University.

A Lost Opportunity in An Object of Beauty



The day following the last Art of Leadership event on November 22, Grand Central Publishing released Steve Martin's latest novel, *An Object of Beauty*.

A successful comedian, actor, producer, musician and writer, Steve Martin is undoubtedly one of the most talented entertainers today. A long-time art collector, he is in a unique position to use his talents to shed light on the peculiarities of the art world and the personalities who make it function.

In his latest novel, Martin brings us to the art world through his narrator, Daniel Franks, and the story's main heroine, Lacey Yeager. Daniel and Lacey attended the same college, had a brief relationship, and soon parted ways to pursue distant but parallel and occasionally overlapping lives in New York's rough-and-tumble art world. Daniel works as a writer for *ARTnews* while Lacey climbs the ladder at Sotheby's and eventually moves on to pursue ambitions as an art dealer.

Daniel is absent for a large part of the novel, although throughout he is omniscient—so much so that the reader easily forgets his disclaimer at the outset: “I will tell you [Lacey's] story from my own recollections, from conversations I conducted with those around her, and, alas, from gossip...If you occasionally wonder how I know about some of the events I describe in this book, I don't. I have found that—just as in real life—imagination sometimes has to stand in for experience.”

Daniel's imagination is often overpowered by a certain timidity and self-consciousness, which, when coupled with his simultaneous absence and omniscience, make the characters a lost opportunity. The opportunity is lost not only with respect to Daniel himself—after all, good art writers surely must have more than a modicum of personality—but also with respect to Lacey and other prominent characters like Patrice Claire, the wealthy Parisian collector. All of the characters in *An Object of Beauty* are smart, talented and without a doubt deeply human, but unfortunately the reader only gets to experience them on a superficial level. Lacey's machinations more often than not give rise to mere frustration; Patrice's (and Daniel's) flatness results in boredom. None of the characters, at least consistently, delivers the humor that Steve Martin surely intended.

This lost opportunity is all the more perplexing because although *An Object of Beauty* ultimately falls short, Steve Martin has set a scene that is entirely believable, and the story he tells through Lacey is actually quite compelling.

Lacey herself seems to know how compelling it is; she understands and indeed feels the “buyer’s remorse, buyer’s rejoice, and the extremes of nervousness associated with first dates and executions” that drive so much behavior in the art world, especially during periods of market frenzy.

Given the outstanding premise and the obvious authorial talent, the book’s shortcomings lead one to wonder whether a novel, satirical or not, is actually the right format for Martin’s story. Though both books are works of nonfiction, Sarah Thornton’s *Seven Days in the Art World* (2008) and Don Thompson’s *The \$12 Million Stuffed Shark* (2008) have arguably satisfied the need for a skillful and playful examination of the contemporary art world and the market boom that enveloped it.

Those who live and work in the art world will almost certainly encounter someone they know in *An Object of Beauty*. For some, it will do doubt be great fun. Anyone who enjoys art will surely take pleasure in the twenty-four artworks reproduced in color throughout the novel. For all that, however, it is perhaps worth bending a bit John Updike’s first rule of criticism: *Try to understand what the author wished to do, and do not blame him for not achieving what he did not attempt*. It is debatable whether Steve Martin attempted to write a deeply layered novel. He certainly did not attempt a screenplay. But one wonders whether his characters—all fascinating people—would have been better served by a more serious but still humorous novel, or perhaps by the medium of film. Steve Martin did not set out to accomplish either, but the elements are all in place for something much bigger and more engaging. *An Object of Beauty* on screen—with Steve Martin’s full participation—would be most welcome indeed.

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Adam Fuss is founding partner of ABF Strategy Group, an advisory firm that provides written communications and business development support to clients across industries and cultures. More information can be found at www.abfstrategy.com.

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An Object of Beauty
Steve Martin
Grand Central Publishing
(292p)
ISBN 978-0-446-57364-1
\$26.99

Care and Preservation of Historic Furniture

by Yuri Yanchyshyn

It could be your grandmother’s china cabinet, a chest brought back by a relative from overseas, a handmade table purchased directly from the artist or a period chair that is part of a larger collection. Historic furniture – like the people who created it – comes in a wide range of shapes and sizes. Owning and living with historic furniture is one of life’s greatest pleasures. On the other hand, it also carries some tremendous responsibilities, particularly if you want to retain the aesthetic, historical and monetary value of the objects in your care.

The primary material of most historic furniture is wood. We don’t really think about it, but wood is a fairly complex organic substance – and different types of wood respond differently to environmental conditions. Most historic furniture also includes various secondary materials including hardware and a wide array of surface finishes. 20th century furniture may include non traditional materials, such as plastics, manufactured woods and tubular metal.



detail of a George II chinoiserie table, private collection

Here are six simple steps you can take to ensure that your historic furniture remains in good condition for many years to come.

1. Monitor temperature

Temperature is one of the most critical elements that impacts historic furniture. The optimal recommended year round temperature range for a general furniture collection is 50-72 degrees. Outside that range – or even with substantial fluctuations within it – degradation accelerates rapidly. Modern materials are especially vulnerable. Plastics can warp or become brittle, while metals are susceptible to delamination, where the coatings are loosened and sometimes begin to flake due to expansion and contraction. More traditional wooden furniture is not immune, either. Long-term stresses due to change in temperature can impact glues and varnishes, make coatings opaque and desiccate leathers. Collectors who are especially concerned about the long term preservation of their collections will keep the temperature toward the low end of the range.

2.Keep an eye on humidity

Wood fibers are particularly responsive to changes in humidity, absorbing and releasing moisture. The optimal recommended relative humidity range is 40-50%. However, in our modern, climate-controlled environments, interior humidity can vary from over 60% in summer months to under 20% during winter months. This wide fluctuation places undue stress on historic furniture and can cause warping, delamination of veneers, gilding and lacquer finishes, splits and loosening of joints. Museums use very sophisticated control and monitoring systems to avoid damage to their collections. While these are impractical for most homes and offices, you can purchase relatively inexpensive hygrometers (humidity gauges) and humidifiers. It is generally not terribly difficult to retain a temperature of 50-72° F and a relative humidity of 40-50%. Above all, avoid subjecting your furniture to wide fluctuations in temperature and humidity. When moving it from one area to another, make sure the conditions in the new location are as similar as possible to those in the former one.



detail of a Scott Burton Table, private collection

3.Moderate lighting

Light – whether sunlight or artificial light, contains some ultraviolet – which can have a negative impact on furniture. Usually, it deteriorates the finish layer, but it can often damage the topmost layer of the wood itself. Upholstery is vulnerable as well. Signs of light damage include bleaching, loss of gloss on a finish or increased opacity or “cloudiness.” Protecting your furniture from harmful lighting conditions is straightforward. The first step is to remove historic and valuable furniture from bright rooms. If this is not practical, keep curtains, shutters or shades drawn during the hours of maximum brightness. You can also apply some light-intensity reducing film directly to the window glass. If the room happens to have fluorescent lighting, it is a good idea to place UV-absorbing sleeves over the bulbs. Also, when furniture is in storage or in seldom-used rooms, cover it with unbleached muslin or a similarly soft, untreated cloth.

4.Remove dust and dirt carefully

Just as we don’t think much about wood, we don’t think much about dust; we simply take it for granted that it’s there. Like wood, though, dust is quite complex. Frequently it contains chemicals and abrasives that can be damaging to your furniture. Dust should be removed frequently – and with great care.

Establish a regular surface cleaning schedule and use a soft brush and vacuum to remove dust without abrading the surface.

5.Be on the lookout for biological predators

Molds, mildews and fungi can be profoundly damaging to furniture and toxic to humans as well. They typically thrive in moist, warm environments where there is little air movement. Below-ground storage rooms are notorious for these conditions. Mold and mildew can stain surfaces or etch coatings. In severe cases, wood rot, a form of fungus, can reduce wood fibers to a powder. Getting the humidity level under control is the essential first step in addressing fungus or mildew damage. Insects are another natural predator that can decimate your furniture with surprising speed. Powder post beetles and furniture beetles are especially common in European furniture. The larvae of these beetles often live deep in the wood and feed on the wood fibers, emerging only when they become adults,. They can be especially destructive to furniture’s structural integrity. Be on the lookout for exit holes or frass, the fine, dust-like product of insect activity. If you discover an infestation, your furniture will need to be fumigated.

6.Examine your furniture regularly

It is a good idea to get in the habit of examining your historic furniture on an annual or semi-annual basis. Get to know its surfaces intimately – even those on the inside or under-side. Examine lacquers for lifting and cracking that can indicate delamination. Look for flaking on gilded or painted surfaces. Check thoroughly for cracks in the finish or underlying wood. Scan for changes in the clarity and transparency of varnishes and shellacs. Study applied carving and inlays to make sure nothing is loose. Test joints gently to make sure that they are still stable and capable of bearing loads. Study furniture made of modern materials especially closely for signs of warping in plastics, rust or surface corrosion in metals and the separation of the layers of plywoods and other manufactured woods.

If your historic furniture is especially valuable – or is part of a collection – it may make sense for you to enlist the help of a conservator to perform both an initial inspection and periodic surveys. It is generally much easier – and much less expensive – to correct issues when they are discovered early.

Yuri Yanchyshyn is the principal and senior conservator of Period Furniture Conservation, LLC, a New York firm dedicated to the conservation of furniture and objects. More information can be found at

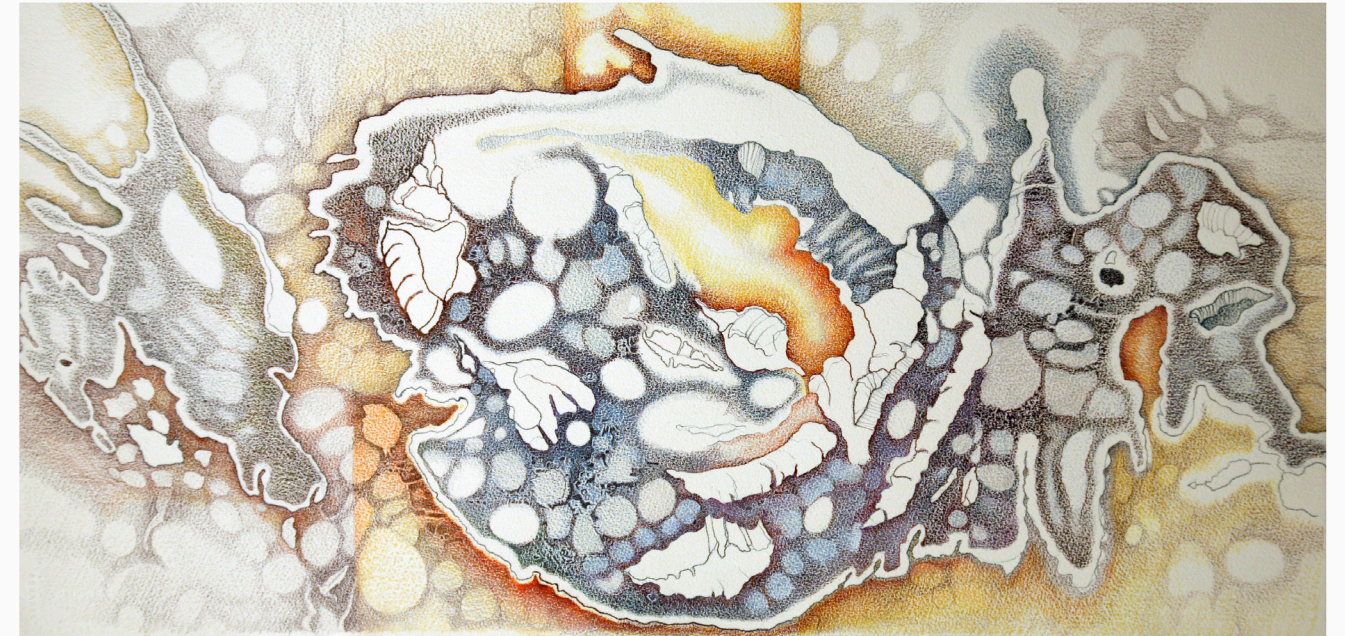
<http://periodfurnitureconservation.com>

Guest Producer
Rebecca Alston



Rebecca Alston lives and works in New York City. Her studio is currently located in Chelsea. Alston's recent works have included mixed-media works on paper and mixed-media on canvas comprising of garnet, acrylic and pumice gel. Alston's work is in the collection of National Museums & her work has been exhibited throughout the world.

"Rebecca Alston's earlier works explored the concept and meaning of color as a major thrust of her artistic career... She allows the color to speak with all of its implications- psychologically, environmentally, and musically... The convergence paintings... seem to come from a more interior place, a place within Alston's consciousness- what she calls a 'found state of being'- rather than within the shaped consciousness of humankind."
Peter Frank, Art Critic



REBECCA ALSTON
BF D Between Mind and Fossil

14" X 29"
Mixed Media Drawing

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ph: 212. 206. 1800 c: 917. 541. 7271
<http://www.rebeccaalston.com>



THE ART OF GIVING BACK

October 26, 2011

IAC/Frank Gehry Building

New York City



HOMECOMING BY ERNIE BARNES (Permission of the Ernie Barnes Family Trust)

Dear Friend,

I am pleased to advise you about a special event to be hosted by the UNCF-the United Negro College Fund. It's called *The Art of Giving Back*, and will be held in New York City next October. A fundraising collaboration between Grammy Award winners, Football Hall of Famers, Hollywood actors and members of the art world; its goal is to raise funds to help young people attend and graduate from college. Through *The Art of Giving Back*, UNCF will inaugurate a new art scholarship solely designed for visual arts students.

The Event

The Art of Giving Back VIP Opening will be held in the Grand Lobby of the IAC Building, designed by architect Frank Gehry. The event will include a cocktail reception, sale of donated works by well-known artists, and celebrity entertainment. Attending will be over 600 leaders from the worlds of arts, education, philanthropy, journalism, sports, entertainment, public service and business, who will gather together to inaugurate the new art scholarship. In addition, a kick-off pre-party and sale of the work of living African -American artists and "Legacy Artist" Ernie Barnes, sponsored by Art of Leadership Enterprises Inc. will take place at the School of Visual Arts Gallery in September 2011.

The Purpose

The purpose of *The Art of Giving Back* is to raise unrestricted income to support UNCF and its 39 member private historically black colleges and universities as well as provide a \$10,000 scholarship to a deserving and talented junior or senior art major at one of UNCF's member schools. The winner will be presented this scholarship at the VIP event.

The Art Scholarship

This new award is called the *UNCF Ernie Barnes Memorial Art Scholarship*, named after the former NFL player and artist, Ernie Barnes. Also under consideration are several other awards to industry leaders. Funds will be raised through:

- ticket sales,
- sale of ads in the commemorative publication,
- sale of donated art from well-known artists,
- a commissioned, limited-edition print created by a noted artist,
- a commemorative, limited-edition print of one of Ernie Barnes' major art works.

You Can Play an Important Role in the Inaugural Art Scholarship Event

Become a member of the Honorary Host Committee and join us for pre- parties, celebrity events and other exciting activities. Please feel free to contact me to find out more about how you can participate, and help me make *The Art of Giving Back* a wonderful success.

Sincerely,

Lawrence M. Klepner, Esq.

Chairman of The Art of Giving Back- United Negro College Fund

lmklepner@gmail.com

917-579-6890



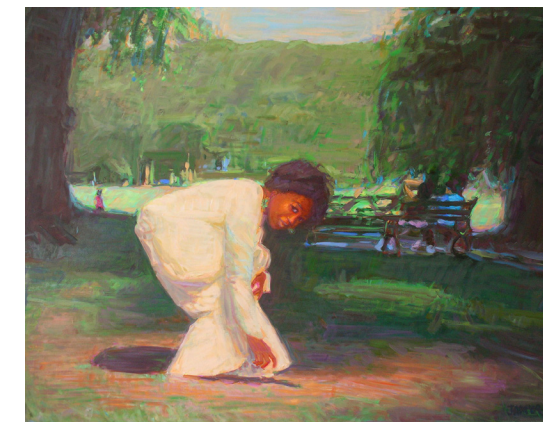
Oceans | 36x48" | Oil on Canvas | 2010

Isabelle du Toit
 March 12th - April 6th

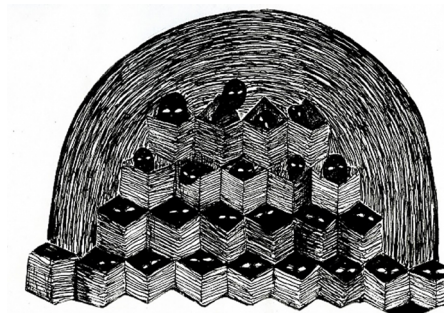
101/Exhibit
 101 NE 40th street
 Miami, Florida 33137
 T: 305-573-2101
 www.101exhibit.com



Nancy Storrow, Staghorn, Pastel on Paper, 14" x 14", 2009, \$675



JoAnne McFarland, Après le Déjeuner, Oil on wood panel, Based on Edouard Manet's Le Déjeuner Sur l'Herbe painted in 1863 40 x 52 x 2.5" 2009



Sam Vernon, ghost rainbow size: 8.5x11 inches, medium: pen and ink, xeroxed, 2009

JoAnne McFarland, Nancy Storrow, and Sam Vernon will present 3 solo shows at A.I.R. Gallery from March 30 – April 24, 2011. Please join us for an opening reception on Thursday, March 31st, from 6-8pm.

A.I.R. Gallery was founded in 1972 as the first artist-run, not-for-profit gallery for women artists in the United States. A.I.R. Gallery's Mission is to advance the status of women artists by exhibiting quality work by a diverse group of women artists and to provide leadership and community to women in the arts.

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 www.airgallery.org





Francis Livingston, Emerging Light 24" x 36"

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causey
 contemporary



above image: Michel Demanche, Tree no. 20, 2010

Two solo shows
 opening this March:

Corrected to 20/40
 The photography of
 Michel Demanche

Tangle
 Christine Sciulli
 Light & video installation

Both On View: March 11 - April 10, 2011
 Opening Receptions: March 18th, 6-9 PM
 at Causey Contemporary
 92 Wythe Avenue Brooklyn NY 11211
 t: 718.218.8939
 info@causeycontemporary.com
 www.causeycontemporary.com



above image: Christine Sciulli, *Untitled*, 2011

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Krispen Matekenya *Male Torso Serpentine*
32" in height



Ouattara *Spirit King* Pastel 26" x 40



Fode Camara *Notice* Acrylic on Canvas
20" x 20"

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Shen Chen, "Untitled No. 62015-09", 2009, acrylic on canvas, 48" x 68"



Zeus
Global Liquidation
2011
Liquitex on canvas
75 x 75 inches, 2 panels, each
190 x 190 cm, 2 panels, each

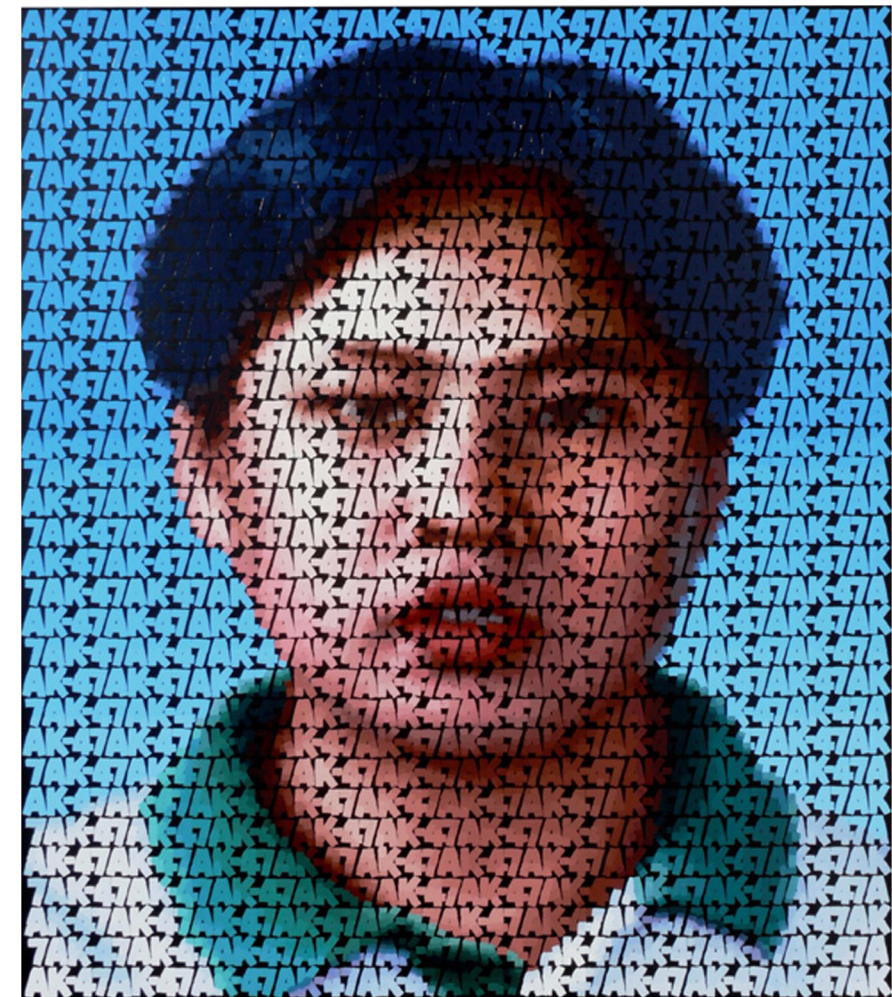
Zeus: Liquidated Version
February 24-April 7

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Zhang Dali *AK-47 (H9)*, 2008 acrylic on vinyl, 118 1/8 x 100 3/8 inches (300 x 255 cm)

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©Gaielight | Dorothy, TV Stills 2010 – 13" x 19"

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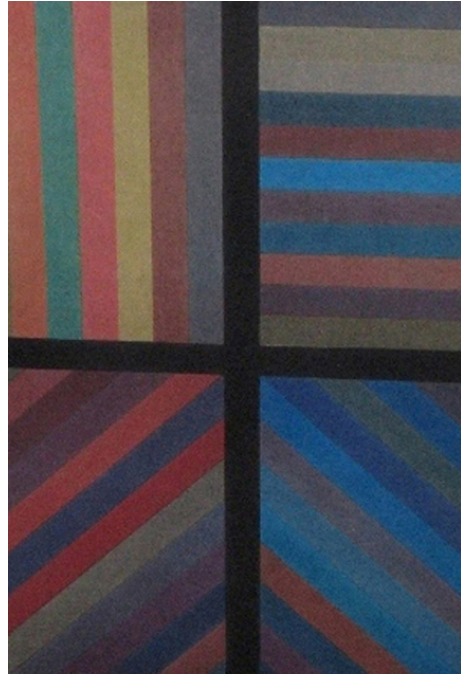
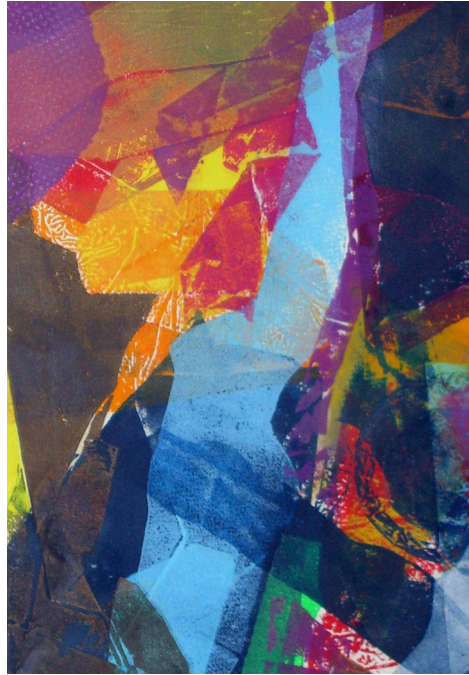
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Jean-Claude Goldberg, The Wall, 2008. Oil on canvas, 40 x 40 inches

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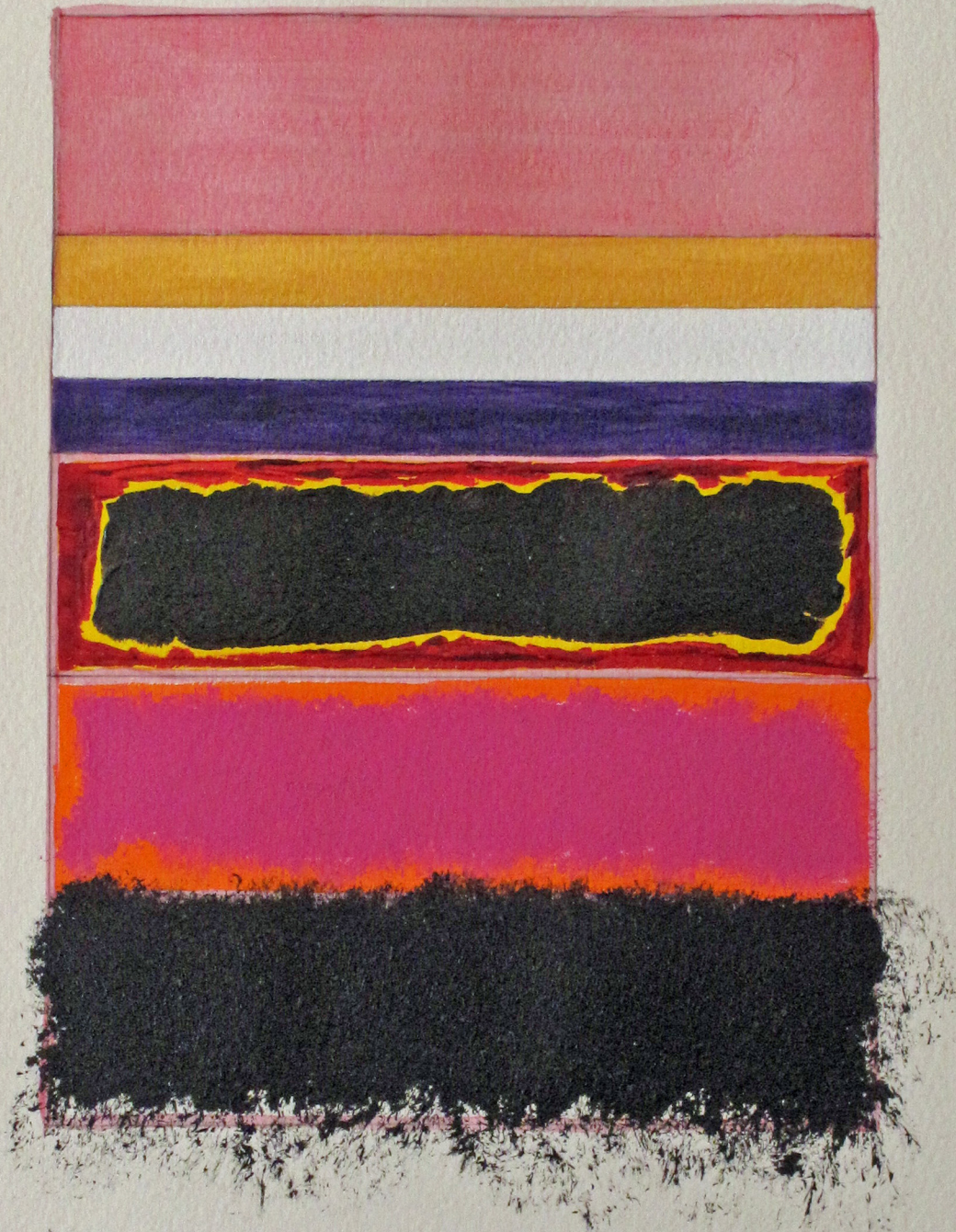
*Katarzyna Majak, Tom Prado,
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Dan Christensen (1942-2007), *Ridge*, 1976, acrylic on canvas, 78 x 90-1/2 inches

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Sep 24, 2002	Amy Cappellazzo	Senior V.P., International Specialist Head of Contemporary Art, Christie's
Nov 4, 2002	Garry Garrels	Chief Curator of Drawings and Curator of Painting and Sculpture, MoMA
Jun 26, 2003	Daniel Kohn	Artist, Reeves Contemporary
Jun 30, 2003	Dr. Chagnon-Burke	Director of Studies, Christies' Education, NY
Aug 27, 2003	Stanley Goldstein	Artist, George Billis Gallery
Oct 15, 2003	Wenda Gu	Artist, Christine Wang Gallery
Oct 22, 2003	Eric Aho	Artist, Reeves Contemporary
Nov 5, 2003	Andrew Moore	Artist, Yancy Richardson Gallery
Nov 19, 2003	Sylvia Wolfe	Sondra Gilman Curator, Whitney Museum
Dec 6, 2003	William Hillman	Artist, Phthalo Gallery, Bay Harbor Island, FL
Apr 13, 2004	Robert Cottingham	Artist, Forum Gallery
Apr 21, 2004	Paul Taylor	Photographer and Director, Renaissance Press
Apr 22, 2004	Bryan Hunt	Art Advisor/Victoria Anstead co-sponsor
Sep 22, 2004	Doug Trump	Artist, Reeves Contemporary
Nov 23, 2004	Alice Duncan	Director, Gerald Peters Gallery
Feb 10, 2005	Wolf Kahn	Artist, at the National Academy of Design Museum
Apr 17, 2005	Gallery Tour	Goldberg Collection, Mt. Kisco, Candace Taubner co-sponsor
Sep 13, 15, 16 2005	Lunch with Ray Waterhouse	London art dealer
Oct 6, 2005	Eric Aho	Artist, at the National Academy of Design Museum, Reeves Contemporary
Nov 1, 8, 10, 11, 2005	Lunch with Bruce Wolmer	Art+Auction magazine Editor-in-Chief
Mar 20, 2006	Lunch with Wenda Gu and Laura Whitman	Artist Art Advisor
Apr 6, 2006	Max Protech and Laura Whitman	Talk on Contemporary Chinese art at the Max Protech Gallery
Jul 22, 2006	Samantha Ripner	Associate Curator, The Metropolitan Museum of Art, Talk on works on paper at the home of Patrick Dawson in Sagaponic, Long Island
Sep 28, 2006	Shuli Sade	Photographer, presentation at Reeves Contemporary
Nov 3, 2006	Dean Nicyper	Attorney, Presentation of legal issues affecting the collecting, owning and disposition of art
Nov 15, 2006	Mark DuBois	Architect, Presentation regarding the installation of art and the design of residences
Feb 21, 2007	Glenn Lowry	Director of MoMA

Apr 4, 2007	Lunch with Lisa Dennison	Director of the Guggenheim Museum
May 24, 2007	Marianne and Dr. Isidore Cohn	Katrina confronts New Orleans collectors
Oct 15, 2007	Brook Mason, David McFadden, John Barman and Louis Wexler	Museum of Arts & Design and SOFA Panel Discussion
Nov 14, 2007	Lunch with Simon de Pury	Principal of Philips De Pury & Company
Feb 20, 2008	Lunch with Martin Z. Margulies	Collector
Mar 4, 2008	Ann Temkin	Curator of Painting & Sculpture, MoMA
Mar 12, 2008	Melissa Chiu, Ingrid Dudek, Max Protetch and Laura Whitman	Contemporary Asian Art Panel Discussion
Apr 1, 2008	Paola Antonelli	Senior Curator of Architecture & Design, MoMA
Apr 29, 2008	Lunch with Chuck Close	Artist presentation
May 14, 2008	Michael Eastman	Photographer, <i>Vanishing America-The End of Main Street</i> , Rizzoli Book Launch
Jun 24, 2008	Nicolas Dawes	Spokesperson for co-sponsor Lalique, Art Glass in Europe and America, a 150 Year History
Nov 19, 2008	Anna Umland	Curator of Painting & Sculpture, MoMA
Feb 10, 2009	Russell Flinchum	Author of <i>American Design</i> , co-sponsored by Art Table, held at the D&D Building
Mar 26, 2009	Nancy Harrison, Renee Vara and John Cahill, Esq.	Panel Discussion, Expertise & Objectivity in a Turbulent Art Market, co-sponsored by the Appraisers Association of America
Jun 29, 2009	Andy Augenblick, Amy J. Goldrich, Paul Provost, and Sue Stoffel	President of Emigrant Bank Fine Art Finance, LLC; Fine Art Asset Management, LLC Law Offices of Amy J. Goldrich Sr.V.P. Dir., Trusts, Estates & Appraisals, Christie's International Contemporary Art Collector and Consultant; member of IAPAA. Panel Discussion: "Investing in Art as an Alternative Investment-the Pros and the Cons in a Changing Marketplace", Co-sponsored with the Appraisers Association of America
Sep 15, 2009	Carol Squires and Vince Aletti	Authors of <i>Fashion Avedon 1944-2000</i> co-sponsored by the Appraisers Association of America, the International Center of Photography and book publisher, ABRAMS
Nov 17, 2009	Sergey Skaterschikov	Chairman, Skate's Art Market Research and author of <i>Skate's Art Investment Handbook</i> , Talk: "Art Investing Now: Pulling The Trigger In A New Landscape"
Feb 25, 2010	Interview of Andy Augenblick	Former president of Related Companies, current president of Emigrant Bank Fine Art Finance and Emigrant Bank Fine Art Asset Management
May 17, 2010	Interview of Alexandra Peers	Newly appointed Editor in Chief of the expanded art section of <i>The New York Observer</i> .
Oct 5, 2010	Interview with Benjamin Genocchio	Editor-in-Chief Art+Auction
Nov 22, 2010	Interview with Boaz Vaadia	Sculptor
Mar 7, 2011	Interview with Peter Frank	Art Critic



About The Art of Leadership Lecture Series

The Art of Leadership Lecture Series was created in 2002 by Lawrence Klepner, Esq., Managing Partner, Manhattan Ridge Advisors, New York, NY. The hugely successful series of talks features guest speakers who present their expertise on art and the art market at evening events or over lunch. As a growing number of entrepreneurs and hedge-fund managers are collecting, art has become an important part of a lifestyle, and everyone wants to learn more about this exploding field, especially during such dramatic economic times. Cutting-edge art, emerging artists and the international art market are all covered in Art of Leadership talks. The presentations have attracted some of the major players of today's art world, all of whom are leaders in their fields. Recent speakers include Glenn Lowry, MoMA; Chuck Close, Artist; Lisa Dennison, formerly with the Solomon R. Guggenheim Museum, now with Sotheby's; Simon de Pury, Phillips de Pury; Paola Antonelli, MoMA; and Sergey Skaterschikov, Skate's, LLC.