

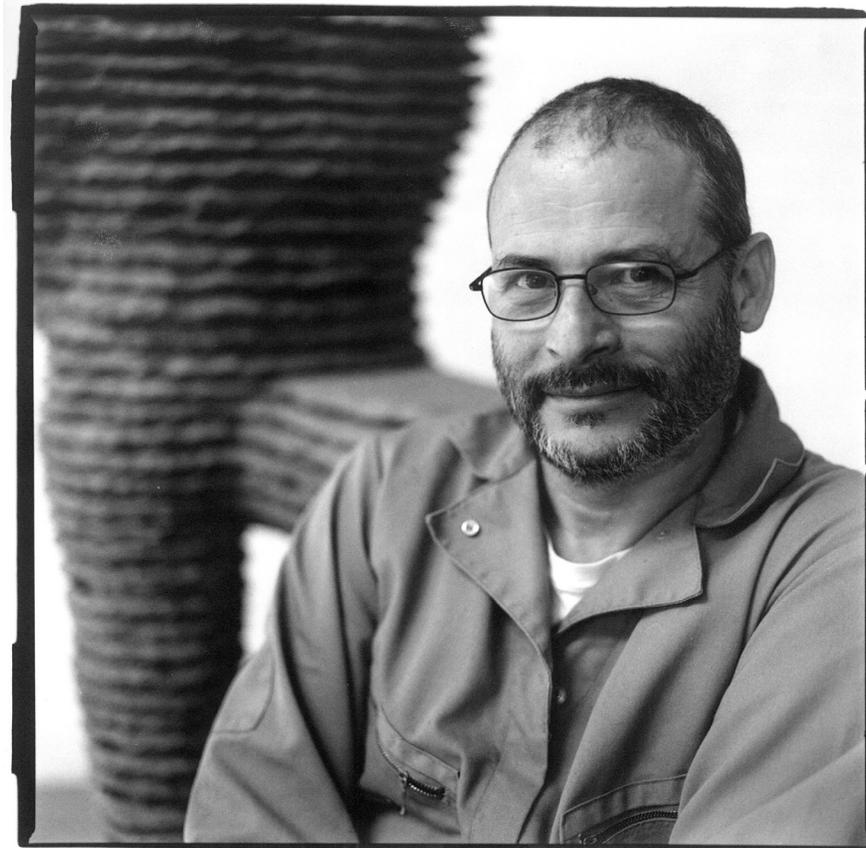
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**ART OF LEADERSHIP SERIES**

**T H E M A G A Z I N E**

CREATED AND PRODUCED BY LAWRENCE M. KLEPNER, ESQ.



Monday, November 22<sup>nd</sup>, 2010  
A Conversation with Boaz Vaadia

Guest Producer Eckert Fine Art

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# ART OF LEADERSHIP

LAWRENCE M. KLEPNER, ESQ.

Monday, November 22<sup>nd</sup>, 2010  
**A Conversation with Boaz Vaadia**  
Sculptor

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**Boaz Vaadia**  
Sculptor

Boaz Vaadia is the internationally known sculptor whose timeless, evocative stone figures now inhabit museums cultural sites, art galleries and private collections. As major installations at prime buildings, parks and homes around the world, they set a tone of peace and serenity.

Born and raised in Israel, Vaadia moved to New York City in 1975 thanks to a grant he received from the American-Israel Cultural Foundation. Vaadia established his studio in SoHo just before its streets labored to give birth to a new community of working artists. Roads were torn up and buildings were torn down. In the chaos of New York City, he discovered supplies from the earth. Slate and blue-stone, ubiquitous materials of the city are sedimentary rocks from glacial periods, millions of years old. The city's detritus: vestigial windowsills, shingles and curb stones were all readily available to an artist, permitting the recycling of nature's resources to build, destruct and reconstruct edifices of the future. Vaadia used these materials to make personal totems that evoked primal energies and ritual.

Starting in 1985, generic representations of man and woman emerged from Vaadia's earlier abstract, monumental effigies. Though generalized in form, there is some individuality in each figure, the artist's intention being to represent the essence of a specific person. "I love people. Each person is unique, as is the work of an artist. It is important that we, as artists, identify our own uniqueness, just as every individual needs to identify his/her own individuality." This individuality resides in centeredness, not in superficial attributes. It is that which unites us as human beings.



Vaadia hand carves slices of slate and bluestone, shaping them to be layers in a kind of topographical map. He stacks the horizontal slabs until the graded silhouette of a person, animal or group emerges. Sometimes he places a long single stone piece across a layer within juxtaposed figures to unite them. This subtle strategy suggests the merging and love shared between the figures. He views the geological layering of the stone as a natural model for his own sculptural process. It seems a logical metaphor for our human layering of experience and memory.

Vaadia's new work focuses on gigantic, layered stone heads, heads that develop from small studies of particular people. He selects all the sitters, beginning with his own children, Sara and Rebecca, and then seeks other unique heads among people with whom he works and sees on the street. Vaadia takes photos to formalize a first impression, and then sculpts a likeness in oil-based clay, adding grooves to simulate stone layers. The subsequent plaster cast begins to dissolve details, focusing instead on mass, volume and body language, qualities that are characteristic of the sitter. Details are blurred, made more generic in the handling of the stone layers. Vaadia listens to viewers' impressions, enjoying their process of filling in the details and projecting their own interpretation onto the work.

In recent years, Vaadia has been making bronze castings of many of the large "outdoor" pieces as well as the variously scaled studies. Vaadia is keeping a collection of castings, one from each edition, and a few of the original stone works, for loan to public museums and for exhibitions that travel. In the spring of 2005, two large pieces will be on loan for two years to the DeCordova Museum and Sculpture Park in Lincoln, Massachusetts.

*Adrienne Garnett - The South Florida Art of the Times*



## Artist Statement:

My work is based on the concept that man functions according to the same laws as all other creatures of nature. Therefore, the urban environment is not an artificial creation but a natural habitat that man has created for himself.

The materials I use in my sculptures: slate, shingle, bluestone and boulders, are from the immediate area surrounding my studio in New York City. The slate roof shingles and bluestones are sedimentary rocks which were formed by layers of sediment compressing over millions of years. Slate and bluestone are used throughout the city for roofing and building and also used in sidewalks, backyards, and for landscaping. Brought to the area by glacier movement during the ice age, the boulders in my latest work came from building sites in Brooklyn.

My sculptures are executed by hand carving each individual layer and stacking it up until the piece is completed. Although at this point the piece will stand up by itself, I bolt it together with threaded rods and glue for permanence and safety.

The connection of man to earth and nature is vital to my art. By using the natural forces of rocks, my work awakens ancient "earth senses" that were slowly abandoned by man during his evolution to civilization. One way I make the connection of man to earth is by using the natural layers of sedimentary rock. By carving the stone, I release its inherent energies. This stone sculpture now carries a direct message to the soul of the viewer. Man came from the earth and in death returns to it. I see stone as the bone structure of the earth.

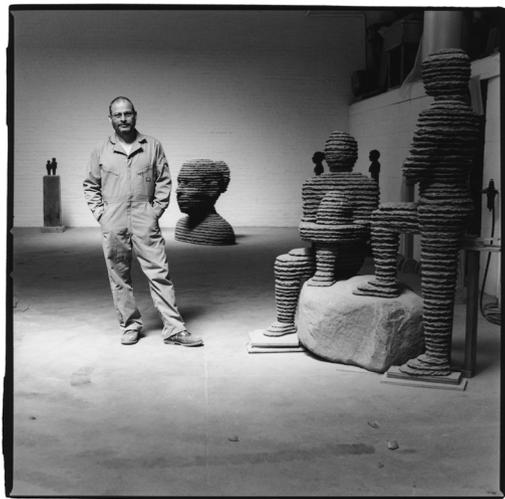
Boaz Vaadia, 1992



## In Search of a Universal Symbol for Modern Man: An Interview with Sculptor, Boaz Vaadia

"I work with nature as an equal partner. . . That's still the strongest thing I deal with today, that primal connection of man to earth. It's in the materials I use, the environments I make and the way I work."

-Boaz Vaadia



I weave my way through the narrow, tree-lined streets of Brooklyn on a warm autumn afternoon in search of internationally-known sculptor, Boaz Vaadia's studio. Anyone who knows New York, knows that the boroughs surrounding Manhattan extend out in almost every direction, forming a nearly endless matrix of small neighborhoods, many with a distinctive look and feel all their own. The Williamsburg section of Brooklyn is no exception. Small shops offering used clothing and hats, hand-crafted decorative accessories and freshly-brewed coffee line the streets. Colorful ethnic restaurants extend their seating out to the sidewalk. I am tempted by the many aromas of food being prepared and served to the

'locals', while family dogs, tethered to nearby signposts, sit patiently, but expectantly nearby. My objective, however, is now in sight—a narrow metal door on a residential block, with the artist's name written inconspicuously, in small type, on the mailbox beside the step up to the entrance.

My interview with Boaz Vaadia begins the minute he opens the door. He greets me with a warm smile and a gesturing hand, inviting me to walk through a narrow and crowded hallway that opens into a cavernous, high-ceilinged studio. Larger-than-life examples of his now-famous figurative work stand like silent sentinels at the periphery of what was once an industrial warehouse. After a few polite exchanges about people and places we know in common, he dives into an explanation of his work and his motivation for working in stone to produce his iconic figures. Boaz is engaging and exuberant, and I am barely able to put my bag down before we are talking about sculpture and the genesis of an idea that, quite literally, rose up from the earth to meet him one day, 30 years ago.

*I spotted one of your sculptures years ago, at the entrance to a home near Boston and it stopped me dead in my tracks. It struck me as both primal and futuristic at the same time. How did you decide to work with stone in this way?*

"The inspiration for my work is the sedimentary rock that you see here. They were ripping up the old sidewalks around SoHo and putting in new ones. The workmen were literally throwing these pieces of stone away. I asked if I could take some with me. That is when I started working with the old materials, layering the rock to do the figurative work I'm doing today. I use the blue-stone in varying thicknesses and colors as it comes to me. Each layer is individually hand-hewn, chiseled, and chipped in the manner of ancient arrowheads, using just a hammer and chisel. I then stack these graded pieces into a stratified human form that echoes the way in which sediment is naturally layered in rock. I work with gravity, not against it. Have you noticed that as sculpture 'evolved' to more complex forms, the artist demanded more from his material, in defiance of the natural order of things? That is why, today, so many beautiful sculptures from centuries past are missing arms, legs and heads. My work emanates from a respect for gravity, reflecting a density-of-form inherent to the earth."

*But, in spite of your reliance on primitive materials and the basic laws of physics, you seem to be working to achieve something quite complex. What do you want the viewer to take away from the experience?*

"I view my work as a portrayal of the energies present in nature and my figures are representations of that energy, embodied in modern man. By using the natural forces of rock, I attempt to awaken those ancient earth senses that we slowly abandoned over the course of civilization's evolution through time. I believe I am tapping into the primeval and symbolic resonance of stone. I am re-appropriating the bone structure of the earth to bring home a message about our fundamental nature. I create a figure with no particular 'message' in mind—a blank slate, both literally and figuratively—and ask the viewer to read his or her own meaning into the piece. Each piece simply occupies a defined space, leaving the rest up to you. I believe the work becomes more powerful for that reason."

*Yes, I agree that these figures project a deliberate non-message because they appear serenely anonymous and elemental. But, the boulders incorporated into each piece add a sense of contemplation and speak to the spiritual potential inherent in the stone. Isn't there a bigger agenda here?*

“Yes, you're right. Each figure is both self-contained and yet, part of the surrounding environment. Some of that has to do with the origins of this project. Years ago, when I first occupied this studio, they were doing work in the street outside. The crew was pulling up huge boulders from the holes they were digging. I was amazed at the size and number of them. Once again, I asked if I could have them. Tons of rocks were moved into this space. One day, I asked the workers to come in out of the rain to have their lunch here and each took up a position on, or beside, a stone in a way that represented a unique expression of their personality...some leaning, some sitting, some reclining. I decided right then that my work should incorporate these stones as an extension of the sculptural elements of the piece.”

*Extending the narrative in that way must have opened all kinds of creative doors?*

“When you think about it, the bluestone I work with is a remnant of an ancient ocean floor—layers of sediment, compressed by thousands of pounds of pressure for millions of years—only to find its way into my studio. We sit in a spot that once represented the leading edge of the glacier that covered this area during the last Ice Age. When it finally withdrew, it left those boulders behind that the guys in the street were digging up. As a guy who was raised on a farm in Israel, the primeval feel of both materials absolutely speaks to me.”

*Is the use of Hebrew names for your works an extension of that desire to embrace your native roots, or is it more universal than that?*



“No, not really. At least I didn't have profound objectives, initially. Years ago, I would finish a piece and name it after someone I knew, like a workman or a relative. Because I am Israeli, I just had a lot of relatives and friends with Hebrew names! For example, I named the first sculpture I did, Adam (see right, 1985). After a while—once someone pointed out the trend—I decided it was a good direction to go, so I now give Hebrew names to all my pieces. It works for me at many levels.”

*As we walk around the studio, I notice that some pieces are in bronze. Do you find that your metal sculptures communicate the same message of timelessness and eternal connection to the earth that you achieving with stone?*

“Creating a stone sculpture is a very long process. It will take me five to six months of full-time work to carve each layer individually. I may only do 5 or 6 pieces a year. Remember, bronze is a very old metal, appearing on the scene some 5,000 years ago. I use a lost-wax technique, completing the figure in several parts. And, there is a lot of hand finishing done on the wax version before it is finally cast in metal at the foundry. My way to get exposure and show the piece is that I make a bronze edition from the stone. The life-sized pieces are usually editions of five and the small pieces that I do from slate roof shingles are editions of seven. After the bronze is cast, I combine these with stone, which serves as a base, usually the glacial boulders or bluestone.”

“I keep one bronze from each edition to loan to municipalities and museums for shows. For example, several bronze pieces of mine are on loan to museums around the world. Some are put on display in public settings, like the parks in New York. At least one piece from each edition is not for sale. There is no commercial side in that case. It allows me to share my work with the public. My main work is in stone, however. Notice the color variations in the layers of the stone pieces. I love that effect and you can't get that with bronze”

*I see a line of small portraits on pedestals against the wall. Have you been experimenting with recognizable figures?*

“Yes. I discovered that the individual characteristics that make someone recognizable can be based on something as subtle as body posture or the attitude of the head. I wanted to experiment with this, using my stone layering technique. Some of these are family members, like my daughters. But, others are people from the neighborhood. This is the UPS delivery man. I liked his distinctive look and I even included his sunglasses in this piece, because they were so much a part of him. I discovered that a personality will be recognizable on the basis of just a few, general characteristics. The mind has a way of making those connections and the personality comes through those physical traits that I capture.”

*You mentioned your observations of artists from the past and the ways in which they pushed the limits of their material beyond the ‘breaking point’. Do you find yourself admiring the range and flexibility that some of your favorite artists may have had, that limit or confine you, given your choice of mediums?*

“No. I can say that I was tremendously influenced from ancient and primitive art. During the years I studied in Israel, Michelangelo and Rodin influenced me. Henry Moore definitely influenced my work. The way Noguchi worked with stone makes me think that he had the same deep understanding about stone that I feel. I love Giacometti’s work. He absolutely understood the boundaries that he worked within and his work is very much what it is because of his understanding of those boundaries. I use the word ‘boundary’ with him because, for me, that is a term of respect. You use the word ‘limit’ when asking about my work and you’re right: I do recognize that those boundaries are in some ways limiting. But finding ways to work within those parameters are what eventually shapes each individual artist’s work. So you can call them ‘boundaries’ or you can call them ‘limitations.’ But that is the scope within which we work.”



*Any advice to collectors?*

“First of all, I only work through galleries and so I am removed from the selection process and the motivation behind many of the purchases that occur. But, even though I’ve been in the business a long time and I have a lot of very successful galleries representing my work, I feel I am still a very young artist. I’m definitely a sculptor to my bones. I have found that the people who buy sculptures actually buy because they have a love and a major commitment to sculpture. They are not exactly the same type of collectors who buy paintings just for the investment. I spend all of my time producing art and that is exactly where I want to be.”

Boaz Vaadia was born in Israel in 1951. He was raised on a farm by parents who traveled widely and encouraged his artistic interests. As a dyslexic child, he struggled with routine academic material, but found the physical and visual challenge of three-dimensional sculpture satisfying. He began his career at age 14, having first studied art in Tel Aviv and then later at Brooklyn’s Pratt Institute and the Brooklyn Museum Art School, creating abstract sculptures in stone, wood and leather that were inspired by tribal art and his fascination with sacred artifacts. But it wasn’t until 1984, after several critically acclaimed New York gallery exhibitions of his abstract work, that he began to view stone differently. With the move to his Williamsburg-area, Brooklyn studio, his sculptural exploration expanded in earnest. Since then, his work has achieved international acclaim, with sculpture placed in innumerable museums and public settings as well as in some of the most important private collections in the world.

Interview conducted October, 2010

by Richard Friswell, Executive Editor [www.artesmagazine.com](http://www.artesmagazine.com)

In conjunction with the Art of Leadership presentation by Boaz Vaadia, November 22, 2010, at the Ukrainian Institute of America, New York City.

## Urban Urchins in Scene Scape

By Veronica Redgrave

Amel Chamandy's solo show, *Scene Scape Through the Artist's Eyes*, at her Galerie NuEdge Fine Arts International, is a document of urban space – simple scenes in the city. Their optical originality comes from the artist's vision as she offers new ways of seeing the day-to-day: the banal becomes beautiful. Amel's large images (69" x 50") were first captured in black and white film (!), photos taken in 1998 when she was at Concordia University in Montreal. Then, over 10 years later, she digitally altered the originals, using today's technological tools. The result? Splendid blurry, colored works: some more abstract than others. Each is unique: There is no edition. The conceptual crux – the thesis of the work – is the simplicity of the everyday, be it an average street scene, the anonymous wall of an office building or pigeons. These common, grey bobbing birds are tinted with a wash of pale red thanks to the magic of Photoshop. Each has a ghostly shadow, as Amel has repeated the image and superimposed it onto the original. But this second image, a transparent hue, has been shifted slightly. Each bird has a blurred outline, suggesting the non-stop motion of these ubiquitous urban urchins. In another photo, Notre Dame Street in the Old Port of Montreal is recognizable - and yet not. The street's elements - cars, steps, architecture - have been decoded and deconstructed. A beaux-arts façade is seen in triplicate - standing high in silhouette. The slightly out-of-focus photos invite the viewer to look closer to discern the individual elements. Most of the works in the show have a fragmented approach – a shift in the sight line; an image doubled, or tripled and placed just beside the original. Some scenes recall what one might see from a speeding car: the syncopated rhythm of city life. It is these elements of a crowded city that Amel Chamandy sometimes distorts and re-uses to add dimension to her photographs.



Several are totally abstract, but most have a city reference. In *54th floor*, she takes a lamp post and poses it in front of, and at the same height as, a downtown skyscraper. Our sense of reality is challenged: We re-evaluate the moment. Some cityscapes show different buildings, cut through and stacked precariously. What we identify as iconic bits of a concrete city has been questioned. Amel takes the city fabric and delicately dissects it. Her unerring eye takes the elements and recombines them, making the 'whole' greater than the 'parts'. In some works, still playing with transparencies, the artist's gaze moves from town to country. Beautiful mauve-tinted trees stand doubled. Once again, when Amel applies a second repeated image, she prints it just off the original: The tree trunks tremble. A sense of movement is created, as it is with many of the photos in the exhibition, with Amel's doubled, sometimes tripled, application of the same image. Photography comes from two Greek words: *fos-* light, and *grafo* – to write. Indeed, Amel Chamandy writes with light, as she communicates life's constant disruptions and vibrations in her point counter-point pieces. Thus, she captures a sense of beauty in the light of everyday life in the city.

Galerie NuEdge Fine Arts International, [www.galerienuedge.com](http://www.galerienuedge.com)

1480 Sherbrooke Street West., Montreal Canada 514-934-3343

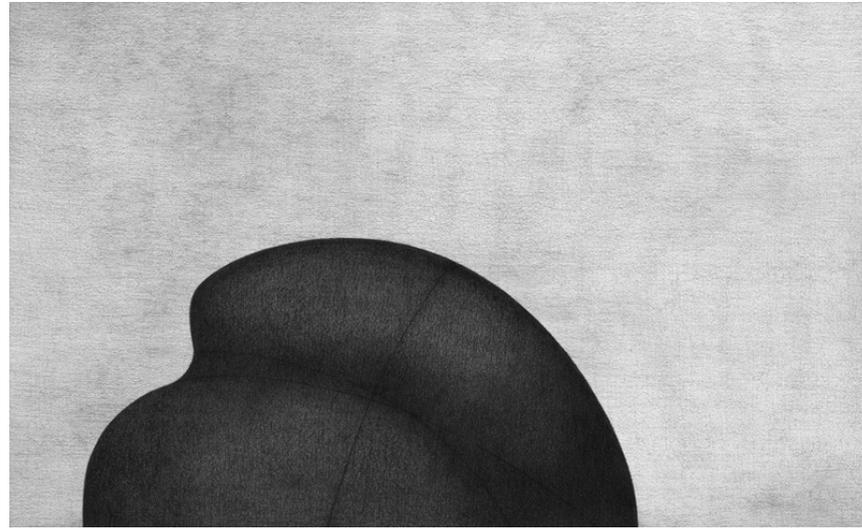
The show also features a video entitled *Through The Artist's Eyes*. The looped images show the Amel Chamandy's voluntary and involuntary eye movements.

# Benoit Saito

By Veronica Redgrave

Benoit Saito is a master draughtsman. His pencil drawings are organic explorations that exude a spiritual force. Each one is executed with painstaking strokes. Literally. So as not to smudge the lines (he uses pencils ranging from 4B to 6H), Saito has to hold his arm up and his hand off the paper; an effort that gives him a sore shoulder. *La Rumeur*, Benoit Saito's latest exhibition, is a labour of love: the 19 drawings took him nine months. Nine of the drawings sensuously recall the female form. Varying pencil grade lines are applied over and over, until finally the rounded, floating shapes emerge darkly from the paler cloud-grey background. Definitely feminine, the round volumes softly suggest a primordial energy.

Saito's work is a subtle investigation of shapes in architecture and nature. The other drawings in the show are architectural abstractions, one of which has powerful patterning of precise small squares and triangles; the very essence of architecture. Another 'building' has a lintel whose curve is slightly Moorish, and yet unlike any door one has ever seen. Saito left the lintel's shape almost untouched by pencil strokes, so that the white of the paper shows sharply against the different grey shades of the building behind. Benoit refers to this group of drawings as "shelters". One has a background executed in a series of small, rectangular forms, whose rows of different grey-hued rectangles bring to mind the syncopation of music. Other 'shelter' works are more silent; peaceful, pale urban grey backgrounds created with the minutiae of many, many soft pencil strokes. Some drawings in the show, "always done in a series of threes", have a barely there feel, communicated by the softness, literally and figuratively, of the graphite lines. In one series, Saito Benoit has used the silhouette of a ginkgo leaf.



*La rumeur (the rumour) # 2, 2009. Graphite pencil on paper. 42 x 68 cm.*

In between the leaf's veins, he reveals a delicate outline of other shapes, creating a texture that is translucent. Once again, his intricate patterning informs while seemingly holding a secret. I visited Benoit in his studio: indeed, a private 'shelter'. Light pours into the small space. There is the stillness of small things: a tiny, fragile bird's skull and a miniscule cricket – carved in bamboo. His pencils add a splash of yellow to a room that is quietly zen-like in tonalities of white and grey. Benoit Saito's exquisite works are timeless. They speak in silence of a tranquil force. Interestingly, at the end of each exhibition, the artist returns to his own source; a kind of grounding force. Each time he draws a realistic picture, unlike the imaginative shapes of his show. It is always the same year image after year: a fish. Always in pencil: never in colour. The fish have a graceful simplicity - a sense of spiritual silence, like all of Saito's work. The daze of a digitally-driven world can find a beautiful balance in these hand-crafted delicate drawings that are memorable – and mesmerizing.

*Benoit Saito has a BFA from the Université du Québec à Montréal. He has shown throughout Canada, and his work is in private and corporate collections.*

*His solo show is currently at the Galerie Beaux-Arts des Amériques. ([beauxartsdesameriques.com](http://beauxartsdesameriques.com))*



*Veronica Redgrave is an arts journalist living in Montreal. Her grandfather, Sir Cyril Fox, Director of the National Museum of Wales, was knighted by King George V for his work as an archeologist exploring Celtic Britain. Her mother and sister are artists. She has covered the Venice Biennale, Art Basel Miami Beach, Toronto Art Fair, and a myriad of gallerists for Canadian publications. She is the official arts blogger at The Montreal Buzz – for Tourisme Montréal. Her latest published works were on Damien Hirst and Edward Burtynsky. [www.artetsociete.com](http://www.artetsociete.com)*

## To Grow a Global Art Business

By Adam Fuss

I always find it uplifting, and ever so slightly amusing, whenever my wife explains her family background. The short and highly condensed version goes something like the following: *I was born in Russia to Russian citizens who are really Ukrainians, who themselves were born in what is now Ukraine. But my mother, though born in Ukraine, is really more Polish by ancestry than Ukrainian.* Like most people, my wife has only vague knowledge of her family history beyond the last couple of generations, although we can be fairly certain that her mixed ancestry and that of so many other people is somehow rooted in the pursuit of economic opportunity in this diverse and once highly fluid corner of Europe.

When I learned that this month's Art of Leadership lecture was to be held at the Ukrainian Institute of America, I was naturally intrigued given both my personal connection to Ukraine and my academic and professional focus on eastern Europe over the past ten years. I must admit that I was also a bit apprehensive, for Ukraine's history and present-day politics have proven far more tragic than either my wife's family background or the noble mission of this Institute would suggest. The recently published *Bloodlands: Europe Between Hitler and Stalin*, whose author Timothy Snyder is a featured guest at the Institute this month, provides perfect insight into the tragedy of twentieth-century Ukrainian history. The past twenty years of Russian-Ukrainian relations - and Ukraine's unfortunate role as a pawn between Russia and the West - tell us a great deal about the ongoing misfortune of a country where politics, domestic and international alike, have often triumphed over peaceful pursuits. Peaceful pursuits like commerce and art, which the Art of Leadership series strives to promote.

Alas, my apprehension gave way to enthusiasm when I later found out that featured guest at this month's event would be the Israeli-American sculptor Boaz Vaadia. The first line of Vaadia's statement on his website reads as follows: *"My work is based on the concept that man functions according to the same laws as all other creatures of nature."* That is a powerful statement, which, if true, should go a long way in moving us beyond the petty politics and power struggles that often serve to stifle humanity's more peaceful inclinations - in Ukraine and other places.

Can we stretch and perhaps even co-opt Vaadia's visionary statement and apply it elsewhere, perhaps to the world of international business? For the better part of my professional life I have been devoted to facilitating intercultural communication by exploiting rapid advances in technology. I have observed businesses from countless industries successfully use technological, particularly web-based advances, to reach across cultures, form new partnerships and acquire new customers that would be impossible to reach otherwise. My own business, in fact, would scarcely exist if it were not for such advances.

While I continue to be amazed at how many companies are doing business internationally thanks to advances in web-based technology, I am genuinely surprised that so many businesses in the art industry have not followed suit. Of all the art-related companies whose websites I surveyed, only a few appear to have made a serious attempt at building a truly multilingual web presence. Most businesses - auction houses, galleries, research firms, and advisors - appear to operate only on local markets even when it is clear that their products and services would easily find international appeal. Even more curious is the fact that many of these firms are owned or staffed by highly cosmopolitan people who should be quite comfortable working globally. With so much news in the art world these days concerning the rapidly growing art markets of China, the Middle East, Russia and much of Latin America - places with strong art traditions but generally undeveloped art industries - international business opportunities are plentiful.

Why the absence of a major international art industry? Despite its knack for making certain players incredibly rich, commercialism has always been anathema in many quarters of the art world. Perhaps this is the reason why so many of art businesses have been reluctant to pursue opportunities overseas, especially in places where hang-ups about mixing culture and money do not exist to the extent they do in the United States. Perhaps it is the mistaken notion that doing business internationally is expensive. It is not, in large part thanks to the web and other technologies. Perhaps it is the failure of the art market to modernize its trading structures. Perhaps it is the mistaken assumption that the lingua franca of the art world - English - will always suffice.

Whatever the reason and whatever the peculiarities of the art market itself, companies in the art industry should know that the same rules apply to them that apply to other businesses. What works in other industries must surely work in the art industry, at least when it comes to the benefits of communicating across cultural lines. If art businesses don't want to reach across these lines for the sake of money, then they should at least reach across them for the sake of art. Increasing international art commerce will play an important role in furthering the mission of artists like Boaz Vaadia who seek to emphasize the common human experience. At the same time, it will take us further away from the nasty divisions of the past, so evident in Ukraine's tragic twentieth-century history. Only then may human interaction forge ahead to a more peaceful era where art and commerce triumph.



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](http://www.abfstrategy.com).

## Reputation Matters

Interview conducted by Adam Fuss



Recently I sat down with Shannon Wilkinson, owner of Cultural Communications and Reputation Communications, two companies that provide communications and online reputation management services to companies and individuals in a variety of industries. She shares with us her thoughts on building a successful online reputation, particularly in the art world.

**Shannon, one of the new services you've been promoting lately is online reputation management. Could you give us a brief overview of what you do for clients?**

"Online reputation management" means to establish, build upon or improve the publicly available online information about a business, individual or organization. It can also entail repairing a damaged reputation.

In all instances, we create a strong online image for clients on multiple online and social media platforms.

**How important is this service for the art world?**

It is not as necessary in this industry as in others. What is important in the art world is to maintain a solid presence online. Otherwise, you're invisible.

**Although building a solid reputation online from scratch is a fairly straightforward if somewhat difficult process, repairing a damaged reputation is considerably trickier. Does your business cover the entire spectrum, or do you tend to focus on certain types of projects?**

Our online reputation repair service has been utilized by hedge funds, financial service businesses, philanthropists and people active in the political landscape. Some of those clients are art collectors, but our work has not been involved in that aspect of their public image.

**Do art world professionals really have to worry about the same sorts of reputation risks as, say, people working in finance or oil?**

Everyone should monitor their online image on a regular basis, no matter what field they work in. They should also create a comprehensive online presence for themselves.

Since the art world is unregulated and full of market manipulation, art world professionals have a better chance of prospering despite reputation issues than those in other industries. Some top players in the art world have bad reputations but continue to make millions and enjoy high profiles. If they ran investment firms, they would lose investors, be investigated by the SEC, be the subject of *Wall Street Journal* coverage and risk jail time.

**Are there any special platforms that work particularly well for art world professionals looking to build up an online presence?**

Blogs. They are especially invaluable for art world experts or specialists. Blogs provide world-wide exposure, which can lead to larger audiences and greater opportunities. And they cost no money.

**How important is it to pay attention to social media outlets like Facebook and Twitter?**

It is important to understand how they work and why people use them. You can do that by spending time on those sites. (If you visit Twitter, do a search for someone like Jerry Saltz, the widely respected critic. See what he is saying...and how people are Twittering in response.) It's also useful to be aware of media platforms like *The Huffington Post*, which has a very active art section.

Don't feel you need to participate on social media outlets if they aren't appropriate for you. Content is everything online. If you have something to say and feel real passion for it, social media is an excellent tool. But if you can't provide genuinely interesting content, you won't have an audience.

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*More information on Shannon Wilkinson's companies can be found at [www.culturalcommunications.info](http://www.culturalcommunications.info) and [www.reputation-communications.com](http://www.reputation-communications.com).*



Jason Shawn Alexander "The Red Scarf" 30x40 Oil on Linen



Jorge Santos, "Lifeguard" 48x60 Oil on Canvas



Flashe Painting on wood from Ann Schaumburger  
October 7 - November 1, 2009



From Regina Granne's solo show, "Planes"  
September 8 - October 3, 2010



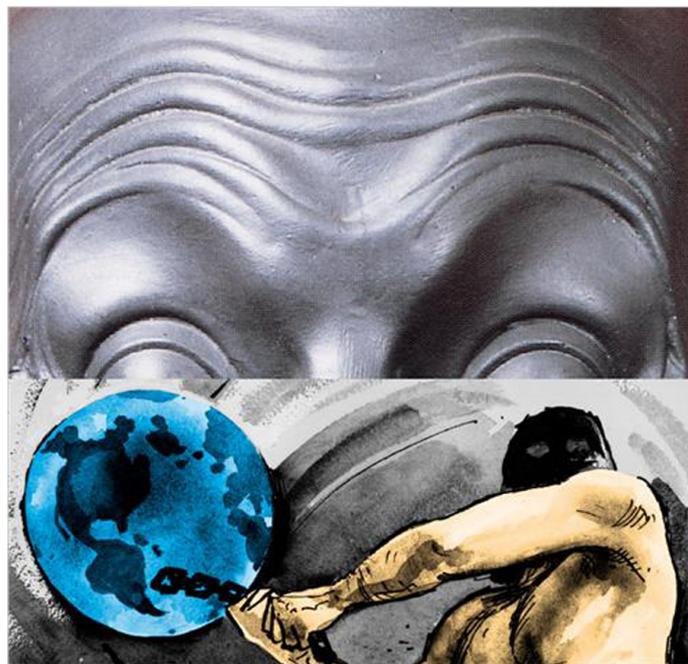
From Daria Dorosh's solo show, "Jump-off"  
February 3-28, 2010.

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John Baldessari  
 Raised Eyebrows/Furrowed Foreheads: Figure with Globe, 2009  
 Screen print  
 Size: 32 (h) x 31 (w) inches  
 Edition of 70  
 Printed at GEMINI G.E.L.  
 Published by the American Friends of the Tel Aviv Museum of Art



Mickalene Thomas  
 You're Gonna Give Me the Love I Need, 2010  
 Collaged handmade paper, with silk screened pigmented paper pulp,  
 pochoir, digital print, and applique of cloth and glitter  
 Size: 24 (h) x 30 (w) inches  
 Edition of 40  
 Printed at and published by the Brodsky Center for Innovative Editions  
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Quim Bove "Novastream II" 96" x 72" oil and enamel on canvas on board

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**Homer Yost**  
*Drawings of Maria Gracia y Navit Yolianne*  
 &  
**Arthur Mednick**  
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*Dante's Foyer*, Homer Yost, 2010, pastel on paper, 22 x 30 in.



*Peculiar Widget*, Arthur Mednick, welded steel, 20 x 14 x 3 in.

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Alex Guofeng Cao  
*JACKIE vs JFK*, 2010  
 Chromogenic Print with Dibond Plexiglass  
 108 x 72 in / 274 x 182 cm



Alex Guofeng Cao  
*JFK vs JACKIE*, 2010  
 Chromogenic Print with Dibond Plexiglass  
 108 x 72 in / 274 x 182 cm

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Krispen Matekenya Male Torso Serpentine  
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Fode Camara Notice Acrylic on Canvas  
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Ouattara Spirit King Pastel 26" x 40

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Laurence Jenkell  
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Altuglas  
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Georges Moquay  
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Shallum, 2009  
Ed. 1/5  
Bronze, Basalt, Bluestone  
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Daryl Zang, Sweet Dreams, Oil on Canvas, 40 x 40



Yasemin Kackar Demirel There's a Time and Place for Us  
Mixed Media on Canvas, 46 x 44

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Jim Wright, "Ergophobic Partouse," 2007, acrylic on wood panel



Emily Sartor, "Pelican," mixed media on paper

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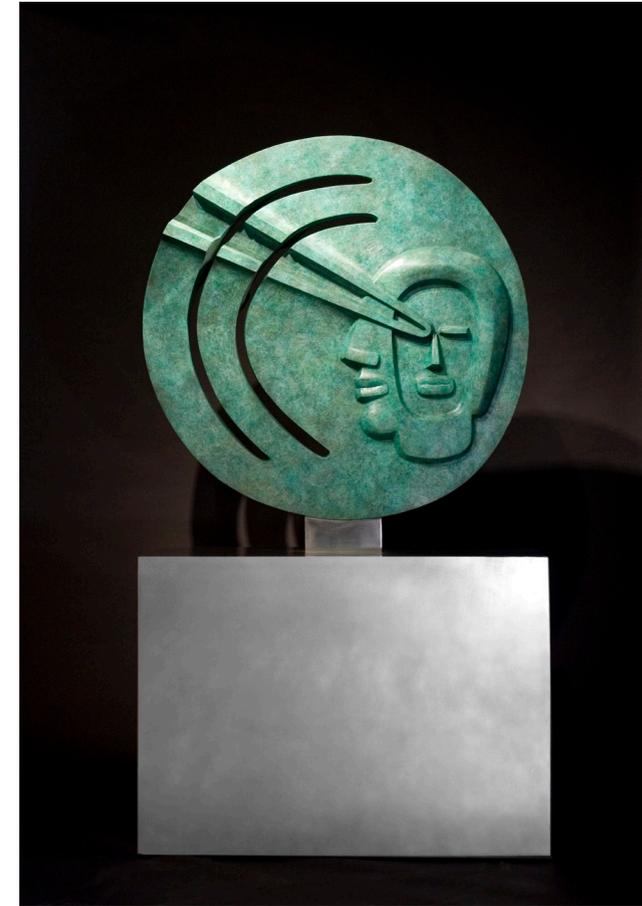
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Strong-Cuevas  
Cosmic Ray, 2009  
Bronze, green patina  
88 x 50 x 24 inches



Ettore de Conciliis  
Moonlight, 2010  
Oil on canvas  
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gallery one

deborah brown, *the bushwick paintings*



January 12–February 20, 2011

Opening reception: Wednesday, January 12, 6:00–8:00

Gallery hours: Wednesday–Saturday 11:00–6:00, Sunday 12:00–6:00

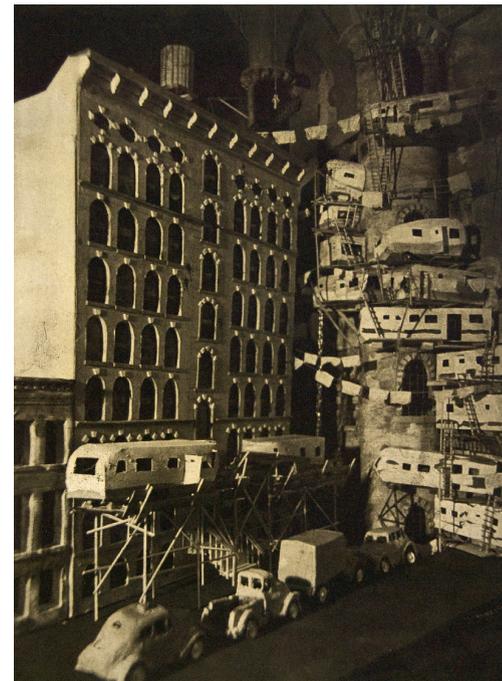
Deborah Brown, *Dick Chicken #1*, 2010, oil on canvas, 78 x 96 inches

Lothar Osterburg, *Squatters*, 2010, photogravure on Somerset Soft White, 27 x 20 inches, ed. 10

gallery two

*fractured earth*

theresa hackett, nicola lopez, lothar osterburg, fran siegel



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Jonathan Prince, *Vestigial Block*, 2010, Cor-Ten and Stainless Steel, 38 x 36 x 36 inches



Jonathan Prince, *Torus 200-32*, 2010, Cor-Ten and Stainless Steel, 34 x 32 x 12 inches

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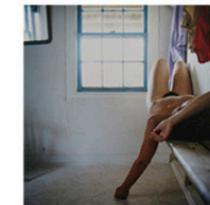
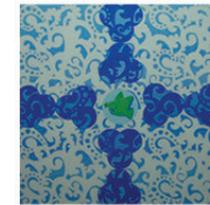
David Ryan "Now I'm Here" 2010, Oil on canvas, 34 x 44"

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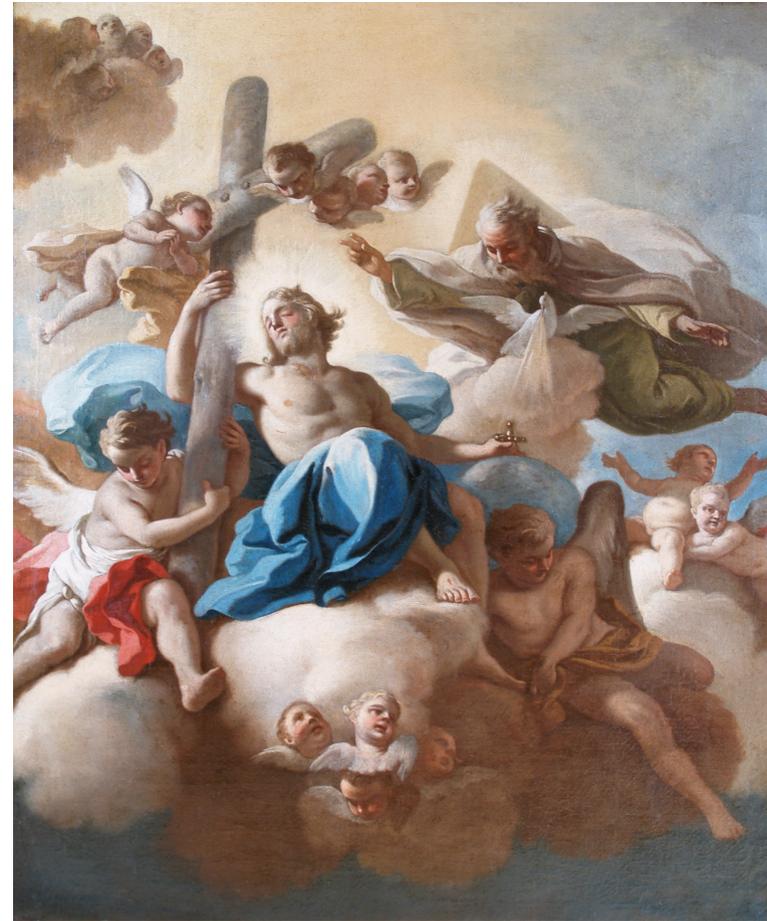
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Judith Godwin  
*Crusade, 1977*  
Oil on canvas  
52 x 90 inches  
Signed lower left: Godwin

# Judith Godwin

*Paintings 1954–2002*

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**S**eepage, a mixed media drawing, is about the emotional darkness the people of the Gulf Coast experienced when BP flooded the environment with oil, which took human and wild life and destroyed parts to the ecosystems. BP's apparent negligence and the lax regulations accepted by the US were paramount behind the accident.

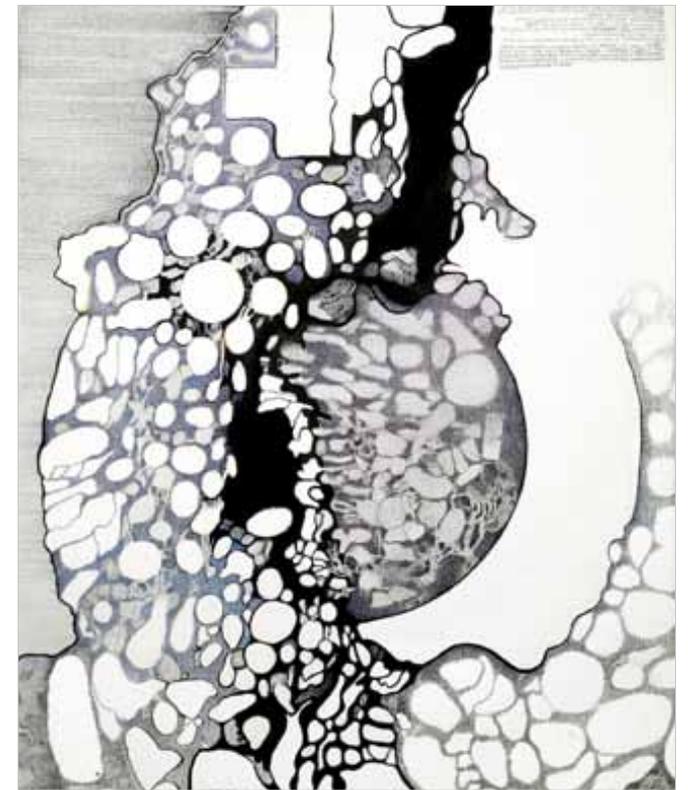
When BP started dumping chemicals into the ocean to dissipate the oil, there were no assurances the chemicals weren't poisonous and it left darkness in everyone's mind.

The fishing industries are at a stand still and will remain that way. The oil continues to roll into the wet lands and onto the beaches. With the cover up that BP started from Day One, will we ever know how much oil was truly dumped into our gulf? Will this truly destroy our ecosystem as we know it and how much will it be altered, if not destroyed?

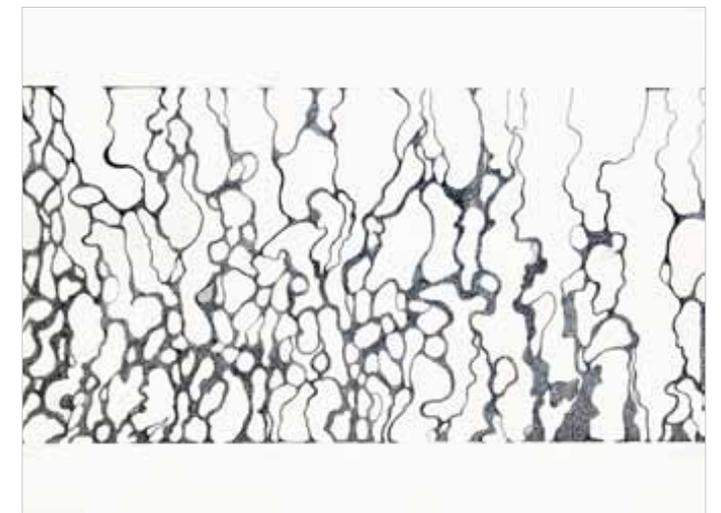
BP ran a good PR spin and threw the media. It may have actually worked at correcting it's PR problem and liability issues but in the end they can't reinstate the ecosystems they destroyed, nor the livelihood of the communities in that region.

Rebecca Alston

**Rebecca Alston** *BD Seepage*  
Mixed Media drawing, 25" x 20", 2010



**Rebecca Alston** *BD Bio Pattern Language.*  
Drawing, 12"x 16", 2010



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Robert Kipniss, "Hillside with White and Dark Trees," Oil on Panel, 14"x12", 2004

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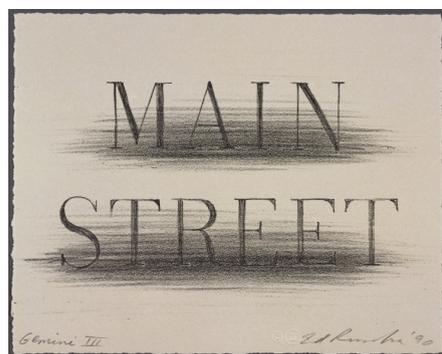
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Ed Ruscha, Main Street, 1990, One color lithograph, Edition: 250, 8 1/4 x 10 1/4, Printed and published by Gemini G.E.L.



Kota Ezawa, X3 D, 2009, Color aquatint etching, Edition: 35, 20 x 30, Printed and published by Paulson Bott Press.



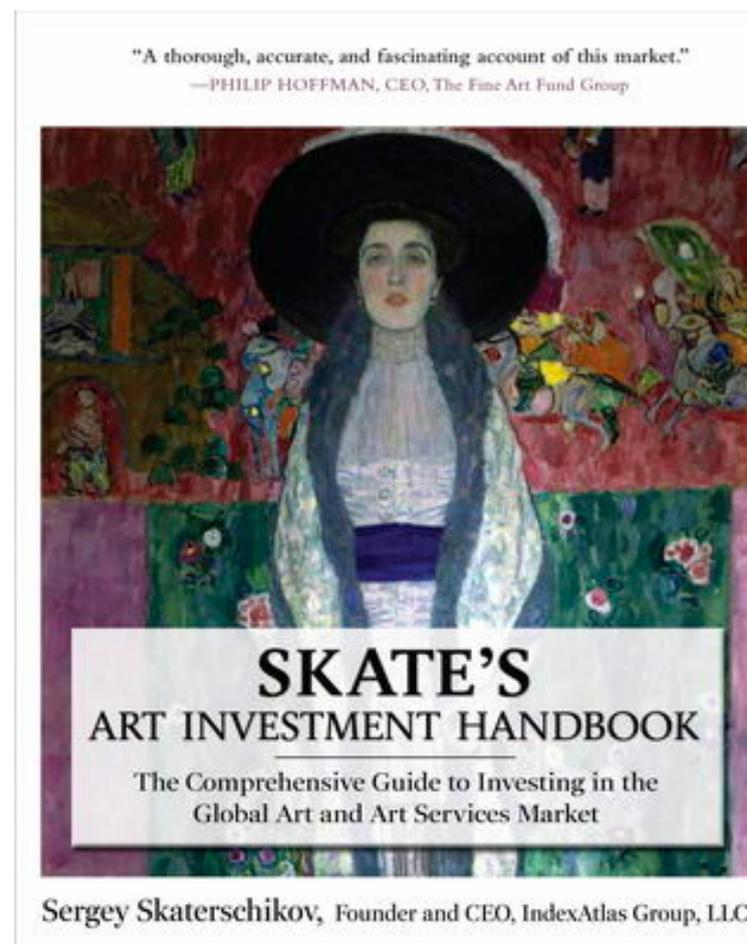
Julia Talcott, Untitled, 2010, Woodblock and collage, Edition: unique, 12 x 12, Printed and published by the artist.

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

Apr 4, 2007	<b>Lunch with Lisa Dennison</b>	Director of the Guggenheim Museum
May 24, 2007	<b>Marianne and Dr. Isidore Cohn</b>	Katrina confronts New Orleans collectors
Oct 15, 2007	<b>Brook Mason, David McFadden, John Barman and Louis Wexler</b>	Museum of Arts & Design and SOFA Panel Discussion
Nov 14, 2007	<b>Lunch with Simon de Pury</b>	Principal of Philips De Pury & Company
Feb 20, 2008	<b>Lunch with Martin Z. Margulies</b>	Collector
Mar 4, 2008	<b>Ann Temkin</b>	Curator of Painting & Sculpture, MoMA
Mar 12, 2008	<b>Melissa Chiu, Ingrid Dudek, Max Protetch and Laura Whitman</b>	Contemporary Asian Art Panel Discussion
Apr 1, 2008	<b>Paola Antonelli</b>	Senior Curator of Architecture & Design, MoMA
Apr 29, 2008	<b>Lunch with Chuck Close</b>	Artist presentation
May 14, 2008	<b>Michael Eastman</b>	Photographer, <i>Vanishing America-The End of Main Street</i> , Rizzoli Book Launch
Jun 24, 2008	<b>Nicolas Dawes</b>	Spokesperson for co-sponsor Lalique, Art Glass in Europe and America, a 150 Year History
Nov 19, 2008	<b>Anna Umland</b>	Curator of Painting & Sculpture, MoMA
Feb 10, 2009	<b>Russell Flinchum</b>	Author of <i>American Design</i> , co-sponsored by Art Table, held at the D&D Building
Mar 26, 2009	<b>Nancy Harrison, Renee Vara and John Cahill, Esq.</b>	Panel Discussion, Expertise & Objectivity in a Turbulent Art Market, co-sponsored by the Appraisers Association of America
Jun 29, 2009	<b>Andy Augenblick, Amy J. Goldrich, Paul Provost, and Sue Stoffel</b>	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	<b>Carol Squires and Vince Aletti</b>	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	<b>Sergey Skaterschikov</b>	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	<b>Interview of Andy Augenblick</b>	Former president of Related Companies, current president of Emigrant Bank Fine Art Finance and Emigrant Bank Fine Art Asset Management
May 17, 2010	<b>Interview of Alexandra Peers</b>	Newly appointed Editor in Chief of the expanded art section of <i>The New York Observer</i> .
Oct 5, 2010	<b>Interview with Benjamin Genocchio</b>	Editor-in-Chief Art+Auction
Nov 22, 2010	<b>Interview with Boaz Vaadia</b>	Sculptor



### 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.