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CREATED AND PRODUCED BY LAWRENCE M. KLEPNER, ESQ.



**Thursday February 9<sup>th</sup>, 2012**

**A Conversation with Nigel Freeman**

*“The Rising Demand for African-American Fine Art”*

**Director, African-American Fine Art  
Swann Auction Galleries**

[www.artleadership.com](http://www.artleadership.com)

VOLUME II, ISSUE 1

PUBLISHED BY ART OF LEADERSHIP ENTERPRISES INC.

# ART OF LEADERSHIP

LAWRENCE M. KLEPNER, ESQ.

Thursday February 9<sup>th</sup>, 2012

## A Conversation with Nigel Freeman

Lawrence M. Klepner, Esq., Managing Partner



1325 Avenue of the Americas, 27<sup>th</sup> Flr  
New York, NY 10019  
212.370.1111

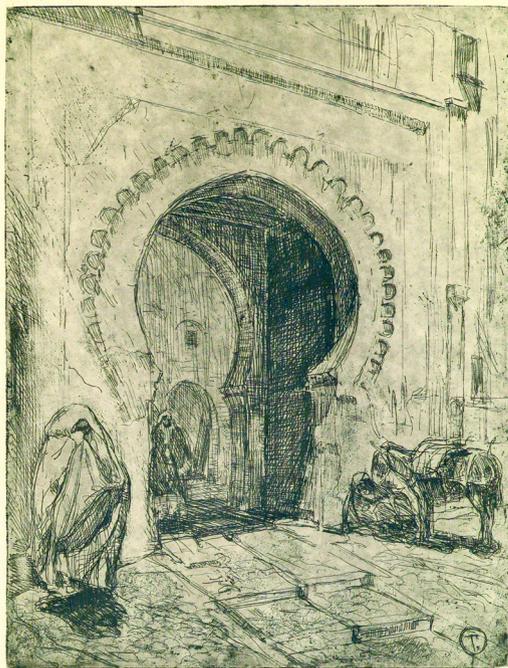
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**Nigel Freeman**  
Director, African-American Fine Art  
Swann Auction Galleries

## African-American Art: Nigel Freeman and Swann Galleries' Innovative Auction Initiative

*"There is no Negro Image in the twentieth century—in the 1960s...Each person paints out of the life he lives." —Felrath Hines, artist and member of the 1960s black artists' club, The Spiral Group.*



Henry O. Tanner, Gateway in Tangier (c. 1905)

Nigel Freeman seems an unlikely hero: no cape or masked identity for him. Instead he comes to the auction world armed with a passion and deep commitment to African-American art. Swann Galleries broke stride with its long tradition of dealing works on paper in order to initiate an African-American art department, under Nigel's direction. More than merely a business risk for the well-known auction house, it represented a unique opportunity to showcase a previously-overlooked body of American art; and to educate the collector regarding the extraordinary power and beauty awaiting discovery amid generations of a little-known, often marginalized, artistic genre.

I had the opportunity to speak with Nigel Freeman regarding his involvement in this specialized field, as well as the growth of his department since its founding in 2006. I admitted to expecting a chipper 'Brit,' with precise answers to my many questions. But, found instead, a charming and unassuming individual with a rapid-fire rationale for his department's steady success in this, their sixth year, and an encyclopedic knowledge of African-American art.

**RF:** *Tell me about your background.*

**NF:** I was born in Britain, but came to this country at an early age. I've lived in the U.S. since 1975, grew up in Texas and moved to New York in the mid-90s. Somewhere along the way I lost my English accent. I have been with Swann for fourteen years and for the first eight, I dealt mostly in paper: prints, watercolors, drawings, and so forth.

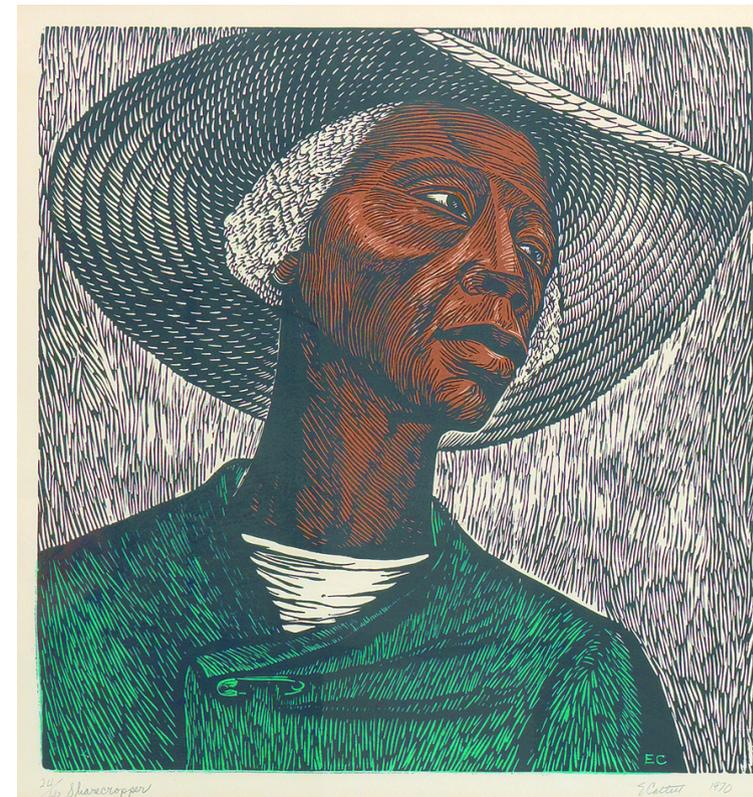
**RF:** *What prompted you to propose the move to African-American art? Not only was it a departure for Swann, but surely it was an untested market for any auction house.*

**NF:** It just seemed to me that there was a very narrow secondary market for this work and an even narrower understanding, outside of a small group of collectors, regarding the importance of this work. For earlier generations of black artists, in particular, there were many obstacles to overcome, as well as tremendous resistance from the established art community to view their work as legitimately mainstream. I'm talking specifically about late 19<sup>th</sup> and early 20<sup>th</sup> century, with Jim Crow segregation, the Depression and the Euro-centric focus of most museums and serious collectors during the '50s and after, when post-war acquisitions really began to pick up.

**RF:** *So how did you set criteria for where to jump in? There was more than a hundred-years' worth of art to choose from.*

**NF:** When I took into account the full range of African-American art out there, I focused, but didn't necessarily limit myself to those from North America. We don't handle Caribbean or Latin American artists, but *do* consider those African-American artists who may have left the U.S. to live and paint elsewhere—*expat* artists like Beauford Delaney and Sam Middleton, for example. Also, we exclude folk art or 'outsider' art. After eliminating these categories, our focus is on those African-American artists who have followed a traditional path with their painting and sculpture, perhaps with some formal training along the way.

**RF:** *That certainly helps to narrow the field. With those limits in mind, where did you start in 2006? [Image placement #1, left or right, with text wrap]*



Elizabeth Catlett, Sharecropper (c. 1952)

**NF:** We actually had a surprisingly rich field to select from. The best known African-American painter of the 19<sup>th</sup> century was Henry O. Tanner. One of his works is in the White House collection. But there are also notables like Edward Mitchell Bannister, Charles Ethan Porter and Robert Scott Duncanson, many of whose works regularly appear in our auctions. Later, the Harlem Renaissance of the 1920s and '30s empowered a new generation of African-American artists, who found each other and were able to speak in an organized voice. This 'New Negro Movement' included a range of black intellectuals, but in the visual arts arena, there were artists like Jacob Lawrence, Augusta Savage, Elizabeth Catlett, Charles White, Hughie Lee-Smith, Lois Mailou Jones, Sargent Johnson and Norman Lewis, to name a few. As you can see, the field of available work for consideration at auction was growing. Many of these same artists found paying work—and an audience—in Roosevelt's WPA, *art-in-public-spaces* program during the '30s.

You can then track a number of very accomplished black artists through the post-war years—and here I would include Romare Bearden (perhaps one of the best know African American artist of the period), along with some previously-mentioned names. But, then too, the field continued to grow, with artists like Alma Thomas, Al Loving, William T. Williams and Sam Gilliam, along with Bearden, Lawrence and Lewis, selected by New York galleries for exhibitions of their work and sales to support their continuing creative efforts. [Images placement #2, with text wrap]

As I mentioned, Romare Bearden was one of the most widely-recognized, mid-century artists and we had a number of his



William T. Williams, *Eastern Star* (1971)

**NF:** Well, it's kind of a *Catch 22*. There have always been great collections of African-American art. Gallery sales are private events, so great work by black artists—both traditional and contemporary—come-and-go, with the world being none the wiser. The secondary market is a different story. For years, auction houses like Sotheby's and Christies limited themselves to the 'Big Three' black artists: Bearden, Tanner and Lawrence. Auctions set impressive values, which, in turn, demonstrated collectability. This cycle set in motion a reaction in the collector marketplace. Auctions being public events—and particularly now, with pricing data available on the Internet—the search was on for artists in this space that might offer quality and value for the collector. There have been impressive leaps in fair market value for an expanding group of African-American artists, as a result. But, by-and-large, this art is still relatively undervalued. [\[Image #3, with text wrap\]](#)

**RF:** You created the African-American department at Swann just prior to the economic down-turn. The chain-reaction of financial events associated with this protracted recession has impacted the traditional art market at all levels. How have you fared?

**NF:** The recession has affected everyone. I think for African-American artists, it was an undervalued market to begin with, and with two auctions a year, right through that down period, we managed to keep the focus on value and quality. Our sell-through rate remained healthy and we saw our audiences continue to broaden and deepen their interest in the first-rate works we brought to the block.

pieces at auction in the early years of this program. As an experimental modernist and innovator, he certainly helped us break into this market. Last year was the centennial of his birth and the number of retrospectives exhibitions and articles about his life and work helped a lot. He co-wrote a history of black art with Harry Henderson and we had the opportunity to auction his high-profile collection. This helped by impacting values, while raising public awareness.

**NF:** I think one of the most important has been the growing trend by institutions and museums to acquire work by African-American artists for their permanent collections. It's not just the impact on dollar value for these artists, but a recognition that they deserve to be part of the American art narrative—to be included in the canon of American art history. For example, a Norman Lewis piece was recently acquired by the Museum of Fine Arts, Boston and similarly, by other important collections, like MoMA and the National Gallery.

**RF:** How about the issue of value? Museums must be collecting African-American art because they see the value proposition. How are galleries and auction houses affecting this trend?

**RF:** The term 'Post Black' has been applied to this contemporary generation of African-American artists, now making waves. How do you understand this movement and its impact on the marketplace?

**NF:** There is a group of young African-American artists who emerged quite rapidly on the scene, given the number of previous generations that labored without the recognition they deserved. The 'Post-Black' generation is thematically and emotionally connected to those that came before, but their work is quite different. Cultural values have changed and they have much more content available to work with. I would include such artists as Kara Walker, Radcliffe Bailey, Glenn Ligon, Betye Saar, David Hammons, Kerry James Marshall, Mickalene Thomas and Kehinde Wiley, to name a few.



Harper's Pictorial History of the Civil War (Annotated), 2005

'Post-Black' would suggest to me that race is less a factor in determining the importance of their work, but ethnicity, black culture and the impact of the art on the viewer becomes an effective means to promote awareness and, ultimately, it can open a dialogue between blacks and whites—which can only benefit the community-at-large.

The recent exhibit, *Now Dig This: Art in Black Los Angeles—1960-1980*, at the Armand Hammer Museum in California, is an important statement about the role of African-American artists in mainstream contemporary art. This new generation of artists' work is finding its way into major institutional and private collections around the world. Black art is now being judged on its merits alone. That represents tremendous progress from where we were just a few years ago.

**RF:** Do you think the market presence Swann Galleries African-American department and your efforts over the last five years have had anything to do with the lowering of these boundaries?

**NF:** I don't know. I hope so! We continue to call attention to the diversity and richness to be found in this work. From that comes recognition by collectors and the general public that there is tremendous value of all kinds to be found here. I'd like to think we've made a difference.

**RF:** Thank you for your time. We look forward to your presentation in February.

All images courtesy of Swann Auction Galleries, New York.

## What determines quality contemporary art?

Talent is without a doubt the key ingredient for an artist's success but marketing is a vital part of the mix. An artist will not have an audience unless her work is explained, contextualized, promoted, exhibited and sold. Marketing and PR skills are required in order to achieve this goal, which is where galleries come into the equation. Primary market galleries seek to promote their artists' work in order to achieve validation by critics, curators and collectors, and thus establish a long-term career in which the value of the art will increase over time. The prestige and professionalism of the gallery adds to the reputation of the artist, and vice versa. Galleries also act as gatekeepers: it does not make business sense for them to take on artists whose work they cannot sell, providing yet another point of validation.

A strong increase in global demand for art, on different price levels, has opened up many opportunities for trade. Typically the art market is supply-driven, although this is not true of contemporary art - there is simply too much of it around. Art production is transforming in order to accommodate sales, for example, limited editions have become very common. In tandem with this development, more and more trading platforms are popping up online which facilitates cheap distribution. In order to monetize the demand for art, many (new) artists need to establish a reputation without having to go through the decades-long validation process that usually determines whether they are worth their salt. This is where branding comes in.

In the adjacent world of luxury goods a strong brand name conveys exclusivity and quality which justifies high retail prices. Companies like LVMH create narratives around their products that fit with the lifestyle and spending power of their target audience. In this approach selling art is similar to selling a Patek Philippe watch. Buying from a gallery or artist with a strong brand name provides the collector with a validation of his purchase; a stamp of approval if you like. However, there is a catch to marketing art as a luxury brand.

Over time, an artwork is expected to increase in value through its artistic merits, uniqueness and scarcity, amongst other factors. As mentioned earlier, primary market galleries carefully manage this upward trajectory by placing the artworks in prestigious museums and important private collections. Profits are secondary to placement. This makes sense considering the long-term goals of establishing a market for an artist's work, whilst slowly and steadily increasing her price levels. When artworks are validated primarily by their sales price (i.e. it is expensive so it must be good) they quickly become commoditized and become more susceptible to fluctuations in value, similar to those witnessed in gold or coffee. Essentially, marketing or branding cannot replace the validation process by peers, curators and collectors. Should all cleverly branded art therefore be dismissed? No. Marketing can add substantially to an artist's career. But ultimately it is quality, and talent, that determine whether a work of art will stand the test of time.

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### About BPCC



Annelien Bruins has managed privately-owned collections of art since 2001. In 2007 she set up her London-based firm Bruins Private Collections Consultancy through which she advises her (U)HNW clients on art transactions and portfolio management. She has lectured at Christie's Education and Sotheby's Institute of Art on collecting art, the art market and setting up an art business. She has been interviewed by the Wall Street Journal and Financial Times. In addition to contributing articles to Spears Wealth Management, Family Office Partnership and Professional Advisor, Annelien is a contributing author to the Financial Times' Guide to Investing in Emotional Assets and Collectibles: Managing a Portfolio for Growth. For more information

on art collecting please visit [www.bruins-pcc.com](http://www.bruins-pcc.com), email us on [info@bruins-pcc.com](mailto:info@bruins-pcc.com) or follow us on Twitter @ArtBruinsPCC.

## Premiere of Pinhole Photographs

By Veronica Redgrave



Guy Glorieux, SunLife building and Dorchester Square-II, 2008

Montreal's McCord Museum recently held a world premiere of the pinhole camera images of Guy Glorieux. For the past 12 years the photographer has had a different take of the world: he sees it through a pinhole. Using homemade picture-making devices he closes off any source of light in these 'cameras', which range from matchboxes to large rooms. He then pierces a tiny hole - about 1.5 mm in diameter in one side. This hole allows the light to enter, and imprints an image on the photographic paper he has placed at the back of the 'camera' - be it a tiny box or a huge room. Everything is left untouched for an hour or two; sometimes four. Then, he closes off the pinhole and develops the picture. I loved his images. Unlike today's digital Photoshopped perfection, Glorieux' photographs have an element of chance. They are about time. Because the photographic paper is exposed to light for long periods, during that time there is movement. People come and go, leaving only a ghostly shadow as the photographic paper registers their presence. Workers at their desk in an office building can be discerned as subtly shaded silhouettes. Another thing hits me about these 'photos': they look like negatives. Everything is reversed: the sky appears black. Trees are a luminous white. They seem to shimmer because their leaves have moved in the wind during the exposure period. Cars are phantom-like because they had moved from their parking space during the long exposure. I met with the artist for the *Art of Leadership*. "What I love about pinhole photography is that at the same time there is a unique softness, yet also a sharpness," says Guy Glorieux. One of his works is the largest ever installed at the McCord. It is 16' wide, and was developed "very, very carefully, and hung to dry to avoid creasing." This particular photo is an *anamorphic* image, which means that the perspective is elongated when viewed from the front. But stand at the suggested mark on the floor at the McCord, and you will see the scene as it was caught through the pinhole. Guy clarifies why each photo is unique: "there is no negative. There is only one print made." Although color photos can be made with a pinhole camera, Guy Glorieux chose to exhibit only black and white images at the McCord. It is amazing that this lawrenlow-tech method using a rudimentary picture-making device results in something so elegantly evocative.

There is a 'look and look again' feeling, as one discerns subtle details in the shadows. There is a lyrical glow in the images that make you see the world in a whole different light.

*The ideal city of Hugh Ferriss and certain urban landscape photographers, including Thomas Struth, influenced my research. I wanted to offer a different perspective of the city—an abstraction of the frenetic pace of its denizens—where viewers could immerse themselves in a landscape of monumental proportions.*

*I created photographs that profoundly shift our understanding of landscape. The result is a barren, disquieting, ghostly city. A city draped in a stellar night, its buildings lit up as if for a final celebration. Its dwellers seem to have fled in great haste, leaving everything behind, even their cars. A city is frozen in time. -Guy Glorieux*

[www.mcord-museum.qc.ca](http://www.mcord-museum.qc.ca)

*Impressions of a City, Montreal Through a Pinhole*, until May 27, 2012

By photographer Guy Glorieux, in association with UMA, la Maison de l'image et de la photographie.  
[www.umamontreal.com](http://www.umamontreal.com)



Veronica Redgrave is a Montreal-based arts journalist. Her latest work includes an interview with Chuck Close and Edward Burtynsky, and a review of the Jean-Paul Gaultier exhibition *From the Sidewalk to Catwalk*. She has covered the Venice Biennale, Art Basel Miami Beach and a myriad of artists' shows. She is an arts blogger for Montreal Buzz, *Art Bites By Veronica Redgrave*, and [www.rsvpreport.ca](http://www.rsvpreport.ca). [redgrave@videotron.ca](mailto:redgrave@videotron.ca)

## Tobie Steinhouse - Reveries and Light

By Veronica Redgrave



Avril, 1962. Tobie Steinhouse

Reveries and Light / Songes et Lumière, the current retrospective of Tobie Steinhouse (RCA), is more than aptly named: It captures the essence of her work, which glows with a dream-like light - there is a mystical luminosity; she captures a light within. Studying and painting in Paris (1948-59), the artist became enamoured with light; after all, Paris is oft referred to as the City of Light. Inspired by this “soft light of Paris”, she began her life-long artistic quest to capture its essence. Indeed,

she is so sensitive to light that she has covered the main window in her studio with fish net, to diffuse the “harsh” light she finds in Canada. Renowned as a consummate printmaker, Tobie Steinhouse is one of Canada’s most accomplished artists. The exhibition featured her oil paintings, water colours, etchings and calligraphy scrolls, for which she has won annual awards at the International Japanese Calligraphy Exhibition in Tokyo since 2001. She has participated in Print Biennials in England, Chile, Scotland, Venezuela, France, Italy and the US. Whether done in oil or watercolour, whether the image is abstract or realistic, her works seem to shimmer. This is also true of her colour etchings. An award-winning printmaker, she studied with William Hayter, learning his process in which different layers of ink are applied to a plate depending on their viscosity. At the show, some of the plates were placed beside the etching they were used to create. The resulting installation gave the pieces a ‘wow’ factor as the subtle sculptural plates with their reverse images acted as an elegant echo to the prints. Many of Steinhouse’s scenes are urban and in them she captures an ineffable sense of time. Proust’s meandering madeleine memory is communicated by her amazing artistic ability. We sense the light as it moved through the day. Sometimes the dappling of light motes becomes all-important, and then the piece dissolves into abstraction, like the light at dusk as it slowly reduces references to reality. She is especially insightful in her capturing of the remains of the day. The artist sometimes places lithe little tree trunks in the front of her picture, a repoussoir device that lead the eye into the work, collapsing the plane. Indeed, few works can be viewed as a flat surface; most have a sense of poetic depth, lovely prismatic patterns that keep us looking and looking again, as they verge on abstraction. Although Tobie Steinhouse works in many mediums, the etching process “fascinates” her. “Again and again I return to etching.” And again and again we return to stand in front of the artist’s work, in admiration of her uncanny capture of something so elusive and evanescent as light.

Tobie Steinhouse’s work is at Stewart Hall Gallery  
[www.ville.pointe-claire.qc.ca](http://www.ville.pointe-claire.qc.ca)

## Romare Bearden: An Eloquent Voice in African-American Art



Prevalence of Ritual: Conjur Woman (1964), private collection

If visual art could have a soundtrack— and a rhythm—it would likely be found in the collage work of Romare Bearden. The groove of Duke Ellington’s jazz beat and the syncope of Louis Armstrong’s improvised trumpet riffs are captured, but barely tamed, in the multi-layered, often surreal imagery of Bearden’s Harlem street scenes and graphic recollections of rural North Carolina and his familial homestead. The Harlem Renaissance would not have been the same without the inclusion of the Bearden family. Son of a well-educated and economically successful black family from the South, prevailing Jim Crow laws made life increasingly difficult in their home state of North Carolina. As a result, Bearden, at age three, became part of the Great Migration north, settling in New York City in 1914. Their lives were centered in the intellectual, artistic, and political mainstream of the burgeoning Harlem intellectual community of the time: among their friends were writer Countee Cullen; musician and cousin, Duke Ellington; and actor, activist, and athlete Paul Robeson, among others.

Bearden attended college, first in Pittsburgh where he studied art and art education, followed by two years at Boston University, where he took courses with German-born artist George Grosz at the Art Students League; finally graduating with a degree in education from New York University. Employed by the New York City Department of Social Services, Bearden worked as an artist in his studio on weekends and evenings. He had his first solo exhibition in Harlem in 1940 and his first solo show in a major Washington, D.C. gallery. By the late 1940s, his work was being shown in Manhattan, along with other prominent artists, like Alexander Calder, Fernand Léger, and Robert Motherwell.

Writer and friend, Ralph Ellison later recalled that Bearden’s had, “... become interested in myth and ritual as potent forms for ordering human experience, and ... by stepping back from the immediacy of the Harlem experience—which he knew both from his boyhood and as a social worker—he was freed to give expression to the essentially poetic side of his vision. The products of this period were [...] brightly sensual. It was at this stage in his career (1950s) that he expanded on his new artistic vocabulary, with a unifying philosophy, incorporating the union of rituals and myths binding cultures and generations. Bearden named this



Home Boy (c. 1972), Courtesy Swann Auction Galleries

philosophy the ‘Prevalence of Ritual’ and it served as the unifying force in his art for the remainder of his career—serving as a bridge between Black culture and universal truth.

It was only in 1964, at the age of 53, that Bearden abruptly abandoned his non-objective oil painting and began to produce collages. Bearden’s discovery of collage opened the door for a fresh interpretation of the value of his own life and culture and, for the next twenty-five years until his death in 1988, Bearden set out to explore this new world and in his words to “establish a world through art in which the validity of my negro experience would live and make its own logic.”

Romare Bearden’s photomontages represent a juxtaposition of image fragments and textures, literally torn from the publications of the day, combined with handmade papers and surface treatments employed by the artist for dramatic effect. By destabilizing preconceptions of ‘blackness’ and re-assembling them in ways that alter the message, Bearden succeeded in transforming and redefining black identity into a powerful alloy—one that offers unexpected strength and resilience.

Any true understanding of Bearden’s art must include the parallels between Bearden’s creative output and the jazz music that so influenced in the artist’s life.

Here too, a strong bond existed between Bearden and author, Ralph Ellison, on the significance of the black musical idiom in an evolving cultural identity. Ellison called it “the poetry of the blues... projected through synthetic forms,” many of which regularly found their way into Bearden’s work. For Bearden, the music of Duke Ellington, Billy Epstine, Louis Armstrong and others was an integral part of how he viewed the creative process. For him, his collages were jazz performances frozen in time.

Here too, Bearden, like Ralph Ellison, recognized that jazz could not only act as a spring board for creative expression, but also had redemptive value—a malleable apparatus that served as a springboard for enhanced self-awareness and symbolic cultural cohesion; its curative powers inchoate in the very nature of its fluidity and re-inventiveness. But there is a cautionary note to be issued here, as well. A spokesperson for the Bearden Foundation advises that “the easy analogy between playing jazz and making visual art doesn’t account for the profound differences to be found in his genre and technique.” Bearden’s creative process was deeply rooted in his studies of European Renaissance and Asian symbolism, Afro/Caribbean rituals and customs, Egyptian and Greek figurative representation, Cubism, as well as resonant echoes of life in the rural South and urban ghetto. By imagining that Bearden may have sought inspiration from musical riffs, alone, might be to miss the essence of what is most ‘jazz-like’ about his work.



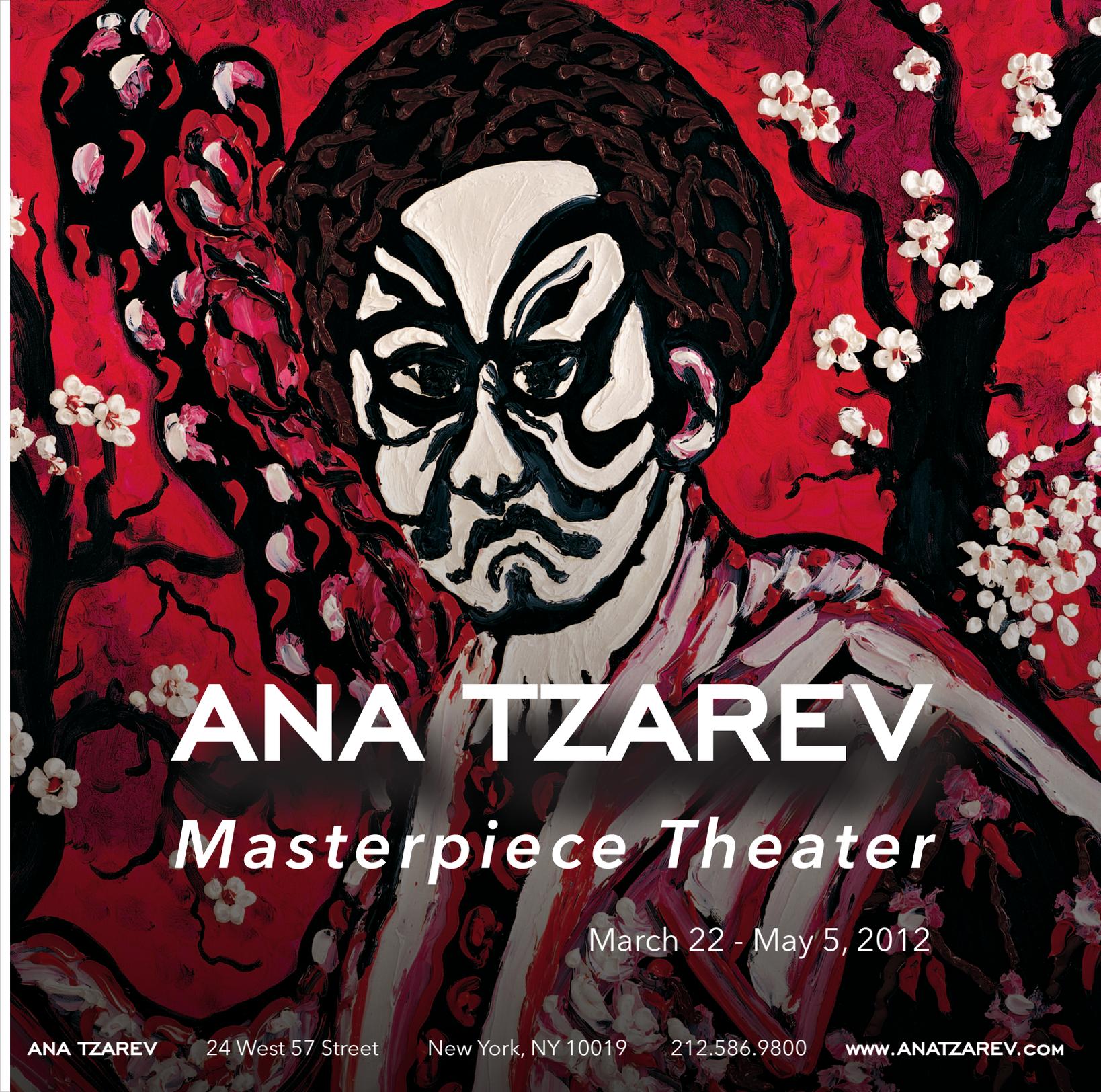
Of the Blues: Kansas City (1974), private collection

By Richard Friswell

Publisher & Managing Editor

[www.ARTEsmagazine.com](http://www.ARTEsmagazine.com)

This article is excerpted from a feature article, Romare Bearden: Prevalence of Ritual, currently appearing in ARTES fine arts e-magazine. The full-length story is at [www.artesmagazine.com](http://www.artesmagazine.com).



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Romare Bearden, *Jazz II Deluxe*, 1980 Serigraph, Edition of 200 31 X 41 1/2 inches

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**Norman Lewis, *Untitled (Tournament)*, circa 1950s**  
Oil on Canvas, 48 ½ x 61 in.



**Romare Bearden, *Mother and Child*, 1949**  
Watercolor and Ink on Paper 26 x 20 in.



**Charles Alston, *Symbol*, 1953**  
Oil on Canvas 48 x 36 ¾ in.



**Jacob Lawrence, *Aspiration*, 1988**  
Lithograph Ed 125/200, 29 ¼ x 21 ¾ in.

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Black Valley no. 1, Norman Mooney, edition of 50, image 6" x 9" paper 20" x 28"

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Untitled, Kathy Goodell, Acrylic, Ink on Yupo paper, 20" x 26" 2011



Ann Pachner, Installation view of solo exhibition  
"Burning Wood in Endless Night, Where is the Moon?"



Susan Bee, "Drive By", 2009, oil on linen, 14"x18"



Joan Snitzer, Installation view of Circle Drawings, from her solo exhibition "Momentarily"

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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Quim Bové / "Orange Mind" / 48" x 72"



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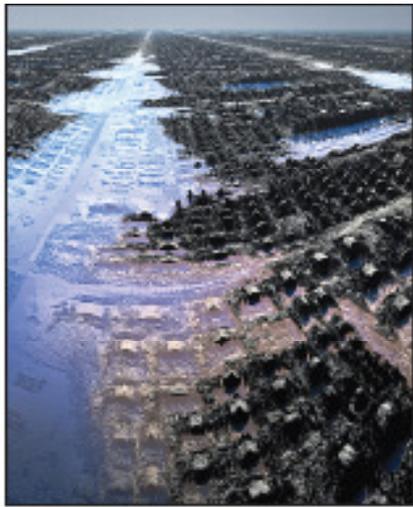
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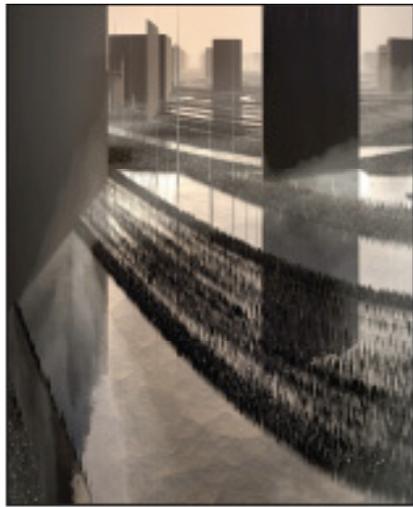
Ouattara / Spirit King / Pastel / 26" x 40"

Contemporary African Art Gallery

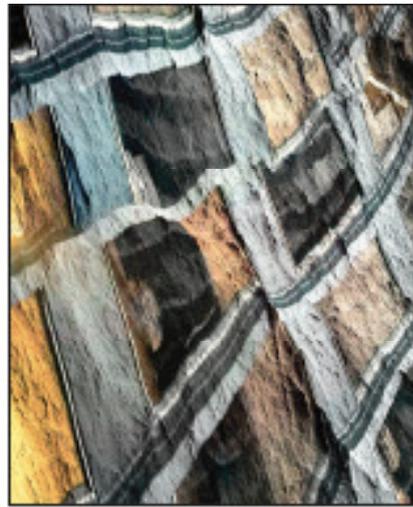
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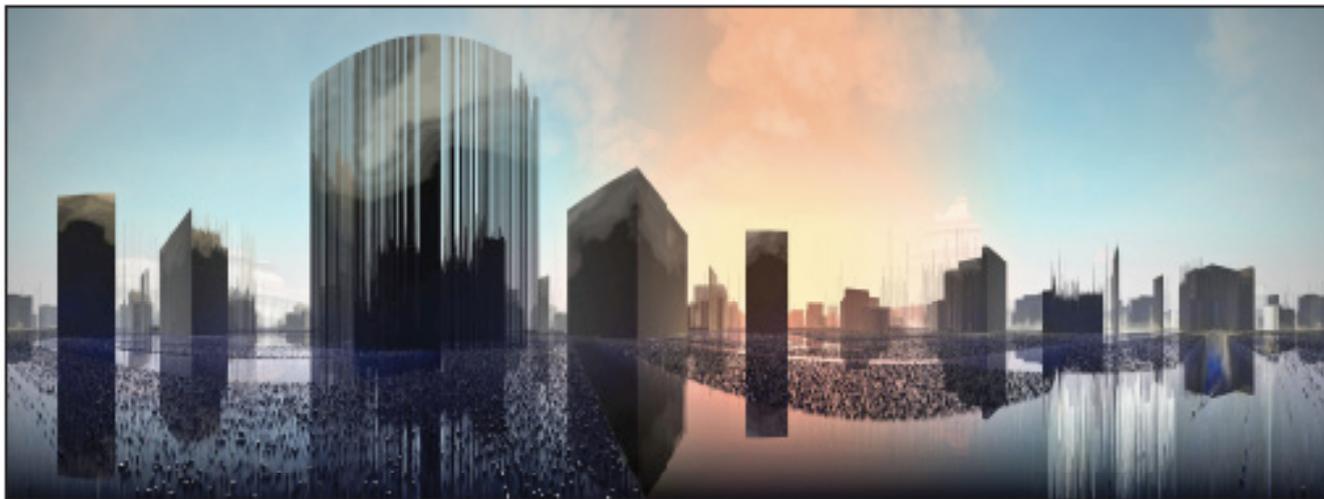
Blase, "LIVINGS" from the Landmark Collection, 2011, 48 x 68 inches.



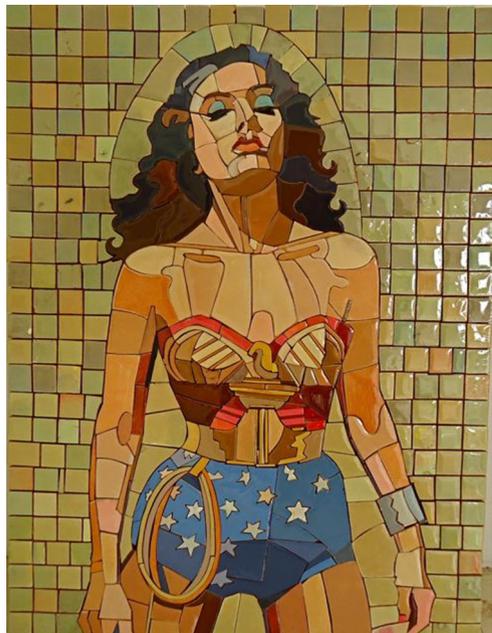
Blase, "LEAF" from the Landmark Collection, 2011, 48 x 68 inches.



Blase, "CRISP" from the Landmark Collection, 2011, 48 x 68 inches.



Red Earth Blase, "WIFE", 2011, from the Landmark Collection, mixed digital pigment print mounted on aluminum plate, 30 x 30 inches.



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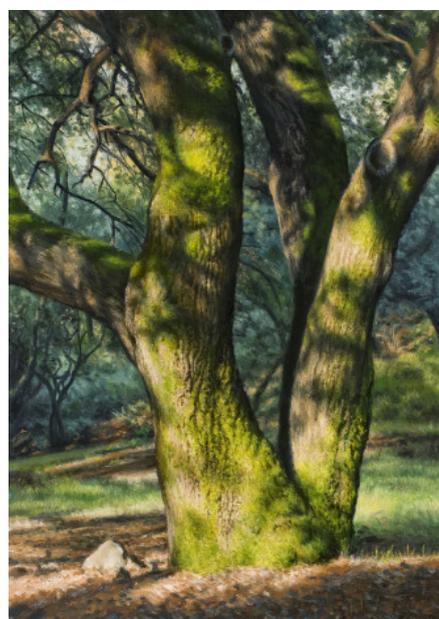
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Alice Dalton Brown "Day Lilies" 2010, oil on canvas, 66 x 60"



Christopher Evans "Mossy Tree Trunk" 2009, oil on canvas, 20 x 14"



Dennis Mickilowski "Peaches with Copper Buckets", 2001, oil on panel, 22 x 25"

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Gail Shaw-Clemons "In God and Ourselves We Trust"  
18 x 24 inches 2008, Mixed Media



Gail Shaw-Clemons "We Are a Great and Mighty People"  
18 x 24 inches 2008, Mixed Media

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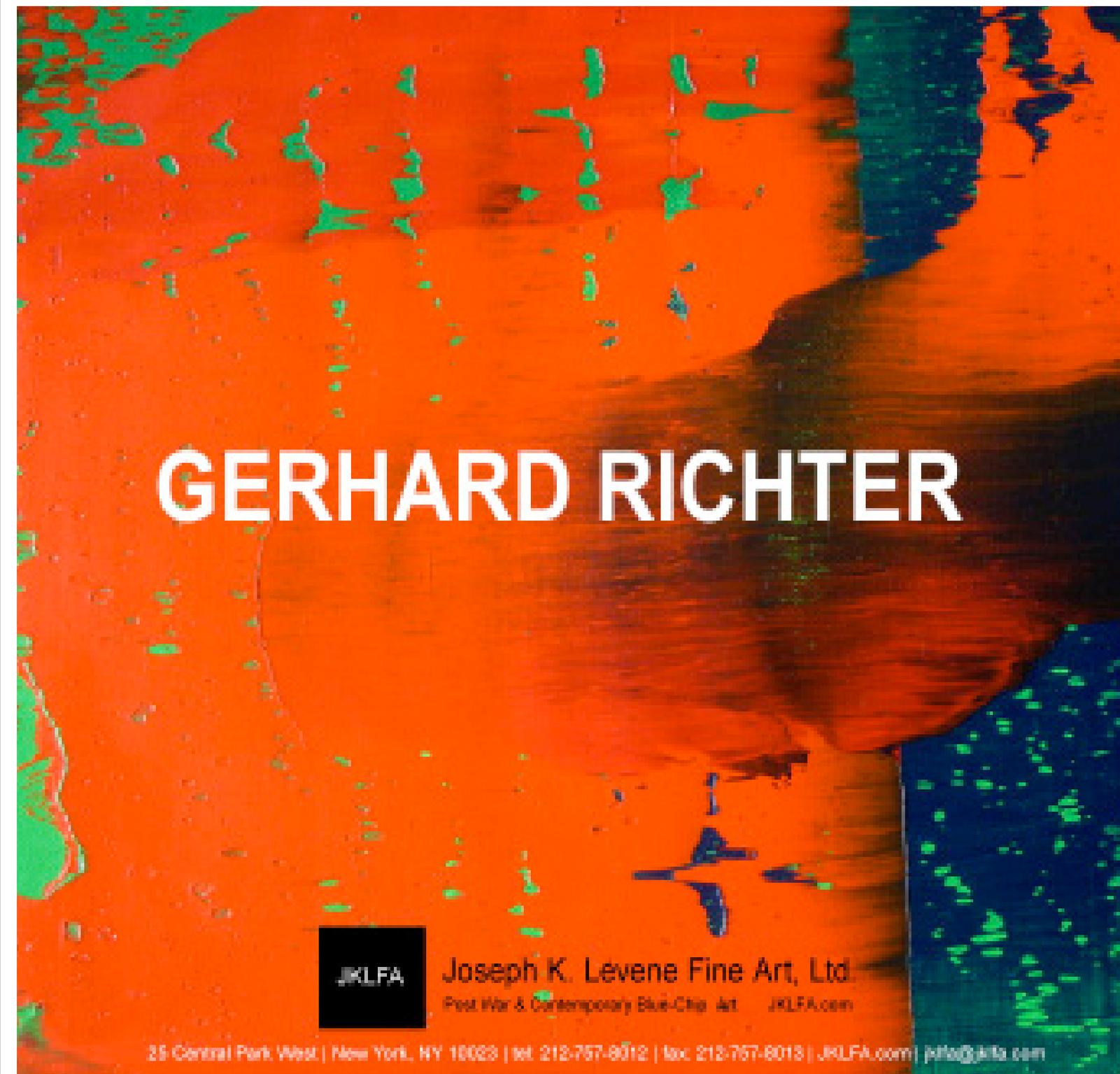
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LeRoy Henderson, *Untitled (Ballerina)*, 1992/2009, Gelatin silver print, 24 x 20 inches. Edition 3/10

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

Linda Adato - Nikhil Bhandari - Tim Cahill - Alberta Ciofelli

Mary Close - David Dunlop - Jane Filer - Sergio Gonzalez-Tomero

Susan Halls - Joan Jardine - Rain Kiernan - Robert Kipniss

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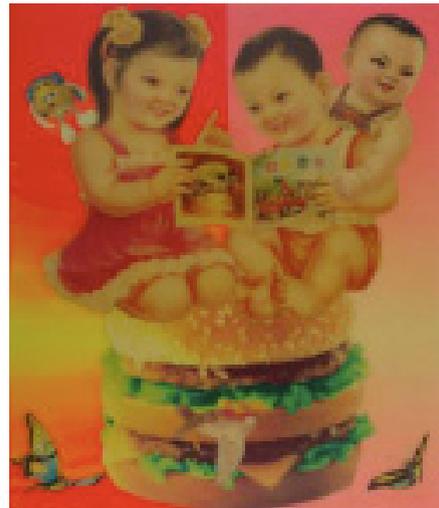
Luis Soltzman - Adam Waimon



Henry Moore  
Working Model for Luther and Chalk Head, 1961  
Bronze, light brown patina  
29 x 15 x 15 inches



Robert Rauschenberg  
Collage in Colors with Blue and Red, 1970  
Acrylic, enamel, and collage on board  
25 1/4 x 29 inches



Leo Eshbach  
Welcome to the World, 2007  
Lacquer on wood  
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Courtesy of the Artist  
[www.moniqueschubertarts.com](http://www.moniqueschubertarts.com)

Title, size, medium, date (clockwise from top left)

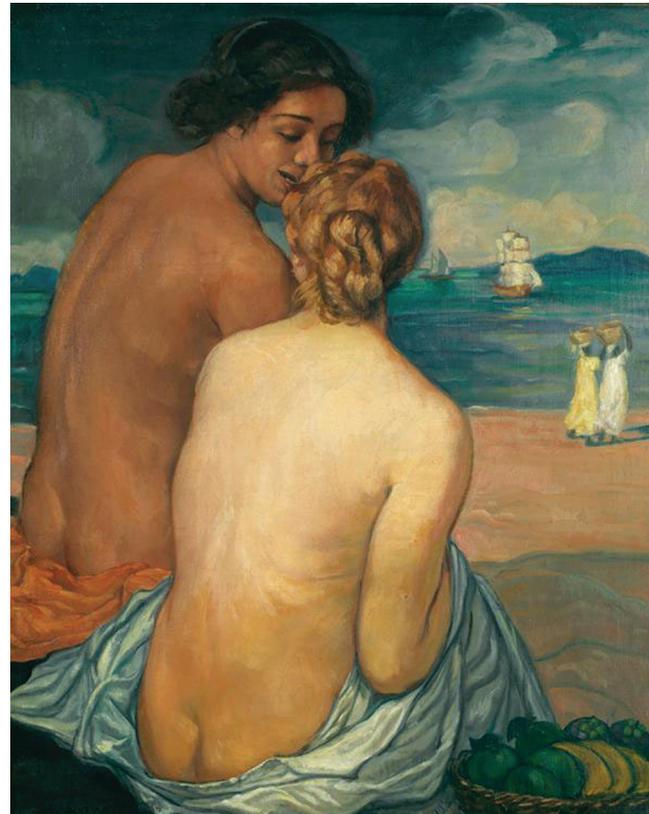
- 1) *Mindmap*, 12.5"x14.5", screen print, foil print & etching, 2011
- 2) *Blue Echo*, 8.5"x10.5", etching & flashe paint, 2010
- 3) *Neither/Both*, 8.5"x10.5", etching & flashe paint, 2011

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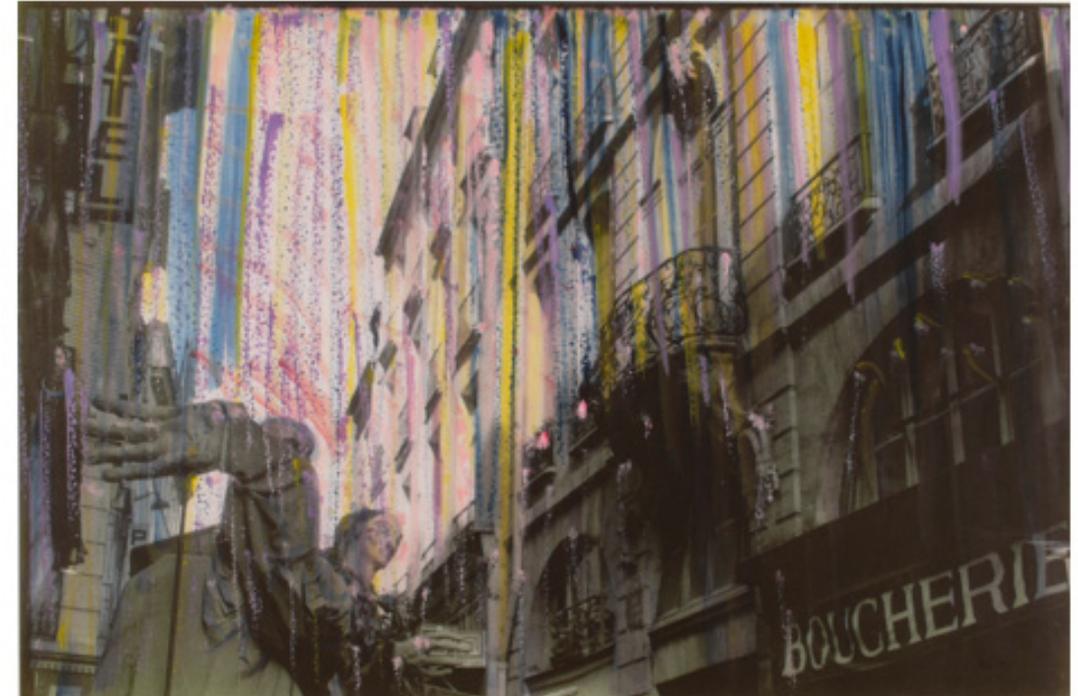


Yuri Krasny, "Candy Floss and Ice Cream". Oil on canvas, 52" x 46".  
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Emille Bernard, "Nus de Dos". Oil on canvas, 36" x 28".  
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Ming Smith, *Paris Rainbow*, 1977/2002, Hand-painted photograph with oils, 40 x 60 inches. Edition 1/1

Photographer Artist

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William Gropper, *The Senate*, 1963, Oil on canvas



William Gropper, *Four Musicians*, 1963, Oil on canvas



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*Inside of Void* by Jee Hwang, oil on canvas, 21" x 36"



*Fortress* by Jee Hwang, oil on canvas, 36" x 61"

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*Sexy Beast* by Jason Bryant, oil on canvas, 36" x 30"



*No Mas* by JaH-HaHa, mixed media, 36" x 24"

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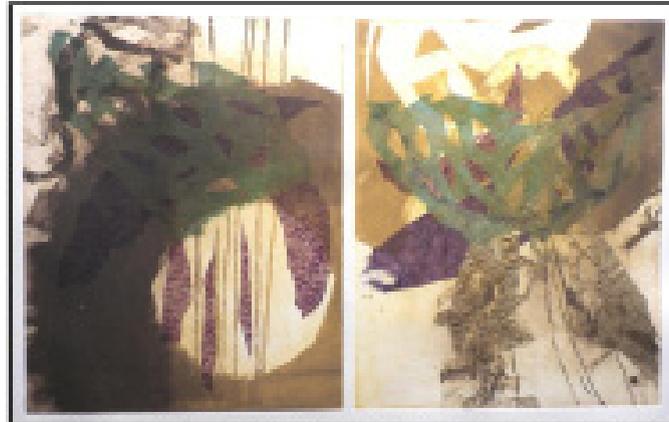
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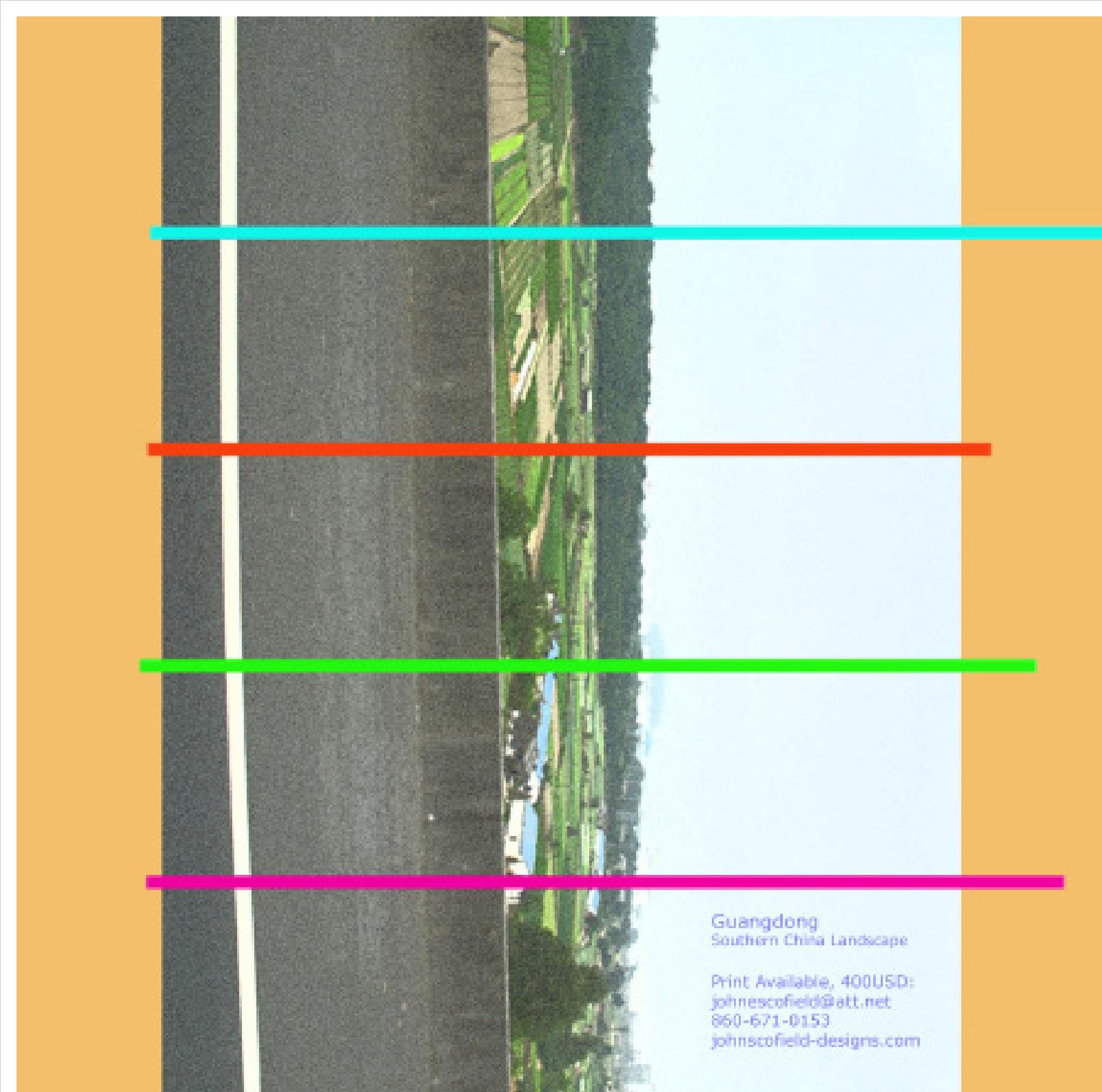
*And Their Language Turns to Dance  
(photomontage with china coffee) © 2010*



*How is Where the Heartstrings (no photomontage with china coffee) © 2011*



*Belarbi (surreal and collage on canvas) © 2009*

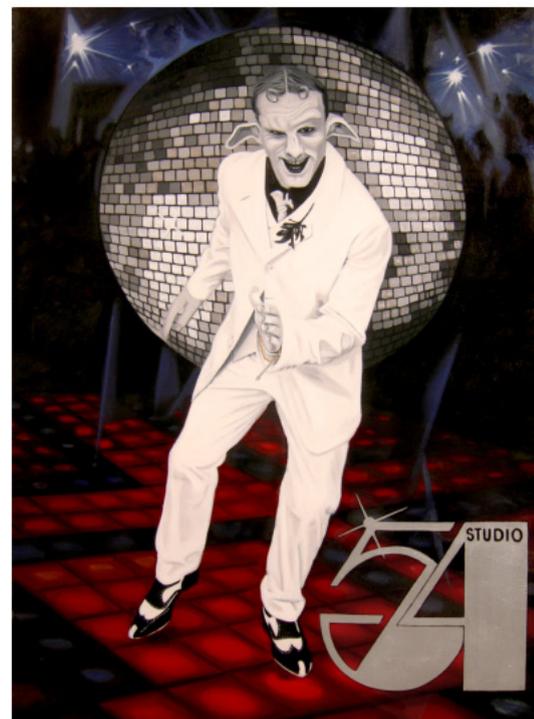


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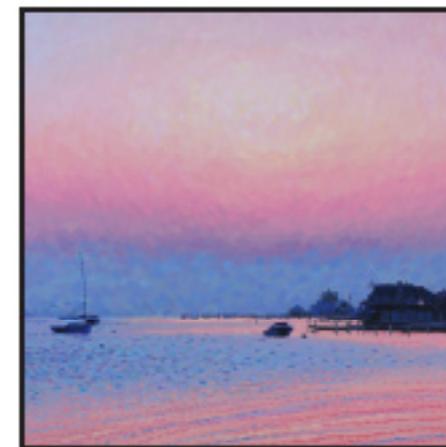
"Bamboozled"  
oil on canvas  
70 x 105  
2010-11



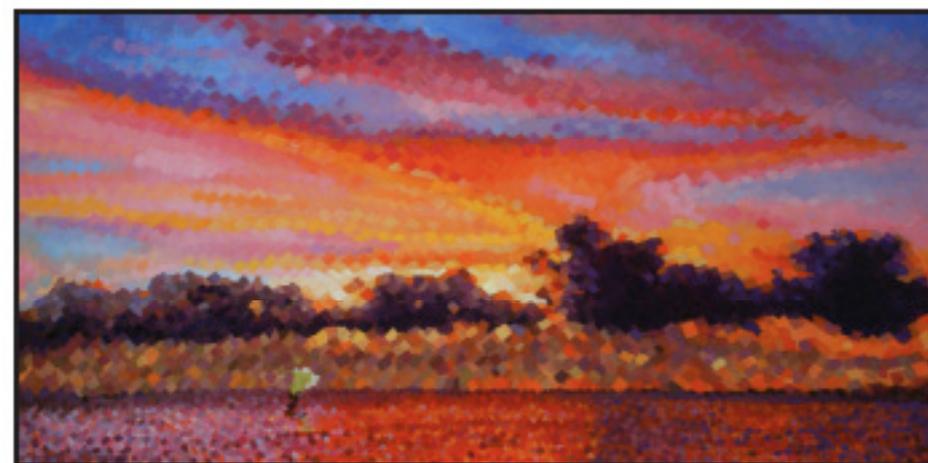
Disco Nymph  
57 x 38 in  
of silver industrial aluminum paint on canvas  
2010-11



Sable Dawn 2011 60" x 60" (61.44 x 61.44cm) oil on canvas



Rose Dawn 2011 60" x 60" (61.44 x 61.44cm) oil on canvas



Summer Light 2006 24" x 60" (60.96 x 61.44cm) oil on canvas

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Oil on copper, 10 7/8 x 9 1/8 inches (27.5 x 23.3 cm)



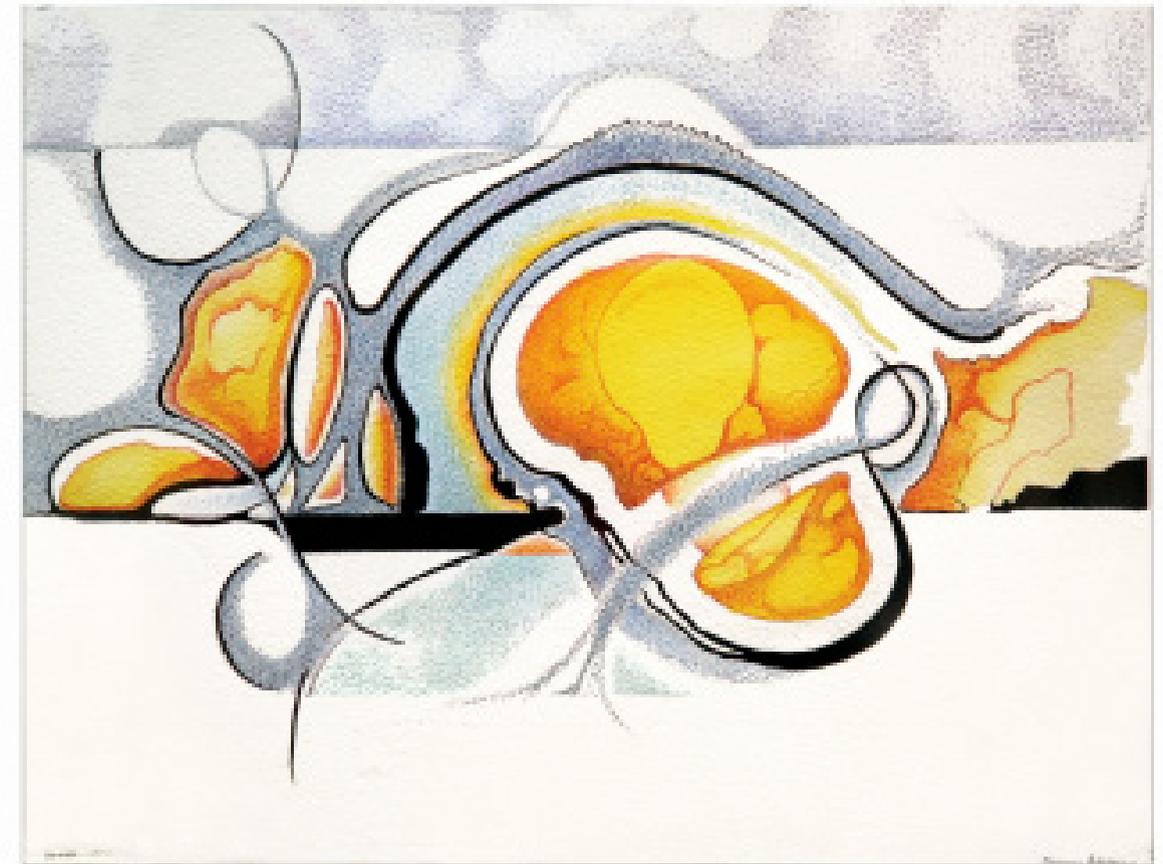
Balthasar Denner  
(Altona 1685 – 1749 Rostock)  
*Portrait of Jacob Denner, the Artist's Son*  
Signed and dated, lower right: Denner 1734  
Oil on copper, 11 1/2 x 9 1/2 inches (29.2 x 24.3 cm)

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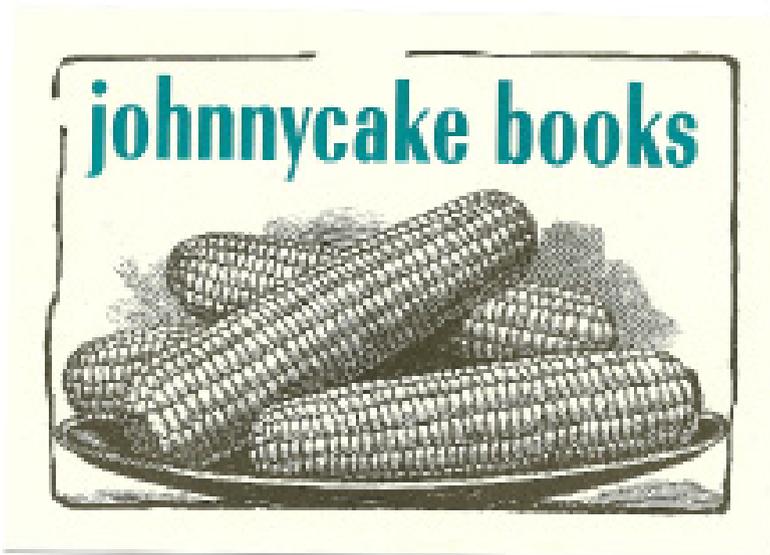
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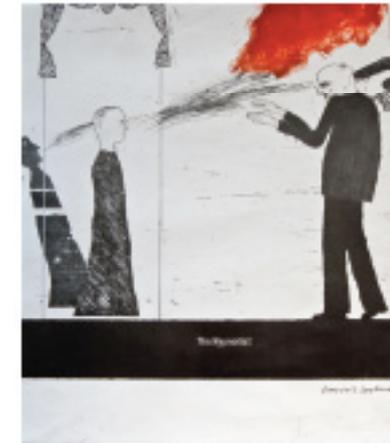


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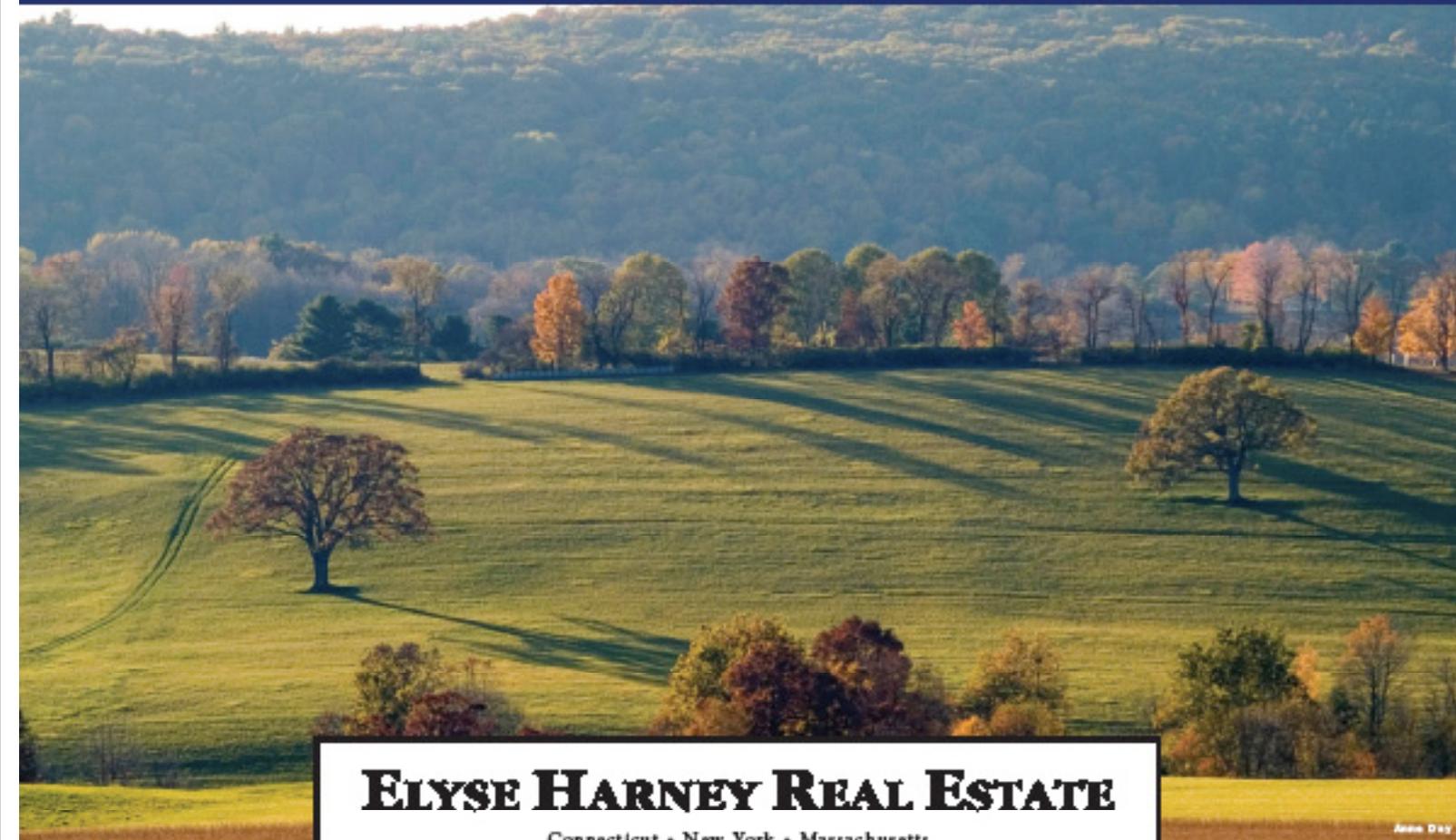
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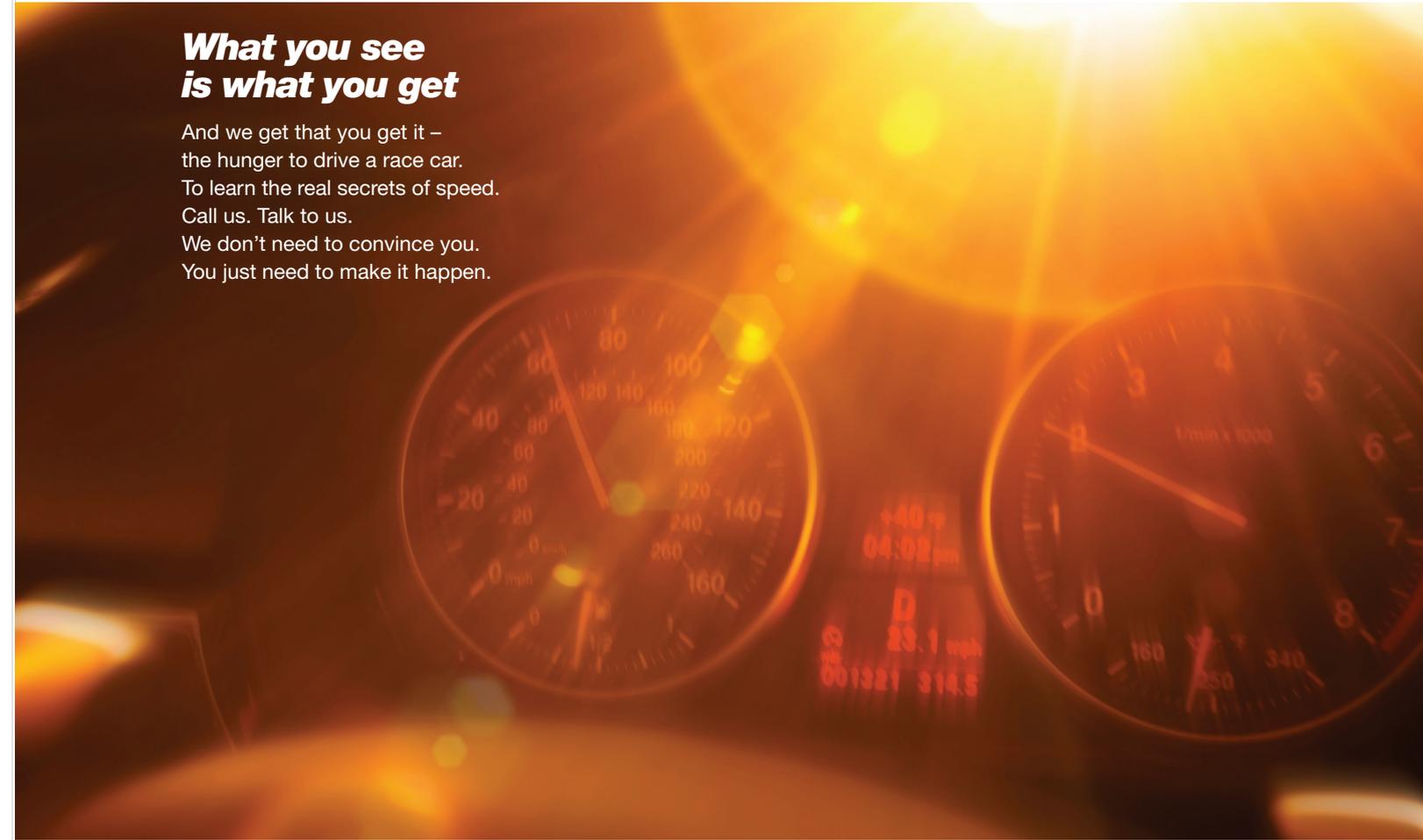
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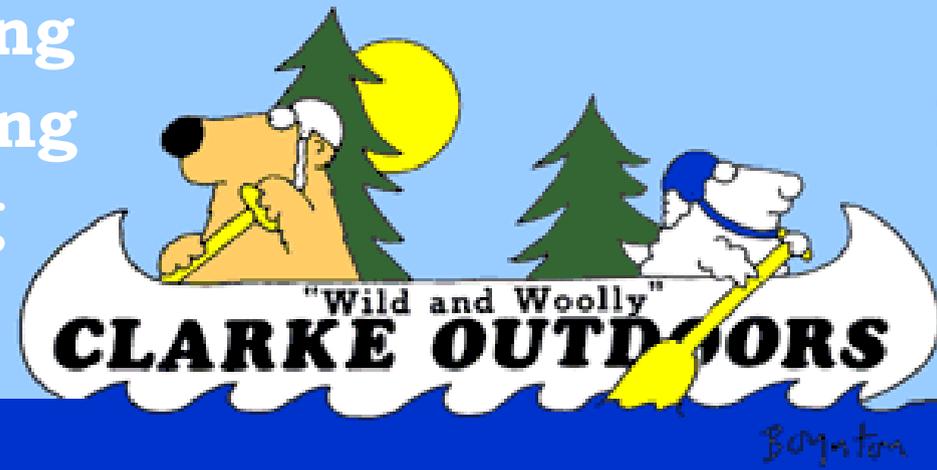


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| Jun 26, 2003           | <b>Daniel Kohn</b>                           | Artist, Reeves Contemporary   |
| Jun 30, 2003           | <b>Dr. Chagnon-Burke</b>                     | Director of Studies, Christies' Education, NY   |
| Aug 27, 2003           | <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<br>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  |

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| 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<br>Law Offices of Amy J. Goldrich<br>Sr.V.P. Dir., Trusts, Estates & Appraisals, Christie's<br>International Contemporary Art Collector and Consultant; member of IAPAA. |
| 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   |

## PAST SPEAKERS

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|--------------|--------------------------------------|---|
| Nov 22, 2010 | <b>Interview with Boaz Vaadia</b>    | Sculptor  |
| Mar 7, 2011  | <b>Interview with Peter Frank</b>    | Art Critic  |
| Jun 22, 2011 | <b>Interview with Chiu-Ti Jansen</b> | Founder of CHINA HAPPENINGS™                                  |
| Nov 10, 2011 | <b>Interview with Don Thompson</b>   | Economist/Author  |
| Feb 9, 2012  | <b>Interview with Nigel Freeman</b>  | Director African American Department, Swann Auction Galleries |



## 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.