



REALITY IN TRANSLATION
GOING BEYOND THE DEHYDRATED
LANGUAGE OF MANAGEMENT

ARTIST NANCY J. **ADLER**

Galerie MX, 333 avenue Viger ouest, Montréal

AUGUST - SEPTEMBER 2010

TWENTY-FIRST CENTURY LEADERSHIP NOW IS THE TIME TO INVOKE BEAUTY

I am not a businessman, I am an artist.

Warren Buffett¹

“These times are riven with anxiety and uncertainty. . . . In the hearts of people some natural ease has been broken. . . . Our trust in the future has lost its innocence. We know now that anything can happen. . . . The traditional structures of shelter are shaking, their foundations revealed to be no longer stone but sand. We are suddenly thrown back on ourselves. Politics, religion and economics, and the institutions of family and community, all have become abruptly unsure. At first, it sounds completely naïve to suggest that now might be the time to invoke beauty. Yet this is exactly what . . . [we claim]. Why? Because there is nowhere else to turn and we are desperate; furthermore, it is because we have so disastrously neglected the Beautiful that we now find ourselves in such a terrible crisis.”²

Twenty-first century society yearns for a leadership of possibility, a leadership based more on hope, aspiration, innovation, and beauty than on the replication of historical patterns of constrained pragmatism. Luckily, such a leadership is possible today. For the first time in history, leaders can work backward from their aspirations and imagination rather than forward from the past.³ “The gap between what people can imagine and what they can accomplish has never been smaller.”⁴

Responding to the challenges and yearnings of the twenty-first century demands anticipatory creativity. Designing options worthy of implementation calls for levels of inspiration, creativity, and a passionate commitment to beauty that, until recently, have been more the province of artists and artistic processes than the domain of most managers. The time is right for the artistic imagination of each of us to co-create the leadership that the world most needs and deserves.

LEADING BEAUTIFULLY: THE EXHIBITION

The soul... never thinks without a picture

Aristotle, 384-322 BCE

ENTERING INTO REFLECTIVE SILENCE

More than 2500 years ago, Confucius admonished leaders to seek perspective and wisdom through reflection, rather than simply attempt to learn through experience and imitation. Confirming Confucius' understanding, Harvard Professor Howard Gardner's contemporary research identified daily reflection as one of only three core competencies that distinguish leaders who make an extraordinary difference in the world from their more ordinary counterparts.⁵ Management guru Peter Drucker similarly advocated daily reflection,⁶ as have many of the most prominent leadership experts. Even with such admonitions to regularly engage in personal reflection and sense-making, management and leadership, both as taught and as practiced, have focused almost exclusively on action rather than reflection.⁷ Most people today guard little or no time for reflective silence. They all too frequently recognize themselves in poet and global management consultant David Whyte's description:

We are a busy people in a busy ...culture But even the busiest person wants wisdom and sense in busyness. ... All of us want to work smarter rather than harder. Yet all of us are familiar with frantic busyness as a state that continually precludes us from opening to the quiet and contemplation it takes to be [wise].⁸

The exhibition invites you to enter into silence in order to deepen your appreciation of beauty and of leading beautifully. Aided by paintings, music, and words of wisdom, you are invited to re-encounter your understanding of yourself as a leader – as a co-creator of our global society and economy.

EMBRACING BEAUTY

SILENCE SUPPORTING OUR ABILITY TO SEE AND TO EXPERIENCE BEAUTY

Beauty is almost completely absent from most discussions of twenty-first-century leadership and condemned by most contemporary art critics and theorists.⁹ “Why should beauty be suspect?”¹⁰

What is beauty? What would leading beautifully look like? Do we even recognize it when we see it? Positive psychologists, along with those introducing positive approaches into our organizational vocabulary, have focused scholarship on courage, wisdom, happiness and a wide array of other human virtues. Yet rarely do we engage with the power and profound influence of beauty. Given the decades of cultural neglect, can we still see the beauty that exists in the world? Can we see the beauty in our organizations and our lives? Are we still capable of yearning for a world that is beautiful – rather than one that is merely less ugly? How do we regain our ability and responsibility to co-create a more beautiful world? How do we reclaim our profoundly human role as creators and leaders?

CONTEMPLATING THE CHOREOGRAPHY OF COLOR LEVERAGING ARTISTIC INSPIRATION

Art speaks to us in a holistic language beyond words. Invite the paintings into your reflection. Let them offer you an “opportunity to escape the ... ugliness of life and enter into an extraordinary world of imagination, creativity, and beauty.”¹¹ Allow the choreography of color to guide your eyes as you traverse the topography of paintings, sculpture, and music that surrounds you.

We invite you to choose one painting that attracts you for any reason whatsoever. Simply look at it for at least three minutes – which, in our exceedingly quick-paced multi-tasking world, may seem like an eternity. Then ask yourself: What in your life deserves the quality of attention you just gave to the painting? What in your leadership deserves the same quality of attention? What in the world deserves this quality of attention?

RECLAIMING OUR ABILITY TO SEE BEAUTY

“Sadly, whether from [busyness, indifference, guilt, shame,] resentment, fear or blindness, beauty is often refused, repudiated or cut down to the size of our timid perceptions. The tragedy is that what we refuse to attend to cannot reach us. In turning away from beauty, we turn away from all that is wholesome and true, and deliver ourselves into an exile where the vulgar and artificial dull and deaden the human spirit. In their vicinity, we are unable to feel or think with any refinement. They cannot truly engage us because of their emptiness . . . They are not a presence but an absence that evicts.”¹²

As you view the art, notice what to you appears most beautiful – in the exhibition as a whole and in the small details. Notice the beauty in the art itself and in your reaction to the art. Appreciate the beauty of the insights that capture your attention. As you reflect on the daily patterns of your life, consider what you would need to do to see more of the beauty that already surrounds you – the beauty of our planet, the beauty in our organizations, the beauty in relationships, and the beauty in yourself.

RECLAIMING OUR ABILITY TO ENVISION THE BEAUTIFUL

“There is an unseemly coarseness to our times which robs the grace from our textures of language, feeling and presence. Such coarseness falsifies and anaesthetizes our desire. This is particularly evident in the spread of greed. . . . Greed is unable to envisage any form of relationship other than absorption or possession. However, when we awaken to beauty, we keep desire alive in its freshness, passion and creativity.”¹³ We remember, once again, that “ownership of something beautiful does not make it more beautiful.”¹⁴

How can we reclaim our ability to aspire to a truly beautiful world? Beauty may be what is “most missing in this highly technological world of ours. . . . We value efficiency

instead. . . . We create trash. . . . But beauty, right proportion in all things, harmony in the universe of our lives . . . eludes us. We forgo the natural and the real for the gaudy and the pretentious. We are, as a people, awash in the banal. . . . Beauty takes us beyond the visible to the height of consciousness, past the ordinary to the mystical, away from the expedient to the endless true.”¹⁵

We need to re-ask ourselves: How can we reclaim our ability to yearn for and to envision a world filled with beauty?

RECLAIMING OUR COMMITMENT TO BRING BEAUTY INTO THE WORLD

“Because our present habit of mind is governed by the calculus of consumerism and busyness, we are less and less frequently available to the exuberance of beauty.”¹⁶ “Though we have become more helpless and hopeless, we have grown keenly aware of the urgency and necessity for real and positive change. We grow increasingly deaf to the worn platitudes of staid authority. . . . [We realize that the] zealots of analysis have become blind. In contrast, beauty offers us . . . remembrance of our true origin and real destination. . . . The Beautiful... invites us to surrender so that we can participate in the forming of a new and vital coherence that is native to our desire.”¹⁷

When we awaken to the call of beauty, we become aware of new ways of being in the world. We were created to be creators. . . . The time is now right for beauty to surprise and liberate us.¹⁸ It is our moment, as human beings and as leaders, to reclaim our commitment to bring beauty into the world. As leaders we remember that “Beauty . . . is the highest integrative level of understanding and the most comprehensive capacity for effective action. It enables us to go with, rather than against, the deepest [tendencies] ...of the universe.”¹⁹

Where have you brought beauty into the world most recently? today? this week? this year? in your life time?

RECLAIMING THE COURAGE TO BRING BEAUTY INTO THE WORLD

“Perhaps we are gaining a clear[er] view of how much ugliness we endure and allow. The media generate relentless images of mediocrity and ugliness . . . tapestries of smothered language and frenetic gratification. The media ... [have become] the global mirror and [they] . . . tend to enshrine the ugly as the normal. . . . Beauty is mostly forgotten and made to seem naïve and romantic. . . .²⁰ Our situation today shows that beauty demands for itself at least as much courage as do truth and goodness. . . .²¹

Leading beautifully most certainly does not make courage unnecessary. As we re-embrace beauty, we remind ourselves of the need for courage. Drawing on a deep place of knowing, we remind ourselves that “courage is the ability to have power over [our] . . . fears”; it is not an absence of fear.²²

A RETURN TO THE WORLD

THE FIERCE URGENCY OF NOW

As you leave the sanctuary of the exhibition and re-enter the busyness of your professional world and day-to-day life, consider how you can best hold the beauty you have reclaimed for yourself. As you do so, seek to remain in the questions rather than attempting to discover immediate answers. Ask yourself: for me, what is beauty? Where does it already exist in my life? How can I support myself and others in aspiring to create a truly beautiful world? From where do I draw the courage to speak and to act beautifully while living in a world that remains orchestrated by ugliness? In which ways am I called to make the world a more beautiful place?

In such ugly times, the only true protest is beauty.

Phil Ochs

*When I am working on a problem,
I never think about beauty.
I think of only how to solve the problem.
But when I have finished,
if the solution is not beautiful,
I know it is wrong.*

Buckminster Fuller

Let the beauty we love be what we do

Rumi

THE POWER OF BEAUTY

Power and Beauty are two words we don't usually find together. Yet now the time has come, for we are at the threshold in the creative cycle when the force of logical mind thinking will join with the intuitive strength of feeling. It is a time of synthesis, when the outer is fueled by the inner, when passion is sparked by compassion, when vibrant energy is born in silence.

Such is the art of Nancy Adler. Working in the fluid and transparent mediums of watercolor and ink, she transports us to the moment when form merges with mystery. Her art is a tender balance of line and spill, a dance between movement and stillness. And behind it all is the invitation to the viewer to enter the mystery oneself, where form marries the formless. It is the Great Mystery, really, when Heaven and Earth become one.

Look at these paintings, and you see the core of Nancy, the beauty that inspires the power. Look deeper still, and you will see you own.

Jeanne Carbonetti
Artist
Crow Hill Gallery
Vermont, USA

THE POWER OF ART

In a world focused on *busyness*, Dr. Adler invites us to rethink how we go about our business, suggesting that reflecting on beauty might offer us fresh insights into our leadership practice. Her art exhibitions create a space for us to move from action to reflection, and in the process to be moved by the power of art!

Nick Nissley, Ed.D.
Executive Director
Leadership Development at The Banff Centre
Banff, Alberta, Canada

LEADING BEAUTIFULLY CONVERSATIONS AND PORTRAITS

*Beauty is an endless and elusive theme.
What beauty is can never be finally said.*
John O'Donohue²³

Ultimately, each of us must create our own approach to beauty and to leading beautifully. Leadership is always a self-portrait; no artist or academic can ever paint a leadership portrait for us. Within the exhibition, you will be offered two opportunities to paint portraits of yourself leading beautifully – once in words and once with pastels.

LEADING BEAUTIFULLY CONVERSATIONS

“When we hear the word ‘beauty’, we inevitably think that beauty belongs in a special elite realm where only the extraordinary dwells. Yet without realizing it, each day each one of us is visited by beauty. ...A world without beauty would be unbearable. Indeed the subtle touches of beauty are what enable most people to survive. Yet beauty is so quietly woven through our ordinary days that we hardly notice it. Everywhere there is tenderness, care and kindness, there is beauty.”²⁴

Contemporary theatre has been exploring the impact of performances that are meant to be experienced by an audience of one.²⁵ Visual artists are now beginning to explore the same intimate domain. Patterned after British-German artist Tino Senhal’s 2010 art exhibition (“This Progress”) at New York City’s Guggenheim Museum, the Montreal *Reality in Transition* exhibition is also designed as a one-on-one performance space in which “the art walks beside you, asking questions.”²⁶ And perhaps most important in deviating from contemporary norms, the art attentively listens to the answers. Throughout the exhibition, interviewers will host one-on-one conversations with guests to explore their personal conceptions of beauty and of leading beautifully.

LEADING BEAUTIFULLY SELF-PORTRAITS

Because no painting by anyone else, no matter how skilled the artist, can reflect the true leadership of another person, the final room in the exhibition is not another gallery, but rather an Atelier. Within the Atelier, guests are invited to draw portraits of themselves leading beautifully. Similar to the Leading Beautifully Conversations, the self-portraits draw on recent trends in contemporary theatre and contemporary art exhibitions that seek to more fully involve the audience. The Leading Beautifully Self-Portraits at the Montreal exhibition were inspired by the Art Gallery of Ontario’s Modigliani exhibition at which guests drew portraits – but not with the additional challenge of capturing the essence of themselves leading beautifully.²⁷

Nancy J. Adler

*"What we cannot comprehend by analysis,
we become aware of in awe."²⁸*

In the midst of chaos, how do we see beauty? Surrounded by turbulence, how do we discover simplicity? Living together on one planet, how do we simultaneously celebrate our collective humanity and the unique resonance of our individual voices? Given the power of analytic understanding—driven as it is to claim life as *knowable*—how do we re-recognize the *unknown* and *unknowable*? How do we surrender to the humility it takes to stand in awe of life's mysteries? Where do we stand when we stand in awe?

Allowing a painting to be born is to stand in awe of one of life's most beautiful mysteries. Invited by the blank paper, the best of my intentions and experience enter into a dance with uncontrollable coincidence. Neither the process nor the resulting art are ever completely defined. Which way will the colors run? What surprises will the ink reveal as it, ever so gently, touches the paint? I purposely use primarily water-based media that do not stay where I place them on the paper. There's never any illusion that I control the process. I only enter the dance; paintings emerge out of the dance. For me, being an artist is about giving birth to the possibilities inherent in mystery. Creation—whether on a canvas of words, visual images or on the planet itself—is, in fact, about relearning to dance with God.

Drawing from both Asian and Western approaches to painting, I have been lucky to have had many mentors: some known personally to me, many of whom I have studied with. They include visual artists (Jeanne Carbonetti, Elizabeth Galante, Frances Grafton, Gyokusen John Leonard, Lew Yung-Chien, Tony Onley, Jacinthe Tétrault and Heather Yamada), poets (David Whyte), musicians (Luciane Cardassi, Linda Ippolito, Silja Suntola, Tim Wheeler and Ben Zander), and spiritual leaders (Andre Delbecq, Abraham Joshua Heschel, Zalman Schachter-Shalomi, and Lise Sparrow). I draw inspiration from such artists as Chagall, Jamali, and Kandinski. During his lifetime, many of Marc Chagall's contemporaries wrote him off for having refused the avant-garde's invitation to create art strictly for art's sake. They dismissed Chagall as a colorful, friendly painter whose art simply conveyed his *joie de vivre*. Years later, in a major 21st century retrospective of Chagall's work in Paris,²⁹ critics no longer wrote him off, but rather acclaimed the striking humanity of his paintings, and offered him their highest praise, "Marc Chagall gave this nihilist century a worthy concept: hope."³⁰

-Nance

ACKNOWLEDGEMENTS

Let us rise up and be thankful - Buddha

My thanks to the many, many people who have so generously helped in making this exhibition a reality – their talent, dedication, creativity, and inspiration allowed the enormous number of elements to weave together into a much more beautiful whole than any one of us could have imagined five years ago when we first considered bringing art together with leadership for the “Reality in Translation” exhibition. I extend my very special thanks to Celia Becamel, without whose amazing design skills, guidance, and friendship the exhibition would have remained an idea without ever becoming a reality. My deeply felt gratitude to Janice Tanton (my “Artistic Path Elder”) and to Andre Delbecq, whose profound spirituality and wisdom guided me unfalteringly. My very personal thanks to my friends Blossom Shaffer and Marc LaFrance, who continued to be willing to take yet another walk on the mountain with me to ‘sort things out’; to Troy Anderson (whose own experiments with art and leadership are some of the most innovative in the world) and Suzanne Gagnon, who offered the same support, but on bicycle; and to Michelle Buck and my mom, whose support arrived in the form of long email and phone conversations. To my dear friend Eliane Ubalijoro, I owe immeasurable thankfulness, not only for our long walks and escapes into yoga and dance classes, but for having introduced me to John O’Donohue and his profound understanding of the role of beauty in our lives. My gratefulness extends to my good friend Alastair Creamer for the many, many insightful hours of conversation (most having taken place while hiking the trails around Banff, with others housed in equally long phone conversations from all over the globe) sorting out the role of the arts in fostering flourishing organizations, companies, and societies worldwide. I similarly thank Alastair for flying to Montreal from London to direct the film that is being made about the exhibition (and for having talked the very talented Toby Falconer into joining the film crew).

I extend immense gratitude to my friends and colleagues at The Banff Centre (President and CEO Mary Hofstetter and VP Sarah Iley, Leadership Development Director Nick Nissley and Colin Funk, Aboriginal Art and Leadership Director Brian Calliou, photographers Don Lee and Laura Vanags, and the many Banff “ambassadors” for whom any one title is much too small to capture what they have contributed, including Jim Olver, Ed Bamiling, Brenda Barnes, Heather Belot, Toni Cirelli, Scott Edmunds, Jess Harding, Deb Hornsby, Jennifer Houck, Don MacIntyre, and Keith Webb) not only for inviting me on multiple occasions as an artist-in-residence, but for supporting the first public presentation of the prototype for the Montreal exhibition – long before any of us had a glimmer that it might succeed. I similarly thank my friends and colleagues on the Banff Leadership Advisory Board who coached (and cajoled) me into giving birth to this exhibition, including those, such as Harvey Seifter, who showed true friendship by saying NO when I had veered off in wrong directions. I owe a similar debt of gratitude to the Emily Carr Institute of Art and Design for having invited me to join them as guest in 2002.

The overall project would never have gained sufficient momentum without Helen Malkin’s superb project management skills, Carey Aubert’s transition management skills, and Karen Thomson’s deep experience and curatorial skills. To Encadrex’s Lucie Gauthier, who did a magnificent job in preparing and framing my art work, I offer heartfelt appreciation. Similar thanks to Contact Image’s Sam Fish and Elise Goulet guiding the printing and production of all the banners and wall quotes. For the music, which became an integral part of the exhibition, I thank Finnish musician Silja Suntola for composing “Zenscapes” – a piece that combines Eastern and Western modalities in inviting all hurried souls to return to peacefulness. I offer my profound thanks to my good friends Brazilian pianist Luciane Cardassi (who performed at my first Banff exhibition) and Canadian pianist and lawyer Linda Ippolito (who guided me, as only a

friend can, not only with the musical composition, but in the broader conceptual score for the entire exhibition), along with Banff's music director, Barry Shiffman and McGill's Dean of Music Don McLean, both of whom instantly understood and supported the powerful relationship between music and leadership. To pianist Michael Jones, whose music and friendship often accompany me when I paint, I softly and gently say thank you. I would also like to express my gratitude to Mary Opolko for her leadership of the excellent group of artists, managers, MBAs and arts students who chose to volunteer to facilitate the Leading Beautifully conversations and portrait drawing sessions. I thank each of them for becoming an essential part of the exhibition.

I offer my sincere appreciation to the many curators, art educators, and museum professionals who have guided me and experimented with me as we created deeper and deeper links between the visual arts and leadership, including Serge Belet at the National Gallery of Canada, Design Professor Don Paige from the Cleveland Institute of Art, and the wonderful leadership team at the Cleveland Museum of Art (Museum Director and CEO Timothy Rub, Director of Education Marjorie Williams, Associate Directors Caroline Goesser and Dale Hilton, and art educator Michael Starinsky) who co-created a 5-hour program with me in their galleries to support the 500-person *Global Forum on Business as an Agent of World Benefit*; the team from Montreal's Musée d'art Contemporain (including then Director Marc Mayer (now director of the National Gallery of Canada), associate curator Francois LeTourneux, and Director of Art Education Kate Busch) who co-created a program with me based on their "Sympathy for the Devil" exhibition in support of CK Prahalad's central challenge to delegates at McGill Professor Laurette Dube's Global Health Diplomacy Forum; to artist Howard Rosenthal for his insightful co-creating of an executive leadership tour of New York's Metropolitan Museum of Art; and to senior curator Hilliard Goldfarb and art educator Dominic Hardy for creating leadership tours at the Montreal Musée des Beaux Arts. I extend my gratitude to Valerie Cooper, President and CEO of the Art Gallery of Calgary for answering all my questions, no matter how complex or naïve. I owe huge gratitude to Danica Purg, President and CEO of the Bled School of Management in Slovenia, not only for her friendship and support, but also for her inspiration in having created some of the most important art-based educational experiences for managers in the world; her Sarajevo programs, for example, are nothing short of brilliant – exactly what the planet needs. In addition, I would like to express my appreciation to Denmark's Lotte Darso, Canadian Rob Nickerson, American Steve Taylor, and the worldwide AACORN Network for not only "getting it" but for continually finding new ways to enhance our understanding of society and prosperity by viewing each through the prism of the arts and artistic processes.

My final, and perhaps most important thank you goes to the McGill team, who have been great in supporting the long path to the birth of this exhibition. There is no question that the exhibition could not have happened without Ron Duerksen and his fabulous team: including Susanne Major (who has more talents than anyone could list in a lifetime), Ryan Beaupré (whose web design skills continue to amaze me), Chris Chipello (who brings years of journalistic experience to his telling of the story of the exhibition), Daniel Dvinov (for his insightful web design talent), Leah Kosatsky (for her editorial finesse), and Jennifer Sheng (for her exquisite talent of finding a "beautiful" solution to seemingly every problem that comes her way). Darlene Fowler, my personal assistant, as always, has been fabulous, as has Christine Bataille, an awesomely bright and well-organized doctoral student; I thank them both profoundly. To my colleague Professor David Lank, who has guided me conceptually and strategically throughout the many months leading up to the exhibition, I offer profound gratitude. I also extend my thanks to Dean Peter Todd for financial support from McGill's Desautels Faculty of Management and similarly thank the TD Fund for Leadership for its similarly generous support.

SOURCES OF WISDOM AND INSPIRATION

We stand on the shoulders of giants

Sir Isaac Newton³¹

-
- ¹ Buffet as cited in Bryan, Mark with Cameron, Julia & Allen, Catherine (1998) *The Artist's Way at Work*. NY: Harper: ix. Warren Buffett is an American investor, industrialist, and philanthropist.
- ² O'Donohue, John (2003) *Beauty: The Invisible Embrace*. NY: Harper Perennial: pp. 2-3.
- ³ See Hamel, Gary (2000) *Leading the Revolution*. Boston, Mass.: Harvard Business School Press: p. 10
- ⁴ Ibid.
- ⁵ Gardner, Howard (1995) *Leading Minds: An Anatomy of Leadership*. NY: Basic Books.
- ⁶ Drucker, Peter (1999) "Managing Oneself" *Harvard Business Review*, March-April: 65-74.
- ⁷ See, among others, Adler, Nancy J. (2010) "Going Beyond the Dehydrated Language of Management: Leadership Insight" *Journal of Business Strategy*, 31(4): 90-99; and Adler, Nancy J. (2004) "Reflective Silence: Developing the Capacity for Meaningful Global Leadership" in Nakiye A. Boyacigiller, Richard A. Goodman & Margaret E. Phillips (eds.), *Crossing Cultures: Insights from Master Teacher*. London, England: Routledge: pp. 201-218.
- ⁸ Whyte, David (1994) *The Heart Aroused*. NY: Currency Doubleday: p. 98
- ⁹ Notable exceptions to the absence of beauty in discussions of management and leadership include:
- Adler, Nancy J. (2002) "Global Companies, Global Society: There is a Better Way" *Journal of Management Inquiry*, 11(3): 255-260;
- Ladkin, D. (2008) "Leading Beautifully: How Mastery, Congruence, & Purpose Create an Aesthetic of Embodied Leadership Practice" *Leadership Quarterly*, 19: 31-41;
- Taylor, Steven S. (2010) "Beauty and Ethics" Working paper. Worcester, Mass.: Worcester Polytechnic Institute;
- Merrit, Suzanne (2010) "What Does Beauty Have to Do with Business?" *Journal of Business Strategy*, 31(4): 70-76; and
- Stephens, Jean Paul (2010) *The Experience of Individuals in the Collective Coordinating for Beauty*. Ann Arbor, Michigan: University of Michigan Doctoral Dissertation).
- According to James Hillman, as cited in O'Donohue (2003: 7), "The arts, whose task once was considered to be that of manifesting the beautiful, will discuss the idea only to dismiss it, regarding beauty only as the pretty, the simple, the pleasing, the mindless and the easy. Because beauty is conceived so naïvely, it appears as merely naïve, and can be tolerated only if complicated by discord, shock, violence, and harsh terrestrial realities. I therefore feel justified in speaking of the repression of beauty." Hillman (1998) argues, as cited by Ladkin (2008:32) that "'beauty' is one of the most repressed and taboo concepts in our secularised and materialistic times." For a critique of how beauty is viewed in the contemporary art world, see James Hillman and Suzi Gablik: Hillman, J. (1998) "The Practice of Beauty" in B. Beckley & D. Shapiro (eds.), *Uncontrollable Beauty: Towards a New Aesthetics*. NY: Allworth Press: 261-274; and Gablik, Suzi (1998) "The Nature of Beauty in Contemporary Art" *New Renaissance Magazine*, 8(1); <http://www.ru.org/81gablik.html>
- ¹⁰ Pierre-August Renoir, prominent French artist, 1841-1919.

-
- ¹¹ Hap Hagood, contemporary sculptor
- ¹² O'Donohue, op. cit., pp. 4-5.
- ¹³ O'Donohue, op. cit., p. 4.
- ¹⁴ William Carmen Soyak III, painter
- ¹⁵ Chittister, Joan (2000) *Illuminated Life*. Maryknoll, New York: Orbis Books. Pp. 26-27.
- ¹⁶ O'Donohue, op. cit., p. 7.
- ¹⁷ O'Donohue, op. cit., p. 8.
- ¹⁸ O'Donohue, op. cit., p. 7.
- ¹⁹ Philosopher Frederick Turner as cited in O'Donohue, op. cit., p. 7.
- ²⁰ O'Donohue, op. cit., p. 3.
- ²¹ O'Donohue, op. cit., p. 4.
- ²² J. Toscano of Brooklyn, NY as cited on May 21, 2010, 1:27 pm in "Scott's Vocab", *New York Times*, May 23 2010 - <http://schott.blogs.nytimes.com/2010/05/21/weekend-competition-define-courage/?th&emc=th>
- ²³ O'Donohue, op. cit., p. 9.
- ²⁴ O'Donohue, op. cit., p. 12.
- ²⁵ Based on the trend in contemporary theatre of one-on-one theatre in which performances are for audiences of one. See: Lee, Felicia R. (2010) "Theatre for Audiences of One," *New York Times*, July 28.
- ²⁶ Desantis, Alicia 2010. "At the Guggenheim, the Art Walked Beside You, Asking Questions" *New York Times* March 13.
- ²⁷ "Modigliani Beyond the Myth" October 23, 2004 to January 23, 2005; <http://www.ago.net/modigliani>
- ²⁸ Abraham Joshua Heschel, in *I Asked for Wonder* (Samuel H. Dresner, ed., New York: Crossroad, 2001).
- ²⁹ "Chagall: Known and Unknown" an exhibition of 180 works of Marc Chagall at the Grand Palais in Paris through June 23, 2003.
- ³⁰ From Alan Riding's (2003) "Anxiety and Hope in a Mystical Fusion: Paris Show Offers Chagall's Intense Humanism Beyond the *Joie de Vivre*" *New York Times*, April 22: p. B5.
- ³¹ Paraphrase of Sir Isaac Newton's "If I have seen further it is by standing on the shoulders of giant's" in Newton's February 15th 1676 letter to Robert Hook.

*Find a way to make beauty necessary
find a way to make necessity beautiful*
Anne Michaels, *Fugitive Pieces*

*“Only by investing in the artistry of our humanity
will we create the peaceful, prosperous planet we deserve”*