

HEATHER GAUDIO

Heather Gaudio Fine Art



Tell us how you got started and your about background in the art world.

I've been in the art world for as long as I can remember. I attended art school at the Scuola Lorenzo de' Medici in Florence and Santa Fe, NM, and earned my BFA. My first job out of college was at Gerald Peters Gallery in Santa Fe, NM. When I moved to New York, I continued working in the art world, where I served as Director at Forum Gallery. Once I moved to Connecticut, I started my own art advisory business and in 2011 opened Heather Gaudio Fine Art in a small space in downtown New Canaan. Since then, the gallery program, exhibition space and collector base has grown. Today, we have over 40 artists on our roster, feature six to eight exhibitions a year and participate in art fairs. We also work with other galleries and private dealers to find specific works collectors are seeking.

How does your process work with clients?

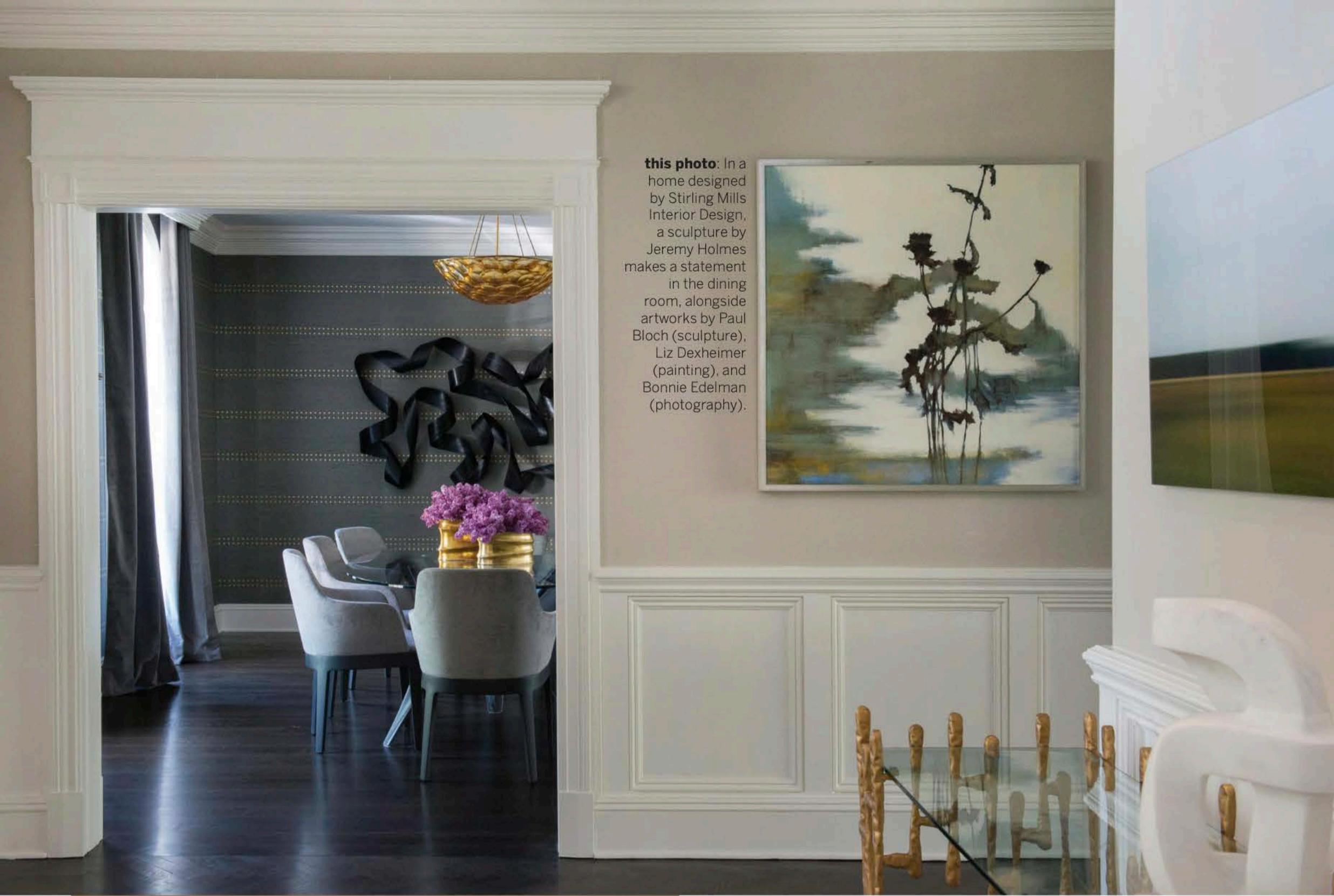
We like to be approachable, creative, and flexible with our clients, so customer service is high on the list. While we are a fine art gallery representing a roster of artists which we exhibit and place in private and public collections, that is one aspect of what we do. When it comes to our clients, we spend a significant amount of time viewing the art with them in the gallery and at their homes, educating them (and ourselves) on their tastes and what they respond to. We speak about the artwork, the artist's process, and their trajectory. Many times, these clients seek to grow their collection, and we work in partnership with them, attending art fairs together, working with other dealers and galleries and recommending new additions to their collection. We have placed blue-chip secondary-market art works as well. I would say that is far from the norm with traditional galleries.



this photo:
Gaudio stands in her gallery. **below:**
Ann Gardner's *New Day*, a blown glass installation at the Children's Hospital of The King's Daughters in Virginia.

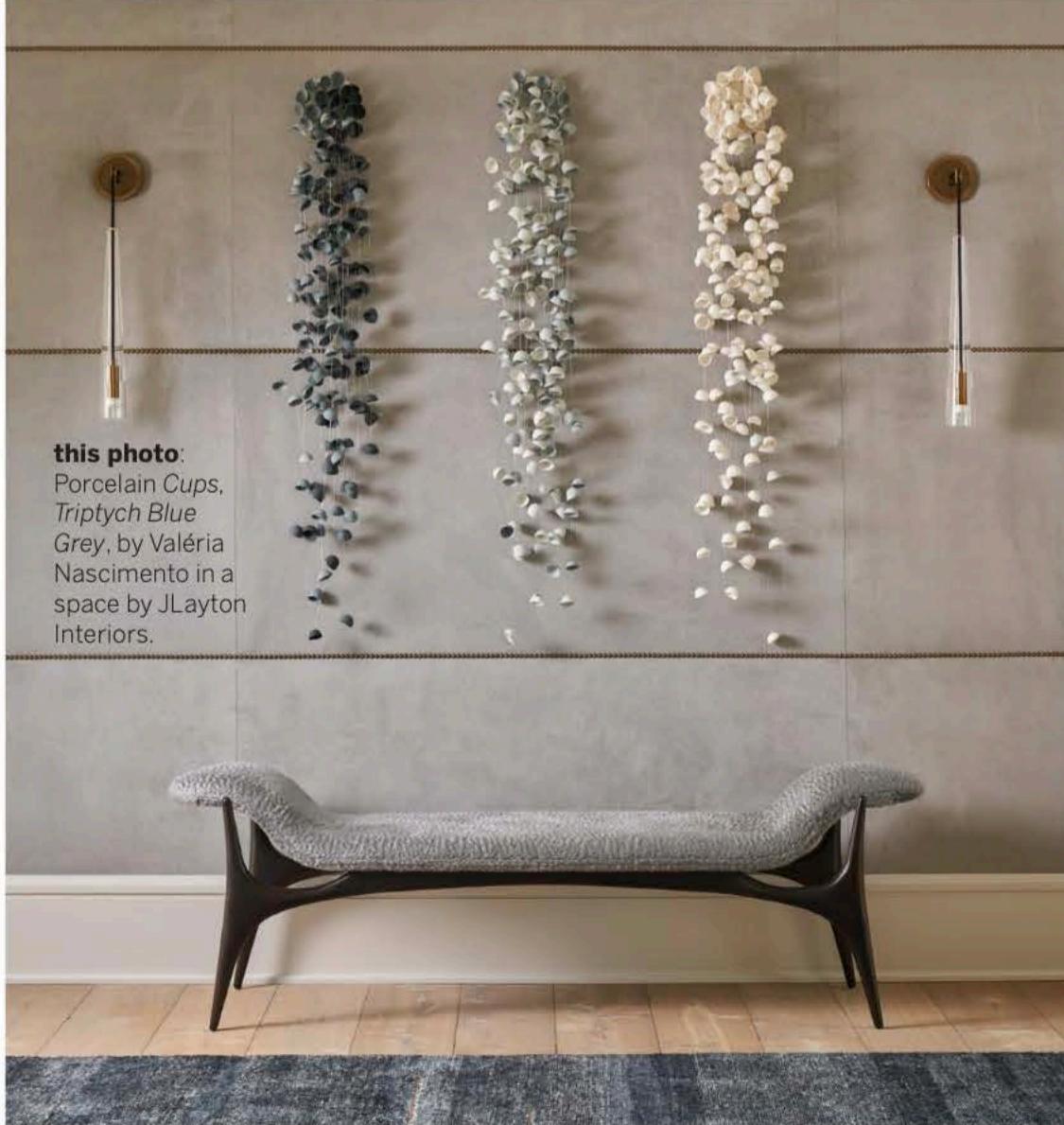


PHOTOS: CONTEXT DEPENDENT BY MB PRODUCTIONS; GAUDIO BY ANDREA GEBASO; NEW DAY BY HAI KIN MASON PHOTOGRAPHY



this photo: In a home designed by Stirling Mills Interior Design, a sculpture by Jeremy Holmes makes a statement in the dining room, alongside artworks by Paul Bloch (sculpture), Liz Dexheimer (painting), and Bonnie Edelman (photography).

PHOTOS: MORGAN HARRISON HOME BY JANE BEILES; DINING ROOM & STAIRWAY BY MB PRODUCTIONS



this photo:
Porcelain Cups, Triptych Blue Grey, by Valéria Nascimento in a space by JLayton Interiors.

How has the art world changed since you started? How much does social media play into its evolution?

The art world has certainly grown and shifted in the last two decades. Certainly, contemporary art and emerging artists have a bigger role than they did when I started. A positive change has been that it has become more inclusive. We are seeing more diverse racial and social perspectives and representations. Also, non-traditional mediums and materials have become more visible in the contemporary artworld. Recently, social media has taken a bigger platform, particularly since the pandemic, when the world shut down access to seeing art in person. I would say what has not changed, though, is the preference for people to see and experience work in real life and not just through a digital screen.

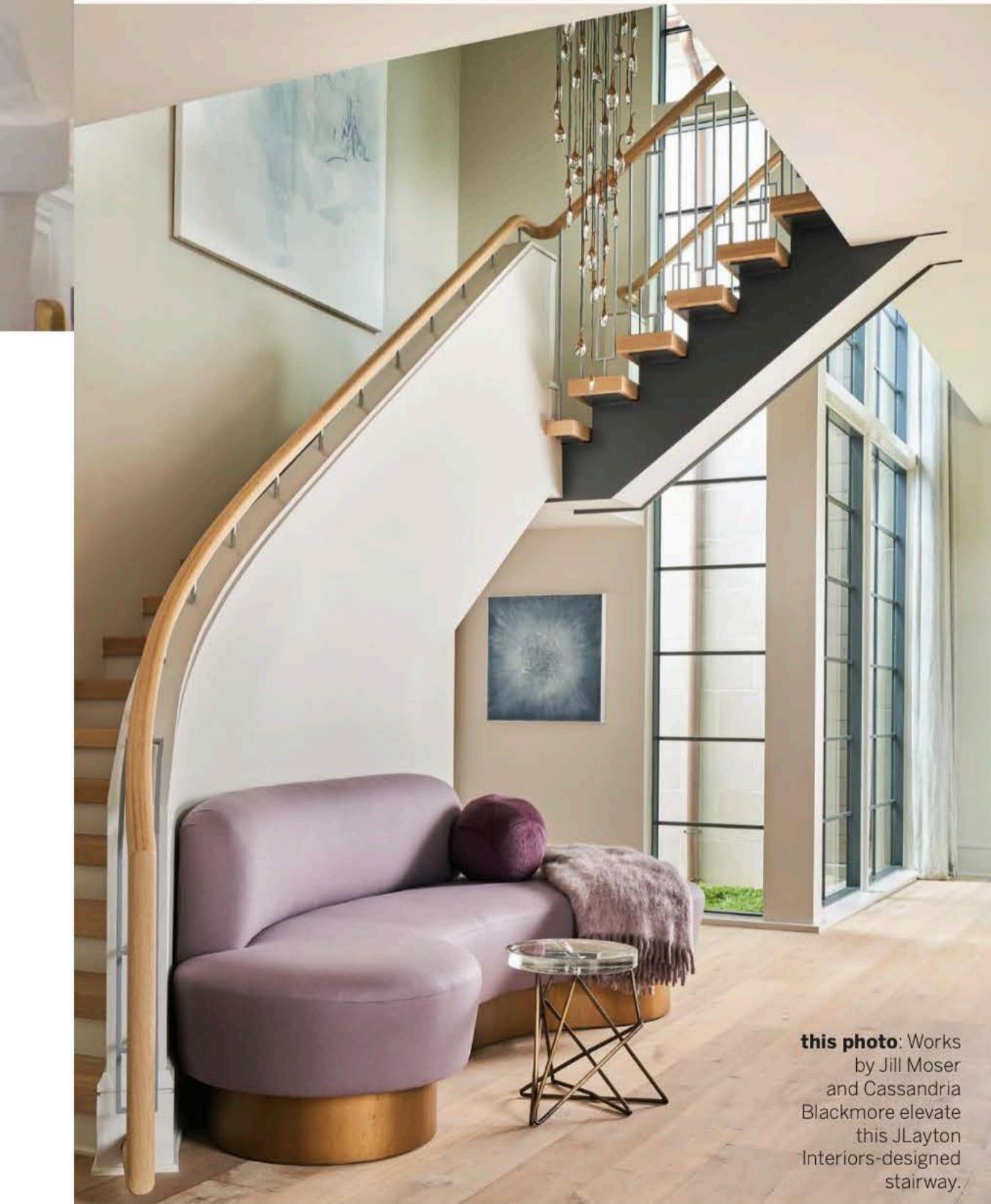
What's the best collecting advice you'd give to people?

There should be a connection to the work. Collect what you love. Quality over quantity, and that doesn't necessarily have a price tag associated with it. You can take your time filling your walls, it doesn't all have to happen at once.

How do you balance your personal taste with your client's?

It is a conversation and a collaboration with input of the client and the insight into the market from myself and the gallery team.

PHOTOS: STIRLING MILLS BY JANE BEILES; CUPS BY MB PRODUCTIONS



this photo: Works by Jill Moser and Cassandra Blackmore elevate this JLayton Interiors-designed stairway.



left: Morgan Harrison Home worked with Gaudio to place *Black Matter I*, by Simona Prives. **right:** *Framed Abstraction*, by Martin Kline graces the dining room in this North Carolina home.



Are there specific things you look for when building a cohesive collection? It's on a case-by-case basis. No two collectors are alike. It's a relationship that develops and evolves over time.

What makes a good art advisor?

Being approachable and open-minded. The key is to listen and be sensitive to the lifestyle and direction the clients are going in. Having solid relationships with clients, artists, other dealers is fundamental. Also educating ourselves, as we, too, learn in the process. We have been known to go to the ends of the earth to look for that one elusive artwork or object the client is seeking.

What's a typical working day for you?

There is no typical day. We go on studio visits, attend art fairs, plan exhibitions, and take artworks to clients. Many times our very structured agenda for the day can change on a dime when a client walks in and wants to see have a conversation and see artwork. Lunch typically happens at three o'clock.

What's the biggest challenge to your role?

Not having enough hours in the day.

Dream project?

We have been fortunate to work on dream projects already, including placing artwork in a state-of-the-art Children's hospital in Virginia and corporate collections, where art was central to their mission. We have also placed artwork in magnificent homes (and even yachts!) all over the country and abroad. But I would say the dream is about enrichment and enhancing the lives of others through art.

this photo: The travertine marble table has a stone top with a honed finish and a custom reeded oak base, all made in Connecticut.

opposite page: Zikas sits on a locally made white gesso textured table, flanked by Paula Scher's *London* on the left and *Snow Bison* by Pete Zaluzec on the right.

