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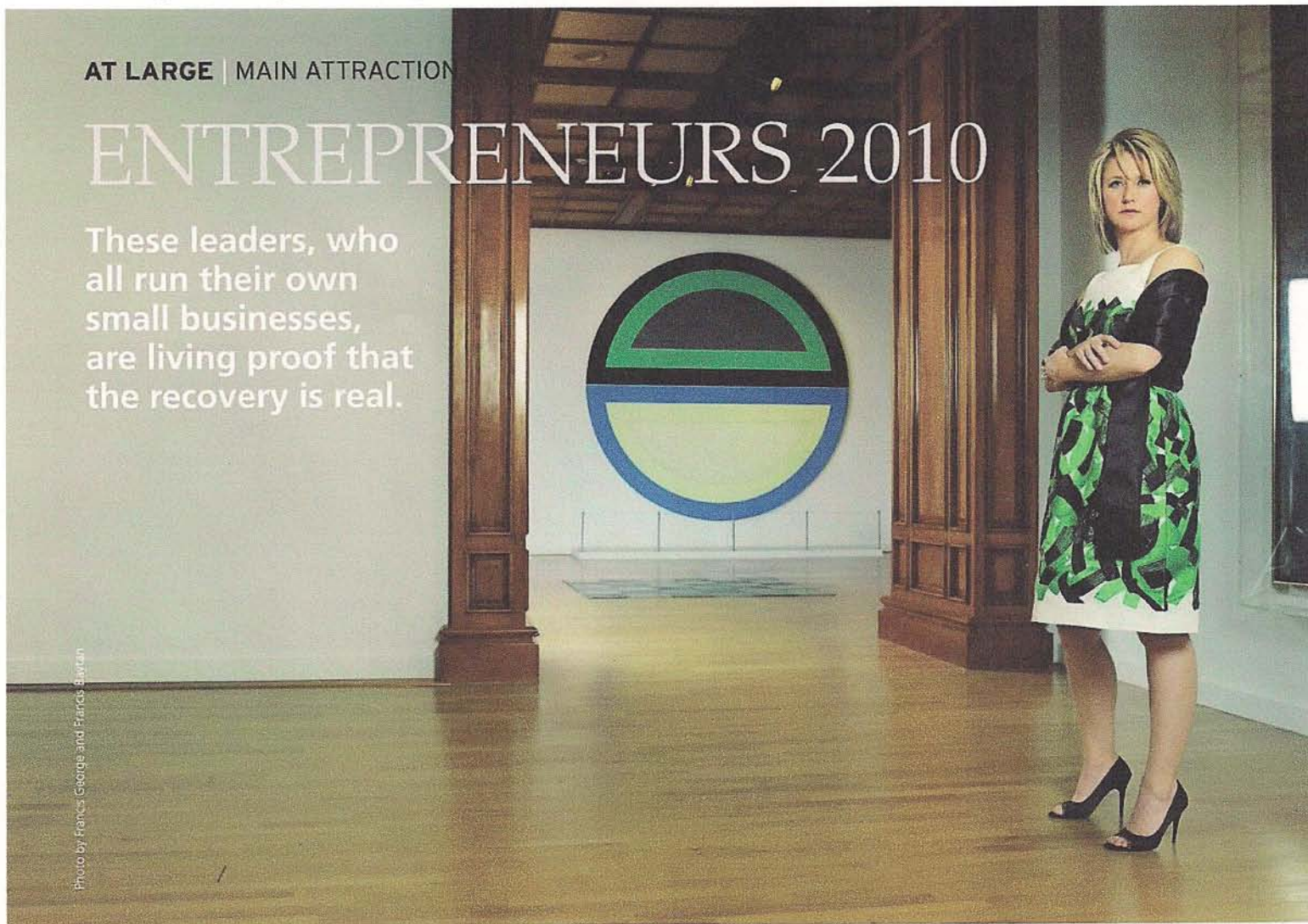


Photo by Frances George and Francis Sautan

LEAVING LAS VEGAS

Michele Quinn works in a field that makes many of us squeamish. No, it's not training reptiles or performing root canals. Even more frightening, it's buying art. In a world where neophytes can make million dollar mistakes, Michele has risen to a level of respect that would be enviable in any profession. Ironically it wasn't until after she got her MBA in finance and marketing and was working behind the scenes at Sotheby's that she realized she didn't want to be an accountant. She had already interned at the Leo Castelli Gallery, already had a Masters in Arts Administration and, living in New York, was already in the perfect place to do a one-eighty. Michele made the switch and landed numerous coveted positions including vice president/head specialist at Christie's auction house and director of Brooke Alexander Gallery.

In 2003, sensing a unique opportunity, she moved back to her hometown of Las Vegas and created her own art advisory for private clients as well as corporations, among them MGM Mirage. She served as curatorial advisor for the Bellagio Gallery of Fine Art and, from 2005 to 2009, led the development and installation of the \$40 million art program at CityCenter-Las Vegas, one of the largest public/corporate art programs in the US, for which she commissioned and acquired works by Maya Lin, Jenny Holzer, Nancy Rubins, Richard Long and Peter Wegner among others... and received much deserved acclaim.

Michele recently followed her husband Mark Andelbradt, now executive chef at Parc on Rittenhouse Square, to Philadelphia; the

couple is renovating a 100-year old carriage house on an estate in Villanova and Michele is building a local client base. As the proprietor of Michele C. Quinn Fine Art Advisory (mccqfineart.com), Michele is constantly looking for pieces that will please clients and enhance their collections. Each year she attends three key art fairs, the New York Armory, Basel Switzerland and Basel Miami, plus untold auctions. Transactions can take months, and there is a lot of legwork behind each acquisition. For instance, of six pieces by Basquiat that she showed a client last month, probably one at the most will result in a sale.

When does a private collector need Michele's eye? "When they've bought a few pieces here and there and feel they need some guidance, or when they're not sure what's decorative and what's 'real,'" Michele explains. Working with a consultant is not necessarily tied to a financial commitment. "You don't have to spend six- or seven-figures to build a collection or do it all at once. Look at work, go to galleries. It's more a time commitment than anything," she says. To understand a new client's tastes, she'll show them various images and see what they gravitate toward. If it's a \$200,000 piece that's way beyond their budget, she'll find pieces with a similar feel and quality in an affordable price range. "Using a consultant means you won't have to worry that you're buying something that won't mean anything in 10 years—it gives you confidence rather than the fear that goes along with buying art," Michele says.