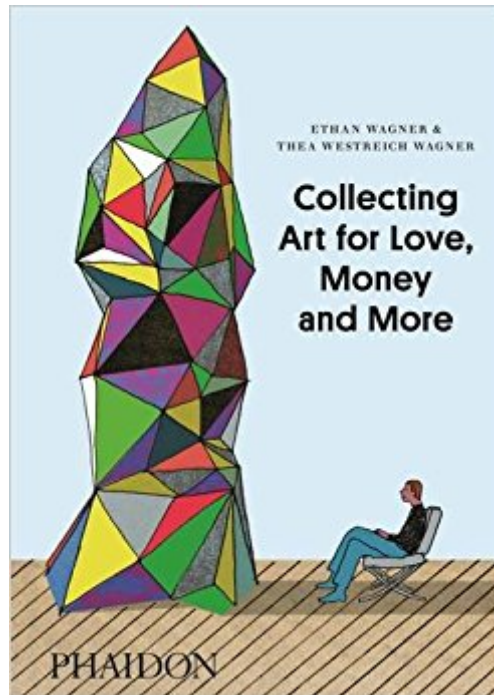


The book was found

Collecting Art For Love, Money And More



Synopsis

* Arranged into ten topics that are approached through a key question and answer format, art advisors Thea Westreich Wagner and Ethan Wagner offer an accessible yet unrivalled insider's view into the often opaque world of collecting art, drawing from their extensive experience in working with collectors and institutions of contemporary art. *Collecting Art for Love, Money and More* looks at why collecting art is a completely unique experience that offers emotional, intellectual and social rewards. The authors argue that the motivations for acquiring a work of art and building a collection, unlike buying anything else, may be any combination of investment potential, aesthetics, love of art, challenge, intellectual exploration, social status, adrenaline rush, ego-building or public attention.

Book Information

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Customer Reviews

Collecting art, especially the work of in-demand emerging artists, is opaque and difficult to say the least. In the book's promotional blurb it promises to reveal the "secrets of successful collectors" and offer advice on "discovering new talent and accessing the best work to getting the highest returns on investment." Unfortunately the answer to both of these problems is to hire an art advisor. And what do you know, the authors happen to run an art advisory business. It probably shouldn't come as much of a surprise but you aren't going to get any secrets or insider tips on how to get access to the best work. One bit of advice they do offer that might help you get a coveted artwork: tell the art dealer or gallery representing the artist that you plan on donating the work to a museum. Any takers? This book is probably a great promotional handout to the author's prospective clients but

otherwise it's an epic fail.

Good book written from a person with an art interest from NY area. The rest of the country is ignored.

A great book that demystify collecting modern art.

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This book I picked up at my library recently on the premise that, yes, I could still use some more insight on how that all works. On the cover there was a cartoonish picture of a man in an Eames chair sitting in front of tall, colorful sculpture that looks a lot like Willy Wonka's "Everlasting Gobstopper" gone out of control, almost literal eye-candy if you will. And that is all it really takes for me, unless another artist, or literary-type verbally reaches inside through the telephone and twists my arm about a must read. It has quotes in the margins for those of you with no time or attention-span to actually read drawn from interviews with collectors and stories of collectors who've done well, like John Quinn. What? You don't know of John Quinn? What kind of art aficionado are you, anyway? It is packed with photos and illustrations, again with a cartoonish humor. In it, under the topic of "The Impact of Personality" as regards artists I learned that Peter Paul Rubens was also an ambassador for the Habsburg monarchy, and helped broker peace between England and Spain when not futuristically cultivating the adjective "Ruben-esque". Talk about your Renaissance-man way out ahead of the curve before all the Renaissance Festivals! Further on, reading about developing relationships with artists it went on to say: "For avid collectors, visiting artists in their studios is an effective way to gain a deeper understanding of their praxis." This caused me concern. Getting so involved with your artist, at this point shouldn't you really be getting him or her to a dentist straight away to get that praxis cleaned out, and sent home with a prescription for some anti-biotics? Though I now know why Professor Turner was always groaning, "Praxis! Praxis! Praxis!" at the end of every life-drawing session.

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