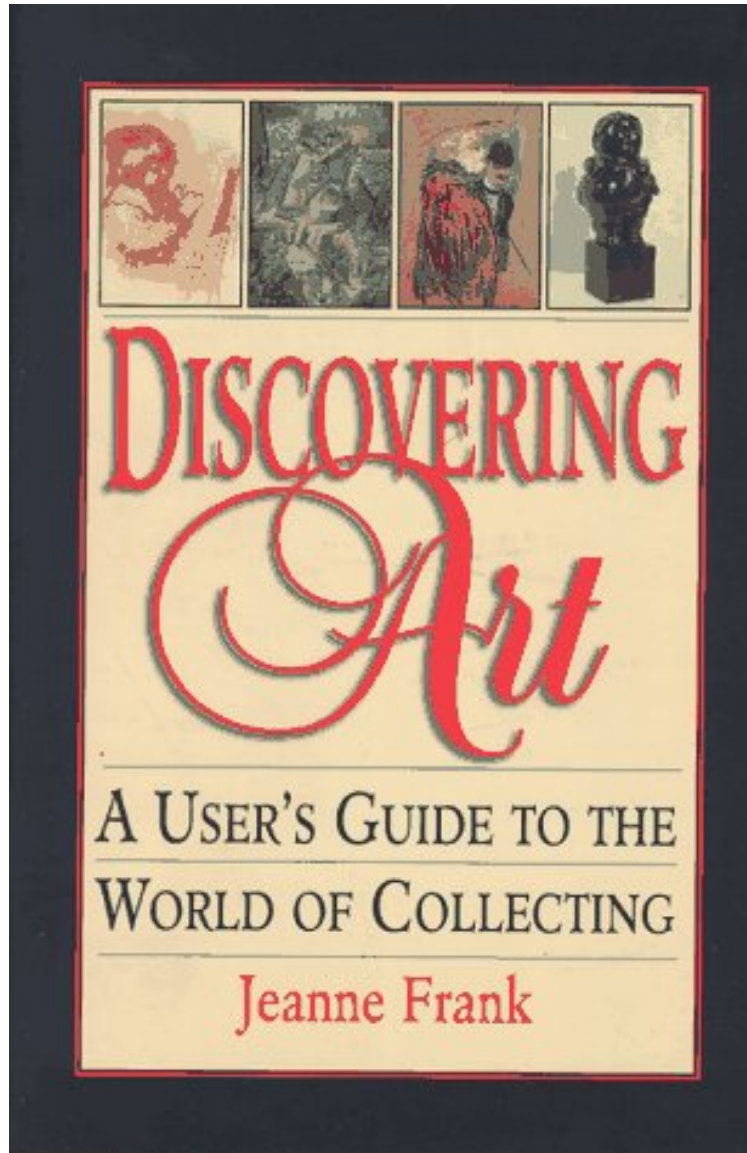


[Pdf free] Discovering Art: A User's Guide to the World of Collecting

Discovering Art: A User's Guide to the World of Collecting

Jeanne Frank

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#3927340 in Books Thunder's Mouth Press 1997-06-23Original language:EnglishPDF # 1 .64 x 5.99 x 8.951,
#File Name: 1560251212200 pages | File size: 71.Mb

Jeanne Frank : Discovering Art: A User's Guide to the World of Collecting before purchasing it in order to gage whether or not it would be worth my time, and all praised Discovering Art: A User's Guide to the World of Collecting:

2 of 2 people found the following review helpful. MISleading TitleBy mr picasIf youre looking for technical and detailed advice then do not buy this book. It should be titled "Personal Memoirs". I don't have the money to buy the artist that she talks about in this book. If I were considering a painting by Cassat or an etching by Braque then I would

be well beyond what this book informs. If you're really a newcomer to collecting then buy a book that will teach you how to determine a painting's age by the condition of the canvas or how to distinguish a valuable lithograph. Anybody would know 90% of what this book advises. 13 of 13 people found the following review helpful. I didn't feel stupid.
By David Itkin
What a helpful book. Ms. Frank's primary message is "don't let the so-called experts intimidate you." In simple, down-to-earth prose she makes even neophytes feel as if their opinion and taste matter. Her book is chock full of stories and pearls of wisdom distilled from a lifetime of enjoying art. She explains terms, demystifies art criticism and tells charming tales from her career as an art buyer, dealer and collector. 4 of 6 people found the following review helpful.
Wonderful Art History Book
By Betty Kalik
This book is beautifully written yet easy to understand, even for the novice. It is better than an Art History course at a University. The author clearly explains the origins and characteristics of Impressionism through Abstract Art. The book is informative while being a pleasant reading experience. Don't fail to read it!!

Helps novice collectors become knowledgeable enough to buy works of art-- Helps readers learn how to appreciate art, distinguish quality from junk, and eventually acquire enough knowledge and self-confidence to start their own collection
When Jeanne Frank was made director of a department store gallery in the 1960s, the self-taught art enthusiast was new to the art world -- not to mention exhibiting and selling. This is the book that Frank wishes had been available when she started. According to Frank, beginners should start by viewing art in museums rather than in galleries, noting artists whose work appeals to them. Frank also explains museum space, how individual galleries within museums are arranged, and where to find answers to a newcomer's most likely questions. She defines the difference between Modern and Contemporary art, as well as between Expressionism, Impressionism, Fauvism, and Cubism, explains the meanings of Abstract and Figurative art, and gives examples through the work of Kline, Miro, Kandinsky, van Gogh, Cezanne, Picasso, and de Kooning. Most of all, Frank's philosophy empowers readers to trust their own judgment, and not assume that everything in a museum is great art simply because it's in a museum. Taste in art -- like all tastes -- is personal; and it continues to change throughout our lives based on repeated exposure and widening experience. Renowned art collector Gertrude Stein once remarked: "When in a museum, walk slowly but keep walking". With *Discovering Art*, Jeanne Frank guides the reader one step at a time. "Strips away the mystique of the art world, and offers the newcomer everything he or she needs to know.... I recommend the book highly". -- James Goodman, President, Art Dealers Association of America

Without question, collecting modern art is an intimidating prospect, especially for the novice. This sensible and informative book is the essential guide for anyone who loves art and would like to approach the business of collecting, but who lacks the first-hand experience necessary to begin. The author, a private dealer of 20th-century art for the past 30 years, covers both figurative and abstract modern art movements, from Impressionism to Social Realism. She discusses provenance, authenticity, and fakes, as well as how to care for and frame your new purchases. She provides information on practical issues such as investment and appraisal; she also details the differences between the European and American markets--debunking many myths of the art world in the process. She explores the workings of commercial galleries, private dealers, and auction houses all to help the beginning collector get his or her feet wet.
From *Library Journal*
A private dealer who got her start as a clerk at a department store gallery in the 1960s, Frank sets out to bring knowledge and confidence to novices who might be interested in modern art but feel shut out by the "mystique" of the art world. Her convivial tone and offhanded dismissals of gallerists and critics may go far in developing readers' self-assurance, but, unfortunately, her casual way with the facts of her business call the work as a whole into question. Artists' names are misspelled, art historical terms are confused, and her own pronouncements on the art world sometimes sound as autocratic as those she criticizes. (Bibliography not seen.) By contrast, Vartian, a lawyer for galleries and collectors, has written a useful if sober guide to the legalities of collecting art and popular items such as stamps and coins. His text will not inspire any reader actually to enter the world of collecting; indeed his anecdotes of theft, fraud, and miscommunication may scare some away. But anyone who has bought even one work and suddenly realizes the need to learn the basics will welcome his clear explanations. Offering just the right amount of detail, he discusses the various tax advantages of being an investor rather than a collector and what to consider when choosing between reserves and guarantees if consigning at auction. Frank's book cannot be recommended in its current form; Vartian's work will serve flea-market mavens and art connoisseurs alike in almost all public library collections.
?Eric Bryant, "Library Journal"
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