

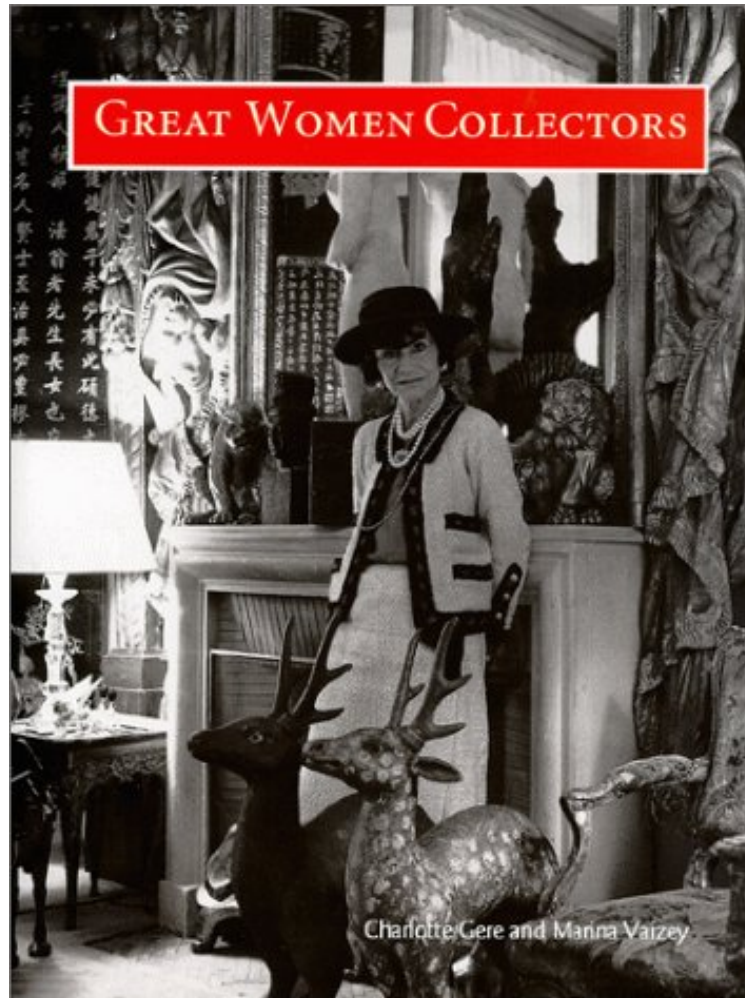
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[PDF] Great Women Collectors

## Great Women Collectors

**Charlotte Gere, Marina Vaizey : Great Women Collectors** before purchasing it in order to gage whether or not it would be worth my time, and all praised Great Women Collectors:

0 of 0 people found the following review helpful. This book is just beautiful. I highly recommend this bookBy James AlonsoThis book is just beautiful. I highly recommend this book. It arrived in great condition and the seller is wonderful.

Discusses European and American women's roles in arts patronage from 1750 to the present

From Library JournalThis groundbreaking volume examines European and American women's roles in patronage of the arts from Catherine the Great through Dominique de Menil. Gere and Vaizey, who write on the decorative and fine arts, respectively, here supply a text that is thoroughly scholarly if not overly stimulating and surprisingly lacking in a

feminist interpretation. More than 30 personalities are brought together--including Gertrude Stein, the Cone sisters, and Isabella Stewart Gardner--within chapters such as "Royal Mistresses," "Royal Consorts," "The Decorative Arts," "American Chatelaines," and "Business Women." The discussion of Coco Chanel's life and adventures ranks among the most interesting. The 76 illustrations, 16 in full color, are particularly striking and worthy of note. Accessible to a lay audience, this is recommended for larger public libraries and graduate-level collections on art and women's studies. -Mary Hamel-Schwulst, Towson Univ., MD Copyright 2000 Reed Business Information, Inc.

From the Publisher Catherine the Great of Russia acquired art voraciously. Cosmetics magnate Helena Rubenstein collected African and contemporary art, miniature furniture, and Victorian glass. Coco Chanel amassed an enormous hoard of French 18th-century furniture. This fresh and fascinating volume is the first to look at women who, from 1750 to the present, have assembled significant collections of art, ceramics, jewelry, glass, furniture, textiles, and other objects. The kinds of collections these empresses, queens, socialites, actresses, and entrepreneurs assembled often differed tangibly from those of their male counterparts. The authors show how and why-and explore the obstacles the women overcame to create such important collections, many of which can be seen today in major museums. This illustrated volume is an original contribution both to the study of collecting and to women's studies. 76 illustrations, 16 in full color, 192 pages, 8 x 10 5/8 "

Charlotte Gere is a London-based expert in 19th-century decorative arts, and particularly in jewelry. She has written a number of books, including Abrams' Nineteenth-Century Design. Marina Vaizey was educated at Cambridge and Harvard universities. She has been an art critic at The Sunday Times (London) for 18 years and serves as a trustee of several museums. Vaizey has curated a number of exhibitions and written many exhibition catalogues.

From the Inside Flap This is the first book to be devoted to the very few women who, from 1750 to the present, have assembled significant art collections. Although many women's dowries or private fortunes were used to fund a husband's collecting activity, a few individuals took an alternative route, resulting in collections quite distinct from those of their male counterparts. This book considers how and why these women collected, and explores the obstacles they overcame to bring together the objects. It examines closely the characteristics of their collections, many of which can be seen today, sometimes in their entirety, in public museums and galleries. In the introduction, the authors provide a general survey of the different collecting fields that appealed to women. The chapters look in detail at over thirty great women collectors, and explores how circumstance and environment affected their activities. Rather than presenting these women individually, they are grouped together according to common themes, such as 'Royal Consorts' or Twentieth-century Creators of Museums'. Accompanying illustrations portray the women, their houses and their collections. The resulting book provides a fascinating insight into the motivations and tastes of women collectors, and is an original contribution to women's studies.