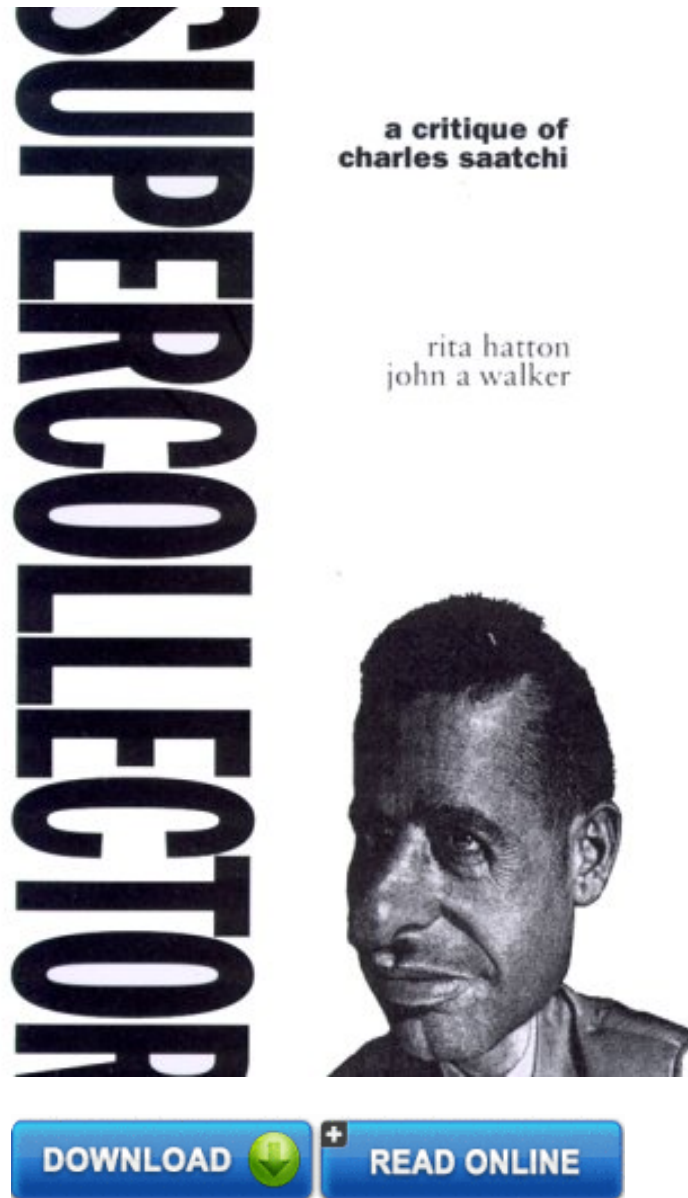


(Free read ebook) Supercollector: A Critique of Charles Saatchi

Supercollector: A Critique of Charles Saatchi

Rita Hatton, John A. Walker

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Rita Hatton, John A. Walker : Supercollector: A Critique of Charles Saatchi before purchasing it in order to gage whether or not it would be worth my time, and all praised Supercollector: A Critique of Charles Saatchi:

1 of 1 people found the following review helpful. "Supercollector: A Critique of Charles Saatchi"By Julie Harvey"Supercollector: A critique of Charles Saatchi" shows a side of art world that few are aware of. This book by Rita Hatton and John A. Walker is well researched, clearly written and has enlightened many to the dealings behind the art scene. "Supercollector" explains and exposes Charles Saatchi's art collecting practices without becoming too biased and allows the reader to establish their own opinions about this art patron.Reviewed by Julie Harvey4 of 14 people found the following review helpful. A great critiqueBy Mr F BoggartThis is a great critique of Charles saatchi.

It is the best one I have seen I highly recommend it to all people interested in it.

A detailed examination of the advertising mogul and art collector Charles Saatchi, a man who is estimated to spend 2 million a year buying contemporary art, displaying it in his own gallery in north London and, famously, at the 'Sensation' exhibition which opened at the Royal Academy before touring to Berlin and the Brooklyn Museum, an event that provoked an extraordinary clash between art and politics. Regarded by many as a modern Medici, Saatchi exercises tremendous power in the international contemporary art market. He can make and break artists' reputations, and he has had the power to define the character and direction of recent British art. Surprisingly, this is the first book to look at Charles Saatchi as art collector. While it quotes a range of opinions, the book is primarily a critique written from a socialist standpoint, applying ideas derived from a number of sociologists including Marx, Moulin and Veblen.

A fresh look at the shadowy world of private patronage as it operates today. -- Socialist Appeal, Steve Jones, May 2000 Beautifully designed and handily pocket-sized, so you can whip it out to impress attractive strangers at a gallery. -- The Guardian, 29 January 2000 Small and malignant... slots into the pocket as snugly as a gunslinger's Bible, or, appropriately, a packet of cigarettes. -- The Times Literary Supplement, Keith Miller, 9 June 2000 About the Author Rita Hatton is an art historian, a recent graduate from Middlesex University where she wrote a dissertation on the relationship between art and advertising. John A Walker is Reader in Art and Design History at Middlesex University and the author of a dozen books on contemporary art and mass media.