

*A collector has one of three motives for collecting: a genuine love of art, the investment possibilities, or its social promise. I have never known a collector who was not stimulated by all three. For the full joy and reward the dominant motivation must be the love of art but I would question the integrity of any collector who denies an interest in the valuation the market puts on his pictures. The social aspect is another never-ending regard. From Rome to Tokyo, our interest has brought unexpected and unbelievable experiences, and friends as full of vitality, imagination and warmth as the art they collect.<sup>1</sup>*

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EMILY HALL TREMAINE, 1908-1987

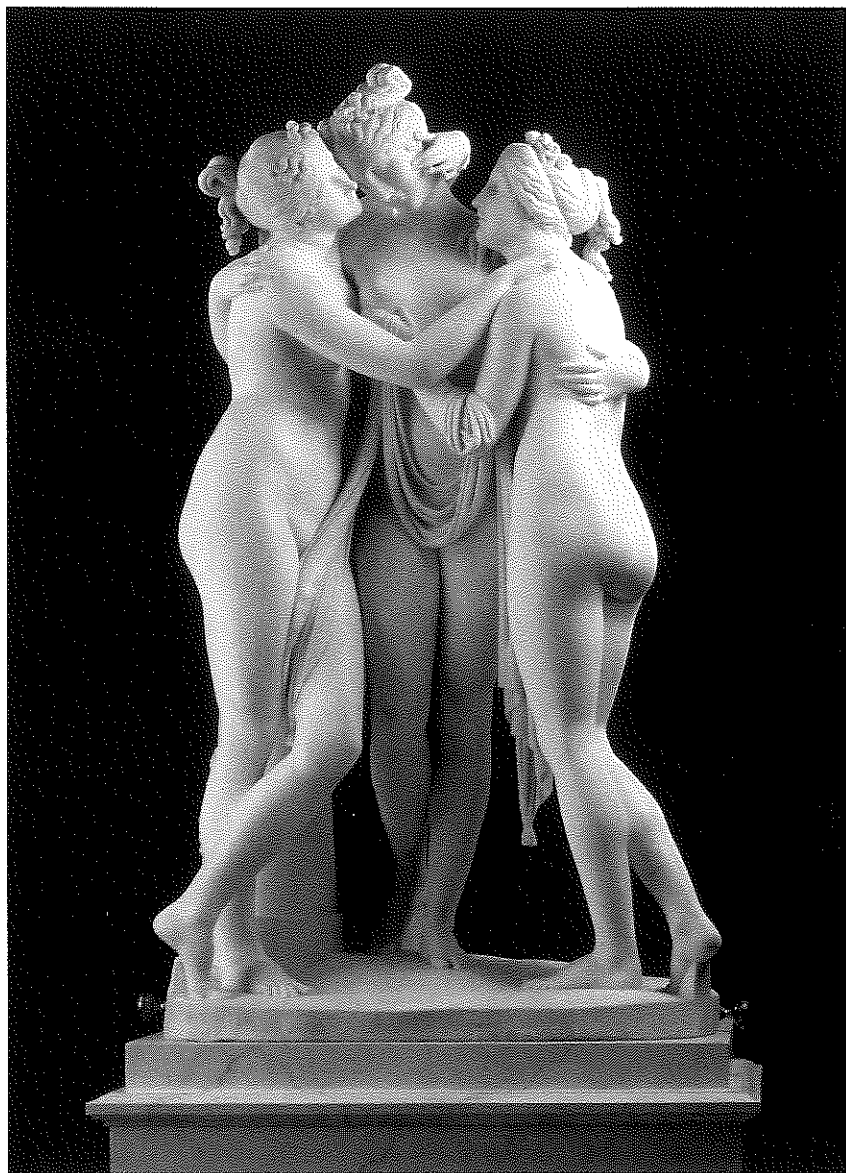


Fig. 1

**ANTONIO CANOVA***The Three Graces*, 1814–17

Marble

68 × 38¼ × 22½ in.

(173 × 97.2 × 57 cm)

Victoria and Albert Museum,  
Great Britain

consider Cézanne to be an amateur painter; his great patron, the margarine king Auguste Pellerin, an amateur collector; and Émile Zola, when he wrote about art, an amateur critic.

While I expect this book might be of interest to today's professionals in the world of art, I have written it for those of us who are, at least at heart, *amateurs*.

*“AS A  
GENERAL RULE,  
WHEN SOMETHING  
BECOMES  
USEFUL,  
IT CEASES TO BE  
BEAUTIFUL.”<sup>2</sup>*

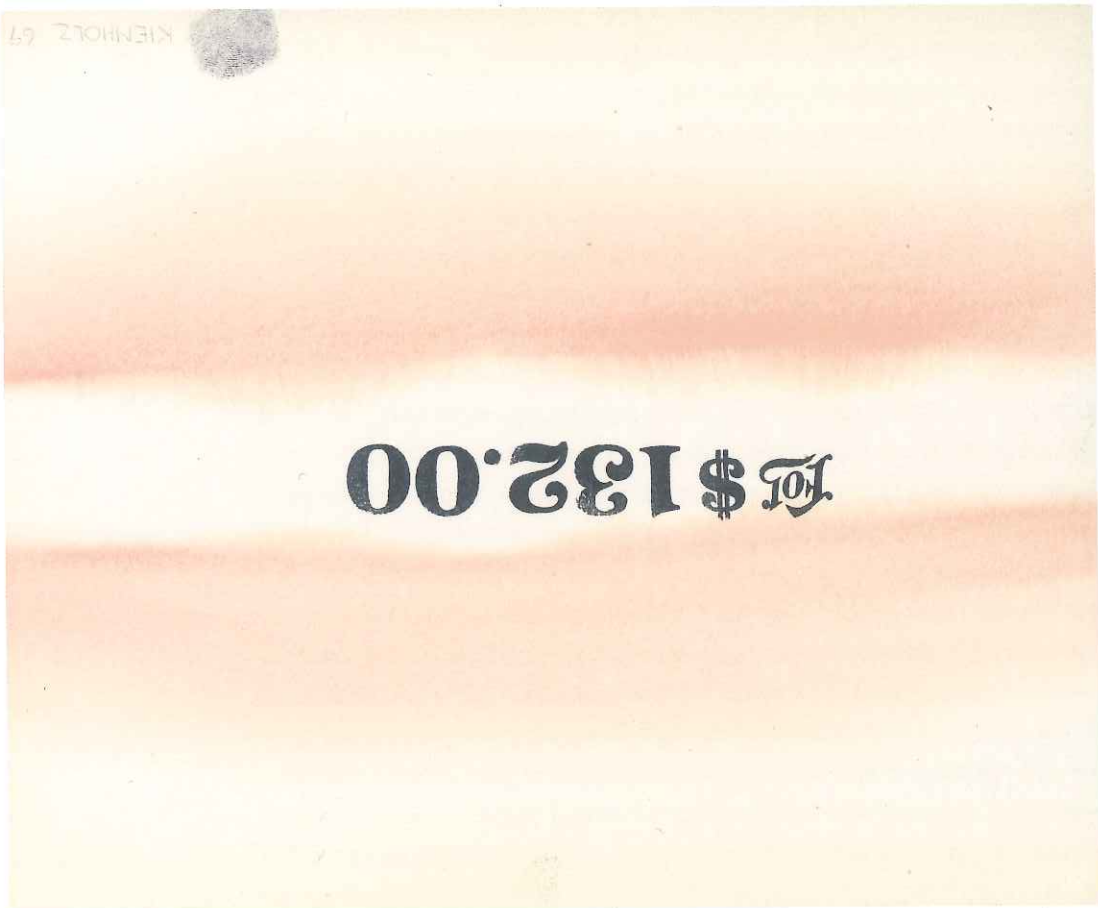
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THÉOPHILE GAUTIER, 1811-1872

California sculptor and all-around troublemaker Edward Kienholz made watercolor drawings with the price prominently stamped across their face (fig. 22). These were signed and dated but also certified by him with a visible fingerprint. The first buyers paid the face amount. Other drawings spelled out commodities (*One Dozen Eggs*), and the first owners paid the artist, directly, with that commodity for that drawing.

Updating this wry commentary is emerging artist Caleb Larson. His work *A Tool to Deceive and Slaughter* is a small black plastic box that the owner is expected to keep connected to the Internet. This work of art is programmed to list itself on eBay every week, forever. The first owner paid \$6,350. Should subsequent sales provide a profit to the seller, the "device" pays Larson 15 percent.<sup>34</sup>

Fig. 22  
**EDWARD KIENHOLZ**  
 For \$152, 1969  
 Watercolor and stamped ink on  
 paper in metal frame  
 12 1/4 x 16 1/4 x 1/2 in.  
 (31.1 x 41.3 x 1.3 cm)  
 The Museum of Modern Art,  
 New York. The Judith Rothschild  
 Foundation Contemporary  
 Drawings Collection Gift.  
 (purchase, and gift, in part,  
 of The Eileen and Michael  
 Cohen Collection)



*“Art, which should be  
the unique preoccupation  
of the privileged few  
has become a general rule;  
what did I say? A fashion;  
what did I say? A furor . . .  
Artist-ism.”<sup>35</sup>*

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FÉLIX PYAT, 1810-1889

In 1949 Georgia O'Keeffe bequeathed 101 paintings, including works by Picasso, Cézanne, Renoir, Charles Demuth, John Marin, Marsden Hartley, and herself, among many others, to Fisk University in Nashville, Tennessee, a small private college that promised O'Keeffe, who died in 1986, that it would keep the works in perpetuity. Struggling financially, in 2005 Fisk asked judicial permission to sell one of the works by O'Keeffe and one by Hartley, the pair valued at over \$20 million. Immediately the O'Keeffe Museum in Santa Fe sued to stop the sale and then later

by the late Anne d'Harnoncourt, director of the Philadelphia Museum of Art, raised this amount so the work could remain in Philadelphia, albeit no longer at Jefferson Medical College but seven minutes' drive away at the Philadelphia Museum of Art.



Fig. 25

**THOMAS EAKINS**

*Portrait of Dr. Samuel D. Gross*  
(*The Gross Clinic*), 1875

Oil on canvas

96 × 78 in. (243.8 × 198.1 cm)

Philadelphia Museum of Art.

Gift of the Alumni Association

to Jefferson Medical College

in 1878 and purchased by the

Pennsylvania Academy of the

Fine Arts and the Philadelphia

Museum of Art in 2007 with the

generous support of more than

3,600 donors, 2007

UNIVERSITY OF MARYLAND, COLLEGE PARK

*“THE MEANING  
MUST COME  
FROM  
THE SEEING,  
NOT  
THE TALKING.”<sup>53</sup>*

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BARNETT NEWMAN, 1905-1970

*“Today the market is  
master of the artists and  
of their work.”<sup>68</sup>*

FAUSTO MELOTTI in 1963

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*“Artists today know more.  
They are aware of the market  
more than they once were.  
There seems to be something  
in the air that art is  
commerce itself.”<sup>69</sup>*

JASPER JOHNS in 2008