



I Bought Andy Warhol

Richard Polsky

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In 1987, Richard Polsky put aside \$100,000 to buy a Warhol painting, a dream that took twelve years to realize. In a book that spans the years from the wild speculation of the late 1980s to the recession of the 1990s, Polsky, himself a private dealer, takes his readers on a funny, fast-paced tour through an industry characterized by humor, hypocrisy, greed, and gossip.

I Bought Andy Warhol Details

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Author : Richard Polsky

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From Reader Review I Bought Andy Warhol for online ebook

Steven says

This book highlights that the concerns of anyone who can even consider buying anything with price which has six numbers in it and no decimal, despite how bourgeois I wish I was, are completely foreign to me.

Wing says

This is a self-indulgent piece of shit that's not worth the paper that it is printed on.

Colleen says

An engaging look at the market for Warhol's work between 1980 and 1999. Polsky describes the zany art world characters who buy and sell. He also offers brutally honest critiques of major galleries in New York and L.A. If you're interested in the messed-up business of dealing "blue chip" modern and contemporary art, this book is for you.

Tommy Bat-Blog Brookshire says

I gave this book 5 stars because I really enjoyed it. This book was written by an Art Dealer who knows most of the Art Market's movers & shakers. This "inside information" was a lot of fun. Then, of course, there's all the talk (and history)about the work of Andy Warhol.

Basically the book is about the Author's quest to find the perfect Warhol painting to buy. Most people think you need a ton of money to purchase fine art like this but you also need to be well connected too.

Alyson Stanfield says

You want the gossip on the big art market? Richard Polsky gives you a behind-the-scenes view of what goes on and how deals get made. Very easy reading that is enjoyable if sometimes unbelievable.

Liz Watkin says

Really opened up the world of art dealing to me, however I couldn't quite get over how gullible Polsky seemed on occasion! Thoroughly entertaining. If you think being an art dealer is glamorous and fun, Richard Polsky reveals the ugly truth with a deft pen.

Gabrielle says

He survived the Japanese crash of the early 90's. Richard Polsky is an insider without the attitude. A long time resident of the rt world circuit means he knows the ropes and isn't afraid to poke fun at all out little tribal rituals. I suggest new art dealers read this book - if only to see if they have the nerves for the business....

Karen Cunningham says

I truly enjoyed reading about the quest for a Warhol Marilyn Monroe.

Sissy says

This book made me horrified with the art world in a way that nothing ever has before. Not art school, not gallery life, not working at a contemporary art museum had the negative impact that this book did. It depicts a culture of greasy speculation who trade art like stocks. And the worst part was the author tries to maintain he is "different" throughout the book, if by *different* you mean willing to write a poorly written book about the lifestyle then i guess he is.

I had never imagined that the art market's prices are in large part determined by this group of individuals. Puke city!

Instead of reading this, watch "Herb and Dorothy".

Andrew says

Bitchy? Yes. Gossipy? Yes. Full of really well told stories about the art world - yes yes yes! It was a fun book to read and I ended up learning a lot from Polsky. A great vacation/beach/sitting on the bus read.

Mark says

Interesting inside view of the business side of the art world.

Mike says

Generally unflattering inside view of the art world as conniving, desperate playground for the wealthy and desperate.

Alexandra says

An entertaining book about the inner-workings of the art world. The author chronicles his decades-long hunt for a Warhol to call his own, and this thread ties together the otherwise disparate tales of eccentricity and immaturity that commercial dealers and collectors of art call business as usual. Polsky and the other inhabitants of this odd but still commercial milieu relish storytelling, and several of his stories constitute retellings making this a kind of "greatest of" compilation of art-world exploits. After turning the last leaf I was tired already of the precariousness of making a living in the art business, the itch to do business and do it better than everyone else is the default mode of being--even when business is good. When it's bad, as it was after '89 and throughout most of the '90s, the perks, jokes, the pleasures of people and paint hardly seem to justify the work. Makes me glad that there are others out there like Polsky who don't buckle under the pressure--they thrive on it. So I can spend my life pursuing intellectual--rather than commercial--projects. I read this book after reading "Deluxe" in which Dana Thomas mentions the rapid sale of a hot item, a Gucci bag (I believe) for \$82,100. While this seems an unreal amount of money to spend on an accessory item, it also serves as a point of contrast on which the ultimate cache and glamour of the art world can be hung: the Guccis and Hermeses of art represent the ultimate commodity, and have prices to match. Today it would be impossible to buy even a small Warhol for \$82,100. Times are good again: in May of last year one of Warhol's Car Crashes broke price barriers at Christie's, selling for \$71.1 million, matching price points for Rothko and Bacon.

Britt says

the review I read called this book "Breezy" and there is really no other word to describe it. Light and fun with just the smallest bits of art world learning buried under layers of fluff and anecdote. A spoonful of sugar helps the medicine go down.

katie says

A totally entertaining account of the art world/market in the '80s and '90s - for me, particularly because of my professional relationship with Jim Corcoran, one if the dealers that is subject of a few of Polsky's fluff-y stories. Unlike many of the other reviewers, I don't find this book horrifying as an account of the art world, and I think this is the case because I don't live in an idealistic bubble. Instead, I choose to take an active role in this field, participating in the market (hopefully as a positive force) in the degree to which I am qualified.

Polsky is not looking to share with his readers a deeply introspective, insightful tome of art criticism or scholarly thoughts; rather he generously shares with us entertaining and occasionally Soap-esque stories about his experience as a private dealer in what was arguably the greatest (and then, perhaps, the worst) period for the contemporary and modern art markets to this day. If you pick up this book expecting anything other than this type of storytelling, you will soon find yourself sorely disappointed - but, hopefully, you'll allow yourself to be amused by these vignettes. This is a book about a particular kind of shopping, after all!
