

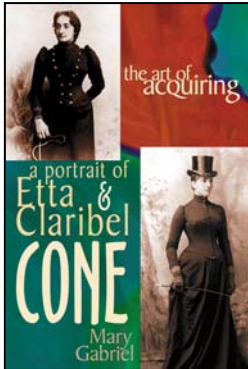
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## ***Pioneering Women Ignored For Half a Century; Resurrected by Mary Gabriel in Acclaimed Biography***



and world history, and they were almost forgotten.

**IT'S EQUALLY POSSIBLE** you missed them the second time, when author-historian Mary Gabriel brought them back to life one hundred years later in her book *The Art of Acquiring*. These women got a second chance at assuming their rightful place as history-makers.

**IT WOULD SIMPLY** be a tragedy to miss them again.

"Gabriel complicates our understanding of the inner lives of these outwardly conventional women and of the relationship between art and its audience." -- PUBLISHERS WEEKLY

**FOR FOUR AND A HALF DECADES**, Etta and Claribel Cone, two independently wealthy Jewish women from Baltimore, roamed the artists' studios and art galleries of Europe, building one of the largest, most important art collections in the world. At one time, they weighed offers from virtually every prominent art museum in the world, all of

them anxious to house their hitherto private assemblage of modern art.

**IN 1949, WITHOUT SELLING** a single purchase to outside interests or bequeathing a single piece to a relative or friend, they awarded all their holdings to the Baltimore Museum of Art. In 2002, that collection was conservatively valued at \$1 billion, thus making them two of the most philanthropic art collectors of our age. But numbers aside, if you've been lucky enough to see the Cone Wing at the BMA, you know the collection simply cannot be valued.

"Highly readable combination of insights on collecting, and fresh, well-rounded portraits of two remarkable collectors"-- **MICHAEL PALIN, HOST/ PRODUCER, BBC DOCUMENTARY, "MICHAEL PALIN & THE LADIES WHO LOVED MATISSE"**

**LIKE THAT COLLECTION**, *The Art of Acquiring* is invaluable because it is the **only book in print** that tells the story of the Cone Sisters. Any collection of books that includes works about women's or art history is sorely incomplete without this book.

**THESE STRONG, ROMANTIC**, and ambitious women (who had eyes for art as keen as anyone's has ever been) deserved to be brought to the light of mainstream recognition. Now that they're finally on their way, I hope you will help them secure their place by helping bring their story to strong women everywhere.

**(Please scroll to the bottom for ordering information.)**

## Book Excerpt

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### *From Mary Gabriel's **The Art of Acquiring: A Portrait of Etta and Claribel Cone***



**MATISSE FINALLY ARRIVED** in Baltimore just before lunch. The day began as cold and rainy, and by afternoon, snow had begun to fall. But inside the Cone apartments, warmth radiated from the walls and from a woman thrilled to be escorting her favorite artist through her family's suite of apartments. Normally, it could take Etta up to two hours to guide a visitor through the family collection because she would explain each work's rich history and recall anecdotes about that heady time in Paris when the art world revolved less around the official salons than it did the shabby Bateau Lavoisier in

Montmartre, and a studio on the rue de Fleurus in Montparnasse. But Matisse had lived those stories, so she did not repeat them.

**CLARIBEL HAD ONCE TOLD MATISSE** "art and its appreciation are a God-given gift," to which Matisse replied, "Yes, but sometimes the artist has to descend to hell to get it." Yet there was no evidence of that hell on the Cone walls—only the stunning fruit of the artist's travail.

Matisse surveyed the Picassos hanging alongside Renoirs, Van Goghs, and Cézannes, but everywhere were his own paintings and sculptures. The Cone home was a harem of Matisse's women. His painted nudes beckoned from every room. Nearly every surface was dotted with his lustrous figures in bronze. After weeks in America, performing official duties as a judge at the Carnegie International Exhibition and meeting admiring crowds, Matisse must have finally felt at home. Later, in an interview, Matisse paid Etta the ultimate compliment. The Cone apartments, he said, were the perfect setting for his work.



**CLARIBEL AND ETTA WERE SO DIFFERENT** from America's other great collectors—Albert C. Barnes or Mrs. Isabella Stewart Gardner, for example. The latter two created temples to themselves and their treasures. The Cone collection, however, was a private affair gathered by two bachelorette sisters who lovingly kept their masterpieces in cramped apartments among bric-a-brac from around the world. Every wall was covered in layers of paintings, drawings, and prints. Even the bathtubs were employed as repositories for works of art. A friend of the artist once said Matisse liked to be so close to a model that he could touch her with one hand while painting with

the other. The Cone collection afforded the sisters that same intimacy. The paintings that hung on their walls were their noisy companions—companions who were given the complete run of the place.



Matisse and Etta attended the symphony together that night, causing a stir in Baltimore, which was, despite its aspirations, a sleepy southern town. The artist's work had been the target of barbs by the *Sun*'s most famous newspaper columnist, H.L. Mencken. But Etta braved convention to display her foreign friend. If Baltimore was looking for a bohemian, however, it came away from the encounter disappointed. The bespectacled artist in spats, with eyes as steady

as a marksman's, looked much more like a well-fed German professor than the painter whose stabs of gloriously hideous color once earned him the title "wild beast."

**THE ARTIST SPENT THE NIGHT** in the apartment adjoining Etta's and departed for New York the next day. Among Baltimore's Jewish community, there had long been rumors that Matisse and Etta were lovers. Why else, went the speculation, would she spend so much money on his crazy pictures? And for many, his overnight visit only confirmed their suspicions.

But in fact no such relationship existed. Etta worshiped Matisse as an artist, perhaps because he committed to canvas the sensuous life she didn't dare live. She also venerated him because he was strong and bold and brilliant—a lion, in her eyes. Etta lived her life in the shadow of lions—her brother Moses, Gertrude and Leo Stein, and, of course, sister Claribel. Despite her revolutionary collection, Etta was nothing more than the perfect Victorian woman.

## Author Bio

### *About the Author, Mary Gabriel*

**MARY GABRIEL**, currently based in London, works as a reporter and editor for the world desk of *Reuters News*



*Service*. Previously, she served as executive editor of the award-winning *Museum & Arts Washington* magazine, and prior to that edited and/or reported for United

Press International and the *Baltimore News-American* newspaper.

**HER FIRST BOOK**, *Notorious Victoria: The Life of Victoria Woodhull, Uncensored*, was a *New York Times* "Notable Book" in 1998.

**A NATIVE OF MINNEAPOLIS**, and a long-time resident of Baltimore, she holds a Diplome from the University of Paris at the Sorbonne, a Bachelor's of Fine Arts from the Maryland Institute College of Art, and a Master's Degree in Journalism from American University.

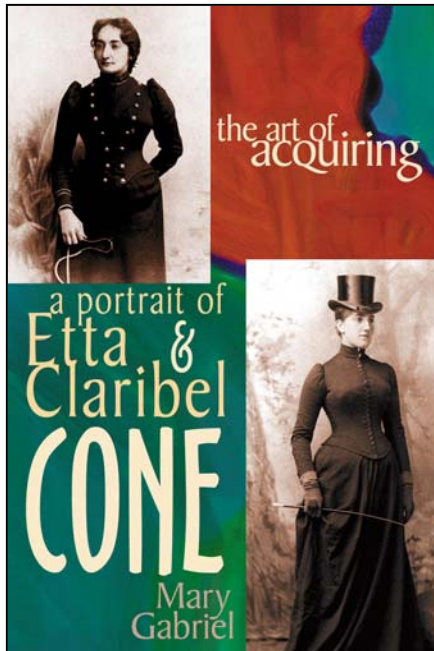
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“A captivating biography that covers Gertrude Stein’s influence on the obscure sisters Etta and Claribel Cone, [their] tireless European travels to artists’ studios and galleries, and, most notably, the interdependence of collectors and artists. Gabriel has given life to the Cone sisters ... Highly recommended.”-- **LIBRARY JOURNAL**



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## More Praise for The Art of Acquiring

"A true romance. It is stranger than fiction, smoothly constructed, racy written, and especially touching in its portrait of the shy and retiring younger sister. Both sisters, I hope, will now take their rightful place among the great visionary collectors of the twentieth century."

-- **HILARY SPURLING, AUTHOR OF THE ACCLAIMED BIOGRAPHY "THE UNKNOWN MATISSE" (KNOPF, 1998) AND "LA GRANDE THERESE"**

“A most intriguing tale of the Cone sisters and their times. Mary Gabriel has painted a lively portrait, a colorful creation laced with dabs of everything from the lesbian liaison between Etta Cone and Gertrude Stein to a gripping description of the young, poor Picasso creating in a filthy underground hovel.”-- **Bennard B. Perlman, artist and author of *The Lives, Loves, and Art of Arthur B. Davies* (1998)**

“A superb history and a fascinating book.”-- **Maryland Public Television (“Art-works This Week”)**

“Absolutely engaging. Gabriel's portrait of Claribel and Etta Cone not only illuminates the sisters’ passion for collecting art, but it restores the truth about the powerful impact these women had in introducing modern art to the United States. The Cone sisters were as daring in life as they were in collecting art.”-- **KANDACE STEADMAN, FORMER ASSISTANT CURATOR OF EDUCATION, NATIONAL MUSEUM OF WOMEN IN THE ARTS**

## Marketing Information

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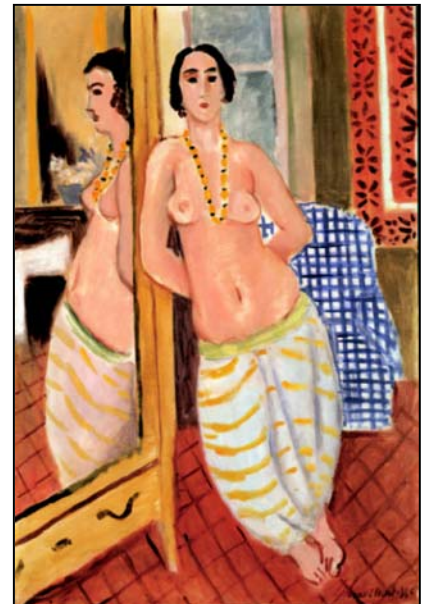
### MARKETING:

- Author featured extensively in BBC documentary (initial UK audience was 1.5 million)
- Direct marketing to top 100 art museum stores, art history programs, public and university libraries
- Distribute book for reviews and publicity in venues prominent in sisters' lives (Paris, Baltimore, Greensboro, Munich)
- Extensive promotion on Bancroft web site, including exclusive materials not included in the book



### SALES HANDLES

- Only book-length source on the Cone sisters in-print
- Publication preceded airing of BBC documentary
- Book will continue to be of interest because Cone Collection is in perpetuity at BMA (275,000 visitors per year), and as pieces continue to be loaned out and travel the world in large and popular exhibits (i.e., London 6-9/02; Paris 9/02-1/02; New York, 2/03-6/03)



### AUDIENCE & MARKETS

- Art lovers throughout the world, especially modern art enthusiasts
- Women's studies faculty and students (high school on up)
- Gertrude Stein, Henri Matisse, and Pablo Picasso fans
- Parisians and Baltimoreans (especially as gifts)
- Public libraries
- School libraries
- College/university libraries
- Art museum libraries & giftstores—already carried in:
  - Ursus Bookstore
  - The Museum of Modern Art
  - Franz Bader
  - The National Gallery of Art
  - The Metropolitan Museum of Art
  - The Baltimore Museum of Art, and more
- Faculty (teachers of art history from 7<sup>th</sup> grade through Ph.D. programs)
- Ad series in *The New Yorker*



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