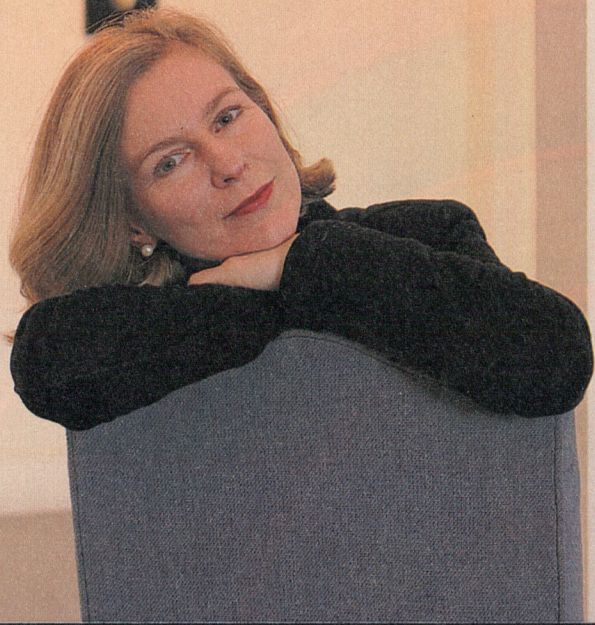


WILDLIFE



The cocktail of high a

JUST FOR OPENERS: They know a lot about art and they know what they like 8. Viscountess Linley, long-established member of the art scene whose husband is renowned for his furniture 9. Lady Helen Taylor at the Turner Prize show — an insider since she worked in an art gallery, she is married to art dealer Tim Taylor 10. The Princess of Wales attends an Arts Council dinner as patron of the Serpentine Gallery in London





THE SPECIALISTS:

20. Kate Ganz, classical art
21. Melanie Clore, Sotheby's
auctioneer 22. Sarah Whitfield,
curator of the Magritte show

PATRONS AND COLLECTORS: 11. Nicola Jacobs, famous for her art marketing style 12. Doris Lockhart Saatchi, keen on conceptualism and minimalism 13. Muck and Donatella Flick, backers of the Piranesi exhibition at RIBA 14. Janice Blackburn, sponsor of the Blackburn Lectures 15. Angela Neville, a dealer at the top end of the market 16. Janet de Botton, a trustee of the Tate Gallery and fan of Hockney and Bacon 17. Jill Ritblat, collector and curator





GALLERY GIRLS:
 1. Sarah Long of Long and Ryle 2. Betty Kitching of Walton Contemporary Art
 3. Jane, Lady Abdy
 4. Camilla Braka with her husband, Ivor
 5. Laure Genillard, who promotes young artists 6. Rebecca Hossack, the Australian cultural attache 7. Julia Peyton-Jones, director of the Serpentine Gallery



■ IN THE FRAME



Women who feel the appeal of art

THEY RUN galleries, climb to the highest rungs at Sotheby's and make up half the senior management on the various arts bodies. They are also some of the most powerful collectors in Europe. Women are taking the art world by storm. While Jill Ritblat and Angela Neville quietly pursue their passion for paintings — either for their own collections or acting for private collectors — gallery owners such as Victoria Miro, Laure Genillard and Julia Peyton-Jones are making waves on and off Cork Street.

There is no single route for entry into the business. Rebecca Hossack came over here from Australia to practise law, but now promotes non-Western art from her gallery in Camden and holds the post of

cademia and big money is a powerful one



18

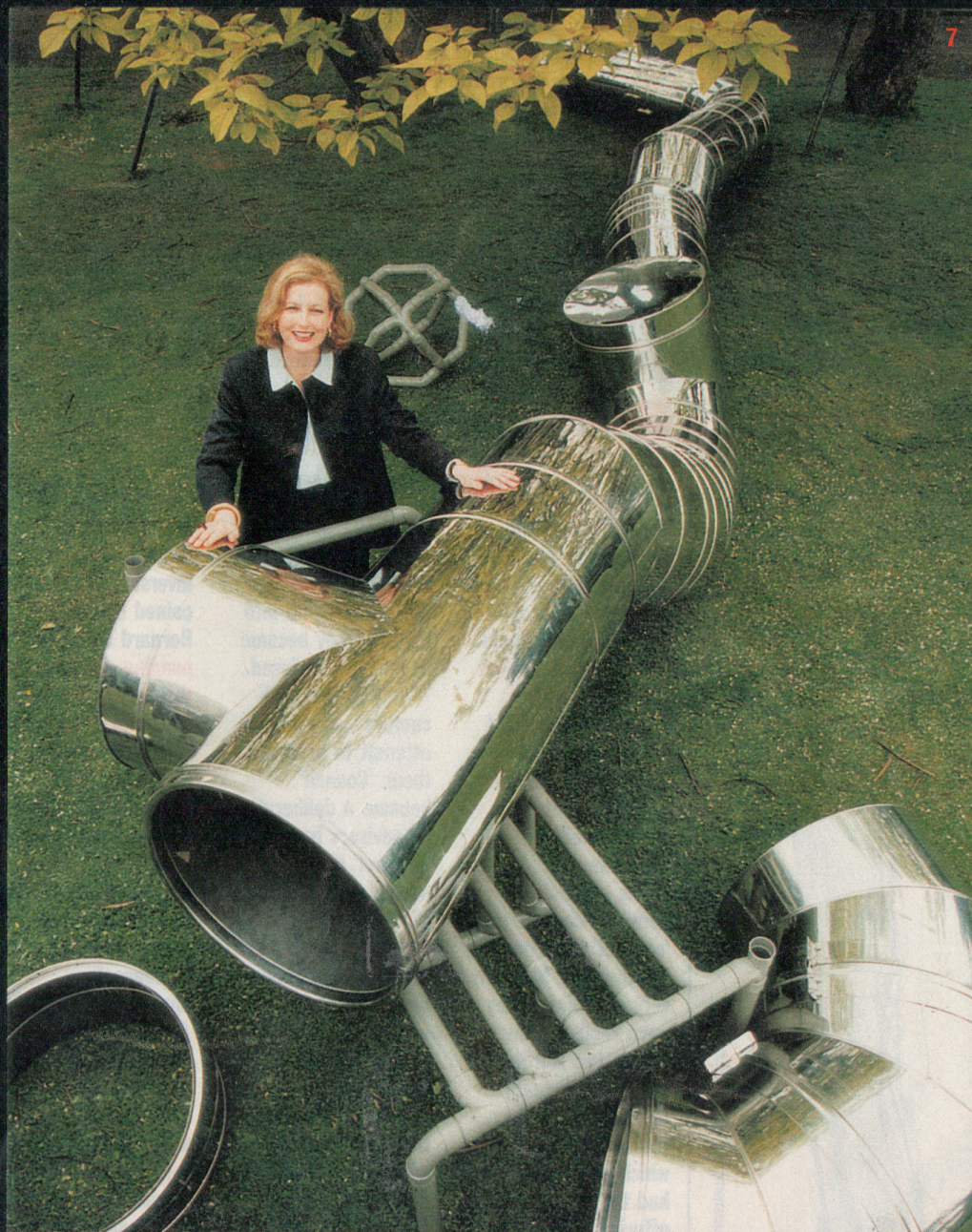


19

TWO TO QUANGO:

18. Georgina Naylor of the National Heritage Memorial Fund

19. Marjorie Allthorpe-Guyton, director of visual arts at the Arts Council



7

Australian cultural attaché. Fellow gallery owner Betty Kitching began her career in Hong Kong, where she bought paintings for corporate collections. Others, like Sarah Long, had no formal training — an artist friend asked her to run his show when she was 21 and she's never looked back.

Those who do not channel their energies into entrepreneurial exploits may be found in the auction houses. Susannah Pollen is director of Modern British at Sotheby's, while Impressionist pictures worth millions have gone under the hammer of Melanie Clore, whose motto is 'have gavel, will travel'. Among the collectors on the other side of the rostrum is Doris Lockhart Saatchi, whose passion is for contemporary American painting, minimalists in particular. But there is nothing minimalist about the image of the art scene — the cocktail of high academia and big money is a powerful one. The private view is a mecca for sophisticates such as Donatella Flick, as well as royal art buffs like Lady Helen Taylor.

However, some of the most influential women in the arts are not society column regulars. Janet de Botton is a driving force at the Tate Gallery while Georgina Naylor and Marjorie Allthorpe-Guyton are right behind benefactors such as Lords Rothschild and Gowrie when it comes to spending Treasury money.

But looking after the nation's treasures is not the only appeal of a career in the world of art. As Betty Kitching says, 'Art should enrich one's life, and the "feelgood" factor is very important in my job.'

ALANNAH WESTON

DESMOND O'NEILL, REX, RICHARD H. SMITH, RICHARD DEAN, ALPHA, TIMES NEWSPAPERS, CHRISTIES, DERRY MOORE, SOTHEBY'S, PAUL ARMIGER, PETER ORME