

Traveling Collector: NYC's Asia Week

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**100 Top
Collectors
and What They
Collect!**

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Jack Lenor Larsen
and his "Nickel Couch"

100

TOP COLLECTORS

who have made a difference.

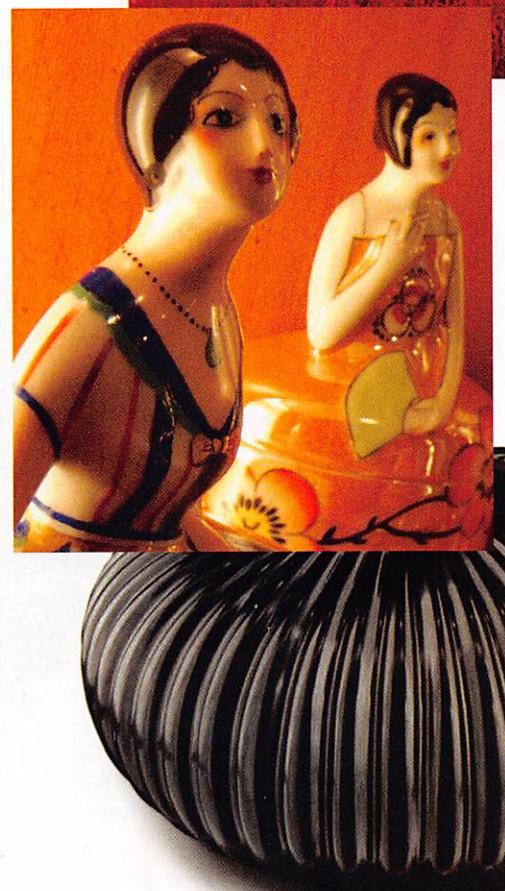
By Rebecca Dimling Cochran and Bobbie Leigh

For this year's survey of 100 Top Collectors in America, we have assembled a select group of individuals who are redefining what it means to be a collector. At a time when museums and other cultural institutions are burdened with soaring expenses and diminished government and foundation support, we focus here on those who have not only assembled great collections but also philanthropically supported scholars, artists and museums within their fields of interest. They are in some way driven by the desire to bring their artworks or collecting interests into the public sphere where they can be enjoyed by a much vaster audience than in a private, personal collection.

What we admire about the individuals we have selected for this year's list is the dynamic, original and public-spirited methods they have developed to share their passion for great art and antiques. Our list features collectors who originate many proactive methods of sharing their collections with a wider world in the way they lend, open their homes, donate to institutions, serve on committees, sponsor publications or lecture series, even open their own museum or nonprofit spaces. Richard Jenrette preserves historic

houses, acquires their period antiques and decorative arts, and opens the properties to the public. Mary and Quintus Herron support archaeological digs in their native Oklahoma so that the history of the native people who once lived there can be studied and enjoyed by local residents. Agnes Gund, whose generosity on behalf of art and artists is worldwide, started Studio in a School, which helps to bring artists to public schools. Richard Kelton invites curators and scholars on sailing trips to study art and artifacts in remote regions of the world and then publishes their findings. We've even included some unusual collectors who have chosen to collaborate on projects, such as Craig Robins and Rosa and Carlos de la Cruz, or those we've affectionately dubbed "the Dallas Trio," the Hoffmans, Rachofskys and Roses.

The diversity of this year's top collectors' public-spirited enterprises is a match for their collecting interests, which range from antiquity to the present. Many of the names are new this year, but we hope our brief synopses give you a feel for their amazing collections and the often innovative ways they have embraced the responsibility of owning great art and antiques.



Sunanda and Umesh Gaur with F.N. Souza's "Girl and Two Men in a Landscape" (left), 1963, oil on canvas, and Tyeb Mehta's "Diagonal Series" (right), 1972, oil on canvas.

Kathy and Richard S. Fuld Jr.

Greenwich, Conn.

Postwar and contemporary drawings

I live with art. It's everywhere in the house," exclaims Kathy Fuld, who with her husband, Richard, has been collecting drawings for more than 20 years. Originally their attraction to works on paper was financial, but now they are dedicated to the medium, admitting that their entry point to everything, even the paintings on their walls, comes through drawings. Kathy's passion has extended to her philanthropic activities: She has served on the Board of the Bruce Museum in Greenwich and on the Drawing Committee at the Whitney Museum of American Art. Currently she chairs the Drawings Committee at the Museum of Modern Art in New York. —R.D.C.

Sunanda and Umesh Gaur

North Brunswick, N.J.

Modern Indian art

Sunanda and Umesh Gaur own one of the largest collections of modern and contemporary Indian art in this country. "We started out about 15 years ago, primarily interested in the Progressives: artists who began painting during the post-independence period around 1947," says Umesh. Although he recently acquired a work by Francis Newton Souza, one of the founders of the Progressive Artists, the collection's major focus is now the second generation of modernists. The Gaurs have sponsored catalogs, co-organized exhibitions and currently are assisting Art Services International with a major 2008 traveling show titled "India Modern: Art of Progressives." "We are involved with a number of museum projects," says Umesh, who emphasizes



that working on new exhibitions is a way for him to be associated with art at a different level than collecting. "We both have a teaching attitude in life," he says. "Even today, if you come to the house and ask a question about one of our paintings, that means you have signed up for an art tour." —B.L.

Guido Goldman

New York City

Central Asian *ikat* textiles

As Guido Goldman was trying to decide what to do with what is surely the largest collection of Central Asian *ikat* in private hands, he admits, "I wanted to spread them out so that they could be seen." Driven by an understanding that few museums had the ability, or for that matter, a desire to

show such a large number of textiles, he decided to divide up the collection. Nearly 50 percent is a promised bequest to the Freer Gallery of Art and the Arthur M. Sackler Gallery at the Smithsonian Institution, which have dedicated curatorial support and conservation facilities specifically for this kind of work. The remainder is being given to 11 other institutions, many of whom hosted the exhibition, "Ikat: Splendid Silks of Central Asia from the Guido Goldman Collection." Goldman's ingenious bequest also stipulates that if any of the museums that received a gift wishes to mount a more extensive *ikat* show, they have the right to borrow any work from the overall bequest, ensuring that the works can be reunited at any point. —R.D.C.