

after spending time with the influential late Israeli artist and educator Raffi Lavie. “Through my interaction with him, I came to engage socially with young artists who became my friends,” Bar-Kochva says. “As one thing led to another, I found myself buying their art.” The venture capitalist draws a connection between his professional activities as a technology investor and his collecting, with purchases from the likes of Tom Sanford, Ryan Schneider, Shay Kun, and Yigal Tumarkin. “In both cases, I work with very smart and creative individuals who push the boundaries of their respective worlds,” he says.



▲ **Eleanor Cayre**
New York

An art adviser, Cayre collects extensively with her husband, Bobby. Recently, she curated a show at the Marianne Boesky Gallery with artists Cory Arcangel, Jason Loeb, Alex Israel, Matias Faldbakken, and Antek Walczak; some of their works also figure in her collection. Eleanor’s mother, artist Irene Mamiye, influenced her to begin collecting as a child. She bought her first piece at age 25. Cayre generally collects artists of her generation. Recent additions include a 13-foot copper spike by Danh Vo and an LCD light piece by Darren Bader.



▲ **Stéphane Corréard**
Paris

The first piece Corréard purchased was a lithograph of a clown that he found as a 13-year-old at an auction at Hôtel Drouot. Since then, Corréard (now curator of the Salon de Montrouge) has grown his collection to reflect the artists he promotes professionally, including such emerging talents as Neil Beloufa, Mohamed Bourouissa, and Clément Rodzielski. He is particularly enthusiastic about his recent acquisition of a sculpture by Theo Mercier, a life-size equine figure. Corréard is interested in late 20th-century French and European pieces, as well as American artists with what he calls a European perspective, such as R. Crumb, Raymond Pettibon, and Peter Saul.



▲ **Véronique de la Cruz**
Escazu, Costa Rica

“My profession definitely influences what I collect,” says

Robert Blumenthal

MIAMI



An investor and real-estate developer, Blumenthal, pictured here in a Sam Falls sculpture, often finds himself explaining his passion for collecting to less art-savvy friends and colleagues. “My investment banker wondered why I had clothes drying in the middle of my living room,” Blumenthal says. “He was referring to a Christian Holstad mobile. Some other friends of mine couldn’t quite wrap their heads around a Darren Bader lawn

mower in my kitchen. When that happens, it’s a good sign; it makes me like the work even more.” His family is not unfamiliar with the art world, however; Blumenthal’s grandmother ran a Miami Beach gallery in the 1980s. His collection includes pieces by Patrick Walsh, David Brooks, Paul Cowan, Isa Genzken, Chris Burden, and Mary Weatherford, and he’s currently coveting pieces by Andra Ursuta and Walead Beshty. “Half of the work I collect has a feeling of toughness, risk, and danger,” he says, “while the other half of my collection is classically beautiful paintings. This dichotomy makes my collection different from others: It’s constantly evolving, with both types playing off each other.” Blumenthal keeps himself well-informed about contemporary art. “I do a lot of research, and I’m also surrounded by very smart people,” Blumenthal says. “Visiting museums is a lot like practicing your golf swing on the driving range: If you want to be good, you have to practice.” **—SI**

Gavin Kenyon
Draw, 2008. Cast iron, 84 x 60 x 60 in.

