

Mickey Cartin

New York; Delray Beach, Florida
 ELECTRICAL AND LIGHTING PRODUCTS
Early Netherlandish painting; 20th-century painting; young artists

Gilberto Chateaubriand

Rio de Janeiro
 PUBLISHING
Modern art; Brazilian art; photography

Ella Fontanals Cisneros

Miami
 INVESTMENTS AND REAL ESTATE
Contemporary art, especially Latin American; video art; photography

Patricia Phelps de Cisneros and Gustavo A. Cisneros

Caracas; New York
 MEDIA, ENTERTAINMENT, AND TELECOMMUNICATIONS
Modern and contemporary Latin American, European, and American art; 17th- to 20th-century Latin American landscapes; Amazonian ethnographic objects

Cherryl and Frank Cohen

Manchester, England
 HOME-IMPROVEMENT STORES
Modern British and contemporary art

Eileen and Michael Cohen

New York
 PACKAGING AND PAPER PRODUCTS
Contemporary art, especially video

Steven Cohen

Greenwich, Connecticut
 HEDGE FUND
Impressionism; modern and contemporary art

Eduardo Costantini

Buenos Aires
 ASSET MANAGEMENT AND REAL ESTATE
20th-century Latin American art

Douglas S. Cramer

New York; Roxbury, Connecticut; Martha's Vineyard, Massachusetts
 TELEVISION PRODUCTION
Contemporary art, especially 1960s and '80s American



Lisa Yuskavage's *Gladiators*, 2006, owned by Douglas S. Cramer.

Mickey Cartin

Have you ever been obsessed with a work of art?

Absolutely. Frederic Church's *Niagara*, at the Corcoran Gallery, is one. Another, which I have, is an Adolf



Wölfli drawing called *Heaven's Ladder*. It's one of 25,000 pages of drawings, musical notations, and autobiographical text from a series.

Was there ever a fish that got away, so to speak?

A longtime friend of mine is the representative for the Joseph Cornell estate. He knew how much I wanted one of the rare Medici Boy shadow boxes and promised to find one for me. A couple of years passed, and one became available. He offered to send it to me, and, knowing that I could not afford it, he told me that I could keep it in my home and take as much time as I needed to pay the invoice. I felt too much stress over the obligation, so I sent it back. That was 15 years ago. I think about that particular piece almost every day.

What's the oddest conservation problem you've had?

I did have an interesting insect problem on the return of a loan from England. The crate was filled with what seemed like thousands of these odd-looking flies that came buzzing out with great energy. The surface of the painting was unharmed but noticeably flecked with wings, antennae, and carcasses of the fallen. The picture was properly restored, but we have never been able to find out how those bugs got into the crate.



Charles LeDray's *Catcher's Vest*, 2005-6, from Cartin's collection.

Are there any pieces in your collection that you were hesitant about buying but that proved to be a great choice?

The biggest mistakes are the times when you don't act. The regrets are penetrating and long-lasting. There was a late Marsden Hartley figure painting that I wanted to buy 15 years ago. I couldn't afford to buy it then, and now they're basically all gone.

If you could have any work of art in the world, what would it be?

Andrea Mantegna's *Dead Christ*, at the Pinacoteca di Brera in Milan.
 —Rebecca Spence