



**Anne Frej** is a retired real estate consultant who has lived in Santa Fe for five years. She began her career as a city planner specializing in historic preservation and worked at private firms and government agencies in Washington, DC; San Francisco; Virginia City, Nevada and Laguna Pueblo, New Mexico before taking off on a two-year sabbatical with her husband Bill.

In 1985 and 1986 they trekked throughout the Himalayas and were among the first Americans to trek to the basecamps of the world's 10 highest peaks. They subsequently spent the next 25 years living and working overseas in Indonesia, Poland, Kazakhstan, and Afghanistan. Anne worked as a real estate market analyst and did market feasibility studies and concept recommendations for major commercial real estate developments in these developing economies. She has also written and edited a variety of books on real estate development published by the Urban Land Institute in Washington, DC.

Anne has been involved in a variety of arts organizations including the Indonesian Heritage Society in Jakarta, Indonesia and the Folk Art Committee associated with the Museum of International Folk Art Museum in Santa Fe. She co-founded Jakarta Collectors and the Central Asian Traditions Society in Almaty, Pakistan. In Kabul, Afghanistan she led a tribal carpet study group. She also founded professional real estate associations for women in Warsaw, Poland and Almaty, Kazakhstan.

Anne and her husband have collected art and folk art in each of the countries they have lived in. The collection includes textiles, paintings, carvings and furniture from Indonesia; wood carvings from Poland, religious *santos* from The Philippines, wooden Buddha figures from Thailand and Laos; bronze figures from Nepal, Tibet and India; wood and ceramic figures from Mexico and carpets and textiles from Central Asia, with a backdrop of Modernist paintings from Central Europe and New Mexico.

"My interest in the National Museum for Women in the Arts stems from my love of art," says Anne, and her "belief that women artists deserve a more prominent place in museums and galleries."