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By Julie Brener Davich

Welcome back to Wall Power. I'm Marion Maneker.

Tonight, we're talking about the reopening of the Met's Rockefeller Wing. When it opened 43 years ago, it was a groundbreaking achievement that brought Indigenous art into the pantheon of art history. Before the wing reopened, it was hard to envision how the Met would improve upon the original. But now that we've seen the new version, with its profusion of small groupings, galleries, and vitrines (still only a small fraction of the Met's full collection)—which allows the museum to show far more of the works it owns—it's hard to imagine that the old Rockefeller Wing was ever sufficient. More on all of this below.

But first, here's Julie...

- *Design at the top:* For the next five months, a \$20 million apartment on the 72nd floor of Sutton Tower will be home to **Nancy Gabriel**'s roving design gallery. For this iteration, Gabriel collaborated with Paris-based Mouvements Modernes on an exhibition of works from the pioneering Galerie Néotù, which was among the first dealers to produce limited-edition furniture, and recognize then-unknown 1980s and 1990s European designers like the duo **Élizabeth Garouste** and **Mattia Bonetti**.

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Martin Szekely, Stoléru sofa. Installation view of Néotù: The Visionary Years. Photo: Matt Harrington

The building's expansive Manhattan views—the kind you only get when the developer has won a zoning exception—provide a jaw-dropping background for the objects. The whimsical designs, predominantly from the 1980s, include an oak desk (\$150,000)—one of only two ever made by **Martin Szekely**—as well as one of his iconic, comma-shaped Stoléru sofas, in its original yellow fabric, priced at \$140,000. **Pucci de Rossi** is represented with a tall Alice in Wonderland–like wardrobe shaped as an armchair (\$60,000), and the surrealist Veneziana chair made from imitation marble wood, cowhide, and mirror (\$35,000).

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