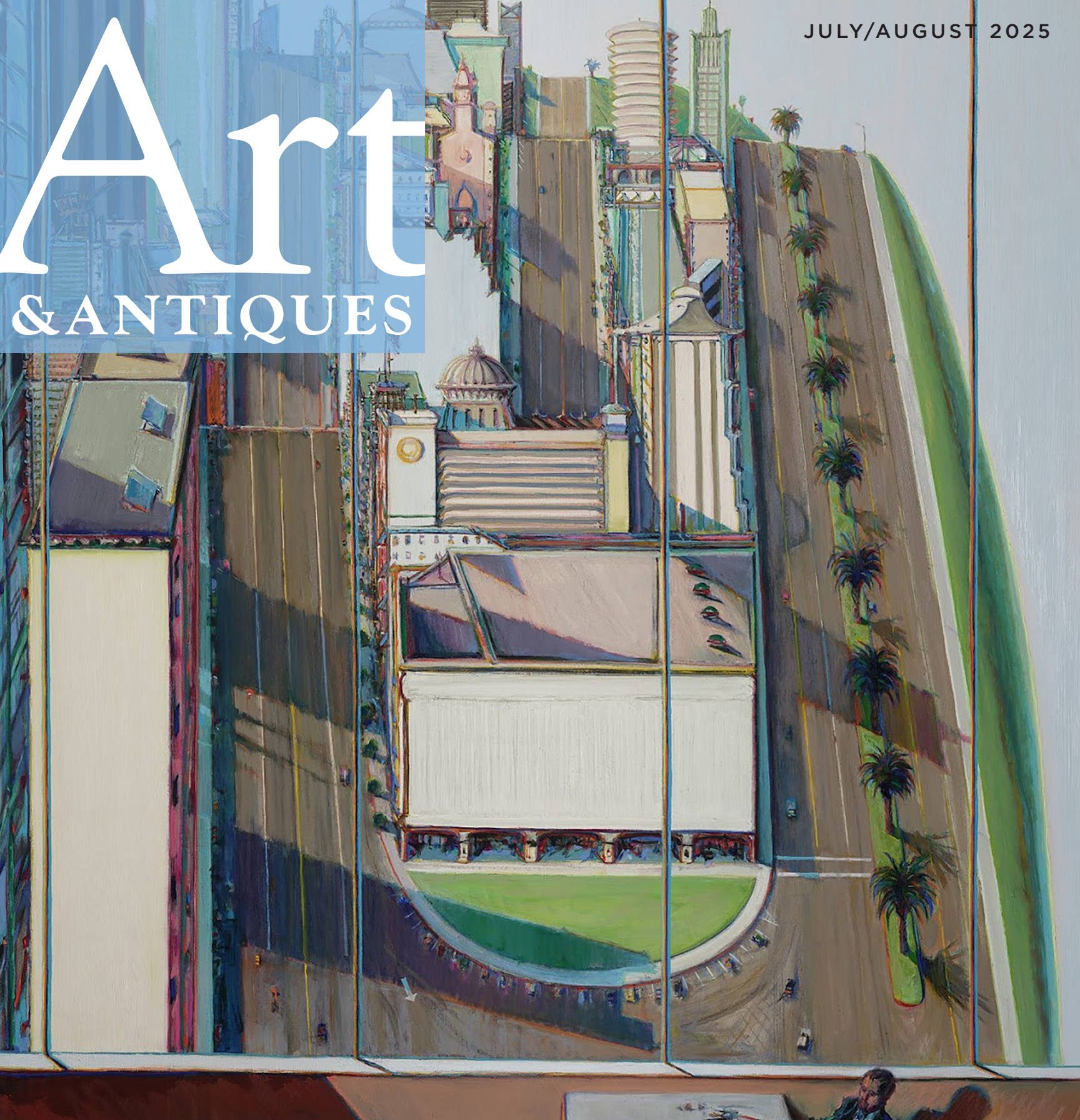


JULY/AUGUST 2025



WAYNE THIEBAUD

NOGUCHI MUSEUM
TURNS 40

SANTA FE
IN SUMMER

A VISIT TO
NAUMKEAG

ANDREW ORR
MASTER OF LANDSCAPES

MEET NEW YORK'S
ANTIQUAIRE



PERSPECTIVE

Art-world news and market updates, exhibitions, and events.

COMPILED AND WRITTEN BY ASHLEY BUSBY

Fabulous Frick

IN MID-APRIL, New Yorkers and visitors alike welcomed the reopening of the city's beloved Frick Collection. A five-year closure allowed for extensive renovations, overseen by Seldorf Architects, that honored the site's original character. The historic Fifth Avenue mansion, once home to industrialist Henry Clay Frick, first opened its doors to the public in 1935. The associated Frick Art Research Library, founded by Frick's daughter Helen Clay Frick in 1920, moved to an adjoining site that same year. In the decades that followed, the permanent collection more than doubled from Frick's original bequest to approximately 1,800 works of

fine and decorative art. It is globally recognized as one of the world's foremost collections of Old Master paintings along with outstanding holdings in European sculpture and decorative arts.

The revitalization project

was the most comprehensive since the institution's founding and focused on repurposing existing space with only modest additions. Enhancements include

reading room refurbishments in the

research library, restoration of the first-floor galleries, a new suite of second-floor galleries that allow for expanded exhibition offerings, restoration of the 70th Street Garden, the addition of the institution's first dedicated education rooms, and a new 218-seat Stephen A. Schwarzman Auditorium. Said Axel Rüger, the new Anna-Maria and Stephen Kellen Director of the Frick, "With the return of [these] masterworks to their revitalized home, we welcome visitors to rediscover the beauty, intimacy, and scholarship that have defined the Frick for nearly a century and that we hope will inspire generations of visitors to come."

A new exhibition, "Vermeer's

Love Letters," which opened June 18, and remains on view through September 8, 2025, inaugurates the Frick's Ronald S. Lauder Exhibition Galleries and brings together three major canvases by the Dutch master in the same gallery for the first time. This extraordinary show places the Frick's *Mistress and Maid*



CLOCKWISE FROM BOTTOM LEFT: PHOTO: JOSEPH COSCIA JR.; THE FRICK COLLECTION, NEW YORK PHOTO: JOSEPH COSCIA JR.; PHOTO: NICHOLAS VENEZIA; NATIONAL GALLERY OF IRELAND, DUBLIN; PRESENTED BY SIR ALFRED AND LADY BEIT, 1987 (BEIT COLLECTION) IMAGE © NATIONAL GALLERY OF IRELAND

Fresh Perspective

NEW YORK'S ASIA Society Museum presents "(Re) Generations: Rina Banerjee, Byron Kim, and Howardena Pindell amid the Mr. and Mrs. John D. Rockefeller 3rd Collection," on view through August 10, 2025. Each artist sets his

fresh perspectives on the past while documenting a continued contemporary engagement with Asian art and identity.

For his long-running conceptual project *Synecdoche* (1991-present), Kim presents a grid of small individual portraits. He blends

the color of each 10 x 8-inch panel to match the skin tone of his sitter. The collective presentation, a veritable rainbow of pigmentation, speaks

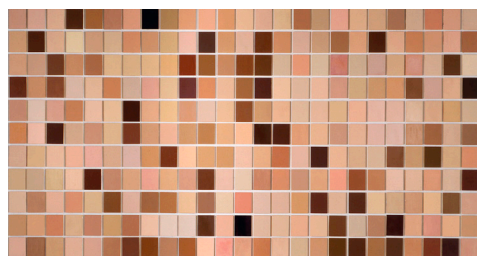
to global multiculturalism.

In a series from the 1980s, Pindell utilized collage to respond to her travels through India and Japan. *Autobiogra-*

phy—India (Lakshmi) (1984) features the Hindu goddess surrounded by a swirl of interwoven sites and monuments. According to the artist, the layered imagery is a rumination

on postcolonial identity and memory.

Banerjee's mixed-media assemblage *Native, migrant naturally* (2018) is awash in contradictions as a means to consider historical complexity and our new global present. Using refuse and scraps, she creates beauty. Materials such as vintage wedding saris, Victorian doll parts, cowry shells, sequins, and copper nails run the gamut from valuable and precious to common and tawdry.



or her work in conversation with objects from the institution's pre-modern art collection. This presentation of the old alongside the new provides



Everything New

IN COLLABORATION with Mouvements Modernes, Paris, New York's Galerie Gabriel presents "Néotù: The Visionary Years," a retrospective of the pioneering design gallery. Gérard Dalmon and Pierre Staudenmeyer founded Néotù Paris in 1984 and advocated for the dissolution of traditional boundaries between art, design, and life. In 1990, the duo opened a second site at 133 Green Street in New York's SoHo district. Neighbors to the renowned Castelli Gallery, the 300-square-meter loft presented exhibitions of the gallerists' eclectic "family of designers."

The gallery's name—a portmanteau of "neo" (new) and "tout" (everything)—captured their bold rejection

of rigid stylistic conventions. In its 16-year history, Néotù cultivated long-term creative partnerships with designers and embraced the 18th-century model of the *marchand-mercier*. For Dalmon and Staudenmeyer, furniture was not simply functional, and they embraced its expressive potential.

On view through October 17, 2025, at NYC's Sutton Tower, this new show celebrates Néotù's self-pro-

duced exhibitions, presenting work from their catalog in aesthetically diverse living spaces. In one corner of the office, Dan Friedman's Soweto lamp playfully complements a Garouste & Bonetti bronze and velvet Corbeille sofa.

A view of the living room shows a black lacquered



steel Szekely desk in the foreground paired with the cast aluminum Ice Chair from Paul Mathieu and Michael Ray. Garouste & Bonetti's shining Cabinet Argente nestles along the wall, and the seating arrangement incorporates Naggar & Lachewsky's legless Elytyre armchair and the delightfully spiky Garouste & Bonetti Ronce lamps.

