

## DEALER'S CHOICE

Former gallery director Andrea Glimcher is making waves in New York City's art world with her new advisory firm, Hyphen. And unsurprisingly, her own collection is simply marvelous. ROBERT SULLIVAN reports.

**O**n a recent sun-drenched morning, Andrea Glimcher led me through the front screen door of a large, century-old house in Southampton into a living room that looked a lot like a painting by Fairfield Porter. Getting inside the work of an artist—for galleries and museums, for collectors and clients of all kinds—is a big part of what Glimcher does, though here she's being quite literal. The house she's renting, it turns out, was once the home of Porter and his wife, Anne, and a gathering spot for New York School painters and poets like Jane Freilicher and Frank O'Hara. To let me fully experience Porter's *The Living Room*, Glimcher places me where Porter would have stood, then presents me with a copy of the 1952 painting—a languid interior, with fireplace, a table, chairs, windows to the summer outdoors—as if it were a map. For a moment I am in dialogue with the room's past, with Porter, in that place between representational and abstract that the artist continually explored.

"I like to connect the dots when I can," says Glimcher, who, tall and blonde in shorts and sneakers, looks as if she might have stepped off the court of *The Tennis Game*, another iconic Fairfield Porter painting.

Glimcher, 46, has been connecting the dots for two decades, first while running public relations and special projects for Pace Gallery and, more recently—since her marriage to Marc Glimcher, Pace's president, ended in 2013—with her own company, Hyphen. An arts advisory firm, Hyphen acts as a link between artists and institutions, whether introducing writers and filmmakers or helping artists navigate the increasingly complicated world of dealers, galleries, international fairs, and exhibitions.

Artists like the way she thinks. "When she started her business, my husband said to me, 'You should work with Andrea,'" recalls Pat Steir, the painter and printmaker, who first met Glimcher at Pace in the mid-nineties. "But I didn't listen to him—he's too close! Then my friend Carol LeWitt said the same thing. I listened to her. So now, Andrea acts as a go-between between me and the galleries. She is a kind of translator." Since they began collaborating a year ago, Glimcher has helped Steir transition to the Dominique Lévy Gallery—changing galleries being no small thing for an artist whose career began in 1962. As a result, Steir had her first London show in 25 years at Lévy's Old Bond Street space last December (an expanded version **LIVES**>126





**PRIMARY FOCUS**  
PAT STEIR'S  
TRIPTYCH  
DRAGON, 2008.

will arrive in New York's Lévy Gorvy Gallery in September).  
"I think that Hyphen is serving a real niche," says LeWitt. "Because, you know, artists often need another perspective on whom they should be working with, and on what terms. And Andrea's very, very good at that level of counsel. She's very sophisticated."

**L**ike a planetary system that's still expanding, the art world manages to create new orbits and power relationships every few years. Glimcher has lived through a few such realignments since starting out as a high school intern at the Florence Griswold Museum, in Old Lyme, Connecticut (she grew up in nearby Old Saybrook). After studying art history at Barnard, she landed her first job, creating patron experiences at the Guggenheim. When she arrived at Pace, in 1994, the gallery was one of the first to run an in-house press office. Glimcher expanded her role from writing press releases to coordinating books and films—acting as the liaison, for example, between Agnes Martin and the makers of the documentary, *Agnes Martin: With My Back to the World*. "It's really wild," Glimcher says. "A lot of the bigger galleries have become so focused on being in many different cities, and yet their artists aren't necessarily going with them. I recognized there was a need for someone to act as an advocate, an adviser to artists and estates."

She started Hyphen nearly three years ago, found an office at Sixty-ninth and Park Avenue, and before long had one of her first clients, Washington, D.C.'s, Hirshhorn Museum and Sculpture Garden, whose director, Melissa Chiu, was an old friend. Job one: help organize the Hirshhorn's fortieth-anniversary gala in New York, home of the Brooklyn-raised

Joseph Hirshhorn—a controversial decision in D.C. "She has a very attuned art sensibility," says Chiu, "not just for the visual design but for knowing the right people." Since then, Glimcher has been working with clients in New York and environs, not to mention racking up frequent-flyer miles to the Motor City, where she spent a good part of this past winter advising the nonprofit organization Midtown Detroit Inc. on its upcoming festival DLECTRICITY. She's a member of the Public Theater's Musical Theater Council and busy developing literary properties that she's not quite ready to talk about. Not long ago, a friend in the Hamptons, Arielle Tepper Madover, the Broadway producer, invited Glimcher to see her mother's old East Hampton studio, which was filled with hundreds of canvases. Madover's mother was Susan Tepper, a painter in the late 1970s and 1980s, who cofounded the East Hampton Center for Contemporary Art, a nonprofit designed to promote new artists.

"I said, 'I don't know what to do,'" Madover tells me. "I need help." Once Glimcher stepped in, Susan Tepper had her first, posthumous solo exhibition, at Southampton's Tripoli Gallery. (She died of cancer in 1991, at 47.) "It's very hard for me to talk about my mom's work because I get emotional," says Madover. "But Andrea can. She can read it."

It was hard for Glimcher, too, to leave what had become the family business. "In the case of the breakup of the marriage, it really was enormous, the ripple effect—it touched every part of my life," she says over a recent lunch at the Hyphen offices. She tried, at first, to concentrate on her kids and, eventually, herself—hiring a trainer, teaching herself boxing, taking a shot at high-altitude skiing, which was, despite her lifelong athleticism, a stretch. "I didn't want to be stuck

LIVES > 128



# Lives An Eye for Art

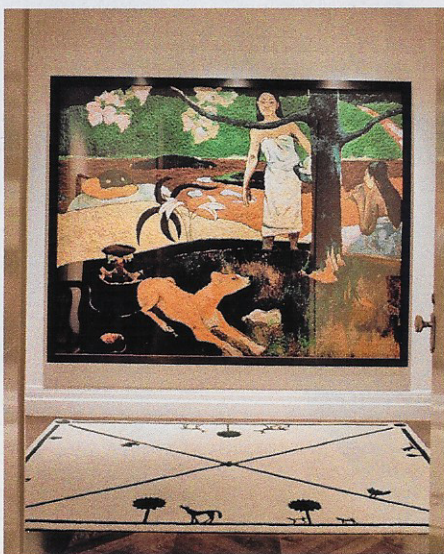
in the same routine—but it's not easy," she says. "Divorce is absolutely a loss. Looking back, I realize I went through a lot." She did eventually come to moments of clarity. "Once you make a decision, you've made it—and to use an old tennis analogy, are you going to stay deep? Are you going to go up to the net? Are you going to be stuck in no-man's-land? I would say I've honestly been in all three places in this chapter of my life." Her new business seemed a natural progression from her work at Pace: She could be a spokesperson for artists, an advocate in the press. "I feel like now I've really hit my stride, and it's frightening and thrilling because there is no turning back. I've questioned myself now and again, but then there are other moments where I just cannot believe how things have come together."

A secret in her transition's success is that she loves her work, and her clients can tell. Recently I tagged along as she toured a client through a Cecily Brown exhibition at the Drawing Center. Claire Gilman, the curator, came down from her office to greet Glimcher and Michael Wang, a Chinese businessman who had been introduced by a mutual friend. "Andrea is opening the door to contemporary art for me," Wang said, and added he was already becoming a big fan of Brown's work. Glimcher discouraged him from buying anything too hastily: "Before you buy anything you should really look."

Gilman noted that Brown's drawings—the show is titled "Rehearsal"—are themselves about seeing, and even re-seeing, specifically Hogarth and Bruegel, as well as the cover of the Jimi Hendrix Experience's *Electric Ladyland*. Wang listened patiently, clearly pleased by the guidance. "It's all beyond my expectations," he said.

**G**limcher has lived in a Beaux-Arts building on the Upper West Side since 2005, but not long ago expanded by combining its two top-floor apartments. She began a tour by stepping onto the little balcony overlooking Broadway: Out in the breeze, 200 feet above the street, she seemed like a captain at the bow. "I'd say it looks like something by Hassam," she joked about the view, while wearing a black lace Prada blouse, a caramel-colored leather skirt by Frame, black Roger Vivier flats, and a vintage Bakelite bracelet.

Hanging in her kitchen (where the board game *Life* is in progress, awaiting the return of her children, twelve-year-old Katharine and seven-year-old Alexander) are gorgeous color studies by Robert Mangold, and in the place where a TV might blast cable news, a quiet underwater video by Kiki Smith plays on repeat. There is a quasi-pointillist seascape



#### MIXING MEDIA

FOUR FROM GLIMCHER'S COLLECTION (CLOCKWISE FROM TOP LEFT): GEORGE CONDO'S *BIG RED INCORPORATED*; JOHN CHAMBERLAIN'S *GIGOLO GRAFFITI*; ALEX KATZ'S *POPPIES*; VIK MUNIZ'S *PASTORALES TAHITIENNES*, AFTER PAUL GAUGUIN.

by Lucas Samaras in the entrance; a Louise Nevelson in the living room, as well as a Pat Steir that makes you think the artist works less with paint than with tectonic plates. In the bedroom is a queen-size Robert Rauschenberg, a montage of streetscapes.

The stairs spiral up, leading to a dining room in the round, filled with a circular mural by Adam Pendleton, who met Glimcher in 2011. As Pendleton recounts, "About a year and a half ago, she said, 'You know, I have this room in my house, and one of your pieces would look amazing in it.'" After seeing the room, he went back to his studio, and began making what he calls "wall works," immersive murals that present the phrase *BLACK LIVES MATTER* in varying degrees of abstraction. A piece based on the one he made for Glimcher is included in Pendleton's traveling exhibition, which is at the Museum of Contemporary Art Cleveland until mid-May and will be at the Detroit Institute of Arts this summer, in an exhibition exploring the 1967 Detroit rebellion. It's just another example of how Glimcher's home and work and life intersect.

"Hyphen has been like putting up a tent," she says. "It starts in your mind, and then it's an idea, and then it's on paper, and then you figure out what it should be called. And that's when I was thinking, You know, I'm on my way." □

VIK MUNIZ, *PASTORALES TAHITIENNES*, AFTER PAUL GAUGUIN (PICTURES OF PIGMENT), 2005. CHROMOGENIC PRINT, 70¾" X 91½". EDITION 4 OF 6. © VIK MUNIZ/LICENCED BY VAGA, NEW YORK, NY. ALEX KATZ, *POPPIES*, 1967. OIL ON LINEN, 49" X 56½". © ALEX KATZ/LICENCED BY VAGA, NEW YORK, NY. DETAILS: SEE IN THIS ISSUE.