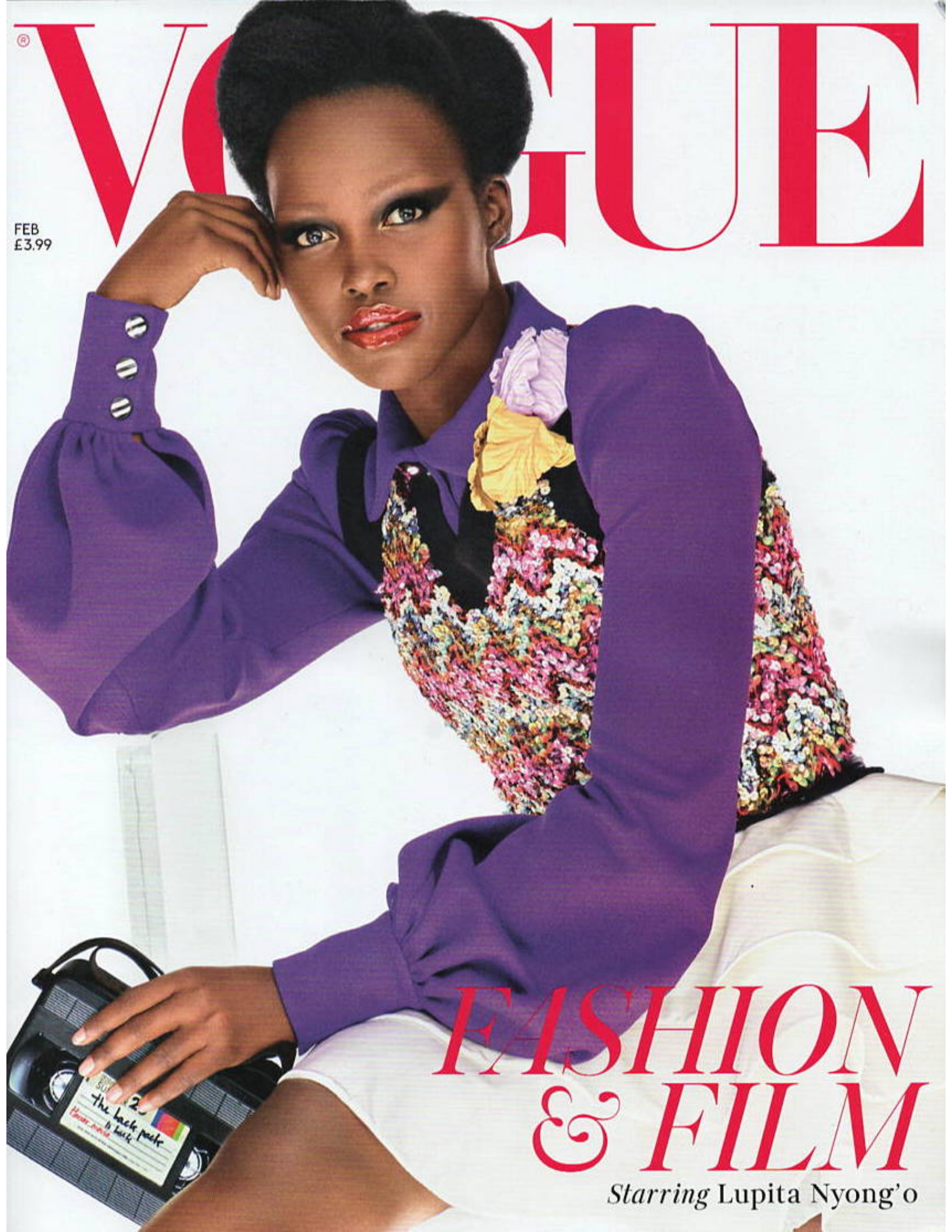


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Starring Lupita Nyong'o

Marc Glimcher and Fairfax Dorn in "the Marfa corner" of their New York home. Below right: a set of triangular side tables by Mathieu Matégot. Hair: Ledora Francis. Make-up: Holly Goveers. Fashion editor: Angelo DeSanto



We'll take Manhattan

At Marc Glimcher and Fairfax Dorn's New York loft, the art world power couple have made space for modern family life, says Alice Newell Hanson. Photographs by Jason Schmidt

Anyone would expect Marc Glimcher and Fairfax Dorn's Manhattan home, an airy eighth-floor loft near Madison Square Park, to be filled with extraordinary art. Their 2015 marriage, a Vedic meditation ceremony on a ranch in West Texas, was a small but mighty gathering of the industry – among the hundred or so guests were the artists James Turrell, Erin Shirreff

and Matthew Day Jackson. The couple had met the year before at a dinner for Ballroom Marfa, the art space that Dorn cofounded with Virginia Lebermann in Texas in 2003, which turned a dusty desert town into a zeitgeist-defining cultural destination. Glimcher is the president and CEO of Pace Gallery, which his father, Arne Glimcher,





founded in 1960 and which now represents some of the most important contemporary artists in the world – among them Claes Oldenburg and Coosje van Bruggen, Kiki Smith and David Hockney.

So it is not altogether surprising – though it is delightful – to see *Ghost Fan*, Oldenburg's 1967 stuffed-canvas sculpture, hanging above an angular crimson velvet Sergio Rodrigues armchair in the couple's bedroom; a 7-ft-long matt-black 1964 Louise Nevelson assemblage in the open-plan living space; or the 2000 Robert Rauschenberg screenprint next to the sliding doors to the kitchen. Yes, it may take a visitor a moment to recover her senses upon seeing the Picasso – a small 1961 study in cardboard for a sculpture of a woman's head – as soon as the lift doors open. But perhaps the most intriguing discovery is the couple's second most precious collection: their crystals.

Glistening along the walnut bookshelves that line the entire east wall of the living room and clustered like miniature cities on side tables are translucent obelisks of borite, selenite and calcite. By the wide bank of south-facing windows, an amethyst geode the size of a football sparkles in the sunshine. "We're total crystal freaks," says Glimcher, 56, having just finished a work call (the day before we meet, he travelled to and from Pace's Palo Alto outpost in under 24 hours, and the week before had opened the company's new global headquarters and super-gallery, on Manhattan's West 25th Street). Dorn, 45, whose demanding schedule takes her to Marfa four or so times a year, grew up in a ranching family in Texas and collected rocks as a child. Most of the specimens the couple now own were wedding gifts from friends – for instance, a luminous shard of calcite from Alexander SC Rower, president and chairman of the Calder Foundation. "It just makes the home feel better, to have these beautiful objects that are seemingly totally unpredictable," Dorn says.

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With its artful mix of rare furniture and playful touches (there is a climbing wall in the bedroom of Glimcher's elder son, Alexander), the couple's apartment embodies a similar balance of order and spontaneity, guided by what Glimcher describes as Dorn's unfailing intuition. "Fairfax is a very organic person," he explains. Within weeks of their meeting, she had encouraged him to join her in her morning meditation practice; when I arrive, she whisks up a bowl of fragrant matcha tea. Equally attuned to the frequencies of a perfect side table, Dorn had seen the loft online one day in 2014 and immediately knew it was right for the family (the couple have a 14-month-old son, Gage, and Glimcher has four children from a previous marriage). They moved in a few months later, then decamped after a year to oversee a renovation. "We were just going to add another bedroom," says Glimcher, of the project. "But Fairfax totally re-engineered it. She has this thing where she says, 'Just let me finish it.' What that means is: 'I have a vision of it and we're going to do the whole thing.' It also comes with one other thing: 'How much?' And I've never received a straight answer!"

Dorn enlisted the architect Robbie Crawford to restructure the home, adding a nursery for Gage. Now, upon entering the loft, guests step into a small foyer that leads to a hangout area – Glimcher calls it "the Marfa corner" – comprising >

Clockwise from top left: the "Prince-purple" kidney-shaped sofa; a Matégot étagère separates the entryway from the dining area; a matt-black Louise Nevelson assemblage in the dining area



Left, from top: Yoshitomo Nara's *Forest Fire* (2017) hangs in the guest bathroom; a portrait of Glimcher by the artist Adrian Ghentle; 1967's *Ghost Fan*, Claes Oldenburg's stuffed-canvas sculpture, is suspended from the ceiling over a Sergio Rodrigues armchair. Below: an Arredoluce ceiling light seems to hover above the dining table. Right: Fairfax in front of the couple's crystal-lined shelves and *From Winds*, a 1982 painting by Lee Ufan. Opposite: the daybed is another Matégot find



a pine Donald Judd daybed, a white cowhide rug and a 1979 John Chamberlain sculpture entitled *Hi Jinks*. To the right is the kitchen, with cabinets painted cornflower blue, and to the left is a dining area, where a retro-futuristic, midcentury Italian Arredoluce ceiling lamp floats like a UFO above a large rectangular walnut table and chairs by the Brazilian designer Claudia Moreira Salles for Espasso. Beyond this is a kidney-shaped sofa that Dorn has reupholstered in "Prince-purple" velvet and surrounded with potted cacti, ferns and giant white orchids.

At the heart of the home, separating the entryway from the dining area, is a glossy walnut and steel *étagère* by the midcentury Hungarian-French designer Mathieu Matégot, which Glimcher and Dorn discovered at a furniture fair in London. "It was so expensive and I told her we were insane," says Glimcher, but they fell in love with the designer's work and subsequently bought one of his 1954 perforated metal daybeds, which now stands in front of bookshelves, and a pair of his yellow and black painted metal triangular side tables. They also delight in the work of the British designer Max Lamb; his slab-like cast aluminium chair and craggy stainless-steel table now preside over opposite ends of the living space like shrunken Neolithic monuments.

Once the renovation of the apartment was complete, a friend of Dorn's asked her to recommend a chair for her own home. "I'm a really good shopper," affirms Dorn, "and one thing led to another." In 2017, she founded Fairfax Dorn Projects, a studio through which she designs interiors and sources furniture for clients – including, most recently, for Pace's West Chelsea flagship. "Everyone loves our new gallery, everyone loves the art in it, but the furniture is the most commented-upon thing," says Glimcher, in mock despair, describing a seating area that Dorn created on the fifth floor around a 1969 Indian laurelwood George

Nakashima table. "Fairfax doesn't have second thoughts or second guesses. She just has a first guess," he smiles. Pure instinct is also how she finds artists for Ballroom Marfa, including the Minnesota-born painter Loie Hollowell and the British painter William Monk, both of whom recently became Pace artists.

Such crossovers between the couple's institutions aren't unusual. Dorn and Glimcher entertain together at least twice a month in New York – hosting lively cocktail parties for 60 guests, often in the name of an artist or a non-profit organisation, as well as smaller dinners for 25, which run late into the night as projects are discussed and deals are brokered. Last May, for example, the couple enlisted the chef Nick Anderer, who then ran *Maialino* at the nearby Gramercy Park Hotel, to turn their kitchen into a Roman trattoria, serving freshly made ricotta ravioli and poached sea bass in honour of the artist Lee Ufan. It's not uncommon for Glimcher's daughter Katharine, 14, to emerge from her room to entertain guests by performing a Queen medley on the piano, and Glimcher himself has been known to sing (he played bass in the indie rock band *Galaxie 500* while a student at Harvard in the late 1980s).

Recently, for Glimcher's birthday party, Dorn persuaded the writer David Sedaris, one of the gallerist's favourite authors, to swing by as a surprise. "He wore *culottes*. It was the whole package," enthuses Glimcher, who was so excited to see his literary hero that he spent much of the evening trying to collect himself in his bedroom. Do the artists who visit ever share their opinions about the space and where their own works are displayed within it? Of course, says Glimcher. "They have no problem saying they'd rather be in this place or that." Dorn's intuition, however, prevails. "I just say, 'That's where Fairfax wants it,'" says Glimcher, "and that's the end of the conversation." ■

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