



**DEALER'S TABLE** "We were looking for ways to bring light down into the center of the loft, so we put skylights along the edges of the roof," explains architect Richard Gluckman. "This allowed us to drop light shafts into the dining room. It also gave Marianne an illuminated wall." On it hangs a painting by Lisa Yuskavage; the cat sculpture at right is by Jeff Koons. The dining table and chairs are from B&B Italia, the bamboo console from Wyeth. The grass centerpiece is made of plastic.



# THE ART OF LIVING

Richard Gluckman, the gallery world's master builder, creates a museum-quality private space for art dealer Marianne Boesky. **By Wendy Goodman**

MARIANNE BOESKY knows something about daring. In only five years, the 33-year-old art dealer has made her name representing contemporary-art stars like Lisa Yuskavage, Karin Davie, and Sarah Sze, whose show recently opened at Boesky's new gallery in Chelsea. That same persistence won over the art world's favorite architect, Richard Gluckman, whom Boesky enlisted after buying a dark TriBeCa loft—redeemed by a roof terrace—from the actor Harvey Keitel. "I didn't know Richard," Boesky remembers, "and of course he didn't take my call. But someone from his office came over to take a look at it, and it was absolutely raw: There was no floor; the ceiling had just caved in. But it was a very vertical, narrow space, which Richard doesn't get to do very often. Within an hour, I got a call." • Gluckman—whose work is collected in *Space Framed*, a new book from Monacelli Press—planned a succession of rooms for Boesky tailored for public and private functions. "We created three levels of exposure," he explains. "She's an art dealer, so she needed to entertain, and she wanted to have walls on which to exhibit art. She also needed privacy, so the second floor of the apartment is more intimate. And then there is the *very* personal space up on the roof." • Getting there took two years of renovation, and the inevitable wrangling over the budget. "I told Richard, 'I know you'd love to use granite everywhere, but it's *not going to happen*,'" she says. "Then the first set of bids came in at double my budget. I said, 'You work with other people in the art world—we're cheap!' He made me cry." In the end, Gluckman's skillful use of less expensive materials like plastic gave Boesky the blend of luxury and practicality she'd been yearning for. "It's a dream space," she says. "It's open and spacious. But it also feels so cozy."

PHOTOGRAPHED BY MARK ARBEIT



**POINT OF ENTRY** The entrance hall is separated from Boesky's study by a sliding plastic wall. "There is a certain degree of flexibility built into this room," says Gluckman. "It could be a study, a guest room, a future bedroom—a lighter construction allows for changeability in the future." The Robert Gober sink on the far wall is the first one the artist made.







**LUXURY TO SPARE** The living room is dramatic but roomy: After all, says Gluckman, "the biggest luxury in New York is having space you don't fill, right?" The giant sectional sofa from B&B Italia was broken down into two facing pieces and covered with nubby wool fabric. The striped Ti-

betan carpet is from ABC Carpet & Home; the wool poufs in front of the fireplace are from Dosa. The Edward Wormley side table is from Wyeth, as are the bamboo coffee table and forties Dunbar side chairs. The cotton-embroidered curtains are Ralph Lauren. The built-in woodbin next to the





fireplace is lined in copper—"Richard wanted to throw color in there," Boesky says. The room also showcases Boesky's extensive art collection: Two Jeff Koons puppies cuddle up on the Ralph Lauren back table; on the mantelpiece sits a photograph by Cindy Sherman, a sculpture by

Lisa Yuskavage, and a drawing by John Currin. Living with art does have its perils. "People come to my house and they think everything is for sale," says Boesky, laughing. "I had one collector who would not leave until a Bruce Nauman drawing was in the back of his SUV!"

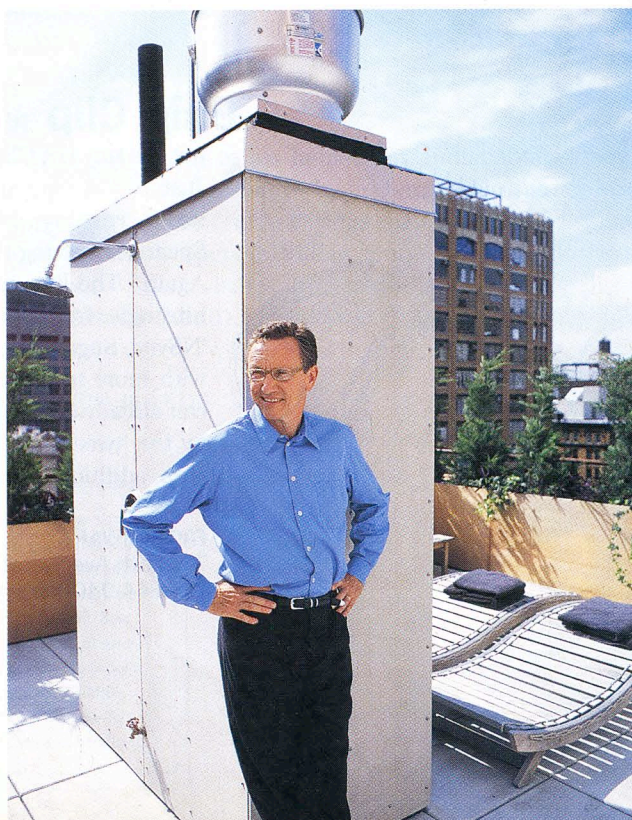


**PRIVACY, PLEASE** The upstairs living room, off the roof deck, is Boesky's refuge. "This is a professional environment for Marianne, but a private environment as well," says Gluckman. "The upstairs living room is designed to be a lot quieter." Consistent in her taste, Boesky found the coffee table and the gray-velvet-covered Wormley couch at Wyeth. The leather chaise is from Ralph Lauren, and the luxurious sweep of silk-taffeta curtain is from Beckenstein's on 20th Street.

**HIGH STYLE** The roof deck, at right, was landscaped by designer Paula Hayes, and the pergola was designed by Gluckman—"under duress," Boesky says with a laugh. The table and chairs were designed by furniture-maker Simrel Achenbach, whom Marianne met through fellow art dealer Andrea Rosen. "I would have lived in a kernel of an apartment if I could have outdoor space," remembers Boesky. "Harvey Keitel had this apartment for three or four years, and he hadn't developed it: He's lovely, but he's not a quick decision-maker. Every time I'd see him, I'd say, 'You're so spoiled! You have this huge roof and you don't even use it!' So finally he called me up one day and said, 'You want it? You can have it.' And of course I thought: *Now what?*"







**MASTER BUILDER** Richard Gluckman stands by the outdoor shower, which sits on the top, second level of Boesky's deck. "Clearly, it's a very private space," he says, "so Paula Hayes planted a foliated hedge that will eventually create an enclosure"—blocking prying eyes once it has grown in.