

ARTNEWS *TUESDAY*

SINCE 1902



Good afternoon!

And welcome back to school. At least one New York gallery is treating the opening of the new season as an opportunity to look back. Peter Freeman Inc. has enlisted Judith Stein, author of a well-received biography of art dealer Richard Bellamy (*Eye of the Sixties: Richard Bellamy and the Transformation of Modern Art*, Farrar, Straus and Giroux, 2016), to curate an exhibition exploring Bellamy's legacy. Included in "Deadeye Dick: Richard Bellamy and His Circle," which opens next Tuesday, are works by more than 30 artists in Bellamy's Green Gallery orbit, including Jo Baer, Mary Corse, Mark di Suvero, Dan Flavin, Jean Follett, Michael Heizer, Donald Judd, Yayoi Kusama, Robert Morris, Claes Oldenburg, James Rosenquist, Richard Serra, and Tom Wesselmann. (To boot, there's an Alex Katz portrait of Bellamy on loan from the Whitney Museum.)

A year ago, when Stein's Bellamy memoir came out, my colleague, ARTnews Executive Editor Andrew Russeth, wrote an article for the magazine on "Nostalgia for the Golden Age of Art Dealing," arguing that our current fascination with folks like Bellamy and Virginia Dwan—whose legacy (and top-notch art collection, much of it gifted to the National Gallery of Art in Washington, D.C.) prompted the recent traveling museum exhibition "Los Angeles to New York: Dwan Gallery, 1959–1971"—is perhaps occasioned in part by a "pervasive sense that some of [today's mega-galleries] have lost their aesthetic compass, if they ever had one, that they've abandoned the idea of taking an aesthetic position in favor of global domination."

Peter Freeman, who has been an art dealer for a quarter century, does not run a mega-gallery, though he did expand to a larger New York space a few years ago. He is known for thoughtful exhibitions of both contemporary and historical artists. Earlier today, I emailed him and asked what Bellamy's legacy means to him personally.

"For me, Dick Bellamy was one of the rare examples of a dealer who truly followed his beliefs," Freeman said. "Dick always remained open to his curiosity, and never lost his passion for art; he was someone who would choose to make things possible for the artists he supported even if it meant little or no economic benefit for himself—his artists and their work were always first."

—Sarah Douglas, *Editor-in-Chief*