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Chelsea Building Filled With Galleries, Artist Studios Could Sell for \$170 Million

Greene Naftali, Berry Campbell, and Peter Halley are among its roughly 200 tenants.



The West Chelsea Building. Photo: Courtesy of Galerie Lelong

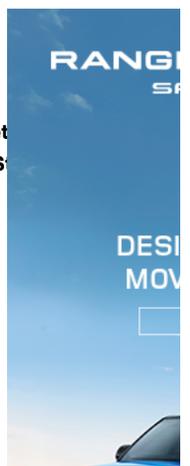
Katya Kazakina (<https://news.artnet.com/about/katya-kazakina-1589>)

January 14, 2025

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One of the oldest and largest art buildings in Manhattan is for sale, threatening to displace scores of artists.

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The West Chelsea Building, established in 1993 by the married couple Gloria and Raymond Naftali to create a vibrant artist community via inexpensive studio space, is listed for sale at \$170 million by the brokerage firm Colliers, according to the *Commercial Observer* (<https://commercialobserver.com/2024/12/wolff-building-chelsea-hits-market-170m/>). Its tenant directory lists 207 entities, including galleries and artist studios.

Located at 508-534 West 26th Street, the 400,000-square-foot building was completed in 1910 and occupies a large chunk of the block between 10th and 11th Avenues. Over the past three decades, its labyrinthian hallways have housed studios of artists like Glenn Ligon, Gary Simmons, Peter Halley, Ross Bleckner, Louise Fishman, and Hiroshi Sugimoto. On the ground floor, current gallery tenants include Berry Campbell, Galerie Lelong, and Fergus McCaffrey. Last year, a longtime occupant, Mitchell-Innes and Nash, closed, while Alexander Grey Associates gallery decamped for Tribeca.

Gloria Naftali died in 2022 at the age of 96, leaving many of her assets to the Raymond and Gloria Naftali Foundation, a non-profit she established in 2008. (Raymond died in 2003.)

“It is my wish, but I impose no legal obligation, that the Foundation maintain the character and use (primarily for artist studios and galleries) of the building located at 508-534 West 26* Street, New York, New York, as the same shall exist at the time of my death,” Naftali wrote in her will, which was viewed by Artnet News.

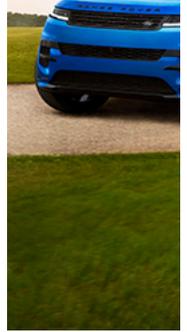




Photo: Eileen Kinsella/Artnet

Greene Naftali moved into the building in 1995. (The name of the gallery reflects a partnership between Gloria Naftali and art dealer Carol Greene.) It currently occupies ground-floor and eighth-floor spaces in the building and represents artists like Jacqueline Humphries, Rachel Harrison, Tony Cokes, Alex Israel, and Walter Price.

"Gloria loved walking around and being part of these artist studios," Christine Berry, the co-owner of Berry Campbell gallery, said.

Like other tenants Berry doesn't have a lot of information about what is happening. "This is new to us," she said.

Alarmed, artists organized a West Chelsea Building Tenants Committee, securing a meeting with the estate representatives this afternoon in the former Mitchell-Innes and Nash space.

"By now, many of you may have heard that our beloved building on West 26th Street has been listed for sale by Raymond & Gloria Naftali's estate, with an asking price of approximately \$170 million," the organizers wrote in a letter to tenants that was obtained by Artnet News. "Naturally, this news has sparked deep concern among us about the future of our community, the dedicated staff, and the livelihoods we've built here. As discussions have intensified, we believe it's time to come together and organize as a collective."

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Dozens of tenants gathered at the meeting with three representatives of the foundation. They voiced frustration about learning about the building's proposed sale in the media, rather than being informed by the owners. Tenants insisted that it could not be an insurmountable challenge to ensure that the building remains available to them at below-market rental rates, since that is what Naftali would have wanted.

Derek Wolman, an attorney for Naftali's estate, said that the building's sale is necessary for operational and tax reasons and added that it isn't generating enough income for the foundation to maintain it.

The proceeds from the sale will go to Naftali's favorite causes, which range from supporting artists to preserving the memory of the Holocaust, he said. (Raymond was a Holocaust survivor, Wolman said).

Wolman confirmed that the foundation hired a firm to market the building for sale. Close to 100 people expressed interest in checking it out.



An opening of "Stephen Maine: Falling Rocket" at Satchel Projects, which is located in the building, last year. Photo: Katya Kazakina

"This is a major piece of real estate, it's not going to sell in one day," he said. "I don't think anyone is in danger of losing their leasehold in the near future or even in medium future. We are hopeful we can find someone who will to keep the character of the building as an artist building and a gallery building."

This is very much the hope of some tenants, as well. Artist Andrea Champlin, who leased a studio in the building in the fall of 2021, ended up opening a gallery, Satchel Projects, in her front room. Its shows have gotten rave reviews, and it helped artists land at bigger galleries, while she has continued to use the rest of the space as her painting studio.



“What I love about the building is that it’s a hybrid building,” Champlin said. “It’s part of the fabric of the city. I don’t know of any other building like that.”

Brian Boucher contributed reporting.

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Damien Hirst Unleashes His Shark and Sheep for Supreme's New Drop

The streetwear brand and the British artist are at it again.



Supreme/Damien Hirst Puffer Jacket. Photo courtesy of Supreme.

by **Min Chen** (<https://news.artnet.com/about/min-chen-26579>) February 20, 2025

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Forget the museum. The latest place to spot a Damien Hirst is not in the galleries, but on some guy's Supreme puffer.

For its Spring 2025 collection, New York's leading streetwear purveyor has teamed up with the British artist on a drop of apparel, skate decks, and accessories splashed with his signature animal works.

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Damien Hirst poses with *The Physical Impossibility of Death in the Mind of Someone Living* at Tate Modern in 2012. Photo: Oli Scarff/Getty Images

The collection taps Hirst's *The Physical Impossibility of Death in the Mind of Someone Living* (1991) and *Black Sheep with Golden Horns* (2009), both emerging from his fascination with mortality. The former features a tiger shark (<https://news.artnet.com/art-world/art-bites-damien-hirst-sharks-2449572>) and the latter a black sheep with horns slathered with 18k gold, their bodies suspended in formaldehyde—a preservative that, Hirst [said in 2020](https://www.alainekanninterviews.com/damien-hirst/) (<https://www.alainekanninterviews.com/damien-hirst/>), allowed him to “put an actual thing in a gallery that was alive, make art that was real.”

These sculptures have commanded millions at auction—a shark work, *The Kingdom*, fetched \$17.1 million at Sotheby's London in 2008, per the Artnet Price Database—but you can now wear them on your sleeve for a whole lot less.



Supreme/Damien Hirst Sweaters. Photo courtesy of Supreme.

Supreme has released puffer jackets, sweaters, t-shirts, and painter jeans bearing all-over prints of the artworks. A pair of skate decks, featuring the works on the front and the artist's signature on the bottom, are also available (and already sold out).





Supreme/Damien Hirst Shark Skateboard. Photo courtesy of Supreme.

Forthcoming are shorts, jerseys, shirts, and caps offering various treatments of the artworks, all of them sealed with Supreme and Hirst's logos. For our money, the best offering is a trio of porcelain trays printed across with *Physical Impossibility*, created in partnership with fine china stalwart Rosenthal.



Supreme/Damien Hirst Shark Trays. Photo courtesy of Supreme

This season also sees Supreme nod to a host of other artists. Painter [Ernie Barnes \(https://news.artnet.com/market/a-1993-painting-by-ernie-barnes-just-sold-for-1-6-million-2173385\)](https://news.artnet.com/market/a-1993-painting-by-ernie-barnes-just-sold-for-1-6-million-2173385)'s name-making 1976 paintings *Main Street Pool Hall* and *The Sugar Shack* (which appeared on the cover of Marvin Gaye's *I Want You*) will grace shirts, shorts, jackets, and skate decks. Elsewhere, a photograph by Herbert Migdoll of choreographer Twyla Tharp's innovative ballet *Deuce Coupe*

(<https://www.twylatharp.org/works/deuce-coupe>), which premiered in 1973 against a graffitied backdrop, will get an outing on a t-shirt and anorak.

Supreme, of course, boasts a tradition of artist collaborations that are too numerous to detail. Among the eye-catching names are photographers [Larry Clark](https://news.artnet.com/art-world/larry-clark-return-photos-2601495-2601495) (<https://news.artnet.com/art-world/larry-clark-return-photos-2601495-2601495>) and Charlie Ahearn, designer Peter Saville, painters Takashi Murakami and Jean-Michel Basquiat, and filmmakers [Harmony Korine](https://news.artnet.com/art-world/fashion-designer-agnes-b-s-landmark-collection-of-harmony-korine-works-is-now-on-view-2568651) (<https://news.artnet.com/art-world/fashion-designer-agnes-b-s-landmark-collection-of-harmony-korine-works-is-now-on-view-2568651>) and [David Lynch](https://news.artnet.com/art-world/david-lynch-obituary-2472413) (<https://news.artnet.com/art-world/david-lynch-obituary-2472413>).



Supreme/Damien Hirst Sheep Shirt. Photo courtesy of Supreme.

And the brand is no stranger to Hirst. This latest joint venture follows its 2009 collaboration, centered on his famed Spot and Spin paintings. A sensation on release, the collection comprised apparel and skateboards (including, famously, a t-shirt with a spotted Supreme logo and the Nas-referencing slogan “Life’s a bitch, then you die”), which are now worth a mint on the resale market. A group of five spotted skate decks, for one, realized a stunning \$15,000 (<https://onlineonly.christies.com/s/handbags-x-hype/set-five-damien-hirst-dots-skateboards-219/78538>) at Christie’s in 2019.

Hirst, meanwhile, found himself in a spot of scandal last year when the *Guardian* turned up evidence that he had been [backdating his formaldehyde sculptures \(https://news.artnet.com/art-world/damien-hirst-backdated-signature-formaldehyde-sculptures-u-k-paper-reports-2455123\)](https://news.artnet.com/art-world/damien-hirst-backdated-signature-formaldehyde-sculptures-u-k-paper-reports-2455123)—adding further intrigue to a body of work already long [deemed \(https://news.artnet.com/art-world/damien-hirst-venice-exhibition-animal-rights-group-892277\)](https://news.artnet.com/art-world/damien-hirst-venice-exhibition-animal-rights-group-892277) [controversial \(https://news.artnet.com/art-world/damien-whats-your-beef-916097\)](https://news.artnet.com/art-world/damien-whats-your-beef-916097).



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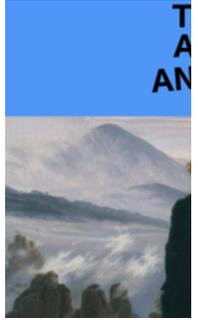
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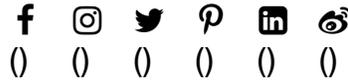
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