

September 24–27, 2026

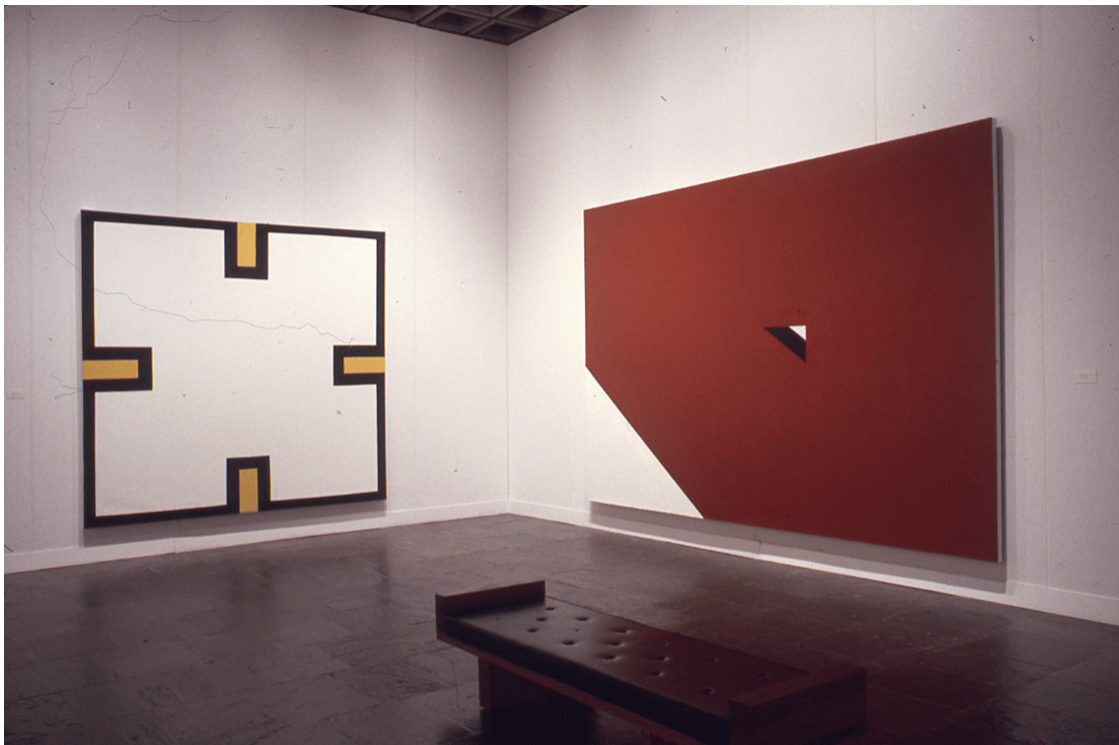
INDEPENDENT 20TH CENTURY



Reenacting the Breuer

You certainly know that Independent 20th Century's new home, the famous Madison Avenue icon designed by architect Marcel Breuer, was built as the home of the Whitney Museum (1966–2014) and later hosted The Met Breuer (2016–20) and the Frick Madison (2021–24). The landmark celebrates its 60th birthday this year. But you might not know that eight of the artists who have solo presentations this year previously held one-person museum exhibitions in the building. Raphael Soyer (1899–1987), for example, presented by New York's [Forum Gallery](#), held a one-man exhibition at the Whitney in 1967, the year after the building was inaugurated. A posthumous exhibition of Alice Trumbull Mason (1904–71) was

held at the Whitney in 1973. Her work will be shown by [Galerie Lelong](#), of New York and Paris. Andy Warhol (1928–87) was shown by the Whitney at the Breuer twice, first in 1971 and again in 1979. His drawings are the subject of an exhibition by [The Andy Warhol Foundation](#). And the Whitney held a survey of the work of Jenny Holzer, brought to the show by [Sprüth Magers](#), with branches in Berlin, London, Los Angeles, and New York, in 2009. Read on for more presentations at Independent 20th Century later this month that echo the storied history of the Breuer.

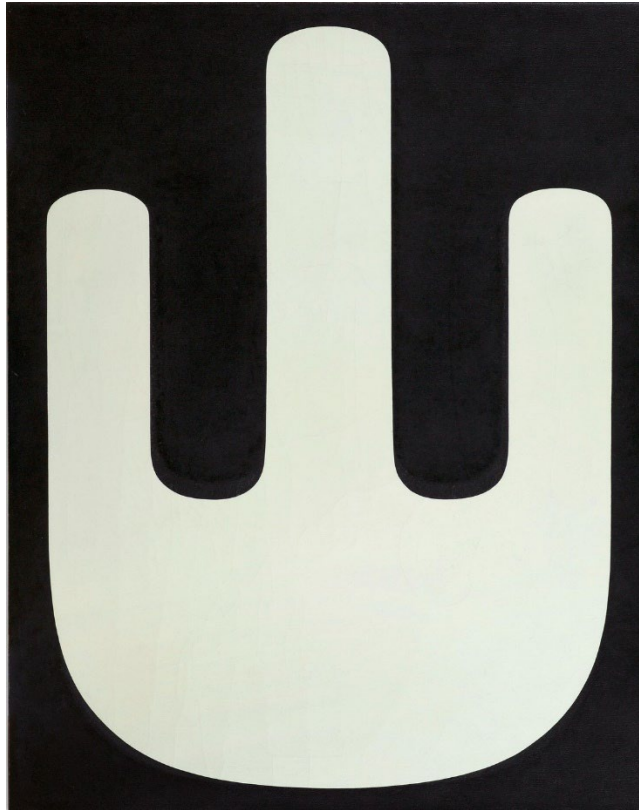


Al Held at James Fuentes

Al Held (1928–2005), the subject of a survey at the Whitney in 1974, was a successful second-generation Abstract Expressionist painter when, in the early 1960s, he moved to a hard-edge style of geometric abstraction. His crucial Alphabet Paintings series (1961–67) took inspiration from the graphic forms of typography to create expansive, sometimes enormous canvases that numbered among the most significant exemplars of “Post-Painterly Abstraction.” By the end of the decade, Held had begun his Black & White paintings, diagrammatic, quasi-illusionistic images that pictured conglomerations of geometric solids floating in

infinite space. James Fuentes, of New York and Los Angeles, brings to Independent 20th Century an exhibition of Held's work that focuses on these seminal years and will include works shown at the 1974 Whitney survey.

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Myron Stout at Craig Starr Gallery

The abstract painter Myron Stout (1908–87), the subject of a solo show at the Whitney in 1980, moved from New York to Provincetown in 1952 and for the last 35 years of his life worked on a series of paintings and drawings in black, white, and gray. He labored on some of his meticulous, hard-edge compositions for years at a time, making minute adjustments to the irregular but somehow archetypal forms he depicted. New York's Craig Starr Gallery presents a show of Stout's work coupled with examples of Cycladic sculptures from the ancient

Aegean, which the artist loved, emphasizing the affinities of minimal, glowing abstractions created thousands of years apart.

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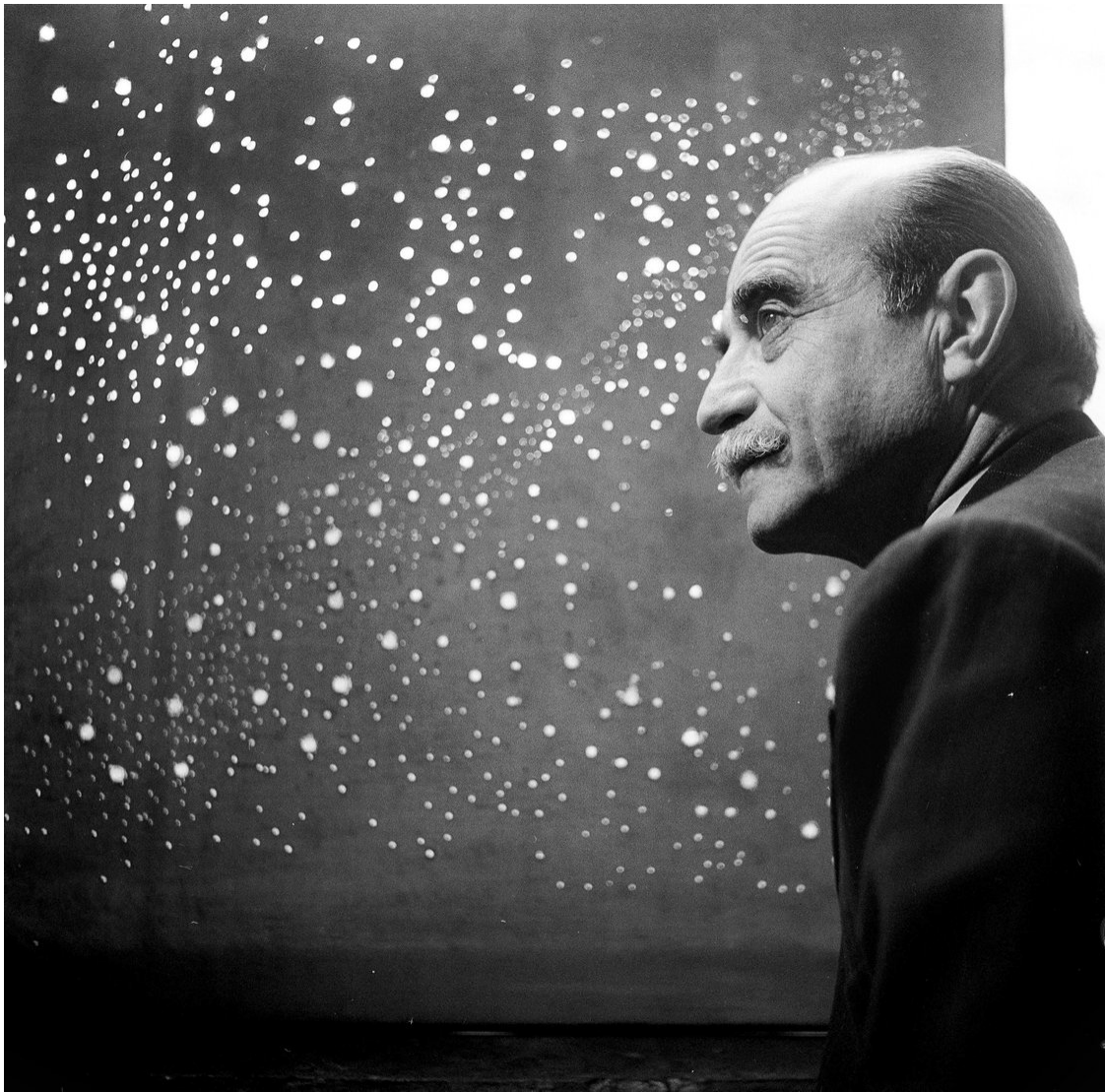


Eleanor Antin at Diane Rosenstein Gallery

Eleanor Antin (b. 1935, lives and works in San Diego), the subject of a solo show at the Whitney in 1997, was a key member of the first generation of feminist artists, working in performance, video, and photo-conceptualism. Often employing self-portraiture and masquerade, her work circles around notions of personal and group identity, as well as the status of women in Western society and culture, and it greatly influenced younger generations of artists. The solo presentation of Antin's work at Independent 20th Century, with Los Angeles's Diane Rosenstein

Gallery, includes iconic examples of her photographic work of the 1960s and '70s, along with performance documentation, sculpture, and historic ephemera.

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Lucio Fontana at Nahmad Contemporary

The work of the Argentine-Italian artist Lucio Fontana (1899–1968) was featured in a one-man show at The Met Breuer in 2019. A major figure in postwar European

and South American abstraction, Fontana famously created the “Cuts,” a series of monochrome canvases with razored slits that reveal the space behind the surface. At Independent 20th Century, Nahmad Contemporary from New York presents a group of paintings from three different series, dated between 1956 and 1961, and inspired by his long relationship with the city of Venice. In them, sand, glitter, and bits of Murano glass affixed to the surface join with oil paint and punctured canvas to explore the interplay of real and pictorial space, and to evoke the way light dances on the gold and jeweled surfaces of Venetian churches and on the rippling water of the canals.

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Related Talks & Programs

Talks & Programs at Independent 20th Century will allow visitors to take a deeper dive into many of the show’s curatorial themes, standout presentations, and market trends. Two events on Friday, September 25th, reflect directly on the exhibitions outlined above. At 3:00 PM, ***The Radical Intimacy of Andy Warhol*** looks at Warhol’s homoerotic drawings, the subject of the Warhol Foundation’s exhibition, with Klaus Biesenbach, Director of the Neue Nationalgalerie in Berlin; Andrew Rossi, writer and director of the Netflix series *The Andy Warhol Diaries*;

Deborah Kass, an artist whose work has long engaged Warhol and Pop; and Michael Dayton Hermann, the Andy Warhol Foundation. At 5:00 PM, ***Reenacting the Breuer*** examines the fabled building in which Independent 20th Century takes place, with Richard Armstrong, Director Emeritus, Solomon R. Guggenheim Foundation; Ian Alteveer, Beal Family Chair of Contemporary Art, Museum of Fine Arts, Boston; and Charles F. Stewart, Chief Executive Officer, Sotheby's. Click the link below for a full schedule of events.

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Images: Installation view of Andy Warhol (Whitney Museum of American Art, New York, May 1–June 20, 1971). Wallpaper: Cow, 1966; On wall, right: Ethel Scull 36 Times, 1963. Box 53, Folder 2, Main Branch Exhibition Records, Frances Mulhall Achilles Library and Archives, Whitney Museum of American Art, New York. Artwork © 2026 The Andy Warhol Foundation for the Visual Arts, Inc. Photograph by Geoffrey Clements; Installation view, Al Held, Whitney Museum of American Art, New York (October 11 – December 1, 1974), courtesy of the Al Held Foundation, Inc.; Myron Stout, *Hierophant*, c.1965-70, oil on canvas, 38 x 30 inches, photography by Dan Bradica, courtesy of Craig Starr Gallery; Eleanor Antin, *Representational Painting*, 1971, 2 in a unique set of 18 black and white photographs mounted on board, 6 1/2 x 8 1/2 inches each, courtesy of Diane Rosenstein Gallery; Lucio Fontana, photography by Frank Philippi, Milan, 1959, courtesy of Nahmad Contemporary, collection Fotomuseum Antwerpen, P/2012/206, © Frank Philippi. © 2026 Artists Rights Society (ARS), New York / SIAE, Rome