

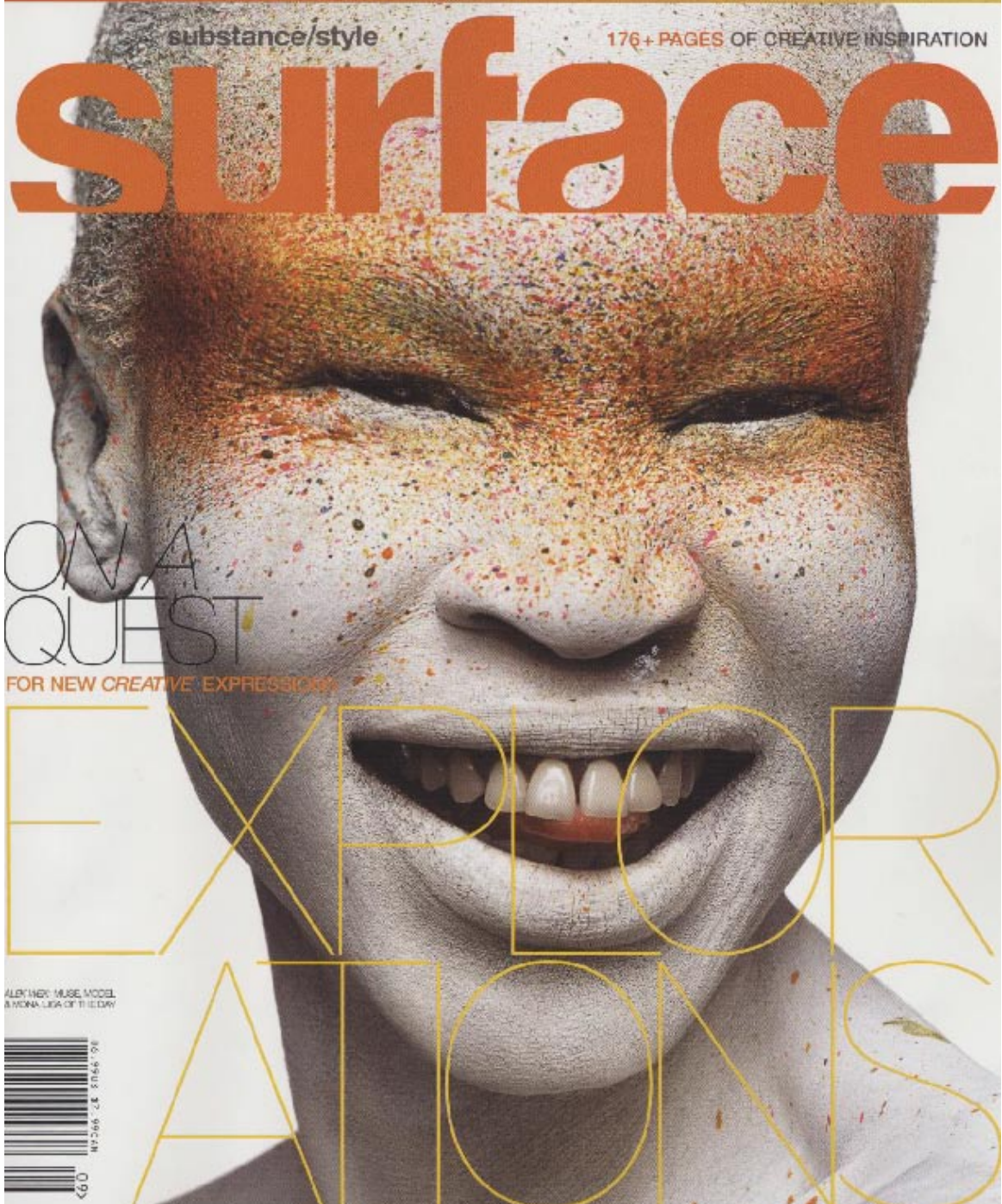
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Surface
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IMAGINATION STROKES OF GENIUS: ART & DESIGN WORLDS MIX IT UP | MIGRATION FANTASTIC VOYAGE: THE PLACES & SPACES, GEAR & GADGETS OF FIRST CLASS TRAVEL | INSPIRATION THE NEW PALETTE: FORWARD FASHION INTERPRETS THE MASTERS OF MODERN ART



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COLLECTED WORKS

STRADDLING THE LINE BETWEEN DEALER AND COLLECTOR, TIM NYE GOES WITH HIS GUT WHEN DECIDING WHICH WORKS ARE TRULY PRICELESS

TIM NYE, THE FOUNDING owner of the new exhibition space Nyenius at the National Arts Club, was only 17 when he bought his first piece of art, a monumental abstract painting by Susan Lauder. This acquisition was followed by a subsequent purchase, five years later, of two Robert Rauschenberg paintings from the 1980s, which Nye eventually flipped for a substantial profit. "My collecting is still pretty divided along those lines," says Nye, now 30, referring to his dual interests of building a private collection and buying work for resale on the secondary market. "There's a long tradition of dealers that are collectors."

One strand of Nye's current collecting addresses the barrier between art and architecture or art and design. "Seeing Liked Mirrors," by Olafur Eliasson, for example, is a 2004 work comprised of three tilted mirrors with striations, in which "everything's kind of pulled into the mirrors, like a fun house," while Jacqueline Humphries' "Black Light Painting," 2005 presents an abstraction that's literally glowing—it's black in front, but it's black in back.

Nye also favors work that is "humorous and edgy but also kind of formal in its thinking," such as Paul McCarthy's "Silicon Gloves (Scagetti Men/Tomato Head Hands)," 2000-1, featuring a pair of Simpson hands;

"Dwarf Head (Black)" 2000; or "Santa (Riff Plug)," 2002, featuring Santa holding the titular device. Jason Rhoades' chandelier sculpture "Unfringed (Two Wheel Chandelier)," 2001, featuring various words for "vagina" in neon, also falls into this dealer category.

"I have to make it very clear," Nye says, "when I buy on the primary market, that I'm buying for my collection, because there's a lot of justifiable scenarios that I'm buying things to flip them." And how does he decide what to keep for himself? "It's a total gut instinct," he says. "Something feels right about it. You see something and you just know." **DOROTHY SPICARS**

ART

SEEN IN BLOWING TIM NYE IN THE NATIONAL ARTS CLUB DINING ROOM AT A FINE DINNER WITH A COCTAIL, TUX, COFFEE, WELFARE, AND A TUX DRESS SHIRT WITH A FINE STRIPE. NYE / NYE

LEFT: JACQUELINE HUMPHRIES' "UNTITLED," 2005, WOOD, METAL, 50 X 60". ABOVE: PAUL MCCARTHY'S "SILICON GLOVES (SCAGETTI MEN/TOMATO HEAD HANDS)," 2000-01, YELLOW SILICON, PAPERGLASS, AND STEEL, 20 X 7 X 4"

SURVEILLANCE