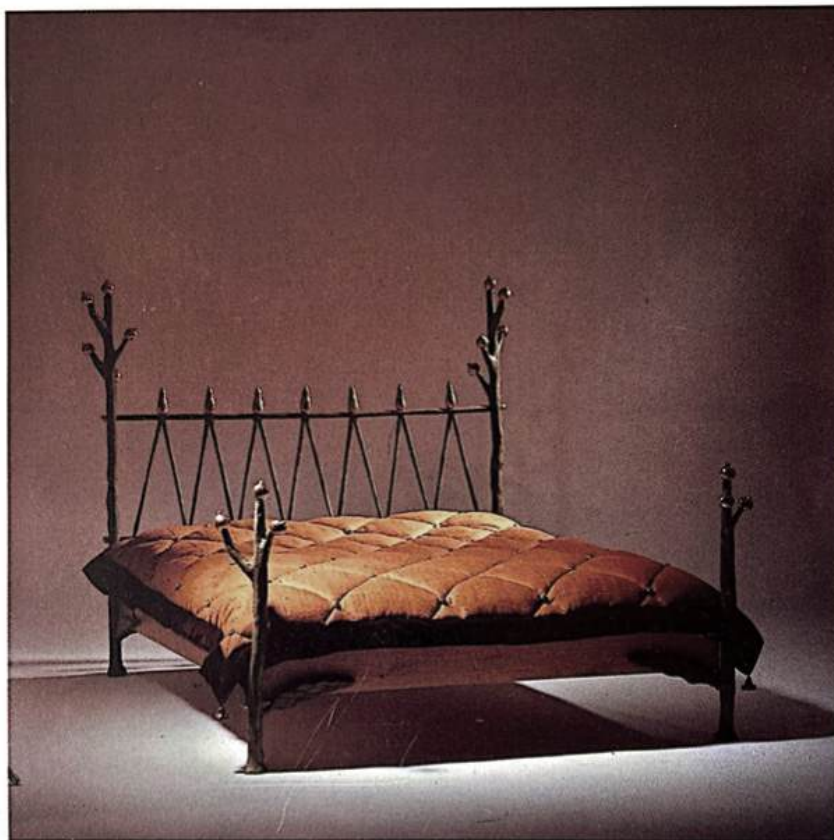


## From Paris to New York : 35 years later, a dive into the history of the Neotu gallery, Pioneering French Design of the 80's



Portrait of Gérard Dalmon and Pierre Staudenmeyer in their New York Gallery located on Greene Street in 1990.

Step into the bold spirit of 1980s design with Néotù: The Visionary Years — a tribute to the gallery that redefined contemporary French furniture. Founded in 1984 by Gérard Dalmon and Pierre Staudenmeyer, Néotù sparked a creative revolution with more than 100 exhibitions and 850 radical models, giving rise to iconic talents such as Garouste & Bonetti, Martin Szekely, Pucci de Rossi, and more.



Garouste & Bonetti, a dream bronze bed

Neotu, 1990

neotu  
new york

n

opening  
exhibition

e

elizabeth garouste  
&  
mattia bonetti

o

september 27  
october 30, 1990

t

preview on  
thursday,  
september 27  
from 6 to 9 pm

u

neotu, 133 greene street, new york, ny, 10012 phone (212) 982 0210 fax (212) 982 0217

## From Paris to New York : 35 years later, a dive into the history of the Neotu gallery, Pioneering French Design of the 80's

A retrospective exhibition revisiting the legacy of gallery Neotu  
at Galerie Gabriel Penthouse Sutton Tower.

**May 12 – October 17, 2025**

Sutton Tower – 430 East 58th Street, 72nd Floor, New York

**Opening Cocktail | May 12 | 5 PM – 9 PM**

by invitation

Visit by appointment only

**Monday – Friday | 9 AM – 5 PM**

**Contact for press**

High resolution image available on request

info@mouvementsmodernes.com - tel : +33 (0)1 45 08 08 82

info@galeriegabriel.com - tel : +1 (631).903.2382

**mouvements  
modernes**

**GALERIE GABRIEL**

**CMS  
COLLECTION**



Patrick Naggar, Lounge chair, 1989

# **From Paris to New York :**

## **35 years later, a dive into the history of the Neotu gallery,**

### **Pioneering French Design of the 80's**

Following the success of Neotu Paris, co-founded in 1984, Gérard Dalmon and Pierre Staudenmeyer opened a second gallery in New York in 1990. The space, a 300 m<sup>2</sup> loft in SoHo, was located near the renowned Leo Castelli Gallery.

Now, 35 years later, Mouvements Modernes and Galerie Gabriel present a retrospective of Neotu's transatlantic adventure. Hosted in a penthouse within the Sutton Tower, this exhibition is curated by Sophie Mainier-Jullerot—former collaborator of Pierre Staudenmeyer and founder of Mouvements Modernes—and Nancy Gabriel, founder of Galerie Gabriel. Together, they pay tribute to these visionary gallerists, reaffirming the legacy of Néotù, which helped shape the Design Gallery model in the history of both French and American Decorative Arts.

As pioneering talent scouts and publishers, Neotu's founders, Gérard Dalmon and Pierre Staudenmeyer, played a major role in revitalizing French design since 1984. Their two galleries, in Paris and New York, hosted over a hundred exhibitions featuring around forty French and international designers, leading to the publication of 850 pieces of furniture, objects, and lighting. Over sixteen years, four emblematic designers—Szekely, Garouste & Bonetti, Friedman, Sipek—defined an extraordinary creative journey. When they first began their work as design publishers, Dalmon and Staudenmeyer were driven by a mission: to reconnect art with domestic life. For them, furniture became the new medium for aesthetic emotion, once reserved only for fine art.

#### **The New York Adventure**

By the late 1980s, “the Neotu”, as they were known, sought to expand their gallery internationally. With an established American clientele already visiting their Paris space near the Centre Georges Pompidou, New York was the natural choice for their expansion.

In September 1990, they inaugurated their SoHo gallery at 133 Green Street, a 300 m<sup>2</sup> industrial space, with a show dedicated to Garouste & Bonetti.

At the time, SoHo was a vibrant art district, and their neighbor was none other than Leo Castelli. Over the next three years, they presented a series of exhibitions showcasing the “Neotu family of designers”, as well as American talents like Godley Schwann. They also represented VIA, France's design promotion institution, and in 1992, they exhibited the first and only furniture collection by Jean-Paul Gaultier.

As Manhattan underwent rapid urban transformation, rising developments in SoHo led them to relocate to a smaller space on Wooster Street, which functioned as a showroom for the Neotu catalog. In 1995, they moved again, this time to a townhouse on 44th Street and later a loft on 34th Street.

Throughout their ten years in New York, Gérard and Pierre worked closely with clients on interior design projects, furnishing spaces for notable figures such as Lou Reed and the Girbaud couple in Manhattan. Similarly, major American institutions have works in their collections, such as the Cooper Hewitt, Smithsonian Design Museum, New York and San Francisco Museum of Modern Art.

This retrospective, curated by Sophie Mainier-Jullerot - Mouvements Modernes Gallery - and Nancy Gabriel - Galerie Gabriel - in collaboration with CMS Collection, revives the original spirit of Neotu. Much like Gérard Dalmon's final loft in Chelsea, the exhibition will highlight the duo's vision of aesthetic emotion, their boundary-breaking approach to design, and their ability to create unique dialogues between objects and images.

The exhibition will feature works by Martin Szekely, Garouste & Bonetti, Dan Friedman, Pucci de Rossi, and others, furnishing a contemporary New York space in harmony with selected artworks curated by CMS Collection.





Garouste & Bonetti, Rainbow chest of drawers, 1988



Pierre Staudenmeyer with Garouste & Bonetti pieces.

*"In the early 1980s, contemporary artistic expression was reaching the end of an era: conceptual and minimal art had pushed the dematerialization of the artwork to its extreme.*

*As we felt disillusioned with what was emerging—mainly the return to figuration—we sought to broaden the spectrum.*

*At the same time, new forms of art, such as contemporary photography and furniture design, attempted to reconcile individuals' desire for a place in the world with artistic value. It was within this perspective that we began our work, convinced that a 'rematerialization' of art's function—more than the artwork itself—could take shape through other mediums."*

**— Pierre Staudenmeyer**

## **“Rejection of Styles and the Abundance of the Early ‘80s**

*The very name Neotu is a manifesto: «néo-tout—neo-everything.» It reflects the stylistic indifference that characterized the company’s founding. Rather than adhering to a single aesthetic, Neotu’s vision lay in the juxtaposition of existing ideas, an inventory of talent, and the search for coherence among the fragmented trends of contemporary design.*

## **Economic Approach**

*In the 1980s, the dominant model was the Italian one—focused on fixed catalogs, industrial-scale production, and massive distribution investments. This approach, however, did not allow for the creation of a distinctive and successful offering. Instead, Neotu found its inspiration in furniture history—drawing from the 18th-century marchand-merciers and later figures like Steph Simon and Galerie Lacloche.*

## **Development Model**

*A key aspect of Neotu’s evolution was its series of self-produced exhibitions, which helped establish a reference catalog in the design world. Positioned between the roles of publisher and art gallery, Neotu deliberately avoided presenting its pieces as «artworks.» Instead, its approach was closer to that of a film producer, shaping and curating design narratives over time.*

## **Collaborations**

*Neotu’s partnerships with designers were always based on long-term creative development rather than one-off projects. Over 10 to 17 years, it nurtured ongoing collaborations with Garouste & Bonetti, Szekely, Bauchet, Friedman, Gagnère, and Gavaille—each new exhibition marking an evolution in the designer’s thinking and approach.*

*Unlike traditional selection processes based on submitted portfolios, Neotu’s collaborations emerged through dialogue, exploration of design philosophy, and an engagement with the designer’s unique creative vision and experimental ideas.”*

## **— Pierre Staudenmeyer**



Barbara table by Garouste & Bonetti and Betty chairs by Szekely in a conference room Place Vendôme, Paris.



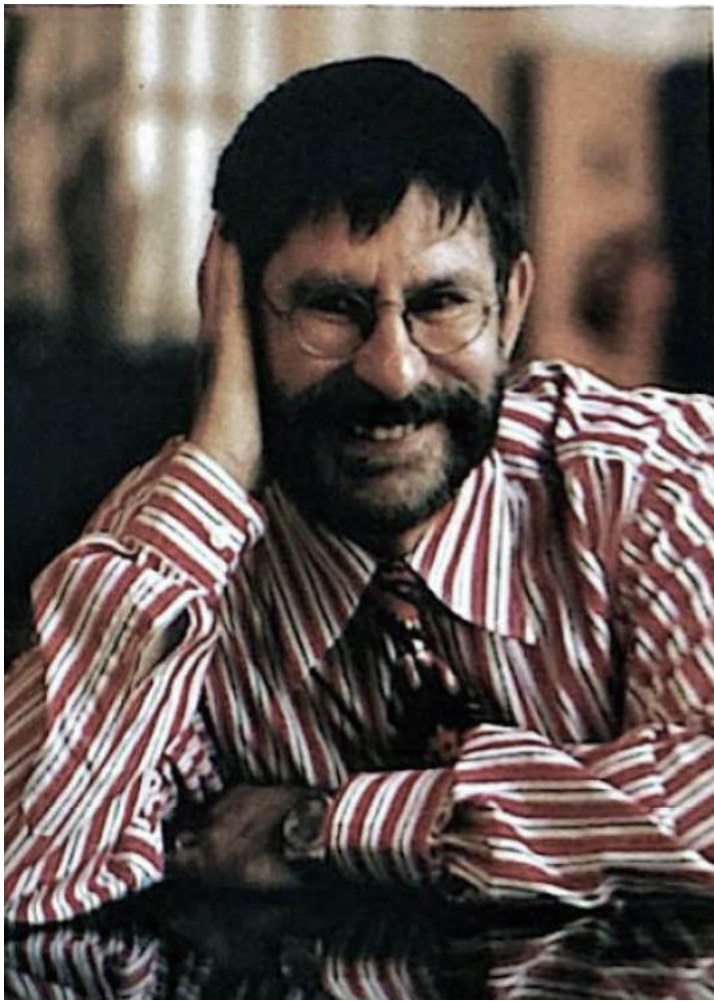


Martin Szekely, Stoleru sofa, 1987





Garouste & Bonetti, Inde side table, 1986



*"Neotu's aim was never to embrace only one style, and the gallery's refreshingly heterogeneous approach led to an outlet in New York."*

**— Gérard Dalmon**

Gérard Dalmon's apartment in New York







Fautel Elytre, 1990

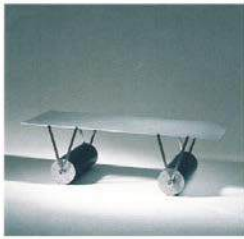


Table basse à rouleaux, 1987



Tables Gigognes, 1994

design is  
not a goal  
by itself.  
It is useful  
to reach a  
balance, to  
generate  
energy and  
to re-  
enforce  
perception

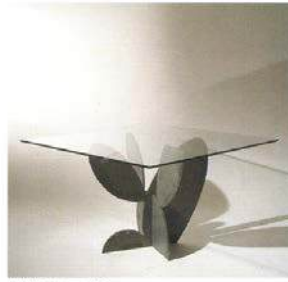


Table Cactus, 1991



Tapis Peau d'ours, 1985



Table basse Parsifal, 1986



Table Tristan, 1986

a chair is not a sculpture, a rug is not a painting  
(une chaise n'est pas une sculpture, un tapis  
n'est pas un tableau)

Patrick Naggar

## Interview of Gérard Dalmon in New York Living 1997-98

Gerard Dalmon has a very anecdotal, very New York yarn about his Chelsea apartment. With a twinkle in his eye, he waves expansively at the sunny space around him and lowers his voice theatrically: 'This used to be a back room' what was once a VIP encounters room for the reckless patrons of the infamous and happening 1980s nightclub Area, is now an intensely personal space. The biggest ingredient in Dalmon's decorating scheme is a sense of fun: he is not afraid of either deep kitsch or outspoken colour.

The result is explosive: silver hydrogen balloons cover the bedroom ceiling. collections of toys jostle for space on the shelves, and the different walls of the rooms are painted odd and not necessarily complementary colours. But Dalmon is able to carry off his wacky interior with aplomb. since the whole scheme is grounded with good pieces of contemporary design by the European designers whom he favours. Dalmon was in fact one of the two pioneering partners of the french furniture gallery Néotù, which was founded in 1985 and has since gone from strength to strength, serving as a rallying point for design in an otherwise hardly, vigorous Parisian context. Néotù has a highly independent approach: the name itself is a word play, meaning 'neo-everything'. and is a tongue-in-cheek reference to the widespread obsession « with categorizing artists' work according to prevailing movements such as primitivism, minimalism, rationalism and so on.

Neotu's aim was never to embrace only one style, and the gallery's refreshingly heterogeneous approach led to an outlet in New York,» where Dalmon has been living since 1994. His apartment, naturally enough, thus doubles as an incidental showroom for some of the most interesting work by contemporary designers and decorative artists. The large tree-like lamps (by design duo Garouste and Bonetti) that define the main living space, for example, are temporary refugees from rock star Lou Reed's mostly Neotu-designed interior, and the odd cardboard box contains pieces en route to and from exhibitions. The knowledge that his modest space would soon be filled with the spectacular creations favoured by the gallery did not prompt Dalmon to choose a neutral colour scheme. When he moved in the whole place was white. The very first thing he did was custom-mix a yellow green tone for certain walls, a bright yellow for others and a pale blue for another, plus a vibrant orange for the trim. Then he installed shelves in the narrow passageway to display his vast collection of toys from the 1940s and 50s.

Finally, before moving in Neotu's wonderful creations, Dalmon and his partner Joseph Savastano threw an enormous party for Valentine's Day; the extravagant preparations included filling the still-empty apartment with 200 plastic roses and plastic-flower cushions. This was the beginning of a party tradition whereby four times a year- for Bastille Day, Hallowe'en and Christmas as well as valentine's Day- the space is transformed into another kind of imaginary paradise, very much in line with Dalmon's ebullient approach to life.





Mr & Mrs Girbaud's apartment in New York, interior design by Neotu Gallery.

**1984**

Creation of Galerie Neotu, Rue de Verneuil, Paris

**1985**

September: Opening of a new space on Rue du Renard, Paris

**1990**

The launch of Neotu New York

**2001**

Closure of Neotu Paris and New York galleries



Martin Szekely, Leone wardrobe, 1989

**Exhibitions at Neotu Gallery New York**  
**133 Green Street NY**

**1990**

September - October  
**Opening Exhibition**  
**Elisabeth Garouste & Matia Bonetti**

**1991**

January - February  
**A Warriors Collection**  
**Arnold van Geuns & Clemens Rameckers**

June - July  
**Green Pieces**  
**Dan Friedman**

September - November  
**Initials and Other Pieces**  
**Martin Szekely**

**1992**

September - November  
**Mobile Furniture Collection**  
**Jean-Paul Gaultier**

November - January  
**Colour Comedies Ceramics**  
**Elisabeth Garouste & Matia Bonetti, Michael Graves,**  
**Zaha Hadid, Atsushi Kitagawara, Jo Laubner,**  
**Ettore Sottsass**  
**Produced by Waechtersbacher Keramik Workshop**

**1993**

March - April  
**A New Furniture Collection**  
**Elisabeth Garouste & Matia Bonetti**

April - May  
**Drawings, Objects & Furniture**  
**Sylvain Dubuisson**

May - June  
**A New Furniture Collection**  
**Lyn Godley & Lloyd Schawn**

Mr & Mrs Girbaud's apartment in New York, interior design by Neotu Gallery.







Garouste & Bonetti, Silver cabinet, 1992





Martin Szekely, Pettit desk, 1985





Pucci de Rossi, Mr B. office desk, 1988



Dan Friedman, Neotable, 1990

# mouvements modernes



## About Mouvements Modernes

Mouvements Modernes was founded in 2002 by Pierre Staudenmeyer, a historic advocate for design and the co-founder of Neotu Gallery. Focused on contemporary design and the decorative arts, the gallery supports numerous artists under the direction of Sophie Mainier-Jullerot, its current owner. Over the years, Sophie has built a strong vision, expertise, network, and reputation in the field.

Today, the gallery offers a curated selection of iconic 1980s and 1990s design pieces, a tribute to the legacy of Galerie Neotu. Featured works include those by Martin Szekely, Garouste & Bonetti, and Dan Friedman, whose creations left a lasting mark on that era.

Continuing the work initiated by Pierre Staudenmeyer, Mouvements Modernes selects contemporary artists and designers producing one-of-a-kind collectible pieces and limited editions. Emerging designers like Tim Leclabart and Fabien Petiot explore furniture in limited editions, reaffirming the French tradition of the decorative arts. They blend craftsmanship with contemporary aesthetics through their designs.

Finally, the gallery represents several artists, creators of contemporary objects, who are rooted in our times and use the material as the essence of their art. Sejin Bae, Nadège Desgenétez, Michal Fargo, Yoshiaki Kojiro, Morgane Tschember, each one illustrates an exceptional know-how in different fields: ceramics, glass, porcelain..

Mouvements Modernes curates exhibitions and events, showcasing the heart of today's contemporary creation. Representing around 15 artists, the gallery actively promotes them both in France and internationally, particularly through participation in major design fairs. Additionally, the gallery develops bespoke projects, facilitating collaborations between artists, designers, interior architects, and private collectors.





## About Galerie Gabriel

Galerie Gabriel is a Collectible Design Gallery founded by Nancy Gabriel in 2013 and now based in NYC.

Year after year, Galerie Gabriel has acquired strong pieces with the aim to find exceptional contents with historical significance in the 20th century. Eclecticism, rarities and authenticity have always been a defining feature of the gallery as Nancy Gabriel has been aiming at showing correspondences and interferences between different movements representing shining moments in modern design history, when daring forces come to construct design culture. Conversations between furniture and objects of different eras and varied geographical locations are well-established. This is the nature of the 'curated' selection.

Thus the Gallery has collected a large and well-defined selection of modernist pieces from the likes of Jean Royère, Joaquim Tenreiro, or José Zanine Caldas, as well as icons of 20th century design from 1900 like Carlo Bugatti, or mid-century modern ones from Max Ingrand, Jean Prouvé, Gio Ponti, Maria Pergay, or Gabriella Crespi among others. The gallery is also presenting rare pieces of 1980s/1990s furniture from star designers Martin Szekeley or Garouste & Bonetti, edited by Neotu. Galerie Gabriel is also involved in developing the works of contemporary designers, like George Mohasseb, Ranya Sarakbi + Niko Koronis, Maria Group + Spock Design, Namika Atelier and Zein Daouk..



## About CMS Collection

For the first time, CMS Collection is bringing its visionary platform to New York, marking a significant milestone in its mission to champion contemporary art on a global stage. This highly anticipated exhibition, opening at the esteemed Galerie Gabriel, coincides with New York's vibrant Art Month, a moment energized by major fairs such as TEFAF and Frieze.

This inaugural exhibition is the first of two major showcases orchestrated by CMS Collection in New York. Developed in collaboration with Galerie Gabriel, the first exhibition will present a compelling dialogue between NEOTU furniture editions and a curated selection of paintings by artists active in the 1980s and 1990s. Among these, the show will also feature works by Argentine artist Roberto Platé, offering an early introduction to his practice within this broader historical and aesthetic conversation.

In November, CMS Collection will dedicate a second exhibition exclusively to Roberto Platé, offering a comprehensive exploration of his transformative years in New York. This solo exhibition will provide a deeper dive into his unique artistic evolution, shaped by his journey from Buenos Aires to Paris and ultimately to New York, where his engagement with verticality, minimalism, and urban landscapes became defining elements of his work.

Founded by Joanna Chevalier, Hervé Mikaeloff, and François Sarkozy, CMS Collection is a bold initiative dedicated to supporting contemporary artists and fostering international artistic dialogue. By bringing these two exhibitions to New York—one contextualizing Platé within a wider artistic movement, and the other offering a focused retrospective—CMS Collection reaffirms its commitment to highlighting exceptional yet under-recognized talent on the global stage.