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curator of modernity, which encompasses a myriad more than minimalism and abstraction; Wood is at once selective and inclusive.

Wood's hybrid agenda is signaled by the inclusion, in the entrance and office area, of a huge orange, red and black tapestry by Victor Vasarely, the 1960s and '70s eminence grise of Op-Art, whose works, once considered kitsch, have gained a foothold in the lexicon of modern art. Its presence is interesting, for we tend to look with slight embarrassment at icons of the recent past; it takes usually a good forty years for the out-of-style to become chic again, to stand proud of the harsh corral of fashion.



...he...dishes up tantalizing morsels of the past for their instruction and delectation.

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Wood tempers the craving for what is new with respect for what is past and for other cultures beyond our own. His club on Greenwich is a rarefied yet easygoing enclave in which to commune with friends and with a rich, exciting trove painstakingly culled from the made world. **H**

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