



Jack Tilton, in Betty Parson's studio, Southold, L.I., 1981. (see interview in this issue)
Courtesy: Tilton Gallery, New York

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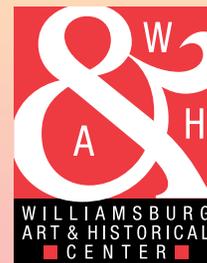
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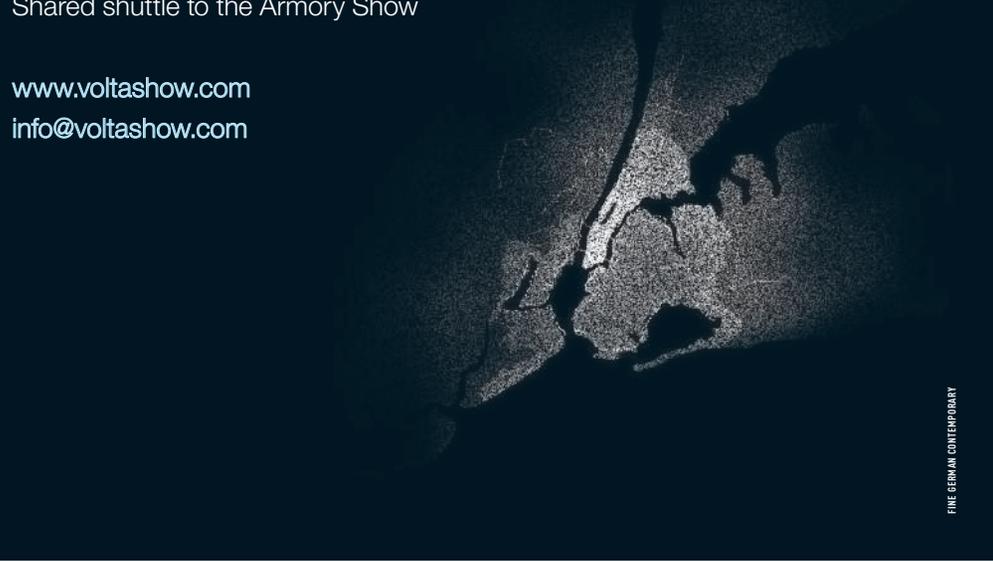
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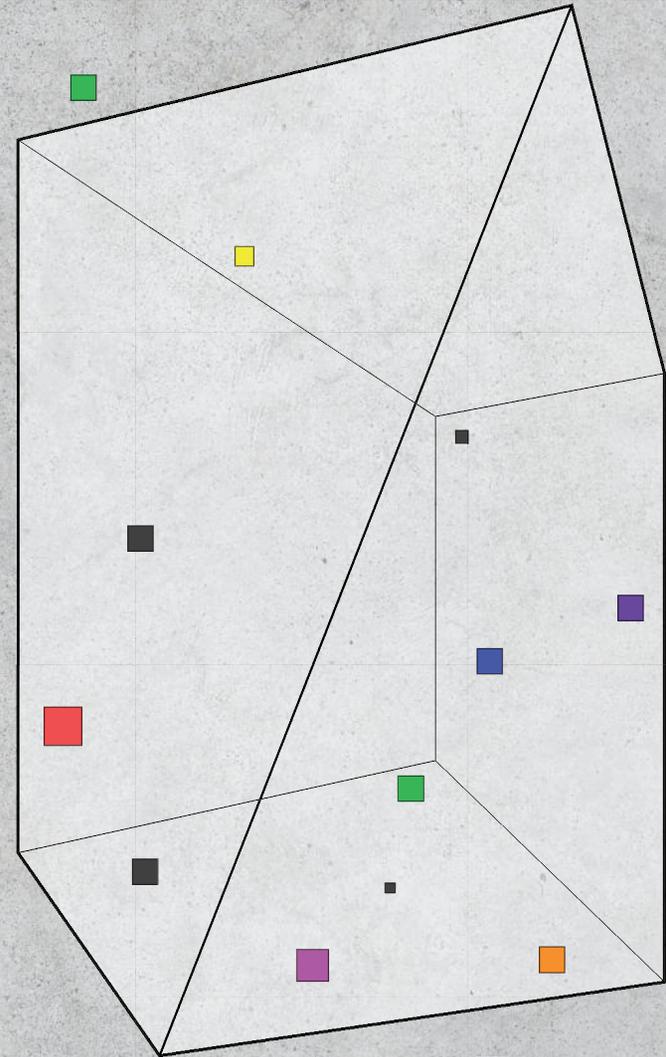
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The past is a foreign country; they do things differently there — Leslie Poles Hartley. Actually I never read the novel this prescient quote is attributed to, *The Go-Between* (1953). But with the recent death of Harold Pinter, who wrote the screenplay for the 1971 film adaptation, I've been sifting through fragments of language that resonate across time. Seems like a lot of people want to go back in time. Who would have thought we would be debating the merits of *The New Deal* nearly a hundred years after the *The Great Depression*. (Whose idea was it to call the Depression "Great" by the way?)

As inconvenient truths go, unfortunately when all of the economic stimulus plans and protectionist plans of the 1930s failed to turn around the most significant worldwide economic depression to date, the worldwide war economy — yeah, that one, World War Two, rather conveniently "happened" in 1939 and all of a sudden everyone was back at work. Sure do hope that today's economic stimulus plans and protectionist plans don't fail; you never know what can happen. Just a thought.

Then again, lots of people want to live in the future; they're saving other peoples' money for a rainy day or a nuclear winter, whichever comes first. What's your pleasure; hot or cold? In any case, money is not money unless you spend it. Like blood, it has to circulate or it's useless. The more you save, the more you lose. Where's that "irrational exuberance" when we really need it?

Yes, the world is changing; no, nothing's changed at all. *The past is a foreign country* — How does that go again?

in the art world.®

the M magazine

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Publisher/ M. Brendon MacInnis • *Advertising/* Susan Chung • *New York/* Ken Kim • *Chicago/* Kristin Reiger • *Executive Editor/* M. Brendon MacInnis • *Design/* Sachi Honda • *Copyeditor Intern/* Claudia Eve Beauchesne • *Circulations Manager/* Steven Rodriguez • *Staff Writers/* Mary Hrbacek • *Joel Simpson* • *Contributing Writers/* Nicolette Ramirez • *Natane Takeda/* Joyce Korotkin • *Photo Editor/* Joel Simpson • *Staff Photographer/* Y. Nagasaki • *Architecture Editor/* Guy Rezaciner • *Webmaster/* Orin Buck

Asia Bureau • *Editor/* Vivi HE Ying
MBM Publications, Room 104, building 2, 91 Tai An Rd Shanghai
200052 China. Tel /+86 13386192569 /13761300987
email/ vivi@theMmag.com
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Art Fair

Pool Art Fair New York 2009 takes place at the Wyndham Garden Hotel, 37 West 24th St., March 6, 7 & 8. Vernissage Friday March 6 from 6PM to 10PM. For more information, please visit: www.poolartfair.com

The Armory Show takes place at Piers 92 and 94, March 5-8. For more information please visit: www.thearmoryshow.com

Scope New York takes place at Lincoln Center, March 4-8. For more information please visit: www.scope-art.com

Pulse New York takes place at Pier 40, March 5-8, located in Lower Manhattan. For more information, please visit: www.pulse-art.com/newyork

Volta New York, the Berlin based art fair that is affiliated with *The Armory Show* (both shows are owned by Chicago based Merchandise Mart Properties, Inc) takes place at 7 West 34th Street, across from the Empire State Building, March 5-8, with a VIP Preview Thursday, March 5, from 11 AM to 1 PM. For more information please visit: ny.voltashow.com

Fountain New York takes place at Pier 66, located at 26th St in Hudson River Park, March 5-8, with a VIP Preview Thursday, March 5, from 11 AM to 7 PM.

Bridge New York announced plans for a fair in New York to be held at the Terminal Building in Chelsea, March 5-8. For more information, please visit: www.bridgeartfair.com

Art Fair Cancelled

The *International Asian Art Fair 2009*, which had been scheduled to take place March 11 - 15 at the Park Avenue Armory, has been cancelled.

The *Red Dot New York 2009* art fair which was to take place March 5 - 8 has been cancelled.

Gallery Closes

Reece Galleries on New York' 57th Street, has closed. The owners have retired.

Roebling Hall which was started 2000 in Brooklyn before moving to Chelsea, has closed.

the M magazine is seeking qualified candidates for intern positions at its New York and Shanghai offices.

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MIAMI BEACH VISITOR AND CONVENTION AUTHORITY

Margaret Morrison
Woodward Gallery

By **Joel Simpson**

Meticulous transfiguration of the ordinary into the extortionary via paint on canvas has long served as an effective gambit to create novel images of reassuring subjects. From teacups to thumbtacks, such paintings typically offer more pleasure than challenge. But this work is different; Margaret Morrison, in her series of rather large paintings of candies and cupcakes, renders in loving detail the essence of our collective memory. The candies in the painting, *Gummy Worms*, are practically alive; the chocolates in *Hershey's Kiss* emerge from their foil wrapping, reflected on a table, and assume the dignity of a Tartar crown; the treats in *Candy Corn* are virtually aromatic, they're so real; and the *Hostess Cupcakes*, in which one cupcake has been broken open to reveal the creme inside, makes one yearn for a grade school lunch.

On the surface it's all retro self-indulgence, the fruits of Halloween and pre-adolescent birthday parties, a celebration of the childhood fantasy of the pure pleasure diet, devoid of "parent foods" like broccoli and other villains.

But in another sense, Morrison's paintings offer a highly ironic critique of eating and health trends in today's obese and diabetes afflicted America. The scale and realism of these paintings render them readable as quasi-holy images. These are the saints of comfort, fueled by the grace of refined sugar and its avatars, one of the major addictions of our overly addicted times.

The title of the show then becomes doubly ironic. If sweets, like alcohol, are only safe in small doses, then rendering them in this scale — like ubiquitous larger-than-life liquor ads — reverses priorities. "Larger than life" equals "more important than life," which is the subtext of every addiction. But, for the moment, I wonder where I can find one of those Hostess Cupcakes... **M**



Margaret Morrison *Wax Lips*, 2008. Oil on canvas, 28 x 58 inches.
Courtesy: Woodward Gallery, New York

Nicky Nodjoui
Priska Juschka Fine Art

By **Mary Hrbacek**

Nicky Nodjoui's Iranian background combined with American influences allows for a unique perspective in this work, an ironic metaphoric world view. His large-scale oil paintings employ visual conceptual puzzles to express obliquely his outrage at life's modus unfortunatus operandi. He communicates this outrage metaphorically to the viewer, who is challenged to analyze these hermetic works to discover clues to their alarming implications. The beauty and perversity of the images add allure to the challenging iconography; they take the edge off the unknowable.

Moody skies serve as empty backdrops for his sophisticated scenarios where men and women, animals and morphed hybrids thereof, enact visual narratives that evoke classic literary works such as *The Trial by Kafka*, *Fahrenheit 451* or *Animal Farm*. His works are philosophical testaments to the consequences of instability and change, the only constant in an evolving universe of incomprehensible social systems.

Nodjoui utilizes images of cut legs placed asymmetrically over one another to evoke the shifting fortunes in an unstable social order; there is nourishment and rebirth. In many cultures the frog is connected with witchcraft or magic. Nodjoui's fearsome image of a human-frog hybrid being beaten publicly with sticks evokes a sense of shame and foreboding. His use of metaphoric hybrids adds to the tension and drama of the works.

These works explore the relationship of the powerful to the powerless. The holders of power are seen conversing in groups, observing what they consider transgressions performed by individuals or by the populace at large. Such "transgressions" involve the most innocuous actions, as a man and a woman holding hands in public. Some scenes resemble a show trial where the alleged perpetrators are placed on tables to be beaten, interrogated or ridiculed. Anything that threatens the status quo is summarily isolated and denounced. Nodjoui's works articulate outrage at the ignorance and prejudice of those

who maintain this pervasive control of individual and group behavior.

The presence of Mullahs and Ayatollahs juxtaposed with bureaucrats dressed in business suits signifies a repressive response to the uncertainty of life. Intractable ideological constructs foster a heavy-handed religious culture in Iran; domination and repression recur, of course, from the earliest cultures to the present day. Nevertheless, the artist's outrage at the intrusion of authorities enigmatic anecdotes are characterized by the complexity of the oblique situations they mimic. Groups of men in suits appear as judges, condemning all spontaneous human expression. Nodjoui depicts images of Mullahs in robes with virtually the same societal role as the Western white male figures in suits, who exercise power behind the scenes.

Beneath the painted ground structure, various figures appear; repetitions of ape heads, upside down feet and legs, and chairs lying sideways. These chaotic underpinnings stress the repressed animal instincts and unconscious confusion that drive insecure authority figures toward sexual and social repression. It is all about their fear of losing control. Ultimately, the artist speaks out against a totalitarian climate that crushes natural human instincts and desires. As such, this work comes across as a call for individual freedom and reason. **M**



Nicky Nodjoui *Night Watch*, 2008. Oil on canvas. 85 x 65 inches.
Courtesy: Priska C. Juschka Fine Art, New York

Mary Ellen Mark
Staley-Wise Gallery

By **Joel Simpson**

We mustn't let the early work of Cindy Sherman fix our notion of the Movie Still as the single frame that summarizes a key scene of an escapist feature film that trades in smooth-skinned stereotypes or voyeuristic peeks at the star powdering her nose. Mary Ellen Mark doesn't even go near that kind of movie. The images in this exhibition of photographs, *Seen Behind the Scenes*, focus on the masterpieces of cinematic literature from the 1960s through the present decade.

The 1970s and 1980s, became reference points for the political and aesthetic growth of "baby-boomers" who took their movies very seriously. Mark's thirty-nine 20x24 inch and 16x20 inch black and white photographs catch film directors at work with actors, creating scenes that would touch us and live from one generation to the next. The black and white medium inherently shuns embellishment, placing these photographs in the context of photojournalism; we sense that we are seeing our film icons as they really are, which would be a cliché, except that there's so much playfulness in it all, and this is the show's ballast.

We see Fellini feigning sleep on the *Satyricon* set as his photographer, Giuseppe Rotunno, hugs him from behind; and actors Karen Black and Bill Atherton naked in bed together, while the bed is moved to another location on the set of *The Day of the Locust*; and a stunt elephant on elephantine water skis on the *Honky Tonk Freeway in Sarasota*, and there's even Donald Sutherland, stretched out naked on his stomach in a bathtub, his toes protruding beyond the tub. There are many more such images in the show catalogue published by Phaidon Press, including Dustin Hoffman making a cross-eyed bunny face at Sir Lawrence Olivier (who was playing a secret Nazi in *Marathon Man*) behind his back.

The thirty-nine photographs on view, though, seem to favor more poignant moments and static portraits, including an 84-year-old Henry Miller outdoors in a wicker rocking chair, attended to by the voluptuous Twinka Thiebaud in 1975; and Luis Buñuel conferring with star Fernando Rey dressed as a Guardia Civil in *Tristana*; a closeup of Dennis Hopper's face from the set of *Apocalypse Now* (1976); double portraits of Woody Allen and Mia Farrow on the set of *Shadows and Fog* (1991) and those of Jessica Lange and Dustin Hoffman in *Tootsie* (1982).

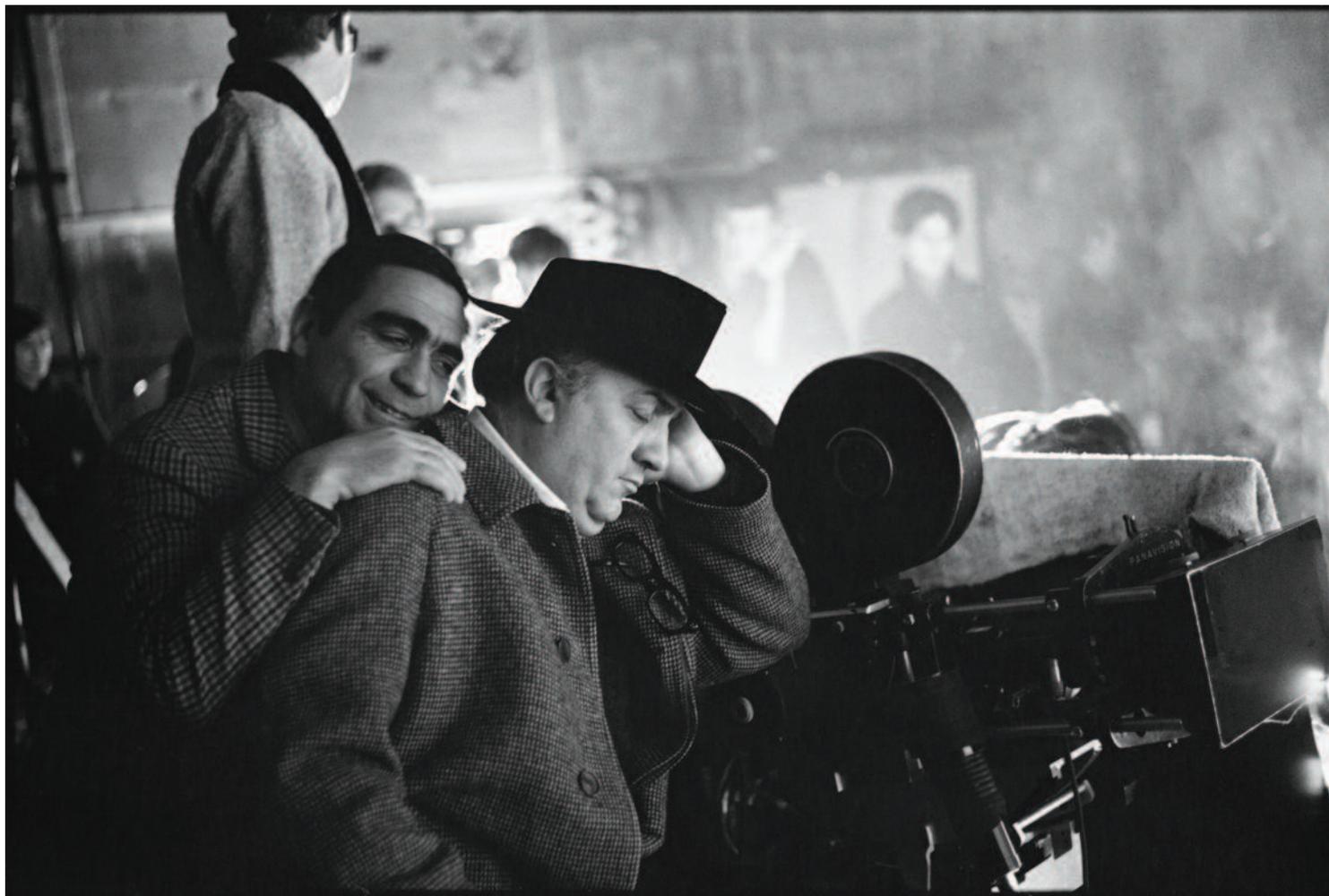


Mary Ellen Mark. Karen Black and Bill Atherton being moved to another location on the set of *The Day of The Locust*, Los Angeles, California, 1974. Courtesy: Staley-Wise Gallery, New York

But Mark is not afraid of ambiguity; indeed, she seems to embrace it in the portrait of a solemn and menacing Marlon Brando playing the autocratic Kurz in *Apocalypse Now* with a large beetle ensconced on his bald head, and the eternal Lone Ranger, Clayton Moore, at home in full regalia — mask, hat, and neatly pressed trousers, shirt and bandana — staring fixedly at the camera beneath an ornately framed photograph of his ancestor, and behind an 18-inch tall plastic polychrome effigy of himself on a rearing Silver (his horse), seemingly ready to be called back into action. Mark captures real tenderness (as opposed to the movie kind) when she photographs Louis Malle in 1980 excitedly kissing his new bride, Candace Bergen, who seems unprepared for his impulsiveness; and her father Edgar Bergen two years earlier, the year of his death, lifting the ever perky and impertinent Charlie McCarthy out of his suitcase.

In addition to the film directors and actors, Mark has also caught a number of the cinematographers, including Fellini's Rotunno and Bergman's Sven Nyquist, and most significantly, Conrad ("Connie") Hall (1926–2003) the legendary master of light, to whom the Phaidon Press catalogue is dedicated.

The story Mary Ellen Mark tells in these photographs, supplemented by texts contributed to the catalogue by her subjects, transcends those of the individual movies whose creation she documented. It is the story of the most visionary, the most idealistic sector of the movie industry, and although this can be no more than a representative selection of all the "art" films of the period, it's broad enough and nuanced enough to allow viewers to revel in momentary intimacies with our heroes — we, who do not read movie magazines. **M**



Mary Ellen Mark *Giuseppe Rotunno with Federico Fellini who pretends to sleep on the set of Fellini's Satyricon, Rome, Italy 1969.*
Courtesy: Staley-Wise Gallery, New York



**Twenty-Five Years Later:
A Conversation with Jack Tilton**

By **M. Brendon MacInnis**

There is an uncanny resemblance between Ed Sullivan, the iconic host of a television variety show that for two decades introduced “cutting edge” performance artists who often became superstars, and Jack Tilton, the deadpan poker face gallery owner who, over the course of two decades, has introduced many cutting edge emerging artists who have often gone on to achieve art star status. Like Ed Sullivan, Tilton exudes an utterly unpretentious “let’s see what they can do” spirit in showing emerging artists, and a keen eye for what’s coming around the corner. This conversation took place at Jack’s favorite luncheonette nearby, on the occasion of the 25th anniversary of the Tilton Gallery. We both ordered tunafish on rye.

I thought we might start with a little biography. You’ve been around a long time in the art world and you’re associated with showing some pretty hip artists. You manage to be contemporary, and at the same time you’ve got all of this blue chip stuff going on too. I thought it might be interesting to talk about how you started out; how got from there to here. You want a Charlie Rose type summary?

Yeah. I think one uncle said it was like the family curse; this art thing. My grandmother and my great-grandfather, and my father were either part-time artists or artists. So I grew up always aware of art.

You grew up where, in New York? No, I grew up in New Hampshire; but my father was from New York City and my mother was from Montclair New Jersey.

Where in New Hampshire? In the White Mountains, in a little town up there.

I’m also from around there, from Boston. My family used to vacation in New Hampshire. Oh, whereabouts?

I don’t remember anymore, just a bunch of trees and lakes. I think it was called “Big Island Pond” where we used to stay; it was a pond with a big island in it. Sometimes we would go up to the coast too, and get some lobsters. Winnepesaukee has islands...

Oh, okay. That’s the biggest lake; there’s a lake region. But we were doing art in New Hampshire.

You were doing art to New Hampshire? No, referring to art... Nature is an important part, that’s why a lot of artists, the Hudson River guys used to go up. Of course back then you had the train, you could take the train in New Hampshire and be at the White Mountain Hotel, and the train went right to the port of the hotel. You could get out — if you got on a sleeper train — the following day you’d be at the hotel, right in front of the hotel. It was very convenient.

I love the trains in Europe, but I never... They used to be great [in America].

Oh, I’m sure. Actually I tried taking the train once from New York to Chicago; I thought it would be this great American experience. But it turns out

Jack Tilton talks about his 25 years in the art world; from 57th Street, to Soho, to Chelsea, New York’s Upper East Side and Beijing, China. (Above and opposite page) Photos ©MacInnis, 2008.



Gallery Director Janine Cirinoine [high heels] shows visitors artwork during a recent show at Jack Tilton's newest gallery, located in a townhouse on New York's Upper East Side at 8 East 76 Street. Photo: ©MacInnis, 2008.

that the freight trains have all the priority here; you would just sit there stuck in the middle of nowhere, somewhere in the Midwest, waiting until these huge freight trains went by and the tracks were free again. Anyway, you had; I think because of the nature thing, it was a magnet for artists. Even Alfred Barr, he used to go to Vermont, but occasionally he would dip into New Hampshire. I mean, Wallace Stevens, Robert Frost; a lot of great writers wrote about the old man in the mountain, right near where I was. Robert Frost lived in Franconia a third of his life.

Where's Franconia? That's in New Hampshire; it's in the White Mountains basically. And then, in the Sixties there was a thing called Franconia College. I think Kenneth Nolan, when they were all in Vermont, there was a group of them, and they would come to Franconia. Robert Creeley was teaching writing

there; he was actually writing to Ezra Pound, trying to get him out of prison I think.

So, you know, even though it's devoid of culture, there are hints of culture even within that place. As a kid my dad would take me to Saint Johnsbury in Vermont, and there in this museum they had the great Bierstadt paintings, or we would go down to Boston to a Jasper Johns show. So even though you're up in the middle of nowhere, people did come to New Hampshire, and there was Boston, as you pointed out, which was the major city nearby.

And then the fact that my father was, sort of a struggling artist who worked with a Christmas card company to design Christmas cards; and my grandparents, I mean my great-grandfather, he could paint; he would paint scenes like the Bierstadt church up on the hill. They would set up the umbrellas on the side of the mountain and do pictures. There was actually a thing

called "artists bluff" where the artists used to sit and paint the White Mountains.

Well it makes a lot of sense, even today, to get away to a retreat in nature or something like that and do art. I remember that Roni Horn did an artist residency program in Iceland where it was all about getting in touch with nature. Yeah, she loved that. So then, well I didn't go become an artist; I went to business school.

Where... In Boston? Wellesley Mass.

That's my old neighborhood, basically. And I was studying finance and math. But I was still interested, you know; I would read on this side about exhibitions occasionally.

When you say your father was a struggling artist, did he make a living at it eventually? Well he did

for a while with the Christmas cards; he didn't make it off his art. More often an artist has to do commercial work to survive. He never made it off his artwork. And his style would go from sort of a WPA American regional style, to later in life, a folk or primitive style. So then at college, I did buy a work of art in my senior year, which was unusual. Then I was interviewing at banks in New York to, you know, try and get a job, and then I realized it wasn't cut out for me. I went back to graduate school for about two semesters, this was at the university they had in New Hampshire, and I thought, I'm not going to hang here; I got to get in the real world. So my grandmother knew Betty Parsons, and there was also this connection with Marlborough.

Marlborough? Yeah, the original partner in the Marlborough Gallery. So I came down and I interviewed with Marlborough and Betty Parsons. At that time it was the height of the big war between Betty and Marlborough; Marlborough being very corporate, and Betty not. Betty basically said "if you get a little experience comeback in the fall."

You wanted to be the director there? No, I just wanted to work.

When was that? This was 1975. So I took Betty's advice; I did about three jobs in one summer on Long Island. I went with the Benson Gallery, Elaine Benson; then at a museum, and I think I collected tickets at a movie center for a while.

But then I came back in the fall; Betty said come in and "I'll see...". she was very vague. So I came in and she was unwrapping a painting. She was with her gallery secretary, and she said, well, like "What you want?". I said well, I was here to hopefully work, you know, and so forth and so on.

Basically she said if you want to work then help me out. So I started working. She's short, you know, and her secretary is short, and they were trying to unwrap this humongous painting, trying to get the plastic off, it was really hard for them. So I started working. Then the two guys that were supposed to come in, the art handler and the director, they never showed that day. I think they came in like a week later; it was very casual back then.

So I helped hang the show; I was, you know, doing everything from painting the walls to doing the accounting. And then by the time they arrived [the art handler and the director] I had already sort of made myself invaluable. I was working for free at that point, and then after a while I worked long enough that I convinced them to give me like eighty-five bucks



Jack Tilton, Marlene Dumas, Nicole Eisenman, May 1994.
Courtesy: Tilton Gallery, New York

a week plus commission if I sold stuff. Then I slowly just worked my way into a job, basically.

Was this in Soho? No, her gallery was always on 57th Street, 15 East 57th, and then 24 West 57th. Most of the guys showed at 15 East 57th. The space was designed by Tony Smith, and certain details were done by Barney Newman; the rounded corners were Barry Newman, and the actual proportions and the layout of the space was Tony Smith. It was a white box, with a gray floor. And the space at 24 West 57th Street; she moved in, in 1961.

She had a very famous fight with Sidney Janis at 15 East 57th — I don't know how much art history you want to do — basically Sidney was trying to get her lease at 15 East 57th. She had an option to renew her lease, but Sydney cut a deal with the landlord behind her back, and Betty took Sydney to court and won the case and then left the space anyway, to teach him a lesson, so to speak.

Today, 24 West 57th Street is known as a major gallery building in Midtown. Yeah, Marian Goodman was up on the 10th floor and I told Mary, I said, look, on the fourth floor there are high ceilings, there's a big space that just opened up and you should take it.

I remember seeing that space when it was under renovation. I was amazed that someone would take the whole floor; those floors are usually cut up into several galleries. Well she's grown into it; she's a great dealer.

What happened with Betty? She died in 1982, and I started my gallery in 1983.

Where did you start it? In Betty's old space at 24 West 57th. So I was there for about ten years, and then the recession hit; the dot-com bubble in 1990, 1991.

That's around the time I came to New York myself, in 1992, to open a gallery in an artist studio building on 42nd Street. It's the same building where Jim Dine had his studio. Rita Ackermann had a studio there too, and Moriko Mori also did a project in one of the studio spaces. Kiki Smith had some bar or something in a space over there.

Yeah? It could be; there was a lot going on around the edges, it was basically a red-light district so you could do anything. Now of course it's all gone, they turned 42nd Street into a Disneyland family destination. The world keeps changing.

Sure. So, how do you do that with your gallery? It's a wild balance between staying in one place,

and getting around. From 1983 until now, it's been an evolution.

After 57th Street you went to Soho; what brought you down there? The dot-com bubble burst, and things got too expensive. It was a common joke then, that people said to each other: "Have you heard anything new; like any telephone calls?" And then the answer would be: "No, all I can hear is my overhead." So it was disastrous for most galleries. Pace was sold to raise money; a lot of big guys felt the pain. Wildenstein said in his book that that recession hit him harder than the Great Depression

in the late 1920s. So it really hit everybody hard; it was about 3 ½ years is of pain.

That was 1990 to 1993? Yeah. After that it picked up. But there were three years where it was very painful. I lost, I might have lost 100 grand, and some people lost millions. I'm from New Hampshire, I'm a little conservative; but it was painful.

Did you have backers? I've had backers throughout; but I don't have any now. I've always bought them out or paid them off. Yeah, I did have backers at the beginning, I had one partner and another partner; I had three transformations of partnerships.

Okay. Now I'm Solo [in New York]. I have partners in different cities; I have a partnership in LA, I have a partnership in China, 70/30. In LA it's 50/50

In China it's 70/30? Yeah, I'm 70%

How did you manage that? I thought you couldn't go over 50% in China. Maybe not in business; but in real estate you could. But that's all changed now.

When you moved to Soho, were the rents cheaper than on 57th Street? Didn't the dot-com bubble drive the rents up in Soho too? Well, we were below Broom Street; below Broome it was reasonable,



Jack Tilton in front of his Upper East Side gallery, New York.
Photo: ©MacInnis, 2008.



Tong Xian Art Center, Artist Residence, Architect: Office dA, Boston.
Courtesy: Tilton Gallery, New York



Visitors during a recent show at the Tilton Gallery, New York.
Photo: ©MacInnis, 2008.



Xiang Jing *Your Body*, 2005. Paint, fiberglass, 105 x 62 x 58 inches.
From the show *Jiang Hu* (Installation View), 2006. Courtesy: Tilton Gallery, New York



Jack Tilton talks with an art patron in his Upper East Side gallery, New York. Photo: ©MacInnis, 2008.

above Broome it was pricey. Below Bromme, I mean, my neighbor was David Zwirner and Marianne Boesky. We all went there about the same time. I left a little bit late; I should have left a little earlier for Chelsea, and because of that I sort of decided to do a contrarian thing. It was too late for me to do something economically feasible in Chelsea, it wasn't viable for me to move there; so I did the jump from Soho to 76th Street.

I did have, say, a millisecond thing with Kustera-Tilton in Chelsea, but I decided to let her run that; I'm actually a partner in that, but I'm a silent partner. I let her do her thing.

Is that a 50/50 thing? It is, but I'm hoping she'll buy me out, or that she'll make a ton of money. But that isn't the...

What's it called now? It's called Anna Kustera, the Kustera Gallery.

You've got a pretty impressive space where you're at now on 76 Street. I mean; it's a townhouse. Yeah, It took me two years to find it, a lot of my friends like David Hanks and Richard Tuttle said, you know, Chelsea is pretty saturated. Why not try something different?

Did you give the Lower East Side [LES] any thought?

No. No, I'm too old for that. I mean I don't mind visiting, but there are only so many moves left in me. I want to move to a place where I want to stay, and not keep moving. I'm active with the New Museum, I'm friends with a bunch of the people near the New Museum. But the Bowery and Christie, they're not cheap; your talking \$9000 to \$15,000 a month, and those rents are not cheap. It's not such a deal. I mean I have a deal, compared to what they're paying, because I was early enough in this neighborhood. I think I got the deal, I don't think they're getting a deal.

Do you own your place on 76th Street now?

The bank owns it. But yeah; I technically own it. But I control my costs because of that. Down there [LES] it usually escalates, and then when the lease runs out you usually have to move. But you know, I can see getting a little tributary space at some point, but I'm in no rush.

I mean Larry; you have to understand, Larry Gagolian and Acquavella, C&M Arts — a lot of the big guys — Gagolian, he's never in Chelsea. All of his action is up here [Upper East Side]. So you get an interesting perspective being Uptown; you may get less lookers but the people that do come in and are really serious. Usually they are the movers and shakers in the museums



Tong Xian Art Center, Exhibition Space, Architect: Ai Weiwei
Courtesy: Tilton Gallery, New York

— on the board and trustees. High-end people. For the efficiency of time put in, it's very well spent. Whereas in Chelsea you've got to answer still zillions of questions, a lot of tire-kickers, here you've got people ready to buy. It's different.

But you still do art fairs; do you need to do art fairs?
I hate art fairs, but it's partially advertising for your artists. It's good to do a bit of it for the sake of the artists; I don't think it really shows their work properly, or helps the integrity of the art properly.

So you don't really count on selling work at art fairs?
I do; but I just want to break even. It's not like I'm going to get rich on these art fairs; it's more about PR.

Do you believe all of these stories, when they say so and so sold this amount, or that their booth sold out everything and so on? I never publish any of those figures the fairs send us because we can't verify them. But you read that stuff all the time in other magazines. Well, some of that's been true lately; but now that we're going in recession that's probably going to change dramatically. It's going to be like: How much did you lose? Versus: How much did you make? I've been personally responsible for some of that stuff too, but we're due for a slowdown now, so that will all change. I think it usually magnifies, you know, the prices.

What are you doing in China? Well, China started about nine years ago for me. I did this show with Xu Bing. He came to me with an idea; he said let's do a show about China.

Who is Xu Bing? He's a very important Chinese artist. He's here in Brooklyn, but now he moved back — a lot of them have moved back — to the Academy after Tiananmen Square. He's now the head of the Academy.



Making the gallery rounds in New York.
Photo: ©MacInnis, 2008.

But he and the others, it was four guys, left because of the massacre. And now; now they've all come back and are doing, fabricating their work in China. They are very involved in China.

Did they leave because of persecution, or because they didn't like the situation? They didn't like the situation; some of the kids that were killed were their students. That upset them tremendously, you know, to see a tank roll over the head of a student, stuff like that. No, they didn't like that at all. But now we've had enough post-trauma healing that they're all back there in the globalization, fabricating stuff there, and then there's people — the big collectors that own their work over there. So, it's all changed.

Who are the collectors? There are about 22 in China, but outside of China there are thousands or more buying Chinese art. So, well, let's go back to *New China*; Xu Bing and I picked, I think it was five artists, he had tons of publications. He picked what he liked and I picked what I liked; we went back and forth and so then we came to five.

New China? That's the name of the show nine years ago. Then I decided, okay; I did the show and I really liked the art and so I said, I got to go and visit China. So, a year after that I visited China, and then I did a second version.

So this was eight or nine years ago you did that?
Yeah.

You were really way ahead of everybody on this Asian thing. And then I did a second version...

In Beijing? No, here. And then in the second version, there was one year — I think I pissed off some of my artists — about 60% of my artists in shows



Visitors during a recent show at the Tilton Gallery, New York.
Photo: ©MacInnis, 2008.



FLOWERS

J.T. →

R.T.

Jack Tilton, Rirkrit Tiravanija and others, 1994.
 Courtesy: Tilton Gallery, New York.

were all Chinese. Well, Fred Thomas and some of these guys, they all got their egos up because of it.

So then, after multiple visits to China I realized that all of the artists lived in this one area called Tong Xien, it's a district on the outskirts of Beijing. It's like a farming village, if you drove off the road, you know, the car would sink into the mud. It was really pretty gnarly back then. But now it's gentrified; there are some 3000 of the top painters, they all live in Tong Xien. So I decided; I had this crazy idea to do an art center

of there — to lease a piece of land. I leased a piece of land and, it's been a long time coming, but now we've got four buildings. We've had like maybe eight visitors, but this summer [2008] we have some from Yale, some from Hunter [Hunter Collage], people from all over the world are visiting now.

You mean students in exchange programs, and stuff like that? Not really exchange; they're just welcome to stay there. I mean we have space. There are some friends of the Thomas's staying there, and like an elder

statesman African-American. We have a group of sculptors from Yale, and some photographers.

Is it connected to the city? No, it's just the artists; they're the heart of it. I mean within walking distance, just across the street, there are the most famous artists, right across the street. You can just walk across the street. And all of the big guys, they're like within bicycle distance. And you walk down the street and there's this restaurant where they all hang out. Also at the restaurant there are collectors. We're right in the center of the art community there.

So, are there galleries opening up around that area too? No, there are more artists; I mean the galleries aren't far, 798 [the art gallery district] is in that direction, but we're a little farther.

Did you have to build everything there? Yeah, we had to build everything, all of the buildings. You can build them for between — one of them was very expensive, I won't give you the cost of that — but you can build buildings for between \$30,000 and \$60,000. One of them was over \$200,000 because we had to hire an architect from Boston to do it. They are terrific architects, they did the first building.

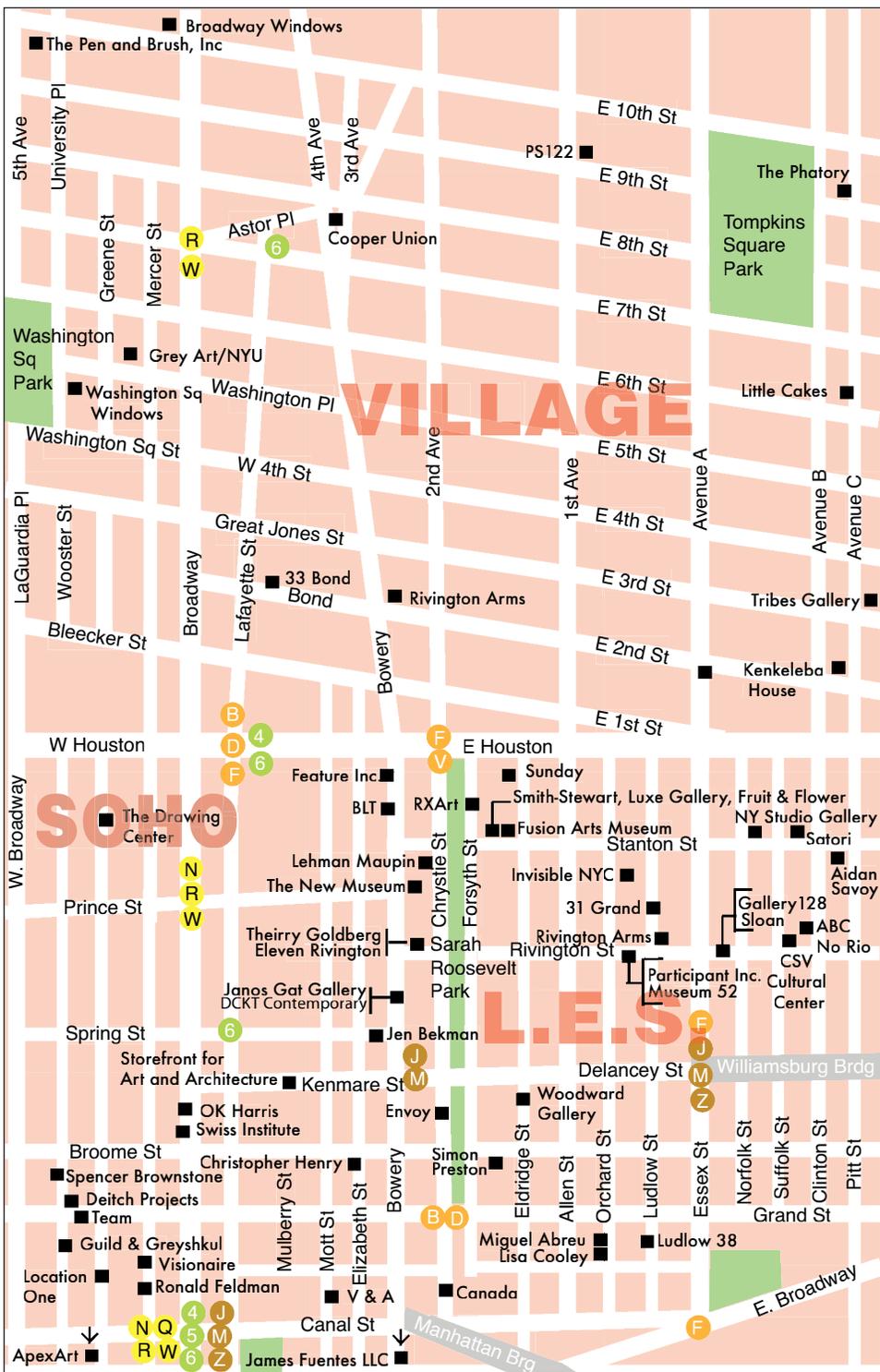
When was the first year that you went to China? Eight years ago; now I go twice a year. The problem with going is the jet lag on the way back. Going, you can adapt in about two days, but coming back takes a full week to adjust.

It's a tough flight; it's like 14 hours [from New York]. Yeah, it's murder. You've got to drink a lot of fluids, stretch; and it's like you're an astronaut really. If you're blessed with a plane full of adopted babies, you get screaming all the way. You got to be very careful...

Yeah, I guess I was pretty lucky the first time I went. This space you have in China [in Tong Xien], is it a gallery? No, no it's not. We have exhibition space, we've done one or two exhibitions, but they were not-for-profit.

What's it like doing business there? China; doing business there is not easy. You sort of start out thinking that the system is like your own, like something you're used to. But they are figuring out a whole new way, like a post-capitalist way of doing business. So I did a bunch of shows and then I slowed down a bit. Then I picked up again. I did, like three years where I did a lot, and then I slowed down for a couple years. Now I'm very active again. So it wasn't like, the last nine years I was fully concentrated [in China]; because I'm involved with artists from Amsterdam, Germany and all parts of Europe; LA and New York. It's not just China; now were involved with India and looking at Russia. I just bought some artists stuff from Brazil. So we're looking at young art, emerging art everywhere. **M**

Ed. Note:
 The Tilton Gallery is located in a landmark upper east side townhouse, at 8 East 76 St., New York, NY 10021. The gallery marked its 25th year anniversary this year.



Village

BLT Gallery

Jan Frank: "Kissinger and the Ladies" thru 3/15.
270 Bowery, 2nd floor, 10002
212.260.4129 info@billyleethompson.com
www.billyleethompson.com Wed-Sun 11-6

Envoy

James J. Williams III: "I Love Everything" 2/5 thru 3/8.
131 Chrystie St, 10002
212.226.4555 office@envoygallery.com
www.envoygallery.com Tue-Sun 12-6.

Feature Inc

Gallery artists: "populate this form", painting, 2/19 thru 3/14;
Kinke Kooi: "Let Me Comfort You", drawing, 3/28 thru 4/30.
276 Bowery, 10012
212.675.7772 featureinc@featureinc.com
www.featureinc.com Wed-Sat 11-6

KUMUKUMU

Fernando Mastrangelo, thru 3/22.
42 Rivington Street, 10002
212-677-5160 mail@kumukumugallery.com
www.kumukumugallery.com Wed-Sun, 10-6

Lehmann Maupin

Hernan Bas: "The Dance of the Machine Gun & other forms of
unpopular expression", 4/23 thru 7/10
201 Chrystie St, 10014
212.254.0054 info@lehmannmaupin.com
www.lehmannmaupin.com Thu-Sat 10-6

The New Museum of Contemporary Art

Currently featuring artists Mary Heilmann, Dave McKen-
zie, My Barbarian, Elizabeth Peyton, robbinschilds, Martha
Rosler, Lisa Sigal, A.L. Steiner, Ginger Brooks Takahashi,
Anton Vidokle.
235 Bowery, 10002
212.219.1222 info@newmuseum.org
www.newmuseum.org Wed, Sat, Sun 12-6; Thu, Fri 12-10

NY Studio Gallery

Yen-Hua Lee: "Body Accounts", drawing, sculpture, installation,
Mar 5-Mar 28; Emmy Mikelson: "In Bloom", Sculpture, Draw-
ings, Installation, Apr 2-May 2
154 Stanton St, 10002
212.627.3276 info@nystudiogallery.com
www.nystudiogallery.com Thu-Sat 12-6; or by appt.

The Pen and Brush, Inc.

Group Show: "Art into Life/Life into Art", All Media, 3/5
thru 3/29; Group Show: "In Your Dreams", All Media, 4/2
thru 4/26
16 E. 10th St., 10003
212.475.3669 info@penandbrush.org
www.penandbrush.org Thu-Fri 4-7; Sat & Sun, 1-5

The Phatory llc

Gary Sherman, 2/13 thru 4/12.
618 E 9th (btw Av's B & C), 10009
212.777.7922 sally.lelong@verizon.net
www.thephatory.com Thu&Fri 8pm-11pm, Sat&Sun 1pm-6pm

Sunday L.E.S.

"A Brief But Violent Episode" Martha Colburn, Allan
Doyle, Peter Gallo, Daniel Gordon, Kirk Hayes & Annick
Ligtermoet, 2/26 thru 3/22.
237 Eldridge St, 10002
212.253.0700 sundayles@gmail.com
www.sundaynyc.com Wed-Sun 12-6

White Box Bowery

Please call gallery for listing.
329 Broome St, 10002
212.714.2347 operations@whiteboxny.org
www.whiteboxny.org Wed-Sun, 11-7

Woodward Gallery

Margaret Morrison: "Larger Than Life", Painting, 3/7
thru 4/25
133 Eldridge St. (btw Broome & Delancy), 10002
212.966.3411 art@woodwardgallery.net
www.woodwardgallery.net Tue-Sat 11-6

Soho

Brooke Alexander

Richard Artschwager, Bruce Nauman: "Artschwager / Nauman", Prints, Multiples, Paintings and Works on Paper, 1/15 thru 3/14
59 Wooster, 2nd fl, 10012
212.925.4338 info@baeditions.com
www.baeditions.com Tue-Sat 10-6.

Art In General

Please call gallery for schedule.
79 Walker, 10013
212.219.0473 info@artingeneral.org
www.artingeneral.org Mon-Fri 10-6.

Artists Space Gallery

Please call gallery for schedule
38 Greene, 3rd fl, 10013
212.226.3970 info-at-artistsspace.org
www.artistsspace.org Tue, Thu, Fri 12-6; Wed 12-8; Sat 12-5

Ethan Cohen Fine Arts

"Contemporary Chinese Prints", 3/5 thru 4/30. "Asian Ink Masters", 3/11 thru 4/30.
79 Walker, 10013
212.625.1250 info@ecfa.com
www.ecfa.com Mon-Fri 10-6

Deitch Projects

Please call gallery for schedule
76 Grand and 18 Wooster, 10013
212.343.7300 info@deitch.com
www.deitch.com Tue-Sat 12-6

Treasures of Gay Art

March 10 - April 11, 2009



THE LESLIE/ LOHMAN GAY ART FOUNDATION

26 Wooster St. New York, NY 10013
212.431.2609 Fax 212.431.2666
LLDirector@earthlink.net
www.leslielohman.org
Gallery Hours: Tue-Sat 12-6pm

The Drawing Center

Sun Xun: "Shock of Time", 2/20 thru 3/28
35 Wooster, 10013
212.219.2166 info@drawingcenter.org
www.drawingcenter.org Tue-Fri 10-6; Sat 11-6

Ronald Feldman Fine Arts

Rico Gatson: "Dark Matter", video, installation, 2/13 thru 3/14.
Bruce Pearson, Painting, 3/21 thru 4/18
31 Mercer St, 10013
212.226.3232 info@feldmangallery.com
www.feldmangallery.com Tue-Sat 10-6



Soho

OK Harris Works of Art

Five one-person shows of new work, 2/14 thru 3/14.
Masao Gozu, Daniel Lee, Ben Matthews, Herb Stratford,
Marlene Vine, 3/21 thru 4/18
383 West Broadway, 10012
212.431.3600
www.okharris.com Tue-Sat 10-6

Lemmons Contemporary

Marc Lambrechts, Painting, 3/26 thru 4/23
155 Hudson St, 10013
212.336.0025 info@lemmonscontemporary.com
www.lemmonscontemporary.com Mon-Fri 11-6

Leslie/ Lohman Gay Art Foundation

"Treasures of Gay Art", 3/10 thru 4/11.
26 Wooster, 10012
212.673.7007 admin@leslielohman.org
www.leslielohman.org Tue-Sat 12-6

The Painting Center

"Water", 3/3 thru 1/28
52 Greene, 2nd fl, 10013
212.343.1060 info@thepaintingcenter.org
www.thepaintingcenter.org Tue-Sat 11-6

Soho Photo Gallery

"11th Annual National Krappy Kamera® Competition
Winners, Brian Paul Clamp, Juror", Photography, 3/3 thru
4/4; "16th Annual Soho Photo Members' Krappy Kamera®
Exhibit", Photography, 3/3 thru 4/4; "Salon de Refusés -
3rd Annual Krappy Kollage", Photography, 3/3 thru 4/4.
15 White Street, 10013
212.226.8571 info@sohophoto.com
www.sohophoto.com Fri-Sun 1-6; Thurs 6-8

Staley-Wise Gallery

Group Show: "America the Beautiful", Photography,
3/6 thru 5/9
560 Broadway, 3rd fl, 10012
212.966.6223 photo@staleywise.com
www.staleywise.com Tue-Sat 11-5

Ward Nasse Gallery

Amanda Dolan: "Heart Attack", paintings, 3/1 thru 3/31.
The gallery that gives artists a chance and the public a
choice. A non profit artist run gallery.
178 Prince, 10012
212.925.6951 markherd@wardnasse.org
www.wardnasse.org Mon-Fri 10-6

Chelsea

303 Gallery

Please call gallery for schedule.
525 W 22, 10011
212.255.1121 info@303gallery.com
www.303gallery.com Tue-Sat 11-6

532 Gallery / Thomas Jackel

Please call gallery for schedule.
52 W 25, 10011
917.701.3338 info@532gallery.com
www.532gallery.com Tue-Sat 10-6; 10:30-6

ACA Galleries

Group Show: "Small and Everlasting", Paintings, Draw-
ings, Sculpture, thru 3/21. Doug Safranek, Scherer and
Ouprov, Fred Wessel, and Robert Vickrey: "Layered Lu-
minescence: The Art of Egg Tempera", Egg Tempera, 3/26
thru 4/25.
529 W 20, 10011
212.206.8080 info@acagalleries.com
www.acagalleries.com Tue-Sat 10-6; 10:30-6

Agora Gallery

Group Show: "Matrix of the Mind: Fine Art by Japanese
Artists", Copper Plate Engraving, Painting, Digital, 2/24
thru 3/17; Group Show: "The Dexterity of Form and The
Rhythm of Color", Painting, 2/24 thru 3/17; Group Show:
"Quintessential Color, Sensorial Realities and Spatial Ar-
ticipation", Painting, 3/21 thru 4/10.
530 W 25, 10001
212.226.4151 info@agora-gallery.com
www.agora-gallery.com Tue-Sat 11-6

Amsterdam Whitney Gallery

Culp, McCaffrey, Sternweis, Stiff: "N-LIGHTENED N-
COUNTERS", Painting, Sculpture, Watercolor, 3/14 thru
4/7; Robert Glick, Helen Joynson, Silja Talikka Lahtinen:
"ABSTRACTION from ALHPA to OMEGA", Painting, Sculpture,
Watercolor, 3/14 thru 4/7; Bakker, Ozbrey, St. John, Kato,
Purser, Smith: "INTERMEZZO INTERLUDES/FORISSIMO
of the SOUL", Painting, Sculpture, Watercolor, 3/14 thru 4/7.
511 W 25, 4th fl, 10001
212.255.9050 amsterdamwhitney@ao1.com
www.amsterdamwhitneygallery.com Tue-Sat 11-5:30

Barry Friedman Ltd.

Michael Eastman, Ingrid Donat, Toots Zynsky, Anne-Karin
Furunes, Wendell Castlet: "Group Exhibition of Gallery
Artists", 3/1 thru 3/31; Michael Glancy, Yoichi Ohira,
Laura de Santillana, Akio Takamori: "Group Exhibition of
Gallery Artists", 4/1 thru 4/30.
515 W 26, 10001
212.239.8600 contact@barryfriedmanltd.com
www.barryfriedmanltd.com Tue-Sat 10-6

Chelsea

Blue Mountain Gallery

Deborah Stern: "Reverberation", Paintings, thru 3/21; Robert Sievert: "New Figures", Paintings, Prints and Panels, 3/24 thru 4/18.

530 W 25, 4th fl, 10001
646.486.4730 info@bluemountaingallery.org
www.bluemountaingallery.org Tue-Sat 11-6

China Square

Please call gallery for schedule.

545 W 25, 8th fl, Chelsea Arts Tower, 10001
212.255.8886 info@chinasquareny.com
www.chinasquareny.com Tue-Sat 10-6

Mary Boone Gallery

"Image Matter", curated by Klaus Kertess, 2/21 thru 3/28.

541 W 24, 10011
212.752.2929 info@maryboonegallery.com
www.maryboonegallery.com Tue-Sat 10-6

Bortolami

Please call gallery for schedule.

510 W 25, 10001
212.727.2050 info@bortolamigallery.com
www.bortolamigallery.com Tue-Sat 10-6

Bose Pacia

"Some Icebergs Easy to Avoid" 2/13 thru 3/7

508 W 26, 10001
212.989.7074 mail@bosepacia.com
www.bosepacia.com Tue-Sat 11-6

J. Cacciola Gallery

"Drawing - Not Drawing", new works by Danielle Frankenthal, Hollis Heichimer, and Ron Kingswood, runs thru March.

617 W 27, 10001
212.462.4646 info@jcacciolagallery.com
www.jcacciolagallery.com Tue-Sat 10:30-6; Sun 12-4

Chambers Fine Art

Please call gallery for schedule.

210 Eleventh Ave, 4th Fl, 10013
212.414.1169 info@chambersfineart.com
www.chambersfineart.com Tue-Sat 10-6

Haim Chanin Fine Arts

Dominique Labauvie, "Turning Point", thru 3/7.

121 W 19, 10th fl, 10011
646.230.7200 art@haimchanin.com
www.haimchanin.com Tue-Fri 10-6; Sat 11-6

Cheim & Read

Paul Morrison, 2/12 thru 3/21.

547 W 25, 10001
212.242.7727 gallery@cheimread.com
www.cheimread.com Tue-Sat 10-6

Chelsea Art Museum, Home of the Miotte Foundation

Chelsea Art Museum: Permanent Collection, includes many European abstract artists often labeled as Informel. The collection also holds American abstract artists Francis, LaNoue, Mitchell, Motherwell, Riopelle; a large body of works by the Affichiste Mimmo Rotella; and works by Jean Arp, Olivier Debré, Jean Fautrier, Sam Francis, Ellen Levy, and J. P. Riopelle.

556 W 22nd, 10011
212.255.0719 contact@chelseaartmuseum.org
www.chelseaartmuseum.org Tue-Sat 12-6; Thu 12-8

James Cohan Gallery

Please call gallery for schedule.

533 W 26, 10001
212.714.9500 info@jamescohan.com
www.jamescohan.com Tue-Sat 10-6

Cristineroose Gallery

Please call gallery for schedule.

508 W 26, Suite 5A, 10001
212.206.0297 info@cristineroose.com
www.cristineroose.com Tue-Sat 11-6

Betty Cuninghame Gallery

Clytie Alexander: "Diaphans", 2/ 5 thru 3/14; Group Show: "Core", 3/19 thru 5/2.

541 W 25, 10001
212.242.2772 info@bettycuninghamegallery.com
www.bettycuninghamegallery.com Tue-Sat 10-6

DFN Gallery

Clare Kirkconnell, Michelle Doll, 3/12 thru 4/4

210 Eleventh Ave, 10001
212.334.3400 mail@dfngallery.com
www.dfngallery.com Tue-Sat 11-6

Andrew Edlin Gallery

Frank Calloway, 3/5 thru 5/2

529 W 20, 6th fl, 10011
212.206.9723 aed@edlingallery.com
www.edlingallery.com Tue-Sat 11-6

Exit Art

"Corpus Extremus (LIFE+)", 2/ 28 thru 4/18, 2009

475 Tenth Ave, 10018
212.966.7745 info@exitart.org
www.exitart.org Tue-Thu 10-6; Fri 10-8; Sat 12-8; Sun 12-6

Flag Art Foundation

Wall Rockets: Contemporary Artists and Ed Ruscha, curated by Lisa Dennison 10/3, 2008 thru 4/18, 2009

545 W 25, 9th fl, 10001
(Tel not published) info@flagartfoundation.org
www.flagartfoundation.org By Invitation

Chelsea

First Street Gallery

Tim Kennedy: "Perry Four" Figures in domestic interior or exterior yard settings and town landscapes, Paintings in oil, 3/3 thru 3/28. David Hewitt: "Urban Remains", Paintings in oil, 3/31 thru 4/25

526 W 26, 9th fl, 10001
646.336.8053 gallery@firststreetgallery.net
www.firststreetgallery.net Tue-Sat 11-6

Gagosian Gallery

Please call gallery for schedule.

555 W 24, 10011
212.741.1111 NEWYORK@GAGOSIAN.COM
www.gagosian.com Tue-Sat 10-6

Galeria Ramis Barquet

Please call gallery for schedule.

532 W 24, 10011
212.675.3421 mail@ramisbarquet.com
www.ramisbarquet.com Tue-Sat 10-6

Gana Art Gallery

Group Show: "The Garden at 4 AM", 2/12 thru 3/7

564 W 25, 10011
212.229.5828
http://english.ganaart.com Tue-Sat 10-6

George Billis Gallery

Tim Saternow, Tom Gregg, and Chris Wright, 3/3 thru 3/28; Jorge Santos, Richard Orient, and James A. Willis, 3/31 thru 4/25

511 W 25, ground fl, 10001
212.645.2621 gallery@georgebillis.com
www.georgebillis.com Tue-Sat 11-6

Gladstone Gallery

Andrew Lord: "Whitworth" 2/27 thru 3/28

515 W 24, 10011 info@gladstonegallery.com
www.gladstonegallery.com 212.206.9300

Gallery Henocho

Please call gallery for schedule

555 W 25 St, 10001
917.305.0003 info@galleryhenoch.com
www.galleryhenoch.com Tue-Sat 11-6

Ippodo Gallery

Mikiko Hayashi: Bid Adieu to the millennium "The Tale of Genji", 3/3 thru 4/30

521 W 26, basement floor, 10001
212.967.4899 mail@ippodogallery.com
www.ippodogallery.com Tue-Sat 11-6

Kent Gallery

Emily Prince: "The Way it Used to Be", 2/26 thru 4/4.

541 W 25, 2nd fl, 10001
212.627.3680 kent@kentgallery.com
www.kentgallery.com Tue-Sat 10-6

Jim Kempner Fine Art

Recent Acquisitions by artist such as Robert Motherwell, Robert Rauschenberg, Richard Diebenkorn, Helen Frankenthaler, Donald Sultan and many others.

501 W 23, 10011
212.206.6872 info@jimkempnerfineart.com
www.jimkempnerfineart.com Tue-Sat 10-6

Anton Kern Gallery

Lothar Hempel: Kats, Nerves, Shadows & Gin, 2/12 thru 3/21.

532 W 20, 10011
212.367.9663 anton@antonkerngallery.com
www.antonkerngallery.com Tue-Sat 10-6

Leo Kesting Gallery

Brian Leo: "Brian Leo Is Every Soldier In The World", Painting, 3/7 thru 3/29

812 Washington St, 10014
917.650.3760 info@caplakeesting.com
www.caplakeesting.com Tue-Sat 11-6

Kips Gallery

"Work on Paper", Fay Ku, thru March.

531 W 25, 10001
212.242.4215 kips@kipsgallery.com
www.kipsgallery.com Tue-Sat 11-6

Yvon Lambert Gallery

Candice Breitz: "Him + Her", Video installation, 2/19 thru 3/21

550 W 21, 10011
212.242.3611 newyork@yvon-lambert.com
www.yvon-lambert.com Tue-Sun 10-6

Lehmann Maupin Gallery

"The Glamour Project", 2/24 thru 3/21; Mickalene Thomas: "She's Come UnDone!", 3/26 thru 5/2.

540 W 26, 10001
212.255.2923 info@lehmannmaupin.com
www.lehmannmaupin.com Tue-Sat 10-6

Florence Lynch Gallery

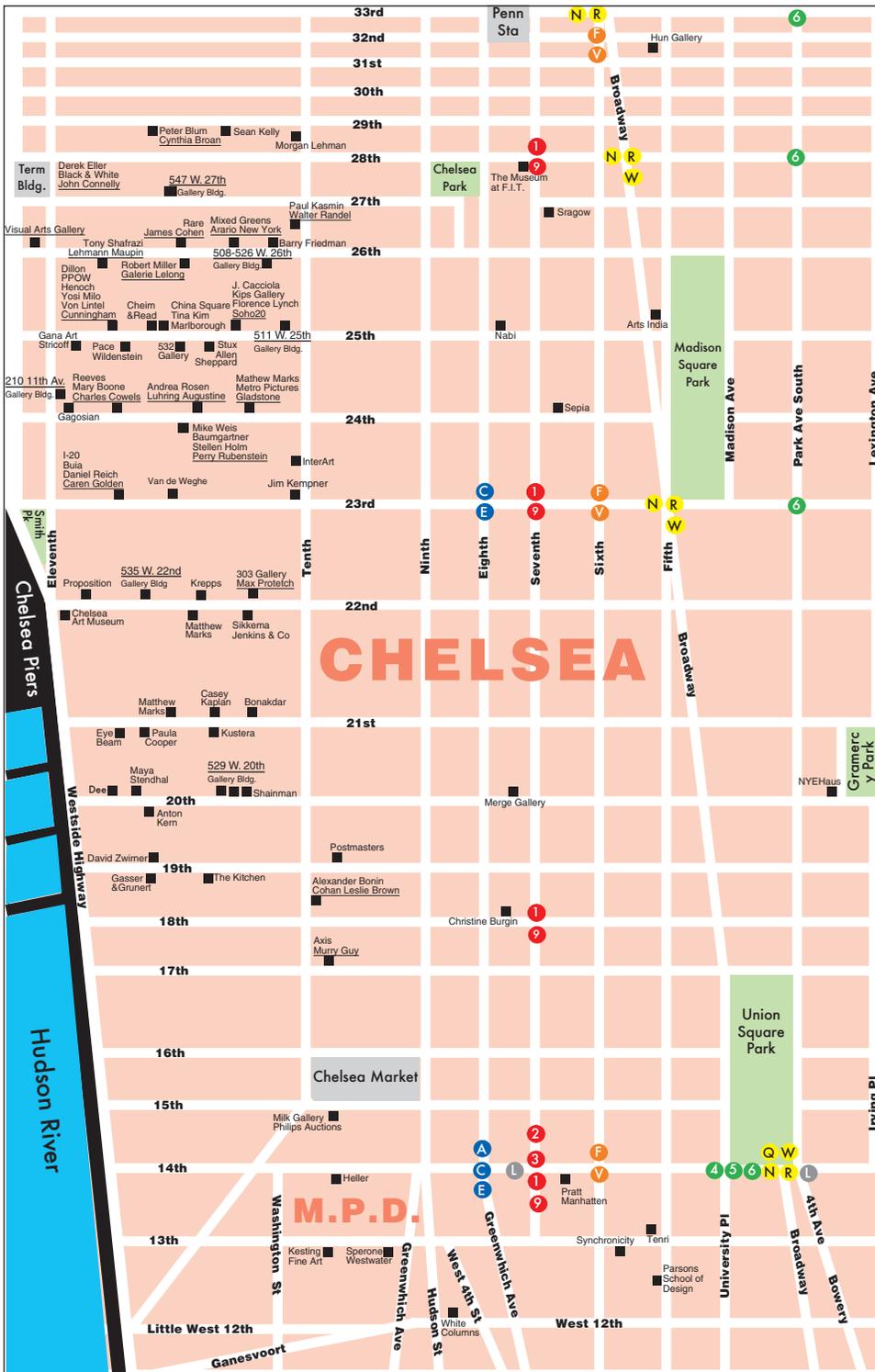
S Adhami, M. Cevoli, G. Gatewood, A. Gozdz, M. Labad, S. Prasad, L. Skinner.: "We Burn Daylight. RISD MFA Photo Exhibition", Photography, 3/ 5 thru 4/1.

531-539 W 25, 10001
212.924.3290 office@florencelynchgallery.com
www.florencelynchgallery.com Tue-Sat 10-6

Robert Mann Gallery

Gail Albert Halaban: "Out My Window", Photography, 2/5 thru 3/28. Mary Mattingly: "Nomadographies", Photography and Installation, 4/2 thru 5/23

210 Eleventh Avenue, 10001
212.989.7600 info@robertmann.com
www.robertmann.com Tue-Sat 11-6





Amsterdam Whitney Gallery

Exhibition Dates: March 14 - April 7, 2009

N-LIGHTENED N-COUNTERS <i>David Culp Kevin McCaffrey Shannon Sternweis Jan Stiff</i>	ABSTRACTION FROM ALHPA TO OMEGA <i>Robert Glick Helen Joynson Silja Talikka Lahtinen</i>	INTERMEZZO INTERLUDES <i>Marian Bakker Nina Ozbey Margie St. John</i>	ORISSIMO OF THE SOUL <i>Tomiko Kato Preston Purser Laurie Smith</i>
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511 West 25th Street • Chelsea • New York, N Y 10001
Phone 212-255-9050 • Fax 212-255-9020 • Hrs Tue-Sat 11-5:30 • www.amsterdamwhitneygallery.com

Chelsea

Matthew Marks Gallery

Elsworth Kelly, 2/6 thru 4/11
 522 W 22, 10011
 212.243.0200 info@matthewmarks.com
www.matthewmarks.com Tue-Sat 11-6

Matthew Marks Gallery

Please call gallery for schedule.
 523 W 24, 10011
 212.243.0200 info@matthewmarks.com
www.matthewmarks.com Tue-Sat 10-6

Kathryn Markel Fine Arts

Arden Scott: "Various Forms of Mischeif", Sculpture, 2/12 thru 4/4.
 529 W 20, 6th fl, 10011
 212.366.5368 markel@markelfinearts.com
www.markelfinearts.com Tue-Fri 10-6; Sat 11-6

McKenzie Fine Art

Julie Allen, 2/12 thru 3/14; Laura Sharp Wilson, 3/19 thru 4/25.
 511 W 25, #208, 10001
 212.989.5467 info@mckenziefineart.com
www.mckenziefineart.com Tue-Fri 10-6; Sat 11-6

Merge Gallery

Please call gallery for current show
 205 W 20, 10011
 212.929.7505 info@mergegallery.com
www.mergegallery.com Tue-Sat 11-6

Metro Pictures Gallery

Tony Oursler: "Cell Phones Diagrams Cigarettes Searches and Scratch Cards", Video installation, 2/28 thru 4/11.
 519 W 24, 10011
 212.206.7100 gallery@metropicturesgallery.com
www.metropicturesgallery.com Tue-Sat 10-6

Robert Miller Gallery

Walter Niedermayr 2/12 thru 3/14.
 524 W 26, 10001
 212.366.4774 rmg@robertmillergallery.com
www.robertmillergallery.com Tue-Sat 10-6

The Museum at FIT

Group show: "Gothic: Dark Glamour", Garments, Sep 5-Feb 21;
 Group show: "Seduction: 250 Years of Sexuality in Fashion", Garments, Dec 9-Jun 16
 Seventh Ave at 27th, 10001
 212.217.5800 info@themuseumatFIT.com
www.fitnyc.edu/museum Tue-Fri 12-8; Sat 10-5

NYCoo Gallery

The gallery is in the process of relocating. Please see our website for update.
 212.380.1149 gallery@nycoo.com
www.nycoo.com

P.P.O.W Gallery

Carolee Schneemann: "Painting, What it Became"
 Curated by Maura Reilly, 2/21 thru 3/28.
 555 W 25, 10001
 212.647.1044 info@ppowgallery.com
www.ppowgallery.com Tue-Sat 10-6

Max Protetch

Siah Armajani
 Three Pieces Three Drawings, 2/28 thru 4/18.
 511 W 22, 10011
 212.633.6999 info@maxprotetch.com
www.maxprotetch.com Tue-Sat 10-6

Reeves Contemporary

Wade Kavanaugh, 2/13 thru 3/21.
 535 W 24, 2nd fl, 10011
 212.714.0044 info@reevescontemporary.com
www.reevescontemporary.com Tue-Sat 10-6

Ricco / Maresca

Laura Craig McNellis, 2/28 thru 4/11
 529 W 20, 3rd fl, 10011
 212.627.4819 info@riccomaresca.com
www.riccomaresca.com Tue-Sat 11-6

Yancey Richardson Gallery

Rachel Perry Welty, 2/12 thru 3/28.
 535 W 22, 10011
 646.230.9610 info@yanceyrichardson.com
www.yanceyrichardson.com Tue-Sat 10-6

Sensorial Realities



Lizzy Forrester
Ajna Gábríel
Sergio Gotti
Pamela Moore
Natasha Rosenbaum
Alison Street
Tiina van de Korput
Nikki Wheeler

March 21 - April 10, 2009
Reception: Thursday, March 26, 6 - 8pm

530 West 25th St. Chelsea, New York, NY
212-226-4151 Fax: 212-966-4380
www.Agora-Gallery.com
info@Agora-Gallery.com

Agora
Gallery

Chelsea

Andrea Rosen

Andrea Zittel, Rose Laughter, 2/6 thru 3/27.
525 W 24, 10011
212.627.6000 l.mackall@rosengallery.com
www.andrearosengallery.com Tue-Sat 10-6

Julie Saul Gallery

Julie Evans: "Lesson from a Guinea Hen" 3/5 thru 4/1.
535 W 22, 6th fl, 10011
212.627.2410 mail@saulgallery.com
www.saulgallery.com Tue-Sat 11-6

Lucas Schoormans Gallery

Please call gallery for schedule.
508 W 26, 11B, 10001
212.243.3159 info@lucasschoormans.com
www.lucasschoormans.com Tue-Sat 11-6

Jack Shainman Gallery

Hank Willis Thomas, 2/2 thru 3/14.
513 W. 20, 10011
212.645.1701 info@jackshainman.com
www.jackshainman.com Tue-Sat 10-6

Allen Sheppard Gallery

Intersection, Molly Cliff Hiltz, painting 12/18 thru 1/24.
530 W 25, 10001
212.989.9919 info@allensheppardgallery.com
www.allensheppardgallery.com Tue-Sat 12-6

Soho20 Chelsea

Please call gallery for schedule.
511 W. 25, 10001
212.367.8994 info@soho20gallery.com
www.soho20gallery.com Tue-Sat 12-6

Sragow Gallery

Please call gallery for schedule.
153 W 27, 5th fl, 10001
212.219.1793 info@sragowgallery.com
www.sragowgallery.com Tue-Sat 12-6

Robert Steele Gallery

Betsy Cain, 4/9 thru 5/9; Joe Segal: "Counting Lines", 4/9 thru 5/9.
511 W. 25 St. suite 101, 10011
212.243.0165 info@robertsteelegallery.com
www.robertsteelegallery.com Tue-Sat 11-6

Maya Stendhal Gallery

Please call gallery for schedule.
545 W. 20th St., 10011
212.366.1549 info@mayastendhalgallery.com
www.mayastendhalgallery.com Tue-Sat 11-6

Stricoff

Represents Paul Beliveau, Gerard Charruau, Jeff Cohen, Randy Cooper, Michael Cutlip, Debra Goertz, Jylian Gustlin, Jane La-Farge Hamill, Peter Hoffer, James Hollingsworth, David Janssen, Kevin Kearns, Catherine Mackey, Micheal Madigan, Mirabelle, Ernesto Montenegro, Emma Rodgers, Wendy Rouse, Christopher Schulz, Winston Snow, Justin Wiest, Rimi Yang
564 W. 25, 10001
212.219.3977 info@stricoff.com
www.stricoff.com Tue-Sat 11-6

Studio 601

Paul Kolker: "Digital Is In[Go] Digital! The Prologue", Painting, sculpture, video, photography, 2/26 thru 5/8.
511 West 25th Street, 10001
212.367.7300 elaine@paulkolker.com
www.paulkolker.com Mon-Sat 10-6

Stefan Stux Gallery

Ruud van Empel: "Souvenir, Dawn, Moon, World 1/29 thru 3/7.
530 W 25, 10001
212.352.1600 stux@stuxgallery.com
www.stuxgallery.com Tue-Sat 10-6

Tenri Cultural Institute Of New York

The Institute hosts a variety of traditional and contemporary cultural programs that promote the study of Japanese language and the appreciation of international art forms.
43A W 13, 10011
212.645.2800 thallav@juno.com
www.tenri.org Mon-Thu 12-6; Sat 12-5

Chelsea

Van de Weghe Fine Art

Please contact gallery for information.
521 W 23, 10011
212.929.6633 info@vwdwny.com
www.vdwny.com Tue-Sat 10-6

Von Lintel Gallery

Izima Kaoru, photography, 1/29 thru 3/14. Izima Kaoru: "New Work", photography, 3/19 thru 4/25
555 W 25, 2nd fl, 10001
212.242.0599 gallery@vonlintel.com
www.vonlintel.com Tue-Sat 10-6

Mike Weiss Gallery

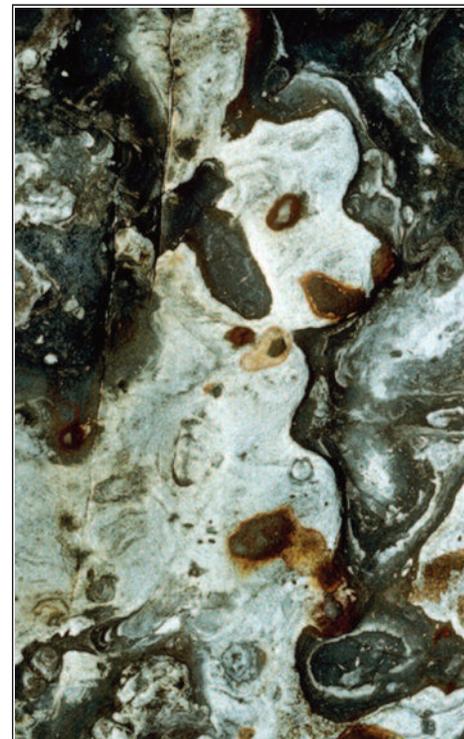
Piet van den Boog: "Ophelia". 2/26 thru 3/28
520 W 24, 10011
212.691.6899 info@mikeweissgallery.com
www.mikeweissgallery.com Tue-Sat 10-6

World Fine Art Gallery

"Group Show" 3/3 thru 3/28.
511 W 25, 10001
646.336.1677 info@worldfineart.com
www.worldfineart.com Tue-Sat 12-6

Viridian Gallery

Robert Smith, "A Child's Garden of Photographs", 3/10 thru 4/14
530 W 25, 10001
212.414.4040
www.viridianartists.com Tue-Sat 11-6



Pet Rock, Pt. Lobos, CA

ROBERT SMITH

A CHILD'S GARDEN OF PHOTOGRAPHS

March 10 - April 14, 2009

VIRIDIAN

530 W 25 St
NY NY 10001
212 414 4040
WWW.VIRIDIANARTISTS.COM

Midtown

Alexandre Gallery

Lois Dodd: "Fire", 3/26 thru 4/24.
41 E 57, 13th fl, 10020
212.755.2828 info@alexandregallery.com
www.alexandregallery.com Tue-Fri 10-5:30

Asia Society

Yang Fudong: "Seven Intellectuals in a Bamboo Forest", 3/3 thru 9/13
725 Park Ave at 70th, 10021
212.288.6400 info@asiasociety.org
www.asiasociety.org Tue-Sun 11-6; Fri 11-9

Mary Boone Gallery

Patricia Coffie, photographs, 1/7 thru 2/14.
745 Fifth Ave, 4th fl, 10151
212.752.2929 info@maryboonegallery.com
www.maryboonegallery.com Tue-Sat 10-5

DC Moore Gallery

Janet Fish: Recent Paintings", 2/11 thru 3/14; "Charles Burchfield 1920: The Architecture of Painting", 3/18 thru 4/25.
724 Fifth Ave, 8th fl, 10019
212.247.2111 info@dcmooregallery.com
www.dcmooregallery.com Tue-Sat 10-5:30



Forum Gallery

Alex Melamid: "Holy Hip-Hop! New Paintings by Alex Melamid", Painting, 1/15 thru 3/14; Stevel Assael: "Paintings & Drawings", painting, drawing, 3/19 thru 5/2; Paul Fenniak: "Paul Fenniak", paintings, 2/26 thru 4/11
745 Fifth Ave, at 57th, 4th & 5th fl, 10151
212.355.4545 gallery@forumgallery.com
www.forumgallery.com Mon-Fri 10-5:30

Fountain Gallery

"Size Doesn't Matter", a group exhibition of small works, curated by Jennifer Baron, 3/6 thru 4/22.
702 Ninth Ave, 10019
212.262.2756 info@fountaingallery.com
www.fountaingallerynyc.com Tue-Sat 11-7; Sun 1-5

Galeria Ramis Barquet

Selected works from the Nineties: Bedia, Galain, Kuitca and Senise.
41 E 57, 5th fl, 10022
212.644.9090 mail@ramisbarquet.com
www.ramisbarquet.com Mon-Fri 10-6

Galerie St. Etienne

Group Show: "They Taught Themselves: American Self-Taught Painters Between the World Wars", Painting, drawing, 1/6 thru 3/14. Group Show: "From Brücke to Bauhaus: The Meanings of Modernity in Germany, 1905-1933", Works on paper, 3/31 thru 6/26
24 W 57, 8th fl, 10019
212.245.6734 gallery@gseart.com
www.gseart.com Tue-Fri 11-5

Gallery Korea

"Form/Norm", the second show from the finalists of "Call For Artists 2009" with Hyun Kyung Yoon(ceramic), Jungsu Han(sculpture), Kakyoun Lee(video), Michelle Eunsil Leel(installation), Tae-Young Chang(photography) and Ujin Leel(mixed media), 3/4 thru 3/27.
460 Park Ave, 6th fl, 10022
212.759.9550 info@koreanculture.org
www.koreanculture.org Mon-Fri 10-7; Sat 10-4

Marian Goodman Gallery

Dan Graham, 3/3 thru 3/28.
24 W 57, 10019
212.977.7160 goodman@mariangoodman.com
www.mariangoodman.com Mon-Sat 10-6

The Gabarron Foundation, Carriage House Center for the Arts

Group Show: "I have a Dream. An International Tribute to Dr. Martin Luther King Jr.", Painting, Sculpture, Video, 1/21 thru 3/6. Ramon de Soto: "Ramon de Soto. Reflexiones sobre la memoria.", Painting and sculpture, 3/17 thru 5/1.
149 E 38, 10016
212.573.6968 x10 info@gabarron.org
www.gabarronfoundation.org By appointment only

Greenberg Van Doren Gallery

Jasper Johns Prints 2/11 thru 3/14.
730 Fifth Ave, at 57th, 10019
212.445.0444 info@gvdgallery.com
www.gvdgallery.com Tue-Sat 10-6

Midtown

Howard Greenberg Gallery

Group Show: "Sacred Sight: Photographs from India", 1/23 thru 3/7. "Edward Steichen: 1915-1923", Photography, Mar 20 thru 5/16. Martin Munkacs: "Vitality", Photography, 3/20 thru 5/16
41 E 57, 14th fl, 10022
212.334.0010 info@howardgreenberg.com
www.howardgreenberg.com Tue-Sat 10-6

Nohra Haime Gallery

"Gisele Croes: Multiple Facets of Chinese Art", 3/13 thru 3/21
41 E 57, 6th fl, 10022
212.888.3550 info@nohrahaim.com
www.artnet.com Mon-Sat 10-6

Bill Hodges Gallery

Group Show: "Works from the Private Collection", Paintings, Drawings, Sculpture and Photography, 2/24 thru 4/11
24 W 57, 10019
212.333.2640 info@billhodgesgallery.com
www.billhodgesgallery.com Tue-Fri 10:30-6; Sat 12:30-5:30

Edwynn Houk Gallery

Elliott Erwitt: "New York", 1/30 thru 3/7
745 Fifth Ave, 10151
212.750.7070 info@houkgallery.com
www.houkgallery.com Tue-Sat 11-6

Hunter College / Times Sq. Gallery

Please call gallery for schedule
450 W 41, btw 9th & 10th Ave, 10036
212.772.4991 info@hunter.cuny.edu
www.hunter.cuny.edu/artgalleri Tue-Sat 1-6

Leonard Hutton Galleries

"Born in Russia", Feb 17-Mar 24; "The Armory Show Pier 92 Booth 207", 3/5 thru 3/8
41 E 57, 3rd fl, 10022
212.751.7373 gallery@leonardhuttongalleries.com
www.leonardhuttongalleries.com Tue-Sat 10-6

It'l Center of Photography

Group Show: "Weird Beauty: Fashion Photography Now", 1/16 thru 5/3; Group Show: "This Is Not a Fashion Photograph: Selections from the ICP Collection", 1/16 thru 5/3
1133 Avenue of the Americas at 43rd, 10036
212.857.0000 exhibitions@icp.org
www.icp.org Tue-Sat 10-6; Fri 10-8

Jadite Galleries

M.Benedetti,M.I. Barros,C.Jaramillo,F.Reyes,A.Salcedo: "Ibero-American Fine Artists in New York", Paintings, 3/3 thru 3/14; J. Brunos Riera,X.Gamuncio Piedrabuena, J.De St.Aubin,M.Paz Gonzales, E.Montero S.: "Ibero American Reviews in New York", Paintings, 3/17 thru 3/31.
413 W 50, 10019
212.315.2740 jaditeart@aol.com
www.jadite.com Tue-Sat 12-6

A Jain Marunouchi Gallery

Christiane Middendorf, Nobuaki Yamanaka, Michiyo Yamanaka, Hiroyo Ishikawa: group show, 3/3 thru 3/28.
24 W 57, 6th fl, 10019
212.969.9660 Jainmar@aol.com
www.artin2000.com Tue-Sat 11-5

Japan Society

Please call gallery for schedule.
333 E 47, 10017
212.832.1155 info@japansociety.org
www.japansociety.org Tue-Thu 11-6; Fri 11-9; Sat & Sun 11-5

The Museum of Modern Art MOMA

"A shimmer of possibility", photographs by Paul Graham, thru 5/18
11 W 53, 10019
212.708.9400 info@moma.org
www.moma.org Sat-Mon, Wed-Thu 10:30-5:30; Fri 10:30-8

Pace/Prints Gallery

Jim Dine: Recent Edition, thru 3/7
32 E 57, 3rd fl, 10022
212.421.3237 kristin@paceprints.com
www.paceprints.com Tue-Fri 9:30-5:30; Sat 10-5

Pace/Wildenstein Gallery

Ad Reinhardt and Tony Smith: A Dialogue, Ad Reinhardt, Tony Smith, 12/12 thru 1/24.
32 E 57, 2nd fl, 10022
212.421.3292 info@pacewildenstein.com
www.pacewildenstein.com Mon-Fri 9:30-6

Katharina Rich Perlow Gallery

William Clutz: "Paintings 1960s and 1970s", 3/19 thru 4/16.
41 E 57, 13th Fl., 10022
212.644.7171 info@artnet.com
www.artnet.com Tue-Sat 10-5:30

Michael Rosenfeld Gallery

"Charles White: Let the Light Enter, Major Drawings, 1942-1969", drawings, 1/10 thru 3/7; "Norman Lewis: Abstract Expressionist Drawings, 1945-1978", works on paper, 1/10 thru 3/7. "Abstract Expressionism: Further Evidence, Part I: Paintings", 3/14 thru 5/16
24 W 57, 7th fl, 10019
212.247.0082 info@michaelrosenfeldart.com
www.michaelrosenfeldart.com Tue-Sat 10-6

Sutton Gallery

Spanish artist, Angel Uranga, photography, 2/20 thru 3/15.
407 E 54, [bet. 1st Ave & Sutton Pl], 10022
212.753.0884 suttongallery@aol.com
Tue-Sat 10-6

Throckmorton Fine Art, Inc.

"Faces of Eternity Chinese Buddhist Sculpture", 3/5 thru 4/18
145 E 57, 3rd, 10022
212.223.1059 kraige@throckmorton-nyc.com
www.throckmorton-nyc.com Tue-Sat 10-6

Zabriskie Gallery

Abraham Walkowitz: "Early Years", 3/24 thru 5/2.
41 E 57, 4th fl, 10022
212.752.1223 info@zabriskiegallery.com
www.zabriskiegallery.com Tue-Sat 10-5:30

Uptown

The Americas Society

Please call gallery for schedule
680 Park Ave at 68th, 10021
212.277.8300 info@as-coa.org
www.as-coa.org Wed-Sat 12-6

Björn Ressle Gallery

Jene Highstein: "Lines In Space", 3/7 thru 4/11.
16 E 79, 2nd fl, 10021
212.744.2266 mail@ressleart.com
www.ressleart.com Tue-Fri 10:30-6; Sat 10:30-5:30

China Institute

Noble Tombs at Mawangdui: Art and Life in the Changsha Kingdom, First Century BC - Third Century AD, 2/12 thru 6/7.

125 E 65th St, 10065
212.744.8181 info@chinainstitute.org
www.chinainstitute.org Sun-Sat 10-5; Tue & Thu 5-8

Cook Fine Art

By appt only. Public opening beginning on 9/2 in corporation with The Whitney Museum and Vanity Fair Magazine among several photographers.

1063 Madison Ave, 10028
212.737.3550 info@cookfineart.net
www.cookfineart.net Mon-Fri 11-6; Sat 11-4

Dickinson Roundell Inc.

Old Masters, Impressionist, Modern and Post-War Art from the gallery's inventory. Viewings by appointment
19 E 66, 10021
212.772.8083 hugo@simondickinson.com
www.simondickinson.com Mon-Fri 9-5

Flowers

Nadav Kander, March.
1000 Madison, 2nd fl, 10021
212.439.1700 gallery@flowerseast.com
www.flowerseast.com Tue-Sat 10-6

The Frick Collection

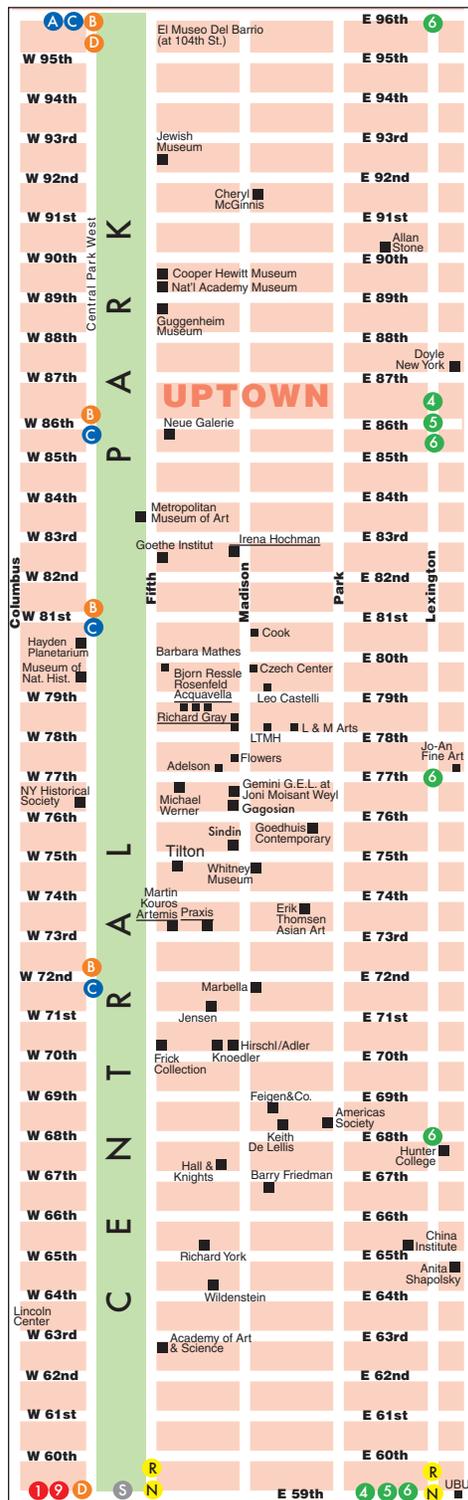
Masterpieces of European Painting from the Norton Simon Museum, thru 5/10
1 E 70, 10021
212.288.0700 info@frick.org
www.frick.org Tue-Sat 10-6; Sun 11-5

Gagosian Gallery

Please call gallery for schedule.
980 Madison at 76, 10021
212.744.2313 newyork@gagosian.com
www.gagosian.com Tue-Sat 10-6

Gemini G.E.L. at Joni Moisant Weyl

Ann Hamilton: "Ann Hamilton at Gemini G.E.L.: New Works", Prints & Editioned Sculpture, 2/12 thru 3/28.
Richard Serra: "Richard Serra: New Large Scale Etchings", Etchings, 4/2 thru 5/16
980 Madison at 76th, 5th fl, 10021
212.249.3324 info@joniweyl.com



www.joniweyl.com Tue-Sat 10-6

Uptown

Goedhuis Contemporary

Gu Gan, Gu Wenda, Qin Feng, Qiu Zhijie, Wang Dongling, Wang Tiande, Xu Bing, etc: "The New Calligraphy", 3/4 thru 4/10.
42 E 76, 10021
212.535.6954 newyork@goedhuiscontemporary.com
www.goedhuiscontemporary.com Mon-Sat 10-6

Richard Gray Gallery

Contemporary and modern masters.
1018 Madison Ave, 10021
212.472.8787 info@richardgraygallery.com
www.richardgraygallery.com Tue-Sat 10-5:30

Guggenheim Museum

The Third Mind: American Artists Contemplate Asia, 1860-1989, 1/30 thru 4/19
1071 Fifth Ave at 89th, 10128
212.423.3500 visitorinfo@guggenheim.org
www.guggenheim.org Sat-Wed 10-5:45; Fri 10-8

Hirschl & Adler

John Moore: "Thirteen Miles From Paradise: Four New Paintings", 2/12 thru 3/14
21 E 70, 10021
212.535.8810 gallery@hirschlandadler.com
www.hirschlandadler.com Tue-Fri 9:30-5:15; Sat 9:30-4:45

Irena Hochman Fine Art Ltd

Hirst, Hockney, Judd, Katz, Maloney, Matisse, Myslowski, Picasso, Ryman, Warhol.
1100 Madison Avenue, 10028
212.772.2227 info@artincontext.com
www.artincontext.com Tue-Sat 10-6

The Jewish Museum

Culture and Continuity: "The Jewish Journey"
1109 Fifth Ave at 92nd, 10028
212.423.3200 info@thejm.org
www.thejewishmuseum.org Sun, Mon, Wed, Thu 11-5:45, Tue 11-8

Jo-An Fine Art Gallery

20th Century Paintings and Fine Art Prints by Old and New Masters Theresa Bernstein, Frank Mason, Terence Coyle, Anthony Palumbo and others
247 E 77, 10021
212.717.9111 joanpictur@aol.com
www.jo-an.com Tue-Sat 10-5:30

Knoedler & Co.

James Castle: "Drawings", 3/12 thru 4/25
19 E 70, 10021
212.794.0550 info@knoedlergallery.com
www.knoedlergallery.com Tue-Fri 9:30-5:30; Sat 10-5:30

Lincoln Center Gallery

Jane Manus, performance-inspired sculptures.
136 W 65, 10023
212.875.5017 webmaster@lincolncenter.org
www.lincolncenter.org

Metropolitan Museum of Art

Cast in Bronze: French Sculpture from Renaissance to Revolution 2/24 thru 5/24.
Fifth Ave at 82nd, 10028
212.879.5500
www.metmuseum.org Tue-Thu & Sun 9:30-5:30; Fri-Sat 9:30-9:00

Galerie Mourlot

James Stroud: "Urban Grids" 1/29 thru 3/14
16 E 79, 10021
212.288.8808 ny@galeriemourlot.com
www.galeriemourlot.com Mon-Sat 10-6

El Museo Del Barrio

Please call gallery for schedule
1230 Fifth Ave at 104th, 10029
212.831.7272 tours@elmuseo.org
www.elmuseo.org Wed-Sun 11-5

Neue Galerie New York

BRÜCKE: "THE BIRTH OF EXPRESSIONISM IN DRESDEN AND BERLIN, 1905-1913" 2/26 thru 6/29
1048 Fifth Ave, 10028
212.288.0665 museum@neuegalerie.org
www.neuegalerie.org Thu, Sat-Mon 11-6; Fri 11-9

Michael Rosenfeld

Please call gallery for schedule.
16 E 79 at Madison, 10021
212.734.0900 info@michaelrosenfeldart.com
www.michaelrosenfeldart.com Mon-Fri 10-5

The Anita Shapolsky Gallery

Seymour Boardman: A Master of Abstract Expressionism: Colorfield & Geometry, 3/3 thru 5/16
152 E 65 (patio entrance), 10021
212.452.1094 ashapolsky@nyc.rr.com
www.anitashapolskygallery.com Wed-Sat 11-6

Allan Stone

Lorraine Shemesh, 2/28 thru 4/11.
113 E 90, 10128
212.987.4997 info@allanstonegallery.com
www.allanstonegallery.com

Paul Thiebaud Gallery

Please call gallery for schedule.
42 East 76th St. (at Madison), 10021
212.737-9759 info@paulthiebaudgallery.com
www.paulthiebaudgallery.com Tue-Sat 10-6

Erik Thomsen LLC Asian Art

Japanese screens, paintings and works of art.
44 E 74, 2nd Fl, 10021
212.288.2588 info@erikthomsen.com

Uptown

Ubu

Please call gallery for schedule
416 E 59, 10022
212.753.4444 info@ubugallery.com
www.ubugallery.com Tue-Sat 11-6

Michael Werner

Peter Doig, paintings 1/17 thru 3/14 E. 77, 10021
212.988.1623 info@michaelwerner.com
http://www.michaelwerner.com/ Mon-Sat 10-6

Whitney Museum of American Art

Alex Bag, thru 4/12
945 Madison Ave at 75th, 10021
212.570.3676 info@whitney.org
www.whitney.org Wed, Thu, Sat, Sun 11-6, Fri 1-9

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19 E 64, 10021
212.879.0500 info@wildenstein.com
www.wildenstein.com Mon-Sat 10-5

Brooklyn

Art 101, Inc.

Katherine Koos: "New Work", sculpture, 2/20 thru 3/15.
Arthur May: "PAINTINGS", 3/20 thru 4/12
101 Grand Street, 11211
718.302.2242 info@art101brooklyn.com
www.art101brooklyn.com Fri-Sun 1-6

Black & White Gallery

Inaugural Exhibition: Alina & Jeff Bliumis: "Casual Conversations in Brooklyn", 3/5 thru 6/14.
483 Driggs Ave, 11211
718.599.8775 contact@blackandwhiteprojectspace.org
www.blackandwhiteartgallery.com Fri-Mon 12-6

Bond Street Gallery

Please call gallery for schedule.
297 Bond Street, 11231
718.858.2297 info@bondstreetgallery.com
www.bondstreetgallery.com Mon-Fri 10-6

Brooklyn Museum of Art

Gilbert & George, pictures and art in other media, thru 1/11
200 Eastern Parkway, 11238
718.638.5000 information@brooklynmuseum.org
www.brooklynmuseum.org Wed-Sun 10-5; Sat & Sun 11-6

Ch'i Contemporary Fine Art

"Ingenious Methodology" Group Show, photography 2/12 thru 3/9. Howard Gross, paintings, 3/12 thru 4/6
293 Grand St, 11211
718.218.8939 info@chicontemporaryfineart.com
www.chicontemporaryfineart.com Wed-Sun 11-7, Mon 9-5

Kentler International Drawing Space

Please call gallery for schedule.
353 Van Brunt St, 11231
718.875.2098 info@kentlertgallery.org
www.kentlertgallery.org Thu-Sun 12-5

McCaig-Welles Gallery

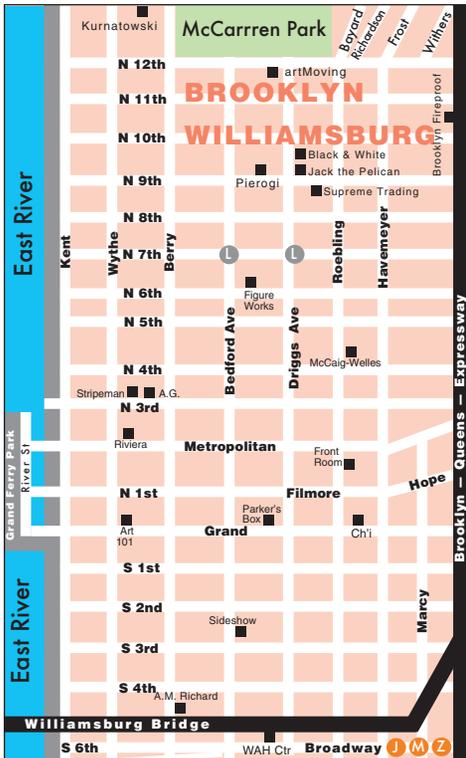
Please call gallery for schedule.
129 Roebling St, 11211
718.384.8729 melissa@mccaigwelles.com
www.mccaigwelles.com Tue-Fri 11-7; Sat-Sun 12-7

Parker's Box

"When A River Changes Its Course" John Bjerklie 1/23 thru 3/22.
193 Grand Street, 11211
718.388.2882 info@parkersbox.com
www.parkersbox.com Fri-Mon 1-7

Pierogi

Brian Dewan, Nadja Bournonville, 2/6 thru 3/8; Ward Shelley, 3/13 thru 4/12.
177 North 9th St, 11211
718.599.2144 info@pierogi2000.com
www.pierogi2000.com Thu-Mon 12-6



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Brooklyn

Williamsburg Art & Historical Center (WAH)

Carmen Julia Porfido & Ed Lopez, 1/11 thru 3/8 . Women Forward: Part 1. First Biennial, Judy Chicago, Faith Ringgold, Toshiko Takaezu, Liz Surbeck Biddle, Lili Bitá, Hildy Burns, Janet Fish, Regina Granne, Amy Greenfield, Samia Halaby, Gloria Kennedy, Donna Moran, Carmen Porfido, Carol Quint, Kunie Sugiura, Cynthia Winik, 3/7 thru 4/12
35 Broadway, 11211
718.486.6012 wahcenter@earthlink.net
www.wahcenter.net Sat-Sun 12-6

Queens

Jamaica Center for Arts & Learning

Changing Queens: Guest Curator, Danny Simmons, 2/5 thru 5/2
161-04 Jamaica Ave, 11432
718.658.7400 info@jcal.org
www.jcal.org Mon-Sat 10-6

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43-01 22nd St., 11101
718.875.2098 studios@juvenalreisstudios.com
www.juvenalreisstudios.com Mon-Fri 9-5

M55 Art

Jeff Way "Paintings & Drawings"; Robert Schecter "New Work" 2/19 thru 3/8. Michael Sanzone: 3/12 thru 3/29; Michael Biddle: "The Respondent Surface-Paintings 2005-2009", 3/12 thru 3/29; Rande Silv: "endangered gestures", 4/2 4/19
44-02 23rd Street, ground floor, 11101
718.729.2988 eddo52@verizon.net
www.55mercergallery.com Thu-Sun 12-6

P.S.1 Contemporary Art Center

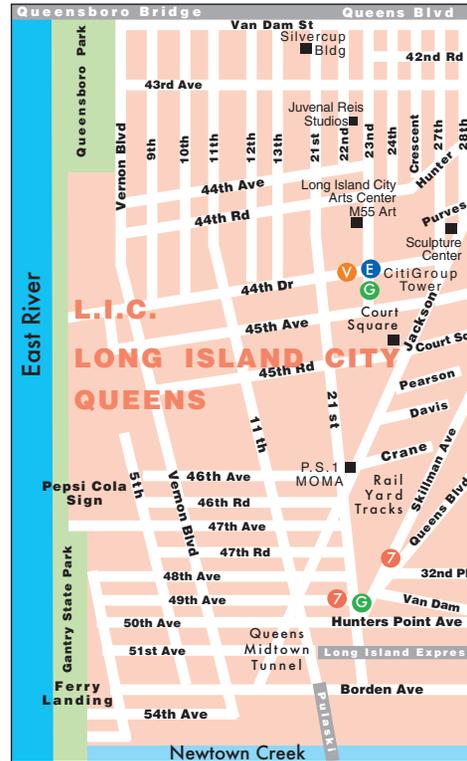
Current artists: Yael Bartana, NeoHooDoo: "Art for a Forgotten Faith", Leandro Erlich: "Swimming Pool", International and National Projects Fall 2008: Robert Boyd, Ana Horvat, Minus Space, and Patrick O'Hare, Gino De Dominicis, Borre Saethre
22-25 Jackson Ave, LIC 11101
718.784.2084 mail@ps1.org
www.ps1.org Thu-Mon 12-6

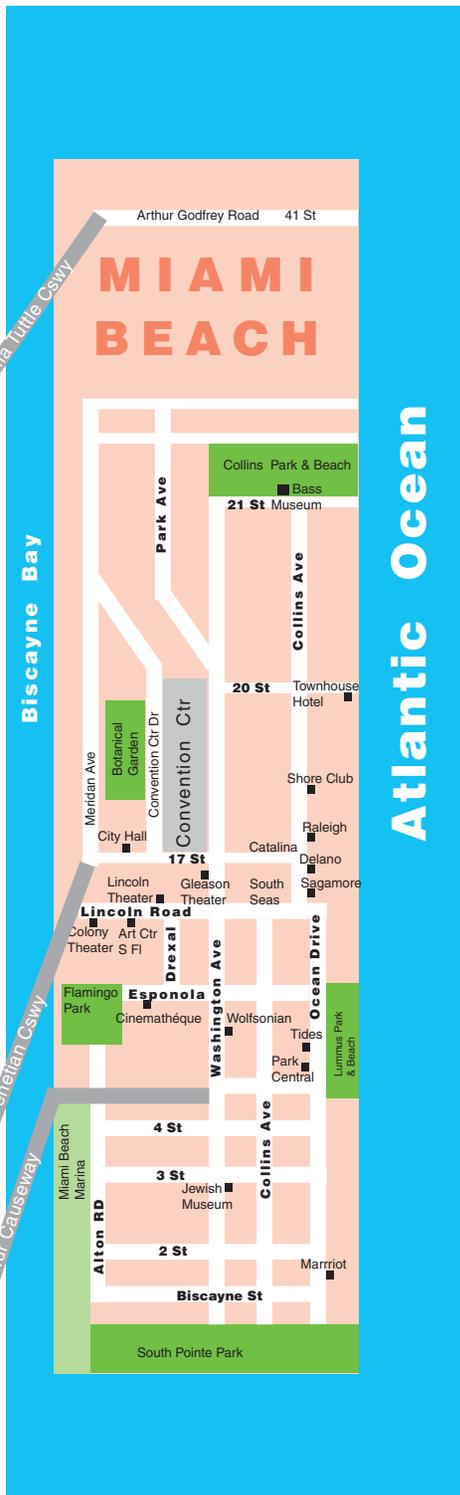
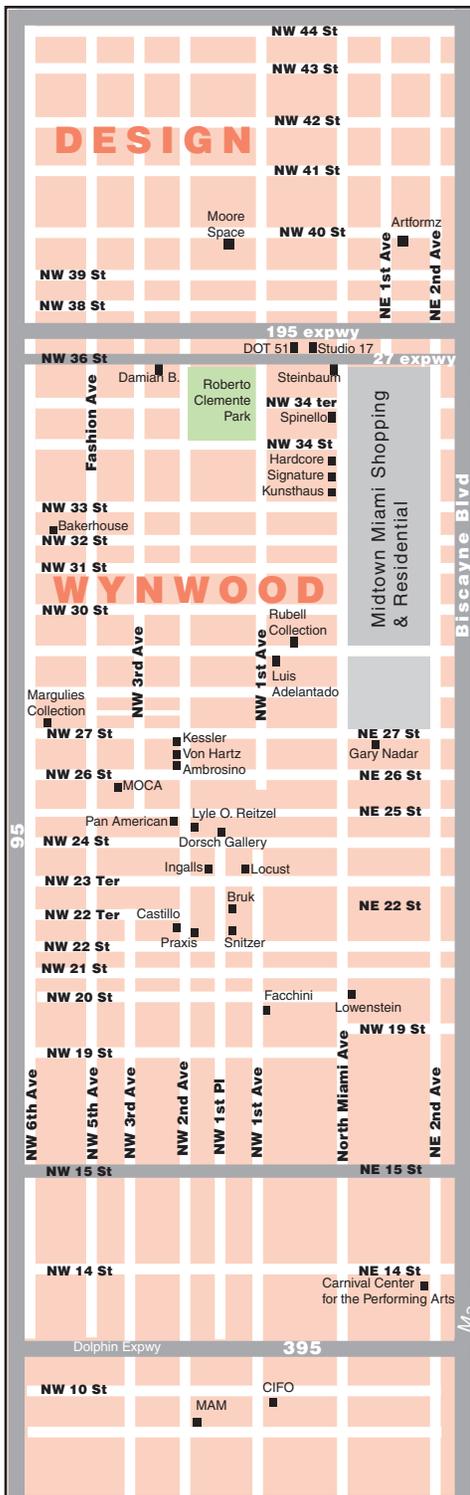
QCC Art Gallery

Norman Gorbaty, "Works of a Modern Master" 2/13 thru 4/3
222-05, 56th Ave, 11364
718.631.6396 QCCArtGallery@qcc.cuny.edu
www.qccartgallery.org Tue-Fri 10-5; Sat-Sun 12-5

Socrates Sculpture Park

2008 Emerging Artist Fellowship Exhibition 9/7 thru 3/8
Broadway @ Vernon Blvd, LIC 11106
718.956.1819 info@socratessculpturepark.org
www.socratessculpturepark.org Daily 10-6





National - Miami, FL

Luis Adelantado Miami Gallery

Jose Noguero: "Hidden Treasures" Current Show.
98 NW 29th Street, Miami, FL 3312
305.438.0069 info@luisadelantadomiami.com
www.luisadelantadomiami.com Wed-Sun 10-6

ArtSpace Virginia Miller Galleries

Please call for schedule.
169 Madeira Ave, Coral Gables (Miami), FL 33134
305.444.4493 info@virginiamiller.com
www.virginiamiller.com Mon-Fri 11-6, Sat and evenings
Lecia Dole-Recio, Jake Ewert and Jacob Rob-
bihcaux. paintings. Curated by Sam Gordon.
2/14 thru 3/ 11
2249 NW 1st Place, Miami, FL 33127
305.576.2000 info@kevinbrukgallery.com
www.kevinbrukgallery.com Tue-Fri 10-6; Sat 12-5

The Dorsch Gallery

Celluloid Drag: some spaces between film and architecture:
A group show curated by Terri C. Smith, 3/14 thru 4/4.
151 NW 24 Street, 33127
305.576.1278 info@dorschgallery.com
www.dorschgallery.com Tue-Sat 11-6

MOCA at Goldman Warehouse

Please call for schedule.
404 NW 26th St, Miami, FL 33127
305.573.0658 info@www.mocanomi.org
www.mocanomi.org closed for installation

International - Beijing

Pekin Fine Arts

Huang Zhiyang: "Peripheral Vision", Solo Exhibition 2/21 thru
4/30
No. 241 Cao Chang Di Village, Cui Ge Zhuang, Chaoyang
District, Beijing 100105
+8610.5127.3220
www.pekinfinearts.com Wed-Sun 10-6

Dr. Gallery

"Warm Exercise" current.
798 Art Area (798 Western Street), No.2 Jiuxianqiao Rd,
Chaoyang District, Beijing 100015
+8610 84599706 fax +8610 84599705
www.dr-gallery.com Tue-Sun 10-6

White Space Beijing

Please call gallery for schedule
P.O Box 8502 No.2 Jiuxianqiao Rd. Chaoyang District,
Beijing 100015
+8610-84562054 info@whitespace-beijing.com
www.whitespace-beijing.com Tue-Sun 10-6

International - Shanghai

James Cohan Gallery Shanghai

Yinka Shonibare, MBE. photographs and sculptures, thru 11/8
1/F Building 1, No.1 Lane, 170 Yue Yang Rd, Shanghai 200031
+86.21.54.66.0825 fax 21.54.66.0823
www.jamescohan.com Hrs Tue-Sat 10-6, Sun 12-8

Creek Art

Please call gallery for schedule
423 Guang Fu Road, (Rear) Shanghai 200070
+86.21.63809172 creekart@creekart.org
www.creekart.org Tue-Sun 11-7

Contrasts Gallery

Please call gallery for schedule
181 Middle Jingxi Rd, Shanghai 20002
+86.21.6323.1989 creekart@creekart.org
www.contrastsgallery.com

ShanghaiART Gallery

Liu Weijian: Solo Exhibition, 2/20 thru 3/31
50 Morganshan Rd, Building 16 & 18, Shanghai 200060
+86 21 6359 3923 info@shanghartgallery.com
www.shanghartgallery.com/ Daily 1-6, closed Mon

MOCA Shanghai

Please call for schedule.
People's Park, 231 Nanjing West Road, Shanghai 200003
+86.21.6321.9900 info@shanghartgallery.com
www.mocashanghai.org Mon-Sun 10-6; Wed 10-10

1918 ArtSPACE Shanghai

"Remembering how the air shimmers", HEN Chen - HE
Peng - YANG Liming, curated by ZHAO Yonggang & Irina
PAVLOV, 3/8 thru 3/31
No.78 Changping Rd, Jing'An District, Shanghai 200041
+86.21.5228.6776 info@1918artspace.com
www.1918artspace.com

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www.doyleNewYork.com

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212.606.7833 www.sothebys.com

Swann Galleries

104 E 25, NYC, NY 10010 T 212.254.4710 F 212.979.1017
www.swannGalleries.com



Openings

March 3 Tuesday

Chelsea

Metro Pictures Tony Oursler 5-7

Midtown

Jadite Galleries Group Show 6-8

A Jain Marunouchi Group Show 5:30-7:30

March 4 Wednesday

Soho

Ward Nasse Julie Metz 3-6

Uptown

Goedhuis Contemporary Group Show 6-8

Midtown

Gallery Korea Form/Norm 6-8

March 5 Thursday

Soho

Staley-Wise Gallery Group Show 8-11

Chelsea

George Billis Group Show 6-8

March 6 Friday

Soho

Tribeca Grand Hotel Ditte Gansriis 8-11

Midtown

Fountain Gallery Size Doesn't Matter 6-8

Chelsea

SOH020 Chelsea Marielis Seyler 5-7

March 7 Saturday

Brooklyn / Williamsburg

WAH Center Women Forward Part 1 4-6

Smack Mellon Carlos Motta, Blane De St Croix 5-8

Powerhouse Arena Waleed Arshad, James Nachtwey 6-8

Soho

Ward Nasse Amanda Dolan 7-10

Chelsea

Leo Kesting Gallery Brian Leo 7-10

Uptown

Björn Ressel Jene Highstein 6-8

March 8 Sunday

Village

Ernest Rubenstein Gallery Group Show 3-5

March 10 Tuesday

Chelsea

Viridian Gallery Robert Smith 6-8

March 11 Wednesday

Soho

Ethan Cohen Asian Ink Masters 7-9

March 12 Thursday

Queens / LIC

M55 Art Michael Sanzone, Michael Biddle 6-8

Midtown

ZONE: Contemporary Art Pasha Radetzki 6-8

Chelsea

International Poster Center Group Show 5:30-9:30

March 13 Friday

Brooklyn / Williamsburg

Ch'i Contemporary Howard Gross 6-9

ART 101 Katherine Koos 7-9

March 14 Saturday

Midtown

Michael Rosenfeld Abstract Expressionism: Part 1 2-5

Chelsea

First Street Gallery Tim Kennedy 3-5

March 17 Tuesday

Midtown

Jadite Galleries Group Show 6-8

March 19 Thursday

Midtown

Howard Greenberg Edward Steichen, Martin Munkacsi 7-9

Chelsea

Von Lintel Gallery Izima Kaoru 6-8

McKenzie Fine Art Laura Sharp Wilson 6-8

March 21 Saturday

SoHo

OK Harris Group Show 3-5

March 22 Sunday

Brooklyn / Williamsburg

ART 101 Arthur May 4-7

March 25 Wednesday

Chelsea

Visual Arts Gallery Beautiful Losers 6-8

Midtown

A Jain Marunouchi Group Show 5:30-7:30

March 26 Thursday

Chelsea

Lehmann Maupin Mickalene Thomas 6-8

STUX Gallery Barnaby Whitfield 6-8

March 28 Friday

Chelsea

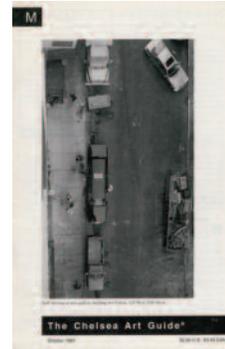
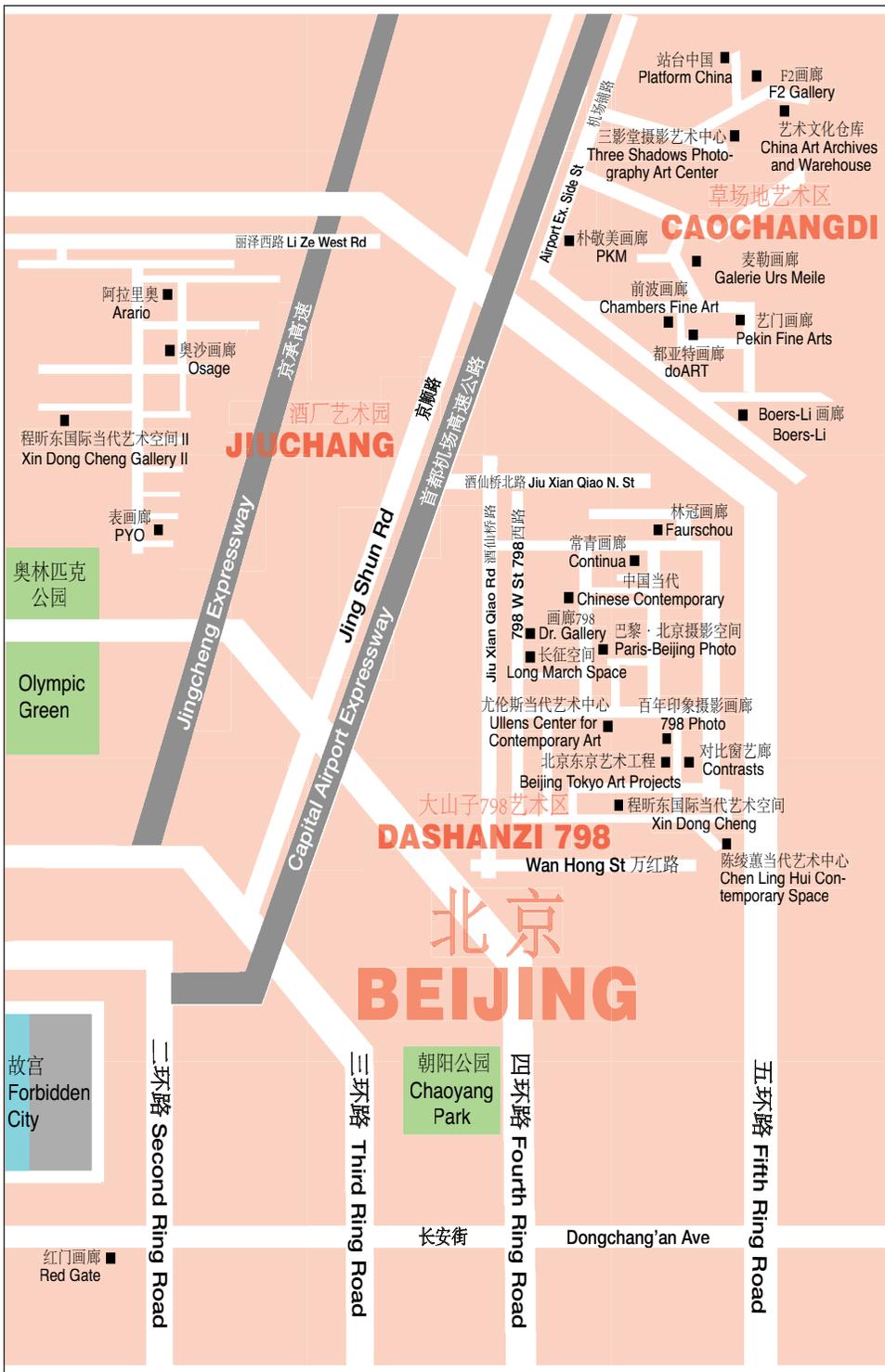
Blue Mountain Gallery Robert Sievert 3-6

April 2 Thursday

Chelsea

First Street Gallery David Hewitt 6-8

George Billis Gallery Group Show 6-8



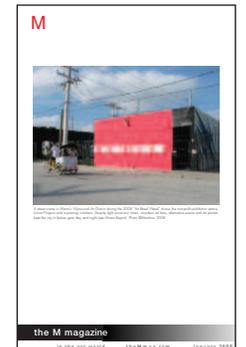
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The New York Times



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