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Yuan Xiutang *A Prosperous City That Never Sleeps*, 1930s (date unknown). Chromolithograph on paper. Collection of the Shanghai History Museum. Courtesy: Asian Art Museum, San Francisco

RICHARD MOVE



Red Ciccollina, 2009, c-print, 10"x8"

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Korean Art Show is in cooperation with SCOPE NY.

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March. 2 (Tues) 2010, 6:00pm

Exhibition period

March. 3 (Wed) – March. 7 (Sun), 11:00am-7:00pm

March. 4 (Thu), 11:00am-10:00pm

Participant

Approximately 30 Korean Galleries

The shuttle bus will be provided from Armory Show and Scope to Korean Art Show.

Show and Scope to Korean Art Show.

For more information, please visit the website.

KIAF(Korea International Art Fair)

Korea International Art Fair, established in 2002, has grown to be Asia's largest contemporary art fair. For more information, please attend our special presentation and the promotional booth during Korean Art Show or visit the website www.kiaf.org

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EDITORIAL

- 12 **Tamara Kostianovsky**
at Y Gallery, New York
By Kristin Reger
- 18 **Shanghai**
at Asian Art Museum, San Francisco
By Megan Seelie
- 24 **Duncan R. Anderson**
at Kasia Kay Art Projects, Chicago
By Lynda Wellhausen
- 26 **Never Run Away**
at STUX, New York
By Megan Marie Garwood
- 30 **Per Adolfsen**
at 532 Gallery Thomas Jaeckel,
New York
By Mary Hrbacek

LISTINGS

- 35 New York City
- 53 Chicago
- 55 Los Angeles
- 57 San Francisco
- 59 Miami
- 63 Shanghai
- 63 Beijing

BASICS

- 12 News
- 60 Openings
- 63 Auctions
- 64 Index

MAPS

- 34 Village • LES
- 36 Soho • Tribeca
- 40 Chelsea
- 46 Midtown • 57th Street
- 48 Uptown
- 50 Brooklyn • Williamsburg
- 51 Queens • LIC
- 52 Chicago
- 54 Los Angeles
- 56 San Francisco
- 58 Miami • Wynwood
- 60 Shanghai
- 62 Beijing

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?

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News

New Member

Keszler Gallery Madison Avenue has joined the Member Listings guide of M. (see Uptown Listings).

Art Next has joined the Member Listings guide of M. (see Chelsea Listings).

On the Move

Carmichael Gallery has moved from West Hollywood to a new location in Culver City, 5795 Washington Blvd. (see Los Angeles Listings).

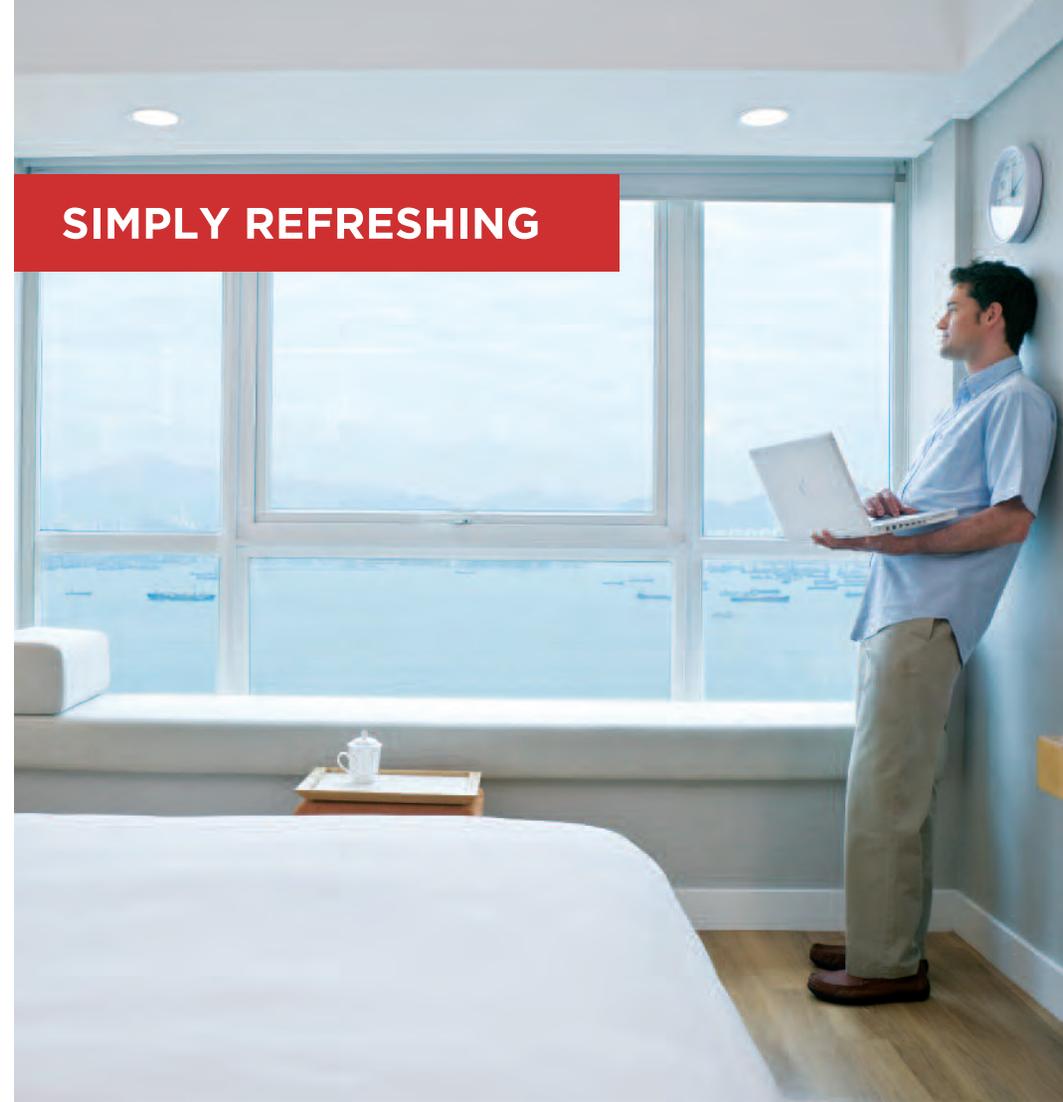
Katharina Rich Perlow has moved from the Fuller Building in Midtown to St . 303 of Gagosian's 980 Madison Avenue building Uptown. (see Uptown Listings).

Art Fair

(see ARMORY: essentials, previous page)

The Armory Show, featuring art of the 20th and 21st centuries, takes place next month, March 4 - 7, on Pier 94. A VIP preview is scheduled Wednesday, March 3. For more information please visit: www.thearmoryshow.com

VOLTA NY, the boutique fair for cotemporary art, takes place next month, March 4 - 7, at 7 West 34th St., near the Empire State Building. For more information please visit: www.voltashow.com



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Tamara Kostianovsky
Y Gallery, New York

By Kristin Reger

Argentinian artist Tamara Kostianovsky, represented by Y Gallery (based in New York's new Lower East Side LES art district) is one of the featured artist in the VOLTA art fair this month, and her work was also shown at the PINTA art fair earlier this season. Kristin Reger of M spoke with Ms. Kostianovsky about her work in this interview which took place at New York's Bowery Hotel.

How did you start with the idea of doing these fabric meat pieces? The story goes a few years back. I was born in Israel, but grew up in Argentina and I came to the US in 2000 to study art. That year, there was a huge default of the Argentinean economy. For those living in the US with Argentinean money, overnight we found ourselves with limited resources. I didn't have money to go buy art supplies, but I did have a lot of clothing I had brought from Argentina. When you travel you pack a lot and often end up wearing only two or three things! So I had all this clothing, warm sweaters and things that connected me to a part of my life in Argentina that I missed. I started by making 3-dimensional maps out of clothes. Slowly the imagery of the cows and meat came about. It was the perfect marriage; the sweaters were perfect to make fat and muscles. I always liked the red-dish colors in the sculptures. It was a very good match.

These materials lend themselves well to expressing the detail in the muscles. To recreate a piece of meat on bone, using fabric, it's really successful. Can you talk more about the maps?

I started thinking about how a map can represent a person and the connection between geography and the body. How geography seems to be so outside of ourselves, as a science on its own. I felt there was a geographical problem inside myself. Because I was an immigrant, I had a difficult time understanding my surroundings. All the names were foreign, I didn't know where things were, but somehow I started associating my figure with the map of Argentina. It's feminine and skinny. It has a humanoid shape. I started making a map of Argentina out of leather, made with my clothing. It was very heavy! There was something endearing about it. It represented the feeling of displacement.

To make it out of leather seems like a natural choice since there's the whole tradition of the gaucho, the cattle industry in Argentina. Cows really found a way into my work in the beginning. I always say that in Argentina there are as many trucks bringing cattle to butcher as there are delivering Budweiser here! I grew up with this imagery.



Tamara Kostianovsky *Abnegation*, 2007. Articles of clothing belonging to the artist, embroidery floss, batting, armature wire, and meat hook, 53½ x 49 x 27 in. Courtesy: Y Gallery, New York



Tamara Kostianovsky. *Abacus*, 2008. Clothing belonging to the artist, ink, shellac and meat hooks (front and back views), Each piece 96 x 36 x 45 in. Courtesy: Y Gallery, New York

When did you come to Argentina from Israel? What part of Argentina did you grow up in? I grew up in Buenos Aires. I was born to Argentinean parents in Israel, we came back when I was very young.

Buenos Aires has such a vibrant gallery scene. Do you show back at home? I left early in my career so I haven't had a chance to really investigate the Argentinean art scene. But every time I visit, everyone is really excited; it seems like there's always more going on.

It always seems more exciting for an artist when you're away from home, no matter how interesting home may be!

When did you come to New York? Did you feel the pull, as an artist, to come here? Absolutely! I was in Philadelphia for five years, I went to school there at the Pennsylvania Academy of Fine Arts, I studied sculpture. After a few years in Philadelphia, I realized that New York was the major attraction. I always wanted to come here but it was a dream that got put off for years. Then in 2004 I came to New York and I loved it!

How did you and Cecilia [Jurado, owner of Y Gallery] meet? We met at the Biennial at the Museo del Barrio, *The S-Files*. One of her artists was there, Dulce Pinzon. I had work in the Biennial. Cecilia saw it, loved it, and said "Let's talk." At first I was a little skeptical. But time went by, and one

day I sent her an email saying, "Hey Cecilia, you still want to talk?" And she said, "Yeah, of course!" Although there are a lot of Latin American artists living in New York, there are different approaches to different issues; these pieces were not so straightforward. She said the work was "pretty" and yet aggressive, that the pieces were on her mind for a long time.

Which pieces did she see? The cow pieces. We're setting up a show for the map pieces now, she has shown the meat pieces a lot, but not the map works.

What is the series called? I don't want to just keep calling it the "meat sculptures"... It has many titles, but that works! Volta's [the art fair] going to show the meat pieces, but new one. There are

two works that combine the maps and the meat. One that will be at Volta is called, "Map of Truth". It's cow skin, mounted as a rug on the wall, and it has a map stitched on it. I'm really excited to show it, it hasn't been shown before.

I understand that your studio is in Greenpoint [Brooklyn]. It seems like a little secluded artist peninsula over there! How do you like it? I love it! I live in Greenpoint; I have a new studio there that I moved into a couple of weeks ago. It's a good building with many talented artists. My neighbor is a great designer. It doesn't look like we're in a building of artistic geniuses, but we all do well. It's great!



Tamara Kostianovsky, *Map of Truth*, 2008. Articles of clothing belonging to the artist and embroidery floss. 132 x 93 in. Courtesy: Y Gallery, New York

What artists would you cite as your influences? I was trained classically; Velázquez and Rembrandt and all those people are my heroes. I'm attached to color. I feel like what I do is sculptural, on one hand, but it has a lot to do with painting too; there is a lot of color coordinating and getting the right colors through layering fabric. Lately I haven't been looking at artists so much, my references [for the work] come from the internet. It's hard for me to visit slaughterhouses in the US, there is a lot of red tape to go through. However, I do that when I go to Argentina; the butchers are very friendly and explain to me what they are doing. I get a lot of inspiration for future works at home. But the internet is great for these sorts of images; I see them from every angle and I compose different pieces together into one sculpture.

Do you digitally manipulate images? I don't work on the computer, I do drawn studies.

There's a knitted feeling to many of these works; do you knit or crochet? Or are you taking apart pre-existing garments exclusively?

I know how to knit but I don't do it for my work, they're strictly deconstructed.

I heard that a collector looking at your work, who was a doctor, remarked that it's "anatomically perfect." That's part of what makes it real. You feel the tendons. Sometimes I want to make fantastical animals, but my anchoring is in anatomy, it makes the work more believable.

Are you working on other kinds of work besides the meat pieces? Right now I feel there is a lot I can say with this series, even beyond food, although that is the obvious connection. It also speaks about violence, about war, about destruction, desperation, poverty. There are so many issues that I feel these pieces speak to, I'm not done with it. Recently, however, I did make a huge whale that is at Socrates [Sculpture Park in Long Island City] that's showing until March. It's a butchered whale. I think of it as the sum of all of our bodies, the whale, because it is so big and can live for hundreds of years. It's like a city that has been destroyed.



Tamara Kostianovsky *Mast*, 2008. Articles of clothing belonging to the artist and wood, 13 x 68 x 10 in. Courtesy: Y Gallery, New York

How did you take it apart? Were you using similar image references? It's cut in the correct way they do when they butcher whales. I wanted to go to Alaska but I couldn't. It's a mix of a few different types of whales.

Do you feel there's any connection with Damien Hirst's work, you know, the calf piece? It's an unavoidable reference. I admire his work, but we work from such different points of view. Sometimes the end result has similarities, but I'm working with discarded clothing and by hand, I don't have any technology or the kinds of resources he has access to. Regarding subject matter, my inclination to work with this kind of imagery came from a very bloody murder in my family. It was a horrible crime that led me to realize how humans can be treated as cattle or animals. So I started making the cows to bridge the gap between the animals we are used to seeing butchered and what happens to humans when things go wrong. As I said, I admire Damien's work, but I'm coming from a very personal place, and then the route has led me to work where this comparison comes up.

What specific pieces are you showing [at Y Gallery] in Volta? I'll have the giant map piece on cowhide, that speaks of where we come from and what we are, how geography is imprinted on our bodies. It's an anti-globalization piece. There's a new work that is two sections of a cow that are bound together by their ribs. It talks about love and connection, even beyond death. In my studio I have a quarter of a cow piece that has embroidery work related to the map imagery.

Well, I'm looking forward to seeing it. I understand that people talk about the

connection of Judaism to your work. Is there one? I have a piece at the Jewish Museum [In New York]. The show is called *Reinventing Ritual*; the curators have taken typical rituals from the Jewish tradition and had artists speak about them in a contemporary way. My work illustrates a little bit of the Kashrut, the Kosher way of slaughtering. I'm comfortable with that association but I really want to work from a secular point of view, because as I was saying this devastation, this death, this crime is unfortunately universal. But there is something about the Kosher killing that examines the moral responsibility that has to do with taking the life of an animal. That can be a bridge to what I'm doing, examining the responsibility we have every time we take this sort of action.

Since you don't necessarily make that association yourself, do you find people over assessing your work from a Jewish perspective, particularly in New York? It's actually not as bad as the food association that everyone brings up! They want to know if I'm vegetarian.

Well, there are lots of vegans in New York too! Yes, and they're the ones who are outspoken and after me! It says something about the work that all of these outside associations can be made. But once the work is done, I don't have any more say in it. When I'm in my studio I'm not really thinking about it. M



Left: Liu Dahong *Mawangdui*, 2009 (detail). Embroidered silk, one of two pieces. Collection of the artist. Right: *Qipao*, 1930s. Silk georgette and silk cut-velvet. Collection of the Shanghai History Museum. Courtesy: Asian Art Museum, San Francisco.

Shanghai

Asian Art Museum, San Francisco

By Megan Seelie

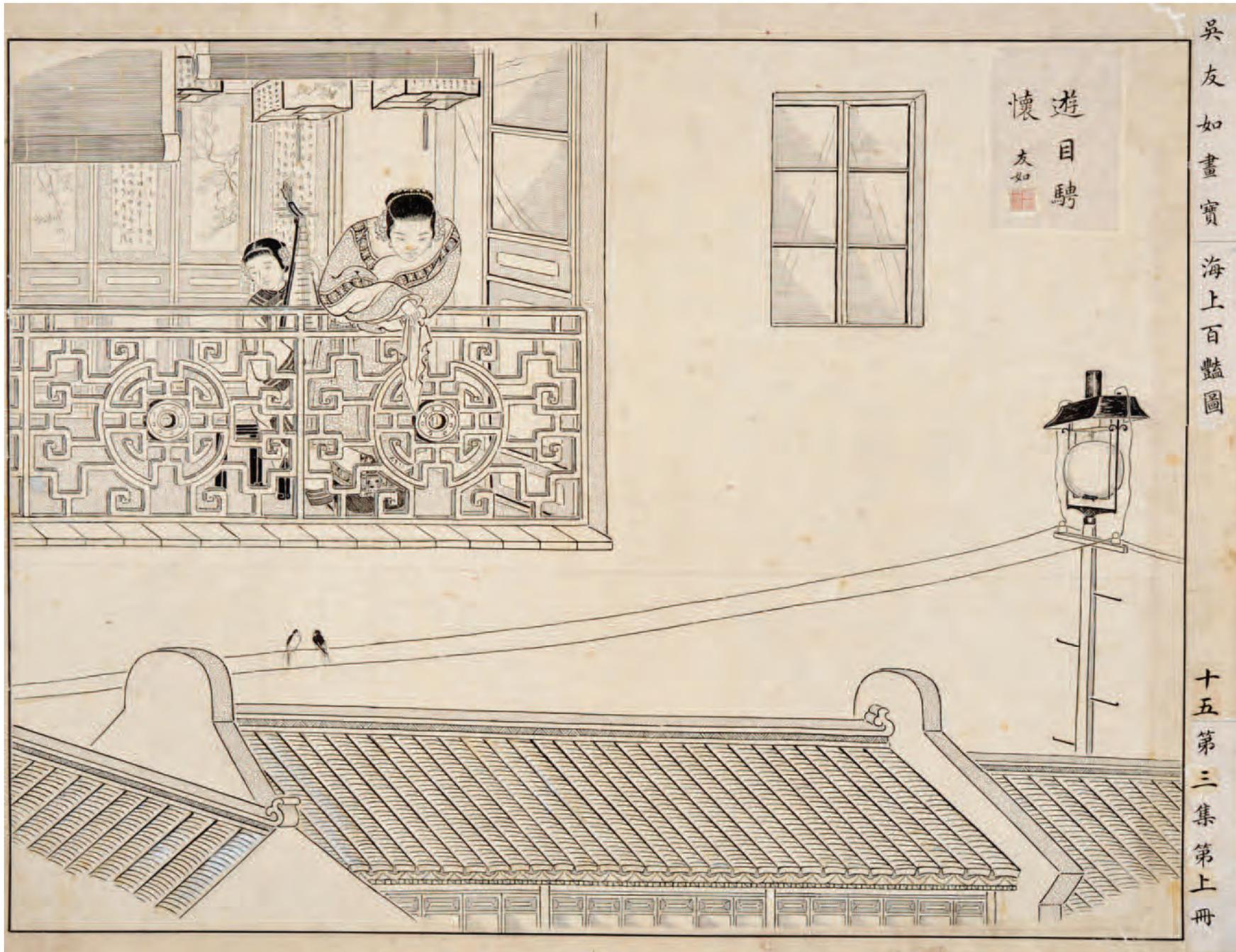
Imagine a place and time where the far east and the west coexist, where villas of nineteenth century Europe neighbor dragon laced temples, where Chinese women dress in petticoats and twirl delicate umbrellas, and the inks of Chinese art are complimented by the oil paints of the west; this is Shanghai — as presented at the Asian Art Museum in San Francisco.

This exhibition winds through the past one hundred and sixty years of Shanghai's whirlwind metamorphosis, as seen through the lens of art, fashion and film. The most recognizable image of old Shanghai sets the tone here; a series of oil paintings that depict the district called The Bund, with its classical European buildings lining the river bank set against a backdrop of sailboats and cargo ships dotting the harbor.

The plum blossom has always been a popular theme in traditional scroll painting, and there are fine examples here. In 1916 Wu Changshuo depicted the traditional style of scroll painting by using thick flat brush strokes with blotches of red to create a plum tree in his piece *Red Plum Blossoms*. Only seventeen years later the same image can be seen in Tao Lengyue's *Plum Blossom Under the Moon*, but in a completely different light. He creates the same image, but rendered in dark, haunting detail that illustrates the infusion of



Yang Fudong *Honey*, 2003. Film still, 9 min 29 sec. Private collection. Courtesy: Asian Art Museum, San Francisco.



Wu Youru *Wandering Eyes Giving Way to Wandering Thoughts*, 1890s. Ink on paper. Collection of the Shanghai History Museum. Courtesy: Asian Art Museum, San Francisco.



Yuan Xiutang *Moonlight over Huangpu River*, 1930s (dates unknown). Chromolithograph on paper. Collection of the Shanghai History Museum. Courtesy: Asian Art Museum, San Francisco.

western style into eastern art. Lengyue's piece is the point at which the entire show pivots out of Chinese traditional art into the full infusion of western styles into Chinese art.

From Lengyue's scroll painting, the exhibit takes a fascinating turn addressing the roll of women in the 1930s. Yuan Xiutang's poster paints a traditionally dressed Chinese woman lounging before the sprawling city of Shanghai in *A Prosperous City That Never Sleeps*. Women were seen as a symbol of progress.

Upon entering the Hambert Gallery almost all traces of China are left behind with photographs of buildings that could have been taken in almost any western city in the 1930s. In the Revolution portion of the exhibition the West fades to reveal a splintering China now caught between old and new styles. Woodblock prints show images of pain, struggle, conflict and turmoil, while the brightly colored graphic posters show images of a prosperous and perfect life. Li Hua's print *Roar, China!* touches on the anti-imperialist sentiment in



Zhao Weimin *Nanjing Road* – *From Series of Views of Shanghai*, after 1937 (dates unknown). Chromolithograph on paper. Collection of the Shanghai History Museum. Courtesy: Asian Art Museum, San Francisco.

China with its disturbing image of a mangled man bound to a pole of wood, his knife just out of reach. It is hard to believe that all of these works are illustrating the same time and place.

"Joe Camel" — the cigarette advertising icon — smiles from ear to ear in Zhou Tiehai's *Shanghai Lily* lightens the mood in *Shanghai Today 1980-2010*. Here is where the dust settles and we find a multiplicity of styles have risen from the ashes, with some pop-art, abstract art, video illustration,

sculpture and even a piece resembling Rembrandt in brushstrokes and color palette. However, Liu Dahong's embroidered silk robes reassure us that traditional Chinese art still has a place in this modern world. **M**



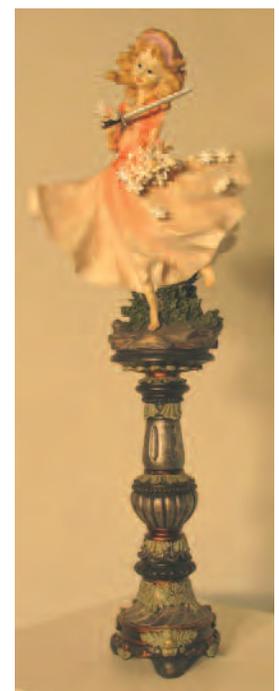
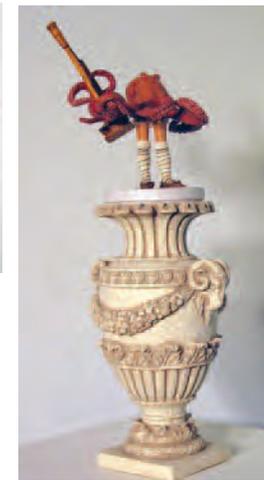
Duncan R. Anderson
Kasia Kay Art Projects

By **Lynda Wellhausen**

Figures at the edge of a vast universe face each other, themselves and ghosts both literal and metaphoric. An octopus schoolgirl clutches her books as she waits for the bus (or viewer) to bare witness to her amputated state. A table dreams of it's past as a tree. A 19th century American woman clutches a rifle in one hand and her dress in the other while she awaits her husband's return. Drawing heavily from Dada and Surrealism, Anderson seems to relish the creative freedom of such movements.

Filled with existential obstacles, hybrid creatures and fateful flashes of the human journey, this work often represents a singular moment within a larger narrative influenced by the artist's southern origins, the occult, theater, and science fiction. Much of Anderson's work is literary; everything is a stand-in for a bigger idea. In this regard, the figures are void of associative meaning alone. They open the door to a new symbolic language, a language the artist also explores in his collaboration with the Chicago based theater company, Collaboraction.

Although theater influences his work, it is not wholly narrative. These pieces work from a multiplicity of angles and viewpoints. The titles offer some insight into this perspective, be it from many angles or one, as in the case of the Occult Fantasies (Widow's Walk). Here, the phrase "occult fantasies" signifies the notion of sympathetic magic, the figure trying to cast a spell with her ritual of waiting and pacing, as if this will bring about her husband's return. The fixed gaze of the widow turns away from the viewer, her "walk" only implied as she is destined to wait unfulfilled. The combination of her hope and the knowledge that her husband is not returning (as implied by the title), conveys a poignant sense of loss.



Above, left to right:

Duncan R. Anderson *Cornered Tribulation Plague Abomination with broken wing*, 2009. Mixed media, 24 x 28 x 7 in.

Duncan R. Anderson *Occult fantasies (Widow's Walk)*, 2010. Mixed media, 23 x 9 x 6 in.

Duncan R. Anderson *Amputee with first day of school*, 2009. Mixed media, 19 x 7 x 8 in.

Duncan R. Anderson *The Winter Bride (summer portrait of Denice Lee bleeding frost and Spring roses)*, 2010. Mixed media, 24 x 9 x 7 in.

Courtesy: Kasia Kay Art Projects, Chicago.

The weight of the past bares heavily in the piece *Frontiers of Nod*. The notion of penitence is at play, but in this case it's not an underlying layer of paint that is revealed, but a concept revealed in one's consciousness, the notion of personal history and the cultural guilt that goes with it.

While this work is steeped in meaning, Anderson's symbols are not always immediately clear. Some pieces are conceptualized beforehand, from the ground up, while others utilize found objects for inspiration.

It is difficult to tell where the artifice stops or starts, and it's not at all obvious that he's making use of consumer available items. The found objects are constantly given little pushes to nudge them out of the packages they come in, moving everything into the realm of art. **M**

Never Run Away
STUX

By Megan Marie Garwood

This two-woman show, dubbed *Never Run Away*, features the photography of Sara Rahbar, an Iranian native who lives in the United States and Iran, and paintings by Indian artist Reen Kallat. Rahbar shoots models in full costumes that reference Iranian and American iconography, e.g., the American flag, and revolutionary militant gear. Kallat constructs paintings out of rubber-stamps painted with acrylic paint, which are then pieced together to form a portrait of her anonymous subjects. She also draws maps with archival ink applied to handmade paper, -reconceptualizing the form.

Together these works address the broad term, globalization, from an intimate perspective grounded in East/West experiences. Rahbar's photography captures paradoxical images of traditional Iranian and American (or Western) symbols by manipulating the canonical meaning that these images hold in their respective cultures (traditional Iran textile lined with the American flag); her photographs question cultural identity in the modern world. Kallat's work speaks to India's economic development that outpaces the individual; her work literally delineates a list of a number of Indian citizens that have been "lost" during violent riots, changes in governmental policies and even natural disasters. In this regard, *Never Run Away* serves as a kind of contemporary history lesson in which the viewer examines other cultures through foreign eyes.

In the wake of Iran's Islamic Revolution of 1979, Rahbar's family moved to the United States where she was sent to schools in New York and also in London, mingling with a mix of Iranian diaspora and international students. Her work echoes Marjane Satrapi's novels *Persepolis: The Story of a Childhood* and *Persepolis 2: The Story of a Return*. Both artists left and returned to Iran, and as such their work deals with life in a capricious state of never feeling settled.



Sara Rahbar *Love Arrived and How Red #4*, 2008. C-print, 60 x 30 in. Courtesy: STUX, New York.

Rahbar's exploration of cultural identity is presented in three series: the photography series entitled *Love Arrived and How Red*; and *You Have Come Late and I Have Lost my Chastity*; and the installation series, *These Expectations for Sunshine*. The first series focuses on costume choice in eleven large studio portraits. The photographs follow a love affair between two masked people, who are depicted together and separately, ultimately ending with the death of the bride. The bride first appears wearing a ski mask and heavily draped in traditional Iranian garbs; eventually, she lies in a contorted pose now dressed in a white lace wedding gown, gold bracelets and the black ski mask, while she clutches and is surrounded by dismantled fruits. The husband is shrouded with a similar black ski mask exposing only eyes, nose and mouth, and he is dressed in a camouflage ghillie suit decorated on one shoulder with red, green and white braided fabric. Each photograph is framed against an opaque black background; the contours of their faces only illuminated by the casted light.



Sara Rahbar *You Have Come Late and I Have Lost My Chastity #1* (detail), 2009. C-print, 30 x 45 in. Courtesy: STUX, New York.

One work from the first series, *Love Arrived and How Red #4*, depicts both subjects in a full-frontal position grasping hands as they apathetically look out towards (and beyond) the viewer. Iranian textile nearly encompasses the bride, swallowing her silhouette. Standing next to a man uniformed in camouflage print, associated with military gear, she seems out of place. The couple embodies a dichotomy of love and war.

The ski masks and the subjects' gaze toys with exposition. (Notably, Satrapi's novels center around the veil and acclimation to cultures without the Muslim's sense of modesty.) The ski mask seems to allude to a hijab, a Muslim woman's traditional head covering.

Many see the hijab as an oppressive tool that hides the personality and suppresses individuality; on the other hand there are some who make the case for the veil's autonomous and empowering quality. Dividing the individual from the world, the mask grants a measure of personal space, taking control of what others see.

In #8, Rahbar photographs the profile of the bride in a white wedding gown veiled by the American flag. Again, she replaces expected iconography with disruptive canonical symbols. It seems that Rahbar's work not only questions the cultural identity of Iranians who live in diaspora, but also it questions the viewer's cultural identity. How similar is the hijab, the wedding veil, the American flag, Iranian textile and garb? Throughout the series of *Love Arrived and How Red*, Rahbar substitutes an expected and loaded accessory with another accessory incongruent with the "accepted" religious or cultural significance, challenging the viewer's preconceptions of cultural identity.

Kallat, who was raised in India, concerns herself with the economic and social state of India. After the worldwide economic bubble collapsed, the Indian government sought to revive the economy and state while many of its citizens still continued to fall through the cracks. Kallat focusses on the people who have been most impacted by the fallout from globalization in India in three series



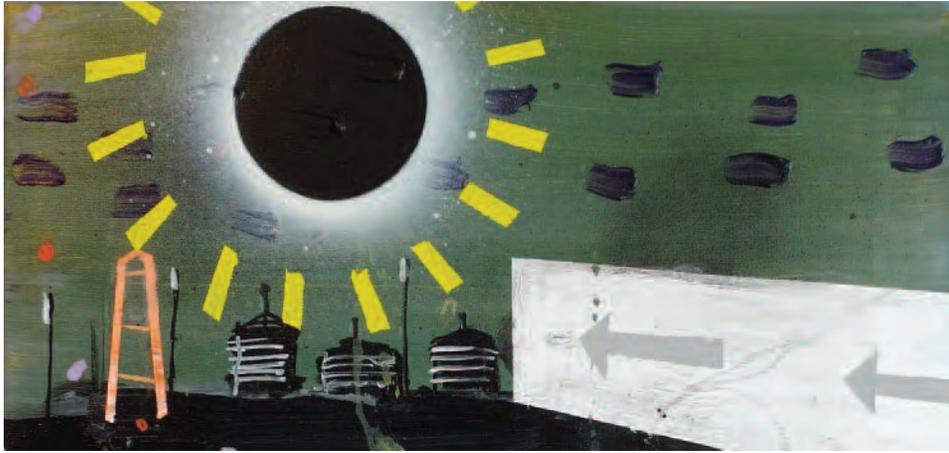
Reena Saini Kallat *Synonym*, 2009. Acrylic paint, rubberstamps, plexiglass, 60 x 45 in. Courtesy: STUX, New York.

of works: *Synonym*; a series of paintings, *Your Mileage May Vary*; and the installation, *Color Curtain*. In *Synonym*, four larger-than-life portraits comprised of rubberstamps inscribed with the names of missing persons (directly attached to the wall) assert the place of the individual in a globalized society. Each portrait vaguely alludes to the race, social class and gender of the subject. Flattening the pictorial space and deconstructing formal composition into numerous rubberstamps, Kallat transforms three-dimensional objects into suspended images of unnamed, ordinary people. Her paintings morph into a living memorial for the lost. Each piece alone represents a person, but when each piece is connected with another the construction renders a person. A person who conveys an identity that is similar to the identity of the stamped name before it becomes lost.

However site-specific Rahbar and Kallat's works may appear, the viewer may begin to reflect upon norms in any culture and begin to wonder about form of government (e.g., Capitalism with or without socialized healthcare?) because these artists take advantage of universal symbols and signifiers that all cultures recognize. In Rahbar's *You Have Come Late and I have Lost my Chastity #6* a pair of disgruntled and unknown people act out the frustration they feel, aggressively covering each other by grasping the other's face, again shrouding it from the viewer. Kallat's *Your Mileage May Vary* displays a map of the world with lines of travel marked by the names of the lost. She continues to desperately search for people, while also delineating a long road that leads to the interconnectedness of different countries. By combining these two artistic paths into one show, *Never Run Away* revisits the dialog about the relative merits of cultural change in a globalized, modern world. **M**



Sara Rahbar *Love Arrived and How Red #8*, 2008. C-print, 60 x 45 in. Courtesy: STUX, New York.



Per Adolfsen *Eclipse* (detail), 2010. Acrylic on canvas, 50 x 40 cm.
 Courtesy: 532 Gallery Thomas Jaeckel, New York.

Per Adolfsen
 532 Gallery Thomas Jaeckel

By **Mary Hrbacek**

Abstract shapes and images of flying building fragments collide in Per Adolfsen's hybrid acrylic paintings of floating tableaux that engage the viewer in realms of fantasy and uncertainty. Disintegrating forms, pictures of off-kilter factories, dots, spirals and arrows are among the swirling features that populate these dreamlike visions. The lack of grounding displayed by the floating buildings seems to hint at social and environmental instability. Solid ground doesn't exist in this universe of images. The roughly defined figures, with their rounded open mouths, recall the state of anxiety conveyed by Edvard Munch's eerie "The Scream."

Adolfsen has a playful, poetic way of expressing fear and anxiety. In a dream factory district, the tumbledown architecture combines with painted strokes that represent the remains of dilapidated foundations. Flying pipes spew effluents into the apparently polluted atmosphere. Even the few trees on view are endangered by muddy, cloud-like smudges that hover on the horizon. The lone human inhabitant in one image, presumably the artist, seems to search in vain for human comfort,

companionship or perhaps even for just traces of human habitation. No one else is there to be seen. In another painting, there is a sleeping, levitating figure whose dreams seem to be a confusion of circles, chains and arrows that point in the direction of a white region of pictorial emptiness.

Today, loneliness and anxiety have not been eradicated by the accessibility of social media. It is still possible for the isolated individual to be alienated from any coherent society, especially if he or she lives in an industrial wasteland, apart from the nurturing comforts of a pristine, natural environment. It is almost as if the artist's inner need for a unified social and urban environment is precipitating great longing and desire within him. In one picture, he discovers a small wooden hut



Per Adolfsen *The Return of the Guardian Angel*, 2009. Acrylic on canvas, 160 x 120 cm.
 Courtesy: 532 Gallery Thomas Jaeckel, New York.



Per Adolfsen *Reise Reise*, 2009. Acrylic on canvas 170 x 250 cm.
 Courtesy: 532 Gallery Thomas Jaeckel, New York.

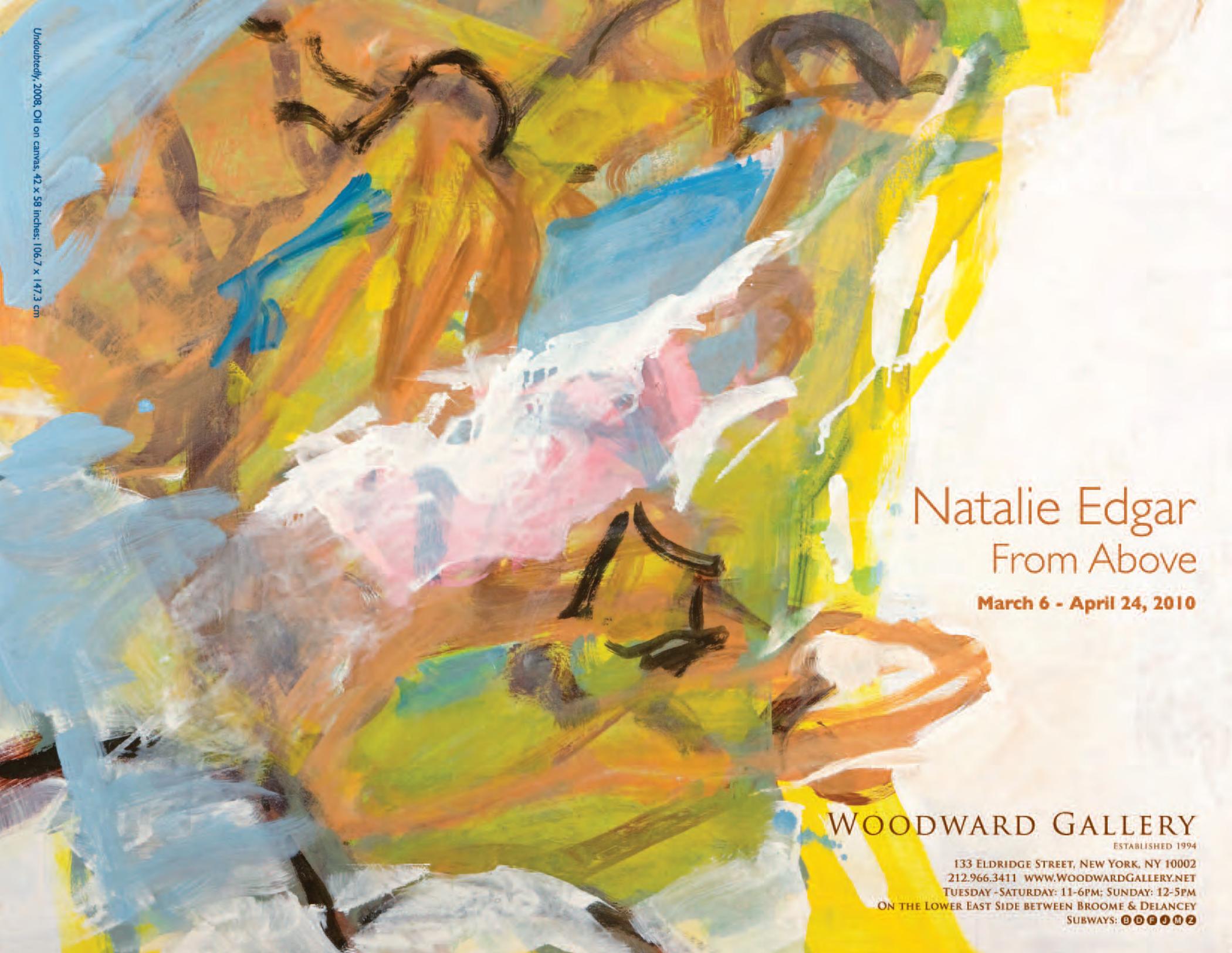
with the sign "Heaven" posted in front, to clearly identify the spot. This bit of heaven, replete with open sewer pipes, and even a black cloud, is nevertheless a simple, comforting dwelling. If this patch represents the artist's conception of heaven, he isn't asking for much. It is surely an ironic conceptualization rooted in a "hellish" everyday existence, where he seems here, metaphorically, to be habitually entrenched.

Adolfsen expresses a personal dream of dread with great vigor and freedom of expression,

utilizing a painting language of easy-to-comprehend, universal symbols. The message is in accord with the ideas to be found in Mathew Arnold's poem "Dover Beach," and in T. S. Eliot's "The Wasteland." This is a dark vision of a fractured world, in constant flux beyond control. Life evolves here from one daily episode of uncertainty to another, leaving the individual devoid of any sense of personal security. This work is enmeshed in a classic, Scandinavian existential dilemma; in these symbolic, tormented pictorial visions the artist appears to be reaching for wholeness. **M**



Per Adolfsen *Look up in the Sky* 2009. Acrylic on canvas 50 x 50 cm.
 Courtesy: Gallery 532 Thomas Jaeckel, New York.



Undoubtedly, 2008, Oil on canvas, 42 x 58 inches; 106.7 x 147.3 cm

Natalie Edgar
From Above

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 www.umbrellaarts.com Thu-Sat 1-6; by appt

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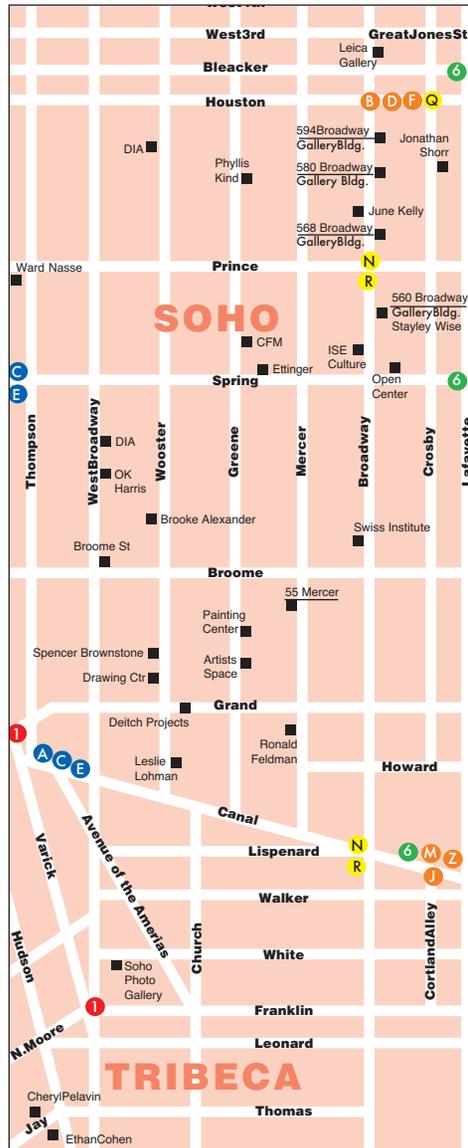
Village / LES

Woodward Gallery

Natalie Edgar, "From Above", painting, Mar 6 thru Apr 24
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212.966.3411 art@woodwardgallery.net
www.woodwardgallery.net Tue-Sat 11-6; Sun 12-5

Zürcher Studio

Brian Belott, installation, collage, Feb 25 thru Mar 31
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www.galeriezurcher.com Tue-Fri 10-6; Sat 12-6 Sun 2-6



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www.baeditions.com Tue-Sat 10-6

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212.625.1250 info@ecfa.com
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Deitch Projects

Rosson Crow, abstract paintings thru Mar 4 thru Mar 27
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212.343.7300 info@deitch.com
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"Iannis Xenakis: Composer, Architect, Visionary", Jan 15 thru
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Per Adolfsen: "The World is Floating", painting, thru Mar 9;
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532 W 25, 10011
917.701.3338 info@532gallery.com
www.532gallery.com Tue-Fri 11-6; Sat 1-5

ACA Galleries

Black Female Artists, Feb 4 thru Mar 20
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",
painting, mixed media, Feb 26 thru Mar 19; Group Show:
"Contemporary German Art: The New York Experience and
Portals of Perception", painting, sculpture, mixed media, Feb 26
thru Mar 19; Nathan Sawaya: "Brick by Brick: the LEGO Brick
Sculpture of Nathan Sawaya", sculpture, Mar 23 thru Apr 13
530 W 25, 10001
212.226.4151 info@agora-gallery.com
www.agora-gallery.com Tue-Sat 11-6

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ramics, oil paintings both Mar 4 thru Apr 17
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www.barryfriedmanltd.com Tue-Sat 10-6

Blue Mountain Gallery

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www.chambersfineart.com Tue-Sat 10-6

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Bill Jensen, oil on canvas, Feb 18 thru Mar 27; Donna
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Andrew Edlin Gallery

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Wendy Gittler: "Unmoorings - Displacements in Time and Space", painting and works on paper, Mar 2 thru Mar 27;
 Penny Kronengold: "Horses, Carousels, Child's Play", painting and works on paper, Mar 30 thru Apr 24
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 www.ganaart.com Tue-Sat 10-6

George Billis Gallery

Kurt Solmssen, Steve Hicks, Tony Brown, Feb 9 thru Mar 6;
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 Tetsuo Takashima • Saori Louise Tatebe

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

Agora
 Gallery

Chelsea

Jim Kempner Fine Art

Craig Norton, "Civil Rights", drawings, Feb 12 thru Mar 6; Jay Kelly, "New Works", sculpture, drawings on vellum, Mar 13 thru Apr 501 W 23, 10011
 212.206.6872 info@jimkempnerfineart.com
 www.jimkempnerfineart.com Tue-Sat 10-6

Anton Kern Gallery

John Bock, sculpture, Mar 1 thru Apr 3 (please call gallery for reception information)
 532 W 20, 10011
 212.367.9663 anton@antonkerngallery.com
 www.antonkerngallery.com Tue-Sat 10-6

Leo Kesting Gallery

Fountain NY 2010, Mar 4 thru Mar 7 (see Armory listings p 63)
 812 Washington St, 10014
 917.650.3760 gallery@leokesting.com
 www.leokesting.com Tue-Sat 11-7; Sun 1-6,
 Mon 1-6

Kips Gallery

At the Korean Art Show, New York, Mar 2 thru Mar 7
 511 W 25, 10001
 212.242.4215 kips@kipsgallery.com
 www.kipsgallery.com Tue-Sat 11-6

Lehmann Maupin Gallery

Christian Helmich, painting, thru Feb 20; Nari Ward, "Live-support", sculpture, Feb 25 thru Apr 17
 540 W 26, 10001
 212.255.2923 info@lehmannmaupin.com
 www.lehmannmaupin.com Tue-Sat 10-6

Robert Mann Gallery

"Michael Kenna, Venezia", photography, Jan 14 thru Mar 13;
 Joe Deal, photography Mar 18 thru mid May
 210 Eleventh Avenue, 10001
 212.989.7600 info@robertmann.com
 www.robertmann.com by appt only

Matthew Marks Gallery

Two solo exhibitions: Ken Price & Robert Adams,
 Feb 6 thru Apr 17
 522 W 22, 10011
 212.243.0200 info@matthewmarks.com
 www.matthewmarks.com Tue-Sat 11-6

Kathryn Markel Fine Arts

Diane Ayott, "Diction", painting, Feb 11 thru Mar 13; Pam
 Anderson, "Ghost from a Middle Place", works on paper, Feb 11
 thru Mar 13; Alex Couwenberg, painting, Mar 18 thru Apr 17
 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

"Mostly Monochrome", thru Feb 6; Jean Lowe, Feb 11 thru
 Mar 13; Maureen McQuillan, Mar 18 thru Apr
 511 W 25, #208, 10001
 212.989.5467 info@mckenziefineart.com
 www.mckenziefineart.com Tue-Fri 10-6; Sat 11-6

Messineo Art Projects

Please call gallery for schedule
 227 W 29, 4th fl., 10001
 212-414-0827 memessineo@aol.com
 www.messineowyman.com Wed-Sat 12-5; by appt

Metro Pictures Gallery

Gary Simmons, photography, Feb 18 thru Mar 20
 519 W 24, 10011
 212.206.7100 gallery@metropicturesgallery.com
 www.metropicturesgallery.com Tue-Sat 10-6

Robert Miller Gallery

Baron de Meyer, photography, Feb 17 thru Apr 3
 524 W 26, 10001
 212.366.4774 rmg@robertmillergaller.com
 www.robertmillergallery.com Tue-Sat 10-6

Mixed Greens

Christina Mazzalupo, "Physiological Chaos", Feb 11 thru Mar
 13; Joseph Smolinski, drawing, Mar 18 thru Apr 17
 531 W 26, 1st fl, 10001
 212-331-8888 info@mixedgreens.com
 www.mixedgreens.com Mon-Fri 10-6; Saturday
 11:00AM-6:00PM

The Museum at FIT

American Beauty, Nov 6 thru Apr 10
 Seventh Ave at 27th, 10001
 212.217.5800 info@themuseumatFIT.com
 www.fitnyc.edu/museum Tue-Fri 12-8; Sat 10-5

Cynthia Reeves

Jaehyo Lee, sculpture, Feb 18 thru Mar 20
 535 W 24, 2nd fl, 10011
 212.714.0044 info@reevescontemporary.com
 www.cynthia-reeves.com Tue-Sat 10-6



VERSION



APRIL 22-MAY 2 2010 VERSIONFEST.ORG

VERSION FESTIVAL IS AN ANNUAL CONVERGENCE BRINGING TOGETHER ARTISTS, ACTIVISTS, EDUCATORS AND CULTURAL WORKERS TO PRESENT SOCIAL ACTIONS, CREATIVE USES OF NEW TECHNOLOGY AND COMPELLING ART PRACTICES. THE TEN DAY FESTIVAL SHOWCASES EMERGING TRENDS IN ART, TECHNOLOGY, ACTIVISM, AND PERFORMANCE. VERSION 10 IS FACILITATED AND PRODUCED BY THE PUBLIC MEDIA INSTITUTE AND THEIR PARTNERS, NEAR AND FAR.

Chelsea

Ricco / Maresca

Please call gallery for schedule
529 W 20, 3rd fl, 10011
212.627.4819 info@riccomaresca.com
www.riccomaresca.com Tue-Sat 11-6

Robert Steele Gallery

Rachel Von Roeschlaub, Feb 17 thru Mar 20; Martyn Jones, Mar 24 thru Apr 24
511 W. 25 St. suite 101, 10011
212.243.0165 info@robertsteelegallery.com
www.robertsteelegallery.com Tue-Sat 11-6

Stendhal Gallery

Paula Scher, prints, thru Mar 27
545 W. 20th St., 10011
212.366.1549 info@stendhalgallery.com
www.stendhalgallery.com Tue-Sat 11-6

Stricoff Fine Art Ltd.

Group show from the collection including sculpture by Emma Rodgers, painting, sculpture, extended thru Apr 8
564 W. 25, 10001
212.219.3977 info@stricoff.com
www.stricoff.com Tue-Sat 11-6

Studio 601

Works by Paul Kolker
511 West 25th Street, 10001
212.367.7300 elaine@paulkolker.com
www.paulkolker.com Mon-Sat 10-6

Stefan Stux Gallery

Reena Saini Kallat & Sara Rahbar, "Never Run Away", curated Shaheen Merali, Feb 11 thru Mar 20; Miki Carmi & Tamy Ben-tor, "Disembodied Arch Types", all media, Mar 25 thru Apr 24
530 W 25, 10001
212.352.1600 stux@stuxgallery.com
www.stuxgallery.com Tue-Sat 10-6

Von Lintel Gallery

Valerie Jaudon, oil on linen, Mar 4 thru Apr 17
520 W 23, Ground fl, 10011
212.242.0599 gallery@vonlintel.com
www.vonlintel.com Tue-Sat 10-6

Mike Weiss Gallery

Sofi Zezmer, multi media sculpture, Feb 26 thru Apr 3; Elisa Johns, Apr 9 thru May 8 oil on canvas
520 W 24, 10011
212.691.6899 info@mikeweissgallery.com
www.mikeweissgallery.com Tue-Sat 10-6

Wyman Contemporary

Please call gallery for schedule
227 W 29, 4th fl., 10001
212-414-0827 memessineo@aol.com
www.messineowyman.com Wed-Sat 12-5; by appt

Andre Zarre Gallery

Kit White, "Recent Paintings", Mar 2 thru 27; Nancy Azara, sculpture & collages, Mar 2 thru Mar 27
529 West 20th Street, 10011
212.255.0202 andrezarregallery.com Tue-Sat 11:30-6:30

Midtown

Amador Gallery

Ryuji Miyamoto Kobe, photography, Mar 9 thru May 8
41 E 57 St (Fuller Building), 10022
212.759.6740 info@amadorgallery.com
www.amadorgallery.com Tue-Fri 11-6, Sat 11-5

Asia Society

"Arts of Ancient Viet Nam: From River Plain to Open Sea", Feb 2 thru May 2; "Pilgrimage and Buddhist Art", Mar 16 thru Jun 20
725 Park Ave at 70th, 10021
212.288.6400 info@asiasociety.org
www.asiasociety.org Tue-Sun 11-6; Fri 11-9

Bonni Benrubi

Cédric Delsaux: Nous resterons sur Terre, Mar 11 thru May 8
41 East 57, 10022-1935
(212) 888-6007 benrubi@bonnibenrubi.com
www.bonnibenrubi.com Tue-Sat 10-6

DC Moore Gallery

Yvonne Jacquette, thru Mar 13; Mark Greenwold, Mar 17 thru Apr 17
724 Fifth Ave at 57th, 8th fl, 10019
212.247.2111 info@dcmooregallery.com
www.dcmooregallery.com Tue-Sat 10-5:30

Forum Gallery

Bernardo Siciliano, painting, Jan 21 thru Mar 13; Susan Hauptman, works on paper, mid Mar thru May
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

"Eye of the Mind", contemporary photography by emerging and established artists. Curated by Sue Stoffel, Mar 3 thru Apr 14
702 Ninth Ave, 10019
212.262.2756 jason@fountaingallery.com
www.fountaingallerynyc.com Tue-Sat 11-7; Sun 1-5

Galerie St. Etienne

Celebrating the 70th Anniversary of Galerie St. Etienne: Grama Moses, "70 Years of Grandma Moses", Feb 3 thru Apr 3
24 W 57, 8th fl, 10019
212.245.6734 gallery@gseart.com
www.gseart.com Tue-Fri 11-5

Gallery Korea

Exhibition: Harmony and Nature: Auspicious Symbols in Korean Art; Mar 20 thru Mar 28
460 Park Ave, 6th fl, 10022
212.759.9550 info@koreanculture.org
www.koreanculture.org Mon-Fri 10-7; Sat 10-4

The Gabarron Foundation, Carriage House Center for the Arts

Spain in the City, Young Spanish artists at the Gabarron Foundation, Mar 5 thru Apr 30
149 E 38, 10016
212.573.6968 x10 info@gabarron.org
www.gabarronfoundation.org By appointment only

HP Garcia Gallery

Please call gallery for schedule
580 Eighth Avenue, 7th Floor, 10018
212.354.7333 info@hpgarciagallery.com
www.hpgarciagallery.com Tue-Sat 1-6

HEDY MAIMANN PAINTINGS

MARCH 2 - 27, 2010



580 8th Avenue NYC 10018 212.354.2999 info@newartcenter.net

anet abnous sheila adams christine alfery demetrio alfonso shurooq amin vera arutyuniyan joanna bac
elvira bach richard bailey john weeronga bartoo regina baumhauer xavier barthe klara beer may ben-
der martin bernstein kirstin bruner fran bull beatrice burel don campbell danielle casaburi d. loren chm-
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dan cambell alessandra declario guy delarouque claire doucet opal dunbar ted easler gillian frazier karen
freedman dail fried joyce founmier maria c garcia gazala sharon gordon habdaphai patter hellstrom meri
leon hernandez ethel jimenez diana hobson michiko hoshino pat houkes jenik nadiya jinnah remi jouan-
det rory isserow alexandra kawiak murai kazuhiko nihai kececi kelly kehs heidy khatami osama khlatan
kinga kolouszek frank korb jim lively jessica lenard hedy maimann saritha margon alethea maguire-cruz
marija mccarthy dato mio sofya mirvis chris morris eileen murray prachie narain mark newton john nie-
man petra nimitz conor o'donnell sonja olson marian osher allen palmer laurel panaranda nancy pantir-
er erin palazzolo joe palermo paula pohli gay phinney martin porry tanya ragir anil rao andrei robakov
mark rodriguez pascal roso alexandra rozenman nakoto sasaki vivien schmidt hala schoukair joan
schreder anthony rocco sclavi t.c.siang rhona schonwald christel sobke greta stapt waterman bill storo-
niak julio susana kunio suzuki kaori takamura jackie thiaudiere timonde remi trotereau jette van der
lende barbara veterian rafal wieczorek lisa weinblatt sally west dennis wood

580 8th Ave NYC 212 354 2999 info@cannyc.com



Midtown

Howard Greenberg Gallery

Berence Abbott, Henri Cartier-Bresson, Andre Kertesz, William Klein, Gordon Parks, Edward Steichen, Paul Strand, Josef Sudek, and Edward Weston

41 E 57, 14th fl, 10022

212.334.0010 info@howardgreenberg.com

www.howardgreenberg.com Tue-Sat 10-6

Nohra Haime Gallery

Niki de Saint Phalle: Solo Show at Nohra Haime, at the Armory Modern, sculpture, Mar 4 thru Mar 7

41 E 57, 6th fl, 10022

212.888.3550 info@nohrahaim.com

www.artnet.com Mon-Sat 10-6

Bill Hodges Gallery

Group Show, please call gallery for more information

24 W 57, 10019

212.333.2640 info@billhodgesgallery.com

www.billhodgesgallery.com Tue-Fri 10:30-6; Sat 12:30-5:30

Leonard Hutton Galleries

Post War American, Russian Avant-Garde, German Expressionism, European Modernism, Painting / Sculpture / Works On Paper

41 E 57, 6rd fl, 10022

212.751.7373 gallery@leonardhuttongalleries.com

www.leonardhuttongalleries.com Mon-Fri 10-5:30



International Center of Photography

"Twilight Visions: Surrealism, Photography, and Paris"; "Miroslav Tichy"; "Alan B. Stone and the Senses of Place"; "Atget, Archivist of Paris", all Jan 29 thru May 9

1133 Avenue of the Americas at 43rd Street, 10036

212-857-0000 info@icp.org

www.icp.org Tue-Sat 10-6; until 8pm Fri

Jadite Galleries

Casaravilla, Chiipe, Macvicar, Name, Alcalde: "Artists Iberoamericanos in New York", painting, Mar 1 thru Mar 15; Ayala, Yuste de Monreal, Rubio, Mendez, Villamizar: "5 Artists Iberoamericanos", paintings, Mar 17 thru Mar 30; Ben Herderson: "Radical Shifts: Movements in Color", painting, Mar 2 thru Mar 30

413 W 50, 10019

212.315.2740 jaditeart@aol.com

www.jadite.com Tue-Sat 12-6

Marian Goodman

Steve McQueen, photography, thru Mar 6

24 W 57, 10019

212.977.7160 goodman@mariangoodman.com

www.mariangoodman.com Mon-Sat 10-6

Marlborough

Please call gallery for schedule

40 W 57, 2nd fl, 10019

212.397.0317 info@marlboroughgallery.com

www.marlboroughgallery.com Mon-Sat 10-5:30

The Museum of Modern Art (MoMA)

"Monet's Water Lilies" thru Apr 12; Paul Sietsema, thru Feb 15; ""Projects 91: Artur Zmijewski", thru Feb 1; Tim Burton, thru Apr 26; Gabriel Orozco, Dec 13 thru Mar 1

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

New Art Center

Marian Osher: Seen Unseen, Hedy Maimann: paintings, Sonja

Olson: paintings, all Mar 2 thru Mar 27

580 8th Avenue @ 38th Street, 10018

212.354.2999 info@newartcenter.net

www.newartcenter.net Tue-Sat 1-6

Michael Rosenfeld Gallery

Please call gallery for schedule

24 W 57, 7th fl, 10019

212.247.0082 info@michaelrosenfeldart.com

www.michaelrosenfeldart.com Tue-Sat 10-6

Throckmorton Fine Art, Inc.

Tina Modotti, "Tina Under the Mexican Sky," photography, thru Mar 6

145 E 57, 3rd, 10022

212.223.1059 kraige@throckmorton-nyc.com

www.throckmorton-nyc.com Tue-Sat 10-6

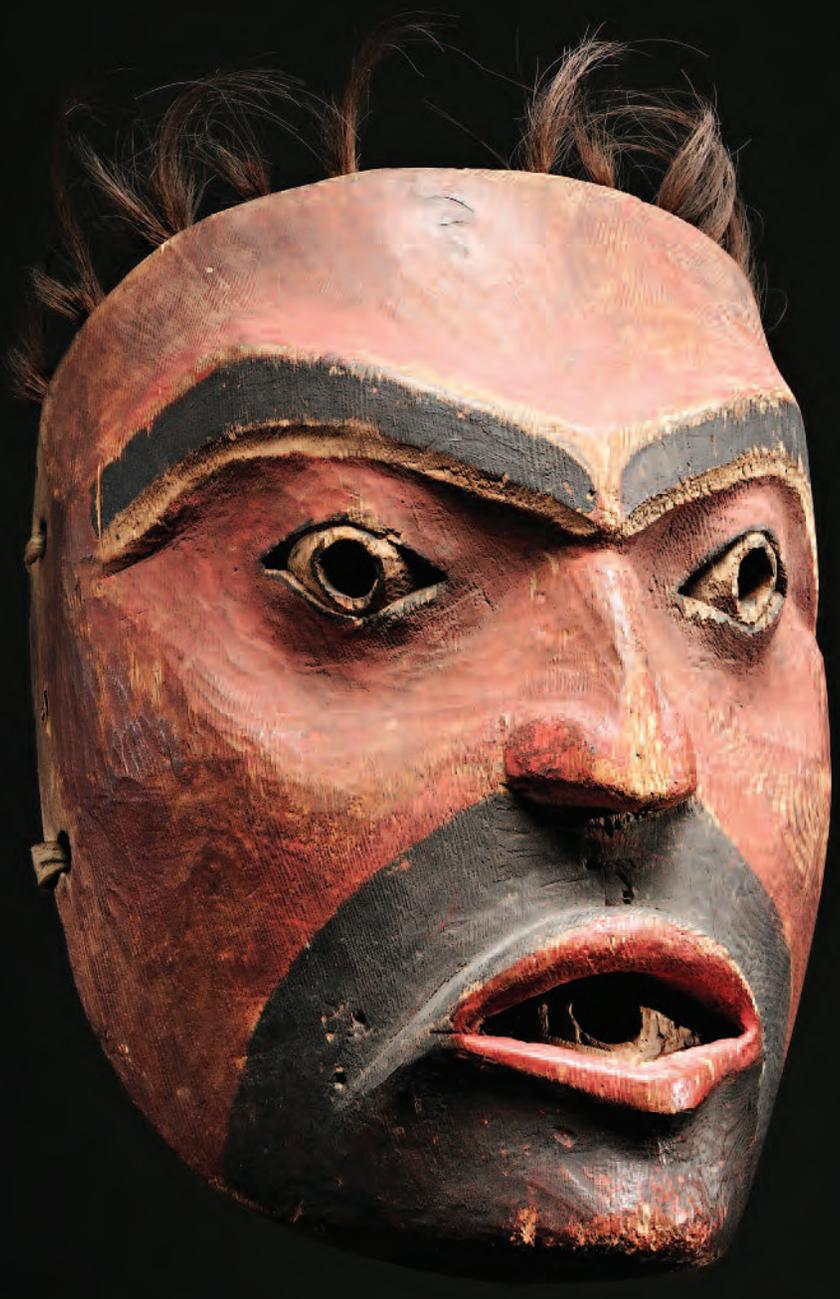
Zabriskie Gallery

Man Ray, Jan 12 thru Mar 18; Ralston Crawford, prints, photos & drawings, Mar 9 thru Apr 24; participating in Asia week

41 E 57, 4th fl, 10022

212.752.1223 info@zabriskiegallery.com

www.zabriskiegallery.com Tue-Sat 10-5



PACE PRIMITIVE

32 East 57th Street, New York, NY 10022 212 421 3688 www.paceprimitive.com

Uptown

Americas Society

Gallery closed thru Mar 2; Marta Minujin, Mar 2 thru Apr 30
680 Park Ave at 68, 10065
212.249.8950 culture@americas-society.org
www.as-coa.org Wed-Sat 12-6

Nathan A. Bernstein & Co., Ltd.

Impressionist, Modern, Contemporary Fine Art
21 East 65th Street, 2nd Floor, 10065
212.288.8970 info@nathanbernsteinart.com
www.nathanbernsteinart.com
Mon-Fri 10-6; Sat. by appt.

China Institute

Artwork from the Shang (16th - 11th c.) through Qing (1644-1911) dynasties: "Confucius: His Life and Legacy in Art", paintings, bronzes, jades, and sculptures, Feb 11 thru Jun 13
125 E 65th St, 10065
212.744.8181 info@chinainstitute.org
www.chinainstitute.org Sun-Sat 10-5; Tue & Thu 5-8

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 by appt

The Frick Collection

"Masterpieces of European Painting from Dulwich Picture Gallery", Mar 9 thru May 30
1 E 70, 10021
212.288.0700 info@frick.org
www.frick.org Tue-Sat 10-6; Sun 11-5

Gagosian Madison Avenue

Elisa Sighecellì, "The Party is Over", photography, thru Mar 6; Damien Hirst, "End of an Era", Jan 30 thru Mar 6
Alberto Di Fabio, Mar 18 thru Apr 24; Tatiana Trouvé, Mar 25 thru Jun 26 (see LA, Chelsea listings)
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

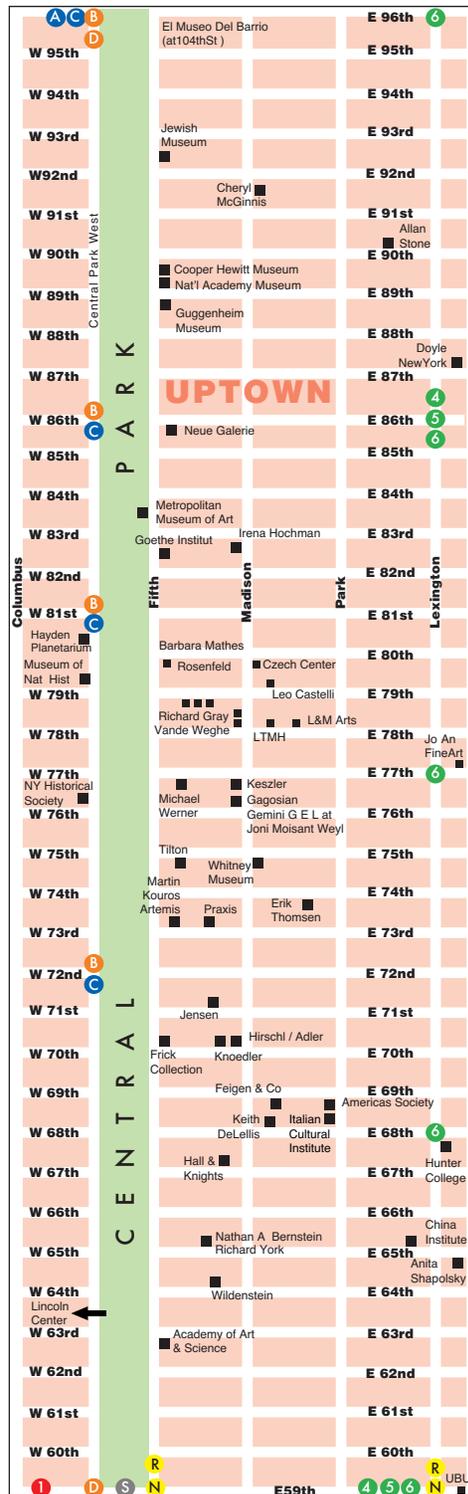
Richard Serra, "Levels", Mar 3 thru Apr 10 (see LA listings)
980 Madison at 76th, 5th fl, 10021
212.249.3324 info@joniweyl.com
www.joniweyl.com Tue-Sat 10-6

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

"Anish Kapoor: Memory", thru Mar 28; Thannhauser Collection and Kandinsky Gallery, ongoing
1071 Fifth Ave at 89th, 10128
212.423.3500 visitorinfo@guggenheim.org
www.guggenheim.org Sat-Wed 10-5:45; Fri 10-8



Uptown

LTMH

"Tehran-New York" thru Mar 5 thru Mar 30
39 East 78th Street at Madison Avenue, 10075
212-249-7695 ltmh@ltmhgallery.com
www.ltmhgallery.com Tue-Sat 11-6

Irena Hochman Fine Art Ltd

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

The Jewish Museum

"Reinventing Ritual: Contemporary Art and Design for Jewish Life", thru Feb 7; "Rite Now: Sacred and Secular in Video", thru Feb 7; Man Ray, thru Mar 14, "Culture and Continuity: The Jewish Journey", ongoing
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.

Milton Avery, "Industrial Revelations", Feb 18 thru May 1; Johnny Swing sculpture, opens Feb 4 in product space
19 E 70, 10021
212.794.0550 info@knoedlertgallery.com
www.knoedlertgallery.com Tue-Fri 9:30-5:30; Sat 10-5:30

Lincoln Center Gallery

List Art Collection, ongoing
136 W 65, 10023
212.875.5017 webmaster@lincolncenter.org
www.lincolncenter.org During showtimes, By appt.

Metropolitan Museum of Art

"5,000 Years of Japanese Art", thru Jun 6; "Contemporary Aboriginal Painting", Jun 13; "Pablo Bronstein", thru April 18; please call for additional special exhibitions
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

"Modern Masters", prints, ongoing
16 E 79, 10021
212.288.8808 ny@galeriemourlot.com
www.galeriemourlot.com Mon-Sat 10-6

El Museo Del Barrio

"Phantom Sightings": Art After the Chicano Movement", opens Mar 24
1230 Fifth Ave at 104th, 10029
212.831.7272 tours@elmuseo.org
www.elmuseo.org Wed-Sun 11-5



984 Madison Ave
at 77th St
212.774.1906

KESZLER | GALLERY

Uptown

The National Academy Museum

"Invitational Exhibition of Contemporary American Art", Feb 17 thru Jun 8
1083 Fifth Avenue, @ 89th Street, 10128
212.369.4880 press@nationalacademy.org
www.nationalacademy.org Wed-Thu 12-5; Fri-Sun 11-6

Neue Galerie New York

Otto Dix, Mar 11 thru Aug 30
1048 Fifth Ave, 10028
212.288.0665 museum@neuegalerie.org
www.neuegalerie.org Thu, Sat-Mon 11-6; Fri 11-9

Anita Shapolsky Gallery

"African American Masters", traveling exhibition, Feb 6 thru Apr 24
152 E 65 (patio entrance), 10021
212.452.1094 ashapolsky@nyc.rr.com
www.anitashapolskygallery.com Wed-Sat 11-6

Whitney Museum of American Art

Whitney Biennial Feb 25 thru May 30
945 Madison Ave at 75th, 10021
212.570.3676 info@whitney.org
www.whitney.org Wed, Thu, Sat, Sun 11-6, Fri 1-9

Wildenstein & Co. Inc.

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



Williamsburg / Brooklyn

Art 101, Inc.

Peter Scibetta: "just words", mixed media, Mar 4 thru Apr 11
101 Grand Street, 11211
718.302.2242 info@art101brooklyn.com
www.art101brooklyn.com Fri-Sun 1-6; by appt

Brooklyn Museum of Art

"From the Village to Vogue: The Modernist Jewelry of Art Smith", thru Mar 14; "Body Parts: Ancient Egyptian Fragments and Amulets", thru Oct 2011
200 Eastern Parkway, 11238
718.638.5000 information@brooklynmuseum.org
www.brooklynmuseum.org Wed-Sun 10-5; Sat-Sun 11-6

Causey Contemporary

Magnolia Laurie: "All After All Before", painting, thru Mar 15
293 Grand St, 11211
718.218.8939 info@chicontemporaryfineart.com
www.causeycontemporary.com Wed-Sun 11-7, Mon 9-5

FiveMyles

Elizabeth Josephson, drawings, Mar 4 thru Mar 21
558 St. Johns Place, 11238
718-783-4438 fivemyles@gmail.com
www.fivemyles.org Thu-Sun 1-6; by appointment

Front Room Gallery

Please call gallery for schedule
147 Roebling Street, 11211
718.782.2556 info@frontroom.org
www.frontroom.org Fri-Sun 1-6; by appt

Kentler International Drawing Space

Please call gallery for schedule
353 Van Brunt St, 11231
718.875.2098 info@kentlergallery.org
www.kentlergallery.org by appt only

Parker's Box

Group show, video art, please call gallery for details
193 Grand Street, 11211
718.388.2882 info@parkersbox.com
www.parkersbox.com Fri-Mon 1-7

Pierogi

Jim Torok, Mar 19 thru Apr 18
177 N 9th St
718.599.2144 info@pierogi2000.com
www.pierogi2000.com Thu-Mon 12-6

The Boiler

Brian Conley, Feb 12 thru Mar 22; Dawn Clements, Mar 26 thru Apr 25
191 N 14th St, 11211
718.599.2144 info@pierogi2000.com
www.pierogi2000.com Thu-Mon 12-6

Williamsburg Art & Historical Center (WAH)

Walter Lynn Mosley, thru Apr 4, Creative Couples, Mar 13 thru Apr 11
35 Broadway, 11211
718.486.6012 wahcenter@earthlink.net
www.wahcenter.net Sat-Sun 12-6

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LIC / Queens

climate / gallery

Please call gallery for schedule
37-24 24th suite 406, 11101
718.784.2737 info@climategallery.com
www.climategallery.com Fri-Sun 12-6

Dean Project

Jacob Ouillette, Feb 18 thru Apr 18
4543 21 St, LIC 11101
718.706.1462 info@deanproject.com
www.deanproject.com Thu-Sun 12-6; Mon by appt.

Deitch Projects

Josh Smith, "On the Water:" 47 paintings, intallation, thru Mar 28
4-40 44th Drive, Long Island City 11101
212.343.7300 info@deitch.com
www.deitch.com Thu-Sun 2-8

Juvenal Reis Studios

A community of international, professional and emerging artists
43-01 22nd St., 11101
718.875.2098 studios@juvenalreisstudios.com
www.juvenalreisstudios.com Mon-Fri 9-5

M55 Art

Marcin Wlodarczyk "Anxiety"; Assa Bigger, "Concerto of Illumination", both thru Mar 7
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

Robert Bergman: "Selected Portraits", photography, thru Jan 4; "Between Spaces", junior curatorial staff show, thru Apr 5; "1969", Work from the collection produced in '69, thru Apr 5
22-25 Jackson Ave, LIC 11101
718.784.2084 mail@ps1.org
www.ps1.org Thu-Mon 12-6

QCC Art Gallery

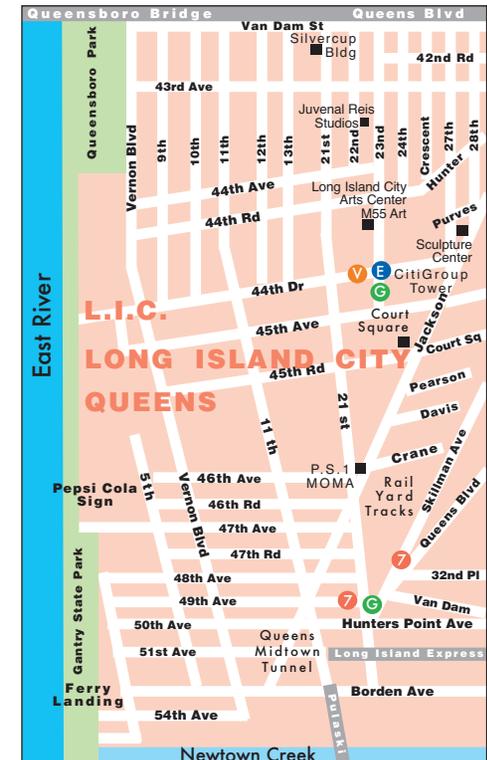
Quintana Martello: "Memoria"; Permanent Collection of African Art; Marlene Tseng Yu: "March of the Icebergs"; Judith Ziechner, tentatively thru Mar 31
222-05, 56th Ave, 11364
718.631.6396 QCCArtGallery@qcc.cuny.edu
www.qccartgallery.org Tue-Fri 10-5; Sat-Sun 12-5

Socrates Sculpture Park

"Emerging Artist Fellowship Exhibition", thru March 8; "Open Space: Pentti Monkkonen, Temple of Dionysos"; "Broadway Billboard: Stephen Shore, Amarillo, Texas, July, 1972"
Broadway @ Vernon Blvd, LIC 11106
718.956.1819 info@socratessculpturepark.org
www.socratessculpturepark.org

The Space L.I.C.

MoFA: Museum of Fake Art, Mar 5 thru Mar 31
25-17 41st Ave, LIC 11101
718.752.0331 info@licspace.org
www.licspace.org Wed & Fri 12-9; Thu & Sat 12-6





National - Chicago

Museum of Contemporary Art Chicago

"Production Site: The Artist's Studio Inside-Out", Feb 6 thru May 30; "Rewind: 1970s to 1990s", works from the collection, Mar 13 thru Sep 5

220 E Chicago Av, 60611
312.397.4095
www.mcachicago.org

Roy Boyd

John Fraser, "Object Lesson: Continuation + New Combinations", thru Mar 2; Daniel Bodner, "New Paintings", Mar 5 thru Apr 13
739 N Wells St, 60654
312.642.1606 info@royboydgallery.com
www.royboydgallery.com Tue-Sat 10-5:30

Dubhe Carreño

Anne Drew Potter, "Le Cirque de L'Armée Rouge", sculpture, thru Mar 5; Joan Winter, works on paper, Mar 12 thru May 8
118 N Peoria St, 2nd Fl, 60607
312.666.3150 info@dubhecarrenogallery.com
www.dubhecarrenogallery.com Tue-Sat 10:30-5:30

Melanee Cooper

Sylvain Louis-Seize, "Luminous Landscapes", Mar 5 thru Apr 7
740 N Franklin, 60654
312.202.9305 mcoopergallery@aol.com
www.melaneecoopergallery.com Tue-Sat 11-5

Richard Gray

David Klamen, oil on canvas and paper, Feb 19 thru Apr 3
875 N Michigan Av, Ste 2503, (John Hancock Bldg) 10014
312.642.8877 info@richardgraygallery.com
www.richardgraygallery.com Mon-Fri 10-4:30

Carl Hammer

Elizabeth Shreve, oil on linen, Feb 19 thru Mar 27
740 N Wells St, 60654
312.266.8512 hammerglass@aol.com
www.hamerglass.com Tue-Fri 11-6; Sa 11-5

Kasia Kay Art Projects

Duncan R. Anderson, "New Work", mixed media sculptures thru Mar 20; James Olley "In Motion", painting, Mar 26 thru May 3
215 N. Aberdeen St., Chicago IL 60607
312-944-0408 info@kasiakaygallery.com
www.kasiakaygallery.com

Richard Norton

Specializing in Impressionist and Modern paintings, drawings, and sculpture from the late nineteenth and early twentieth centuries
612 Merchandise Mart, 60654
312.644.8855 info@richardnortongallery.com
www.richardnortongallery.com Mon-Fri 9-5

Carrie Secrist

Dietrich Wegner, photography, Jan 15 thru Mar 13; Phyllis Bramson and Judith Geichman, Mar 20 thru Apr 24
835 W Washington Blvd, 60607
312.491.0917 info@secristgallery.com
www.secristgallery.com Tue-Fri 11-6

Zg Gallery

Trine Bumiller, New Paintings, Mar 5 thru Apr 10
300 W Superior St, lower level, 60654
312.654.9900 info@zggallery.com
www.zggallery.com Tue-Sat 10-5:30



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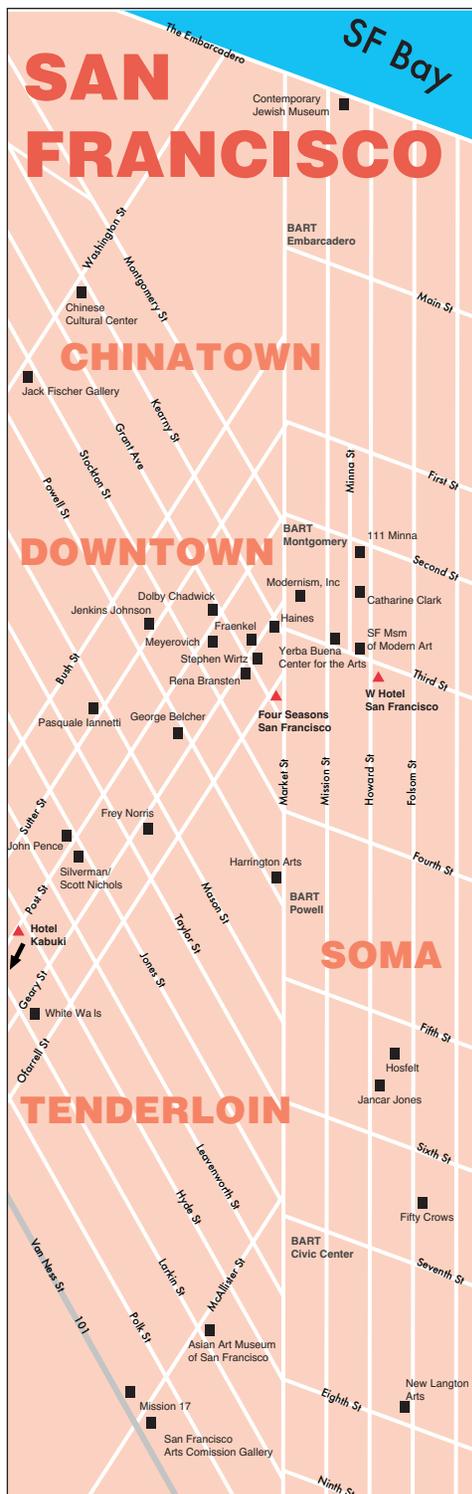
Art Fair New York 2010
 March 4 - 7, Pier 66 - 26th St In The Hudson River Park

With Galleries: Art Bazaar - ArtSlant - Alison Berkoy - Boltax Gallery - Christina Ray
 CREON Gallery - Gawker Artists - Greg Haberman - Holster Projects - Leo Kesting
 Miguel Paredes - Murder Lounge - Nudashank - Open Ground - Sara Nightingale
 Seth Mathurin - Temporary States - We-Are-Familia - Galerie Zeitgeist

VIP - Preview To Benefit The Museum Of Arts & Design > Thur March 4, 11am - 7pm
 Opening Night Reception > Fri March 5, 7pm - midnight
 Saturday Event > Sat March 5, 7pm - midnight

Daily Hours: Thur March 4 - Sun March 7, 2010 11am - 7pm
 VEHICLE ACCESS OR TAXI DROP OFF IN THE HUDSON RIVER PARK IS PROHIBITED





National - San Francisco

Asian Art Museum of San Francisco
 "Shanghai", Feb 12 thru Sep 10
 200 Larkin St, Civic Center, 94102
 415.581.3500 pr@asianart.org
 www.asianart.org Tue-Sun 10-5

Fraenkel Gallery
 "Diane Arbus: Christ in a lobby and Other Unknown or Almost Known Works", selected by Robert Gober, thru Mar 6
 49 Geary St, San Francisco CA 94108
 415.981.2661 mail@fraenkelgallery.com
 www.fraenkelgallery.com Tue-Fri 10:30-5:30, Sat 11-5

Hackett-Freedman Modern Gallery
 20th century and contemporary painting and sculpture, with a focus on postwar American and Californian works
 250 Sutter St, 94108
 415.362.7152 www.realart.com
 By Appointment Only

Haines Gallery / Haines Projects
 "Xing Danwen: A Personal Diary", Feb 18 thru Mar 27
 49 Geary St, 5th Fl, / 1661 Tennessee St, 3Q 94108
 415.397.8114 info@hainesgallery.com
 www.hainesgallery.com By appointment only

Jack Hanley Gallery
 Please call gallery for schedule
 395 Valencia St, 94103
 415.522.1623 info@jackhanley.com
 www.jackhanley.com Tue-Sat 11-6

Hosfelt Gallery
 Chris Ballantyne, "Some Songs on the Shore", thru Mar 6;
 Stephanie Metz, "Amorphozoa", thru Mar 6
 430 Clementina St, 94103
 415.495.5454 info@hosfeltgallery.com
 www.hosfeltgallery.com Tue-Sat 11-5:30

Jenkins Johnson Gallery
 "An American Sound", photography, Feb 4 thru Mar 13;
 Francesca Sundsten, Mar 4 thru Apr 17
 San Francisco
 464 Sutter St, 94108
 415.677.0770 sf@jenkinsjohnsongallery.com
 www.jenkinsjohnsongallery.com Tue-Fri 10-6, Sat 10-5

George Krevsky Gallery
 Gordon Cook, Mar 4 thru Apr 11
 77 Geary St., 94108
 415.397.9748
 www.georgekrevskygallery.com Tue- Sat 11-5:30

Modernism, Inc.
 Please call gallery for schedule
 685 Market St., 94105
 415.541.0461 info@modernisminc.com
 www.modernisminc.com Tue-Sat 10-5:30

John Pence Gallery
 The Human Figure, Feb 26 thru Apr 10
 750 Post St., 94109
 415.441.1138 art@johnpence.com
 www.johnpence.com Mon-Fri 10-6, Sat 10-5

San Francisco Museum of Modern Art (SFMOMA)
 "The Anniversary Show", thru Jan 16 2011; "Dispatches from the Archives", thru Jul 06; "Focus on Artists", thru May 23
 151 Third St, 94103
 415.357.4000 collections@sfmoma.org
 www.sfmoma.org Mon-Tue 11-5:45, Thu 11-8:45, Fri-Sat 11-5:45

San Francisco Open Studios
 Please call for events and exhibitions.
 934 Brannon St., 94103
 415.861.9838 info@artspan.org
 www.artspan.org Mon-Fri 9-5, by appt

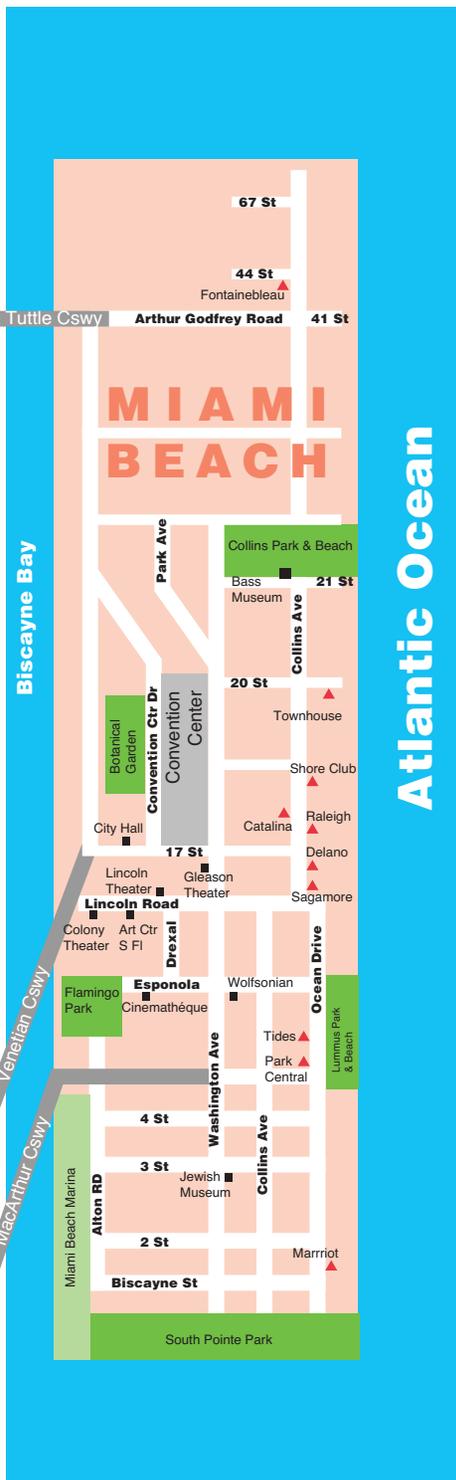
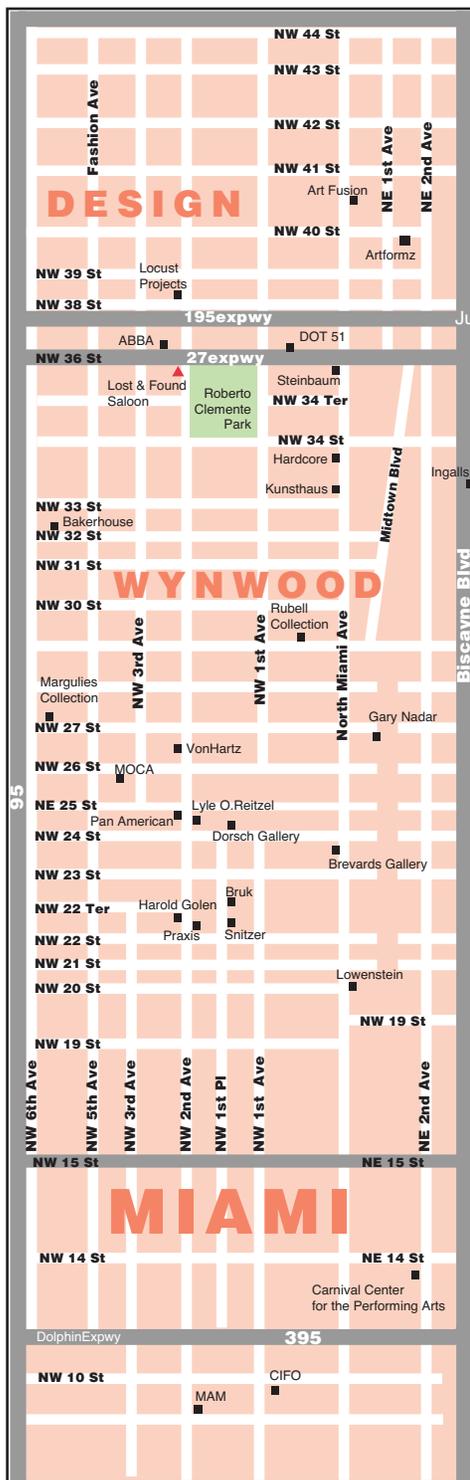
Andrea Schwartz Gallery
 Philip Butler, Mar 3 thru April 16
 525 2nd St, 94107
 415.495.2090 info@asgallery.com
 www.asgallery.com Mon-Fri 9-5, Sat 1-5

Yerba Buena Center for the Arts
 "Renée Green: Endless Dreams and Time-Based Streams", Feb 20 thru Jun 20
 701 Mission St., 94103
 415.978.2787
 comments@YBCA.org www.ybac.org
 Thu-Fri 2-8, Sat 12-8, Sun 12-6, First Tue 12-8

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National - Miami

Brevards Gallery

"Non-Duality", sculpture, thru Apr
 2320 N Miami Ave, Miami, FL 33127
 305.576.5747 info@brevards.com
 www.brevards.com Tue-Sat 12-6pm

Harold Golen Gallery

Pop Surrealist Gallery in Wynwood
 2294 NW 2nd Ave, Miami, FL 33127
 305.989.3359 harold@haroldgolengallery.com
 www.haroldgolengallery.com Sat 1-5, second Sat 7-11

Dorsch Gallery

Alex Golden, "Knock-Off", Kyle Trowbridge, "Pleasure Seekers", Keith Sklar, "de-lux", all Feb 13 thru Mar 6; Richard Haden, at Volta NY Fair, Mar 4 thru Mar 7; Elisabeth Condon, Martin Murphy, both Mar 13 thru Apr 3
 151 NW 24 Street, 33127
 305.576.1278 info@dorschgallery.com
 www.dorschgallery.com Tue-Sat 11-6

ABBA Fine Art

Please call gallery for schedule
 233 NW 36th Street, 33127
 305.576.4278 info@abbafineart.com
 www.abbafineart.com Tue-Fri 12-5, Sat by appt

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 591 NW 27th Street, 33127
 305.576.1051 info@margulieswarehouse.com
 www.margulieswarehouse.com

Bass Museum

"Where do we go from Here? Selections from La Colección Jumex", thru Mar 14; Tracy Moffatt, thru May 2
 2121 Park Ave, Miami Beach, 33139
 305.673.7530 info@bassmuseum.org
 www.bassmuseum.org

Hardcore Art

Please call gallery for schedule
 3326 N Miami Ave, 33127
 305.576.1645 info@hardcoreartmiami.com
 www.hardcoreartmiami.com

Diana Lowenstein

Ivelisse Jimenez, Mar 13 thru Apr 3; Daniel Gonzalez, "Pimp Art History", Mar 13 thru Apr 3
 2043 N Miami Ave, 33127
 305.576.1804 info@dlfinearts.com
 www.dlfinearts.com Tue-Sat 10:30-6

Lyle O. Reitzel

Please call gallery for schedule
 2441 NW 2nd Ave, 33127
 305.573.1333 info@lyleoreitzel.com
 www.lyleoreitzel.com Wed-Fri 10-6, Sat 12-6

Bernice Steinbaum

Willie Birch, "In Search of a Sacred Place", thru April 2nd
 3550 N Miami Ave, 33127
 305.573.2700 info@bernicesteinbaumgallery.com
 www.bernicesteinbaumgallery.com Tue-Sat 10-6

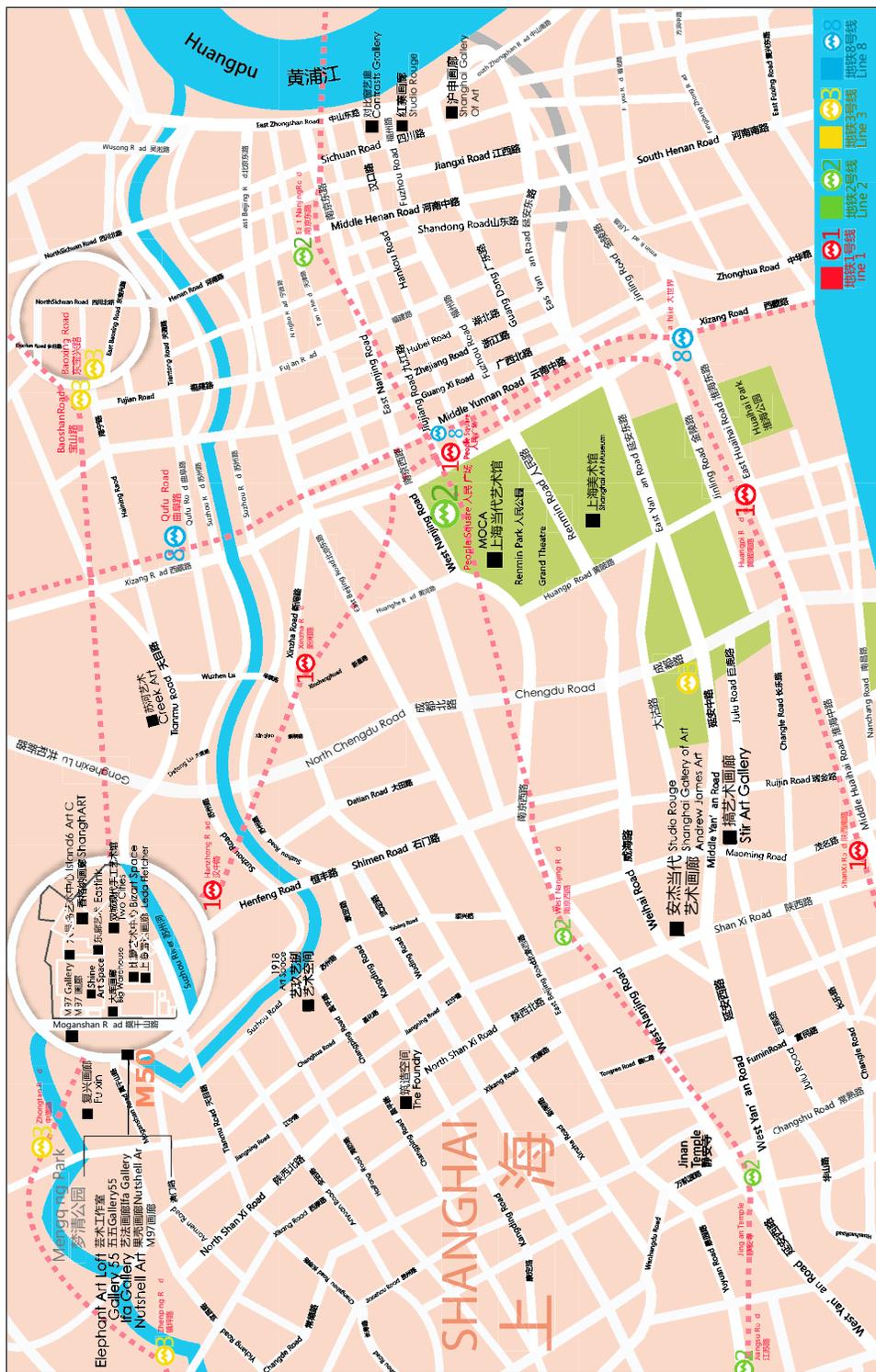
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International - Shanghai

Contrasts Gallery

Bingyi: "Skin", Nov 22 thru Dec 22; Yi Zhou: "The Ear", video, thru Mar
181 Middle Jingxi Rd, Shanghai 20002
+86.21.6323.1989
www.contrastsgallery.com

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

Please call gallery for schedule
No.78 Changping Rd, Jing'An District, Shanghai 200041
+86.21.5228.6776 info@1918artspace.com
www.1918artspace.com
No.78 Changping Rd, Jing'An District

Elisabeth de Brabant

Xiao Hui Wang, "Anniversary Solo", thru Mar 28
No. 299 Fuxing West Road near Huashan Road, 200031
+86-021-6466-7428 www.elisabethdebrabant.com
Tue-Fri 10-6:30; Sat, Sun 1:30 - 6:30 PM

M97 Gallery

Please contact gallery for current programming
No. 97 Moganshan Rd. 2nd floor, 200060
+86-021-6266-1597 info@gallery97.com
www.m97gallery.com

ifa gallery

Please contact gallery for current programming
621 Changde Road, (near Wuding Road), 200040
+862162560835 contact@ifa-gallery.com
www.ifa-gallery.com Tue-Sun 10-7; by appointment

International - Beijing

Pekin Fine Arts

Wang Qingsong, "Solo Exhibit: Three Video Projects", thru Apr
No. 241 Cao Chang Di Village, Cui Ge Zhuang, Chaoyang District, Beijing 100105
+8610.5127.3220
www.pekinfinearts.com Wed-Sun 10-6

Chambers Fine Art- Beijing

Yuan Yuan & Ye Nan, Mar 6 thru Apr 11
Red No. 1-D, Cao Chang Di Village, Chaoyang District, Beijing 100015
+8610.5127.3298 bj@chambersfineart.com
www.chambersfineart.com Tue-Sun 10-6

Red Gate Gallery

"Head On", curated by Brian Wallace, thru Mar 28
Levels 1 & 4, Dongbianmen Watchtower
Chongwenmen, Beijing 100600
+8610.6525.1005
www.redgategallery.com Sun-Sat 10-5

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Openings

March	2	Tuesday	March	12	Friday
Soho Soho Photo Gallery Group Show 6-8 Midtown Jadite Galleries Casaravilla, Chipe, Macvicar, Name, Alcalde 6-8 Jadite Galleries Ben Herderson 6-8 Uptown Americas Society Group Show 6-8					
March	3	Wednesday			
Midtown Fountain Eye of The Mind, Group Show 6-8					
March	4	Thursday			
Soho Deitch Projects Rosson Crown 6-8 Chelsea Agora Gallery Group Show 6-8 Barry Friedman Ian Ingram, Kukulí Velarde 6-8 Blue Mountain Alexander Purves 6-8 J.Cacciola Carole Pierce 6-8 Andrew Edlin Domenico Zindato 6-8 Von Lintel Valerie Jaudon 6-8 Soho20 Chelsea Eve Ingalls 5-8 Midtown New Art Center Maimann, Olson, Osher 6-8 Brooklyn Art 101 Peter Scibetta 7-9 San Francisco Jenkins Johnson Francesca Sundsten 6-8 Haines Gallery Xing Danwen 5:30-7:30 George Krevsky Gordon Cook 6-8					
March	5	Thursday			
Uptown LTMH Tehran-New York 6-8 Midtown Gabarron Foundation Spain in the City, Group Show 6-8 LIC / Queens Dean Project Jacob Ouillette 6-9 Chicago Roy Boyd Daniel Bodner 6-8 Melanee Cooper Sylvain Louis-Seize 6-8 Zg Gallery Trine Bumiller 5:30-7:30					
March	6	Friday			
LES / Village Woodward Natalie Edgar 6-8 Chelsea First Street Gallery Wendy Gittler 3-5 Los Angeles Merry Karnowsky Camille Rose Garcia 8-11					
March	11	Thursday			
Chelsea George Billis Group Show 6-8 George Billis Stefan Szczesny 6-8					
			Chicago Dubhe Carreño Joan Winter 6-8 Los Angeles Blum & Poe J.B. Blunk 6-8		
			March 13 Saturday		
			Chelsea Jim Kempner Jay Kelly 6-8 Brooklyn Williamsburg Art & Historical Center Creative Couples 4-6 Miami Dorsch Gallery Elisabeth Condon, Martin Murphy 7-10 Diana Lowenstein Ivelisse Jimenez, Daniel Gonzalez 7-10		
			March 15 Thursday		
			Midtown Asia Society Pilgrimage and Buddhist Art 6-8		
			March 18 Thursday		
			Chelsea Cheim & Read Bill Jensen 6-8 Betty Cunningham William Bailey 6-8 Gana Art Ji-Hyun Park 6-8 Gladstone [24t St.] Catherine Opie 6-8 Kathryn Market Alex Couwenberg 6-8 McKenzie Fine Art Maureen McQuillan 6-8 Mixed Greens Joseph Smolinski 6-8 Midtown Jadite Galleries Ayala, Yuste de Monied, Rubio, Menendez, Villamizar 6-8		
			March 19 Friday		
			Brooklyn Pierogi Jim Torok 7-9		
			March 20 Saturday		
			Los Angeles Carmichael Nina Pandolfo 7-10 Sam Lee Gallery Matcha Suzuki, Nathan Hayden 6-9		
			March 25 Thursday		
			Chelsea Agora Gallery Group Show 6-8 Agora Gallery Nathan Sawaya 6-8 Robert Steele Martyn Jones 6-8 STUX Miki Carmi, Tamy Ben-tor 6-8 Los Angeles Sam Lee at Pacific Design Hayden, Suzuki, O'Malley 6-9		
			March 26 Friday		
			Brooklyn The Boiler Dawn Clements 7-9		
			March 27 Saturday		
			Los Angeles Kinkead Contemporary Britton Tolliver 6-9		



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1918 ArtSPACE Shanghai 63
532 Gallery / Thomas Jaeckel 37

A

ABBA Fine Art 59
ACA Galleries 37
ACE Gallery - Beverly Hills 55
AES Gallery 51
Agora Gallery 37
Brooke Alexander 36
Americas Society 48
Anderson Galleries 55
Andrea Schwartz 57
Art 101 50
Art Institute of Chicago 53
Asia Society 44
Asian Art Museum of San Francisco 57

B

Barry Friedman Ltd. 37
Nathan A. Bernstein & Co., Ltd. 48
Björn Ressel Gallery 48
BLT Gallery 35
Blue Mountain Gallery 37
Blum & Poe 55
Bonhams & Butterfields San Francisco 63
Roy Boyd 53
Brevards Gallery 59
Brooklyn Museum of Art 50

C

J. Cacciola Gallery 37
Carmichael Gallery 55
Causey Contemporary 50
Chambers Fine Art 37
Chambers Fine Art-Beijing 63
Cheim & Read 37
Chelsea Art Museum 37
China Institute 48
China Square 35
Christie's 63
Chung King Project 55
Ethan Cohen Fine Arts 36
Contrasts Gallery 63
Melanie Cooper 53
CSV 35
Betty Cunningham Gallery 41

D

David Kordansky 55
DC Moore Gallery 44
Dean Project 51
Deitch Projects 36, 51
Dickinson Roundell Inc. 48
Dorsch Gallery 59
Doyle New York 63
The Drawing Center 36
Dubhe Carreño 53

E

Andrew Edlin Gallery 41
Elisabeth de Brabant 63

F

Feature Inc 35
Ronald Feldman Fine Arts 36
First Street Gallery 41
Forum Gallery 44
Fountain Gallery 44
Fraenkel Gallery 57
The Frick Collection 48
Front Room Gallery 50

G

Gallery Korea 44
The Gabarron Foundation, Carriage House Center for the Arts 44
Gagosian 41
Gagosian Gallery 41, 48, 55
Galerie St. Etienne 44

HP Garcia Gallery 44
Gemini G.E.L. at Joni Moisant Weyl 48
George Billis 55
George Billis Gallery 41
George Krevsky 57
Gladstone Gallery 41
Goedhuis Contemporary 48
Harold Golen Gallery 59
Richard Gray 53
Richard Gray Gallery 48
Howard Greenberg 46
Guggenheim Museum 49

H

Nohra Haime Gallery 46
Haines Gallery 57
Carl Hammer 53
Hirsch & Adler 49
Irena Hochman Fine Art Ltd 49
Bill Hodges Gallery 46
Honor Fraser 55

I

International Center of Photography 46

J

Jack Hanley Gallery 57
Jadite Galleries 46
Jenkins Johnson 41, 57
The Jewish Museum 49
JK Gallery 55
Jo-An Fine Art Gallery 49
John Pence Gallery 57
Juvenal Reis Studios 51

K

Jim Kempner Fine Art 41
Kent Gallery 41
Kentler International Drawing 50
Anton Kern Gallery 41
Kinkead Contemporary 55
Kips Gallery 41
Knoedler & Co. 49
Koplin Del Rio 55

L

Lehmann Maupin 35
LA Contemporary 55
Lehmann Maupin Gallery 42
Leonard Hutton Galleries 46
Leslie Hindman Auctioneers 63
Lincoln Center Gallery 49
LTMH 49

M

M55 Art 51
M97 Gallery 63
Robert Mann Gallery 42
Marguiles Collection 59
Kathryn Markel Fine Arts 42
Marlborough 46
Matthew Marks Gallery 42
McCaig-Welles Gallery 50
McKenzie Fine Art 42
Messineo Art Projects 42
Metro Pictures Gallery 42
Metropolitan Museum of Art 49
Robert Miller Gallery 42
Mixed Greens 42
MOCA Shanghai 63
Modernism, Inc. 57
MoMA 46
Galerie Mourlot 49
El Museo Del Barrio 49
The Museum at FIT 42
Museum of Contemporary Art Chicago 53

N

NY Studio Gallery 35
The National Academy Museum

49

Neue Galerie New York 49
New Art Center 46
The New Museum 35
Richard Norton 53

O

OK Harris Works of Art 36

P

P.S.1 Contemporary Art Center 51
Parker's Box 50
Pekin Fine Arts 63
The Pen and Brush, Inc. 35
The Phatory llc 35
Phillips de Pury & Co 63
Pierogi 50

Q

QCC Art Gallery 51

R

Red Gate Gallery 63
Reeves Contemporary 42
Riccio / Maresca 42
Andrea Rosen 42
Michael Rosenfeld Gallery 46
Michelle Rosenfeld 49

S

Soho20 Chelsea 44
Sam Lee Gallery 55
San Francisco Open Studios 57
Carries Secrist 53
SF MOMA 57
Jack Shainman Gallery 42
The Anita Shapolsky Gallery 49
Allen Sheppard Gallery 42
Socrates Sculpture Park 51
Soho Photo Gallery 36
Sotheby's 63
Staley-Wise Gallery 36
Robert Steele Gallery 44
Maya Stendhal Gallery 44
Allan Stone 49
Stricoff 44
Studio 601 44
Stefan Stux Gallery 44

T

The Company 55
The Space L.I.C. 51
Paul Thiebaud Gallery 49
Erik Thomsen LLC Asian Art 49
Throckmorton Fine Art, Inc. 46

U

Ubu 50
Umbrella Arts - Bodell Fahey 35

V

Von Lintel Gallery 44

W

WAH 50
Ward Nasse Gallery 36
Mike Weiss Gallery 44
Michael Werner 50
Whitney Museum 50
Wildenstein & Co. Inc. 50
Woodward Gallery 36
Wyman Contemporary 44

Y

Yerba Buena Center 57

Z

Zabriskie Gallery 46
Andre Zarre Gallery 44
Zürcher Studio 36

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