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Mark Falanga, Senior Vice President of Merchandise Mart Properties, Inc., the trade show and property management firm that purchased *The Armory Show* in New York, and also owns the revamped *Art Chicago* fair (See interview, page 10).



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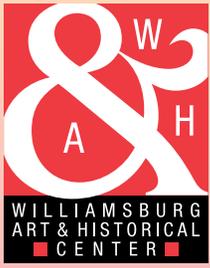
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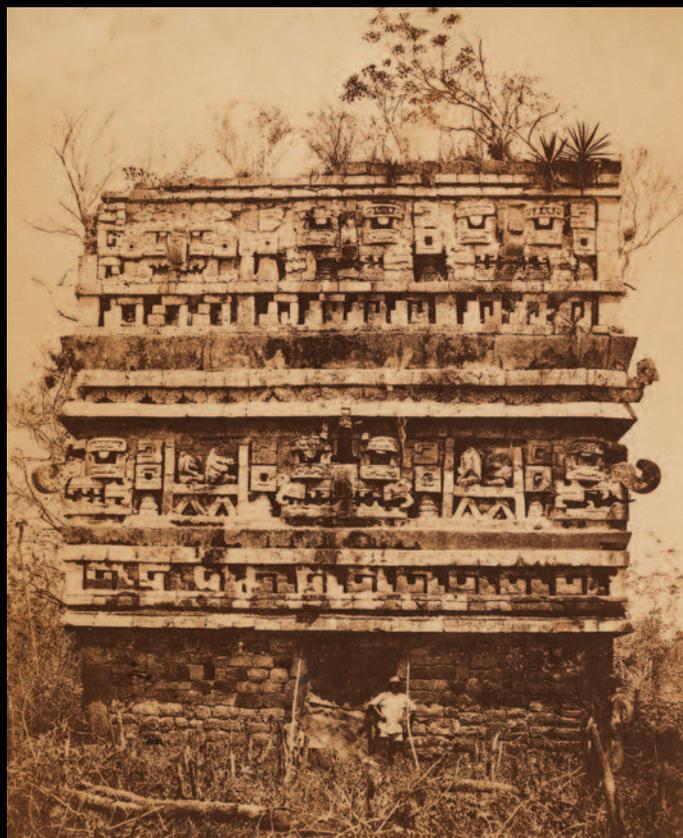


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*The past is a foreign country; they do things differently there* — Leslie Poles Hartley. Actually I never read the novel this prescient quote is attributed to, *The Go-Between* (1953). But with the recent death of Harold Pinter, who wrote the screenplay 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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Listings Section Expanded

Starting in the current issue of the M magazine, the national listings section has been expanded to include Chicago (see art map, page 56) in addition to Miami and New York.

Art Fair

*CIGE 2009 Art Fair* takes place at CWTC (China World Trade Center), in Beijing in April 16-19. This 6th edition of China's first international art fair, presents some 84 contemporary art galleries from over 20 countries. For more information, please visit: [www.cige-bj.com](http://www.cige-bj.com)

*artbrussels* takes place April 24-27. In its 27th year, the fair serves a European platform for upcoming contemporary art while also including established galleries that represent paintings, sculptures, photography, video and installation. For more information please visit: [www.artexis.com/artbrussels](http://www.artexis.com/artbrussels)

*ART COLOGNE* takes place April 22-26. In its 43rd year, the fair presents 180 galleries from Germany and abroad showing modern classics, post-war art and contemporary art. For more information please visit: [www.artcologne.com](http://www.artcologne.com)

*Art Chicago* takes place May 1-4, with an invitation only preview April 30, at the Merchandise Mart, 222 Merchandise Mart Plaza, 12th Floor, Chicago. For more information, please visit: [www.artchicago.com](http://www.artchicago.com)

New Art Fair

*Pool Art Fair Chicago*, the first edition for Chicago, takes place next month, May 1, 2 & 3 at the Hampton Inn & Suites Chicago, 33 West Illinois St., Chicago. Tel. 312.832.0330 3pm to 10pm daily. Vernissage + Actual Pool Party, Friday May 1 from 6pm to 10pm. Frere Independent, which for the past 6 years has produced the avant-guard *Pool Art Fair* in New York and Miami describes the fair as focusing on artists who do not have gallery representation. While works are for sale at the fair, the main goal is to create a meeting ground for artists, art dealers and curators to advance the career of the participating artist. The fair is held concurrently with *Art Chicago* and *NEXT 2009*. For more information please visit: [www.poolartfair.com/chicago](http://www.poolartfair.com/chicago)

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Focusing largely on artists that do not have gallery representation, the fair's ambition is to create a meeting ground for artists, art dealers, curators and buyers. The successor to the acclaimed New York Independent Art Fair (November 2000), Pool Art Fair serves as a launch pad for many artists in New York, Miami and Chicago.

In the tradition of Courbet's Salon des Refusés, the simple, modest approach of the Pool Art Fair offers an exciting alternative to the "art fair" experience.

[www.poolartfair.com](http://www.poolartfair.com)

“Our business is essentially bringing high-end buyers into our showrooms that are selling high-end merchandise”

Mark Falanga—Senior VP Merchandise Mart Properties, Inc.

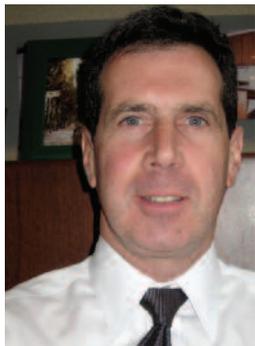
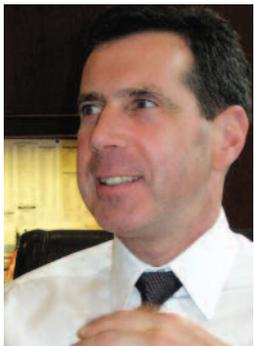
**On Art Chicago:**

A Conversation with Mark Falanga

By **M. Brendon MacInnis**

Senior vice president of Merchandise Mart Properties Inc., Mark Falanga was largely responsible for bringing the Chicago based trade show and property management firm into the art world with the purchase of several important art fairs; notably The Armory Show, in New York, and Art Chicago, as well as several younger contemporary art fairs. In this conversation, Mr. Falanga discusses the history and behind-the-scenes work that was involved in rehabilitating Art Chicago, while pursuing an acquisition strategy that would ramp up the firm’s engagement in today’s art fair driven art world. We spoke at length, at the Merchandise Mart’s headquarters in Chicago, during the week following Art Chicago 2008.

Can you give me a little background on how you guys [Merchandise Mart] got involved with Art Chicago? For years we had been attending Art Chicago, we were very familiar with the show. We knew Tom Blackman, [the former owner of Art Chicago] and it was a show that we had expressed interest in; it was a show that we were aware of. What drew us to it is that the attendee base was a lot like the kinds of people that were attracted to a lot of the things that we run here at the Merchandise Mart. Much of our business is in high-end residential furnishing, gift wear, and everything’s at the very high-end — our business



Mark Falanga, Senior VP Merchandise Mart Properties, Inc. (Above and opposite page) discusses the history and behind-the-scenes work that was involved in rehabilitating Art Chicago. Photos ©MacInnis, 2008.

is essentially bringing high-end buyers into our showrooms that are selling high-end merchandise. That structure seemed to be similar to what was going on at Art Chicago, and for that reason — and because we had interest in the art market a little bit; we attended the fair just to monitor it and to see what was going on.

**When you say you “had interest in the art market,” were you thinking at all about perhaps one day owning Art Chicago?** Well, I would say it was in the back of our mind.

**Okay.** But mostly we were monitoring the show; we understood that it was an important show and that it set the tone for a lot of what was going on in the art market.

**Up to that time, had the Merchandise Mart ever bought a fair before? Was this the first one?** Oh no, we’ve purchased a lot of trade shows, a lot of consumer shows over the years, all over. That’s one way in which we’ve expanded. We had a model for purchasing shows; our typical acquisition, when we purchase a trade show, is that we keep all of their people; the founder, usually, and all of the staff that are producing the shows. What we’ve tried to do is off-load a lot of the non-creative aspects of the fair production so that the people that create — the founders — can have more time to exercise their creativity, to expand and to try new things and to add dimensionality to the shows that they’ve been involved with for years.

**Can you give me an example, when you say, off-load the “non-creative” aspects? Do you mean the people who work to set up the fair?** It may not be a fair word to use, to say the non-creative aspects, because I think that, you know, if a job is done well, every job can be done creatively. But what we try to do is get involved more in the operational aspects of the fair.

**Okay.** We try to create some efficiencies; bringing the artwork or the merchandise to the show, helping to set up the fair, taking down the fair — taking care of the marketing, the direct mail, and things of that nature, where we’ve got a great staff in place here. We create a lot of efficiency, because these groups really work over a whole series of trade and consumer shows. As a company we produce 81 different trade shows, consumer shows and conferences a year. So, around those shows we’ve created a great level of efficiency in setting fairs up and marketing them, registering people for them. We try to leverage that knowledge that we’ve created, in running all of this, into any new art fairs that we purchase so that the

founders can really get less focused on those aspects of the fair and more focused on what they would do now that they have financial resources; they have the benefit of not having to worry about, you know, in the case of an art fair, where the walls are coming from, how to set up walls, where the lighting’s coming from, how to get the artwork in, how to get it set up. All of that consumes a tremendous amount of effort; if the fair founder doesn’t have to worry about that, that

means they can think about, you know, “What would I like to do? I’m with this large company... there are a lot of financial resources.” So they can act as great entrepreneurs without a lot of the financial constraints that an entrepreneur would ordinarily confront.

**Well, in New York, I saw a pretty dramatic example of what you're talking about in the case of The Armory Show. It's amazing, the difference in**

**the physical appearance of that show since you guys purchased it. When did you get The Armory Show?** This is the second year that we’ve produced it.

**Wow, time goes...** So, anyway, we were familiar with Tom and with the show [Art Chicago]. About Tom, we thought great things. I think he is the one that really created the model for a successful fair; he understood how important it was to bring quality to a fair, how



The headquarters of Chicago based Merchandise Mart Properties, Inc. (MMPI). The Art Chicago fair, which is owned by MMPI, is held on the 12th floor, May 1 - 4, 2009. Photo ©MacInnis, 2008

that really impacted the attendee base. I think it's a bit of a simple analysis to say, you know, that Art Basel came to Miami and then that led to Art Chicago's downfall.

**That's the conventional wisdom.** I think that certainly may have had something to do with it; but I also think that had Tom been better equipped, financially, had he been better equipped with an organization that could respond to a large company like the folks that own Art Basel, [Messe Basel] to respond to that — I think he had the knowledge base and the vision to respond to it; but he didn't have the organization and he didn't have the financial resources to do what he probably knew needed to be done in order to respond to that.

As a result, the show went down and it hit its lowest of lows in 2006. Because we had some familiarity with Tom, we had many conversations with him, on the Monday prior to the show's opening — the show was going to open on a Thursday — so on Monday evening, actually at six o'clock, we got a call from Tom. Tom said, "Hey, I'm in trouble, I don't have any alternative. Could you guys help me with this fair? If you don't, it will not be produced. You're my last and best hope."

On Tuesday then, we evaluated a range of options. We evaluated running the fair over on Butler Field, where he had the tent set up, but no floor. We looked at running it at Navy Pier, where he had run it successfully before, so we felt that there was some protocol there. And we looked at running it here [Merchandise Mart]. At the end of the day on Tuesday, we recognized that the only viable option was to run it here where we had control over all of the labor — to set the floor, to install the walls, to get the art in, to get it set up and open.

I was there actually; we had a booth for the magazine [the M magazine] in that fair. I remember you had an antiques fair taking place at the same time, on the same floor as Art Chicago. Exactly.

And I said to myself, wow, what a great idea, to combine those kinds of visitors in one big event. It looked like a win-win situation — all of these people who spend money on things they don't need brought together... Well, at that juncture, what we were really motivated by was to save that fair for the city.

Sure. We didn't have any grand vision for acquiring the fair, we didn't have any grand vision for making any money. But we knew enough about fairs and shows that if a fair loses a cycle for one year, it's very difficult to ever revive. We felt that if that show didn't

go on in 2006, with the 106 dealers that were here from all over the world, that it's likely that the fair never would've occurred again. So, on Wednesday, at nine o'clock in the morning, we got together with all of the dealers, over here at our conference center.

**Let me ask you, when you say "we"... At that point, who would that be on your end? I know that the building here, the Merchandise Mart, was once owned by the Kennedy family, but I didn't realize until now that Chris Kennedy [President of Merchandise Mart Properties] was so directly involved in the operations. Was he involved in handling the Art Chicago acquisition?** I would say, at that point, I was the person who was primarily involved; Chris was actually out of town then, though he and I were in constant contact. He was in High Point, North Carolina at the time.

I led the meeting on that Wednesday morning with all of the dealers. We told them that we were going to be producing the fair here. We told them that we had a huge staff of hundreds of people that were going to set up the walls — that were going to take their artwork from the loading docks, bring it up and help them get set up; that we were going to work around the clock and that the fair would open on Thursday night, for the opening vernissage, as was originally scheduled. The dealers in that room were shocked and dismayed. They couldn't quite believe what was going on, they didn't quite trust us. They thought that, you know, we may be capable of dealing with furniture and giftware and Hummel figures and clothing and patio furniture — but that we really had no sensitivity to the art market. They were concerned about how their art would be treated, all of that. They had lots of questions, lots of concerns.

Well, I think part of the concern was just prejudice. There was a time when the "fine art people" didn't want to be associated with the "design people". Can you imagine that? Today it's all mixed together. But not so long ago, design and fashion were words that had a negative connotation, from a fine art perspective. And in that hierarchy, the antiques and the decorative arts were really at the bottom. But today you have a lot more cooperation and crossover, so it works. Yeah. You know, what we had was an ability to do a quick turnaround — to get the show up and running. Not only did we get all of the artwork up, the floor plan all set, the walls set up; but we also mounted a massive marketing campaign.

That Wednesday and Thursday, and on through the weekend, we bought a lot of radio advertising; we bought newspaper advertising; we went and changed

100 bus backs that were advertising, promoting Art Chicago over at Butler Field, to be at Merchandise Mart; we put signage up all around Butler Field and ran trolleys from Butler Field to bring visitors to the Merchandise Mart. We printed directories, and, you know, it was like one thing after another. So, what happened was, the attendee base was something like 27,000, I mean people came to the fair. There was a lot of press coverage on it; it was a big issue. It was an amazing thing. During that fair then, we negotiated an arrangement with Tom whereby we would purchase the assets of the show.

**What were the assets?** Well, you know, the assets of any show are effectively an exhibitor — a consumer show is essentially a list of exhibitors and the trademarks and the names. So that's what we were really acquiring, the right to produce a show called Art Chicago in the future.

**Did Tom actually own that fair? It was never entirely clear to me, the ownership...** Yeah, Tom was the owner.

**When did he become the owner of that fair? I thought; didn't it start out as being owned by a**



The headquarters of Chicago based Merchandise Mart Properties, Inc. (MMPI). The Art Chicago fair, which is owned by MMPI, is held on the 12th floor, May 1 - 4, 2009. Photo ©MacInnis, 2008

**couple of dealers or something like that?** For as long as we've known Tom being associated with that fair, he had been the owner of it. We had no knowledge during the time of this transaction that anyone else was involved. So anyway, we finalized our arrangements with him. We recognized then, that really what we were buying was a show that had all but died.

**Okay.** We then went on a mission to learn more about the show. We learned a lot during the fair; we talked to a lot of people and we quickly put together a host committee, a group of people that have great knowledge of the art market to educate us and give us direction as to what we should do. We took a rather linear approach for 2007. We first recognized that we had to build it back, and bring a much better group of galleries to the fair in 2007 than what were here in 2006, in order to survive. And we had to prove to the art marketplace that we were a legitimate art show producer, because there was great skepticism that we weren't qualified to do so. So we got great advice; and what we felt we needed to do was to first get support locally. By locally, I mean we focused on the Chicago Art Dealers Association. We felt that if we had their support to produce the show then we could at least go out to others and say that we are being supported at home. We felt that if we didn't get that Chicago support, it would be very difficult to get the support of anyone else.

The Chicago Art Dealers Association then, after the show, was really divided into three camps. One camp was for us producing the show; about a third of the board members were. They felt that because of the experience of 2006, we deserved the right to move ahead with it.

**Was there a new director? Did Tom retain the title of director?** We hired — we brought Tom in as part of our acquisition.

**Okay.** But he was not directly involved with the production of the show; that was the advice that we heard loud and clear — that Tom was really associated with the demise of the fair, and a complication that resulted in the show being produced here. The art community felt very strongly that Tom should be disassociated with the show.

He acted for us as an adviser and an educator; he gave us great insight to the art marketplace; he gave us great sensitivity and told us the right things to do, and, you know, he's a great adviser. But that was the extent of his involvement with the show. He was also involved in some other activities here related to our other consumer shows.

**I see.** So, anyway, with the Chicago Art Dealers Association, about a third of the group wanted or felt that we deserved the right to produce the fair — they supported us. During that whole thing, DMG emerged with a fellow named Mark Lyman [Founder/Director of SOFA (Sculpture Objects & Functional Art), a DMG world media company] who runs the SOFA show...

**Yeah, I know him. In fact he was interviewed for an article in M about a year ago. [May 2007 issue, Vol. 10, No. 9]** And he raised his hand and

said "You know what? I want to run an art show here in Chicago." So, a third of the group thought that Mark was a legitimate show producer, because he had produced the SOFA show, and he was the horse that they bet on. The other third felt that, well this is done — there should be no more art fair in Chicago. So we worked for about a month, convincing the board at the Chicago Art Dealers Association that they should go with us. We convinced them that we were going to invest heavily in producing the fair, we convinced them that the fair was going to be

re-cast and re-created; we were going to involve all of the cultural institutions throughout the city to make this a real Chicago fair — which had never been done before. And we convinced them that we were going to go on a mission to attract quality back into the fair.

**How were you going to do that?** By pursuing galleries throughout the world that were much better than the class of galleries that was in the show in 2006

**Who did that actually? Did you have a curator or**



Taxis line up in front of the headquarters of Chicago based Merchandise Mart Properties, Inc. (MMPI). The Art Chicago fair, which is owned by MMPI, is held on the 12th floor, May 1 - 4, 2009. Photo ©MacInnis, 2008

how did you... Well, we then went out and hired some great people that understood the art marketplace; like we do in all of our other businesses. In all of our businesses there are people working in them that were recruited from those businesses; they have sensitivity to the business, they understand how the business operates.

So, we went out and started hiring some people, and a key person we hired in that regard was a fellow named Tony Karman who is now the vice president of the fair, the vice president of Art Chicago. Tony had worked with the fair for many years, he had worked with Tom Blackman, he was very well regarded, very well liked amongst the community — and Tony had a clear vision, a clear mission. And his mission was to attract quality dealers back into the fair. Tony then traveled the world, he went to every art fair that you could possibly think of everywhere. He started convincing the gallery owners that we were investing in this fair, that we were in it for the long haul. He convinced them to trust us, and come back in.

**Did you offer any special incentives? A special price break for some dealers?** I would say that we didn't rely on that... That wasn't our — wasn't the first thing out of our bag. For the most part there were really no financial incentives given, but what we did do before Tony went out on his selling mission was that we recreated to show.

We outlined a massive marketing campaign, we got about 65 or 70 cultural partners throughout the city to say yes; they would participate with us. People like Susanne Ghez of the Renaissance Society joined us, and she was curating a new insights exhibit which was really attracting the best students from the best MFA programs throughout the school to exhibit their work. We had people like Richard Wright who runs a great modern auction house [60,000-square-foot facility on the fringe of Chicago's West Loop] to participate with us, and we put together a host committee that included the top museum directors and curators and others to help guide our efforts, and to lend their names and credibility to the fair, so that when Tony went out there he could say Art Chicago is different than it ever was. The whole city is involved; many credible people are now involved, and they've put their trust in this fair. We've got the full, unanimous endorsement from the Chicago Art Dealers Association. So, you know, we could say that you, great dealer, trust us to do all of the right things here — and trust me, because I'm telling you this is a great organization, we are going to produce a great fair. Then slowly, those dealers came back into the fair, in 2007.

**I guess you could count me in that category too, of people who gave up on Art Chicago, but then slowly came around to take a second look. The roster of galleries in the 2008 show is what really**

**persuaded me come back and see what's going on here. It's really, pretty impressive.** Yeah. So this goes back to 2007 now — then we realized that if we didn't bring great dealers, a step up in quality and the type of dealers we were attracting to the show, that we would've failed in our effort to convince the art community that we can produce a fair. So we recognized that we had a year honeymoon here to prove ourselves, and you know, as it turned out the 2007 fair was terrific; the galleries that came in were much better than the galleries several years prior, the attendance rose from — I'm not quite sure of the number in 2006 — but let's say 27,000, and it rose to 40,000. A huge attendance came in, great promotion, great events and activities that tied into the city.

**Do you work with the satellite fairs? There's one in particular that I'm familiar with, the one that Michael Workman does, called Bridge. Did you guys consider buying that fair too, or else doing something with them?** Well, they produced their fair here in 2007, and, you know, they chose not to come back in 2008. And when they decided that; that's when we became a little bit focused on Volta [a satellite fair that takes place during Art Basel in Switzerland, started by Chicago based gallery owner Kavi Gupta who also started the invitational fair called NEXT] in producing their NEXT show here. We felt that to have an emerging gallery — emerging art component to the fair was a very important dimension that would help attract collectors.

**When you purchase these fairs, what kind of money are we talking about?** We really don't talk about that. But I can say that going from 2007 to 2008, we recognized that we had to show continuous improvement. So in 2007 we proved ourselves, in showing that we could do what we set out to do. We, I think, we established a lot of credibility in the art marketplace, and we had many dealers that did very well — who then became ambassadors for us and started really getting the word out that the Mart [Merchandise Mart] is really serious about this business, in doing great things.

And we, this year, made further commitments; we renovated our 12th floor, [where Art Chicago takes place] spent millions of dollars to create a world-class venue on the 12th floor with the gallery spaces. We brought Next into the fold, with Art Chicago. Probably some 40 dealers who worked with us in 2007 participated with us in 2008, and we had much more time to plan a more robust campaign; we had 30 museum groups, about 1000 people from 30 different museums — curatorial groups and buying groups. There were about 9000 people who registered through our VIP program. In terms of the results of the fair, and our polling during and after the fair, 96% of the exhibitors told us that they wanted to come back

next year in 2009, of those 34% said that they wanted additional space. To us, that's really the best indication that we have as to how the exhibitors felt about the show.

I see. And a lot of times you may hear that the sales were good or great or mediocre; we don't do polling in that regard.

**We don't report sales figures given to us by PR people anyway, because we know that none of this information can be verified. Even when an art fair puts out a press release that says millions of dollars of art was sold, it means nothing because in this business the people who know don't talk about these things.** Exactly.

Thanks for being so generous with your time; I think we've covered pretty much all of the main points here. Quite an impressive narrative. Thank you for showing the interest to come in. **M**

Ed. Note:

Merchandise Mart Properties, Inc. (MMPI) is a trade show and property management firm. Vornado Realty Trust, owners of MMPI, based in New York City, is a fully integrated equity real estate investment trust. MMPI Art Group is comprised of Art Chicago, NEXT, The Armory Show, Volta Basel, Volta NY and the Toronto International Art Fair, all owned and produced by Merchandise Mart Properties, Inc.



An up close view of downtown Chicago, where the Art Chicago fair takes place, May 1 - 4, 2009. Photo ©MacInnis, 2008

# “New York, as the center of the contemporary art world, deserves a strong, world-class art fair”

Timothy Hartley Smith—Managing Director of The Armory Show 2001 - 2005

*Having played a key role in transforming The Armory Show from an alternative art fair in 2001 into the main event, former Managing Director Timothy Hartley Smith reflects on the fair’s history and the implications for its future under subsequent management. The fair was purchased by Chicago based Merchandise Mart Properties Inc.(MMPI) in 2006.*

## The Armory Show

How it started; where it’s going

By Timothy Hartley Smith

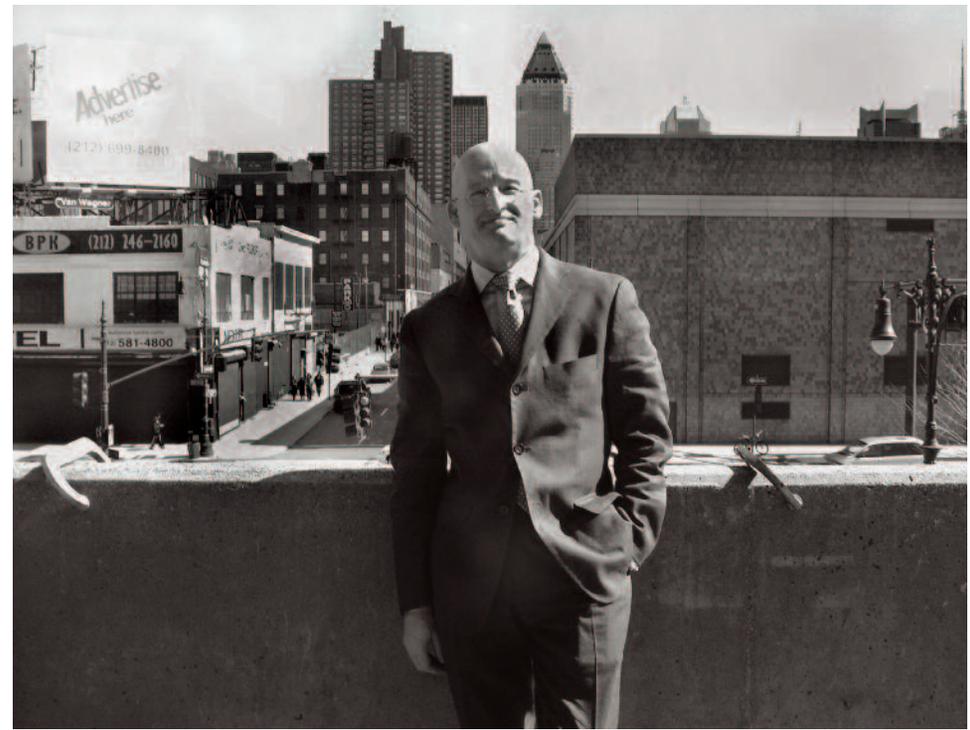
The genesis of The Armory Show began during a conversation among Pat Hearn, Colin De Land, Matthew Marks and Paul Morris; New York art dealers, during a slump in business. Collectively, they were looking for a stimulus to increase exposure for their artists and jump start the art market in New York. The result was an art fair in a hotel and The Gramercy International Contemporary Art Fair was launched in May 1994.

The new, unconventional art fair proved popular and grew over the next several years to the point where the hotel venue no longer proved adequate for the display of the artworks, or to accommodate the growing crowds. In 1999, the fair was moved to the Armory on Lexington and 26th Street and subsequently adopted a new name, The Armory Show – referencing the legendary exhibition of 1913 that took place in the very same venue. The advent of The Armory Show coincided with a resurgence in the popularity of art fairs as gathering places for collectors, art lovers and dealers.

In 2001, The Armory Show doubled in size and was moved once more to its current location on the Show Piers on the Hudson River. Unfortunately, the owners of the fair failed to anticipate

how a split venue (i.e. two separate piers) and doubling in size would impact both the management and production of what had traditionally been a “mom and pop” operation; the organization was strained to the breaking point with only two permanent employees and a tiny, temporary show staff. The fair was disastrous from a production standpoint, culminating in a petition signed by dozens of participating dealers calling for heads to roll and a complete revamping of the fair’s management.

Partly in response, I was brought in shortly after the 2001 fair to bolster management and initiate a retooling of the organization. I instituted policies and procedures that raised the professionalism of the operation, expanded its brand, and enhanced its competitive position among Art Basel, Art Basel Miami Beach, Frieze Art Fair and a host of new and developing venues like the NADA Art Fair, Scope and a number of more regional fairs in Europe, Latin America and Asia. I concentrated my efforts on building strong relationships with exhibiting galleries, institutions and private collectors. I instituted a VIP program that proved a standard for art fairs everywhere – especially in terms of ancillary events during and around the fair, most notably



Timothy Hartley Smith, Managing Director of The Armory Show 2001 - 2005.

extensive visits to private collections in New York. I developed the first formal sponsor program for The Armory Show, the seeds of which continue to bear fruit for the organization.

After the deaths of founders Pat Hearn and Colin De Land, there was clearly a loss of hands-on, creative involvement among the remaining owners. A very successful dealer, Matthew Marks has little or no interest in the art fair business. Paul Morris is not a collaborator or innovator [Today Paul Morris works for Chicago Merchandise Mart Properties Inc., which purchased The Armory Show in 2007]. My title in the organization was Managing Director, but there was and continues to be a Director of the fair, Katelijne De Backer, who remains largely behind the scenes. Given the increasing competition from London and Miami, it is essential that the fair’s remaining [new] owners rededicate themselves to maintaining and building excellent relationships with all of the stakeholders.

Today, it is simply not adequate to rely on reputation or location. The old adage that if you build it, they will come, no longer suffices.

The fair has generally done a superb job of selecting the best galleries for participation, thanks in large part to an excellent and inde-

pendent Selection Committee. Strong leadership, however, is critical to keeping and attracting the world’s very best and The Armory Show’s 2006 lineup is sadly missing some key galleries. [The 2009 lineup saw the departure of the Mathew Marks Gallery, one of the show’s key founding partners]. My hope is that this reflects a very demanding art fair calendar and focus on markets outside New York and not a loss of confidence in the future of the fair. New York, as the center of the contemporary art world, deserves a strong, world-class art fair. **M**



Paul Morris, VP MMPI Art Shows & Events, which runs The Armory Show today.

“Collecting art is a passion; it goes deeper than just deciding whether or not to go shopping”

**Armory Week:**  
A Report on the Art Fairs

By **Nicollette Ramirez**

Just as we refer to the first week of December in Miami as “Art Basel Week” — when we really mean many of the art fairs taking place during *Art Basel Miami Beach* that have no affiliation with Messe Basel, the Swiss company that owns *Art Basel* and *Art Basel Miami Beach*, so too has *The Armory Show*, which took place during the first week in March this year, aquired similar branding status. “Armory Week” consists of essentially three major art fairs that take place in New York during the same dates in March. They are *The Armory Show* (which was recently sold to Chicago based Merchandise Mart Properties, Inc. MMPI); Alexis Hubshman’s *Scope Art Fair*; and Helen Allen’s *Pulse Art Fair*.

All three started out as “alternative” fairs, and while in some quarters *Scope* and *Pulse* are still called “satellite” fairs, today that term really no longer applies, at least not in New York. In terms of their scale, quality of exhibitors, production values and international branding, *Scope* and *Pulse* are today at a level comparable to that of the *The Armory Show*.

Beyond these three major art fairs, Armory Week also consists of several satellite fairs; notably *Volta* (which was also recently purchased by MMPI); Thierry Alet’s *Pool Art*, George Billis’ *Red Dot* art fair (*Red Dot* was cancelled this year); *Fountain*; and *Bridge Art Fair New York*.



Yigal Ozeri *Untitled; Jana and Jessica in the field*, 2008. Nicole Eisenman. 60 x 42 inches. Collection of Gloria and Michael Fux. Courtesy: Mike Weiss Gallery , New York and Scope Art Fair

“Great thing about a financial crisis from an art world perspective; it separates the wheat from the chaff”

Press releases disseminated by the various fairs would have us believe in record breaking numbers of attendees and sales to suffice concerns in this dour economic climate. Truth be told, some dealers confessed to the opposite, slow attendance and even slower sales, and it takes a lot for a dealer to admit when the numbers aren't adding up.

Prices for works from even big name artists were modestly priced; big ticket items were hardly seen in many of the booths, though perhaps behind closed doors there were transactions. Reported million dollar sales at some galleries were attributed to those serious collectors who did show up. Great thing about a financial crisis from an art world perspective; it separates the wheat from the chafe. People who love art and collect art will find money to continue doing so; or else they buy more affordable work. Collecting art is a passion; it goes deeper than just deciding whether or not to go shopping.

At *The Armory Show* one of the standouts was the work by Hans Josephsohn, at the *Hauser & Wirth* booth. His raw, seemingly rough-hewn figurative sculptures emanated such power, something primitive and yet evolved. Although made from brass, the work actually looks like stone.

*Peter Blum's* booth featured a range of reasonably priced gems by artists Phillip Taafe and Yves



Hans Josephsohn (Sculpture) at The Armory Show, 2009  
Courtesy: the artist and Hauser & Wirth Zürich London  
© Hauser & Wirth Zürich London



The Armory Show 2009, interior and exterior images taken during the fair. Photos: ©MacInnis, 2009.  
Top: Ricci Albenda *No reason to say no.*, 2009. Acrylic on canvas, 26 X 24 inches. Courtesy: Andrew Kreps Gallery, New York.

Pulse Art Fair 2009, interior and exterior images taken during the fair. Photos: ©MacInnis, 2009.  
Top: Philippe Perrin *REMIX (DSC7349 and Bereta in Studio)*, undated. Courtesy: Galerie Sollertis, Toulouse.



Grand opening of Joe Amrhein's the Boiler, the Pierogi gallery's new annex exhibition space, four blocks from its current location in Williamsburg, Brooklyn, located at 191 north 14th street. Housed in a converted boiler plant with a 40 foot ceiling, the inaugural show featured artists Tavares Strachan, Yoon Lee, Jonathan Schipper and packed the art crowd during Armory Week.



From top: Michael Goedhuis and guest of Goedhuis Contemporary, New York; Japanese artist, Yuki Itoda and curator Eric Shiner, of the Andy Warhol Museum, Pittsburgh, at St. Regis Residences VIP event. Photos: ©MacInnis, 2009.

Clockwise: Alun Williams, founder and president of Triangle France, international studio and residency program, Marseille, and director of Parker's Box gallery, Williamsburg; Ludovic Bois, of Chinese Contemporary, New York/ Beijing/ London; Alexis Hubshman, founder and president of Scope Art Fair, and vice president, Jeffrey Lawson, at the fair's New York opening. Photos: ©MacInnis, 2009.

# “Beyond the art fairs, offsite events at galleries, museums, collectors homes and unconventional venues rounded out the week”

Klein. *Galerie Frank Elbaz* from Paris showed work by Gyan Panchal, which apparently sold to one collector. Sometimes its only one person that's needed to make the difference between make-or-break at these fairs. The *Fredericks & Freiser* booth featured the work of John Wesley, always eye-poppingly provocative and delicious in color. In the fair's new "Modern" section which was held on an adjoining pier, the *Robert Miller Gallery* showed two exceptional paintings by Yayoi Kusama, and Cecily Brown.

Helen Allen's *Pulse Art Fair* has evolved along a remarkably similar path as that of *The Armory Show*, at least in the later stages in New York, insofar as both fairs were held for a few years in the original Armory building on Lexington Avenue until they outgrew that famous venue and sought larger space on the Hudson piers. In the case of *The Armory Show*, that fair's original name, the *Gramercy International Art Fair*, was changed to *The Armory Show* during its years at that venue, and the name has stuck since.

Standouts at this year's *Pulse* were *Galerie Beckers* from Germany, which had asked veteran curator Manon Slome to select installation, video, sculpture and painting; among these, the work by

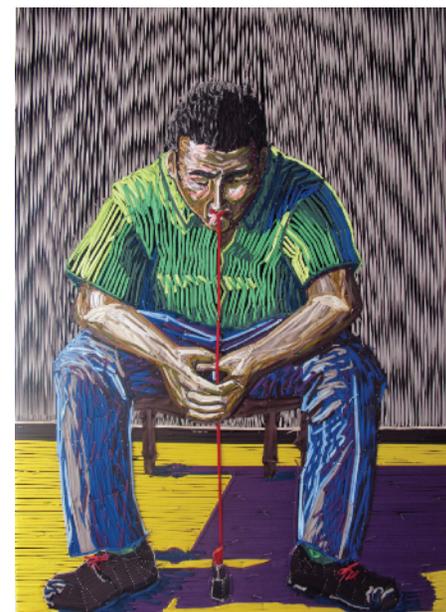
artist Liat Yossifor was particularly interesting. *Praxis Gallery*, with branches in Buenos Aires, New York and Miami, presented two distinctly different Federico Uribe multi-media pieces; one of a close up of a man's face, the other an intricately laced representation of a bookshelf. Artists Vadis Turner featured at the *Lyons Ortt Weir* booth did an installation entitled *The Reception*, which was part of her *Dowry* exhibition scheduled to take place at the gallery in April 2009. Typically female objects such as patchwork quilt, stockings and tampons are some of the materials Turner uses to create a ripe, fruitful display of everything a woman is expected to need for her dowry, from wedding cake to sex swing!

The *Volta Art Fair*, a newcomer in the orbit of satellite fairs in New York, benefitted greatly from the logistical support of its new owner, MMPI. The fair, held on the 10th floor of an office building in Midtown Manhattan just across the street from the Empire State building, served up a range of fun surprises such as the Japanese artist, Kaoru Katayama, at *Galleria T 20*. A tangle of thread spread throughout the booth was an enticing trap for willing participants in search of a clever piece of bling-bling buried in a tangle at different times of the day by the artist. Another standout

(Opposite page) From left: Dealer Mike Weiss at Scope Art Fair 2009; President of SUN Contemporary, Seoul, Joan Lee, and dealer Ken Kim of Kips Gallery, New York, at Sope Art Fair 2009. (This page) Clockwise: Dog in Williamsburg gallery scene; Thierry Alet, director of exhibitions for the Pool Art Fair, prepares to launch the avant-garde fair's first Chicago edition. Also pictured, publisher M. Brendon MacInnis and designer Amy Wu; Visitors at The Armory Show 2009; Visitors at Pool Art Fair 2009. Photos: ©MacInnis, 2009



“People who love art and collect art will find money to continue doing so; or else they buy more affordable work”



(Opposite page) From left: Hans Josephson at The Armory Show, 2009. Courtesy: the artist and Hauser & Wirth Zürich London © Hauser & Wirth Zürich London; Vee Speers at Pulse Art Fair, *Untitled #4*, 2007. Cibachrome on Alu-Dibond behind Diasec 35.43 x 28.35 inches. Courtesy: Galerie Anita Beckers, Frankfurt.  
 (This page) From left: Gyan Panchal at Pulse Art Fair, *papyri*, 2009. Foam board 100 x 100 x 20 cm. Courtesy galerie frank elbaz, Paris; Federico Uribe at Pulse Art Fair, *Lipstick*, 2008. Mixed media 69 1/8 x 48 inches. Courtesy: Praxis International Art, New York

was Angelo Plessas's light sculptures at *Think 21* with its subversive titles. Gordon Cheung, a London based artist showed some luscious paintings at Fabio Ianniello's booth.

Among the big three — the *Armory*, *Pulse* and *Scope* — the *Scope Art Fair* is the most accessible to the public. Held in a pavilion style tent in the middle of the newly renovated Lincoln Center on Broadway, between West 62rd Street and West 63rd Street, this fair has more of a boutique feel. While *The Armory Show* and *Pulse* look very similar in terms of their industrial scale (both are held on huge piers over the Hudson) and their ability to attract many of the same top dealers from around the world, *Scope* retains its human scale. To be sure, this has a lot to do with the venue. Architects Tod Williams and Billie Tsien, noted for work that bridges architecture and the fine arts, recently completed the Center's new Harmony Atrium space, which emphasizes the open, civic nature of the 16 acre

campus where the organizers of *Scope* have chosen to pitch their tent.

Standouts in the fair include Yigal Ozeri's hyper realist paintings at the *Mike Weiss Gallery*, Jeong Ji-Hyun at *Gallery SUN Contemporary*, from Korea, Song Ying at *Pan & Wei Gallery*, from China, and Han Yajuan at *Chinese Contemporary*, (New York, London, Beijing).

Beyond the art fairs, offsite events at galleries, museums, collectors homes and unconventional venues rounded out the week. Of these, two of the bigger events were presented by Jeffrey Deitch, whose *Deitch Projects* hosted a performance in its Long Island City space with Vanessa Beecroft; and *Pace Wildenstein Gallery* which hosted an event with John Bock in the Saatchi building on Hudson Street. The Beecroft performance at Deitch had mixed reviews. The space was so well lit you could believe you were in daylight, but this may have worked against the performance in that you

could see flaws in the uneven make-up on the models and the less than harmonious interaction between model and sculpture. Of course, on the other hand, this may have been the artist's intention.

Comparisons between Miami's Art Basel Week and New York's Armory Week are inevitable. Art Basel Miami Beach may have suffered the brunt of the then new downturn, but the fun factor was at an all time high back in December as people flocked to the sunshine winter get-away to party and let off the steam. Not necessarily so in chilly New York City during the first week of March. The MoMA party for Gang Gang Dance was a study in musical art and confusion as the somewhat stiff crowd figured out what to do to the music as the band played. Le Baron at Gold Bar was a fun night with the guys from Paris holding court to the international band of revelers who gathered to celebrate the art of music and dance. Emmanuel Perrotin's party at Beatrice the night before was another

study in uber-cool trust afarian style boho schmoozing.

*X Space*, a non profit space sponsored by the *Elizabeth Dee Gallery*, opened to a lot of fanfare with the art world star Maurizio Cattalan in attendance. Next door at the Chelsea Art Museum, artist Paul Notozold presented an interactive piece including the performance of actors in the windows of the 3rd Floor of the museum, incorporating text messages from an audience on the street that appeared as speech bubbles from the mouths of the actors on the walls of the museum. *Txtual Healing* brought the intersection of human, technological and artistic convergences to an all time high.

Such extracurricular art events remind us why we need art, especially now. Not surprisingly, amidst all of the doom and gloom, people watching, ego-stroking and the occasional thrill of a sale, what these art fairs lacked was what the commercial art world lacks in general, i.e. the essence of art. **M**

“Schneemann’s last major museum retrospective was in 1996 at the New Museum of Contemporary Art on the Bowery. Perhaps it’s time for another one”

**Carolee Schneemann**  
P.P.O.W. Gallery

By Joel Simpson

At the age of 69, Carolee Schneemann is justly celebrated for her courageous work from the 1960s to the present that has exerted a gender-revolutionary force throughout the art world. The works in this condensed but well-chosen retrospective, *Painting, What It Became*, focuses on her more often neglected painting, while offering a taste of Schneemann’s challenging vision in her performance art and installations. Maura Reilly, who curated the show, and who is also curator of the Sackler Center for Feminist Art at the Brooklyn Museum, writes the illuminating essay in the brief catalogue for the exhibit, in which she stresses that Schneemann is at base a painter, and that all of her work emanates from painting, even as it breaches the frame and morphs into performance art (there’s a fascinating illustrated graph of Schneemann’s artistic development by Ward Shelly in the current show at the Sackler Center).

Looking at her earliest works in the show, those from the late 1950s, the influences on Schneemann from fauvisme and abstract expressionism are evident. Clear figures emerge from works like *Three Figures after Pontormo* (1957) and *Personae: JT and Three Kitch’s* (1957). In both, the textures and colors that comprise the figures are the same ones that create the surrounding background, so that the same gestural energy—contrasty and impassioned in the first and sunny and sensuous in the second—flows unhindered between figure and ground.

Crossing the threshold into the 1960s, however, the figures become more elusive and smaller, and added-on objects begin to appear, like the pasted-on photographs in the 1961 *Tenebration*; or the broken umbrellas, a hanging hubcap, and a protruding cigar box in the 1963 *Four Fur Cutting Boards*—Schneemann’s version of surrealist media mixing. The painting gestures have changed, too, in the direction of action painting: drips and sweeps, yes, but also color masses that might be described as “glancing body blows.”

This is, of course, the period in which Schneemann began her daring performance pieces, her “happenings.” *Meat Joy* (1964), a video of which plays as part of the show, featured eight semi-nude people rolling in raw fish, chicken, savage, paint and scraps of paper, and later *Body Collage* (1967) in which the nude Schneemann rolls around in glue, paint and scraps of paper, turning herself into both brush and “canvas.” The “glancing body blows” in *Four Fur Cutting Boards*, then are imaginable as imprints of bodies tossing themselves around in an exuberant happening. Unlike the drips and sweeps of a Pollock, the tracings of arm, hand, and body gestures directed at the canvas, the main action of this action painting is really off the canvas, which becomes the almost incidental registration of activity taking place in the space in front of it. The viewer is thus invited to imagine what could have taken place, rather than challenged to decipher the gestural tracings of actions delib-



Carolee Schneemann *Meat Joy*, 1999. 83 x 53 inches.  
Courtesy: P.P.O.W. Gallery, New York

"3% of the Met's modern artists are women,

but 85% of the nudes are women"



Carolee Schneemann *Meat Joy Performance*, 1964. 18.75 x 21.75 inches.  
Courtesy: P.P.O.W. Gallery, New York.

erately directed at the canvas. The work truly exceeds the bounds of the frame.

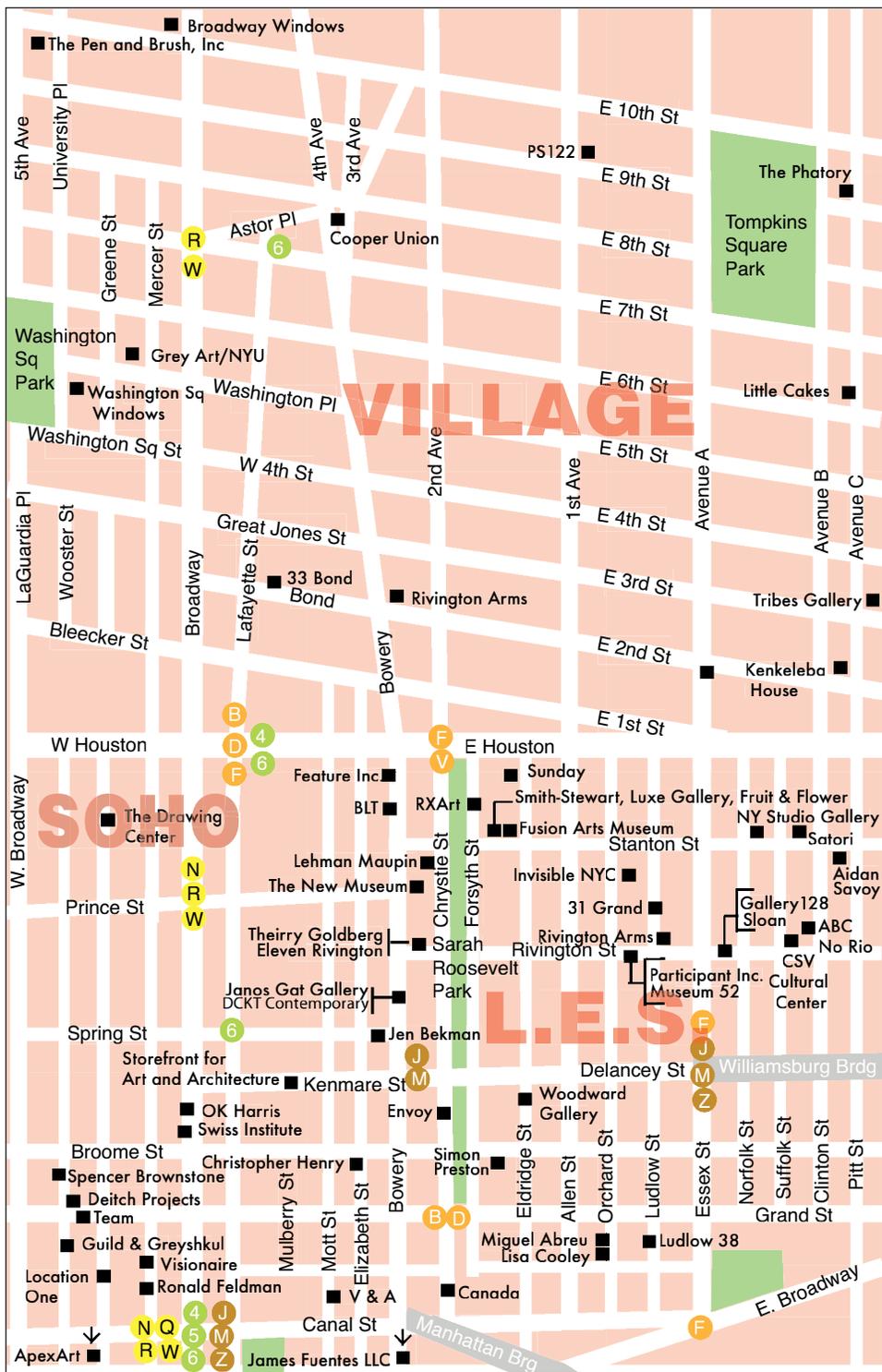
Schneemann realized early on that she would face a political struggle to be taken seriously as a woman artist. Even as a child, when she first developed the desire to become an artist she saw no women among her heroes, and knew that she would have to break new ground, and not just be a good "woman artist." When she finally did so with her radical performance pieces, she scandalized critics and drew criticism as "narcissistic," "exhibitionist," "self-indulgent," and "pornographic." It was a risk she had to take within the American moral landscape, one that might not have been so acute if she had been living in Sweden or France. Yet she really wasn't going that far beyond where radical expressionism had already been taken, for example, by Japanese avant-gardist Ushio Shinohara (b. 1932), who in 1959, put paint on his semi-nude body (he wore shorts) and banged and rolled around against a large roll of paper hung on a wall. Eight years later in *Body Collage* Schneemann gendered the gesture, turning it into polymorphously perverse play,

thereby radically reversing the role that women have traditionally played in art. The Guerilla Girls like to point out that 3% of the Met's modern artists are women, but 85% of the nudes are women, suggesting that they are mostly the objectified erotic idealizations of men. But by being brush, canvas as well as the artist in *Body Collage*, and appearing nude in the video, it's as if Schneemann took a classical or contemporary nude figure, and animated it into getting up out of its passive pose and start raising artistic hell. She withstood the criticism and ended up being justly celebrated as a prophet.

The paintings in this show help clarify Schneemann's developmental journey to this point, which won her the most notoriety. The show also features samples of some of her best known installations, such as *Up To And Including Her Limits Installation* (1976) and *War Mop* (1983), as well as the intriguing photographic portfolio, *Eye Body* (1963–2005). Schneemann's last major museum retrospective was in 1996 at the New Museum of Contemporary Art on the Bowery. Perhaps it's time for another one. **M**



Carolee Schneemann *Sir Henry Franis Taylor*, 1961. 54.5 x 39 x 6.5 inches.  
Courtesy: P.P.O.W. Gallery, New York.



## 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

Herman Bas: "The Dance of the Machine Gun & other forms of un-popular 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 McKenzie, My Barbarian, Elizabeth Peyton, robbinschilds, Martha Roster, 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, Drawings, 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 Phactory 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.thephactory.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 Chrystie 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

For LES Art Dealers:

To have your gallery included in the professional member listings of the M magazine for the LES, please contact Susan Chung.

Tel: 212.956.0614

susan@theMmag.com  
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## 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

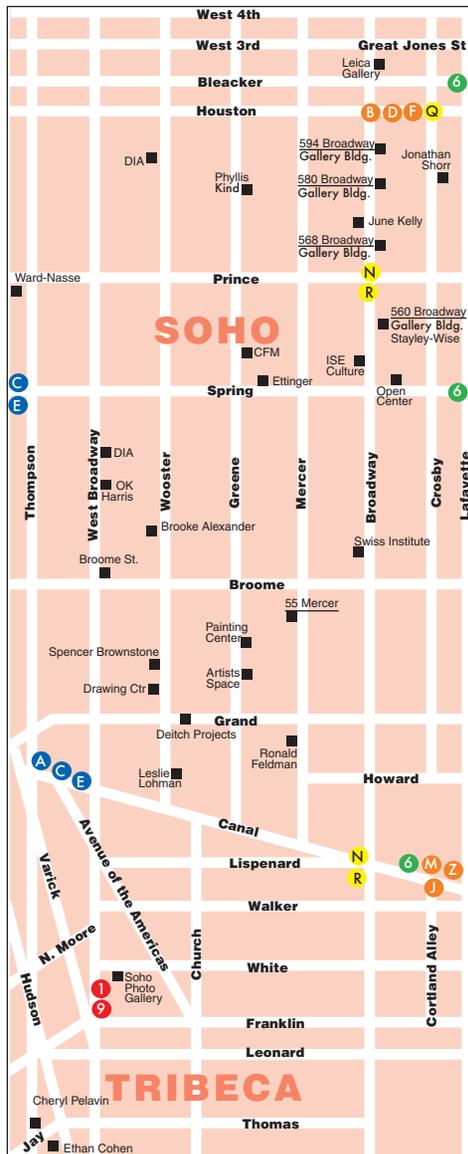
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LLDirector@earthlink.net  
www.leslielohman.org  
Gallery Hours: Tue-Sat 12-6pm

### 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, Drawings, Sculpture, thru 3/21. Doug Safranek, Scherer and Ouprov, Fred Wessel, and Robert Vickrey: "Layered Luminescence: 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 Articulation", 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@chelseartmuseum.org  
www.chelseartmuseum.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

### Cristinrose Gallery

Please call gallery for schedule.

508 W 26, Suite 5A, 10001  
212.206.0297 info@cristinrose.com  
www.cristinrose.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 aef@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 Henoeh

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

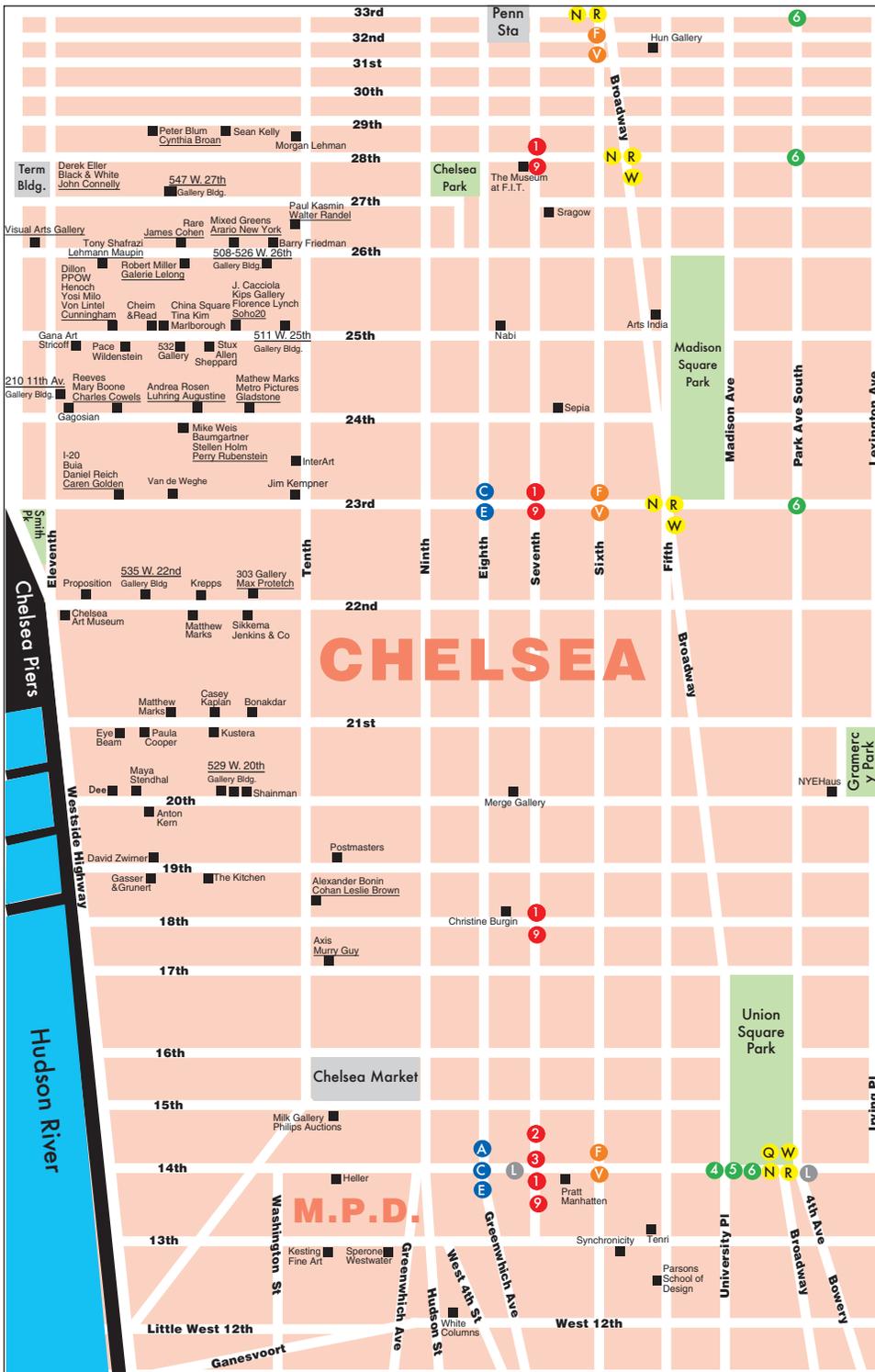
S Adhami, M. Cevoli, G. Gatewood, A. Gozdz, M. Labad, S. Prasad, L. Skinner.: "We Burn Daylight. RISD MFA Photo Exhibition", Photography, 3/ 5 thru 4/1.

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: April 10 - May 5, 2009

<b>FROM HERE TO INFINITY</b>  <i>Nini Bjonnes Diane Holland Susie Kos Romeo Robert Tomel</i>	<b>INVISIBLE VORTEX</b>  <i>Masaki Asakawa John Sharratt Mike Spitz</i>	<b>INNER ILLUSIONS</b>  <i>Dennis W. Bernhardt Ellen Brown Phyllis Hewitt</i>	<b>PORTALS TO PRINTEMPS</b>  <i>Kevin Barton Sherrie Russ Levine Clara Saprasa</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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://www.yanceyrichardson.com) Tue-Sat 10-6

**Sensorial Realities**



Lizzy Forrester  
Ajna Gábel  
Sergio Goti  
Pamela Moore  
Natasha Rosenbaum  
Alison Street  
Tiina van de Korput  
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## 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 Hilts, 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 LaFarge 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

## Chelsea

### 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

### 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

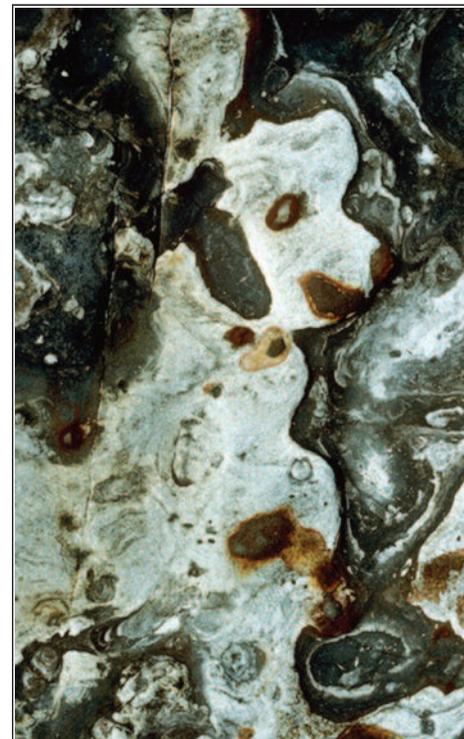
Piet van den Boog: "Ophelia". 2/26 thru 3/28  
520 W 24, 10011  
212.691.6899 info@mikeweissgallery.com  
www.mikeweissgallery.com Tue-Sat 10-6

### 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  
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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), Kakyoung Lee(video), Michelle Eunsil Lee(installation), Tae-Young Chang(photography) and Ujin Lee(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

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@gvdgalleries.com  
www.gvdgalleries.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@nohrahaima.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

### Eduwinn Houk Gallery

Elliott Erwit: "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

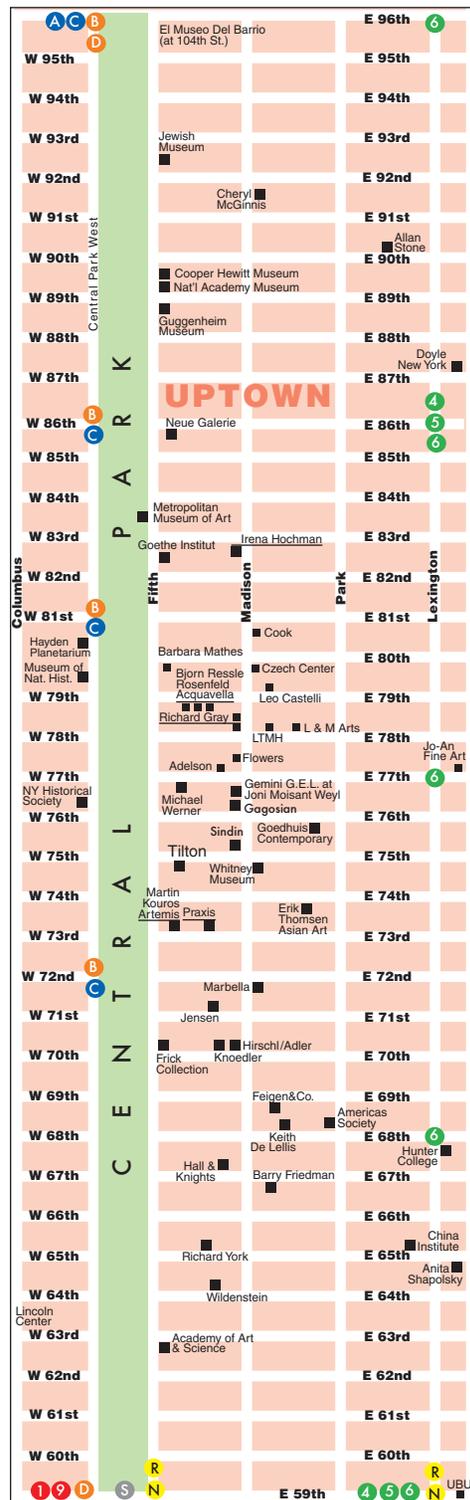
### Gagosian Gallery

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@knoedlerygallery.com  
www.knoedlerygallery.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@dallanstonegallery.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  
www.erikthomsen.com Mon-Fri 2-6; Sat 10-2

## 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

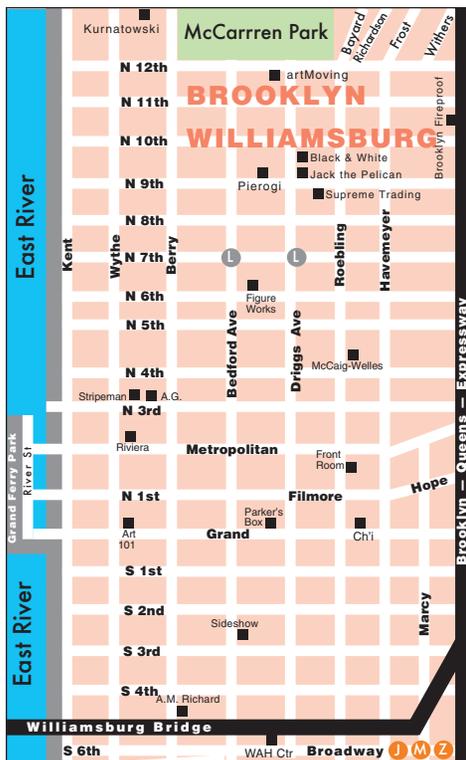
Peter Doig, paintings 1/17 thru 3/144 E. 77, 10021  
212.988.1623 info@michaelwerner.com  
http://www.michaelwerner.com/ Mon-Sat 10-6

### 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

### Wildenstein & Co. Inc.

Representing some of America's foremost living artists as well as the estates of major figures of modern art.  
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 Blumis: "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 Takaazu, 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

### 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

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

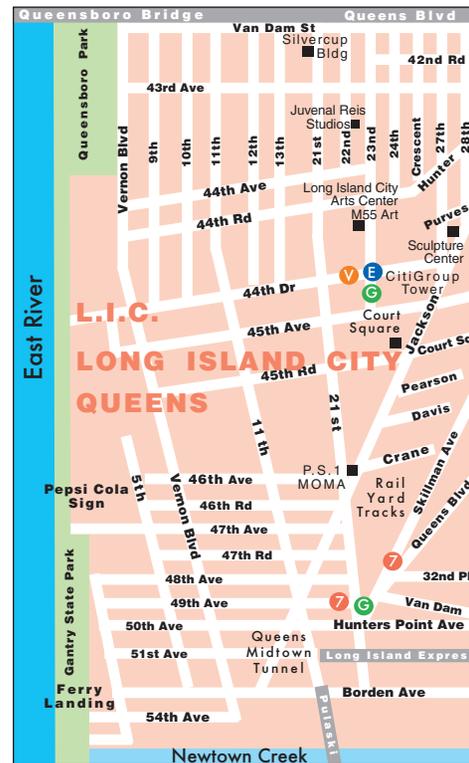
Current artists: Yael Bartana, NeoHooDoo: "Art for a Forgotten Faith", Leandro Erlich: "Swimming Pool", International and National Projects Fall 2008: Robert Boyd, Ana Horvat, Minus Space, and Patrick O'Hare, Gino De Dominicis, Borre Saethre  
22-25 Jackson Ave, LIC 11101  
718.784.2084 mail@ps1.org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

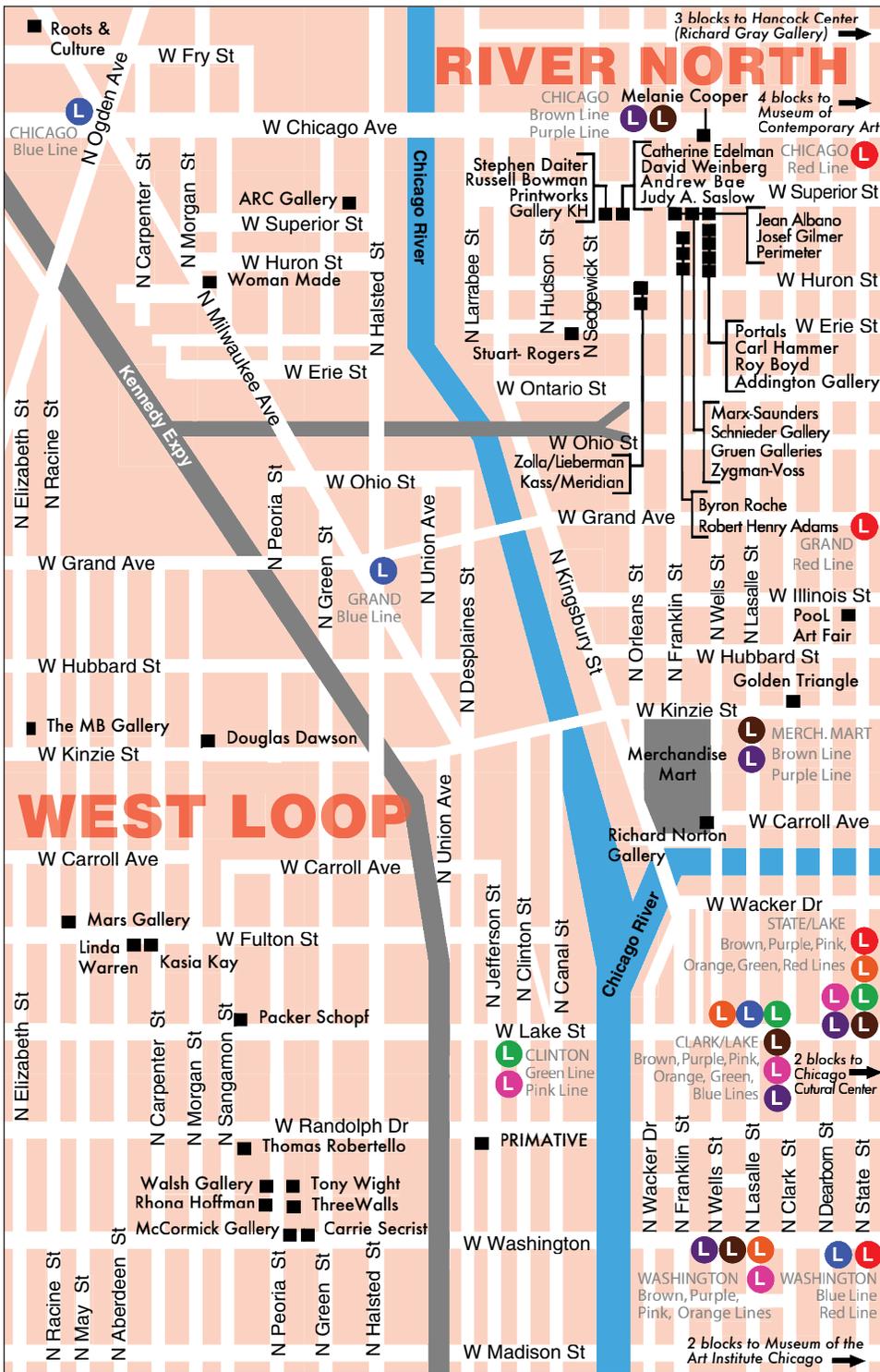
### QCC Art Gallery

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 - Chicago, IL

### Art Institute of Chicago

"Becoming Edvard Munch: Influence, Anxiety, and Myth".  
Feb 14 thru Apr 26  
111 S Michigan Av, 60603  
312.443.3600  
www.artic.edu

### Museum of Contemporary Art Chicago

"All-City Art Exhibition". The juried exhibition honors outstanding achievement in the visual arts by students attending art classes at CPS high schools. The Teen Portfolio Recognition features artwork from the top Senior portfolios for 2009 and is curated by Tricia Van Eck, MCA Curatorial Coordinator and Curator of Artists' Book, Apr 3 thru Apr 24.  
220 E Chicago Av, 60611  
312.397.4095  
www.mcachicago.org

### Roy Boyd

Sarah Krepp, thru Apr 14  
739 N Wells St, 60654  
312.642.1606 info@royboydgallery.com  
www.royboydgallery.com Tue-Sat 10-5:30

### Melanie Cooper

"Ephemeral Beauty", Sylvain Louis-Seize, a Quebec artist, paints landscapes. Cheryl Warrick explores symbols, text, landscape and abstraction, Apr 17 thru May 30.  
740 N Franklin, 60654  
312.202.9305 mcoopergallery@aol.com  
www.melaneecoopergallery.com Tue-Sat 11-5

### Richard Gray

Marc Swanson: "The Tenth of Always". Brooklyn based artist's first solo show in Chicago, Apr 3 thru May 21.  
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

"You Get What You Deserve" Cameron Gray, California artist's most recent body of work, addressing politics, religion, ideology, nature, commerce, media and the human propensity for violence with a set of paintings that are assemblages of credit card size mini-tableaux, put together to form portraits, thru Apr 18. "Truth and Allegory" Marc Dennis, Apr 25 thru May 3.  
740 N Wells St, 60654  
312.266.8512 hammergall@aol.com  
www.hammergallery.com

### Kasia Kay

Sandra Bermudez: "The Happy Pussy and Other Endings";  
Daniel Bruttig: "stink eye", Apr 3 - May 9.  
1044 W Fulton Market St, 60607  
312.492.8828 info@kasiakaygallery.com  
www.kasiakaygallery.com Wed-Sat 11-5

### Richard Norton

Specializing in Impressionist and Modern paintings, drawings, and sculpture from the late nineteenth and early twentieth centuries, the gallery offers a wide range of services including consultation, appraisal, consignment, and purchase of artwork.  
612 Merchandise Mart, 60654  
312.644.8855 info@richardnortongallery.com  
www.richardnortongallery.com Mon-Fri 9-5

### Carrie Secrist

Dana Degiulio: "That House is on Fire", thru Apr 25.  
835 W Washington Blvd, 60607  
312.491.0917 info@secristgallery.com  
www.secristgallery.com Tue-Fri 11-6

### Julie Walsh

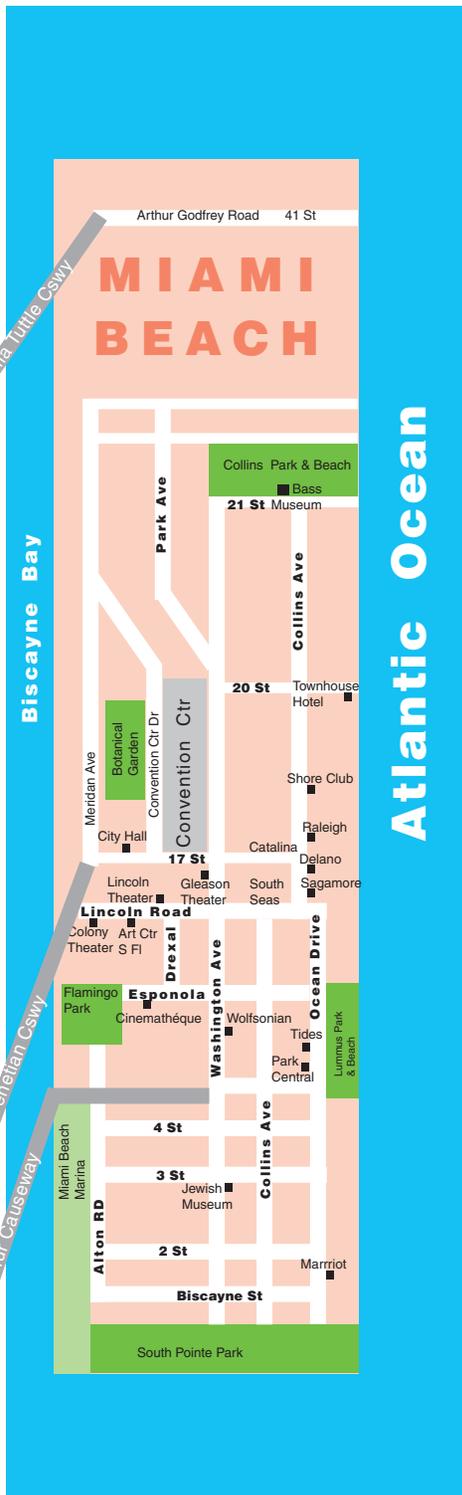
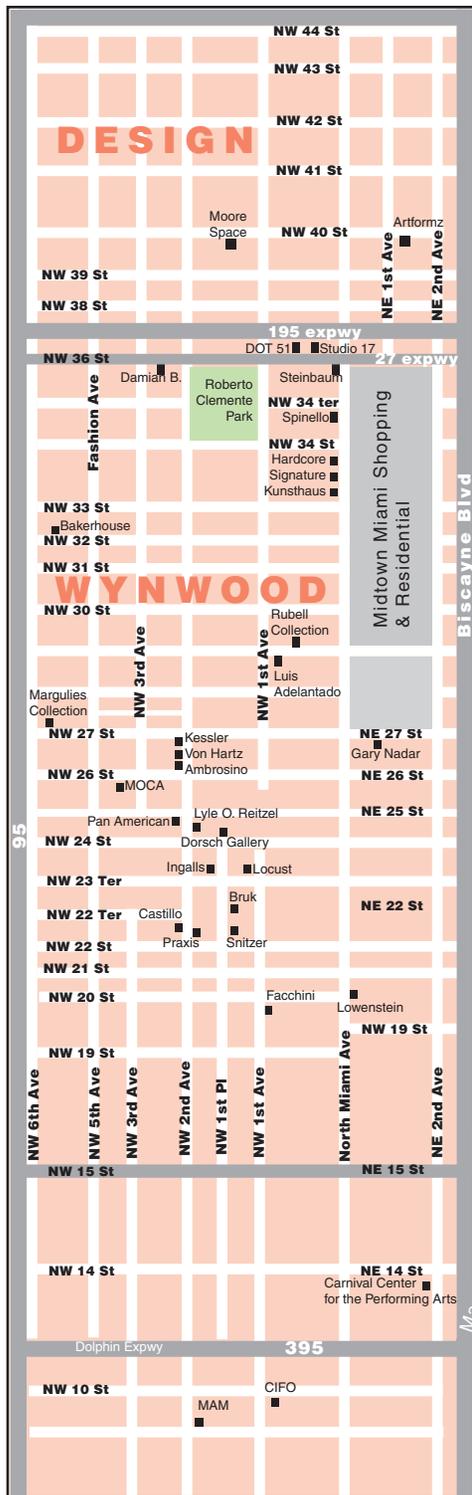
Sheba Chhachhi, photographer and installation artist. Drawing on a range of formal practices, her works investigate the dynamic interplay between the mythic and the social in the context of gender, the body, urban ecologies, violence and visual culture, thru Apr 25.  
118 N Peoria St, 2nd Fl, 60607  
312.829.3312  
www.walshgallery.com Tue-Sat 10:30-5:30

For Chicago Art Dealers:

To have your gallery included in the professional member listings of the M magazine for Chicago, please contact Kristin Reger.

Tel: 773.396.8812

kristin@theMmag.com  
theMmag.com



## 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

### Kevin Bruk Gallery

Please call for schedule.  
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

## 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

### Contrasts Gallery

Please call gallery for schedule  
181 Middle Jingxi Rd, Shanghai 20002  
+86.21.6323.1989  
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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## Openings

April 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

April 4 Wednesday

### Soho

Ward Nasse Julie Metz 3-6

### Uptown

Goedhuis Contemporary Group Show 6-8

### Midtown

Gallery Korea Form/Norm 6-8

April 5 Thursday

### Soho

Staley-Wise Gallery Group Show 8-11

### Chelsea

George Billis Group Show 6-8

April 6 Friday

### Soho

Tribeca Grand Hotel Ditte Gantriis 8-11

### Midtown

Fountain Gallery Size Doesn't Matter 6-8

### Chelsea

SOHO20 Chelsea Marielis Seyler 5-7

April 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 Ressele Jene Highstein 6-8

April 8 Sunday

### Village

Ernest Rubenstein Gallery Group Show 3-5

April 10 Tuesday

### Chelsea

Viridian Gallery Robert Smith 6-8

April 11 Wednesday

### Soho

Ethan Cohen Asian Ink Masters 7-9

April 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

April 13 Friday

### Brooklyn / Williamsburg

Ch'i Contemporary Howard Gross 6-9

ART 101 Katherine Koos 7-9

April 14 Saturday

### Midtown

Michael Rosenfeld Abstract Expressionism: Part 1 2-5

### Chelsea

First Street Gallery Tim Kennedy 3-5

April 17 Tuesday

### Midtown

Jadite Galleries Group Show 6-8

April 19 Thursday

### Midtown

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Von Lintel Gallery Izima Kaoru 6-8

McKenzie Fine Art Laura Sharp Wilson 6-8

April 21 Saturday

### SoHo

OK Harris Group Show 3-5

April 22 Sunday

### Brooklyn / Williamsburg

ART 101 Arthur May 4-7

April 25 Wednesday

### Chelsea

Visual Arts Gallery Beautiful Losers 6-8

### Midtown

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

April 26 Thursday

### Chelsea

Lehmann Maupin Mickalene Thomas 6-8

STUX Gallery Barnaby Whitfield 6-8

April 28 Friday

### Chelsea

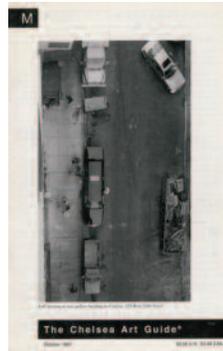
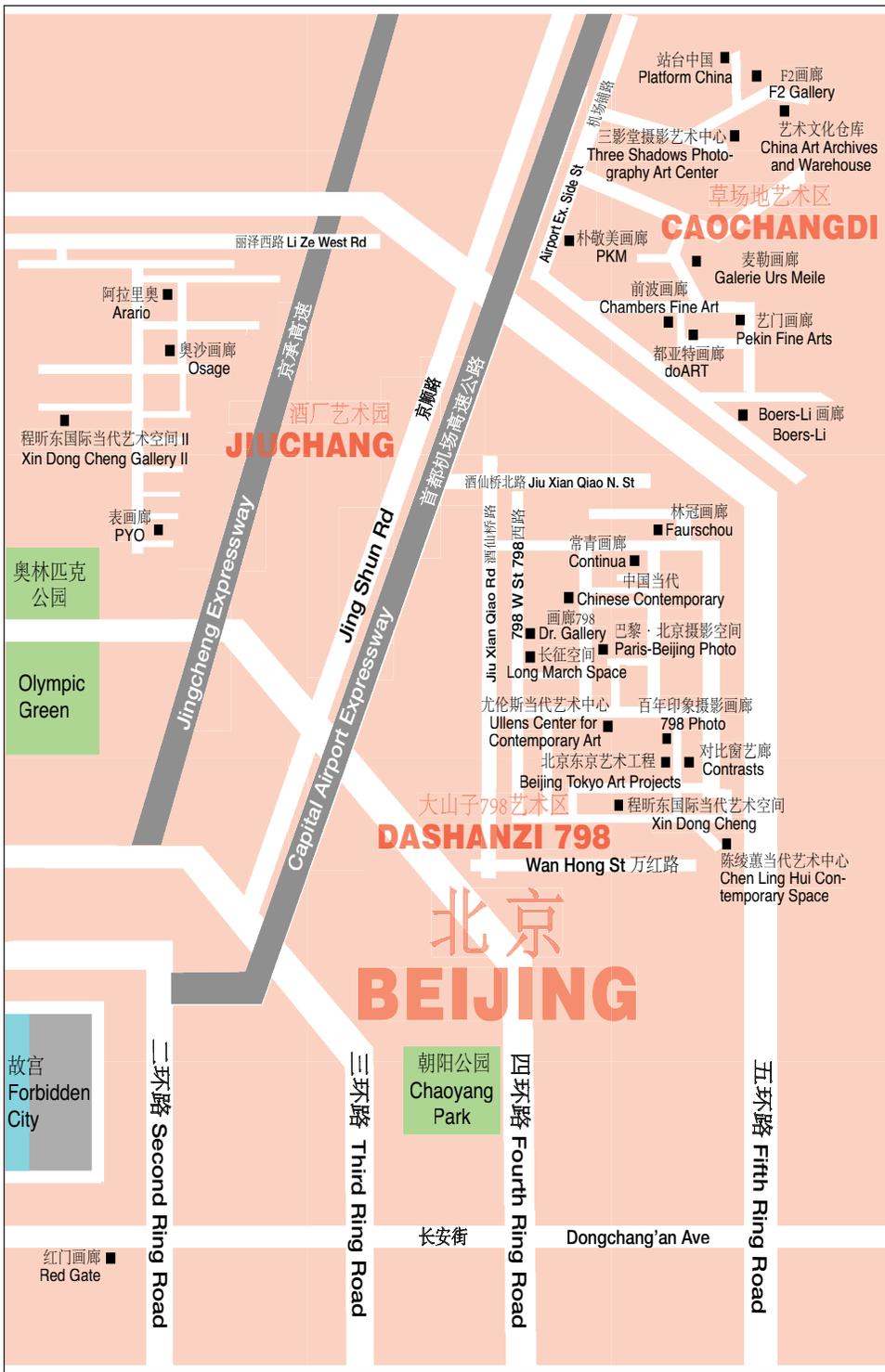
Blue Mountain Gallery Robert Sievert 3-6

April 2 Thursday

### Chelsea

First Street Gallery David Hewitt 6-8

George Billis Gallery Group Show 6-8



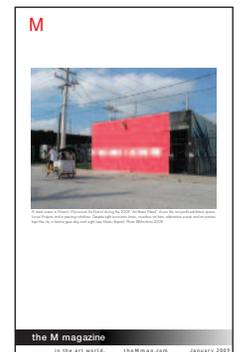
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