

The New York Times, *Out-of-Town Galleries Arrive, Bearing Art*, Text/Roberta Smith, July 13th 2017.

**The New York Times**  
ON THE WEB

## Out-of-Town Galleries Arrive, Bearing Art

By ROBERTA SMITH JULY 13, 2017



Laura Aldridge's "Round the outside (looking as a means of attachment)," at Rachel Uffner Gallery as part of Condo New York. Ms. Aldridge is represented by Koppe Astner. Courtesy of the artist and Rachel Uffner Gallery

They persist. Some contemporary art galleries close, but others keep opening. Wherever young unknown artists make their work, there are, increasingly, fledgling dealers bent on showing it. New York has a special density of these entwined vocations, but they now exist all over the world, a vast majority outside the rarefied atmosphere of the multinational powerhouses and buy-alike collectors. They tend to be relatively small, nimble and collegial, and tend to tinker with the business model, looking for new sources of oxygen. If art fairs threaten less solvent galleries, there has to be another way to collaborate, to share space and to breathe.

The latest attempt for fresh air is [Condo New York](#): a complex of 20 out-of-town galleries that have moved in with 16 Manhattan counterparts for July — in a giant inaugural exhibition. The visitors hail from Shanghai, Detroit and Los Angeles and cities in Latin America and Europe — a kind of art gallery Airbnb or a decentralized underground art fair. Some hosts have given their guests carte blanche; others have collaborated, with varying results. Never forget: Each gallery, like an artwork, is a world created by one or two people. Yielding it to others can be charged.

Condo New York is patterned on Condo London, founded in 2016 by [Vanessa Carlos](#) — half of the London gallery Carlos/Ishikawa — under the umbrella term Condo Complex, likening art galleries to individually owned, mutually dependent condominium apartments. The first New York iteration has been organized by two estimable gallerists, [Nicole Russo of Chapter NY](#) and [Simone Subal of the Simone Subal Gallery](#).





Ramiro Chaves's "Relaciones Exteriores" (2017).

Courtesy of the artist and Galería Agustina Ferreyra, Mexico City/San Juan

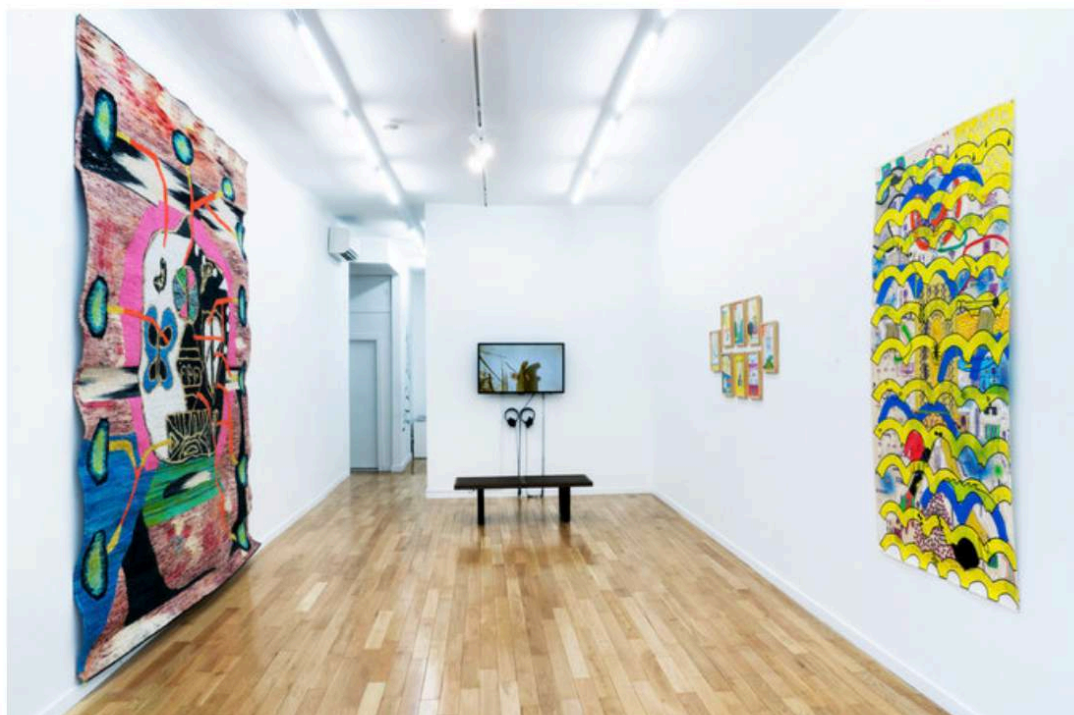
The shows introduce mostly young galleries and artists in an unhurried, intimate way. There are group shows and solos. An added bonus: The hosts range from starting-out to very established, and form a tutorial in life cycles and survival tactics of art galleries. Here's where to visit.



## Chelsea

**OFF VENDOME** Condo New York's smallest presentation occupies a mere alcove. But [Freedman Fitzpatrick](#) of Los Angeles is staging the New York debut of Shimabuku, a Japanese artist in this year's Venice Biennale, with one amusing yet wrenching video: "The Snow Monkeys of Texas: Do snow monkeys remember snow mountains?" presents the monkeys, transplanted to a Lone Star desert in 1972, with snow (actually, ice). The immigrants — who withstood cougars and rattlesnakes, and learned to eat cactus — take it in stride. *254 West 23rd Street, 917-388-2877, [offvendome.com](#).*

**ANDREW KREPS GALLERY** What Pipeline, a Detroit gallery whose name conjures political obliviousness and feigned art world naïveté has ringed the wall with the small, muscular oil paintings of mundanities by Mary Ann Aitken (1960-2012) — a Volkswagen bus, a cigar box, a checkerboard and so on. In the center is Dylan Spaysky's life-size portrait sculptures of two friends in wicker, paint, burlap, wire and fake leaves or flowers. They vibrate: racially ambiguous, armored, basket- and godlike. Mr. Spaysky's facility for body language gets essential pushback from his touristy materials. *537 West 22nd Street, 212-741-8849, [andrewkreps.com](#).*



From left, works by Yann Gerstberger, Beatriz Santiago Muñoz and Ramiro Chaves at Chapter NY.  
Courtesy of the artists and Chapter NY

**METRO PICTURES** This bastion of the 1980s Pictures Generation is host to [Leo Xu Projects](#) from Shanghai, which has organized the two-part “A New Ballardian Vision.” It exudes the requisite intellectual cool, shiny metal and small screens, at least among the seven young Chinese artists upstairs. On the much larger ground floor, the curation is overfilled with Metro’s roster. The ratio should have been flipped: more Chinese, fewer Americans. *519 West 24th Street, 212-206-7100, metropictures.com.*

## TriBeCa and Chinatown

**BORTOLAMI** Here the [Hannah Hoffman Gallery of Los Angeles](#) presents the small New York debut of the talented Joe Zorrilla in three works: two updates on 1970s sculpture and an especially good video showing a view of the layered, unstable reflections in the glass of an open window — a ready-made Structuralist film. *39 Walker Street, 212-727-2050, bortolamigallery.com.*

**QUEER THOUGHTS** This forthrightly named gallery, founded in Chicago by the young artists Sam Lipp and Luis Miguel Bendaña, relocated to Lower Manhattan in 2015, setting up shop in a tiny office. Their four-artist collaboration with [Deborah Schamoni](#) Galerie of Munich is alternately smart, sexy and abject, distinguished by [David Rappeneau](#)’s stylized drawings of slinky gamers and sportswear fashionistas. *373 Broadway, near Franklin Street, queerthoughts.com.*



Yann Gerstberger’s “Swiss Swatchin’,” from 2016.  
Courtesy of the artist and Galería  
Agustina Ferreyra, Mexico City/San Juan



**FOXY PRODUCTION** Foxy's guests, [Château Shatto](#) of Los Angeles and [Sultana of Paris](#), present a remarkably cohesive show of artists exploring the body, gender, identity and alienation from different angles. Look for the tintypes of Body by Body, photographs by Jean Baudrillard (yes, that one) and Walter Pfeiffer, the inventive masks of Jacin Giordano, and the efforts of Celia Hempton and Jesse Darling. *2 East Broadway, 212-239-2758, [foxyproduction.com](#).*

## Lower East Side

**BRIDGET DONAHUE** The host created a space for [Project Native Informant](#), from London, by dividing the office with bright, pink curtains and painting the walls to match, perfect for airbrushed, icily erotic images of powerful, impossibly beautiful women dreamed up by the illustrator [Harumi Yamaguchi](#) for a Japanese department store in the late 1970s. Ms. Yamaguchi is an heir of [Tamara de Lempicka](#), epigone of Art Deco figuration. *99 Bowery near Hester Street, 646-896-1368, [bridgetdonahue.nyc](#).*

**SIMONE SUBAL GALLERY** Here [Tanya Leighton](#) of Berlin presents [Aleksandra Domanovic's](#) Neo-Surrealist sculptures, which fuse figures, pedestals and their own shipping crates. [Galerie Gregor Staiger](#) of Zurich has twee paintings of bats by the performance artist now known as Marvin Gaye Chetwynd. *131 Bowery at Grand Street, 917-409-0612, [simonesubal.com](#).*



A view of an installation by What Pipeline at Andrew Kreps Gallery, featuring sculptures by Dylan Spaysky and paintings by Mary Ann Aitken. Courtesy of the artists and Andrew Kreps Gallery

**GAVIN BROWN'S ENTERPRISE** Titled after Borges, "The Circular Ruins" represents the curatorial acuity and artists of [Labor](#), a Mexico City gallery (pronounced la-BORE). Its seven participants jostle conceptual back stories with self-assured object-making. Look especially to the efforts of Etienne Chambaud and Antonio Vega Macotella, showing a lapidary model of his work at Documenta 14. *291 Grand Street, 212-627-5258, [gavinbrown.biz](#).*

**SIMON PRESTON GALLERY** The newcomers [Proyectos Ultravioleta](#) of Guatemala City and [Galeria Jaqueline Martins](#) of São Paulo collaborate with their host to show three artists pushing painting's boundaries. The environment of unstretched, uninhibited abstractions by [Vivian Suter](#) is flanked by the small billboard-based geometries of [Jessica Mein](#) and the little-known excursions into gender and Xerox by the Brazilian pioneer [Hudnilson JR](#) (1957-2013). 301 Broome Street, 212-431-1105, [simonprestongallery.com](#).

**CALLICOON FINE ARTS** Callicoon and [Mother's Tankstation Limited](#) of Dublin have collaborated on this four-artist show, with the strongest impression made by [Mairead O'hEocha](#), who reinvents the floral still lifes of Rachel Ruysch (1664-1750) with small flyaway brush strokes that evoke abstraction and organic decay. 49 Delancey Street, 212-219.0326, [calicoonfinearts.com](#).



An untitled 1989 painting by Mary Ann Aitken. Courtesy of the artist and What Pipeline



**MITCHELL ALGUS GALLERY** This longtime advocate of marginalized artists welcomes High Art, a Paris gallery, for a collaboration whose futuristic look involves several works in resin. The standout is [Olga Balema](#)'s "Climate of the Earth," a fiery sky painted on a map so named, with hurtling meteorites that turn out to be dark green breasts, in cast latex. 132 Delancey Street, 212-844.0074, [mitchellalgusgallery.com](#).

**BODEGA** This four-artist collaboration with the guest, the gallery [Croy Nielson](#) of Vienna, considers the figure in both found-material sculpture and oil paintings crisp or loose. 167 Rivington Street, [bodega-us.org](#).

**BUREAU** Darkness prevails in this collaboration with London's [Carlos/Ishikawa](#). Time is well spent with Steve Bishop's morning-after tableau and Stuart Middleton's animation, "I am just going outside, I may be," about a lonely little boy. 178 Norfolk Street, 212-227-2783, [bureau-inc.com](#).

**CHAPTER NY** [Galeria Agustina Ferreyra](#) from San Juan, P.R., fills the space with a combusive contest of sensibilities starting with Yann Gerstberger's "Swiss Swatchin," a gorgeous, hulking tapestry made of mop strings and yarn, and [Ramiro Chaves's](#) sharp and intricate works on paper. 249 East Houston, 347-528-4397, [chapter-ny.com](#).

**RACHEL UFFNER GALLERY** The five artists presented by [Koppe Astner](#) of Glasgow and [Sandy Brown](#) of Berlin all impress, especially Laura Aldridge and Kamilla Bischof. 170 Suffolk Street near Houston Street, 212-274-0064, [racheluffnergallery.com](#).

**Correction: July 15, 2017**

*A picture on Friday with an art review about Condo New York, an exhibition in which galleries from around the world are paired with galleries in Manhattan, was published in error. It showed an installation view of "All That Glitters" at Rachel Uffner Gallery, with art works by Ebony G. Patterson, Derek Fordjour and Maria Berrio; it was not a view of the installation, presented by Koppe Astner and Sandy Brown, that is part of the Condo New York exhibition, which also has works on view at Rachel Uffner. In addition, the review misidentified the exhibition that is showing a lapidary model of Antonio Vega Macotella's work. It is Documenta 14, not the Venice Biennale.*

<https://www.nytimes.com/2017/07/13/arts/design/out-of-town-galleries-arrive-bearing-art.html>