

international contemporary art

WERKS

issue 01 / spring 2018

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FRANCISCO CORREA CORDERO



LUBOV GALLERY
373 BROADWAY, #207 NEW YORK, NY

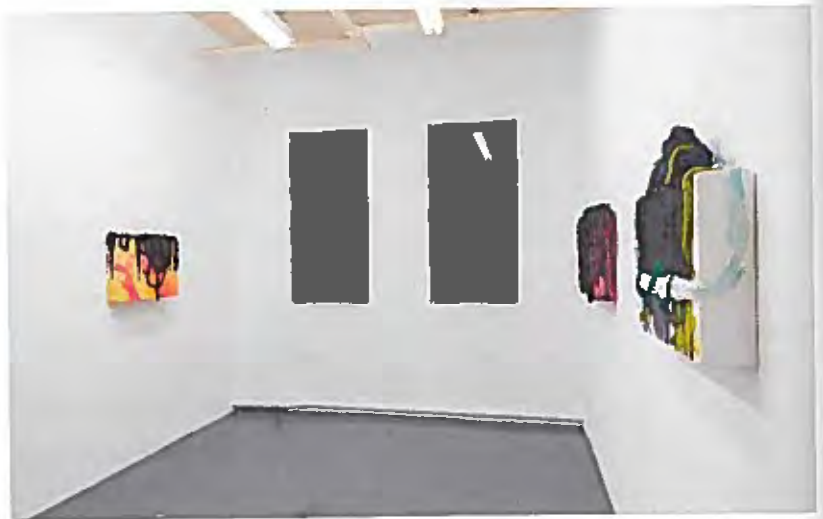
Werks: I believe Lubov is a rather new gallery, correct? How did the gallery begin, and where does the name, "Lubov" originate?



Francisco: Lubov is still very young. I started the gallery last November in a rather impulsive decision while trying to find a permanent home for the exhibitions and events that I had been organizing at different galleries and art spaces since 2014. In the summer of 2016, while doing research to find a venue for my next project, one night I had a dream where I had organized a show in a hotel room: paintings were hanging

in the walls, a small sculpture was hidden in the closet, another one under the bed, a drawing was nailed to the wall and video was playing in the television. When I woke up from the dream I became obsessed with the idea of having a space where I could have complete liberty and freedom to show emerging artists that I believe in. I started searching for small and unusual spaces in Manhattan that were affordable and would be suitable to host an exhibition. I have a full time job in Tribeca in Manhattan, so when I found a 200 square feet office space in a building two blocks from where I work, I knew I had to take it before someone else did. I had worked at art galleries for several years before, so I knew how to get started from there.

Lubov means "love" in Russian, and is similar in other slavic languages. It's also my girlfriend's name, who inspired me to start organizing exhibitions on my own in 2014. She actually



[images 1, 2, & 3; install for Boris Ostrerov, Nov. 2016]

goes by Luba instead, and is not a fan of her original name. I always liked it, and thought it would be interesting to name the gallery that, especially with the meaning behind it.

W: That dream actually sounds like a great installation! It would be interesting to have to seek out the hidden sculptures under the bed and in the closet. It seems that maybe your subconscious was trying to reconcile the need to show art by any means and decided upon an ephemeral space like a hotel room. I wonder if by finding a permanent space you managed to curb a sort of anxiety that might have been building around this goal.

One of the things I love about New York are the hundreds of smaller galleries that exist and thrive amongst the larger ones. I believe it's really the smaller galleries that represent what's most current in art, showing what's 'next' as opposed to what's established. They are the first to ignite the fire of culture before the larger establishments catch on. So far, from the shows I've seen at Lubov, you are finding those artists who are truly reaching and experimenting in subject matter and material use. Are all of the artists at this point ones you've shown previously at other galleries? How did you discover those artists, and where do you look most often to find new ones?



[“Hard Cry” Install, January 2017, (from left)

Tariku Shiferaw, Space X, 2015. Acrylic, plastic and spray paint on canvas 60 x 48 inches

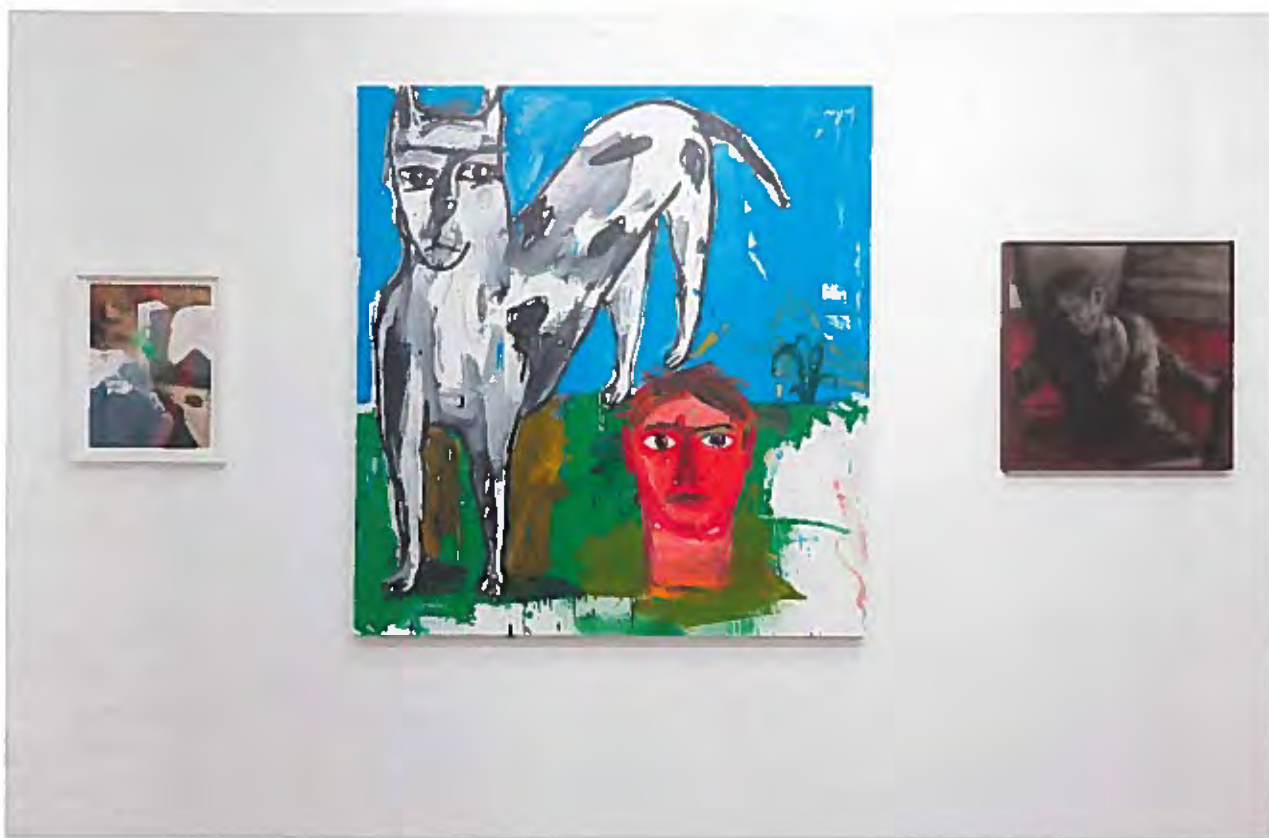
Ryan Oskin, Floater, 2015, Pigment print with fogged frame 20 x 16 inches

Cristina de Miguel, Dog, Head, Plant, 2016 Oil on canvas, 56 x 48 inches]

F: That dream I had was very meaningful, and I still think about it sometimes. I'm hoping to realize that show some day.

Starting the gallery has been incredibly satisfying in terms of being able to give exposure to artists that are still under the radar. The artists that I have shown so far have had little exposure in New York and none of them are represented by other galleries, so I am glad and very excited to be part of their growth.

I often find the artists that I want to work with through friends, colleagues and other artists. Sometimes I see their work for the first time at group shows. I try to see as many exhibitions as I possibly can, especially at small galleries and artist-run spaces. Those are usually the ones that are not afraid to take risks, like you mention. Most recently I have also been able to find some interesting work through social media platforms.



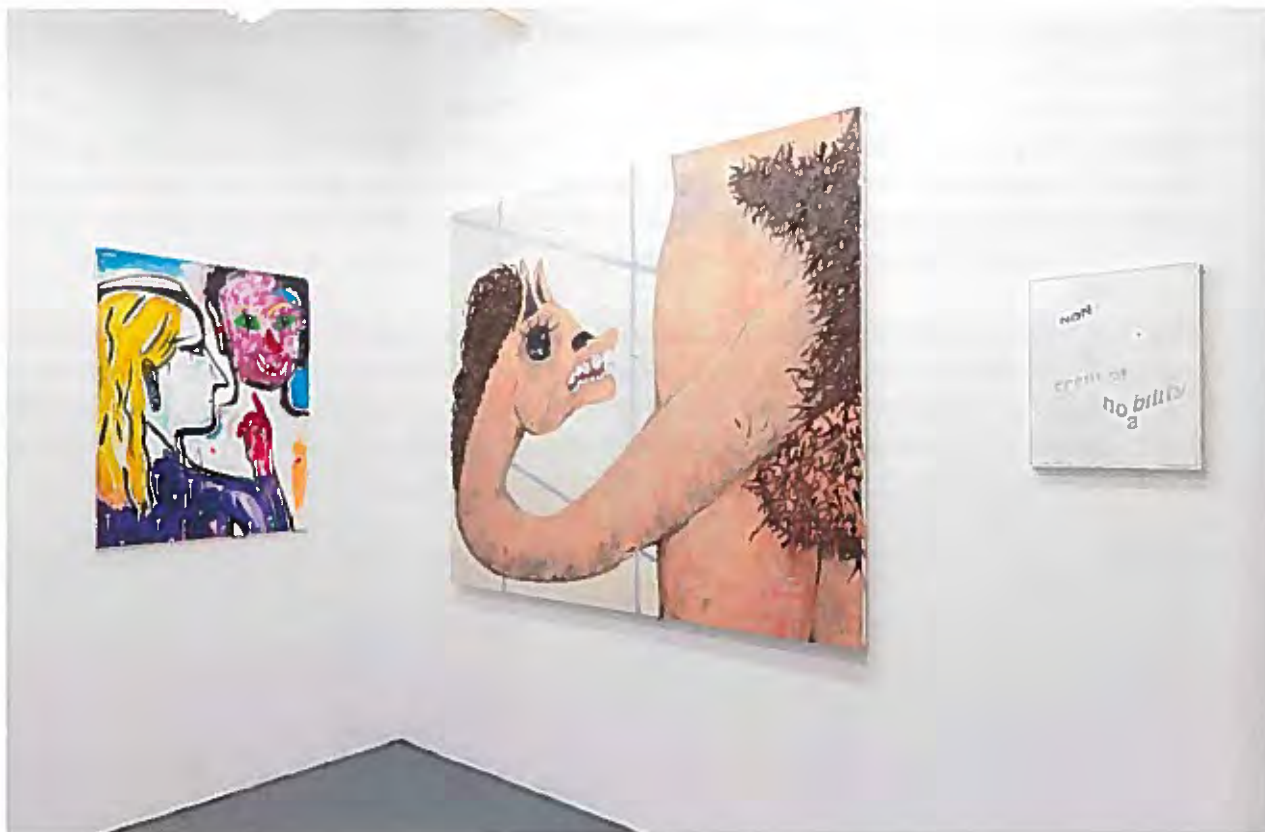
["Hard Cry" Install, January 2017, (from left)

Ryan Oskin, Floater, 2015, Pigment print with fogged frame 20 x 16 inches

Cristina de Miguel, Dog, Head, Plant, 2016 Oil on canvas, 56 x 48 inches]

Ian Swanson, Untitled (The Omega Man), 2016, Acrylic on linen hybrid in powder coated aluminum artist frame, 28 x 28 inches]

["Hard Cry" install, January 2017, (from left)



Cristina de Miguel, *Middle Finger Salute*, 2016, Acrylic, flashe, spray paint on canvas 40 x 30 inches

Kyle Haddad Welch, *Lavender*, 2014, Oil on canvas, 60 x 72 inches

Ian Swanson, *PD03 (non scent of no ability)*, 2014, Acrylic on canvas, holographic security labels on artist frame, 18.25 x 14.25 inches

W: *Living in Chicago, even though we have some amazing galleries and alternative spaces, I've found it hard to find opportunities to show. Many artists I know have to show in other states. How do you feel about artists creating their own venues or events to show work? Do you go out to artist run spaces to see work?*

F: Absolutely. I think that the spirit of creating your own opportunities to show your own work is extremely valuable. I strongly believe that artist-run spaces are vital and that's where you can more often find artists pushing the boundaries of their mediums. Additionally, they provide a platform for emerging artists to show their work like you mention. What I also find fascinating is that each one develops and nurtures its own community of artists and supporters. I am very convinced that artists often put together better shows than commercial galleries or curators; possibly because their priorities are different. What I also find very interesting is that there are quite a few successful galleries in NYC that started as artist-run spaces.

[Luba Drozd, "Soon enough roads will be rivers" Installation 2017]



I especially love visiting a show in a setting that is different than the traditional white

cube. I recently saw an exhibition in a small shed in someone's backyard. The artists who organized it have been putting together shows in unconventional spaces for years such as basements, storefront windows and even an ATM lobby. Not only the artwork starts looking very different once it lives in the real world, but this kind of outside-the-box thinking revitalizes the art community, too.

W: I know what you mean! I have a friend in Portland who was invited to make an art installation in the back of an old truck with a camper shell that acted as a mobile gallery. It looked really great, too. She normally works on canvas as a painter but this involved painted branches, string, and other materials. Because the installation was ephemeral in nature, the idea of the art as being a commodity that could be sold (such as a painting) was removed. I think that is really freeing for an artist.

Knowing that you have to keep your ear close to the scene, have you noticed any trends happening within the local art being made these days? Is there anything that sticks out in your mind as being particularly interesting to you?

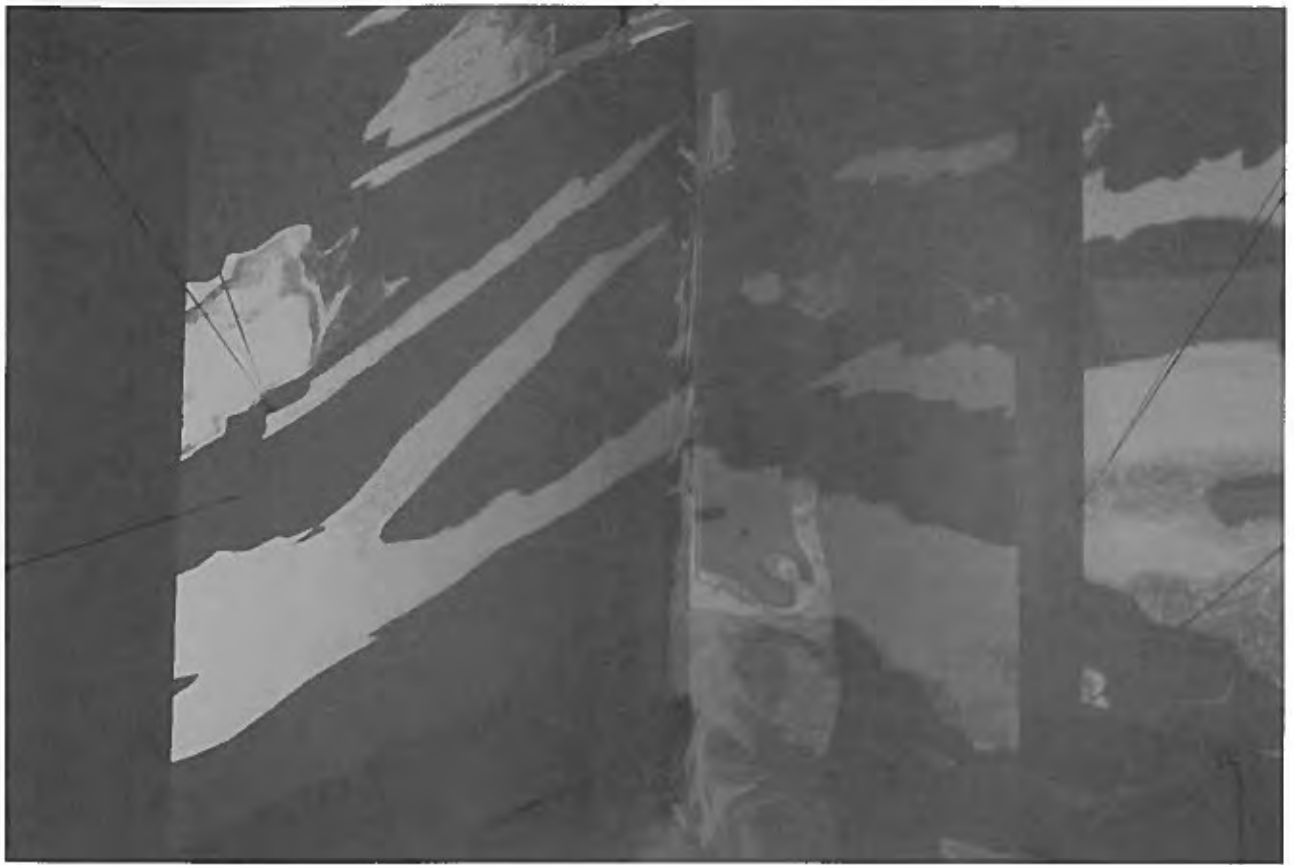
F: I think some recent trends in the last couple of years include a return to figurative painting and de-skilling. An exhibition titled *Satan Ceramics* at a major gallery in NYC back in 2014 also signaled how the art world was paying close attention to ceramics. And there are of course artists working with new consumer technologies such as 3d-printing and virtual reality.



I think these are all interesting things happening within the art community, but I am more interested in artists that are developing their own language (whether that is visual or conceptual), and I want the program of the gallery to reflect that. I am also partial to artists who are able to articulate visceral responses to contemporary living.

(Luba Drozd, "Soon enough roads will be rivers" Installation 2017)

I did start getting curious about artists working with painting and sculpture using the aesthetics of online subcultures. I'm not entirely sure what my feelings about this are yet, but I do find it increasingly interesting.



[Luba Drozd, "Soon enough roads will be rivers" installation 2017]

W: I've been really glad to see art moving back towards process and the creating of objects. While I really enjoy conceptual art, I'm more excited to see art manifesting in visually aesthetic forms like painting and sculpture and the reemergence and rethinking of traditional materials, like ceramics and textiles. It's really a great time for art right now!

As a final question, can you name a few artists, new or historical you've been really into as of late?

F: Yes! Kyle Haddad Welch is a young artist who makes figurative paintings with a surreal edge and strong explicit sexual themes. They seem a bit grotesque at first, but are quite fascinating at the same time when you start thinking about the place where they come from.

I've also always been obsessed by the work of Aurel Schmidt. Not only is she a genius and an incredible draftswoman, but she also runs Romeo, a small gallery in New York that I really admire and look up to.



[[previous page] install for Kairina Firmei, "Circus" March 2017

(Top to bottom, left to right)

Butter, 2017, Watercolor, marker, gouache, acrylic on canvas, 46 x 32 inches

Ponytail, 2017, Watercolor, marker, gouache, acrylic on canvas, 46 x 32 inches

6, 2017, Watercolor, marker, gouache, acrylic on canvas, 60 x 39.5 inches

Dice, 2017, Watercolor, marker, gouache, acrylic on canvas, 75 x 108 inches]

[[above image, left to right)

Zoom, 2017, Watercolor, marker, gouache, acrylic on canvas, 46 x 32 inches

Lime, 2017, Watercolor, marker, gouache, acrylic on canvas, 46 x 32 inches

Butter, 2017, Watercolor, marker, gouache, acrylic on canvas, 46 x 32 inches

Ponytail, 2017, Watercolor, marker, gouache, acrylic on canvas, 46 x 32 inches]

Eva Rothschild and Robert Janitz have more mature careers, but I still think they are under appreciated. I love their work and always come back to look at it.

Bora Akinciturk is an emerging artist from Turkey that I really want to work with. I've been following his career and always look forward to see what his next projects are. Unfortunately, it's challenging to plan an exhibition with him because he is so far away.