

INTERNS



Francisco Correa Cordero



ph. Natalie Yang

COMPREHENSIVE AND DIVERSE CURATORIAL APPROACH, BOTH IN TERMS OF MEDIUM AND THE ARTISTS YOU WORK WITH. IS THAT SOMETHING YOU SEE AS PART OF THE GALLERY'S MISSION?

Thank you! I approach every exhibition with the same seriousness and rigor that I would when I used to work at galleries in Chelsea. I prefer to work with artists who have had little or no exposure, and I am often the first to give them a solo show. I like to make available the entire space of the gallery to the artists to make whatever they want. It typically ends up being a completely new project created specifically for the show and the architecture of the gallery.



Installation view of Manuela Soto's "Meant to Be"



Installation view of the "Dwell" by [unclear] will be shown"



Installation view of Amy Ruhl's "Between Tin Men: Gifts and Souvenirs"

THIS PAST YEAR HAS BEEN QUITE BIG FOR YOU TOO, WITH THE OPENING OF YOUR SECOND LOCATION. HOW HAS THAT BEEN SO FAR? WHAT ARE SOME OF THE CHALLENGES OF NOT BEING THERE IN PERSON ALL THE TIME?

It's been an incredible ride and learning experience on collaboration! It put to the test all the systems that I had in place. The whole idea of a second location started out of the desire to organize projects in Switzerland in collaboration with a good old friend who lives there. The collaboration came to an end just a few months ago after nearly a year. A lot of opportunities became available, and we tried to take advantage of them all! But it became too much for us to handle, so we decided to take a step back. I guess we were too ambitious and it became very difficult to juggle so many moving parts. It was extremely fun while it lasted!!

DO YOU HAVE ANY PLANS TO MOVE "ONLINE" LIKE OTHER GALLERIES IN THE NEAR FUTURE? OR ARE YOU LEANING IN ANOTHER DIRECTION?

Not at the moment. I think there is a lot of noise online right now with so many galleries rushing to create "online viewing rooms" and "online shows". While I appreciate the efforts and overall idea of trying to keep audiences engaged, I started the gallery because I wanted to create a social space for people to experience art in person, so I will continue prioritizing my resources towards that. Instead, I've been using this period of isolation to stay in touch and further cultivate relationships with collaborators, artists and friends to plan future projects.

HOW WILL THE NEW YORK ART SCENE BOUNCE BACK FROM THE CURRENT CRISIS? DO YOU THINK THERE WILL BE MORE DEMAND FROM THE MARKET AND THE PUBLIC?

It's hard to tell. The art world is hurting a lot right now. Many artists are losing income because they can't perform their day jobs. Galleries are struggling to pay rent and/or their employees because our exhibitions are closed to the public, and so it's much more difficult to sell artwork. I think this crisis will change the way we experience and perceive art in a profound way. I think once this is behind us, people will be eager to go outside and experience things together with other people, so I am starting to plan a series of performances to take place on the rooftop of the gallery in the summer.





Middle Space perform at the closing of Krickit Lane's
"Prepositions All the Way Down"



Performance by Phoebe Berglund part of "Great Expectations"

THE MOST MEMORABLE EXHIBITION OF 2019 (FOR YOU) WAS:
"Great Expectations", an exhibition of sculptures by
Arkady Ryabin with weekly performances choreographed
by Phoebe Berglund
TOP 5 ART ACCOUNTS TO FOLLOW ON SOCIAL MEDIA:
artviewing @mattthehicas2015

@artviewer @mattippenberger
@greedy-rigor @chrissharplulu
@jmyawannabe

IF YOU COULD HAVE DINNER WITH ONE ARTIST, IT WOULD BE

WITH: Martin Kippenberger

AT: Gordon Matta-Clark's restaurant Feed that operated
in Soho in the early 70's

EATING/DRINKING: whatever the artists were
cooking that day! and a glass of red
wine if possible :)



Dinner on the roof of Lubov hosted by Savage Bistro,
ph. Jane Balfus