

approaching overdevelopment, has suffered "a bit of an implosion of vitality." Where three- to five-year leases are the norm, Hudson enjoys the stability of a 10-year lease. Feature opened its doors on the Bowery last month with an exhibition of paintings by gallery regular Daniel Hesidence.

### Outposts

A number of successful operations have opened second spaces in the shadow of the New Museum, forming a nexus that is the district's center of gravity. By retaining elements of its annex's mercantile identity, such as the tin ceiling, marble stairs and timeworn floor boards, Lehmann Maupin acknowledges the history of the neighborhood. The 6,000-square-foot gallery, by far the most impressive in the area, is not an experimental or "project" space, but will work with the roster of artists familiar from the Chelsea flagship.

Salon 94 Freemans, a satellite of Jeanne Greenberg Rohatyn's posh uptown showcase, makes no such pretense of connection to its newfound downtown milieu. Though its program is still unfocused, a recent show of jewelry and other upscale baubles seemed calculated to distance the gallery from its surroundings. Back in September, it kicked off with a spare, haunting show by Pakistan-born sculptor Huma Bhabha (shared with the uptown location; see *A.L.A.*, Dec. '07) and recently

showed new work by postmodern portrait photographer Katy Grannan.

Greenberg Van Doren brings its stylish program to the area via Eleven Rivington. (Rohatyn, a cofounder, left several years ago to establish Salon 94; the galleries occasionally collaborate.) The gallery had been looking to open another location since last winter, says director Augusto Arbizo, but "in Chelsea, unless you make a really big statement, it's easy to get lost." The gallery will highlight primarily young and emerging artists and include established international artists with little visibility in the U.S. A sense of community is important to Arbizo, who is in touch with nearby galleries to coordinate openings. (Eleven Rivington is open on Sunday, a tradition among older LES galleries that has been resisted by newcomers, and particularly by outposts of uptown galleries with typical Tuesday-through-Saturday hours.) Its inaugural show, featuring three darkly brooding canvases by Cameron Martin (other works by Martin were on view in the gallery's 57th Street space), might have set a neighborhood standard for



Jackie Saccoccio: *Blue Balls* (left) and *I'm Feeling Feelings* (right), both 2007, oil on canvas. Courtesy Eleven Rivington.

reticence; Jackie Saccoccio's subsequent solo outing of vibrant, brushy abstractions was considerably more loquacious.

Joel Mesler launched Rental in Los Angeles in 2006 and opened a LES branch last May with Philip Deely at the helm. Their unusual concept is to work with out-of-town galleries that wish to establish, for a few weeks at least, a New York presence. "We have a roster

### Selected LES Galleries

**31 Grand**  
143 Ludlow St.  
212.228.0901  
www.31grand.com

**ABC No Rio**  
156 Rivington St.  
212.254.3697  
www.abcnorio.org

**Miguel Abreu Gallery**  
36 Orchard St.  
212.995.1774  
www.miguelabreugallery.com

**Abrons Art Center**  
Henry Street Settlement  
466 Grand St.  
212.598.0400  
www.henrystreet.org

**Asian American Art Center**  
26 Bowery, 3rd Floor  
212.233.2154  
www.artspiral.org/index.html

**Jen Bekman**  
6 Spring St.  
212.219.0166  
www.jenbekman.com

**Canada**  
55 Chrystie St.  
212.925.4631  
www.canadanewyork.com

**Lisa Cooley**  
34 Orchard St.  
347.351.8075  
www.lisa-cooley.com

**Cuchifritos**  
120 Essex St.  
[no phone number]  
www.aal-nyc.org/cuchifritos

**DCKT Contemporary**  
195 Bowery  
212.741.9955  
www.dcktcontemporary.com

**Educational Alliance**  
197 East Broadway  
212.780.2300  
www.edalliance.org

**Eleven Rivington**  
11 Rivington St.  
212.982.1930  
www.elevenrivington.com

**Envoy**  
131 Chrystie St.  
212.226.4555  
www.envoygallery.com

**Feature Inc.**  
276 Bowery  
212.675.7772  
www.feature.com

**Fruit and Flower Deli**  
53 Stanton St.  
keeper@fruitandflowerdell.com  
www.fruitandflowerdell.com

**James Fuentes LLC**  
35 St. James Place  
212.577.1201  
www.jamesfuentes.com

**Gallerynetwentyeight**  
128 Rivington St.  
212.674.0244  
www.gallerynetwentyeight.org

**Janos Gat Gallery**  
195 Bowery  
212.677.3525  
www.janosgatgallery.com

**Thierry Goldberg Projects**  
5 Rivington St.  
212.967.2260  
www.thierrygoldberg.com

**Christopher Henry Gallery**  
127 Elizabeth St.  
212.244.6004  
www.christopherhenrygallery.com

**Kenkeleba**  
214 E. 2nd St.  
212.674.3939  
[no web site]

**Lehmann Maupin**  
201 Chrystie St.  
212.254.0054  
www.lehmannmaupin.com

**Luxe**  
53 Stanton St.  
212.582.4425  
www.luxegallery.net

**Museum 52**  
95 Rivington St.  
212.228.3090  
www.museum52.com

**Never Work**  
191 Henry St.  
212.228.9206  
www.never-work.net

**Number 35**  
39 Essex St.  
212.388.9311  
www.numberthirtyfive.com

**Orchard**  
47 Orchard St.  
212.219.1061  
www.orchard47.org

**Participant Inc.**  
253 Houston St.  
212.254.4334  
www.participantinc.org

**Reena Spaulings Fine Art**  
165 East Broadway  
212.477.5006  
www.reenaspaulings.com

**Rental**  
120 East Broadway, 6th floor  
212.608.6002  
www.rental-gallery.com

**Rivington Arms**  
4 E. 2nd St.  
646.654.3213  
www.rivingtonarms.com

**Salon 94 Freemans**  
1 Freeman Alley  
212.529.7400  
www.salon94.com

**Smith-Stewart**  
53 Stanton St.  
212.477.2821  
www.smith-stewart.com

**Sunday**  
237 Eldridge St.  
212.253.0700  
www.sundaynyc.com

**Thrust Projects**  
114 Bowery #301  
212.431.4802  
www.thrustprojects.com

**Tribes**  
285 E. 3rd St.  
212.674.3778  
www.tribes.org

**V&A**  
98 Mott St. #206  
212.966.5754  
www.vandany.com

**Woodward**  
133 Eldridge St.  
212.966.3411  
www.woodwardgallery.net





Left to right, Lisa Hamilton's *Butterknife* and an untitled painting by Elisabeth Cooper, both 2007; in the exhibition "Freeze Frame." Courtesy Thrust Projects.

of galleries rather than artists," says Deely, whose level of curatorial control varies from project to project as contingencies require. The sixth-floor space on scruffy East Broadway enjoys commanding views of Lower Manhattan; intentionally or not, this above-the-treetops perspective is consistent with the gallery's sweeping ambition. The formula appears to have filled a need, as Rental is booked through fall of 2008.

From even farther afield comes Museum 52, a New York incarnation of the four-year-old London gallery, in the distinctive, bi-level Rivington Street location formerly occupied by Participant. Co-director Rachel

Uffner trained at New York's D'Amelio Terras. It was hard to tell from the inaugural show, "Display," where the gallery is headed, though in the back room a clutch of collages by Philip Hausmeier, made of perforated and overlaid pages from glossy magazines, transcended the exhibition's navel-gazing conceit and tapped into that neighborhood niche concern, identity.

### Community?

The source of another recently ubiquitous map was "boundLES," a seven-week-long exhibition, mounted at three venerable centers of creative activity in the neighborhood: the Abrons Art Center, the Educational Alliance and ABC No Rio. A weekend of performance and video, timed to coincide with the New Museum's opening in December, was held at University Settlement. Jane Kim of Thrust Projects (still in its original Bowery location) co-curated the shows with critic Cecilia Alemani, bringing together commercial and alternative sensibilities in a genuine, well-meaning expression of esprit de corps. But as in all frontiers, the competition for turf qualifies any impulse to promulgate common interests.

The efflorescence of galleries is just one component of a torrent of new money flowing into the area: capital with an artsy, cultural face. Renovation of existing spaces is of course a prerequisite for a gallery, since no one (except maybe an art dealer) lives, works or plays inside a white cube. More relevant to the neighborhood's future is new construction, which Bernard Tschumi's flashy, bevelled, bizarrely incongruous condominium

on Norfolk Street, dubbed "Blue," dabbles symbolizes. Development has profound ramifications not merely for art in the city but for the quality of life of many of its inhabitants. Proposed changes to zoning regulations that apply to a large swath of the Lower East Side, as well as to the East Village to the north, would put limits on new development and help ensure the construction of affordable housing. Time—and the Department of City Planning—will tell whether the influx of cash creates a flash flood that sweeps away local character and drowns the weak, or a rising tide that lifts all boats. □

Author: Stephen Maine is an artist and writer based in Brooklyn.

R.H. Quayman: *Chapter 6, Orchard*, 2006, silkscreen on wood, 12 1/4 by 20 inches. Courtesy Orchard.




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