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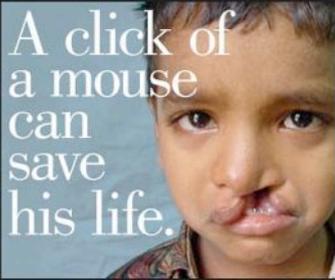
New York's Art Fairs 2 of 11 ◀ ▶



A sculpture representing Scrooge McDuck, Donald's mega-rich uncle, covered in tar and sprinkled with white feathers by Sven'tolle Sven'tolle at the Armory Show.

Photo: Christian Hansen for The New York Times

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March 5, 2010

ART REVIEW | 'THE ARMORY SHOW'

## Ahoy From Nudes, a Pirate and Scrooge McDuck

By [KEN JOHNSON](#)

He stands proud and tall, the pirate. With a parrot on each shoulder and a barrel of rum at his side, he braves a fresh breeze that lifts his coattails and his long beard. Although he has two mirror-bright eye patches, he seems to survey an imaginary horizon. Despite his two wooden legs and hooks for both hands, he seems undaunted, ready for more high seas adventure.

Too bad this larger-than-life, cast-and-polished-aluminum figure created by Peter Coffin is marooned in one of about 300 white-walled cubicles (Emmanuel Perrotin's) at [the Armory Show](#), because it would have made a fine allegorical welcome at the entrance. Many would mistake it for a work by the *bête noire* of populists, [Jeff Koons](#), but so much the better. What a great symbol for capitalist persistence in the face of economic adversity, a beacon of hope and inspiration to all those who participate in this annual orgy of art and commerce.

Or perhaps you are of a less forgiving nature? Maybe you'd prefer the sculpture representing Scrooge McDuck, Donald's mega-rich uncle, covered in tar and sprinkled with white feathers, athwart an I-beam? Moved to the front of the show from Laurent Godin's booth, this comical piece by Sven 't Jolle might be appreciated by visitors eager for revenge on our captains of finance.

But don't be misled. There is not a lot of socio-politically provocative art to be found in this vast maze of art shops — not of the blunt, direct kind, anyway. There are, however, many works in the bite-the-hand-that-feeds department. One that articulates the issues in no uncertain terms is a neon sign mimicking Bruce Nauman's famous piece announcing in spiraling letters, "The true artist helps the world by revealing mystic truths." Bert Rodriguez's version, at Fredric Snitzer, tells us that "The true artist makes useless" stuff — Mr. Rodriguez uses a stronger word — "for rich people to buy." Another sculpture, by Richard Jackson, represents a dog lifting its leg in satiny cast aluminum (at Hauser & Wirth). The idea is that when a collector buys it and installs it in his home, the dog will, by means of attached plumbing, spray red paint on the proud new owner's wall. This calls to mind that chestnut of modernist lore, [Jackson Pollock](#) drunkenly urinating in his patron Peggy Guggenheim's fireplace. The moral of the story being: artists are wild, and collectors are tame, but not above vicariously enjoying the wildness of artists.

The greater portion of art at the fair, at Piers 92 and 94 at 12th Avenue, in Clinton, explores new permutations of well-established genres, which can make for entertaining spectacle. Who will not be charmed by [Olafur Eliasson](#)'s "Rhomboid Kaleidoscope" (at Tanya Bonakdar), a throwback to the '60s, when many thought new technologies could unleash trippy states of consciousness? It consists of a yellow hoop on a pole holding a crystalline form made of

mirrors, with a complex, jewel-like interior of luminous, colored facets.

In another vein, at Leo Koenig, there's Tony Matelli's "Sleepwalker," a life-size, sensuously realistic, painted bronze sculpture of a voluptuous, wild-haired woman somnambulating in her underpants. Reminiscent of Duane Hanson's super-realist sculpture, it is the embodiment of erotic arousal untamed by ego-consciousness, a state dreamed of constantly in popular magazines and pornography.

In this environment of rampant commercialism, it is hard to take seriously an installation by Josephine Meckseper, at Elizabeth Dee. In this year's [Whitney Biennial](#), Ms. Meckseper's video of soldiers in army vehicles racing across a desert to the sound of pounding music alternating with views of a suburban mall, has considerable urgency. Here, her faux-department-store display of patriotic ties, art magazines and aviator sunglasses on wire racks next to a one-armed mannequin in a T-shirt with the legend, "If you love your freedom thank a vet" and other obvious symbols of the military-industrial complex falls flat.

A more compelling and more subtly political installation is Adam McEwen's at Nicole Klagsbrun. In colors of bright yellow and snowy white, he has assembled a theatrical situation that includes a (yellow and white) Nazi flag painting, enlarged German-language stickers protesting nuclear power, a self-portrait as a Benedictine priest and an enlarged fake obituary for [Caster Semenya](#), the track star whose biological femaleness has been doubted. What it means is open to interpretation, but the whole thing positively glows.

Predictable, supposedly subversive play with the semiotics of Modernist art and popular culture is so ubiquitous, and ultimately so exhausting, that you might almost wish for a revival of pure, formalist abstraction. Gary Snyder, on Pier 92, where the more conservative dealers are ensconced, has a fine display of '60s-style abstractions by Thomas Downing, Nicholas Krushenick, Howard Mehring and Sven Lukin. They are curiously refreshing.

Or you might like a return to old-fashioned, representational painting. Galeria d'Arte Maggiore has a beautiful show of paintings and etchings by Giorgio Morandi, and, at Knoedler, there's a lovely suite of small, deceptively modest paintings of piney knots showing through the paint of rustic window frames by Catherine Murphy.

One spectacular piece of realist painting is a full-length portrait of a nude woman by Deborah Poynton, at Stevenson. On a canvas nearly 10 feet tall and in a style reminiscent of Stanley Spencer and [Lucian Freud](#), Ms. Poynton has painted her subject with loving attention to every stretch mark and sagging piece of flesh. The woman has a worried expression on her beautiful face, as if she were agonizing over modern culture's loss of soul.

Where's the salvation? Maybe an answer can be found in a painting by the Chicago Imagist Roger Brown at D C Moore. In a sweet, cartoon style, it offers a view straight upward, with high-rise buildings — little people in the windows — converging from all four sides toward a central, glowing sky. A kind of mandala, it expresses a yearning for wholeness and spiritual consummation that the Armory Show as a whole will never deliver.

We keep searching, though, and the truly intrepid art lover may continue the quest by visiting several other art fairs also happening in Manhattan over the weekend, including — in addition

to the Art Show and the Independent art fair, reviewed elsewhere in these pages — Pulse, at 330 West Street, at West Houston Street, South Village ([pulse-art.com](http://pulse-art.com)); Scope New York at Damrosch Park, in [Lincoln Center](http://Lincoln Center) ([scope-art.com](http://scope-art.com)); the Fountain Art Fair on Pier 66 at 26th Street and the West Side Highway, Chelsea ([fountainexhibit.com](http://fountainexhibit.com)); Red Dot New York at 500 West 36th Street ([reddotfair.com](http://reddotfair.com)); Verge at the Dylan Hotel, 52 East 41st Street ([vergeartfair.com](http://vergeartfair.com)); and Volta at 7 West 34th Street ([voltashow.com](http://voltashow.com)).

*The Armory Show runs through Sunday at Piers 92 and 94, at 12th Avenue and 55th Street, Clinton; [www.thearmoryshow.com](http://www.thearmoryshow.com).*

This article has been revised to reflect the following correction:

**Correction: March 8, 2010**

Because of an editing error, an art review on Friday about the Armory Show, at Piers 92 and 94 in Manhattan, misstated the given name of the artist whose sculpture of a dog lifting its leg is displayed at the Hauser & Wirth booth. He is Richard Jackson, not Paul.

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WEEKEND, MARCH 5-7, 2010

## Armory fires up art world

The Armory Show opened Thursday, kicking off a long weekend of art-fair madness that lasts through Sunday. The Armory Show alone is an international destination for dealers and collectors, but the satellite fairs also offer treasures. Here's what not to miss:



Work by Sven 't Jolle at the Armory

### The Armory

(Piers 94 and 92, [armoryartweek.com](http://armoryartweek.com))

Pier 94 offers "New Art by Living Artists," while Pier 92 features "Modern: Art of the 20th Century." Also, the Armory is hosting a new area devoted to art from Berlin.

### Volta NY

(7 W. 34th St., [ny.voltashow.com](http://ny.voltashow.com))

In contrast to the sprawl at the Armory, Volta, its partner fair, is a tightly focused show with an emphasis on the cutting edge.

### Scope New York

(Pavilion at Lincoln Center's Damrosch Park, 62nd St. and Amsterdam Ave., [scope-art.com](http://scope-art.com)):

This internationally traveling show is nearly as large in stature as The Armory Show. They also are offering a film program.

- **The Art Show** (Park Avenue Armory, Park Ave. at 67th St., [artdealers.org](http://artdealers.org))
- **Fountain New York** (Pier 66, at 26th St. and West Side Highway, [fountainexhibit.com](http://fountainexhibit.com))
- **Independent** (548 W. 22nd St., [independentnewyork.com](http://independentnewyork.com))
- **Pulse** (330 West St., [pulse-art.com](http://pulse-art.com))

Armory Show

## Onkel Dagobert muss Federn lassen

Von Jordan Mejias, New York



Sven't Jolles „(Casse-toi alors) Pauvre canard“, 167 mal 370 mal 75 cm: bei Laurent Godin aus Paris für 22.000 Dollar.

06. März 2010 Wer wollte ihm diese Woche widersprechen? Michael Bloomberg hat New York wieder mal zur Kunsthauptstadt der Welt ausgerufen, und wenn das von ihm als oberstem Politiker und Promoter der von Selbstzweifeln kaum heimgesuchten Ortschaft auch gar nicht anders zu erwarten war, brauchte er jetzt wirklich keine Konkurrenz zu fürchten. Es ist ja nicht die Armory Show allein, die noch bis morgen Sammler in Kauflaune und den Rest der Kunstwelt zumindest in Aufregung versetzen soll.

Neben ihr werben sage und schreibe elf weitere Verkaufsausstellungen um ein Publikum, das wissen will, was in den Ateliers vor sich gegangen ist, möglichst bevor die Farbe trocken und das allerletzte Installationsteilchen angeklebt, eingenagelt oder verkabelt ist. Satellitenmessen heißen sie - die Art Show, organisiert von der Art Dealers Association of Amerika, und all die thematisch bisweilen strenger umgrenzten Veranstaltungen wie Pool, Pulse, Red Dot, Verge New York, Volta NY, Independent, Dutch Art Now. In die New Yorker Großcollage zeitgenössischer Kunst passt natürlich auch das Whitney Museum, das gerade seine Biennale enthüllt hat, und selbst das MoMA wollte nicht ganz tatenlos zusehen und richtete für die Armory die Eröffnungsparty aus.



Die Armory Show 2010

Die Armory Show bleibt denn auch die bei weitem größte Attraktion, obwohl einige Galeristen nun schon mehrere Messen gleichzeitig bespielen. Nahezu 300 Galerien aus aller Welt füllen die Riesenhallen, die sich inzwischen über zwei Piers am Hudson erstrecken. Von den Folgen einer Wirtschaftskrise ist jedenfalls nichts zu bemerken, und darüber will auch niemand reden. Im Gegenteil, Gerd Harry Lybke von der Berliner und Leipziger Galerie Eigen + Art ist in seinem charakteristischen Enthusiasmus kaum zu bremsen. Er präsentiert David Schnell, Jahrgang 1971, in einer Soloausstellung, die schon im Umfang mit achtzehn teils großformatigen Arbeiten über die gewöhnliche Messepräsentation weit hinausstrebt.

[Zur Bildergalerie](#)



Das hat durchaus Methode, wie Lybke verrät, der nicht nur ein paar Bilder verkaufen, sondern den in New York noch unbekanntem Künstler lancieren will. Damit gehe er zwar ein hohes Risiko ein, aber schon am ersten Verkaufstag seien die meisten der pastellfarbenen Landschaften (25.000 bis 135.000 Dollar), alle dynamisiert mit großer Geste bis hin in zur Abstraktion, reserviert worden. Eigen + Art gehört zu den fast zwei Dutzend Berliner Galerien, die von der Armory eingeladen wurden, zu günstigeren Bedingungen als andere Aussteller. Die Mehrzahl von ihnen hat nur einen kleinen Stand, aber in ihrer Konzentration am Ende von Pier 94 setzen sie doch einen kräftigen Akzent im Messewirbel.

### Neidvoller Blick gen Berlin

Cinzia Friedlaender, erst seit anderthalb Jahren im Geschäft, hat Arbeiten von Matthias Schaufler mitgebracht, drei Ölgemälde (je 28.000 Dollar), die aus sanft kolorierten Rauchschwaden zu bestehen scheinen, beim zweiten Blick sich aber als fragmentierte Akte zu erkennen geben. Friedlaender rechnet damit, dass wenigstens ein Bild in New York bleibt. Plastiken von Michael Sailstorfer – auch er in New York erst noch zu entdecken – gibt es bei Johann König zu sehen. In Deutschland, sagt König, ist Sailstorfer ein Star, und mit seinen verknoteten Aluminiumstricken, die sich, wie von Zauberhand berührt, in die Höhe recken (je 13.000 Euro), könnte er wohl auch in New York Furore machen.

Berlin, so Katelijne De Backer, Chefin der Armory Show, habe sich als neuer „Armory Focus“ angeboten, weil die dortige Kunstszene sie an jene erinnere, die einst zur Gründungszeit der Armory Show in New York florierte. Unter den Berlinern aber ist immer wieder die Überraschung darüber groß, wie neidvoll gerade junge amerikanische Künstler gen Berlin blicken, wo Wohnungs- und Ateliermieten die Kunstproduktion noch nicht bekriegen: Mal sehen, wie sich das Ergebnis nun verkaufen lässt. Ein besserer Testplatz als die Markthallen der Armory Show mit ihrer Bandbreite vom poppig gefälligen Stillleben bis zur aggressiven Videoinstallation ließe sich gar nicht ausdenken.

### **Enterich auf Eisenträger**

Bei Hauser & Wirth steht im Scheinwerferlicht ein Pappkarton, den Isa Genzken mit Plastikfolien, Spiegeln, Leuchtketten, Textilien, Metall bunt dekoriert hat; „Discothek ‚Soon‘, (Ground Zero)“ steht einigermaßen enigmatisch darauf (300.000 Dollar). Für den gleichen Preis bietet die Goodman Gallery, Johannesburg und Kapstadt, eine afrikanische Version der Bremer Stadtmusikanten an. Der Turm aus vier ausgestopften Tieren soll aber nur ein immer präsent Echo des Musikstücks sein, das von dem in Pretoria geborenen Künstler Joachim Schönfeldt in Auftrag gegeben wurde.

Keinen Löwen und keine Kuh, sondern einen Enterich setzte der Belgier Sven't Jolle auf einen Eisenträger, alles rabenschwarz eingefärbt wie der Humor dahinter: Denn der „pauvre canard“ ist kein anderer als Onkel Dagobert, der offensichtlich Federn lassen musste und sich jetzt gefälligst verziehen sollte: „Casse-toi, alors“; 22.000 Dollar will die Pariser Galerie Laurent Godin für die künstlerische Wirtschaftskrisenkritik haben. Aber nicht alles ist derart grell aufbereitet. Sfeir-Semler, in Hamburg und Beirut zu Hause, zeigt eine Fotoserie von zwölf Wachtürmen im Westjordanland (26.000 Dollar). Obwohl die Bauten nicht fotografiert werden dürfen, hat sie der palästinensische Künstler Taysir Batniji heimlich so aufgenommen, als wären die Bechers dagewesen.

### **Dorthea Tannings Auftritt**

Auf Pier 92, in der Abteilung für die Klassische Moderne, geht es etwas ruhiger zu. Peter Femferts Frankfurter „Die Galerie“ nimmt einen prominenten Platz ein, wo Volker Stelzmanns Polyptychon „Der Anschlag“ (162.000 Dollar) und eine exquisite Auswahl von Werken André Massons aus seiner amerikanischen Periode (von 12.000 bis 840.000 Dollar) voll zur Wirkung kommen. „Outlays, Hisssssss“, eine Gemeinschaftsarbeit von Andy Warhol und Jean-Michel Basquiat ist bei Michael Schultz aus Berlin für 1,6 Millionen Euro zu erwerben.

Dorothea Tanning, die in diesem Jahr ihren hundertsten Geburtstag feiern kann, hat bei der Frey Norris Gallery einen großen Auftritt, unter anderem mit „Beyond the Esplanade“,

einem surrealistisch nur angehauchten Frauenporträt aus dem Jahr 1940 (350.000 Dollar). Von Elaine de Kooning bietet Mark Borghi Fine Art männliche Akte an, für die ihr Bill, der berühmte Gatte, 1950 Modell lag (5000 Dollar je Tintenzeichnung). Ob das noch oder wieder realistische Preise sind, wird sich an diesem Wochenende herausstellen. Bürgermeister Bloomberg jedenfalls ist sich schon sicher, dass New York ein gutes Geschäft macht. Bei 60.000 Besuchern rechnet er mit Einnahmen von 44 Millionen und also mit einem Steuergeschenk für die Stadt in Höhe von 1,8 Millionen Dollar.

Bis zum 7. März. Piers 92 und 94. Am Samstag von 12 bis 20 Uhr, am Sonntag von 12 bis 19 Uhr. Der Eintritt kostet 30 Dollar, der Katalog 20 Dollar.

Text: F.A.Z.

Bildmaterial: Carrie Villines , Die Galerie, Galerie Cinzia Friedlaender, Galerie Laurent Godin, Pierogi, Studio Michael Sailstorfer/Johann König

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## TEFAF

The mighty Maastricht fair returns with a brand new section **Pages 2-3**



## Wirth talking to

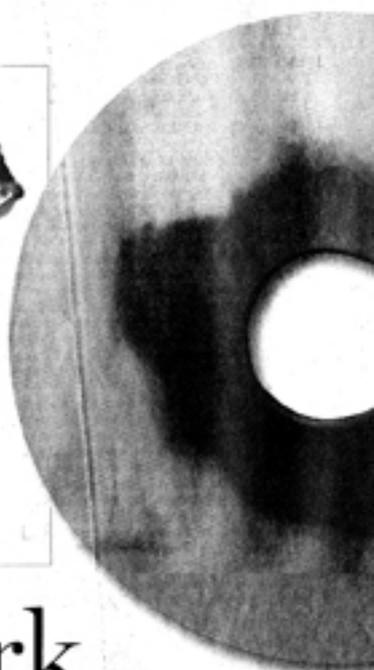
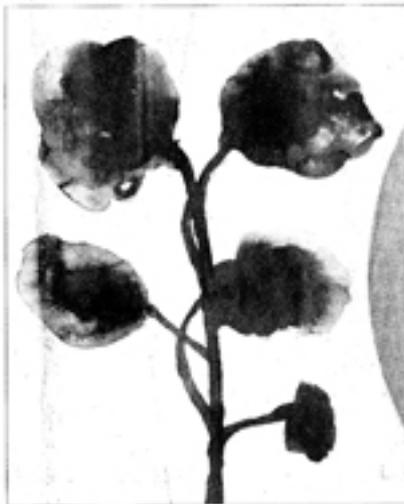
Hauser & Wirth is expanding into a new gallery... again **Page 8**

## Smoking hot

The former Stuyvesant collection goes under the hammer **Page 2**



WEEKEND | Saturday February 27 / Sunday February 28 2010



## Spring in New York

The city leaves recession behind with a frenzy of art fairs and the inaugural New York Gallery Week. **By Gareth Harris**

New York never takes things lying down. Although its art market arguably took a bigger hit than other centres worldwide during the downturn – according to [artmarket.com](http://artmarket.com), 34 galleries have closed down in the past 18 months – Manhattan's art scene moves back to centre-stage with a special round of art fairs in early March and a new initiative, New York Gallery Week, from May 7-18.

At the forefront of the art fair frenzy is the 12th Armory Show (March 4-7) in Manhattan's West Side with 209 dealers in its "primary market" contemporary section and 80 galleries in its modern art category. This year's fair is up from a total of 229 stands in 2009, as the Armory organisers have valiantly opted to expand in the post-crash period by taking on more than 60 first-time participants, among them Damien Hirst's Other Criteria space and 22 Berlin dealers for a new "Focus" section.

At least 50 dealers have reportedly dropped out since 2009's event but "a lot of the major galleries are returning," says Giovanni Garcia-Fenech of the Armory. These include local gallerist David Zwirner, who is showing 190 previously unseen Polaroids by Philip Lorca d'Corcia at \$5,000 apiece; London's Lisson Gallery will offer works by Daniel Baren, Rodney Graham, Jonathan Monk and Anish Kapoor in the \$18,000-€500,000 range while Yvon Lambert of Paris will show Ian Wallace's 2009 "WTC diptych (Steel Rising)" (\$125,000), and the digital e-print "Rowing, Volcano Saga, Performing Garage, NY" (1985) by Joan Jonas (\$18,000).

Some of last year's Armory nightbirds such as Taryn Bonakdar and Marianne Rosky have migrated to the concurrent 22nd 70-dealer ADAA (Art Dealers Association of America) Art Show at the Park Avenue Armory (March 3-7) whose admission fees will benefit the Henry Street Settlement, a non-profit social services organisation. "The ADAA is a very



**Goods** Works on sale at the Armory Show and the ADAA Fair: (top, from left) Aki Kuroda's Central Park II; Shirana Shahbazi's Still My above Ariane Michel's 'The Camp'; Louise Bourgeois' 'Les Fleurs'; Blair Thurman's 'Choke (All Day Sucker)'; (above) 'Flower Pot' by Roman Signer; (below) Sven 'Jolie's 'Casse toi siens) Paule Carard

different beast, more blue-chip, which complements the Armory. It makes sense to run them together," said art adviser Todd Levin, director of Levin Art Group.

"We are bringing to the ADAA Art Show significant works by Ghada Amer, Louise Bourgeois, Jenny Holzer and a painting by Joan Mitchell, 'Untitled' (1969), priced at \$1.5m, which will be the centrepiece of the stand," said Adam Sheffer, a partner in Chem & Read – which has also switched from the West Side piers to Park Avenue. Chelsea gallerist Friedrich Petzel is taking a slice of both cakes, offering paintings by Charlie von Heyl at ADAA and works by Sean Landers at the Armory show, with prices for both artists ranging from \$60,000 to \$250,000.

But if the ADAA and Armory are the two stars in the New York art universe, are the nine satellite fairs clustered around them anything more than subsidiary planets? Merchandise Mart, a Chicago-based conglomerate, not only owns the Armory but also Volta (March 4-7), which launched at its midtown venue in 2008. Eighty-four galleries with single-artist stands, up 11 from last year, will pay stand fees of \$2-€56 per square foot. "About 25 per cent of our galleries from our last two years were taken to the Armory this year," notes Volta executive director Amanda Coulson.

Independent, a satellite event to be held at the former Ica Centre in Chelsea (March 4-7) is setting the most inquisitive wagging. "Each space is conceived and designed specifically for the needs of the artworks," said a spokeswoman. "The participants have entered into a consortium rather than a transactional arrangement with a governing party... no one is actually making money," she added. More

than 30 dealers such as Maureen Paley of London and Johann König of Berlin will share costs.

Such innovation and activity surely signals a new start for New York following a period of retrenchment. The record-breaking 100th Giacometti sale at Sotheby's in London earlier this month may well have signalled an upswing in the market, but most Manhattan dealers aren't banking on a major improvement any time soon. It's not quite the apocalypse predicted last spring but, as one art world insider observed, "most mid-tier galleries are managing – just." Private views and catalogues have subsequently been jettisoned by some

**Two suns in the New York art universe: are the nine satellite fairs clustered around them more than subsidiary planets?**

galleries but framing studio Chelsea Frames says business has picked up since last November.

Jeanne Greenberg Rohatyn, founder of Salon 94 gallery which operates two spaces on 9th Street and on the Lower East Side, comments: "Sales this month [February] are consistent, but the amounts paid are lower. We are very happy with our downtown Bowery audience, although the majority of our larger sales are made uptown."

Meanwhile, works sold in the past few months at Edward Tyler Nabers Gallery range in price from \$80,000 to \$2.6m. "I think the anxiety over the unpredictable future has evaporated somewhat," says Nabers. Significantly, Chem & Read's Sheffer emphasises: "The New York gallery landscape has remained relatively the same. Chelsea is still the power centre for most contemporary galleries. There are still those scattered among

37th Street, the Upper and Lower East Sides as well. We have not experienced any huge migration as a result of the market fluctuation in Chelsea because, in large part, the most important galleries own their spaces, a wise investment made by dealers more than a decade ago." Premier league dealers Larry Gagosian and Barbara Gladstone remain firmly entrenched, for instance, in their own properties in Chelsea.

In contrast to Chelsea's warehouse-like Anasthallas, the Lower East side is seeing more affordable, smaller spaces emerge. One such gallery is run by James Puentes who is showing a sculpture, "Flower Pot" by Swiss artist Roman Signer (\$40,000) and works on paper by US artist Jessica Dickinson (\$8,000 each), at the Armory show. He says that more than 40 dealers have moved into the area since he set up shop in 2003; a healthy portion, including Lisa Cooley Fine Art, Rental and Rachel Uffner Gallery, will also show at the Armory.

This Lower East ascendancy is just one of several key New York art world developments. But the biggest shift comes with New York Gallery Week in May. The brainchild of the dealer triumvirate of Zwirner, Petzel and Casey Kaplan, it aims to reposition commercial galleries as places not just for buying but for seeing fantastic art through a programme of special events. "We put on free museum-calibre shows and need to get the public back in," says Kaplan. Then, he says something rarely uttered in the art world: "Galleries are, after all, not just commercial machines."

## Details

Armory Show, March 4-7  
[www.thearmoryshow.com](http://www.thearmoryshow.com)  
ADAA, March 3-7  
[www.artdealers.org/artshow](http://www.artdealers.org/artshow)  
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