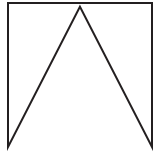


Assembly  
Room

# Master List of Publications in Regard to Assembly Room

Updated: 7/14/19





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GUEST CURATOR

Yulia Topchiy

Yulia Topchiy is born in Russia and now lives in NYC with her son. She is an independent curator and founder of CoWorker Projects (CWP) and co-founder of ASSEMBLY ROOM, a new curatorial platform to celebrate and empower independent women curators.

ASSEMBLY ROOM invites female curators to collaborate, come together, break the rules, defy the status quo, as well as create compelling art, exhibitions, and experiences. We are building a strong community of women to deepen the understanding of women's work and offer support for female curators to achieve groundbreaking and inspiring results.

Yulia works with an extensive network of emerging and established artists and collaborates with galleries, non-profits, and independent curators on special projects and exhibitions.

She also works for the Gallery Relations Team at Artsy.

---

**Yulia, as an art professional, curator and specialist in the global contemporary art market working in New York City, what drew you specifically to this career?**

I have always been interested in creativity and self expression. I love how artists see the world and how they communicate through their art. Artists reflect the diversity of the public and inspire greater understanding of the world through their work.

I wanted to have a career where I feel inspired by art every day, and where I can contribute my time, knowledge and energy to supporting artists in their practice and galleries in connecting them with collectors all over the globe.

**You are currently working as “Gallery Relations” at Artsy, an online ressource for art collecting. Could you explain the mission of Artsy? What makes this online platform so**



**You are currently working as “Gallery Relations” at Artsy, an online resource for art collecting. Could you explain the mission of Artsy? What makes this online platform so different?**

Artsy’s mission is to expand the art market to support more artists and art in the world. Artsy makes it simple to discover and buy art from leading galleries and auctions around the world and it is the largest global marketplace for art. Artsy also serves educational purpose through Editorial and Institutional Content for the art lovers and beginner collectors. Artsy ranks highest in SEO for discovering Artists and Galleries and offers various recommendations and reminders on the artists you may like. Artsy’s approach is proven to be the most powerful way to fill the world with more artists and art.







*La Fenêtre du Chalet*, MAUDE ARSENAULT, available at [theprintatelier.com](http://theprintatelier.com)





## **How did you acquire expertise in the online art field and what would you say is your main focus art wise?**

We have a great team of people at Artsy who are equally interested in art and technology. We gather feedback from our galleries and develop strategies according to their needs. Our main focus is to increase visibility for our partners and help them connect with global audience. My measure of success is how I can help galleries with contemporary emerging program increase their artists following, expand their global audience, connect them with collectors around the world, thus ultimately making more people aware of their programming and their artists.

## **What do you think of the way photography is being viewed and offered through the web and the online platforms now a days?**

I think that the accessibility of photography online is a fantastic advancement in communicating the message across. Especially with the introduction of social media platforms, we have witnessed the rapid transformation of cell phone photography over the last several years. Everyone is capable of recording and transmitting every moment in their lives, making the cell phone photography a pervasive role in communicating. I think it's great to have an abundance in discovering photography online and developing your taste through browsing, learning, and choosing. As long as you continue visiting galleries and seeing prints in person and understand the context of photography in curatorial context and asking questions in person, all this online exposure is totally fine.

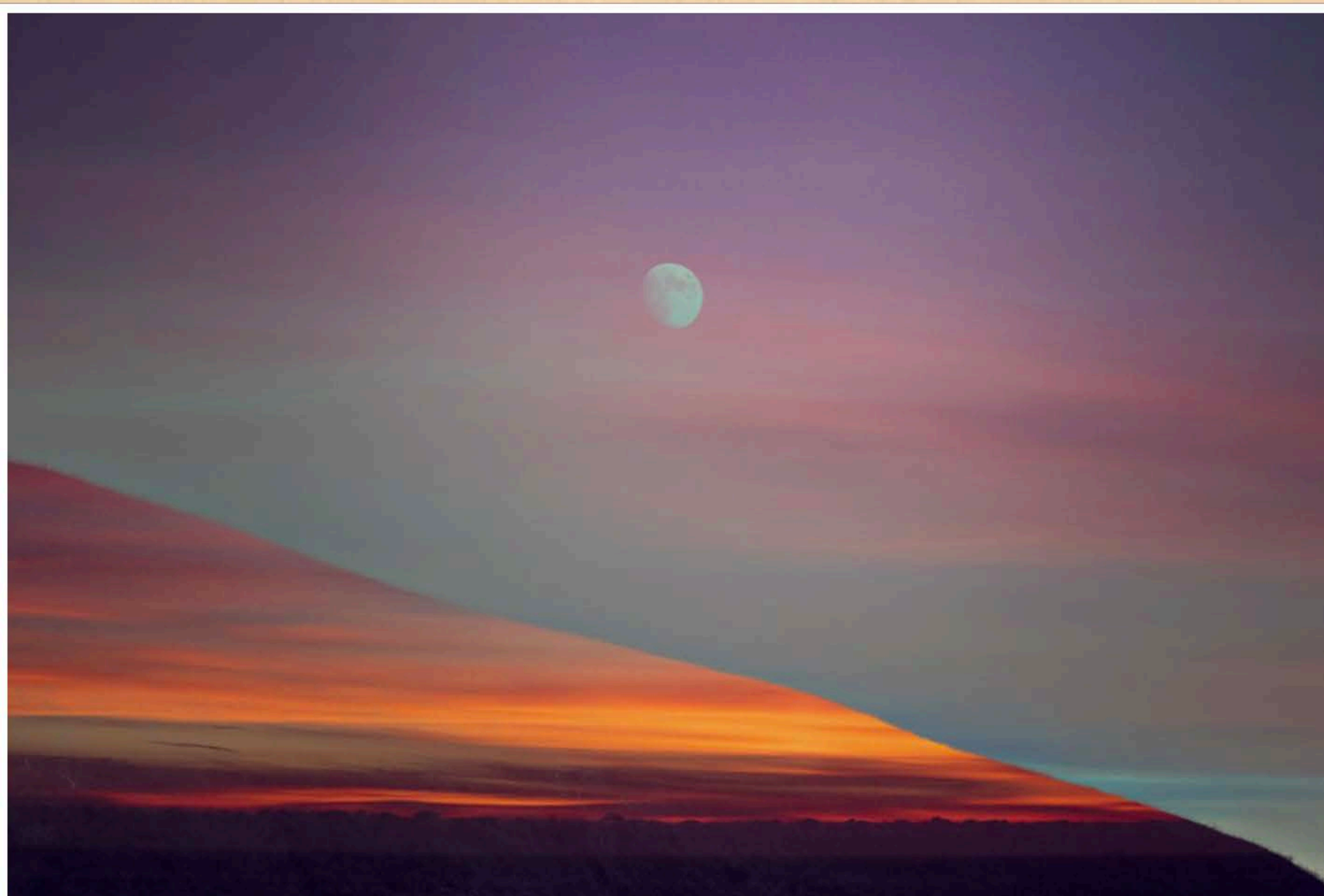
## **How does Artsy influence the world of art collecting ?**

Artsy is focused on building a marketplace that makes it easy to discover and buy art from around the world, with the aim of expanding the art market. Artsy's core strategy for expanding the art market is a partnership model: working with industry partners to help them grow their businesses online. We fundamentally believe that galleries are essential for supporting artists and nurturing their careers. Artsy helps galleries succeed within an international, globalized, digitized art world. The success of galleries is key to the success of artists—and we partner to introduce new collectors, broker sales, and bring increased exposure to galleries worldwide, in turn benefiting the artists that they represent.

Artsy also collaborates on special projects with artists and editorial initiatives to further educate our audience on contemporary art and collecting.







*It slipped my mind and for a time I felt completely free 15*, **MARTINA+REEM**, available at [theprintatelier.com](http://theprintatelier.com)



*East West 006*, **MARTINA+REEM**, available at [theprintatelier.com](http://theprintatelier.com)

### **According to you, what's trending these days in art photography?**

I think the photography that penetrates the politics of social justice, cultural identity, race, and human rights is especially important at this time. A work that often raises questions and responses within the cultural history and history of photography is very relevant even today.

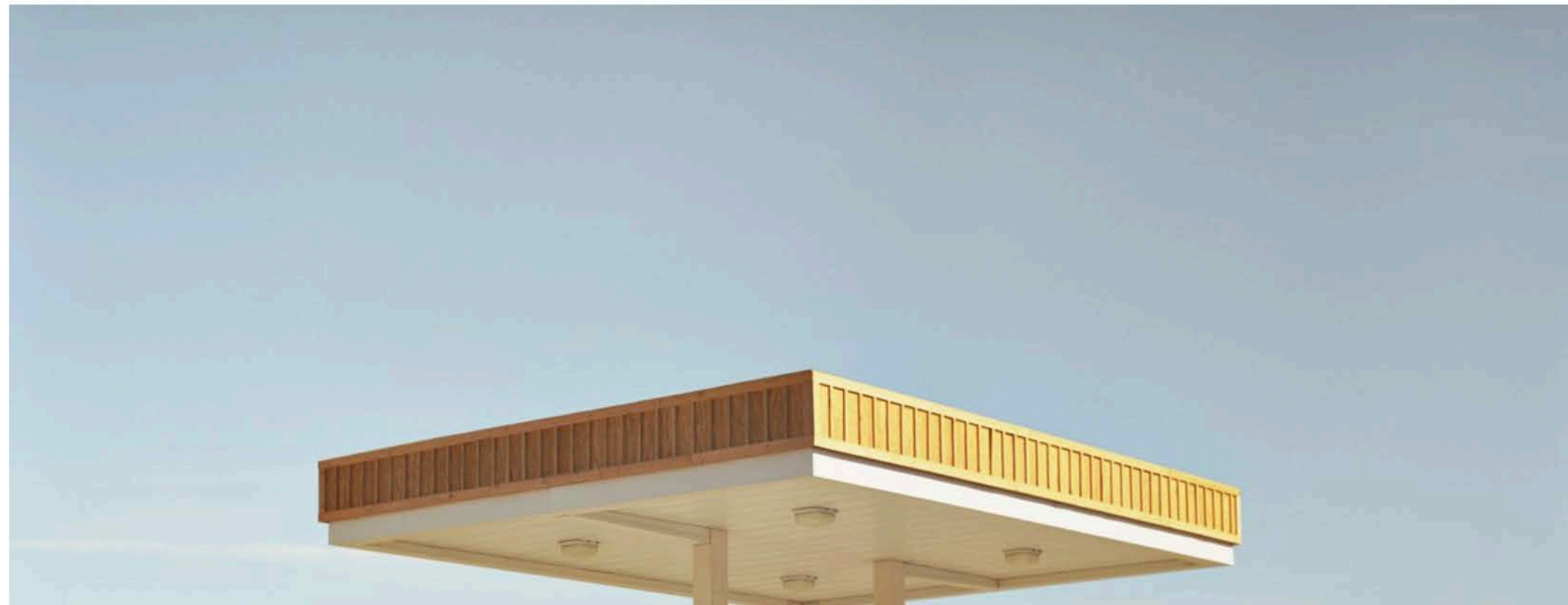


**As a curator and an Artsy specialist, do you make it a priority to keep an eye on the emerging scene ? What movement or which artists are particularly interesting right now from your point of view?**

Yes, absolutely. Seeing as much as possible and interacting with artists in their studios is very important to me. I am not sure about trends as I tend to develop my own eye through years of learning, discovering, and putting exhibitions together. I love artists who take pictures of people and places transforming external landscapes into interior states. I also love photography that reveals its relevance to larger social and political conditions prevalent today.

**Is there something (exhibition, fair, trend, artist) that are you especially excited about coming this year on the photography scene?**

I often see exhibitions at Carriage trade, Bodega, David Krut, and Rubber Factory in New York City. The current MoMA exhibition on new photography introduced me to the works by Em Rooney, Andrzej Steinbach, and Joanna Piotrowska. I am interested to see new work by Patrice Helmar and Irina Rozovksy.





Death Valley, CA 01, **LM CHABOT**, available at [theprintatelier.com](http://theprintatelier.com)





**Do you collect? If so what does your collection consist of? Is there one single photograph you wish you'd owned?**

Yes, I do acquire the works of art either by artists I work with or have collaborated in the past. I used to work for a gallery, Goff+Rosenthal, and was privileged to work alongside many wonderful artists whose work I bought back then. Most of my collection consists of prints and editions but I also have some paintings and sculptures. My recent acquisition consists of a small sculpture by Genesis Belanger from Mrs. gallery and Ivy Haldeman's painting from Downs & Ross. I have relationship with both galleries and I love supporting their artists in any way I can. There are so many photographs which I would love to own. Perhaps any work by Francesca Woodman or Barbara Kasten.

**We are very happy to have you as a guest curator at TPA! That's why we have to ask : what elements will you look for when reviewing your artwork selection from The Print Atelier's artists to create your curated selection ?**

I look for images which are appealing to me aesthetically and also challenging me. I am interested in technique, overall composition, and photography which addresses environmental and social themes. I also love seeing something mundane or something unnoticed in a photograph. I love the mystery and the element of surprise too.







Portrait 8, DAVID ELLINGSEN, available at [theprintatelier.com](http://theprintatelier.com)





**From your point of view, what makes The Print Atelier different and interesting for photography collectors?**

I love the variety of prints, diversity of photographers, and great selection in categories and themes. The website is simple and easy to use and makes the discoverability really interesting.



*Tentes au repos*, FRANÇOIS OLLIVIER, available at [theprintatelier.com](https://theprintatelier.com)





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## Assembly Room

Assembly Room invites female curators to collaborate, come together, break the rules, defy the status quo, as well as create compelling art, exhibitions, and experiences. We are building a strong community of women to deepen the understanding of women's work and offer support for female curators to achieve groundbreaking and inspiring results.

### Assembly Room

191 Henry Street

New York, NY 10002

[assemblyroom.nyc](http://assemblyroom.nyc)

[@assemblyroomnyc](https://www.instagram.com/assemblyroomnyc)





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Assembly Room at 191 Henry Street, New York City. Photo by Yulia Topchiy.





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## Interview with Assembly Room

with founders/directors Yulia Topchiy, Paola Gallio, and Natasha Becker

Questions by Emily Burns

**Hi Natasha, Paola, and Yulia! You opened Assembly Room in September with your first show in the space, a solo show titled *Soft Power* with work by Fawn Krieger. Congrats! Can you tell us more about the show and the decision to open with this particular exhibition?**

Paola: Opening the space happened very suddenly, as always in New York, and we had a month to put the first show together. My immediate choice was Fawn Krieger. She is an artist I have known and worked with before coming to New York. She is a generous artist, she understood and was able to handle the circumstances of an inaugural show in a new space. I visited Fawn’s Studio during the summer and saw her “Experiments in Resistance” work: a series of sculptures in cement and clay that are reflections on the meaning of resistance as it occurs or happens between two materials, as an action between two bodies, and resistance as a political work in opposition to Trump’s election. Assembly Room’s mission is political, and Fawn’s work was able to poetically express our intentions without screaming in the establishment’s face. Her work holds a “Soft Power”, specific to a feminine sensibility towards social and political issues that we believe in and stand behind.

It also just so happened, that the very first week I moved to New York eight years ago, on my own, without a clue of the New York art scene, Fawn had a solo show at Soloway in Brooklyn, and I went to the opening. She introduced me to what became my real first art community and friends in the city. So it was natural to choose her as the first artist to open Assembly Room, coming full circle and bringing good karma for this new beginning.

Natasha: As a team, we identify as female and we feel that one way to end the dominance of destructive macho voices in culture, society, and politics, is to take over those spaces and fill it with more constructive, female voices. Everything about our first show articulated our desire to create a room of our own, so to speak, that provides better opportunities for women in the arts. Our practices as independent curators and artists are closely intertwined and it’s incredibly satisfying for us to support each other.



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## What are each of your backgrounds and how do they relate to the arts? When did each of you begin curating? Have you operated other spaces in the past?

Paola: I studied Sculpture in Carrara, Italy. I wanted to be an artist, but it didn't happen because I didn't have the strength, the right personality, and honestly, maybe not the talent. It was the end of the 90s, and the profession of the curator was in fashion and sounded like a good alternative. I imagined turning myself into a professional connector that could link artists to the institutions that could support them. Knowing the struggle it takes to be an artist, I made it my mission to be a curator that cares. I enrolled in a curatorial studies program in Milan and shortly after, entirely by catching a chance, I had the opportunity to open my own nonprofit space at La Fabbrica del Vapore, Milan. We struggled for years, but during this period I realized that a space should be an opportunity for others. In that time we were able to connect with young artists and curators by turning our space into a platform that's available to artists that otherwise might not have had the same opportunity I had. And with that, suddenly FDV became a central part of a community, full of independent curators and young artists, in the city of Milan. In 2008, after the economic crisis, the public funding that supported my nonprofit was withdrawn and I had to close the space. Heartbroken, I started wandering—first to Spain, then to Berlin, ending up in New York.

Starting all over once again, I worked as an independent curator on several projects. I participated in a curatorial program with No Longer Empty, and I went back to the struggle of being in the loop of open calls and freelancing. When I was almost ready to give up and move to a fisherman's island in Greece, a new opportunity presented itself.

I knew getting a space was a matter of being fast, and what seemed to count most was timing. I didn't plan on having a space at the time, but I did think if I could have one I would have liked it to be like Shrine Gallery or Kristen Lorello Gallery, a small space that can challenge your curatorial creativity and not be too much of a financial burden. The universe somehow brought me to Yulia and Natasha, and with the same feminist perspective we opened Assembly Room. A platform for women curators, because let's be honest, being a woman, even in the Arts, is not very convenient.

Natasha: I am originally from South Africa and grew up in a country where black people were hugely excluded from the arts but always found a way to challenge the status quo and achieve hard won victories. Because of this I'm always championing the underdogs! It's in my DNA. I came to New York several years ago



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Natasha: I am originally from South Africa and grew up in a country where black people were hugely excluded from the arts but always found a way to challenge the status quo and achieve hard won victories. Because of this, I'm always championing the underdogs! It's in my DNA. I came to New York several years ago to study art history and eventually migrated to curating. I have ten years of experience as an international curator having worked in the arts in the United States, at the prestigious Clark Art Institute in Massachusetts, and the renowned Goodman Gallery in South Africa, where I was a Senior Curator. I loved working as a cross-cultural curator; connecting people and institutions/organizations, creating and linking each to vital, win-win opportunities. I continue to work collaboratively and across cultures with emerging and established artists, galleries, and foundations.

Yulia: I am an independent curator, originally from Russia. I've spent sixteen years in New York working for commercial galleries, auction houses, art fairs, and not-for-profits before launching my curatorial debut with CoWorker Projects, a project which started in the basement of Entwine bar in the West Village. While working with CoWorker Projects, I showed works by many emerging video artists and filmmakers there, eventually leading to curating shows at spring/break art show, where I met Natasha Becker. I worked with an extensive network of emerging and established artists and collaborated with galleries, non-profits, and independent curators on special projects and exhibitions. Until recently, I served as a Senior Gallery Relations manager where I specialized in online sales, global promotion, and exposure through online strategies at Artsy. I also played an important role in several Artsy Projects initiatives where along with Elena Soboleva I created commissions, performances, and site-specific installations.

**You have mentioned that one of your goals is to champion the work of underrepresented curators. Can you elaborate on why this is important right now?**

Yulia: Our goal is to support underrepresented women curators, and by extension, artists. The women curators we work with are professional, highly educated and, skilled curators who cannot find secure positions in the institutions and galleries in this current job market. They are full of excellent ideas, community-driven, and supportive of underrepresented artists. Our job and mission is to give these curators a voice and to support them in the process of launching that first exhibition of artists who may have not been seen otherwise and engage in a dialogue with the community we bring to the space.

**As a space run by women, offering opportunities for female curators to curate shows in NYC, can you expand upon the current need for this type of support?**



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**As a space run by women, offering opportunities for female curators to curate shows in NYC, can you expand upon the current need for this type of support?**

Yulia: Having worked in the art industry for the last sixteen years and curating shows for six years on my own, I felt at a loss for resources and community to share my frustrations and my struggles asking for funding or financial support for my projects. The community of spring/break art show was amazing, and many important connections and friendships were formed, though it only lasted a few weeks a year. Natasha Becker and I felt that creating a community of strong-minded women who are bound together creatively and spiritually, is important nowadays to have a safe place where you can be heard, your problems or questions can be addressed, and you feel supported, where a vision you create for yourself can be nourished. I think that community or commune is important for living with people, as you never feel alone— you are sort of forced to share your thoughts about your day, say hello or say ‘fuck off’ at times. But at least you are part of something, part of people connecting together. That’s what my passion is to build a community of strong women bound together to succeed in the art world through curating, working with artists, working and feeling supported and not alone in this world.

I think now is a great time for creativity and expression for women. There has been no better time to come forward, speak your truth and feel supported by others. The #metoo movement certainly builds confidence and the sense of solidarity among many women. Women feel empowered to create more political work, come forward, speak their truth. Many institutions and art galleries are showing work by women, women of color, queer women—it’s a great time to be a woman!

Natasha: I agree with Yulia and I would like to add that even high profile women curators, who work at prestigious institutions, need our support! We have to talk about why radical women in the arts have recently been fired from their jobs (most recently Kimberli Meyer, Helen Molesworth, Laura Raicovich, Maria Ines Rodriguez) and how we can support our institutional colleagues. Shows provide one type of opportunity but we also want to support women through activism, advocacy, and discussion.

**Have spaces with a similar mindset given you opportunities to curate exhibitions in the past?**

Yulia: Not in my experience. I strongly believe we are building something that doesn’t exist anywhere!

Paola: In my experience, curatorial opportunities are not proportionate to the amount of young students that graduate with degrees from curatorial programs around the world each year. The idea of opening a platform



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Reaching out now we can support our institutional colleagues. Shows provide one type of opportunity but we also want to support women through activism, advocacy, and discussion.

## Have spaces with a similar mindset given you opportunities to curate exhibitions in the past?

Yulia: Not in my experience. I strongly believe we are building something that doesn't exist anywhere!

Paola: In my experience, curatorial opportunities are not proportionate to the amount of young students that graduate with degrees from curatorial programs around the world each year. The idea of opening a platform as an opportunity for young curators is a way to take responsibility for the profession that we have chosen, and towards the idea of independence in our field. To stay independent is to create a dialogue that can harmonize with institutions, maintain its freedom to expand beyond any preset boundaries. So—no, because I've had to open my own space twice.

Natasha: Opportunities to curate vary enormously and there are many people and organizations who are sympathetic to women, people of color and, minorities. We, on the other hand, are 100-percent dedicated to this and we want Assembly Room to be taken over by independent women curators who also have a strong commitment to multiplicity in the arts.

## What is it like to collaborate with a team of three people? What different strengths and weaknesses do you all bring to the table?

Paola: Working with a team of three is positive because we can share tasks and responsibilities. We can each have a role in managing the space day-to-day from its conceptual underpinnings and administrative needs to its most practical problems. And in the end, its New York—being three means being able to share the investment, the time and everything that goes into starting a new venture. In the end, being on a team of three gives us all the opportunity to keep running the space and to stay focused on our mission. One of our most vital strengths and possibly obvious weaknesses is that we are all immigrants. Being an immigrant means bringing an international network and an alternative background to the job every day. At the same time, it means not being permanent. Considering the current administration, our position is certainly precarious.

Natasha: It's lively and we laugh a lot! The food and wine is always amazing and we love being good hosts. I think it's the influenced by our Italian, Russian, and South African backgrounds. Our strengths and weaknesses somehow balance out because there's three of us and someone always has your back. We have enormous respect and trust in each other, the process, and the space.



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## What's coming up for Assembly Room this year?

Yulia: Currently on view until the end of November we have a group exhibition, *Multiplicities Vol.1 Continuous Unknowing*, curated by Natasha. It's a group show introducing three different young artists, Blake Daniels (usa/South Africa), Helina Metafaria (Ethiopian American), and Brett Seiler (Zimbabwe/South Africa).

In December and January, Yulia will curate a group exhibition by young emerging women from the neighborhood area, literally from Henry Street. This show will include three artists: Emily Wang, Dachal Choi, Cici Wu (all based on Henry Street) with a performance by Emily Wang on the closing day of the show. The idea behind this exhibition is to explore the themes of Asian American artists living and working in our neighborhood, the fluidity of their practice, the authenticity of their work and experience living as an immigrant.

The programming downstairs in our streetside cellar space will be curated by Yulia and Banyi Huang and will include video screening by Alison Kuo and Riitta Ikonen, Maya and Zhiyuan Yang, and Taehee Whang. Also, Luke Luokun Cheng is thinking of doing another iteration of *Eating Bitterness*, which is a performance he did cooking bitter melon and feeding it to visitors. So thinking about the idea of bitterness as a metaphor for immigrant experience, as well as food as a way of bringing people together and community-making.

This show will focus on the community a lot as we feel this is our job to embrace the neighborhood and contribute to its vibrancy and diversity in the most positive way. We are working with the local library and creating a workshop for their visitors with artist and astrologer, Alice Yang. We are also collaborating with Manny Cantor Center, Educational Alliance on a talk or workshop to promote a dialogue between our artists, curators, and the community of Chinatown.

**Thanks so much for talking with us!**

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## ARTICLES

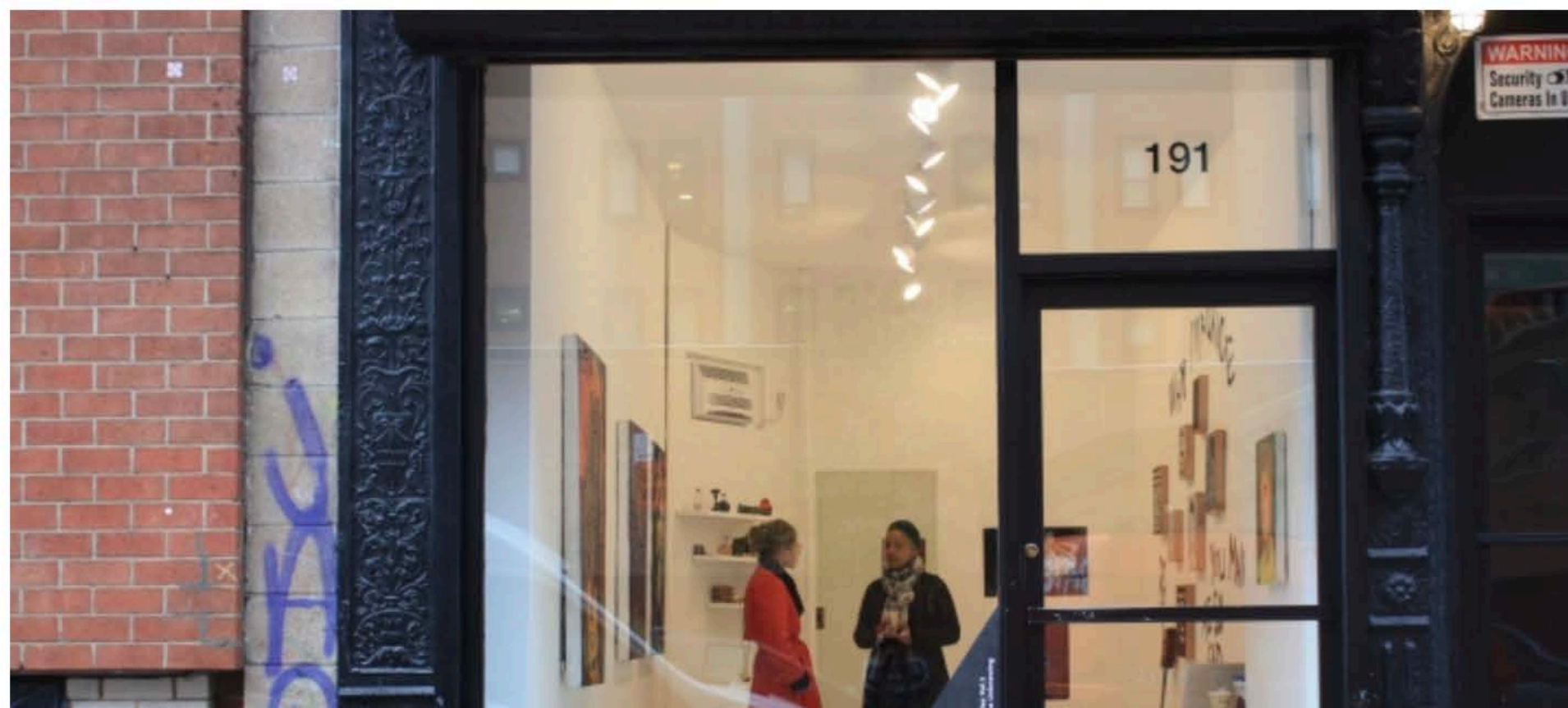
# A Collective Gives Female Curators a Room of Their Own

The founders of Assembly Room are invested in representing the female curatorial vision — and this vision may include artists from anywhere on the gender spectrum.



Ksenia M. Soboleva November 8, 2018

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The exterior of Assembly Room (photo by Yulia Topchiy)

Almost a century ago, Virginia Woolf meditated on the material conditions necessary for female writers' independence: money and a room of one's own. While few people would argue that financial stability is still a prerequisite for succeeding as a female in the world, the importance of physical space seems to be downplayed in this digital age.

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The recently initiated collective platform Assembly Room, founded by Yulia Topchiy, Natasha Becker, and Paola Gallio, aims provide a space for female curators to voice their ideas and actualize curatorial projects. While women in the art world are more visible today than a decade ago, many remain unacknowledged, or are cast as male curators' sidekicks. Recently, the *New York Times* review of Sarah Lucas's New Museum retrospective, *Au Naturel*, omitted co-curator Margot Norton, only crediting Massimiliano Giono.

## 2 San Francisco Art Book Fair Returns For Its Fourth Year

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Installation view of *Multiplicities Vol. 1 Continuous Unknowing*: Blake Daniels, Helena Metaferia, Brett Seiler (courtesy of Masaki Hori Photography)



The idea for Assembly Room arose five years ago, after Topchiy and Becker met at the Spring/Break Art Fair. The two quickly became friends, often discussing their experiences in a male-dominated art world. Before long, they started inviting other female curators to join their conversations, and — in their own words — it turned into “a sort of book club.”

Inspired by these meetings, Topchiy and Becker couldn’t resist the desire to open up their own space. This past summer, Topchiy was alerted that the SHRINE Gallery on 191 Henry Street in Chinatown was freeing up. She and Becker were both willing to quit their jobs and take the leap. However, someone had beat them to it: an Italian curator named Paola Gallio, who envisioned a space that provides opportunities for others. Made aware of the similarity between their visions by the SHRINE Gallery director Scott Ogden, Gallio and Topchiy met for drinks to determine whether the three curators could join forces in this adventure. Seconds after exiting the bar, Topchiy texted Becker: “I like her, let’s do it.”







Assembly Room’s founders in front of artworks by Brett Seiler (photo by the author for Hyperallergic)



Together, the three came up with the name Assembly Room. It signifies a space that is not only collective, but also educational and political — a space where work is done. This collective aspect clearly builds on earlier feminist art initiatives such as the 1972 Womanhouse, but Assembly Room differentiates itself by focusing on carving out space for female curators rather than female artists (which is the wonderful mission of AIR Gallery). Above all else, the founders of Assembly Room are invested in representing the female curatorial vision — and this vision may include artists from anywhere on the gender spectrum. Indeed, no other initiative like this exists in NYC (to my knowledge), and this may put some pressure on Assembly Room as they are paving the road for others to follow.

To kick off their programming, each curator decided to organize one show, and they have just announced an open call for applications to facilitate opportunities for other female curators.

The first show, *SOFT POWER* (Sept. 14 – Oct. 14), was curated by Gallio and presented a new body of sculptures by Fawn Krieger, *Experiments in Resistance*. Krieger began the series in a state of rage after Donald Trump's inauguration, exploring art-making as an act of resistance. A talk by Krieger drew a large audience of women from different backgrounds that extended far beyond the art world. Gallio recalls how the women felt empowered by their collective discussion of the current political situation. Assembly Room became a space to carry on the conversation — which in itself is an act of resistance.



conversation — which in itself is an act of resistance.



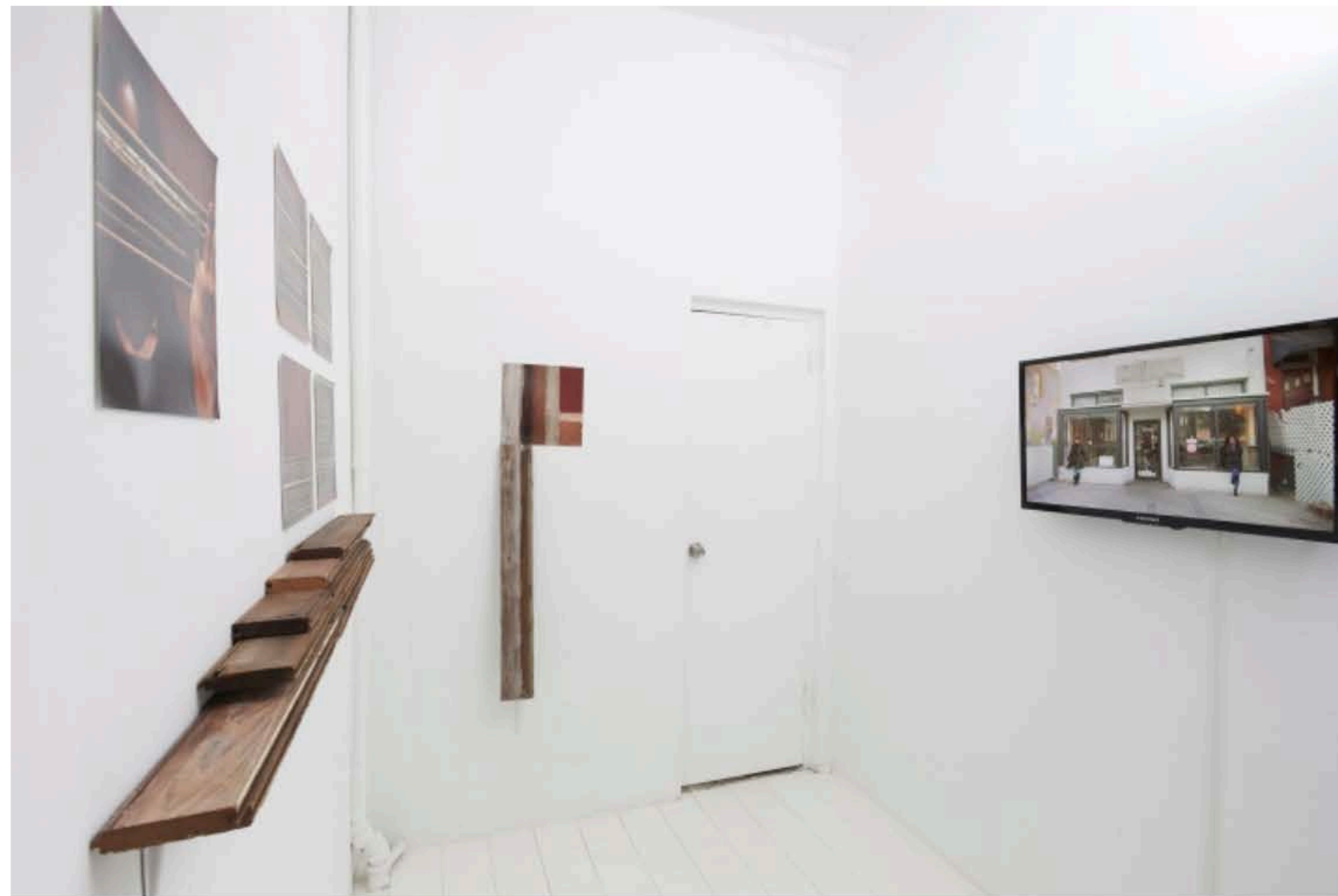
Installation view of *Fawn Krieger: SOFT POWER* (courtesy of Masaki Hori Photography)

The second show, *Multiplicities Vol. 1 Continues Unknowing*, curated by Natasha Becker, opened on October 19. “Multiplicities” refers to the philosophical concept of a space in which difference is retained. Indeed, Becker, who views her curatorial practice as a program rather than a series of individual shows, strives to bring together diverse people and voices. *Multiplicities* marks the New York debut of Brett Seiler, a queer Zimbabwean man living in South Africa; Helina Metaferia, an female, Ethiopian-American performance artist; and Blake Daniels, a queer American man who studied in South Africa. Placed in dialogue, these artists’ works explore suppressed desires and queer histories, and aim to insert black bodies into the canon.

Yulia Topchiy’s show opens late November, and will consider Assembly



Yulia Topchiy’s show opens late November, and will consider Assembly Room’s role in Chinatown. Working closely with the surrounding Asian-American community, Topchiy has invited artists to make site-specific work around the idea of “neighborhood.” The show will feature Emily Wang, Dachal Choi, Maya Yu Zhang, and Cici Wu in the gallery’s main space. In collaboration with Banyu Huang, Topchiy is also creating a program for the basement that will include video and performance work. Dedicated to developing a close relationship with the entire community, the programming will involve seniors and teenagers in the conversation by hosting a series of film screenings and talks.



Works by Helina Metaferia (courtesy of Masaki Hori Photography)

When I sat down with these three inspiring women, we spoke about their goals for Assembly Room. The curators emphasized that they don’t encounter the same conflicts of interest as galleries do, as they

When I sat down with these three inspiring women, we spoke about their goals for Assembly Room. The curators emphasized that they don’t encounter the same conflicts of interest as galleries do, as they don’t represent artists. “We function more like matchmakers,” Topchiy notes. None of the three are American, and they find themselves startled by the amount of competition and judgment that often takes place between women in this country. Their ultimate mission is to provide a space of support and advice for female curators that is devoid of any rivalry.

“I wish the world didn’t need these [all-female] spaces,” Gallio states, “but it does.” Aiming to build a strong community, Assembly Room opens up the category “woman” to all demographics, tapping into a wide range of different networks of people. As exemplified by the Christine Blasey Ford case, telling her story is often the only form of action a woman is allowed to take, and even this tends to be dismissed. When voicing our experiences is not enough, occupying physical space can be the most powerful act of resistance.

Multiplicities Vol. 1 Continuous Unknowing: Blake Daniels, Helena Metaferia, Brett Seiler *continues at Assembly Room (191 Henry Street, Chinatown, Manhattan) through November 18. It is curated by Natasha Becker.*

TAGS

- Assembly Room
- Natasha Becker
- Paola Gallio
- Yulia Topchiy

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# Assembly Room: A Place to Gather

Interview by Jessica Oralkan

📷 (from left to right): Yulia Topchiy, Paola Gallio and Natasha Becker







We had a deep desire and need to give a voice to independent women curators by supporting their vision, creative endeavors, and building a community around us.

As part of NADA's New York Gallery Open, some of New York's most celebrated galleries talk to Collecteurs about the current cultural landscape and why community is the key to the vitality of the overall arts ecosystem. Here we speak to the founders of Assembly Room: Paola Gallio, Natasha Becker, and Yulia Topchiy

[Follow Assembly Room on Collecteurs and view the most recent exhibitions.](#)

**Collecteurs:** When was the project space launched? How did it all start?

**Natasha Becker:** Opening the space happened quite suddenly and was a genuine *carpe diem* moment. But our desire to have a space dedicated to voicing our ideas, actualizing curatorial projects, and creating community, existed long before we opened. A year before, we started inviting other independent women curators to an informal monthly gathering. We would meet in our homes and at restaurants, talk shop, and support each other's projects. Communing with each other on a regular basis definitely inspired us to take the next step.

**Paola Gallio:** We opened Assembly Room in September 2018







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**Paola Gallio:** We opened Assembly Room in September 2018 and I curated our first show, *Soft Power* with works by artist, Fawn Krieger. She is an artist I have known and worked with before coming to New York. I visited Fawn's Studio during the summer and saw her "Experiments in Resistance" work: a series of sculptures in cement and clay that are reflections on the meaning of resistance as it occurs or happens between two materials, as an action between two bodies, and resistance as a political work in opposition to Trump's election. Fawn's work was able to poetically express our own intentions and sensibility towards social and political issues that we believe in and stand behind.

**C:** What inspired you to start the space? What need were you trying to fulfill?

**Yulia Topchiy:** The project emerged from the deep desire and need to give voice to independent women curators by supporting their vision, creative endeavors, and building a community around us. Natasha and I have been independent curators for over 6 years in New York City and we noticed the lack of support for independent women curators and limited physical spaces where one can curate shows, organize parallel programming, and build audience without paying a fee for the space. We wanted to fill the gap and create an environment where we provide support for independent women curators and help them realize their exhibitions, and further serve as a hub for workshops, apprenticeships, screenings, and performances in our space.

**Natasha:** What was important to us also, was the awakening that has taken





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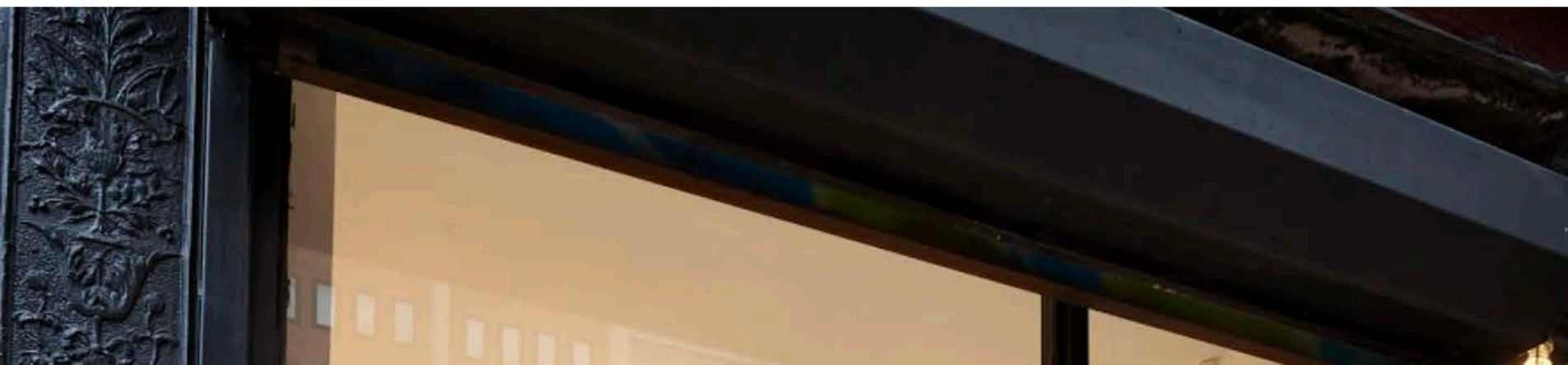
**Natasha:** What was important to us also, was the awakening that has taken place in the culture at large over the last two years; the groundswell of activism by women, the Me Too Movement, Black Lives Matter, March for Our Lives, the surge of women and L.G.B.T.Q candidates in an election year. It put a glaring spotlight on hypocrisy, misogyny, racism, greed and abuse of power. This situation makes it clear that we need more women-centered spaces, more collective organizing, more success on our own terms, and more equality all-round.

**Paola:** We want *Assembly Room* to be space for opportunities. Our door is open. It follows the commercial gallery model in its exhibition schedule but it operates and stands on its own with a specific mission, creating connections, supporting independent women curators.

Also, curatorial opportunities are not proportionate to the number of young students that graduates with degrees from curatorial programs each year. Being curators ourselves we are trying to take actions toward an ecosystem that is no longer sustainable, creating an inclusive place for dialogue among galleries, institutions, and community, and maintain the freedom to expand beyond any present boundaries.

**C:** Local support systems seem to be the key to success in the current cultural landscape. We'd love to know more about any current support systems you have in your neighborhood.

**Yulia:** In November we opened an exhibition, *Looking into Spotless Rain*,







**Yulia:** In November we opened an exhibition, *Looking into Spotless Rain*, focusing on learning more about community in our immediate neighborhood and working with artists from Chinatown addressing the sense of community, gender issues, family structures, and personal oral history across the Asian diaspora. We are tremendously thankful for NYPL Seward branch and Manny Cantor Center | Educational Alliance for allowing us to create workshops for their community and engage with local residents further fostering the bond with the immediate community around us. We also have the support of the NADA community and we are very fortunate to be part of their upcoming March program. We are excited to become NADA members and be a part of an organization dedicated to supporting new voices in contemporary art.

**C:** As consumption of culture shifts more and more online. What creative ways are you exploring to continue to be relevant? What part does the community play in this?

**Yulia:** Assembly Room is on Artsy and we also use Instagram account to promote our exhibition programming, events, and workshops. We know that we can reach global audience this way and connect with independent women curators from all over the globe. For our open call we got applications from European, African, and Middle Eastern curators which was amazing to see how online presence helps us to reach our mission and connect with women sharing the same passions and curatorial independent voice. That being said, we always wanted to have a space and strongly believe that having a physical space is key to truly connect with your community through committing to monthly gatherings, sharing ideas, gathering feedback, and learning through others in the art industry. Maybe we are old fashioned this way but we love our space, our events, our







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**Paola:** The Art World is shifting more and more into nomadic nature. Hundreds of fairs around the world make art dealers unstoppable to travel from New York to London to Dubai and to Hong Kong. Their online presence is their way to create a community that can travel with them. We believe that it's necessary to have a home for ideas and stories, a safe place to create connections.

There is a need for a place to meet.

There is a need for dialogue.

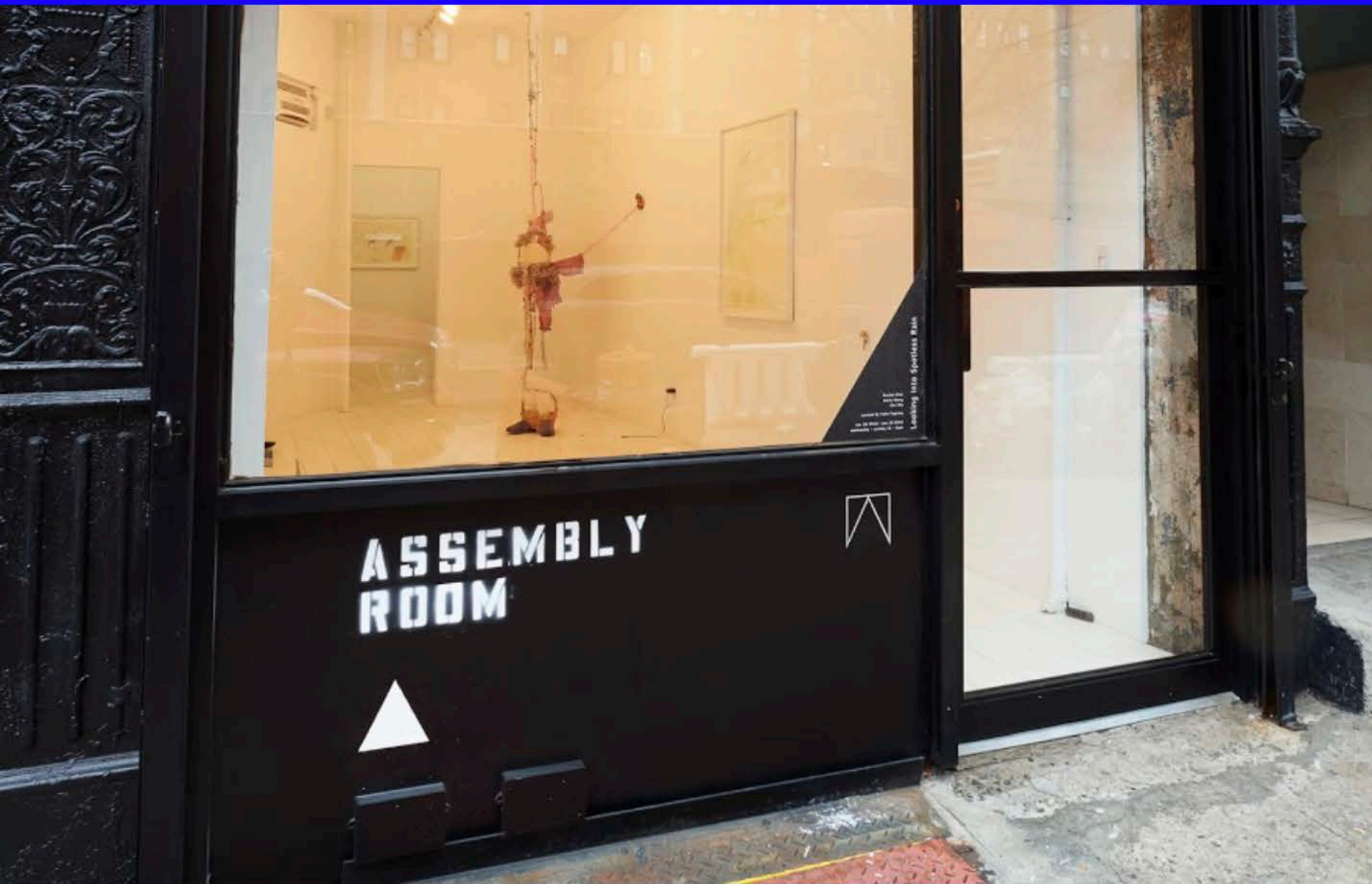
We need a clan.

**C:** It's becoming increasingly challenging to drive steady foot traffic into gallery spaces. What brings visitors?

**Natasha:** We get most of our foot traffic on popular Lower East Side







**Natasha:** We get most of our foot traffic on popular Lower East Side gallery days (Saturday and Sunday) but it's really our network of artists, curators, critics, collectors, and collaborators that bring visitors to the gallery. Also, we are fortunate to be part of a great community of galleries and our neighbors often send their visitors to check out the new kids on the block.

**Yulia:** Word of mouth, social media, critical attention also play important role in putting us on the map.

**Paola:** Also, the nature of our project generates traffic itself. We are open for collaboration and people want to come to visit the space, want to come to connect, and as a karmic response, our audience comes to us because it feels it can contribute to our mission.

**C:** Tell us a little bit about your program. How are the exhibitions chosen?

**Yulia:** Due to serendipity of taking the space, we decided that we should start curating shows ourselves first starting with Paola, followed by Natasha and myself. Following our mission, we launched Open Call in the fall of 2018 and received some incredible proposals for shows in our space. As our audience grows locally and internationally, we get approached by other women curators with proposals and submissions. There is never a shortage of interest and we are so happy to see how

It is very important to everyone, past and present, that this little space on Henry Street remain in the







It is very important to everyone, past and present, that this little space on Henry Street remain in the hands of creatives. Given the rapid gentrification of this most beautiful and diverse part of Chinatown, there is a real fear that the space could become yet another hip boutique or shop of some kind.

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**Natasha:** Our program is for curators and for community. We choose exhibition based on proposals, the Open Call, conversations, and ideas for collaborations from curators who approach us. We encourage as many curators as possible, at any stage of their career, to join us and become part of our community. These interactions are at the heart of our program and really how exhibitions and special projects are chosen. The three of us discuss every proposal or idea together and we decide together. Sometimes, a curator has a brilliant idea and the artist is fantastic but it might be their first time curating an exhibition. So we also give feedback and offer our support and network to the curator and the artist to realize their dream project. Some proposals are mature and developed and the exhibition requires a minimum amount of effort on our part but we provide a space for it to exist. The point is, we choose our exhibitions and projects through conversation and involvement, from start to finish and beyond.

**C:** So many of the other spaces have interesting “backstories.” Does







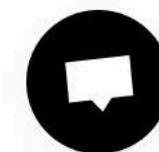
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space could become yet  
another hip boutique or  
shop of some kind.

**C:** So many of the gallery spaces have interesting “past lives”. Does yours have one?

**Yulia:** We are still learning! In fact, Yuchen Chang, an artist from our open call proposal, shared with me that she used to take classes at the print shop in our sidewalk cellar space back in 2006 learning how to make Risograph prints, a popular screen print technique which was adapted in Japan for office use. Before Assembly Room, the space was occupied by SHRINE Gallery run by Scott Ogden who showed mostly outsider artists and now is sharing the space on East Broadway with Sargent Daughters. Prior to that, it was Pocket Utopia and run by artist/curator Austin Thomas. She passed it on to Scott and he passed it on to us! We are all friends and family and support each other along the way.

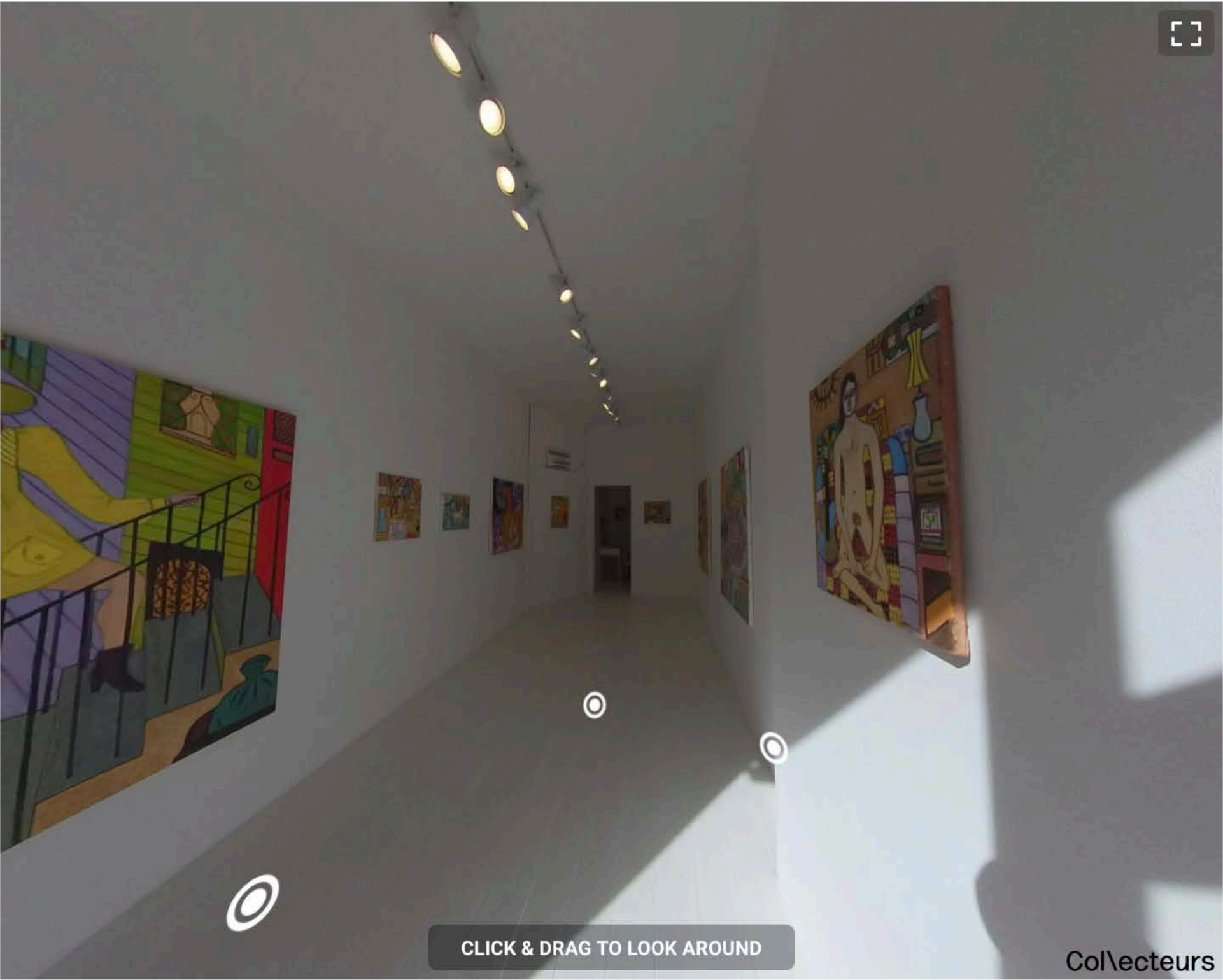
**Natasha:** It is very important to everyone, past and present, that this little space on Henry Street remain in the hands of creatives. Given the rapid gentrification of this most beautiful and diverse part of Chinatown, there is a real fear that the space could become yet another hip boutique or shop of some kind. So there’s this wonderful camaraderie about supporting this space as a gallery and as a creative community.

View the exhibition Ice Cream Social at Assembly Room  
in 3D/ VR





# View the exhibition Ice Cream Social at Assembly Room in 3D/ VR







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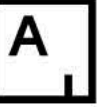


# SOFT POWER

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# SOFT POWER

ASSEMBLY ROOM is pleased to have one of our founders, curator Paola Gallio, open our platform with the exhibition SOFT POWER — a solo presentation of work by FAWN KRIEGER

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Sep 14th – Oct 14th 2018  
New York, 191 Henry Street Map & Full Hours



Fawn Krieger  
*Experiment in Resistance 36*, 2018  
Assembly Room  
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<https://www.artsy.net/artwork/fawn-krieger-experiment-in-resistance-11>



Fawn Krieger  
*Experiment in Resistance 29*, 2017  
Assembly Room  
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Fawn Krieger

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Fawn Krieger

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Fawn Krieger

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Fawn Krieger  
*Experiment in Resistance 38*, 2018  
Assembly Room  
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Press Release

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## Press Release

SOFT POWER debuts Krieger's newest body of work, Experiments in Resistance, begun following the U.S. Presidential inauguration of Donald J. Trump. In this series of sculptures, the artist presses fired clay slabs into ceramic troughs containing wet and dyed cement. The clay, underglazed in matte atomic era colors, is pressed at various depths and at different times in the cement's drying time, enabling the artist to study a vocabulary of haptic pressure as well as the displacement caused from a soft collision between material bodies. Krieger's Experiments explore the possibilities of a concrete archive of resistance, refusal, and displacement as it emerges from the body, and before it becomes connected to language, thoughts, belief systems, and conflict.

The exhibition also includes an installation from Krieger's ongoing project, OUTFIT. This hand-made, modular, and practical work-wear line is informed by Cold War consumerism. Originally framed as a mail-order economy, OUTFIT is informed by East German and Soviet mail order catalogues, which the artist has been collecting for many years. OUTFIT is wearable theatre, designed for working bodies moving through urban spaces from morning to night.

The show's title, SOFT POWER is a term historically used to describe a technique of implementing domestic goods as tools for political and cultural persuasion. The works in this show borrow this framework as a means to explore resistance —both physically and socially.

## Follow Artists In This Show

**FAWN KRIEGER**  Follow



Fawn Krieger received her BFA from Parsons – The New School and her MFA from Bard College's Milton Avery Graduate School of the Arts. Her work has been featured in the New York Times, Artforum, Art in America, Sculpture Magazine, NY Arts, Flash Art, and Texte zur Kunst. She lives in NYC.



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# INDEPENDENT WOMEN CURATOR MEET UP: NLE LAB AND ASSEMBLY ROOM

December 19, 2018

6:30 pm - 8:30 pm

191 Henry St New York, NY 10001

Assembly Room

191 Henry Street

New York, NY 10001



## December 19, 2018

6:30 pm - 8:30 pm

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Assembly Room

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New York, NY 10001

Independent Women Curator Meet Up: Join No Longer Empty at Assembly Room NYC to learn about NLE Curatorial Lab, a four-month professional development intensive for emerging curators and cultural workers interested in direct experience curating site-responsive and community-centered curatorial programs in unique spaces. Rachel Gugelberger, Curator & Director NLE Lab, will share information about the history of the program and application guidelines. The 2019 NLE Lab is partnering with NYC Health + Hospital Kings County in East Flatbush, Brooklyn, to support curators, artists and community members in creating experiences that explore the critical role that art plays in the wellness of a community. The NLE Lab information session will be followed by an open conversation about independent curatorial paths, opportunities, and resources.

Assembly Room is a curatorial platform that invites female curators to collaborate, come together, break the rules, defy the status quo, and create compelling art, exhibitions, and experiences. The Independent Women Curator Meet Up is held the third Wednesday of the month. Assembly Room NYC was co-founded by Paola Gallio (2015 NLE Lab), Natasha Becker and Yulia Topchiy.

Photo: Exterior of Assembly Gallery courtesy of Yulia Topchiy.



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## Private Tour of Linger Still at Assembly Room - NYC

Thursday, April 25, 2019

6:30 PM – 8:00 PM

ASSEMBLY ROOM

191 Henry Street, New York, NY 10002 ([map](#))[Google Calendar](#) · [ICS](#)

FDC private tour of Linger Still, an exhibition curated by [Emily Burns](#) showcasing new work by [Kaveri Raina](#). In her paintings, Raina depicts the sensation of navigating unfamiliar territory. Born and raised in Delhi, India, and moving to the United States at a young age, she grapples with the questions of self and reflects on her past and future through themes of displacement, in-betweenness, and unease through painting. She considers her work an extension of her parents, their upbringing, and the morals and teachings they instilled in her. [Read more](#)

[ASSEMBLY ROOM](#) invites female curators to collaborate, come together, break the rules, defy the status quo, as well as create compelling art, exhibitions, and experiences. They are building a strong community of women to deepen the understanding of women's work and offer support for female curators to achieve groundbreaking and inspiring results.

**MEMBERS ONLY**



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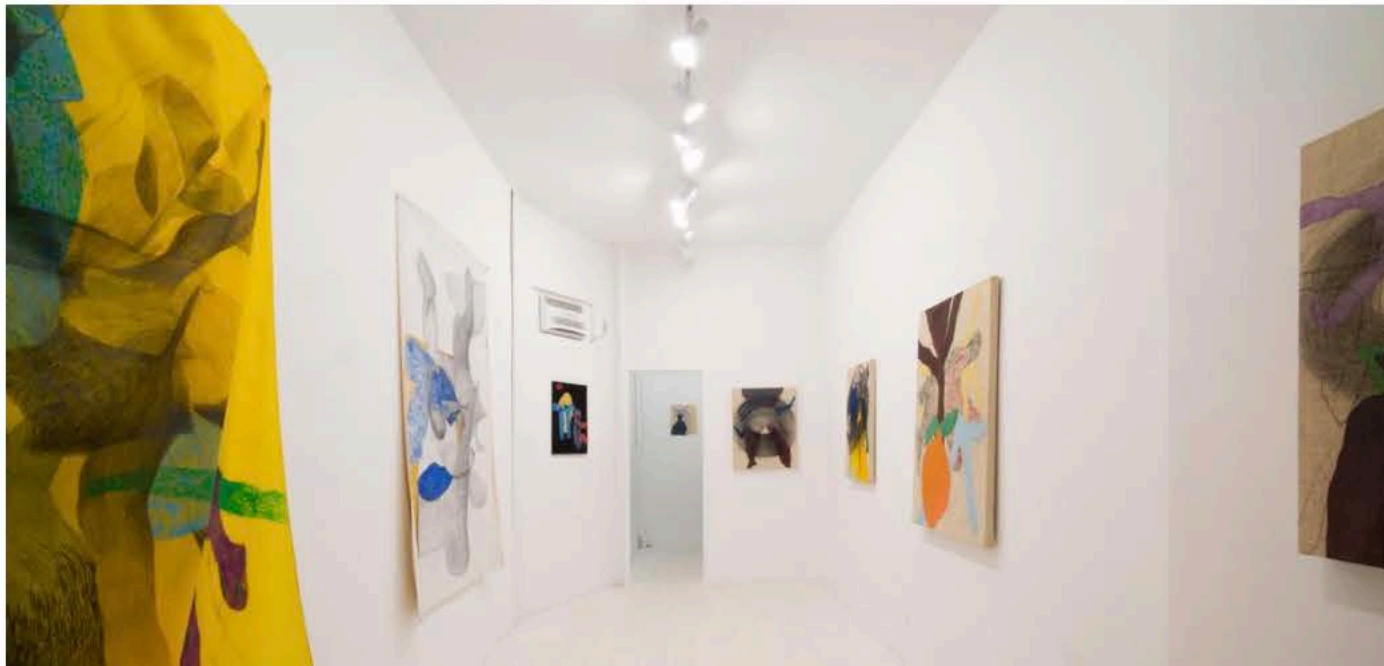
Reflections on the work of contemporary artists

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MAY 2, 2019 BY KATIE HECTOR

## Linger Still – Kaveri Raina at Assembly Room

curated by Emily Burns



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FEATURED ARTICLES

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Ribbons Become Space at SL

July 8, 2019

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Manju Shandler – Moxy for Un-branding

July 1, 2019

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Nota Bene with @postuccio [vii]

June 28, 2019

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Ashley Garrett – Painting Mind and Space

June 17, 2019

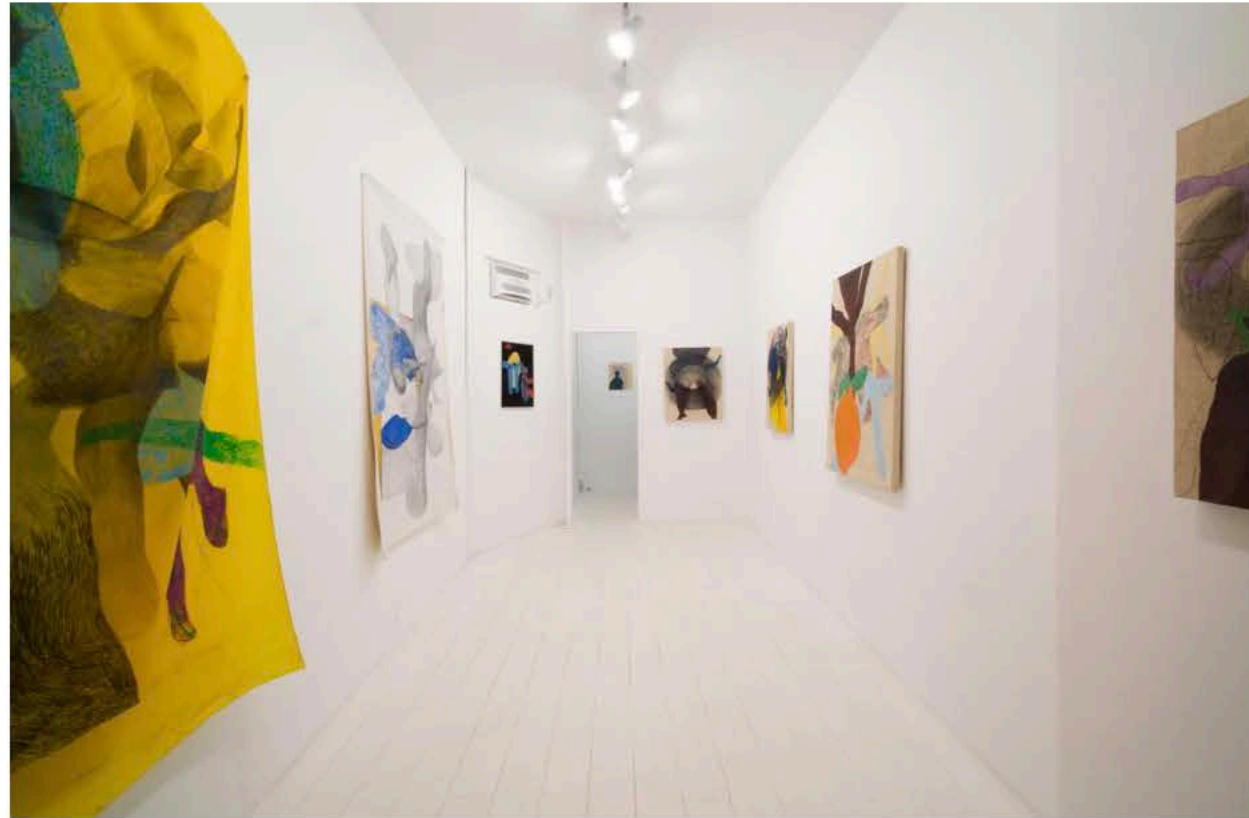
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Nancy Bowen: The Story of Objects

June 10, 2019



curated by Emily Burns



*Linger Still*, (installation view). Image courtesy of Assembly Room Gallery

*Diaspora consciousness* is an acute mindfulness of one's cultural origins post-migration. This awareness can be, "heightened by communication and visits, and is retained in memories, storytelling and other creative forms." Individuals or families who take the risk to migrate must navigate a series of unanticipated complexities away from the support of their families and communities. For those who choose to leave or flee from their homelands the sensation of "otherness" is a pervasive factor in their quest for opportunities, stability, and safety. This uncanny sensation serves as the conceptual pulse and subtle heartbeat for Kaveri Raina's solo exhibition "Linger Still," curated by Emily Burns currently on view at [Assembly Room Gallery](#).

FEATURED ARTICLES

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Ashley Garrett – Painting Mind and Space

June 17, 2019

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Nancy Bowen: The Story of Objects

June 10, 2019

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Altoon Sultan – Luminous Clarity

June 6, 2019

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Tansy Xiao – The Echo of Journeying

May 28, 2019

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Formula 1: A Loud, Low Hum at CUE Art Foundation

May 22, 2019

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Long Time Passing – A Campfire Story

May 20, 2019

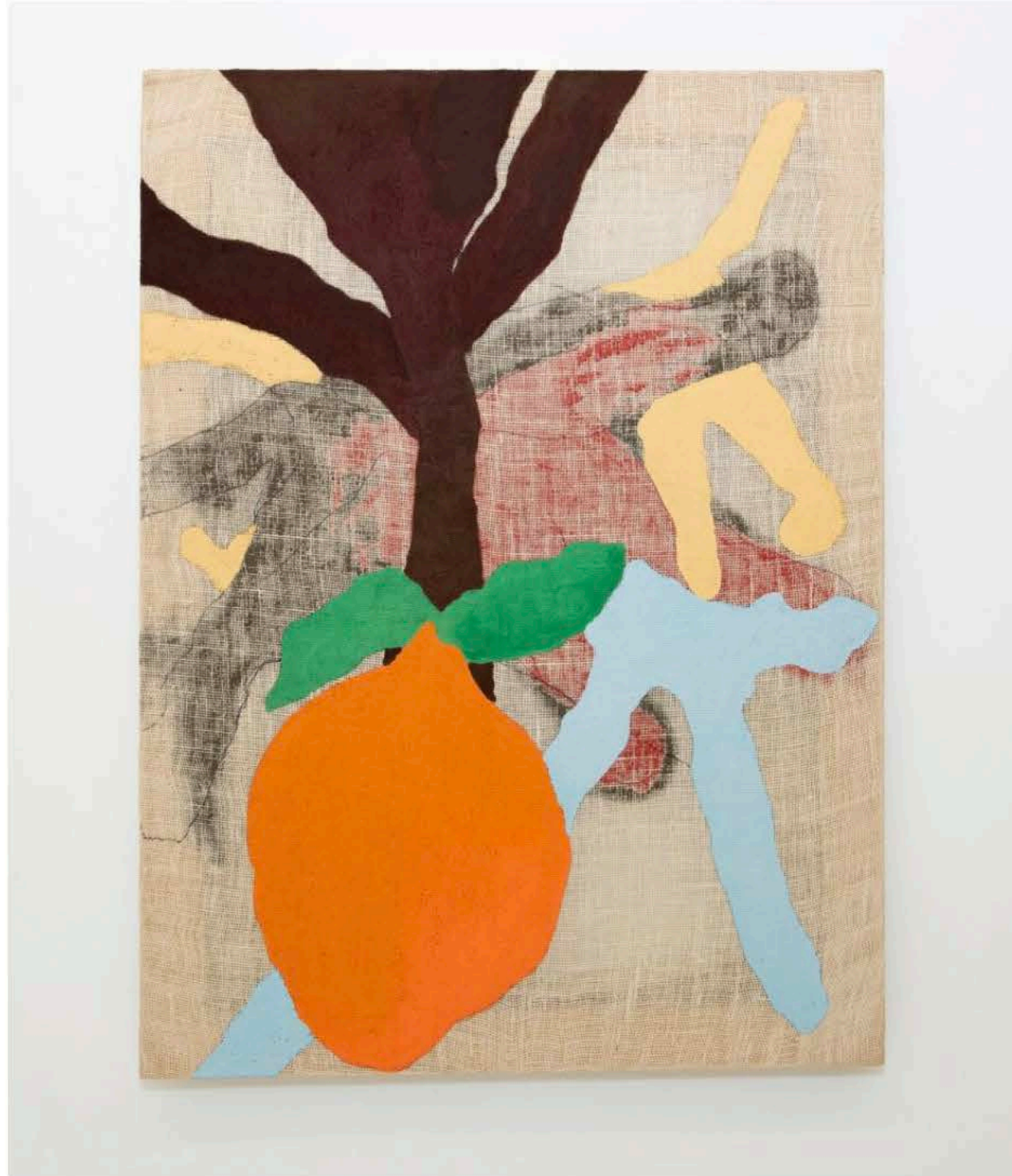
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Erika Ranee – Wired for Bold

May 14, 2019

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Kaveri Raina, *Le mon Or ange, to hover*, acrylic and burlap, 48 x 36 inches, 2019. Image courtesy of Assembly Room Gallery

Raina, who grew up in Delhi India, migrated to the American Midwest with her family at the age of eleven. The experience of settling in a new country and adjusting to a different culture during adolescents has shaped her personal philosophies and artistic path. Her atypical



Raina, who grew up in Delhi India, migrated to the American Midwest with her family at the age of eleven. The experience of settling in a new country and adjusting to a different culture during adolescents has shaped her personal philosophies and artistic path. Her atypical method of painting incorporates a toolkit of disruptions. For Raina the process of painting or drawing is an open-ended dance of mark making, chance, and erasure. In the studio Raina will systematically rotate the orientation of a work in progress, layer billows of graphite marks over and under painted forms, and pour paint onto the obverse of a work which then seeps through to the front, creating ghost-like impressions. The decision to embrace such obstructions gives the work an unpinnable quality representative of a journey that does not end once the destination is reached.

The gallery's main room contains a collection of seven works, two large works one fabric, the other on canvas installed on the west wall. The remaining five works are a range of medium sized paintings on burlap hung throughout the space. The show includes recent work from 2018 to the present and symbolizes a shift from the past work as Raina exchanges vibrant jewel-toned surfaces with fields of muted unaltered burlap. Attenuated shadows, plump fruit, and ambiguous silhouettes rendered in peculiar pairings of hooker green, cadmium orange, icy blue, lilac, medium yellow, and red oxide mingle in the center of each painting. There is no foreground, no sky, and no gravity in these works as abstracted figures cohabit upon the raw khaki colored substratum. The coarse tactility of the unbleached burlap derails lines, absorbs pigment, and slur graphite marks.







Kaveri Raina, *Sense of Doom*, acrylic, graphite, burlap, 30 x 24 inches, 2018-2019. Image courtesy of Assembly Room Gallery

Raina, began intuitively investigating burlap as material in 2015 while in graduate school at The Art Institute of Chicago. Only after she became familiar with formal capabilities of the material did Raina remember,



Raina, began intuitively investigating burlap as material in 2015 while in graduate school at The Art Institute of Chicago. Only after she became familiar with formal capabilities of the material did Raina remember, “seeing empty burlap rice sacks around the trash can ready to be thrown out”, in her parent’s home in Delhi. This memory from childhood further solidified a connection between the humble textile and her personal history. Imbued with a new sense of cultural significance, burlap became a principal material for Raina who then sought, “to elevate the dejected material through painting.” By way of medium choice and color Raina formally examines her own history through memories in order to heal, regain, and reaffirm a sense of identity. The works in “Linger Still” grasp an abstruse third identity, one which is constantly, “figuring out a sense of location, space, and place,”as she says. The state of in-betweenness defines this selection of paintings which posses an ancient yet ever evolving quality.



*Linger Still*, (installation view). Image courtesy of Assembly Room Gallery



In the back viewing room a grid of nine graphite drawing on white paper serve as a key for unlocking the coded abstract forms that inhabit Raina's paintings. While attending Skowhegan in the summer of 2017, Raina was pushed to focus more time and attention on drawing as a discipline. Over the course of a subsequent residency at Lighthouse works she committed to honing her hand and dedicated the six weeks to producing a volume of works on paper. Although drawing is a new addition to Raina's practice, it has become important cornerstone for her process. Through this series of drawings it's evident that the clouds of repetitive graphite gestures visible in the paintings on burlap originated on these pristine 11 x 14 surfaces. Crisp lines, gradients, and layers ebbing forms rendered in shades of gray sit in contrast against the stark white ground of the paper. The inclusion of these works grant viewers valuable insight into Raina's methodology of image making.







Kaveri Raina, *Hover to Dissolve*, graphite, oil pastel, fabric, 80 x 57 inches, 2018-2019. Image courtesy of Assembly Room Gallery

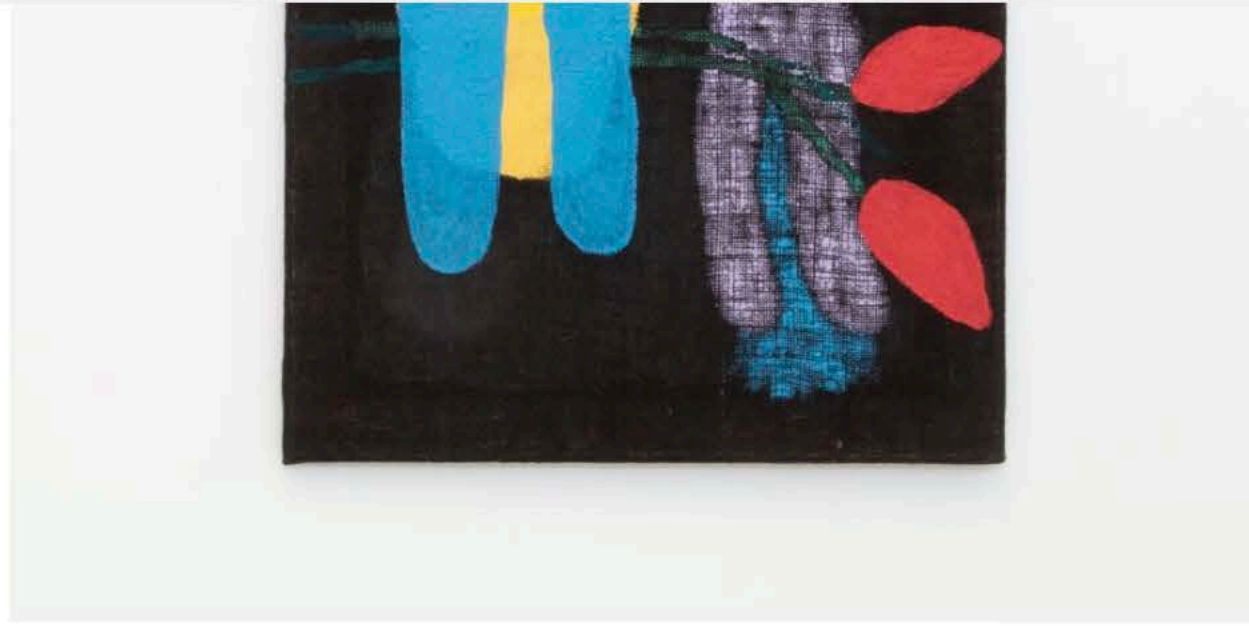




Kaveri Raina, *Droopy Ponytail*, acrylic on burlap, 24 x 16 inches, 2018.  
Image courtesy of Assembly Room Gallery

Assembly Room Gallery, an impeccably maintained white-walled storefront space, is a fitting setting for Raina's work which explores the ever shifting nature of selfhood. The intimately sized gallery, a long and narrow space with a back viewing room, is nestled on Henry Street, in an obscure zone where the Lower East Side, Chinatown, and Two Bridges neighborhoods fuse. The space is directed by the vision of Natasha Becker, Paolo Gallo, and Yulia Topchiy a trio of women who generatively extend their platform to the art community. The gallery





Kaveri Raina, *Droopy Ponytail*, acrylic on burlap, 24 x 16 inches, 2018.  
Image courtesy of Assembly Room Gallery

Assembly Room Gallery, an impeccably maintained white-walled storefront space, is a fitting setting for Raina's work which explores the ever shifting nature of selfhood. The intimately sized gallery, a long and narrow space with a back viewing room, is nestled on Henry Street, in an obscure zone where the Lower East Side, Chinatown, and Two Bridges neighborhoods fuse. The space is directed by the vision of Natasha Becker, Paolo Gallo, and Yulia Topchiy a trio of women who generatively extend their platform to the art community. The gallery hosts frequent open calls that allow independent curators the opportunity to realize their visions. Such was the case for "Linger Still," a proposed exhibition submitted by curator Emily Burns who championed Raina's work. Assembly Room Gallery provides valuable space, resources, and guidance for female curators and innovators to come together.

***Linger Still*, Kaveri Raina's solo exhibition curated by Emily Burns will be on view at Assemble Room Gallery 191 Henry Street until May 12th 2019.**



New York \ NADA Exclusive

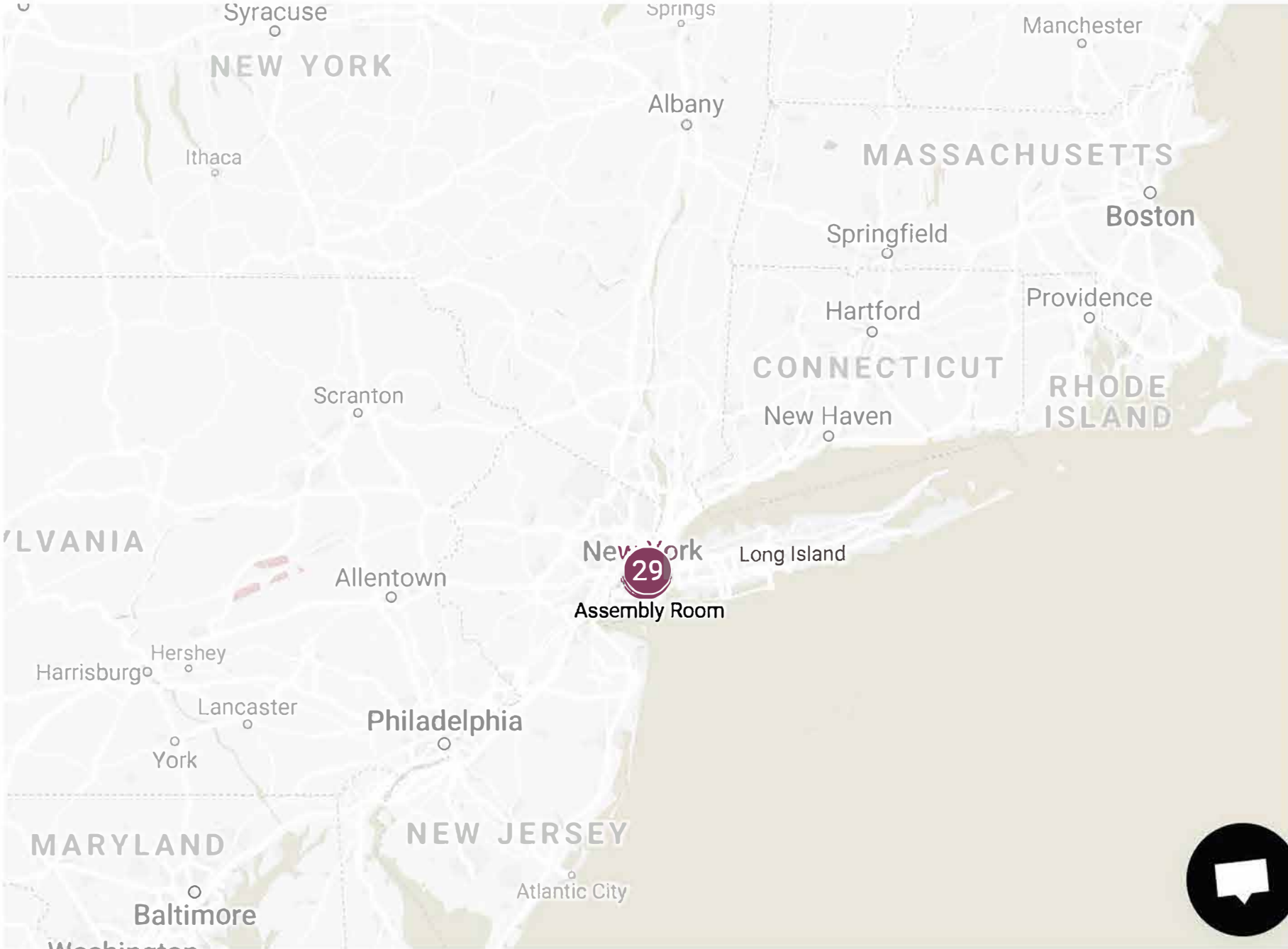
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NADA NEW YORK GALLERY OPEN 2019

New York Gallery Open  
Presented by NADA  
March 4–10, 2019

x Col\ecteurs







## New York \ NADA Exclusive

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### 1. *Assembly Room*

191 Henry Street

*Ice Cream Social* is a solo show of paintings and works on paper by **Nora Riggs** curated by **Paola Gallio** and **Sonia Dutton**. Nora Riggs explores motherhood, everyday domesticity, and memory in a grouping of her new works. The artist arranges still lives and domestic and psychological spaces that we inhabit which recall her own personal encounters. Intimate blueprints derived from her mind's eye originate as memory paintings and become embroidered with fictitiousness in the studio as Riggs reimagines the past interwoven with art historical references throughout. *Ice Cream Social* reveals the intimacy of a world made of everyday scenes remastered through the distortive lens of memory.

Opens March 1st

[VISIT ASSEMBLY ROOM GALLERY ON COLLECTEURS TO SEE THE EXHIBITION](#)



### 2. *Jack Barrett*

173 Henry Street

**Gallery Galerie Galería**

*Gallery Galerie Galería* is an international collaboration of commercial galleries, curatorial initiatives, and artist-run spaces operating as a gallery share and aiming to collectively shape an exhibition. For its inaugural edition, **Jack Barrett** (New York) hosts **Franz Kaka** (Toronto), **Good Weather** (North Little Rock), **LOYAL** (Stockholm), **Galería Mascota** (Mexico City), **Sans titre** (2016) (Paris), **STUDIOLI** (Rome), and **Tatjana Pieters** (Ghent).

The ten-day exhibition takes place from Mar 1-10, 2019

Opening reception from 6-8 pm on Friday, March 1, 2019





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## UPCOMING EVENTS

6 Jul

AT TOURS- LOW COUNTRY

12 Jul

NY| Morning at Wave Hill

14 Jul

NoCal |Summer MeetAt

18 Jul

CHICAGO| Evening at the  
Conservation Center

20 Jul

SOCAL | Redefining Beauty at  
Skirball[Home](#)

## EVENT CALENDAR

Tuesday, March 12, 2019

Monthly

Weekly

Daily

List

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## NEW YORK | MEETAT: CALLING ALL CURATORS TO THE ASSEMBLY ROOM

Start Date: 3/12/2019 6:30 PM EDT

End Date: 3/12/2019 8:30 PM EDT

Venue Name: Assembly Room

Location:

191 Henry St

New York, NY United States 10002

Organization Name: ArtTable

Contact:

Imogen Fairbairn

Email: [programs@arttable.org](mailto:programs@arttable.org)

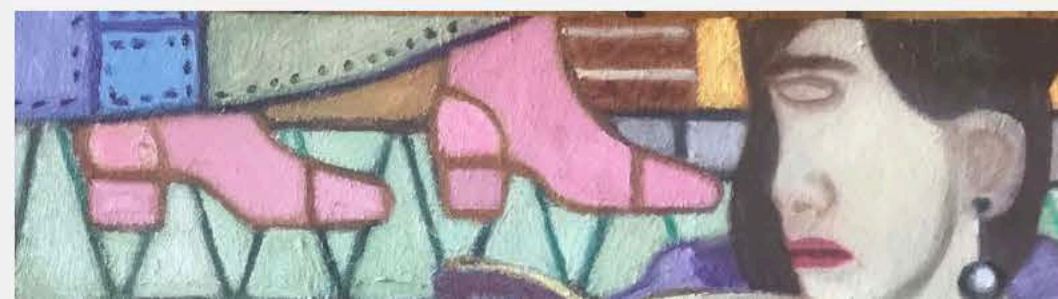
Phone: 212 343 1735 Ext. 13

! This event is full.  
Registrations will be added  
to the waiting list.

## Online Registration

Registration is Closed

Closed: 3/12/2019 1:18 PM

[Display Roster](#)[Add to my calendar](#)[Map](#)[Google](#) | [Yahoo](#)



Conservation Center

20 Jul

**SOCAL | Redefining Beauty at Skirball**

Imogen Farnham

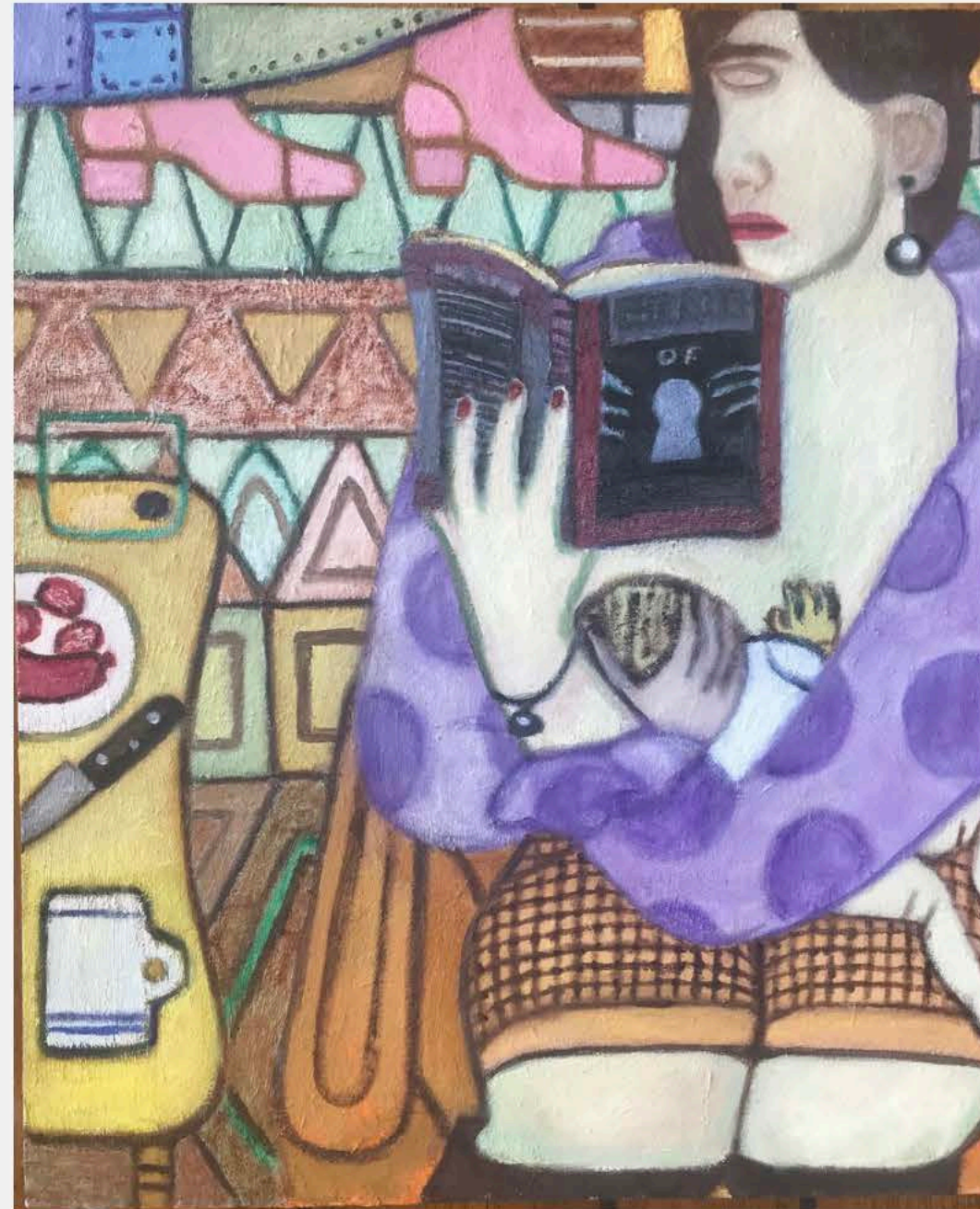
Email: [programs@arttable.org](mailto:programs@arttable.org)

Phone: 212 343 1735 Ext. 13

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**FREE**

Members and guests

ArtTable's MeetAT networking events for members and prospective members returns with a night focused on bringing curators together at the Assembly Room, a platform for independent women curators. All ArtTable member curators and non-member curators are encouraged to attend, network and see this unique space for women



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A MeetAT is a free member-hosted event for existing and potential ArtTable members from all sectors of the art world to mingle and engage with each other in a casual atmosphere. Come solo or bring a guest to this lively gathering that encourages new friends and trusted colleagues to get to know one another better. Without a formal program, everyone is free to network and engage in conversation.

ASSEMBLY ROOM is a space for independent women curators to create community and inspiring art, exhibitions, and experiences. On display will be Ice Cream Social by Nora Riggs, curated by Paola Gallio, co-founder of Assembly Room, and Sonia Dutton, independent curator and an art dealer.

"Our mission is the professional advancement of independent women curators through community. We believe in coming together to collaborate, break the rules, defy the status quo, and create compelling art, exhibitions, and experiences. Our mission creates new opportunities, ideas, and conversations that will lead to female curators achieving groundbreaking and inspiring results. We offer opportunities for curated exhibitions, host monthly Curator Meet Up's, and accept proposals for special screenings, talks, and performances at our Henry Street space.

In the summer of 2018, serendipity and good fortune brought three women together to harness the power of collective organizing and our individual expertise, to give curators a voice. We committed to support them in the process of launching that first exhibition of artists, who may have not been seen otherwise, and to stimulate a dialogue between artists, curators, and the community we bring to the space. Having worked individually in the art world for more than a decade and curating shows on our own, we felt it was time to create a community of strong-minded women who are bound together creatively and in a space dedicated to nurturing and bringing our visions to fruition.

Our passion is to build a community of independent women curators and to succeed in the art world by working together.

It's a great time to be a woman! Many institutions, art galleries, and



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Our passion is to build a community of independent women curators and to succeed in the art world by working together.

It's a great time to be a woman! Many institutions, art galleries, and publications are finally taking a significant look at work by women, women of color, queer women. Now is the time to encourage and support our creativity and expression, to come forward, and speak our truth.

We invite female identifying curators to collaborate, come together, break the rules, defy the status quo, and create compelling art, exhibitions, and experiences. Join us in building a strong community of women to deepen the understanding of women's work and offer support to female curators in achieving excellence."

*Thanks to Louky Keijsers Koning for organizing this program.*



**Image:** Nora Riggs, Nursing and Reading, 2018, Oil on canvas, 19 x 26

Assembly Room Logo

*ArtTable is a 501.c.3 organization. All programs are non-refundable.*

Having trouble registering? Need help modifying or adding a guest to your registration? Email [p](mailto:programs@arttable.org)

[rograms@arttable.org](mailto:programs@arttable.org) for assistance

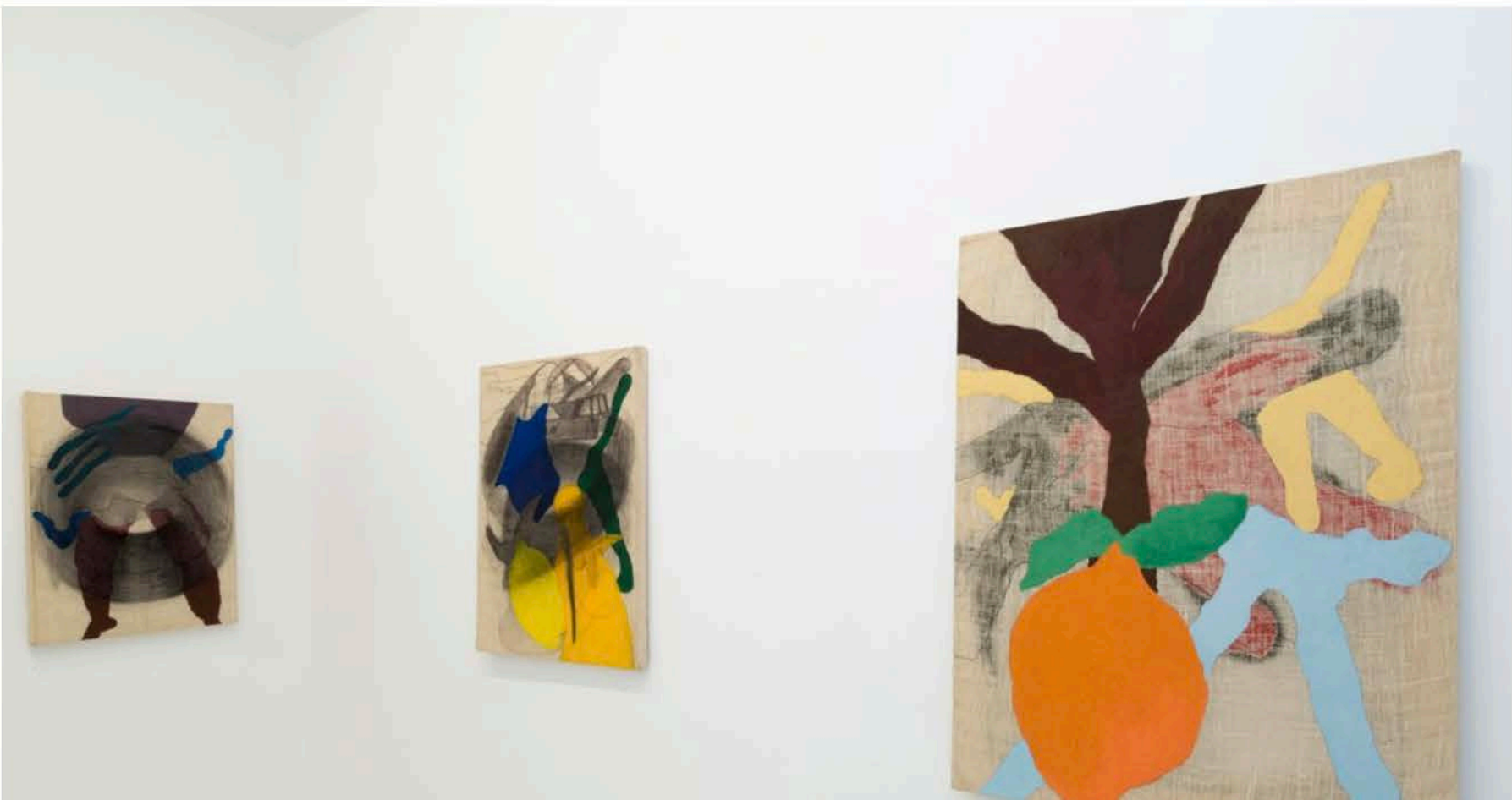


ABSTRACT, DRAWING, NEW YORK, PAINTING, REVIEWS, REVIEWS AND PHOTO STORIES

## Kaveri Raina’s Linger Still, Curated by Emily Burns at Assembly Room

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05/09/2019 by **PATTI JORDAN**



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Kaveri Raina’s *Linger Still*, curated by Emily Burns by Assembly Room.

*Linger Still* is Kaveri Raina’s solo debut of recent paintings and drawings at Assembly Room curated by Emily Burns. This exhibition introduces a distinctive visual lexicon that addresses cultural and spiritual content in relation to the artist’s hybrid identity as both Indian and American. Her dual heritage is boldly confronted in works that tap into the dualities in life as well as her inner reality as an immigrant to the United States.

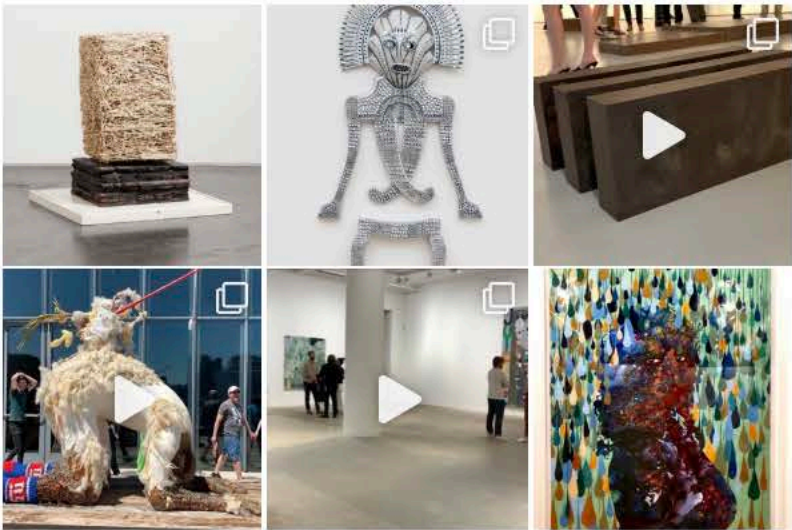
Kaveri Raina’s name is derived from the divine Kaveri River and references the region she inhabited as a child. Her family heritage originates from Kashmir. Located on the border

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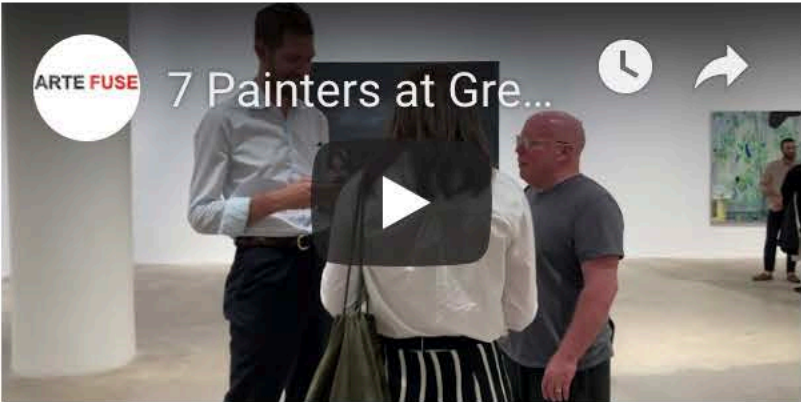
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Kaveri Raina's name is derived from the divine Kaveri River and references the region she inhabited as a child. Her family heritage originates from Kashmir. Located on the border of India and Pakistan, Kashmir is known for its divided history as an ancient center for the development of the spiritual practices of Hinduism and Buddhism and as a disputed territory impacted by warfare.



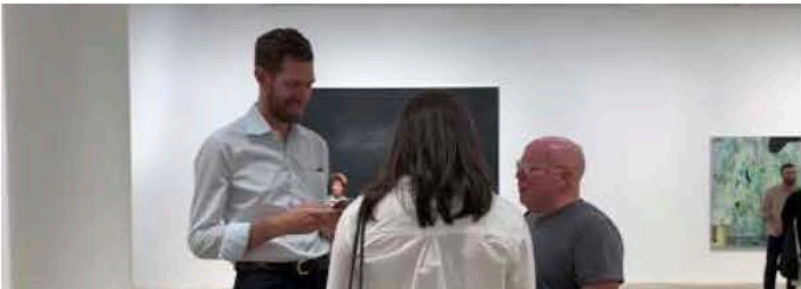
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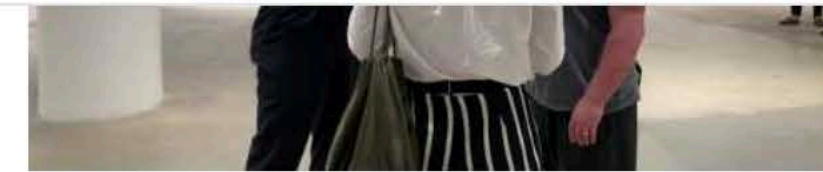
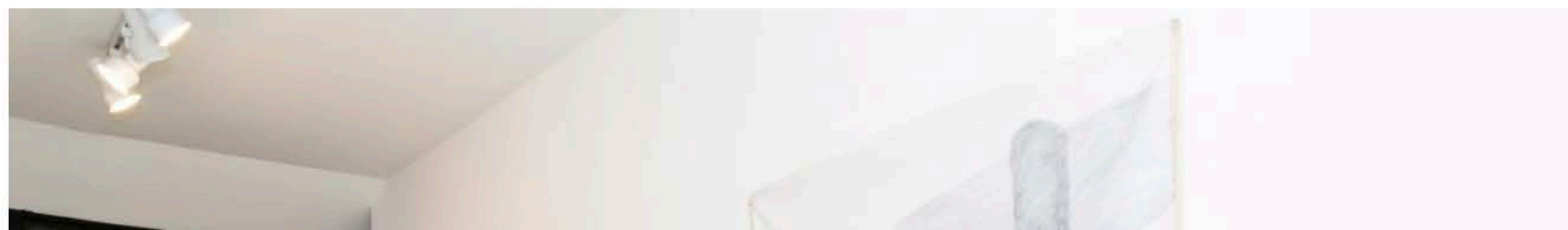




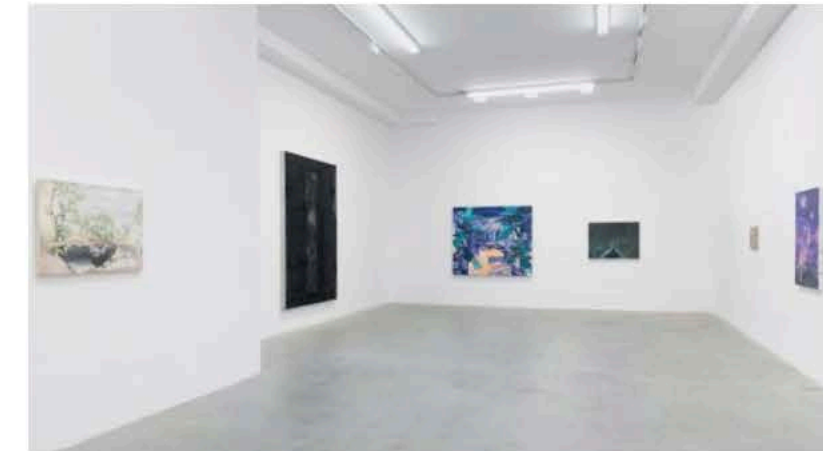


**Kaveri Raina, Dodo's Assortment, Again, graphite, oil pastel, canvas, 74 × 53 in (188 × 134.6 cm).**

Such informed experiences enable Raina to frequent the fine lines between the bordered and the borderless in her work. One way that she pictorially achieves this is by negating the sole use of support structures; the majority of her paintings are either draped or unframed, prioritizing unrestricted approaches to presentation. Furthermore, a loose, organic assimilation of form and paint is expressed in her ability to resist the tendency for any blatant seduction of surface – there are no formal clichés. This is largely accomplished through poured and painted bleeds of what looks like flat house paint but in actuality is acrylic, onto thick substrates of jute canvas. Raina also paints on both sides of the canvas and pure pigment exists alongside its ghosts, or half-tones, created by the bleeding or seepage to the other side. Reminiscent of burlap sacks containing aromatic spices widely seen in India and Pakistan, this unique material recalls Raina's childhood. Ambiguous references to human and animal fragments are invoked on these stained and mottled surfaces in addition to other natural phenomena, such as fruit and plant life. A melting pot of sorts, this cornucopia playfully conflates the genres of still life and figure painting complete with an added dash of abstract expressionism.



**7 Painters at Greene Naftali by Arte Fuse**



**Away in the Hill at GRIMM Gallery by Arte Fuse**



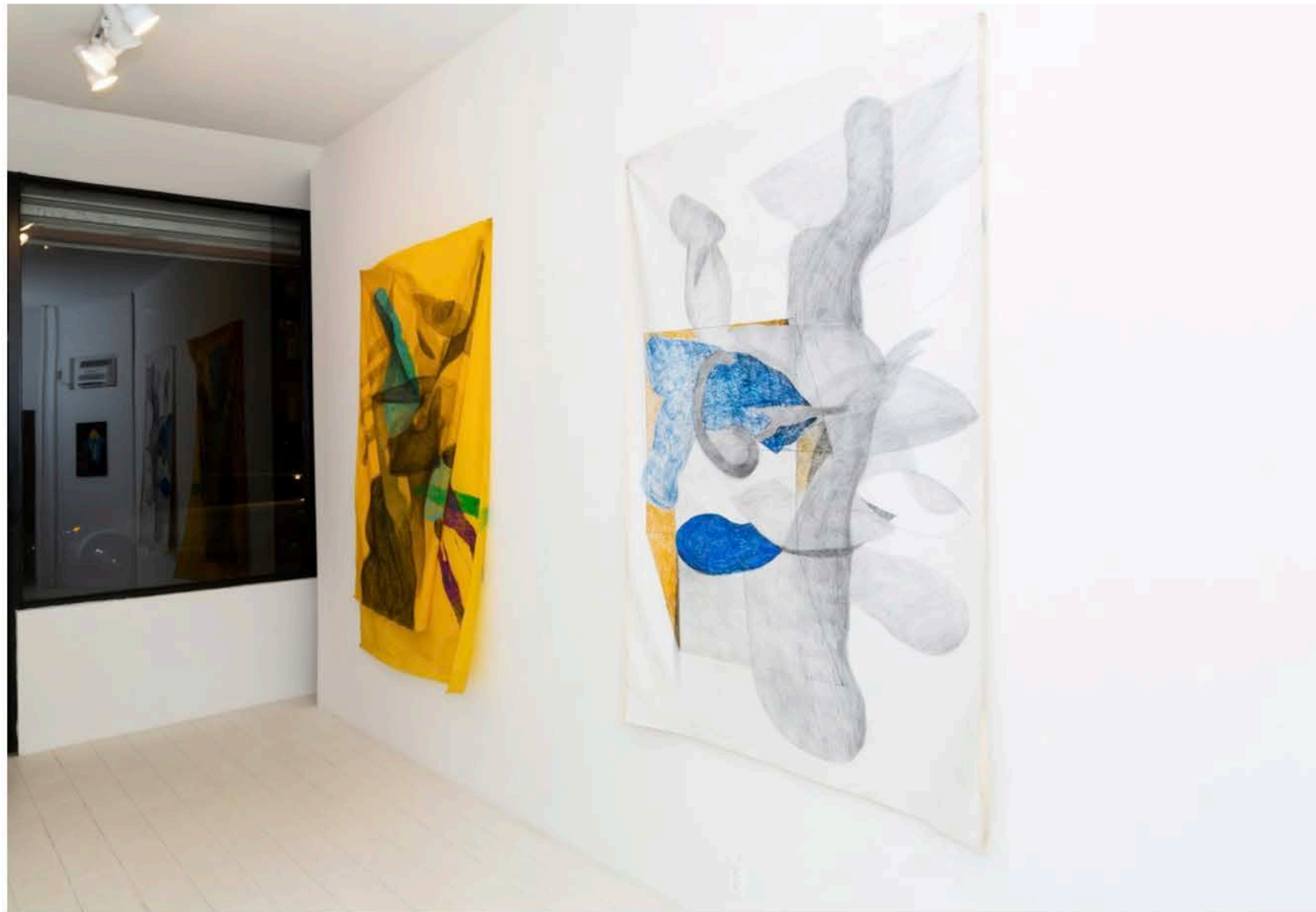
**Terry Haggerty at Sikkema Jenkins by Arte Fuse**







painting complete with an added dash of abstract expressionism.



Kaveri Raina's Linger Still, curated by Emily Burns by Assembly Room.

Although Raina consistently employs an uplifting, sacramental palette of yellows and reds in this series, bifurcate implications of doom and gloom are equally inserted through solid, dark patches of muted brown and maritime blue, seen in *Vortex to Hover II*. Within the push-pull between flat and illusory space, a portal is induced by charcoal lines that are drawn repeatedly over paint in circular motions, creating depth. Iconic in form and



Whitney Biennial 2019 by Arte Fuse



Firelei Báez A Drexycen Chronocommons (To win the war you fought it sideways) at James Cohan Gallery

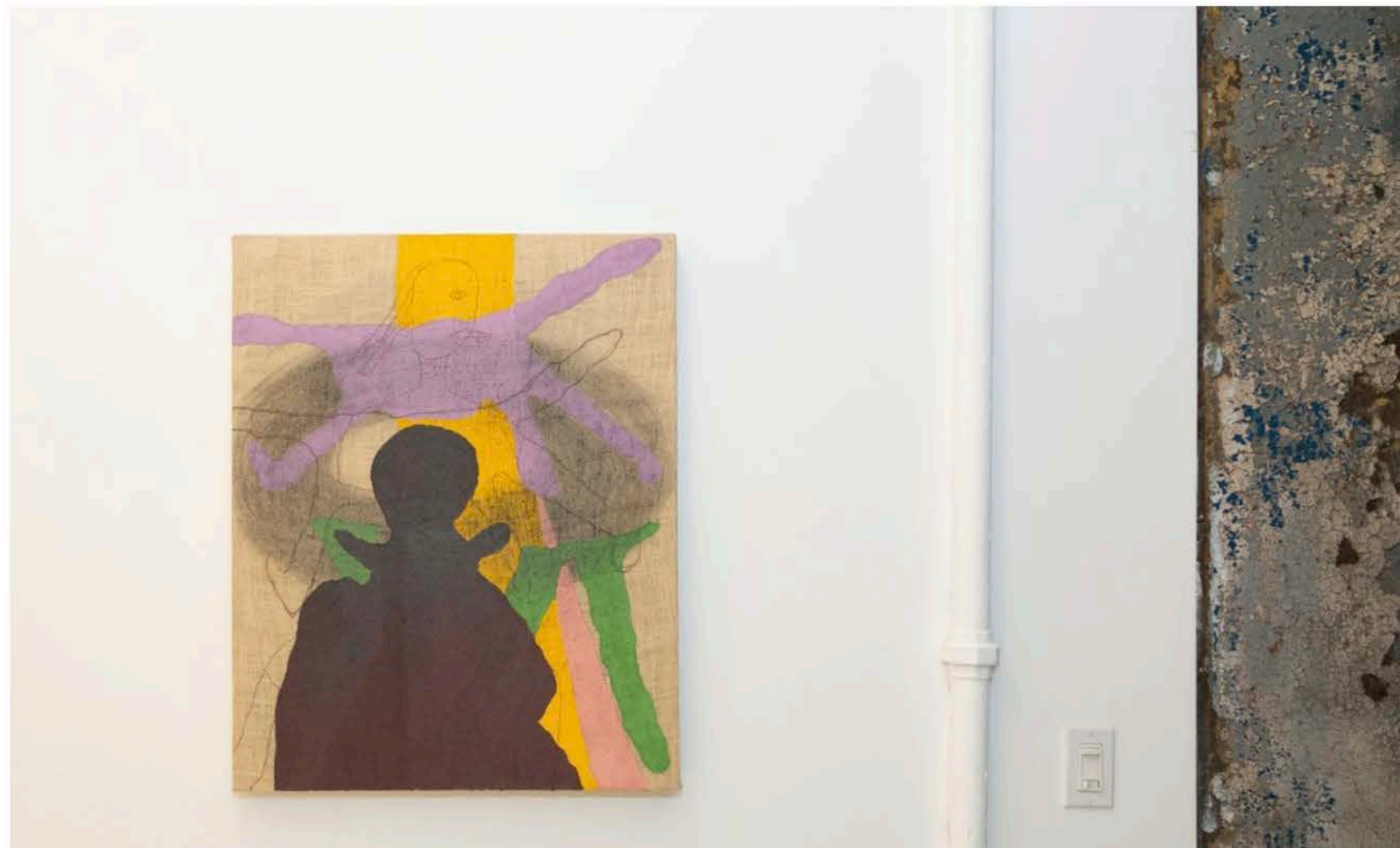


John Baldessari: Hot & Cold at Marian Goodman Gallery by Arte Fuse

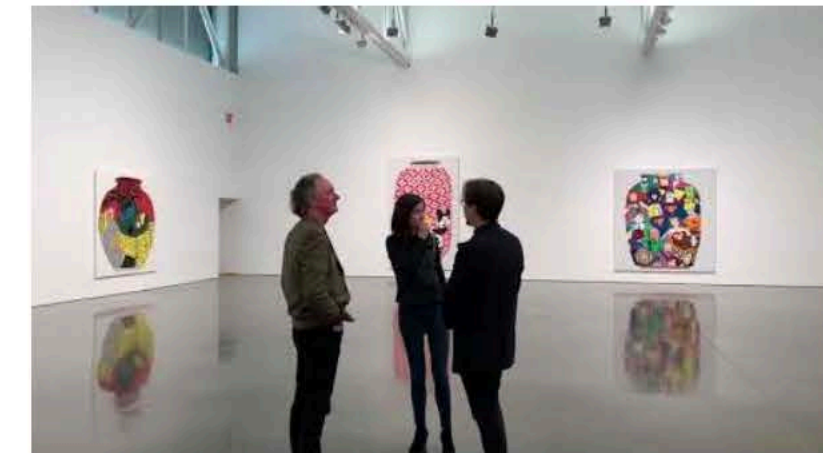




Although Raina consistently employs an uplifting, sacramental palette of yellows and reds in this series, bifurcate implications of doom and gloom are equally inserted through solid, dark patches of muted brown and maritime blue, seen in *Vortex to Hover II*. Within the push-pull between flat and illusory space, a portal is induced by charcoal lines that are drawn repeatedly over paint in circular motions, creating depth. Iconic in form and reductive in color, the composition absorbs one into a whirl-like inwardness of infinite, mystical proportions. The juxtaposition of a central spatial unity against bodily fragmentation assists in substantiating a perceived deeper space whilst simultaneously disorienting the viewer. Effective use of light augments this experience.



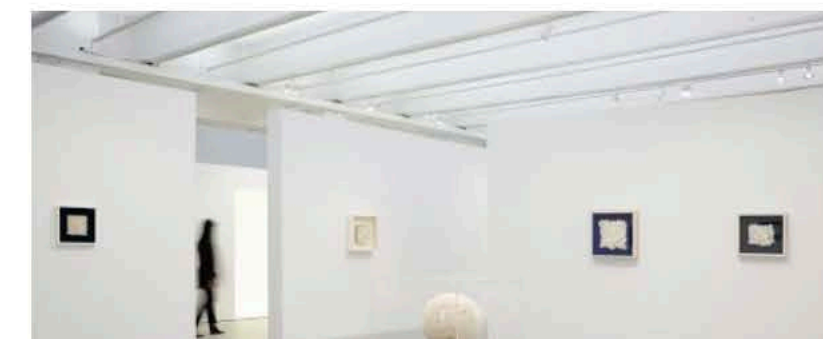
John Baldessari: Hot & Cold at Marian Goodman Gallery by Arte Fuse



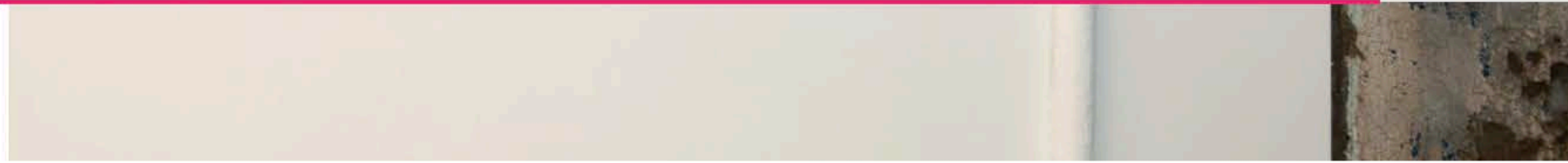
Jonas Wood at Gagosian Gallery by Arte Fuse



Frieze NY 2019 by Arte Fuse







Kaveri Raina, *Sense of Doom*, acrylic, graphite, burlap, 30 × 24 in (76.2 × 61 cm).

In *Sense of Doom*, subtle, bleed-like gradations from crimson to charcoal black add visual power to the gloomy frontal silhouette that is complemented by the adjacent saturated colors, such as yellow and green. Raina not only paints in a yellow the color of turmeric shown here, but is known to rub the spice onto her painted surfaces, re-establishing connections to her Indian roots. In parallel with some of the other works in the show, the painted lines look drawn and the drawn lines, painted. Spiritual associations are further enhanced by the penumbra that is optically created around the dark figure as a result of the gap between sections of flat matte paint and raw canvas.

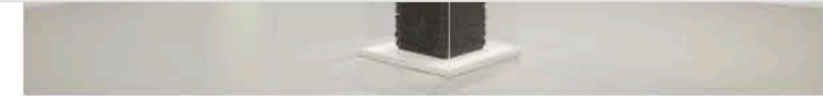
All in all, these multi-faceted, meditative approaches revealed in the paintings as well as the grid of preparatory drawings back of gallery help one to stay and linger, still with the works. They also deliver the palpable experience promised in the show's title.

Kaveri Raina: Linger Still curated by Emily Burns

April 12 – May 12, 2019

ASSEMBLY ROOM | 191 Henry Street | New York, NY 10002

Gallery Hours: Wednesday – Sunday 12 pm– 6 pm



Piero Manzoni : *Lines Materials of His Time* at Hauser and Wirth (22nd street) by Arte Fuse

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# "Interior Landscapes" Exhibition

## Assembly Room



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Ends in 23 days

Curated by Natasha Becker, Paola Gallio, and Yulia Topchiy

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INSTALLATION

ADVERTISE ON NYAB

### Schedule

from June 26, 2019 to August 04, 2019

Opening Reception on 2019-06-26 from 18:00 to 21:00

### Website

<http://assemblyroom.nyc> (venue's website)

### Fee

Free

### Venue Hours

From 12:00 To 18:00

Closed on Mondays, Tuesdays, Wednesdays

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Gabriel Orozco Exhibition at Rat Hole  
Gallery [artbeat.ly/2JhXbHI](http://artbeat.ly/2JhXbHI)

#gabrielorozco @ Rat Hole gallery  
[instagram.com/p/BzTEA60Is-T/...](https://www.instagram.com/p/BzTEA60Is-T/)



### Gabriel Orozco Exhibition

from June 28, 2019 to October 05, 2019 at R...  
[tokyoartbeat.com](http://tokyoartbeat.com)



Jun 29, 2019



New York Art Beat

@NYArtBeat



David Lynch – From the Fringes of the Mind at Gyre  
Gallery [artbeat.ly/2PHzF9q](http://artbeat.ly/2PHzF9q)

#Davidlynch @ GYRE Gallery





## Media

INSTALLATION

ADVERTISE ON NYAB

### Schedule

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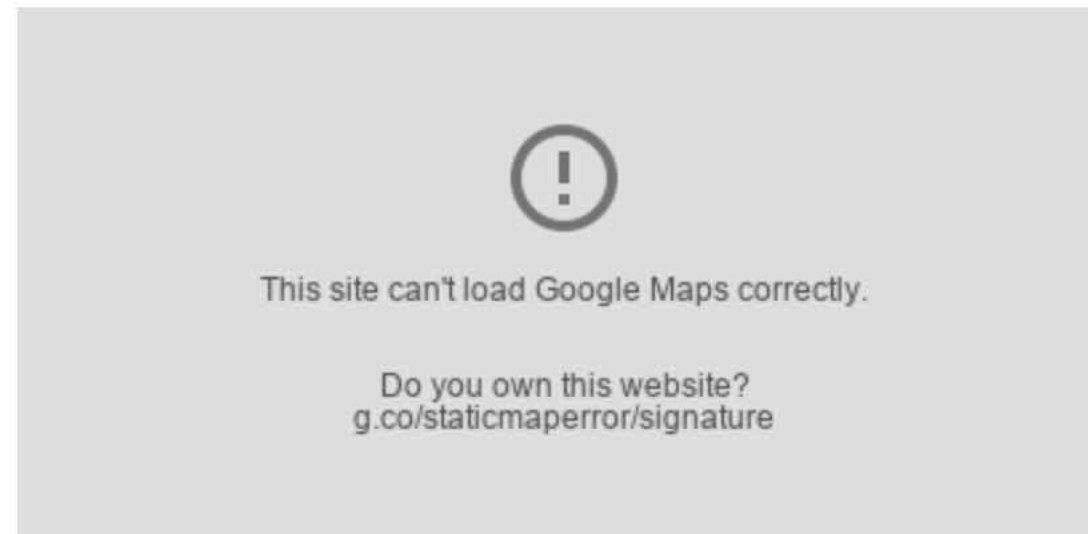
From 12:00 To 18:00

Closed on Mondays, Tuesdays, Wednesdays

### Access

Address: 191 Henry St., New York, NY 10002

Between Jefferson and Clinton Sts.  
Subway: F to East Broadway.



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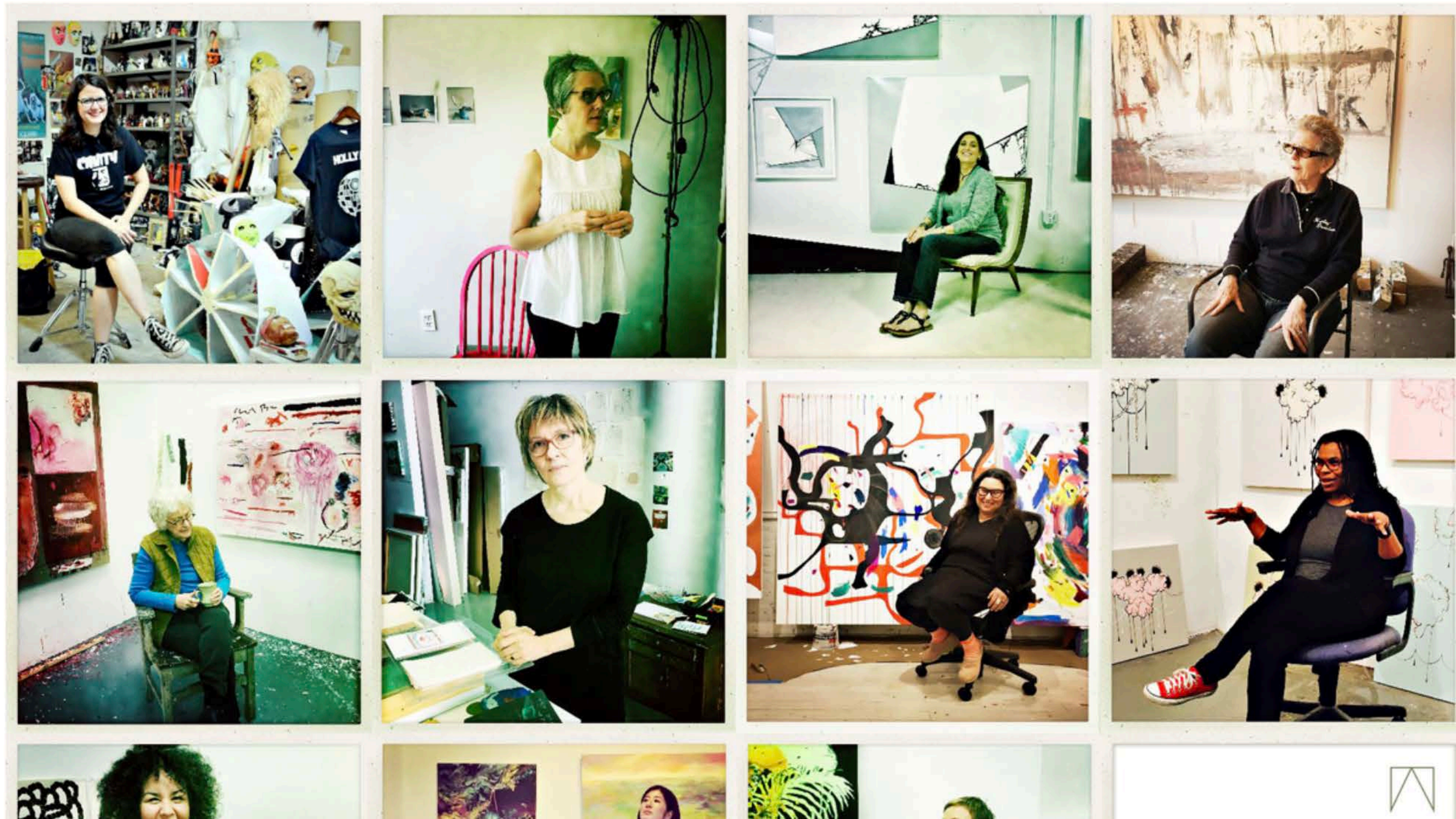
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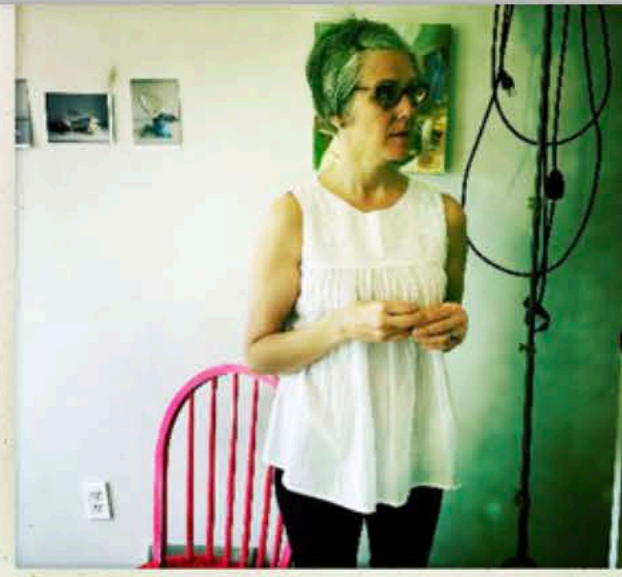
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## Women Painting screening at Assembly Room during NADA NYC week









Friday,  
March 8, 7pm

Assembly  
Room

 NADA NYC  
WEEK



## Friday, March 8, 2019, 7pm

at Assembly Room, NYC, 191 Henry Street, New York, NY

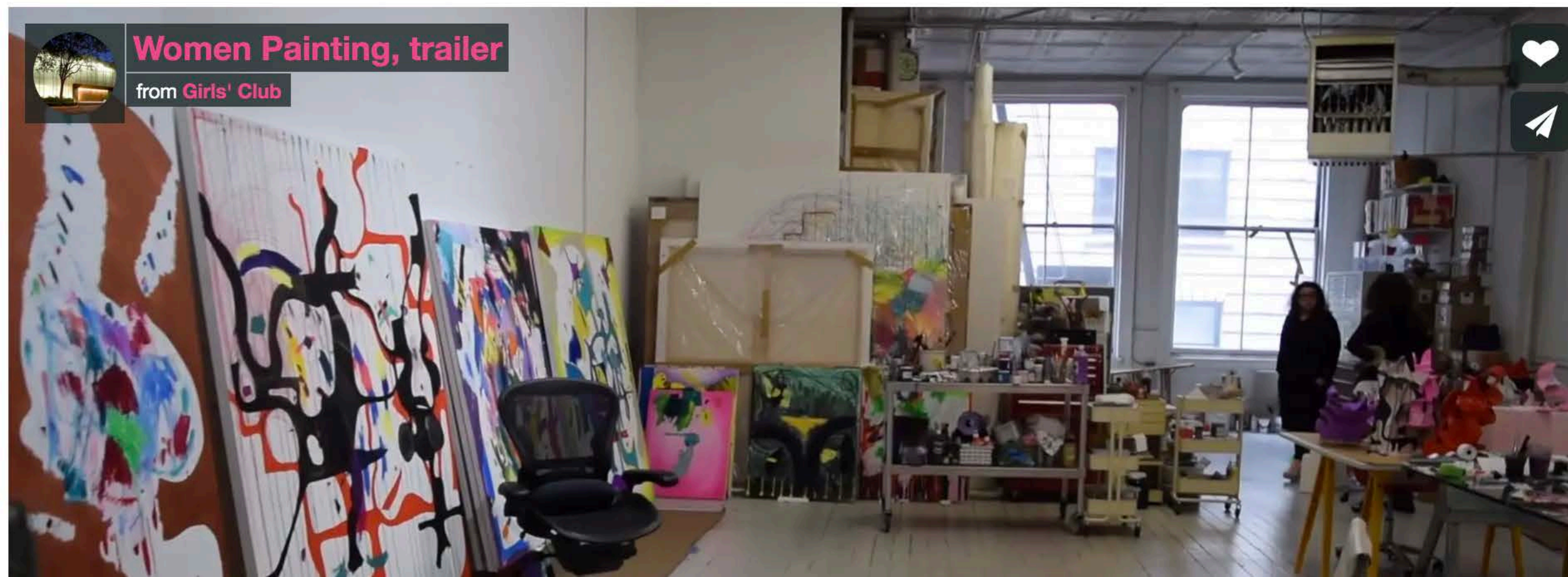
Join Girls' Club in NYC for a screening of Women Painting at **Assembly Room**, during NADA NYC Week, followed by a short Q&A session with Girls' Club directors.

The short video hears from artists Harumi Abe, Elisabeth Condon, Julie Davidow, Louise Fishman, Joanne Greenbaum, Sharon Horvath, Amy L. Mahnick, Beatriz Monteavaro, Vickie Pierre, Joan Snyder and Shoshanna Weinberger in their studios in Miami, Hollywood, New York and New Jersey. Sharing their personal histories, backgrounds, and theories on art, life and feminism, these 11 artists bring viewers into the private spaces of their studios for intimate and candid conversations.

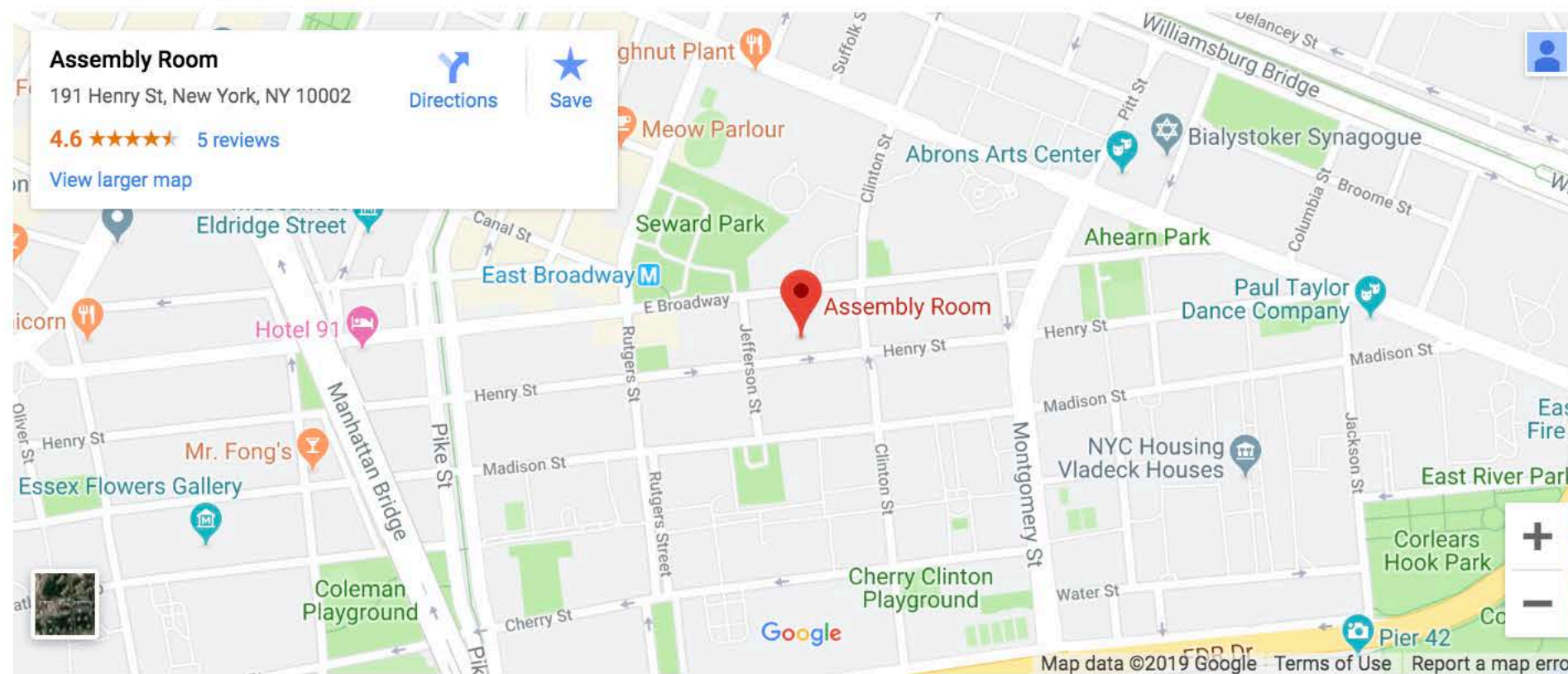
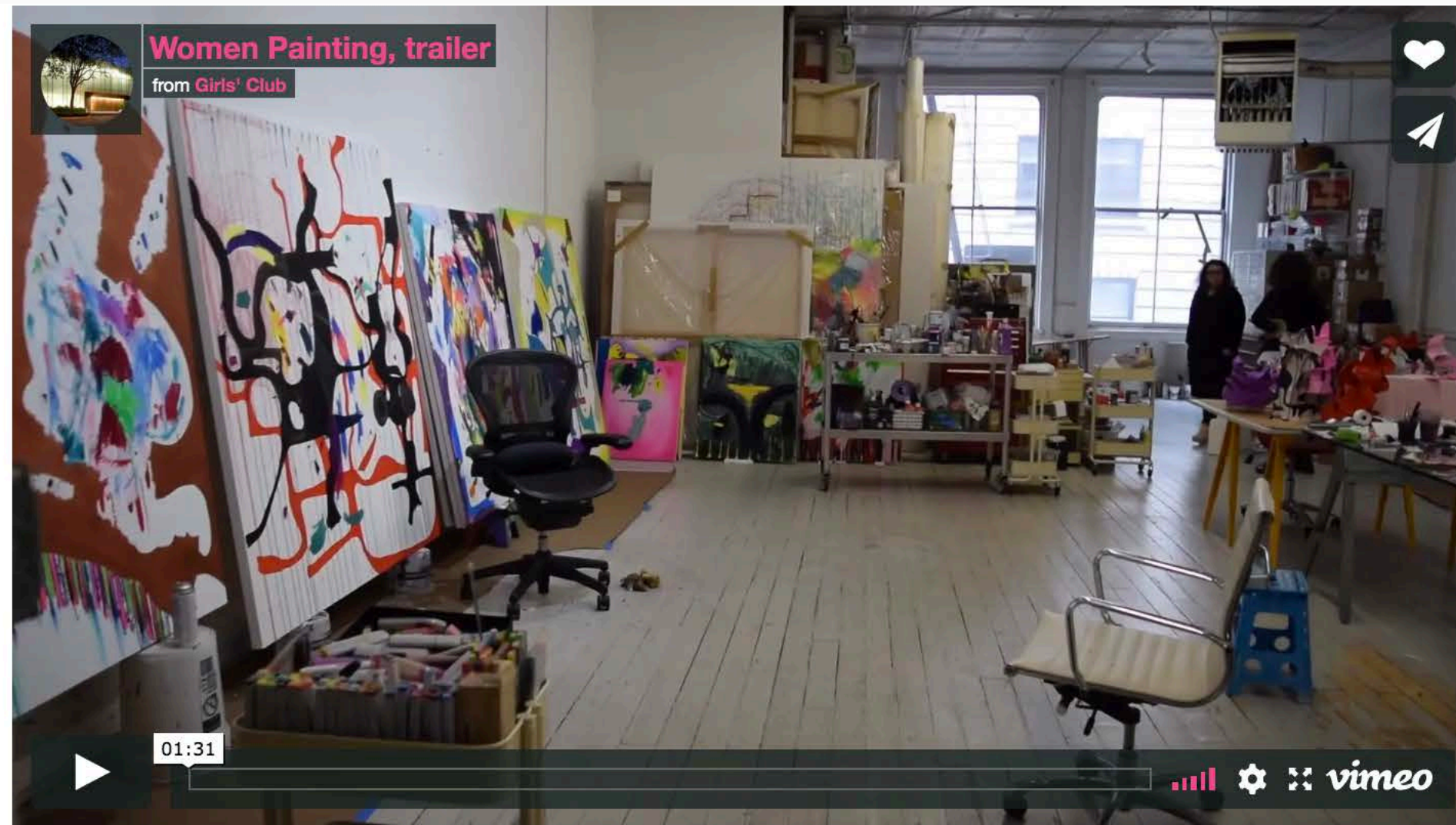
Interviewed and filmed by Girls' Club directors Sarah Michelle Rupert and Michelle Weinberg; edited by award-winning artists/film makers Cara Despain and Kenny Riches. The film debuted on WPBT2 / PBS South Florida on December 12, 2017. It has also been screened at MDC College Kendall Gallery in Miami (2017), Project for Empty Space in Newark, New Jersey (2018), and in 2019 at the grand re-opening of the Norton Museum of Art, West Palm Beach.

Running time 32 minutes.

Appropriate for most ages.









This event has ended.



MULTIPLE DATES

She Came to Stay

by The Immigrant Artist Biennial

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Sales Ended

Description

She Came to Stay

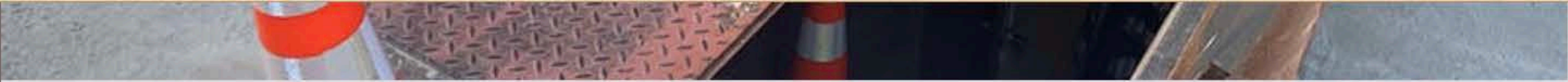

The Immigrant Artist Biennial: Soft Launch Fundraiser  
Performance by Katya Grokhovsky: Founding Director of TIAB  
June 30th 2019 6-9pm

Performances: 7.00 pm, 7.15 pm, 7.30 pm, 7.45 pm

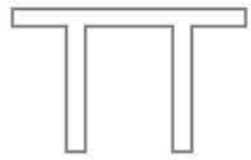
Location

Assembly Room  
191 Henry Street  
New York, NY 10002  
[View Map](#)

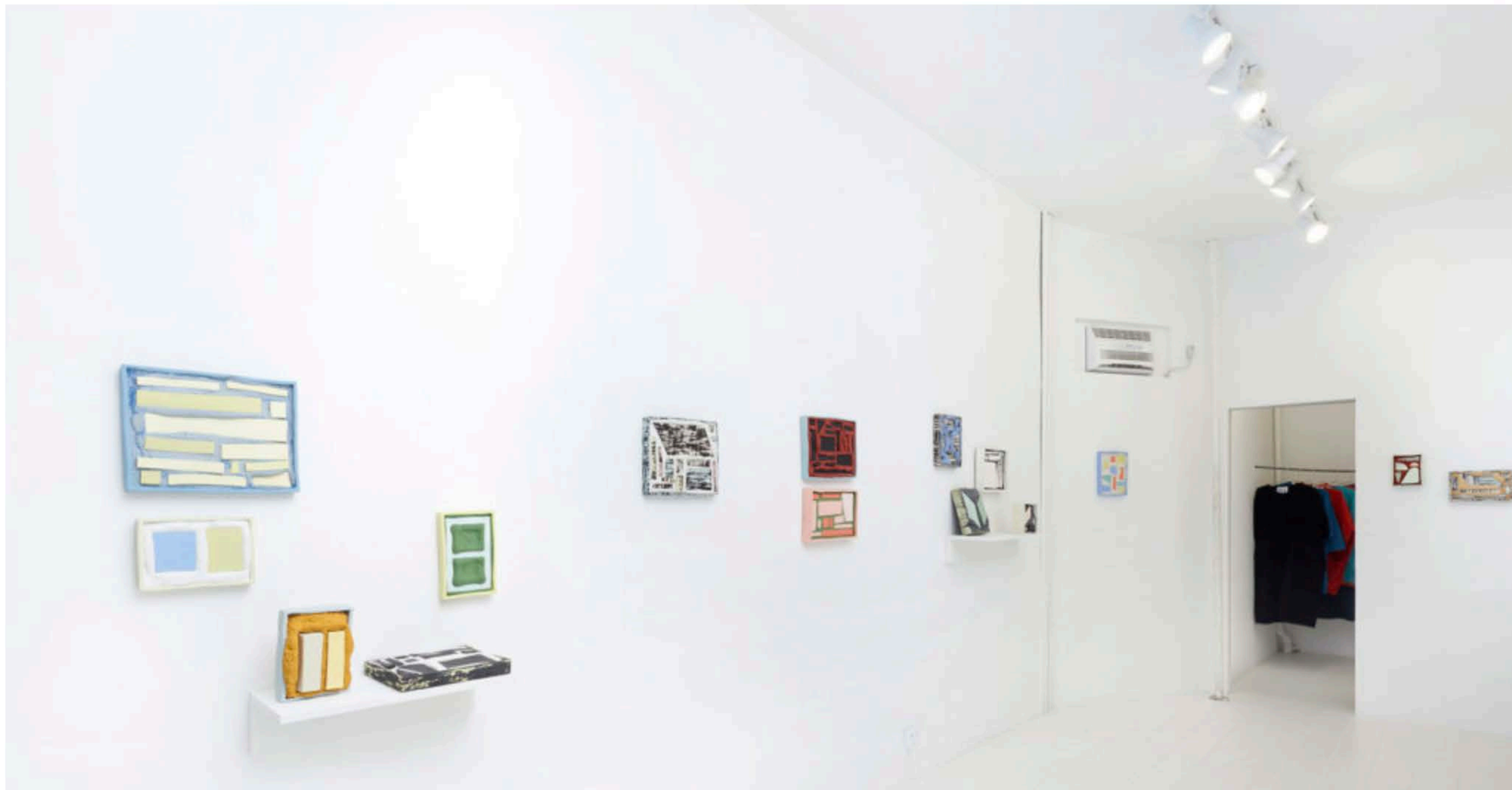


		\$20
		Sales Ended
<div><div>Description</div><div><p>She Came to Stay</p><p>The Immigrant Artist Biennial: Soft Launch Fundraiser Performance by Katya Grokhovsky: Founding Director of TIAB June 30th 2019 6-9pm</p><p>Performances: 7.00 pm, 7.15 pm, 7.30 pm, 7.45 pm</p><p>Sidewalk Cellar at Assembly Room 191 Henry St, New York, NY 10002 <a href="http://assemblyroom.nyc">http://assemblyroom.nyc</a></p><p>The Immigrant Artist Biennial (TIAB) presents She Came to Stay, a soft launch fundraising performance by the Founding Director and Curator of TIAB, Katya Grokhovsky. Exploring the effects of migration and displacement on the human psyche through high-energy, participatory live action, She Came to Stay examines the sacrifices we are ultimately willing to make in pursuit of a better life.</p><p>Each performance is 10 mins, recurring 4 times. One ticket purchase allows an entry to a singular 10 min session. Each session requires a separate ticket purchase. Maximum capacity 20 people per session. Strict start and end times.</p><p>Extra 5 tickets will be available at the door for each session.</p><p>All proceeds go towards the production of the Biennial, launching in 2020 in NYC.</p></div></div>		<div><div>Location</div><div><p>Assembly Room 191 Henry Street New York, NY 10002 <a href="#">View Map</a></p></div><div><div>Refund Policy</div><div><p>No Refunds</p></div></div></div>



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## TRANSARTIST FAWN KRIEGER IN SOLO EXHIBITION - SOFT POWER







*Soft Power*

Fawn Krieger

Assembly Room

191 Henry Street (Lower East Side), NY NY

September 14 - October 14, 2018

Wed-Sun, noon-6pm

SOFT POWER debuts Krieger's newest body of work, Experiments in Resistance, begun following the U.S. Presidential inauguration of Donald J. Trump. In this series of sculptures, the artist presses fired clay slabs into ceramic troughs containing wet and dyed cement. The clay, underglazed in matte atomic era colors, is pressed at various depths and at different times in the cement's drying time, enabling the artist to study a vocabulary of haptic pressure as well as the displacement caused from a soft collision between material bodies. Krieger's Experiments explore the possibilities of a concrete archive of resistance, refusal, and displacement as it emerges from the body, and before it becomes connected to language, thoughts, belief systems, and conflict.

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~OSCAR BEDFORD, MARGAUX DEWARRAT, CHRIS ZUCHER  
/ 'THE ONLY WAY DOWN' / A.D. NYC / OPENS FRI JUNE  
28  
~RENO / REID HOPKINS . . 'SINKERFEST' POSTER,  
NANAIMO  
~CHARLES DAVID WASHINGTON . . HUDSON GRAND  
BUFFET / BABA YAGA, HUDSON, NY / JUNE 16 / last day  
~VICTORIA DUFFEE . . VELVET ROPES, GFC / GOT IT FOR  
CHEAP / L.E.S. / NYC ONE DAY POP-UP / SUN JUNE 16  
~FUREN DAI . . 'COMMANDMENTS for WOMEN' /  
ASSEMBLY ROOM NYC / OPENS FRI JUNE 14  
~SAIRA McLAREN . . 'A FAIRLY SECRET ARMY' / WILD  
PALMS  
~PABLO POWER, KARMIMADEEBORA McMILLAN . .  
'COLOURED. LINES.' / BLACK DIAMOND / BROOKLYN /  
OPENS FRI JUNE 14  
~ANDREW GUENTHER, JONATHAN EHRENBURG . . 'A  
FAIRLY SECRET ARMY' / (NOTES FROM NEW YORK) / WILD  
PALMS / GERMANY  
~'BIG RINGER' . . ANDREW EDLIN GALLERY  
~'BIG RINGER' . . ANDREW EDLIN GALLERY / LAST WEEK !!

May 2019

~CAITLIN MacBRIDE . . HUDSON GRAND BUFFET / BABA  
YAGA, HUDSON NY / OPEN THIS WEEKEND !!  
~SAMUEL BOEHM . . HUDSON GRAND BUFFET / BABA  
YAGA, HUDSON, NY  
~DANIEL GIORDANO . . HUDSON GRAND BUFFET / BABA  
YAGA, HUDSON, NY  
~CARLA PEREZ GALLARDO . . HUDSON GRAND BUFFET /  
BABA YAGA, HUDSON, NY  
~HOMER SYNDER . . HUDSON GRAND BUFFET / BABA  
YAGA, HUDSON, NY  
~BABA YAGA . . ROCKIN' THE VALLEY / MEMORIAL DAY  
WEEKEND / OPENING FRI MAY 24  
~LAURIE KANG, KATIE LYLE, JENINE MARSH . . 'ASPHODEL  
MEADOWS' / MOTHER CULTURE, TORONTO / THURS MAY  
23  
~PETER SUTHERLAND . . 'New Promise Land Inc.' / Etudes  
Books, Paris  
~EMILY JANOWICK . . 'WATER WORKS' / pad\_gallery, Soho  
/ pop-up today !!  
~'DAISY CHAIN' . . A.D. INAUGURAL EXHIBIT / OPENS FRI  
MAY 17  
~SIMON BELLEAU, MEGANE VOGHELL . . 'MAY WEST' /  
VICKI PROJECTS  
~LORNA BAUER . . GLASS WORKS / 'MAY WEST' / VICKI  
PROJECTS  
~'MAY WEST ' . . VICKI PROJECTS, NEWBURGH, NY /  
OPENING SAT MAY 11 6 PM  
~'BIG RINGER' vs WALTER ROBINSON ? IT'S A > > TIE !!  
~'BIG RINGER'    OPENING PIX II – PART III: FRODO &

~DACHAL CHOI, EMILY WANG & CICI WU . . 'LOOKING INTO SPOTLESS RAIN' / ASSEMBLY ROOM

'LOOKING INTO SPOTLESS RAIN' – CURATED BY YULIA TOPCHIIY  
DACHAL CHOI, EMILY WANG, CICI WU  
OPENED . . FRI NOV 30  
the show runs thru . . JAN 19, 2019  
**ASSEMBLY ROOM, 191 HENRY ST., LOWER EAST SIDE, NYC 10002**  
**HRS: WED-SUN 12 – 6 PM**  
**ASSEMBLY ROOM . . .**

is a new indie / curator-run storefront gallery / project space on Henry St. in the L.E.S.  
aiming to be . . “a platform for independent women curators” – the space invites Both diversity and community / as well as offering “open calls” . . for ideas & programming.  
The space opened this past SEPT 2018 & this is only their 3rd show – I was quite engaged by the 3 young artists at their opening.

read more about: [the 3 co-founders](#) – [PAOLA GALLIO](#), [NATASHA BECKER](#), [YULIA TOPCHIIY](#)





MARKET SECRET ARMY / (NOTES FROM NEW YORK) / WILD  
PALMS / GERMANY  
~'BIG RINGER' . . ANDREW EDLIN GALLERY  
~'BIG RINGER' . . ANDREW EDLIN GALLERY / LAST WEEK !!

May 2019

~CAITLIN MacBRIDE . . HUDSON GRAND BUFFET / BABA  
YAGA, HUDSON NY / OPEN THIS WEEKEND !!  
~SAMUEL BOEHM . . HUDSON GRAND BUFFET / BABA  
YAGA, HUDSON, NY  
~DANIEL GIORDANO . . HUDSON GRAND BUFFET / BABA  
YAGA, HUDSON, NY  
~CARLA PEREZ GALLARDO . . HUDSON GRAND BUFFET /  
BABA YAGA, HUDSON, NY  
~HOMER SYNDER . . HUDSON GRAND BUFFET / BABA  
YAGA, HUDSON, NY  
~BABA YAGA . . ROCKIN' THE VALLEY / MEMORIAL DAY  
WEEKEND / OPENING FRI MAY 24  
~LAURIE KANG, KATIE LYLE, JENINE MARSH . . 'ASPHODEL  
MEADOWS' / MOTHER CULTURE, TORONTO / THURS MAY  
23  
~PETER SUTHERLAND . . 'New Promise Land Inc.' / Etudes  
Books, Paris  
~EMILY JANOWICK . . 'WATER WORKS' / pad\_gallery, Soho  
/ pop-up today !!  
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PROJECTS  
~'MAY WEST' . . VICKI PROJECTS, NEWBURGH, NY /  
OPENING SAT MAY 11 6 PM  
~'BIG RINGER' vs WALTER ROBINSON ? IT'S A > > TIE !!  
~'BIG RINGER' . . OPENING PIX !! - PART III: FRODO &  
DESTINY / CHRISTIAN HULTQUIST  
~'BIG RINGER' . . OPENING PIX !! - PART II  
~'BIG RINGER' . . ORGANIZED & CURATED BY ANDREW  
GUENTHER / ANDREW EDLIN GALLERY / OPENING PIX !! -  
PART I

April 2019

~COCO & LALA . . 'BIG RINGER'  
~DAVE BYRANT . . 'BIG RINGER'  
~NANCY SMITH . . 'BIG RINGER'  
~AUSTIN EDDY . . 'BIG RINGER'  
~MARIANNE VITALI . . 'BIG RINGER'  
~MIKE PARE . . 'BIG RINGER'  
~TODD COLBY . . 'BIG RINGER'  
~'BIG RINGER' . . CURATED BY ANDREW GUENTHER /  
ANDREW EDLIN GALLERY / OPENS SAT APRIL 27 !!  
~CERAMICS . . CHRISTINA BOLT / HUDSON VALLEY  
~FLOWER ARRANGING . . KANA TOGASHI / SAFFRON,  
BROOKLYN  
~QUILTS . . APC / NEW YORK TIMES MAGAZINE  
~SOPHIA NARRETT, PAUL ROUPHAIL . . 'HEART-SHAPED  
FACE' / NATHANIEL DE LARGE . . 'JAN'S POND' / JACK  
BARRETT  
~PETER SUTHERLAND . . S.L.O.P. / MAST BOOKS  
~LUKE MURPHY . . SHANE CAMPBELL GALLERY, CHICAGO  
~MELISSA BROWN . . 'The Pictionary Individual' / REAL  
PAIN FINE ARTS / last day  
~TH'US . . MARSHAL HOPKINS & BARBARA REID / The  
Corner Lounge, Nanaimo, B.C. / CRAFT loves FOLK ART  
loves OUTSIDER ART  
~HEATHER BENJAMIN . . MERCH, SALES & CRAFT  
~BCT / BEN CHARLES TROGDON . . ANOTHER PHOTO /  
PINK COWBOY HAT / of HEATHER BENJAMIN  
~HEATHER BENJAMIN . . LAABF / TABLE P95  
~EMMY THELANDER . . 'Outfits for Acrobats' / PRACTICE  
GALLERY, Philadelphia / April  
~'Love of the Common Man' . . GAZEBO / DANIEL  
GIORDANO . . one last look



DACHAL CHOI . . at the opening.  
born in Seoul, KOREA, her work questions . . "instability and uncertainty within individuals and the societies of which they are members . . ."  
~ASSEMBLY ROOM





~AUSTIN EDDY . . 'BIG RINGER'  
~MARIANNE VITALI . . 'BIG RINGER'  
~MIKE PARE . . 'BIG RINGER'  
~TODD COLBY . . 'BIG RINGER'  
~'BIG RINGER' . . CURATED BY ANDREW GUENTHER /  
ANDREW EDLIN GALLERY / OPENS SAT APRIL 27 !!  
~CERAMICS . . CHRISTINA BOLT / HUDSON VALLEY  
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BARRETT  
~PETER SUTHERLAND . . S.L.O.P. / MAST BOOKS  
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~HEATHER BENJAMIN . . LAABF / TABLE P95  
~EMMY THELANDER . . 'Outfits for Acrobats' / PRACTICE  
GALLERY, Philadelphia / April  
~'Love of the Common Man' . . GAZEBO / DANIEL  
GIORDANO . . one last look  
~'Love of the Common Man' . . GAZEBO / INSTALLATION  
PIX  
~'Love of the Common Man' . . RUSSELL BARSANTI,  
DANIEL GIORDANO, SAM SIEGEL / presented by GAZEBO  
/ OPENS SAT APRIL 6 / 6-9 PM  
~'THE SOCRATES ANNUAL 2018' . . CLOSING PARTY /  
PART II . . AMY BRENER, LEANDER MIENARDUS KNUST,  
SHERWIN BANFIELD  
~'THE SOCRATES ANNUAL 2018' . . CLOSING PARTY /  
PART I . . ANTONE KONST, RONEN GAMIL, NICHOLAS  
MISSEL

#### March 2019

~ANTONE KONST . . GOOD-BYE for now, 'FREE PEDDLER'  
/ SOCRATES SCULPTURE PARK / CLOSING PARTY SUN  
MARCH 25 / 3-5 PM  
~JOSH HARRIS . . scoops up the press, NEW YORK POST,  
WALL STREET JOURNAL & WIRED !!  
~GIFC . . good-bye from NYC / had a super great time !!  
~GIFC . . THE HOLE / ARMORY EDITION /TO-DAY . . SUN  
MARCH 10 / 5 - 8 PM  
~ANTONE KONST . . DISTURB THE NEIGHBORS  
~SCHOONY . . DISTASSI X CONTRA / POPPIN' MAD . .  
GREAT !! / & BIG PARTY TO-NITE SAT MARCH 9  
~SCHOONY !! . . at CONTRA / OPENS TO-NITE / THURS  
MARCH 7  
~MY . . INTERVIEW / on WHITEHOT MAGAZINE - BY NOAH  
BECKER  
~MADAME ROSA'S 80s ART PARTY / CONTRA / PARTY  
PIX !!

#### February 2019

~ALFREDO MARTINEZ x DELTA2 / BIG ART PAR-TAY !!  
MADAME ROSA'S at CONTRA / THURS FEB 28  
~MADAME ROSA'S 80s ART PARTY at CONTRA / THURS  
FEB 28 / 6- 10 PM  
~'THE ART of NEW YORK: 1980s' . . CONTRA GALLERIES /  
OPENING PIX - PART II  
~'THE ART of NEW YORK: 1980s' . . CONTRA GALLERIES /  
OPENING PIX - PART I: DELTA 2 & RICK PROL  
~'THE ART of NEW YORK: 1980s' . . CONTRA GALLERIES /  
OPENS WED FEB 13  
'WE LIVE IN PUBLIC' / ROGER EBERT review from 2009 (!!)  
'WE LIVE IN PUBLIC' / NYC SCREENING w ONDI TIMONER /



DACHAL CHOI . . at the opening.

born in Seoul, KOREA, her work questions . . "instability and uncertainty within individuals and the societies of which they are members . . ."

~ASSEMBLY ROOM



DACHAL CHOI . .

'Untitled (After Eutheria)', 2018.

mouse trap, engraved metal, silicone, resin, hair & RFID chips.

dimensions variable.

I found it intriguing that this was a 'grouping'. and vet so stone cold.



~'THE ART of NEW YORK: 1980s' . . CONTRA GALLERIES /  
 OPENING PIX - PART I: DELTA 2 & RICK PROL  
 ~'THE ART of NEW YORK: 1980s' . . CONTRA GALLERIES /  
 OPENS WED FEB 13  
 'WE LIVE IN PUBLIC' / ROGER EBERT review from 2009 (!!)  
 'WE LIVE IN PUBLIC' / NYC SCREENING w ONDI TIMONER /  
 WED FEB 13 - 5 PM  
 ~LUKE TODD . . 'FOURTEEN GEARS' / PIX FROM THE  
 OPENING  
 ~LUKE TODD . . 'FOURTEEN GEARS' / 2 scoops of butter

## January 2019

~LUKE TODD . . 'FOURTEEN GEARS', GALERIE MICHAEL  
 BARGO / OPENS FRI JAN 25  
 ~'WE LIVE IN PUBLIC' . . honored at SUNDANCE 2019 /  
 WALL STREET JOURNAL INTERVIEWS DIRECTOR ONDI  
 TIMONER - TODAY / FRI JAN 25  
 ~ALFREDO MARTINEZ SUPER FAN . . !!  
 ~ALFREDO MARTINEZ, 'NORMAL ACTIVITY' . . MEGUMI  
 OGITA GALLERY, TOKYO / OPENS FRI JAN 25  
 ~'FEVER LURE: CHRISTINA YUNA KO, SHANA SADEGHI,  
 EMMA STERN' / SELENAS MOUNTAIN, RIDGEWOOD /  
 OPENING SAT JAN 19  
 me & . . RUFUS !!!  
 ~BEST of 2018: RUFUS TUREEN, 'OLDE MAN' / ESSEX  
 FLOWERS - PERFORMANCE & ART  
 ~BEST of 2018: JONATHAN HARTSHORN, 'LOLLIPOP  
 HOLDERS', curated by JEFFREY TRANCHELL / ESSEX  
 FLOWERS  
 ~RED ENVELOPE: DIANNA XU . . GRUMPY BERT, FLUSHING  
 TOWN HALL / OPENING RECEPTION SAT JAN 5  
 ~GREEN LIGHT: ANDREW GUENTHER, SARAH HOOVER &  
 TOM SACHS, ANDY CAHILL . . & BUGS BUNNY !!

## December 2018

~ANDREW GUENTHER . . 'NEW PAINTINGS' / SOFT  
 OPENING, BROOKLYN / OPENS FRI DEC 28  
 ~LITTLE NORA BROWN . . THE LOCAL, NASHVILLE /  
 THURS DEC 27 6 - 7 PM  
 ~TAYLOR McKIMENS . . PAPER HOLI-DAZE !! ORNAMENTS  
 !! at MUDDGUTS . .  
 ~CARMEL BOBBY . . 'CHAOS' / 'GLOBAL WARNING' /  
 MUDDGUTS  
 ~CARMEL BOBBY aka CALI THORNHILL DEWITT . . '  
 GLOBAL WARNING' / MUDDGUTS  
 ~CARMEL BOBBY . . 'GLOBAL WARNING' / MUDDGUTS /  
 BROOKLYN / OPENS SAT DEC 15 6-8 PM  
 ~'I'LL BE HOME FOR KRAMPUS' . . incl. LUNGEBOX, ROY  
 WADE & IMAMAKER / POP-UP HOLIDAY MARKET / THE  
 LIVING GALLERY OUTPOST, L.E.S. / SAT DEC 15 12pm-  
 9pm  
 ~DACHAL CHOI, EMILY WANG & CICI WU . . 'LOOKING  
 INTO SPOTLESS RAIN' / ASSEMBLY ROOM  
 ~HELLEN JO . . POSTER / CALA 2018 / COMIC ARTS LOS  
 ANGELES / THIS WEEKEND DEC 8 & 9  
 ~DAN MANDELBAUM, MARVIN GARDENS . . UNTITLED /  
 MIAMI / LAST DAY  
 ~MELISSA BROWN . . in 'The Strangeness Will Wear Off' /  
 DAVID CASTILLO GALLERY, MIAMI / OPENING SAT DEC 8  
 ~TOM SACHS . . NASA CHAIR / WORLD WIDE WEB /  
 ORDER YOURS NOW !! THE CLOCK IS TICKING !!  
 ~MELISSA BROWN . . LIMITED EDITION PRINT / NADA &  
 ABSOLUT ART. / MIAMI  
 ~TOKEN / PRESENTS: 'GOOD TASTE' . . incl. PETER  
 SUTHERLAND, JOE GARVEY, CHASE HALL & JULIAN  
 KLINCEWICZ / NYC POP-UP / MIAMI OPENS WED DEC 5  
 ~TAYLOR McKIMENS . . EXUBERANT, RUSTY OLE SPRAY  
 PAINT CAN / plus: GREAT INTERVIEW on OLD PAL !!

## November 2018

~LOW BROW ARTIQUE . . RUSTY, OLE SPRAY PAINT CAN /  
 'SUCCULENT' PLANTERS

DACHAL CHOI . .

'Untitled (After Eutheria)', 2018.

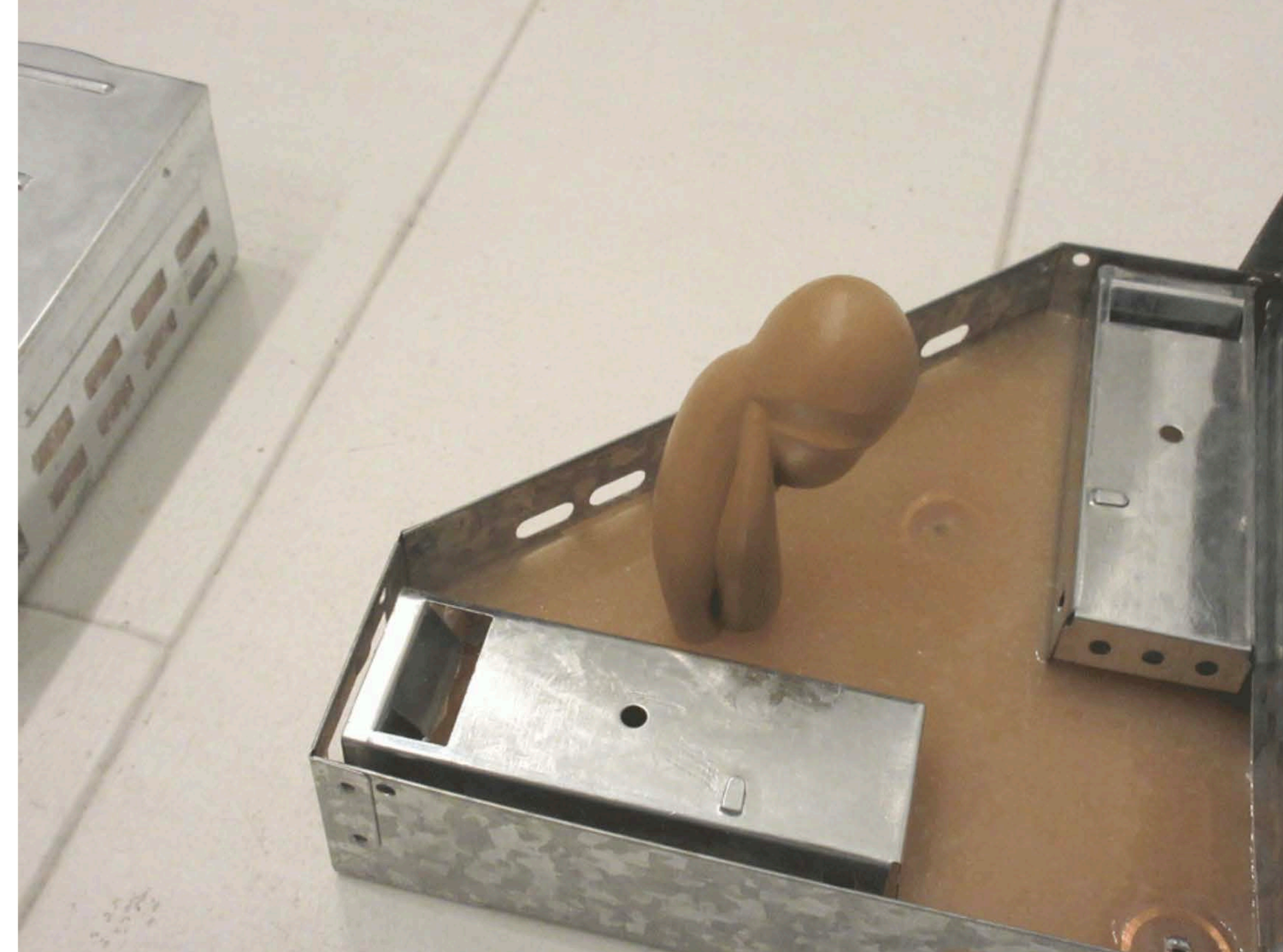
mouse trap, engraved metal, silicone, resin, hair & RFID chips.

dimensions variable.

I found it intriguing that this was a 'grouping', and yet so stone cold.

and yet . . so dark and curious. the **small** scale, as well as the fact that most of the sculptural grouping, lay on the floor . . led to audience / interactive impulses. so imaginative, so 'narrative', & yet exceptionally . . industrial at heart / but, with a cachet of magic & ancestral fables (the long black pony tail) at heart. dark heart ? playful, IDK.

I also half- expected the metal boxes - to get up, and skitter away . . on nano-robotic feet !!



so, I later read that the cold steel / metal boxes were actual mouse traps - which only intensified the context / and amplified logic of the floor setting.



~TOKEN / PRESENTS: GOOD TASTE . . incl. PETER SUTHERLAND, JOE GARVEY, CHASE HALL & JULIAN KLINCEWICZ / NYC POP-UP / MIAMI OPENS WED DEC 5  
~TAYLOR McKIMENS . . EXUBERANT, RUSTY OLE SPRAY PAINT CAN / plus: GREAT INTERVIEW on OLD PAL !!

## November 2018

~LOW BROW ARTIQUE . . RUSTY, OLE SPRAY PAINT CAN / 'SUCCULENT' PLANTERS  
~DEVIN TROY . . COLOURED PUBLISHING / CLAY PIPES & . . !!!  
~MICKEY MOUSE . . as a KATCHINA DOLL ca. 1950 / 2 BRIDGES MUSIC ARTS  
~ABE LINCOLN, JR . . 'BEWARE PILGRIMS BEARING BLANKETS!' . .  
~WIZARD SKULL . . the REAL FAKE INFLATABLE MICKEY !! . . w THE LONDON POLICE on MOOSEY ART  
~'UNAUTHORIZED' MICKEY . . incl WIZARD SKULL & ROY WADE / CON ARTIST, L.E.S. / OPENS FRI NOV 16  
~NIGO . . just posted this  
~NIGO / HUMAN MADE X KFC POP-UP / NYC !! . . TODAY - ONE DAY ONLY !! FRI NOV 16  
~LETHA WILSON . . 'LANDED', CURATED BY MILLEE TIBBS / DETROIT DARKROOM, DETROIT / OPENS FRI NOV 16  
~NICHOLAS HAMILTON . . 'if you want to keep a secret you must also hide it from yourself', ESSEX FLOWES / OPENING FRI NOV 16 /  
~RYAN CULLEN . . 'A NEW KIND of TOGETHERNESS', by way of BUNK CLUB, BRUSSELS / ESSEX FLOWES BACK SPACE / OPENS FRI NOV 16  
~HENRY CHAPMAN . . 'THE BLAST' / T293, ROME, ITALY / OPENS TUES NOV 13  
~'YELLOW CITY ART' . . incl. EMMANUEL LIMON & ASHLEY EPPS / CONTEMPORARY ART MUSEUM, PLAINVIEW, TEXAS / OPENS SAT NOV 10  
~'SPECIAL FX' . . incl LUKE MURPHY / SUSQUEHANNA ART MUSEUM, PHILLY / OPENS FRI NOV 9  
~CHRIS ZACHER . . 'THE GROUND UP' / STEP SISTER / OPENS THURS NOV 8  
~FIONA ALISON DUNCAN . . JEFFREY STARK / OPENS SUN NOV 3  
~RUFUS TUREEN . . 'OLDE MAN', ESSEX FLOWES / TO-NITE, SAT NOV 3  
~JONATHAN HARTSHORN . . 'LOLLIPOP HOLDERS', ESSEX FLOWES . . up thru NOV 11  
~DAN SCHEIN . . MARVIN GARDENS / OPENS FRI NOV 2  
~'SCORPIO RISING' . . BEST WESTERN, RIDGEWOOD / OPENS FRI NOV 2  
~PAT McCARTHY . . 'SEA SICKNESS' / in . . an all things watery screening / ANTHOLOGY FILM ARCHIVES / TO-NITE THURS NOV 1  
~EMILY JANOWICK . . 'WATER 8 WAYS' / 55 WATER ST / TODAY THURS NOV 1 / till 4 PM  
~LUKE MURPHY . . FIAC / & a real nice 'dialogue' with SARAH BRAMAN !!

## October 2018

~SARAH BRAMAN . . FIAC, PARIS / with an ARCHIVAL ALFREDO MARTINEZ sidebar (!!)  
~ADAM AMRAM . . 'GREENPOINT GROUP SHOW' / HARPY / CLOSING PARTY FRI OCT 26  
~DREW MILLER . . 'GREENPOINT ART SHOW' / HARPY GALLERY / BROOKLYN POP-UP  
~'GREENPOINT GROUP SHOW' . . incl DREW MILLER, HEATHER BENJAMIN & GRETTA JOHNSON / HARPY GALLERY POP-UP / BROOKLYN OCT 23-26  
~NICHOLAS MOENICH, 'CAT LADY' . . TEEN PARTY  
~'CAT LADY' . . TEEN PARTY, incl NICHOLAS MOENICH / CURATED BY DRAWER / BED-STUY / OPENS SAT OCT 20  
~GRETTA JOHNSON . .  
~GRETTA JOHNSON . . POSTER / RHIZOME, D. C. / CONCERT: SAT OCT 20  
~NATE LOWMAN, NEVER REMEMBER! . . GAGOSHAN



so, I later read that the cold steel / metal boxes were actual mouse traps – which only intensified the context / and amplified logic of the floor setting.



a friend of the artist, told me at the opening . . that the resin 'mini-sculptures' were "3-D" print-outs of Brancusi sculptures. again, the implied poetry and, the industrial level . . both – raised up a BIG, couple of notches.





~JAMES MILLER . . GREENPOINT ART SHOW / HARK  
 GALLERY / BROOKLYN POP-UP  
 ~'GREENPOINT GROUP SHOW' . . incl DREW MILLER,  
 HEATHER BENJAMIN & GRETTA JOHNSON / HARPY  
 GALLERY POP-UP / BROOKLYN OCT 23-26  
 ~NICHOLAS MOENICH, 'CAT LADY' . . TEEN PARTY  
 ~'CAT LADY' . . TEEN PARTY, incl NICHOLAS MOENICH /  
 CURATED BY DRAWER / BED-STUY / OPENS SAT OCT 20  
 ~GRETTA JOHNSON . .  
 ~GRETTA JOHNSON . . POSTER / RHIZOME, D. C. /  
 CONCERT: SAT OCT 20  
 ~'NATE LOWMAN: NEVER REMEMBER' . . GAGOSIAN  
 MADISON AVE / OPENS TO-NITE FRI OCT 19  
 ~GREGORY KALLICHE . . New Video, 'FEAR FAIRE' /  
 MARINARO / OPENS TO-NITE THURS OCT 18  
 ~BOBO BLOW-OUT . . 'HELLBOX', 'FEAR FAIRE',  
 MARINARO GALLERY / OPENS TO-NITE THURS OCT 18  
 ~LUCIE RIE . . PHILLIPS AUCTION HOUSE  
 ~NANCY SMITH . . 1980s  
 ~LARGE RICHARD HAMBLETON . . SOLD FOR \$150,000 !!  
 ~UP-DATE: BEN BUCHANAN & THE SHADOWMAN / &  
 PLEASE: skip the femmes . . curators: Alfie & Jelly !!  
 ~'The Shadowman meets The Feminine' . . CONTRA  
 GALLERY, Chelsea / OPENS THURS OCT 11  
 ~AUTO BODY . . 'REAP WHAT YOU SOW' / BELLPORT, N.Y.  
 ~PATRICK MOHUNDRO . . 'GREEN BURRITO' / 'SPEED  
 DATING' / PETE'S CANDY STORE  
 ~'SPEED DATING' . . PETE'S CANDY STORE,  
 WILLIAMSBURG, BROOKLYN / TUES OCT 9 / 6-10 PM  
 ~ANTONE KONST . . 'FREE PEDDLER' / SOCRATES  
 SCULPTURE PARK / OPENS SUN OCT 6  
 ~MATT LEINES . . 'THE GREEN ROOM' / MUDDGUTS /  
 BROOKLYN / OPENS FRI OCT 5  
 ~JAMES MILLER . . Y2K GROUP / TRIBECA / OPENS FRI  
 OCT 5  
 ~JAMES MILLER . . MEYOHAS / SUNDAY ART FAIR /  
 LONDON / OCT 4-7  
 ~HALEY JOSEPHS . . 315 GALLERY / SUNDAY ART FAIR /  
 LONDON / OCT 4-7 / 'FINGER In the HIVE' extended !!  
 ~ALFREDO MARTINEZ . . rollin' in dough & making a  
 short movie !!

#### September 2018

~'EASY LOVER', incl ANDY CAHILL . . SELENAS MOUNTAIN  
 / RIDGEWOOD / OPENS SAT SEPT 29  
 ~'UNDER THE VOLCANO' . . VIRTUAL DREAM CENTER /  
 SCREENED ON EP7, PARIS / SEPT 14  
 ~MARISA TAKAL . . 'People People People People  
 Building' / JEFFREY STARK / OPENS SUN SEPT 23  
 ~aint-bad . . IABF/INDEPENDENT ART BOOK FAIR /  
 BROOKLYN  
 ~ANDREW KASS . . 'SEARCHING FOR SPACE TO PLAY' /  
 LONG ISLAND CITY, QUEENS POP-UP / SAT SEPT 22 / 6 -  
 11 PM  
 ~HEATHER BENJAMIN . . 'CAVEGIRL MONOLOGUE',  
 MUDDGUTS / OPENS FRI SEPT 21  
 ~BRANDON JOHNSON . . 'THEE ALMIGHTY & INSANE' /  
 WOODWARD BAZAAR, APRIL 8, 2018  
 ~BRANDON JOHNSON . . 'RELIQS of the OLD SKOOL' &  
 'BEYOND HEAVEN' / ACE HOTEL / OPENS WED SEPT 19 /  
 6-8 PM  
 ~JIM JOE . . 'ADOPT A RAT' / THE HOLE / MORE OPENING  
 PIX  
 ~JIM JOE: 'WHAT DOES IT MEAN AND' . . THE HOLE /  
 OPENING NIGHT PIX  
 ~JIM JOE: 'WHAT DOES IT MEAN AND' . . THE HOLE, EAST  
 VILLAGE / OPENS FRI SEPT 14  
 ~TRICIA KEIGHTLEY & CHRIS BEESTON . . FISHER PARRISH,  
 BROOKLYN / OPENS FRI SEPT 14  
 ~BREAKING NEWS !! ALFREDO MARTINEZ BUSTED FOR  
 SQUATTING !! / NEW YORK POST  
 ~BARRY McGEE . . MCASB, CA / up thru OCT 14  
 ~COPY HOYT . . OPEN STUDIO / BROOKLYN / SUN SEPT 9



a friend of the artist, told me at the opening . . that the resin 'mini-sculptures' were "3-D" print-outs of Brancusi sculptures.  
 again, the implied poetry and, the industrial level . . both - raised up a BIG, couple of notches.



though, vs Brancusi ('The Kiss'), overall, I did feel overall, there was a deep, sad heart at play here.





~JIM JOE: WHAT DOES IT MEAN AND . . . THE HOLE, EAST VILLAGE / OPENS FRI SEPT 14  
 ~TRICIA KEIGHTLEY & CHRIS BEESTON . . FISHER PARRISH, BROOKLYN / OPENS FRI SEPT 14  
 ~BREAKING NEWS !! ALFREDO MARTINEZ BUSTED FOR SQUATTING !! / NEW YORK POST  
 ~BARRY McGEE . . MCASB, CA / up thru OCT 14  
 ~CODY HOYT . . OPEN STUDIO / BROOKLYN / SUN SEPT 9 / 4-6 PM  
 TAYLOR McKIMENS . . BROOKLYN INVITATIONAL MOTORCYCLE SHOW / SAT SEPT 8 / 1 - 11 PM  
 ~DAVID BENJAMIN SHERRY, 'MONUMENTS' . . MORAN MORAN, LA / OPENS SAT SEPT 8  
 ~'WILD WORLD: ASHLEY GARRETT, CATHERINE HOWE, LILY PRINCE' . . CROSS CONTEMPORARY ART, SAUGGERTIES / OPENS SAT SEPT 8  
 ~PAT MCCARTHY . . 'PIGEON TALK' / ENTRANCE GALLERY, L.E.S. / FRI SEPT 7 / 7 PM  
 ~'MEET THE PARENTS' . . ESSEX FLOWERS, CHINATOWN / OPENING FRI SEPT 7  
 ~HALELY JOSEPHS . . 'Finger In the Hive' / 315 Gallery, Brooklyn / opening FRI SEPT 7  
 ~NANCY SMITH . . 'PAPER QUILT', MERCER UNION, TORONTO / SUMMER 1980  
 ~RENO / BARBARA REID . . MERCER UNION, TORONTO  
 ~MARSHAL HOPKINS . . MERCER UNION, TORONTO  
 ~SIMON CERIGO . . MERCER UNION, TORONTO / 'CULTURE AGAINST U.S.'  
 ~HOMMAGE a GUIDO MOLINARI . . MERCER UNION, TORONTO / ARCHIVE w SIMON CERIGO, NANCY SMITH, MARSHAL HOPKINS, BARBARA REID & ANNA-MARIE COBBOLD  
 ~TH'US . . . ROCKS THE VAULT, NANAIMO, B.C. / SEPT 1 / 9 PM

#### August 2018

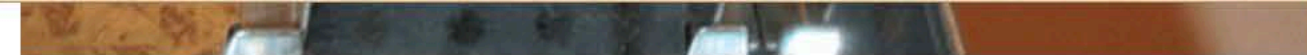
~'DOUBLE MEETING' . . FJORD at ORGY PARK / OPENS FRI AUG 31 / 7 - 10 PM  
 ~ROOFTOP OPENING PARTY . . HONEY'S / FRI AUG 31 / 7 PM - LATE  
 ~yes, that . . JOSEPH MELOY !!  
 ~'DOWN UNDER' . . feat ABE LINCOLN JR, LUNGEBOX, ROY WADE & more / THE LIVING GALLERY OUTPOST / WED AUG 22 / 7-11 PM  
 ~DANIELLE DE JESUS . . 'EFFECTIVO INEFFECTIVO', GALERIA BETANCES, PUERTO RICO  
 ~'OVERFLOW' . . SPECIAL SPECIAL / OPENING TO-NITE / FRI AUG 10, 6:30 - 8:30 PM

#### June 2018

~DRAWING A BLANK . . SUGAR HILL, HARLEM / BIG OPENING TO-NITE / THURS JUNE 14  
 ~LUKE MURPHY . . THE PIXELS, THE QUILT & . . THE PEEPS / UP-DATING RIGHT NOW !!!!  
 ~LUKE MURPHY . . THE TRAVELING ROAD & THE WISHING WELL  
 ~LUKE MURPHY . . SET THE NIGHT ON FIRE !!  
 ~LUKE MURPHY . . 'EVERY PIXEL BRIGHT' / CANADA / OPENS FRI JUNE 1  
 ~RYAN FOERSTER . . 'CHANGE BOTH RIB' - POSTER !!  
 ~RYAN FOERSTER . . 'CHANGE BOTH RIB' / CLEARING UPTOWN / OPENING FRI JUNE 1

#### May 2018

~MELISSA BROWN . . 'BETWEEN STATES' / DEREK ELLER / OPENING THURS MAY 31  
 ~GEE'S BEND QUILTERS, MELISSA BROWN, LUKE MURPHY, RYAN FOERSTER & JEFFREY TRANCHELL !!  
 ~PAT MCCARTHY . . BOO-HOORAY / MONTAUK, N.Y. / MAY 26 - JUNE 2



though, vs Brancusi ('The Kiss'), overall, I did feel overall, there was a deep, sad heart at play here.



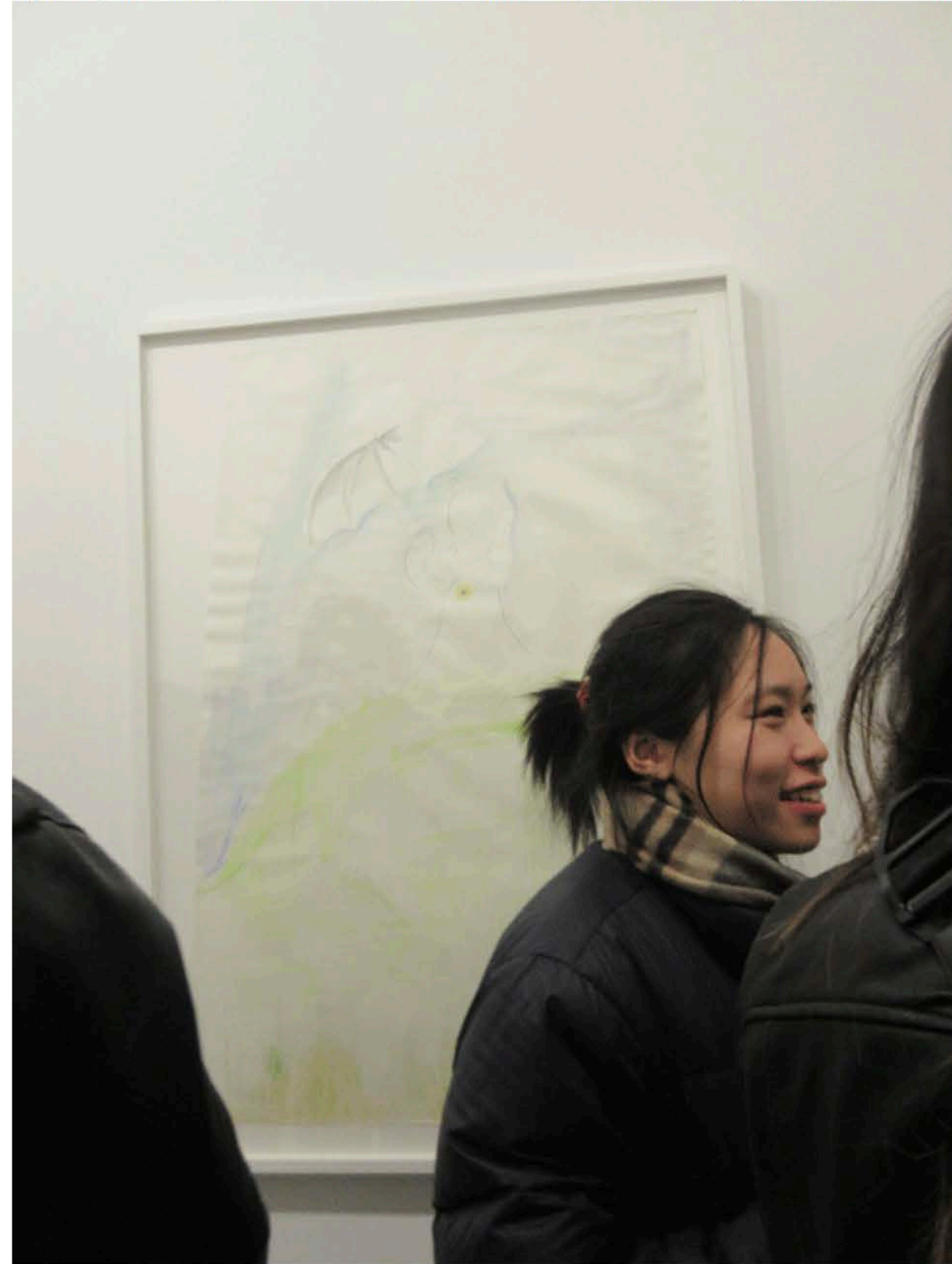


~DREW'S BEND QUILTERS, MELISSA BROWN, LUKE MURPHY,  
 RYAN FOERSTER & JEFFREY TRANCHELL !!  
 ~PAT MCCARTHY . . BOO-HOORAY / MONTAUK, N.Y. /  
 MAY 26 - JUNE 8  
 ~RYAN FOERSTER: 'DAN ASHER - CLASS NOTES' /  
 RATSTAR PRESS / JOSE MARTOS GALLERY / CASUAL ART  
 FAIR  
 ~RATSTAR / TARTARS !! PRESS SILK SCARVES . . RYAN  
 FOERSTER !!! / CLEARING / UP-COMING OPENING JUNE 1  
 ~IAN GOULDSTONE . . 'IN THE SHADE BUT NOT THE  
 SHADOW' / WALK THROUGH / SAT MAY 26 / 3-4PM  
 ~BROOKLYN ART BOOK FAIR . . MCCARREN PLAY CENTER,  
 BROOKLYN / SAT MAY 26 / 12 - 6  
 ~NICHOLAS STEINDORF . . in PRECOGMAG VOL 3  
 LAUNCH, PRINTED MATTER . . FRI MAY 25 / BROOKLYN  
 ART BOOK FAIR . . SAT MAY 26  
 ~HOT KNIFE & PKEW PKEW PKEW . . PLAYING PHILLY &  
 BROOKLYN THIS WEEKEND / MAY 25 & 26 !! & CHECK  
 OUT . . EIRDIS who designed the poster !!  
 ~CYNTHIA CARLSON . . ESSEX FLOWERS / OPENING  
 THURS MAY 25  
 ~HALEY JOSEPHS . . 'THE SUN IS GONE BUT WE HAVE THE  
 LIGHT' / UNCLEBROTHER, UP-STATE / OPENS SAT MAY  
 26, 5 - 10 PM  
 ~IAN GOULDSTONE . . SLEEPCENTER / CHINATOWN NYC /  
 OPENING TO-NITE / FRI  
 ~'GANGS of NEW YORK' !! . . ESSEX FLOWERS is on the  
 ROAD / ADDS DONNA, CHICAGO / OPENING TO-NITE /  
 FRI  
 ~HEATHER BENJAMIN, EMMA KOHLMANN, MARIA PAZ . .  
 'MIRROR OF VENUS' / NEW IMAGE ART, LA / OPENING  
 SAT  
 ~JOE BRADLEY & MICHAEL WILLIAMS . . 15 !! years !! later  
 !!  
 ~'PRIVATE PRACTICE' . . UNDERDONK / OPENING FRI MAY  
 11 / 7-9 PM  
 ~SKEWVILLE . . LAST DAY / MONIKER ART FAIR  
 ~BOBO & friends . . HONEY'S BROOKLYN / GRILLING TO-  
 NITE !!  
 ~DREW MILLER CURATES . . 'HEAVING PULP BEAUTIFUL  
 BODIES' / BASEMENT PROJECTS, SANTA ANA, CA /  
 OPENING SAT MAY 5  
 ~NICK SULLIVAN . . 'O' / BOOK RELEASE - CATBOX  
 CONTEMPORARY / 2 BRIDGES MUSIC ARTS / SAT MAY 5  
 ~SKEWVILLE . . TO NANCY WITH LOVE / & . . WE LIVE IN  
 PUBLIC  
 ~SKEWVILLE . . MONIKER ART FAIR / CURATED BY  
 THINKSPACE  
 ~DAN ASHER . . MARTOS GALLERY, FRIEZE ART FAIR  
 ~JACKSON PINES . . DOGWOOD BAR / BEACON, NY / SAT  
 MAY 5 / 9 PM  
 ~WHO IS THOMAS WESLEY STERN . . PBS / LOST & FOUND  
 / JACKSON PINES & CARRYING KIMBERLY  
 ~THOMAS WESLEY STERN . . 'NEVER LEAVING' / WHAT'S A  
 POOR GIRL TO DO . . . !!  
 ~THOMAS WESLEY STERN, JACKSON PINES & BILLY  
 STRINGS, JP BIONDO / WONDERBAR / ASBURY NJ / TUES  
 MAY 1 / 7PM

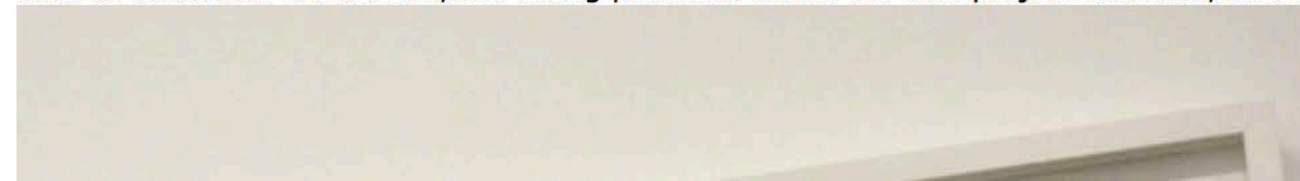
#### April 2018

~MUDDGUTS . . . TAKE TWO: BROOKLYN with LYDIA  
 FONG (BARRY McGEE), ALICIA MCCARTHY, TODD JAMES,  
 STEVE POWERS & even TAYLOR MCKIMONS in the window  
 !!  
 ~HALEY JOSEPHS . . 'WHEN MEN ARE FAIRY TALES IN  
 BOOKS WRITTEN by RABBITS' / DELI  
 ~SHONA McANDREW . . talkin' feisty, girl !!  
 ~REBECCA MORGAN . . . this week's - le smokin' hottie!!  
 / 'Dutch Masters' @ MRS. / OPENS FRI APRIL 20 / 6-9 PM  
 ~'KEITH HARING - FDR 1984' / CHINATOWN TAKE-OVER  
 ~'KEITH HARING - FDR 1984' / 99 CENTS FINE ART/  
 OPENS WED APRIL 11 / 4-8 PM

I guess you should go walk amongst this . . mini-sculpture park for yourself, get lost in reverie, sensuousness. and technical abandon / & come to your own . . conclusions.



EMILY WANG, in front of her large watercolor.  
 both an artist and a musician, Ms. Wang performs under her solo project *Lima Rei*, and with the band *Dies Smely*.





~MUDDGUTS . . . TAKE TWO: BROOKLYN with LYDIA FONG (BARRY McGEE), ALICIA MCCARTHY, TODD JAMES, STEVE POWERS & even TAYLOR MCKIMONS in the window !!  
~HALEY JOSEPHS . . ‘WHEN MEN ARE FAIRY TALES IN BOOKS WRITTEN by RABBITS’ / DELI  
~SHONA McANDREW . . talkin’ feisty, girl !!  
~REBECCA MORGAN . . . this week’s – le smokin’ hottie!! / ‘Dutch Masters’ @ MRS. / OPENS FRI APRIL 20 / 6–9 PM  
~‘KEITH HARING – FDR 1984’ / CHINATOWN TAKE-OVER  
~‘KEITH HARING – FDR 1984’ / 99 CENTS FINE ART/ OPENS WED APRIL 11 / 4–8 PM  
~JASON OSBOURNE . . aka @offwhite columns / Instagram  
~THE VIDEOS of DAN ASHER . . ANTHOLOGY FILM ARCHIVES / TUES APRIL 3 / 7:30 PM

March 2018

~HALEY JOSEPHS . . ‘WHEN MEN ARE FAIRY TALES ..’ / DELI / OPENS FRI MARCH 30 / 7 – 10 PM  
~‘HOW TO BUILD A FIRE: Sow/Reap’ . . OPEN SOURCE / FRI MARCH 30 / 8 PM  
~SELDON YUAN . . ‘NO PHOTOS’ / SELENA GALLERY / OPENS SAT MARCH 31  
~OLIVIA SWIDER & DALIA AMARA . . ‘THE TEXTURE OF WANT’ / MOUNTAIN GALLERY / PHOTOS  
~NICK POE & SOPHIE STONE . . SAFE GALLERY / OPENING PIX !!  
~DAN ASHER . . a couple of books  
~DAN ASHER . . ‘AN ANTHROPOLOGIST ON MARS’ / MARTOS GALLERY / PIX FROM THE OPENING  
~DAN ASHER . . ‘AN ANTHROPOLOGIST ON MARS’ / MARTOS GALLERY / LARGE PAINTING on CANVAS  
~DAN ASHER . . ‘AN ANTHROPOLOGIST ON MARS’ / MARTOS GALLERY  
~DAN ASHER . . GALLERY MARTOS, NYC / OPENING FRI MARCH 16 / 6–8 PM !!  
~DANNY FERRELL . . GALERIE PACT, NADA / NYC 2018  
~ANDREW GUENTHER . . GIFC, Agatha/Vi Ser Pa Kunst, NADA / NYC 2018  
~ANDY CAHILL . . SAFE GALLERY, NADA / NYC 2018  
~AUTO BODY . . incl PAT McCARTHY / 6BASE in the BRONX / OPENING TO–NITE SAT MARCH 10 / 5 – 8 PM  
~‘PROGRADE TORADORE’ . . CONSTANCE / 219 MADISON ST – TO–NITE FRI MARCH 9 / 6–11 PM  
`ESSEX FLOWERS – HOME EDITION’ . . NADA / NYC 2018  
~‘HOME EDITION’ . . ESSEX FLOWERS / OPENING PIX – PART III / DESIGN INNOVATION !! FINAL WEEKEND !!  
‘HOME EDITION’ . . ESSEX FLOWERS / OPENING PIX – PART II / DANCIN’ IN THE DARK

February 2018

‘HOME EDITION’ . . ESSEX FLOWERS / OPENING PIX – PART I / THE MAGIC, DARK ROOM !!  
~‘HOME EDITION ESSEX FLOWERS ‘ . . OPENS TO–NITE FRI FEB 23 / 7–9 PM  
~‘RED ENVELOPE SHOW’ . . incl ANTHONY ZINONOS & MATT STANTON / GRUMPY BERT / OPENS FRI  
~JIM HOLYOAK . . NKD RESIDENCY / NORDIC ARTISTS ‘ CENTRE DALE / NORDISK KUNSTNARSENTER DALE / NORWAY  
~‘WE LIVE IN PUBLIC’ . . hits PAGE SIX !!  
~TOMMY MALEKOFF . . AGNES B  
~VIVIAN LE . . Chang’e No. 2  
~VIVIAN LE . . I ONLY HAVE EYES FOR YOU !!  
~JOEY D . . MINIATURE BILLBOARD / YAB, GALERIE F, CHICAGO  
~SPEAKING . . miniatures / replica spaces / dollhouses & YEAR OF THE DOG !!  
~RED ENVELOPE SHOW . . ‘YEAR OF THE DOG’ / GRUMPY BERT / PREVIEW



EMILY WANG, in front of her large watercolor.  
both an artist and a musician, Ms. Wang performs under her solo project *Lima Rei*, and with the band *Dies Smely*.



EMILY WANG, ‘At the edge of time’, 2018.  
watercolor, pencil, charcoal, oil on paper.  
46 x 34 in.

again, this is really something you need to get up close and personal with / to experience at the fullest. secrets & emotions . . run subtle, deep and powerful in this show.  
“spotless rain” ???



~VIVIAN LE . . Chang'e No. 2  
 ~VIVIAN LE . . I ONLY HAVE EYES FOR YOU !!  
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 ~SPEAKING . . miniatures / replica spaces / dollhouses & YEAR OF THE DOG !!  
 ~RED ENVELOPE SHOW . . 'YEAR OF THE DOG' / GRUMPY BERT / PREVIEW  
 ~OLIVIA SWIDER . . 'THE TEXTURE OF WANT' / MOUNTAIN GALLERY / PREVIEW (with a side of 'The Big Short' & Catbox Contemporary)  
 ~NICHOLAS SULLIVAN, 'O' . . CATBOX CONTEMPORARY / INSTALLATION SHOT  
 ~NICHOLAS SULLIVAN, 'O' . . CATBOX / w MIKE LINSKIE & PHILIP HINGE side notes / OPENS SUN FEB 4, 3-6 PM  
 ~'THE BIG SHORT' . . . 9 'ALTERNATIVE' CURATOR-PROJECTS / HUNTER BASEMENT OFFICE POP-UP / OPEN SAT / 12 - 6 PM  
 ~ALFREDO MARTINEZ . . 'WE LIVE IN PUBLIC ' / 'PROJECT GHANA' OPENING TO-NIGHT FRI  
 ~JONAH HILL . . as JOSH.

## January 2018

~BEN STILLER: 'WE LIVE IN PUBLIC' & 'THE MEYEROWITZ STORIES' . . . yes !!!!!  
 ~THE ART . . . 'WE LIVE IN PUBLIC ' !! / w new corrections as of JAN 30, 2018  
 ~BEN STILLER takes on 'WE LIVE IN PUBLIC' / JONAH HILL to play JOSH HARRIS . .  
 ~'THE BIG SHORT' . . 57 CELL, CATBOX CONTEMPORARY, CUSTOM PROGRAM, PAY FAUXN, PLUG DUMPSTER, TETE-A-TETE, WATER MCBEEER, ESSEX FLOWERS, HELPER / THE ARTISTS INSTITUTE BASEMENT / OPENS TO-NITE SAT  
 ~ANTONE KONST & CLAYTON SCHIFF . . 'LOOSE PARTS' / FISHER PARRISH / OPENS TO-NITE FRI  
 ~TYRRELL WINSTON . . 'TAKE 'em to Church' / w. SAM KELLER in the GUEST ROOM / ED. VARIE / LES / OPENS TO-NITE THURS JAN 18  
 ~HEATHER BENJAMIN . . RAW WINE & more !! at the closing party, to-nite THURS JAN 18!!  
 ~HEATHER BENJAMIN . . 'DEATH OF A TAIL' / DRESS SHOP / CLOSING PARTY THURS JAN 18 / 6-10 PM  
 ~VINCENT DERMODY . . 'WHAT BURNS NEVER RETURNS' / MOUNTAIN, BUSHWICK / OPENS TO-NITE SAT  
 ~RACHEL DOMM . . ESSEX FLOWERS / OPENS TO-NITE FRI JAN 12 / 7-9 PM  
 ~'DIRT LIFE' . . CURATED BY SISTER / ORGY PARK / OPENS TO-NITE FRI / 7-10 PM  
 ~CHASE HALL . . Q & A on ARTEVISTE  
 ~'HOMESTEAD' . . BARBARA FEINMAN GALLERY, S.F. / feat: BOBBY VITERI, CHASE HALL, ISAAC BREST, TUCKER VANDER WYDEN, LUKE TODD, JARED BUSCHANG / OPENS FRI  
 ~HENRY CHAPMAN . . writes up BLINN & LAMBERT / MICROSCOPE, LAST WEEKEND - thru JAN 14  
 ~'ACTUALLY WEIRD' . . curated by JJ MANFORD / UNDERDONK / OPENS TO-NITE FRI JAN 5  
 ~'WINTER IN AMERICA II', incl TOMMY MALEKOFF, PETER SUTHERLAND, LUKE TODD & CHASE HALL . . MOM'S FAVORITE, LA / LAST DAY FRI JAN 5  
 ~HEATHER BENJAMIN . . ART IN AD PLACES

## December 2017

~HEATHER BENJAMIN . . at DRESS SHOP GALLERY TODAY / FRI DEC 29 / 10am - 2 PM  
 ~HEATHER BENJAMIN . . 'DEATH OF A TAIL' / DRESS SHOP / OPENING NIGHT PIX !!  
 ~BLINN & LAMBERT . . 'NEW GREY PLANET' / MICROSCOPE / OPENING PIX  
 ~BLINN & LAMBERT vs. LUKE TODD & BOBBY VITERI / in THEORY . . .  
 ~BLINN & LAMBERT . . 'NEW GREY PLANET'

EMILY WANG, 'At the edge of time', 2018.  
 watercolor, pencil, charcoal, oil on paper.  
 46 x 34 in.

again, this is really something you need to get up close and personal with / to experience at the fullest. secrets & emotions . . run subtle, deep and powerful in this show.  
 "spotless rain" . . . ???



detail, EMILY WANG, 'At the edge of time'.  
 there was also a very 'technical' side to this piece as well, all was not . . poetry.  
 the subtle / powerful yin yang / give & take . . technique of watercolor painting, vs the effect of 'colored' oil paint on paper, the effect of water, equated the presence of passing time.  
 passing thoughts: brush in hand / in free fall



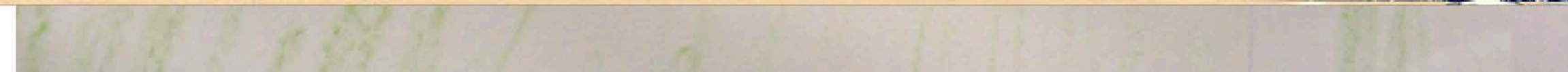
/ FRI DEC 29 / 10am - 2 PM  
 ~HEATHER BENJAMIN . . 'DEATH OF A TAIL' / DRESS SHOP  
 / OPENING NIGHT PIX !!  
 ~BLINN & LAMBERT . . 'NEW GREY PLANET' /  
 MICROSCOPE / OPENING PIX  
 ~BLINN & LAMBERT vs. LUKE TODD & BOBBY VITERI / in  
 THEORY . . .  
 ~BLINN & LAMBERT . . 'NEW GREY PLANET'  
 ~BLINN & LAMBERT . . 'NEW GREY PLANET', MICROSCOPE,  
 BROOKLYN / OPENING TO-NITE FRI DEC 15  
 ~HEATHER BENJAMIN . . DRESS SHOP, BROOKLYN / OPENS  
 TO-NITE FRI DEC 15  
 ~STUDIO GHIBLI . . 'THE WIND RISES' / and the human  
 spirit, soars & twists in the wind  
 ~STUDIO GHIBLI: ABOUT . . '170 QUESTIONS' / CHANNEL  
 FREDERATOR  
 ~'TOP 10 STUDIO GHIBLI FILMS' . . WatchMojo sampler  
 ~THE COMPLETE STUDIO GHIBLI . . IFC CENTER,  
 DOWNTOWN NYC  
 ~8-BALL ZINE FAIR #12 . . incl. PAT McCARTHY,  
 PERADAM, RYAN FOERSTER, SMALL EDITIONS / TO-DAY  
 SUN / RIDGEWOOD, NY  
 ~'WAYSIDE OF VERSAILES' . . incl. LUKE TODD & BOBBY  
 VITERI / GOOD TO KNOW / LITTLE HAVANA, MIAMI  
 OPENS TO-NITE THURS  
 ~STO LEN . . 'WATER IS LIFE' / VIN GALLERY, Ho Chi Minh  
 City, Vietnam  
 ~PETER SUTHERLAND, LUKE TODD, BOBBY VITERI . .  
 BARBARA FEINMAN, MIAMI FAIR POP-UP / OPENING WED  
 DEC 6  
 ~LUKE TODD & BOBBY VITERI . . 'MEDITATIONS' / PRAY 4  
 THIS GALLERY, CHINATOWN POP-UP, NYC

#### November 2017

~LUKE TODD & BOBBY VITERI . . PRAY 4 THIS GALLERY /  
 DOWNTOWN / CHINATOWN / OPENING TO-NIGHT FRI  
 NOV 17  
 ~JOE BRADLEY . . OUTPERFORMING THE MARKET /  
 PHILLIPS EVENING SALE THURS NOV 16 / UP-DATE  
 ~ANDY CAHILL & GRETТА JOHNSON . . VERY CHILL !!  
 ~ANDY CAHILL . . LAST DAY / SAFE GALLERY /  
 BROOKLYN / OPEN TILL 6 PM TODAY / SUNDAY NOV 12  
 ~AMIE CUNAT . . SELENA  
 ~AMIE CUNAT, MIKA HORIBUCHI, FLORENCIA ESCUDERO .  
 . SELENA / OPENING TO-NIGHT SAT NOV 11  
 ~HALEY JOSEPHS . . 'VIRAGO' / HILDE, L.A.  
 ~RECONSTRUIR: FUNDRAISER for MEXICO / COOPER  
 UNION, incl NICHOLAS STEINDORF, PHOEBE HELANDER,  
 TAJH RUST, JOE RILEY, MARTHA TUTTLE, TOMMY KHA,  
 SARAH NICHOLS & MANY OTHERS . . . . . TO-NITE !!  
 ~JAYEL\_718 . . IT'S A LONG WAY DOWN  
 ~ALFREDO MARTINEZ . . BACK TO REALITY / THE NEW  
 NORM / QUIET, GUNS & QUILTS

#### October 2017

~JIM HOLYOAK . . BOOKLYN ARTIST RESIDENT / HAPPY  
 HALLOWEEN !!  
 ~PHOEBE BERGLUND . . HAPPY HALLOWEEN !!  
 ~BOBO . . PLAYS THE GLOVE / HALLOWEEN  
 ~'WE LIVE IN PUBLIC' . . reformatted for HALLOWEEN /  
 INTERVIEW MAG  
 ~KOICHI SATO . . BILL BRADY / LITTLE RIVER, MIAMI /  
 OPENS TO-NITE FRI  
 ~ANDY CAHILL . . SAFE GALLERY / thru NOV 12  
 ~'WIN-DOW-SILL' . . MOUNTAIN / OPENING TO-NITE SAT  
 OCT 21  
 ~KADY GRANT . . 'STARTED FROM THE BOTTOM' / DRESS  
 SHOP / OPENING TO-NITE FRI OCT 20  
 ~HEAVY CLOSING, PARTY . . HEAD TOO HEAVY / TO-NITE  
 THURS OCT 19  
 ~KEVIN CHAN . . GRUMPY BERT / 'FURRY FRIENDS  
 WELCOME'



detail, EMILY WANG, 'At the edge of time'.

there was also a very 'technical' side to this piece as well, all was not . . poetry.

the subtle / powerful yin yang / give & take . . technique of watercolor painting, vs the effect of 'colored' oil paint on paper, the effect of water, equated the presence of passing time.

passing thoughts: brush in hand / in free-fall.



CICI WU, a large and seemingly . . fragile hanging.

Cici Wu was born in Beijing, and raised in Hong Kong.

Her work has been exhibited at 47 Canal, as well as other venues, both here and abroad.

She has been the co-organizer of an artist-run residency & exhibition space, PRACTICE, since 2015.



~KADY GRANT . . 'STARTED FROM THE BOTTOM' / DRESS  
SHOP / OPENING TO-NITE FRI OCT 20  
~HEAVY CLOSING, PARTY . . HEAD TOO HEAVY / TO-NITE  
THURS OCT 19  
~KEVIN CHAN . . GRUMPY BERT / 'FURRY FRIENDS  
WELCOME'  
~LAUREN CLAY . . 'Field of the Knower' / RMCAD /  
ROCKY MOUNTAIN COLLEGE of ART + DESIGN  
~VERONIKA PAUSOVA . . 'INDIAN SUMMER' / DISTURB  
THE NEIGHBORS / OPENING TO-NITE MON  
~NICHOLAS MOENICH . . 'INDIAN SUMMER' / DISTURB  
THE NEIGHBORS / OPENING TO-NITE MON  
~NICHOLAS CUEVA . . FIVE MYLES / OPENING SAT  
~ANDY CAHILL . . SAFE GALLERY / OPENING SAT  
~GRETТА JOHNSON . . LOUNGER, LIKEMINDEDOBJECTS /  
THE CASUAL ART FAIR  
~RYAN FOERSTER, NATHAN GYWNNE . . HELPER /  
CASUAL ART FAIR  
~ARTLOVERSNEWYORK . . OUR BOOTH / Part II  
~ARTLOVERSNEWYORK . . OUR BOOTH !!

#### September 2017

~ARTLOVERSNEWYORK . . CASUAL ART FAIR, LOWER EAST  
SIDE / SUN 12 - 6 PM  
~RUBULAD . . BIG PAR-TAY-YAY-YAY !! TO-NITE !! SAT !!  
~THOMAS SPOERNLE: 'STAND' . . WON\_EH / OPENING  
FRI  
~BOO-HOORAY: VINTAGE PADDINGTON PRESS POSTERS .  
. NYABF17  
~RAND PAUL: PAUL WINDLE & RAND RENFROW /  
NYABF17  
~CINDERS: CHRISTIAN GFELLER . . NYABF17  
~CINDERS: STO LEN & KELIE BOWMAN . . NYABF17  
~PERADAM: ELIZABETH JAEGER, PETER SUTHERLAND,  
MAIA RUTH LEE . . NYABF17  
~MAIA RUTH RUTH LEE . . BOOK SIGNING / 'WOMEN AT  
WORK', PERADAM / NYABF TODAY, FRI at 3 PM  
~PETER SUTHERLAND . . FREE POSTER / PERADAM / NY  
ART BOOK FAIR  
~STO LEN . . 'BAD WATER PLACE' / NEW BOOK RELEASE /  
NYABF 2017  
~STO LEN . . SECRET PROJECT ROBOT / up thru OCT 10  
~'STAND UP / STAND DOWN' . . THE HIGH LINE, feat.  
ZURIEL WATERS & MELISSA BROWN / TO-NITE MON SEPT  
18 / 7 PM  
~'DOES A MOON MOVE' . . ORGY PARK / OPENING TO-  
NITE SUN SEPT 17  
~RICHARD PRINCE . . the Granddaddy of 'Real Fake' -  
jumps on the bandwagon !!  
~SIMON CERIGO . . the other 'fake'  
~ALFREDO MARTINEZ . . "THE REAL FAKE" / inside the  
NYC headquarters of the Notorious Basquiat Forger  
~ALFREDO MARTINEZ . . "THE REAL FAKE" / BASQUIAT -  
CLOSING PARTY: TO-NITE, THURS SEPT 7 / 6-10 PM  
~ALFREDO MARTINEZ . . "THE REAL FAKE" / inside the  
mind of the notorious Basquait Forger  
~ALFREDO MARTINEZ . . "THE REAL FAKE" / RADIANT  
CHILD - TAKE TWO

#### August 2017

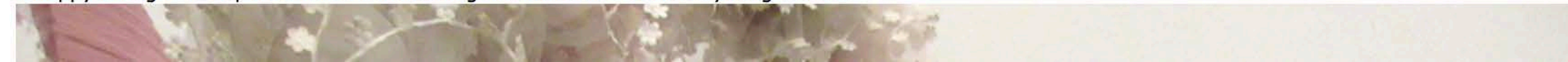
~ALFREDO MARTINEZ . . "THE REAL FAKE" / OPENS: FRI  
SEPT 1 / 7-10 PM / runs thru SEPT 7  
~HENRY DAVID THOREAU . . . NATURE LOVER, PLANT  
PRESSER / WOODS BURNER  
~HENRY DAVID THOREAU . . . & HIS BHAGAVAD-GITA.  
divine talking gods & meadow fairies  
~HENRY DAVID THOREAU . . . & NATHANIEL HAWTHORNE  
~HENRY DAVID THOREAU . . THE MORGAN LIBRARY &  
MUSEUM  
~KARA WALKER . . JUNE 4, 2003  
~KARA WALKER . . heads up / heads will roll, where they  
roll



CICI WU, a large and seemingly . . fragile hanging.  
Cici Wu was born in Beijing, and raised in Hong Kong.  
Her work has been exhibited at 47 Canal, as well as other venues, both here and abroad.  
She has been the co-organizer of an artist-run residency & exhibition space, PRACTICE, since 2015.



one gets the sense of fragile, yet ready-made / strong and sturdy despite the willow-i-ness. plastic is indestructible, and though (organic) flowers **do** come and go, flowers hopefully, will always . . bloom.  
a happy thought to depart on. & a sense one gets about all 3 of these young women.



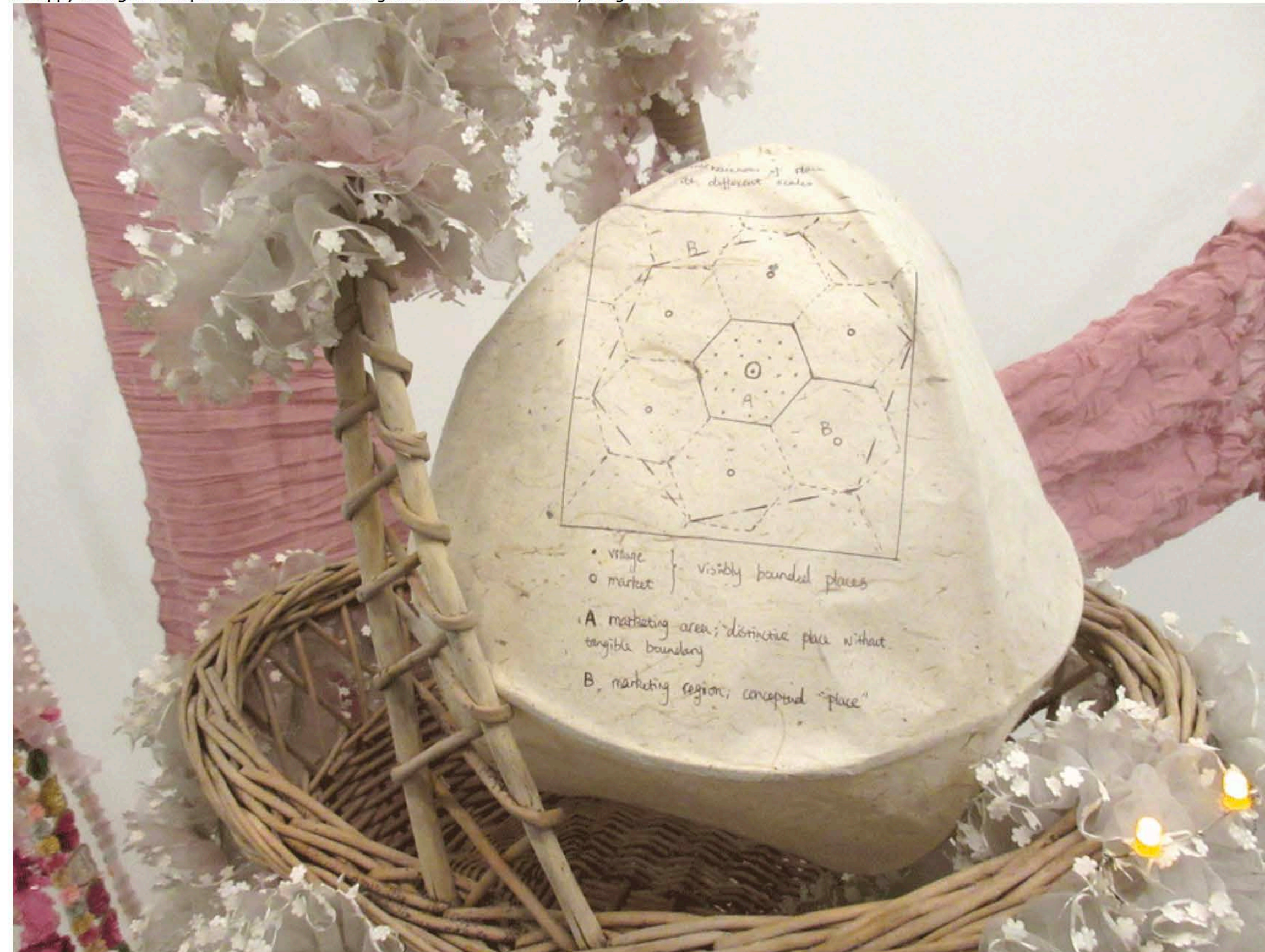


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 divine talking gods & meadow fairies  
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 ~HENRY DAVID THOREAU . . THE MORGAN LIBRARY &  
 MUSEUM  
 ~KARA WALKER . . JUNE 4, 2003  
 ~KARA WALKER . . heads up / heads will roll, where they  
 roll.  
 ~OLIVIA SWIDER / JACOB HAUPT . . BEACH TOWEL,  
 SAPPHIRE POOLS / MOUNTAIN / BUSHWICK  
 ~GRETTE JOHNSON . . SILENT BARN POSTER / EVENT TO-  
 NITE SUN AUG 13 / 8 PM  
 ~ERIC COPELAND, CABANA . . BBQ / SECRET PROJECT  
 ROBOT, BUSHWICK, BROOKLYN. SUN AUG 13  
 ~PAT MCCARTHY. . 'PIGEON' BRUNCH, BOO-HOORAY,  
 SUMMER RENTAL, MONTAUK / SUN AUG 13  
 ~TRICIA KEIGHTLEY, JACK KOHLER BYERS . . in 'DYSTOPIA  
 FILTER IV' / BROOKLYN POP-UP / opening to-nite SAT  
 AUG 12  
 ~'YELLOW WORMHOLE' . . HEAD TOO HEAVY GALLERY,  
 BUSHWICK / CLOSING PARTY TO-NITE FRI AUG 11  
 ~'THRESHOLD' . . curated by CODIFY ART / UNDERDONK,  
 OPENS TO-NITE, FRI AUG 11  
 ~NICHOLAS CUEVA . . 'JERRY SALTZ' / LIMITED EDITION  
 BEACH TOWEL, 'SAPPHIRE POOLS' / MOUNTAIN  
 ~BILLY BUCK . . 'SAPPHIRE POOLS' / LIMITED EDITION  
 ARTIST BEACH TOWELS / MOUNTAIN  
 ~NICHOLAS STEINDORF . . 'SAPPHIRE POOLS' / LIMITED  
 EDITION ARTIST BEACH TOWELS / MOUNTAIN  
 ~'SAPPHIRE POOLS' . . LIMITED EDITION ARTIST BEACH  
 TOWELS / MICHAEL FLEMING / OLIVIA SWIDER,  
 MOUNTAIN / OPENING TODAY, SAT AUG 5 / 3-8 PM  
 ~BOBO PLAYS . . RUBULAD, BROOKLYN . . TO-NITE / BIG  
 PARTY, SAT AUG 5  
 ~'HOT MUD FEST' . . JESSE GREENBERG, in the farmhouse  
 ~'HOT MUD FEST' . . CHRISTINA BOLT, in the farmhouse  
 ~'HOT MUD FEST' . . the crew

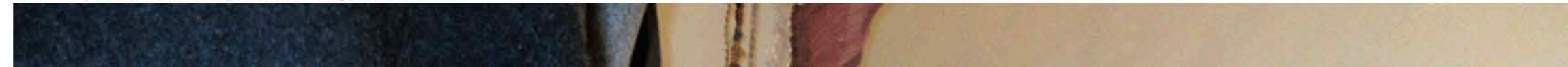
## July 2017

~'Caring For Animals...Benefiting People' . . JEFFREY  
 STARK, CHINATOWN / opens to-nite / Sun July 30  
 ~'HOT MUD FEST' . . madly !! wildly !! / mellow !!  
 ~'HOT MUD FEST' . . world class swimming !!  
 ~'HOT MUD FEST' . . HUDSON, N.Y. / SUN JULY 23  
 ~STO LEN . . 'RUNOFF', PARLOR, SF ART BOOK FAIR  
 ~CINDERS GALLERY . . SAN FRANCISCO ART BOOK FAIR /  
 this weekend !!  
 ~HALEY JOSEPHS . . dog painting / arf arf  
 ~HALEY JOSEPHS . . SIGHTING / DELI, LIC - OPENS TO-  
 NITE / FRI JULY 14  
 ~PETER SUTHERLAND . . SIGHTING / MAGENTA PLAINS,  
 UPSTAIRS ART FAIR, AMAGANSETT  
 ~'GARDEN DWELLERS' . . REGINA REX / OPENS TO-NITE /  
 WED JULY 12  
 ~MATTHEW THURBER at LUCKY'S . . VANCOUVER, BC /  
 WED JULY 12  
 ~KRISTEN JENSEN, NICHOLAS MOENICH & JUSTIN MARTIN  
 . . POP-UP / TONIGHT at WON\_EH, BROOKLYN / 6-8 PM  
 ~'EASY FEELINGS' . . MARVIN GARDENS, RIDGEWOOD,  
 QUEENS, NYC / SUN 1-5 PM  
 ~411 COLLECTIVE . . MOVIN' / DC  
 ~SEAN SAMOHEYL . . ADA GALLERY, RICHMOND,  
 VIRGINIA  
 ~STO LEN . . 'MAPPING MESPEATCHES' / ACE HOTEL /  
 OPENING TODAY - THURS JULY 6  
 ~ZURIEL WATERS . . in 'THE CACTUS SHOW' & JULY 1 BBQ  
 / UPSTATE N.Y.  
 ~DAN GRATZ PRESENTS: 'THE CACTUS SHOW' & BBQ  
 PARTY . . 1124 COUNTRY ROUTE 27, CRARYVILLE, NY /  
 SAT JULY 1  
 ~SHRIMP LOUIE . . OPENING SEEING THINGS GALLERY, CA  
 / SAT JULY 1

one gets the sense of fragile, yet ready-made / strong and sturdy despite the willow-i-ness. plastic is indestructible, and though (organic) flowers **do** come and go, flowers hopefully, will always . . bloom.  
 a happy thought to depart on. & a sense one gets about all 3 of these young women.



a cosmic diagram in a basket ?  
 the power of the life force / the universe, the creative impulse ?  
 the tantric road map. the signs that a pencil can make.  
 let's hope so !! or maybe, then again . . . not.





~JAN SAMOHEYL . . ADA GALLERY, RICHMOND, VIRGINIA  
~STO LEN . . 'MAPPING MESPEATCHES' / ACE HOTEL / OPENING TODAY - THURS JULY 6  
~ZURIEL WATERS . . in 'THE CACTUS SHOW' & JULY 1 BBQ / UPSTATE N.Y.  
~DAN GRATZ PRESENTS: 'THE CACTUS SHOW' & BBQ PARTY . . 1124 COUNTRY ROUTE 27, CRARYVILLE, NY / SAT JULY 1  
~SHRIMP LOUIE . . OPENING SEEING THINGS GALLERY, CA / SAT JULY 1

#### June 2017

~PETER SUTHERLAND, SAMUEL HINDOLO . . 'MIRACLE SPRING WATER' / BASIN  
~JOE BRADLEY . . . BOOKSIGNING / SPOONBILL & SUGARTOWN BOOKS, BUSHWICK, THURS / 7-8 PM  
~FAUST . . MARKET SURPLUS  
~MARKET SURPLUS . . feat. FAUST / OPENS TO-NITE  
~WALTER ROBINSON . . summer heat !!  
~WALTER ROBINSON: REVENGE OF THE UNDER-RATED  
~WALTER ROBINSON . . going GREEN !!! / via VITO SCHNABEL  
~YUSUKE HANAI . . sing like a bird, not.  
~'INGENIOUS APPROACH' . . feat. YUSUKE HANAI / SEEING THINGS GALLERY / OPENS TODAY  
~MATTHEW THURBER . . hits THE NEW YORKER  
~DANIEL HERR / GUY WALKER . . SAFE GALLERY / last weekend  
~NICHOLAS STEINDORF / KYLE WILLIAMS / PETER CLOUGH . . PETE'S CANDY STORE / BOMB POP UP  
~EMMANUEL LIMON . . 'SIN COYOTE' / DRESS SHOP GALLERY - PIX FROM THE OPENING

#### May 2017

~'NIGHTJAR' . . UNDERDONK / more pix !! from evil eye to Em-ily / Sottobosco to: arf arf !!  
~'NIGHTJAR' . . UNDERDONK  
~wow, that was such a . . 'girls' !! only trip !! illustration by RUTH MARTEN / UNDERDONK  
~CHARLES BURCHFIELD . . double your money at CHRISTIE'S  
~'A QUIET PASSION' . . EMILY DICKINSON FILM / TERENCE DAVIES  
~'Nightjar' . . UNDERDONK, BROOKLYN / opens to-night  
~NANCY SMITH . . I'm somebody ? me & Em !!  
~EMILY DICKINSON . . 'I'M NOBODY! Who are you?' / THE MORGAN LIBRARY & MUSEUM / 2 more weeks  
~FLORINE STETTMEIER . . IN MY LIVING ROOM / JEWISH MUSEUM  
~FLORINE STETTMEIER . . FORTUNE TELLING CARDS / JEWISH MUSEUM  
~'LIKE OXYGEN' . . MOUNTAIN, BUSHWICK / PIX FROM THE OPENING / & FLORINE STETTMEIER opens at the JEWISH MUSEUM - this week !!

#### April 2017

~'LIKE OXYGEN' . . MOUNTAIN, BUSHWICK / OPENS TO-NITE SAT  
~EMMANUEL LIMON . . 'SIN COYOTE' / DRESS SHOP GALLERY, BUSHWICK - opens to-nite FRI APRIL 28  
~JERRY BLACKMAN . . 'Undone Yin Yang' / Cuchifritos  
~NICHOLAS MOENICH . . 'PLEASE MR. POSTMAN' / ESSEX FLOWERS & incl misc. ref to: TOM SACHS, KATE & SNOOPY  
~JAMES MILLER . . MEYOHAS / INDEPENDENT, BRUSSELS  
~SURREALIST DINNER . . at SELENA  
~'UNDER THE VOLCANO' . . my work !!  
~'UNDER THE VOLCANO' . . NICHOLAS STEINDORF walk-through / feat. NANCY SMITH / DAN ASHER / SIMON CERIGO  
~'UNDER THE VOLCANO' . . recreated by VIRTUAL DREAM CENTER



a cosmic diagram in a basket ?  
the power of the life force / the universe, the creative impulse ?  
the tantric road map. the signs that a pencil can make.  
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grounded !! humbled.  
the kite / the ribbon. the thought 'balloon' . . is tethered to the floor.  
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 through / feat. NANCY SMITH / DAN ASHER / SIMON  
 CERIGO  
 ~'UNDER THE VOLCANO' . . recreated by VIRTUAL DREAM  
 CENTER / incl passing reference to RICHARD  
 HAMBLETON aka SHADOWMAN  
 ~UNDER THE VOLCANO . . then & now / w JOE BRADLEY  
 & feat: SIMON CERIGO & VIRTUAL DREAM CENTER  
 ~MICHAEL WILLIAMS . . then & now  
 ~STERLING RUBY . . then & now

### March 2017

~WILLIAM WEGMAN / MATTHEW THURBER, 'NO MAINE IS  
 AN ISLAND' . . TEEN PARTY - OPENING SAT APRIL 1  
 ~LINCOLN CENTER . . MATTHEW THURBER  
 ~ABE LINCOLN, Jr . . delivers  
 ~ABE LINCOLN, Jr . . down the hatch !!  
 ~'DRAWING ISLAND' . . THE JOURNAL GALLERY / LAST  
 WEEKEND  
 ~'HAPTIC WHITTLES' . . UNDERDONK / LAST WEEKEND  
 ~DEREK WEISBERG . . life as a flower vase / TRESTLE  
 PROJECTS OPENING SAT, MARCH 25  
 ~YO !! LIFE !! . . as a shorty !!  
 ~ANTONE KONST . . RADICAL ABACUS, SANTA FE  
 ~ANTONE KONST & BRIDGET MULLEN . . HOMETOWN /  
 OPENING PIX  
 ~JEFFREY TRANCHELL, 'LINDA' . . ESSEX FLOWERS /  
 OPENING TO-NITE  
 ~ANTONE KONST & BRIDGET MULLEN . . HOMETOWN,  
 OPENING TO-NITE  
 ~MAS PAZ . . AQUA ES VIDA / SACRED STONE CAMP  
 ~LOST CHILDREN . . 'OUR FALLEN CITIES' /  
 SUPERMARTYR RECORDS - YOUTUBE  
 ~HONEY'S . . SWEET & FLAKY - MUSICAL TUESDAY !!  
 ~ANDY CAHILL . . video screening at SAFE GALLERY / to-  
 nite  
 ~CHRIS WATTS . . CHARLOTTE, NORTH CAROLINA / & . .  
 . a few pix from his Brooklyn studio  
 ~CLAYTON SCHIFF / ANDY ONDERDONX . . SAFE  
 GALLERY / last weekend  
 ~WALTER ROBINSON . . OPENS TODAY / THURS MARCH 9  
 ~CHRIS DORLAND . . SUPER DAKOTA, NADA  
 ~KYLE WILLIAMS & NICHOLAS STEINDORF, 'YES' . .  
 MICROSCOPE

### February 2017

~TOMMY MALEKOFF: 'PERENNIAL SHADOWS' . . JEFFREY  
 STARK  
 ~MICH MEKO & SAIGE ROWE, quilt & video projection . .  
 curated by SELENA (Bushwick), DAY & NIGHT PROJECTS,  
 (Atlanta, Georgia)  
 ~YES !! Presidents Day: 1866 QUILT - by LUCY FROST  
 ~'YES: NICHOLAS STEINDORF & KYLE WILLIAMS' . .  
 MICROSCOPE, BROOKLYN / SCREENING TO-NITE SUN FEB  
 19 / 7:30 PM  
 ~SKOWHEGAN TAROT . . feat. wands by MELISSA BROWN  
 / OPENS TO-NITE, SAT FEB 18  
 ~HAPPY BIRTHDAY . . LOUIS COMFORT TIFFANY / MET  
 AMERICAN WING  
 ~ZACH NADER, 'STAGE BLIND' . . MICROSCOPE GALLERY,  
 OPENING TO-NITE, FRI FEB 17  
 ~from BUSHWICK . . to ATLANTA, DAY & NIGHT PROJECTS  
 / OPENS TO-NITE, FRI FEB 16  
 ~'DRAWING ISLAND' . . incl. AUSTIN LEE  
 ~TAYLOR McKIMENS . . STUDIO VISIT, B-B-BROOKLYN.  
 APRIL 13, 2016  
 ~'DRAWING ISLAND' . . incl. JOE BRADLEY, TAYLOR  
 McKIMENS, SARAH BRAMAN, MELISSA BROWN. LEIF  
 RITCHEY & CARROLL DUNHAM / THE JOURNAL GALLERY,

grounded !! humbled.  
 the kite / the ribbon. the thought 'balloon' . . is tethered to the floor.  
 what does this say, about our humanity & shared experiences., limitations and also genetic 'common sense' / despite our diversity and very different origins.



PAOLA GALLIO, NATASHA BECKER & YULIA TOPCHIY - the 3 co-founders of ASSEMBLY ROOM.



~MABLETON aka SHADOWMAN  
~UNDER THE VOLCANO . . then & now / w JOE BRADLEY  
& feat: SIMON CERIGO & VIRTUAL DREAM CENTER  
~MICHAEL WILLIAMS . . . then & now  
~STERLING RUBY . . . then & now

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~WALTER ROBINSON . . posters at UNIQLO, cash in !! \$34.90 a pop !!  
~SIMON CERIGO . . wants to know !! yo, . . WALTER ROBINSON !! what up ?!!  
~LUKE MURPHY . . CANADA GALLERY, ZONA, MEXICO CITY  
~PETER SUTHERLAND . . ANONYMOUS GALLERY, ZONA,



PAOLA GALLIO, NATASHA BECKER & YULIA TOPCHIIY - the 3 co-founders of ASSEMBLY ROOM.  
Yulia Topchiy . . curated 'Looking into Spotless Rain' / their 3rd show.  
**'Looking into Spotless Rain' . . is up thru JAN 19, 2019.**



# Graphic design's Burns curating upcoming exhibition in NYC

*TUESDAY, APR 09, 2019*

UNIVERSITY PARK, Pa. – Emily Burns, assistant teaching professor in graphic design within the Stuckeman School, is curating a new exhibition by artist Kaveri Raina that opens Friday evening at the Assembly Room in New York's Lower East Side.

Burns, a Penn State alumna with a bachelor's degree in drawing and painting and an M.F.A. in Graphic Design, has curated group exhibitions at the locally-based Woskob Family Gallery, as well as at studio e gallery and The Alice, both located in Seattle. She is also curating upcoming shows at Unpaved Gallery and Left Field Gallery, both in California, and the Trestle Gallery in Brooklyn.

No stranger to New York City, Burns studied classical painting at Grand Central Academy Atelier. She lived in Manhattan, where she worked as a photographer and taught photography, and she also worked for artist Jeff Koons.

Burns is the founding editor and designer of *Maake Magazine*, an artist-run print publication that features the work of contemporary artists and artist-run projects. She is also the founder and director of Maake Projects, a new exhibition space set to open this summer in State College.

As an artist, Burns has seen her work exhibited both internationally and throughout the United States, including a solo show at Adventureland Gallery (Chicago), a three-person exhibition at 111 Minna Gallery (San Francisco) and group exhibitions at The Lodge Gallery and John Molloy Gallery (New York City); Transmitter, Trestle Gallery and Tiger Strikes Asteroid (Brooklyn); 24-Hour Charlie's (Los Angeles); and Galleri Urbane (Dallas.)

Titled "Linger Still," the works in Raina's upcoming New York show reflect the artist's search for what it means 'to hover.' She questions what it feels like to linger, or float through time, and to eventually learn to embrace a feeling of inherent uncertainty.

For more information about the exhibition, which runs through May 12, please contact the [Assembly Room](#).





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04. 11 2018

## ASSEMBLY ROOM: calling all independent women curators!

### ASSEMBLY ROOM

Natasha Becker, Paola Gallio, and Yulia Topchiy are thrilled to announce the launch of ASSEMBLY ROOM, a new curatorial platform to celebrate and empower independent women curators.

We are building a strong community of women to deepen the understanding of women's work and offer support for female curators to achieve groundbreaking and inspiring results. We invite female curators to collaborate, come together, break the rules, defy the status quo, as well as create compelling art, exhibitions, and experiences. Our mission is to create a unique environment for showcasing independent women curators and artists. Our programming includes art exhibitions, open calls, and a monthly curator MeetUp.

We are currently accepting applications to realize an exhibition at our storefront gallery in the Lower East Side, New York, in January/February 2019.

Selected curators will work with the curatorial team at ASSEMBLY ROOM throughout the process of planning and execution of their curatorial project. In consultation with selected curators, we provide free 400 sq. ft exhibition space, support installation/ program/ marketing/ staff, access to our incredible network, and an opportunity to showcase your exhibition and artists on our Artsy page.

The deadline to submit is Monday, 26 November, 2018.  
To apply please go to <https://form.jotform.com/82986980984179>

info@  
icelandicartcenter.is

(354) 562 72 62

Gimli/Lækjargata 3  
101 Reykjavík/Iceland



Natasha Becker, Paola Gatto, and Rutia Opchly are thrilled to announce the launch of ASSEMBLY ROOM, a new curatorial platform to celebrate and empower independent women curators.

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Independent curators may submit an application for 2019 and include a curatorial statement and sample images of artwork for proposed exhibition. Please note that artists may apply as an Independent Curator only if they are applying with a group show or a solo show of another artist's work. An artist may not apply with their own artwork in a solo show but must have a female curator who applies on behalf of him/her/them. Submission of an application does not guarantee participation.

We will review applications in Nov/December and notify selected curators by 29 December 2018. If we have any questions about your proposal, we will contact the primary curator listed on the application. New York City-based curators will be given the opportunity to visit the show location and scout the exhibition space at a mutually arranged time. Selected curators will also receive a consignment agreement to review and complete. All artworks included in the show must be included in and subject to the terms of the consignment agreement.

For any questions about the application, please contact us at: [info@assemblyroom.com](mailto:info@assemblyroom.com)

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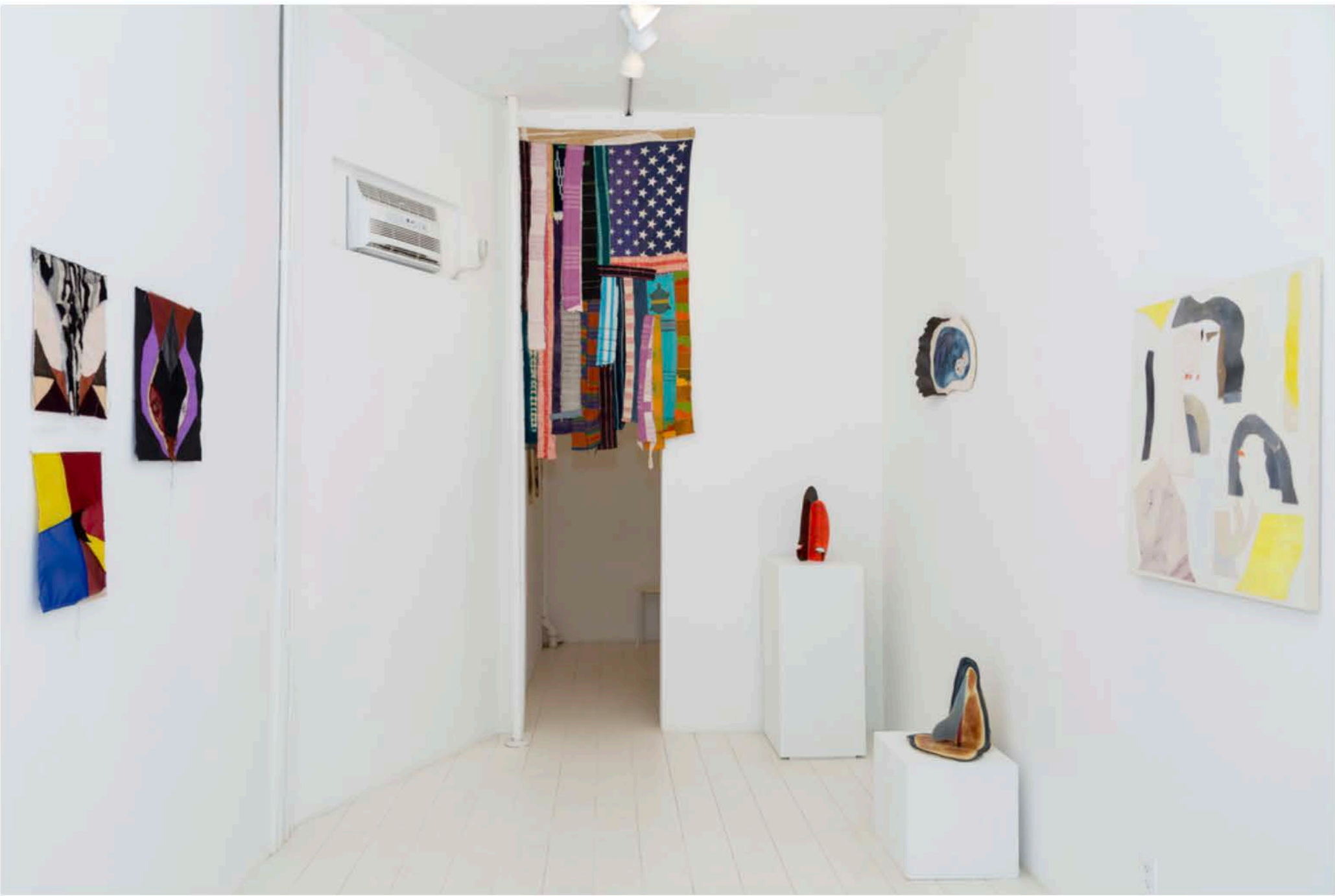
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Interior Landscapes curated by  
Natscha Becker, Becki Collie, and

ASSEMBLY ROOM  Follow





# Interior Landscapes curated by Natasha Becker, Paola Gallio, and Yulia Topchiy

Assembly Room is excited to celebrate our first birthday with Interior Landscapes, a summer group show curated by the co-founders of Assembly Room.

**ASSEMBLY ROOM** [+](#) Follow



Jun 26th – Aug 4th

New York, 191 Henry Street [📍](#) [Map & Full Hours](#)



ALESSANDRO TEOLDI



**ALESSANDRO TEOLDI**

*left: Untitled (Korea Airlines, American Airlines and C...*

Assembly Room

\$1,500

[Contact Gallery](#)







**ALESSANDRO TEOLDI**

*Untitled (Lufthansa, ANA Airlines and Azul), 2019*

Assembly Room

\$1,500

[Contact Gallery.](#)



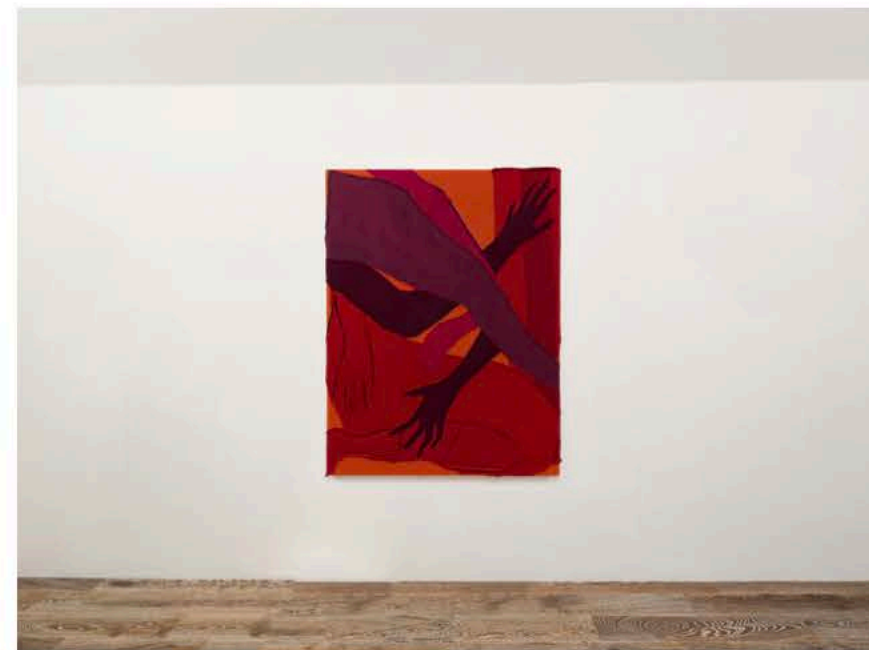
**ALESSANDRO TEOLDI**

*Untitled (Delta, Emirates and United Airlines), 2019*

Assembly Room

\$1,500

[Contact Gallery.](#)



**ALESSANDRO TEOLDI**

*Untitled (Avianca, American Airlines and National Air...)*

Assembly Room

\$6,000

[Contact Gallery.](#)



**Annette Hur**

*Untitled (Camo), 2019*

Assembly Room

\$1,400

[Contact Gallery.](#)



**Annette Hur**

*Untitled (Primary), 2019*

Assembly Room

\$1,200

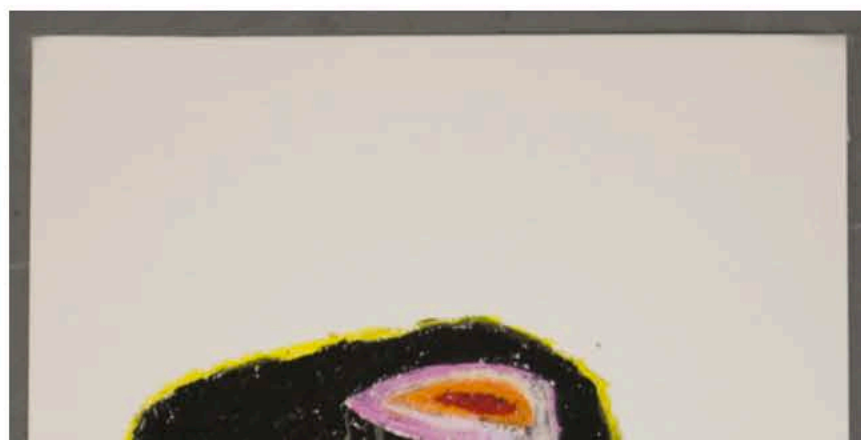
[Contact Gallery.](#)



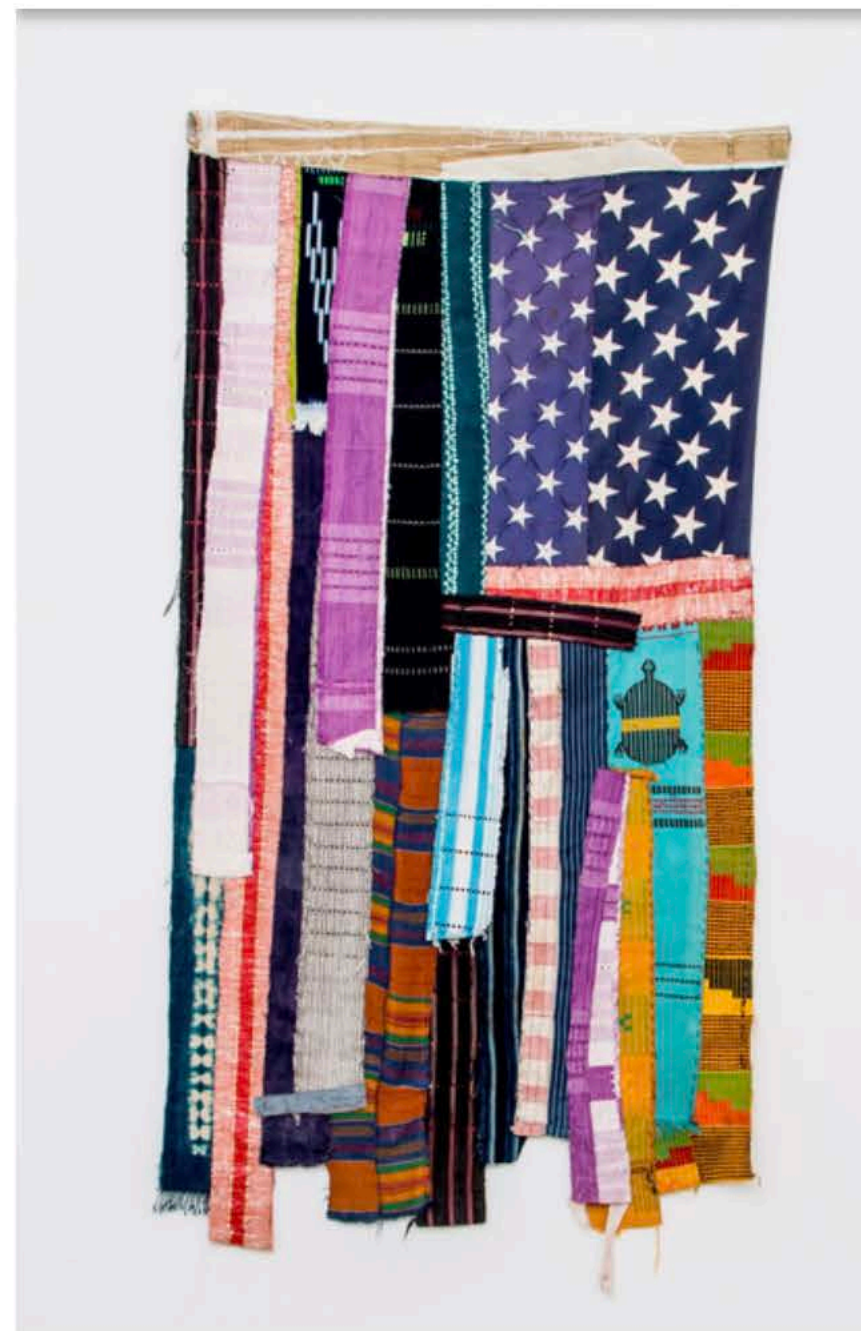




Annette Hur  
*Untitled (violet, red, black)*, 2019  
 Assembly Room  
 \$1,800  
[Contact Gallery.](#)



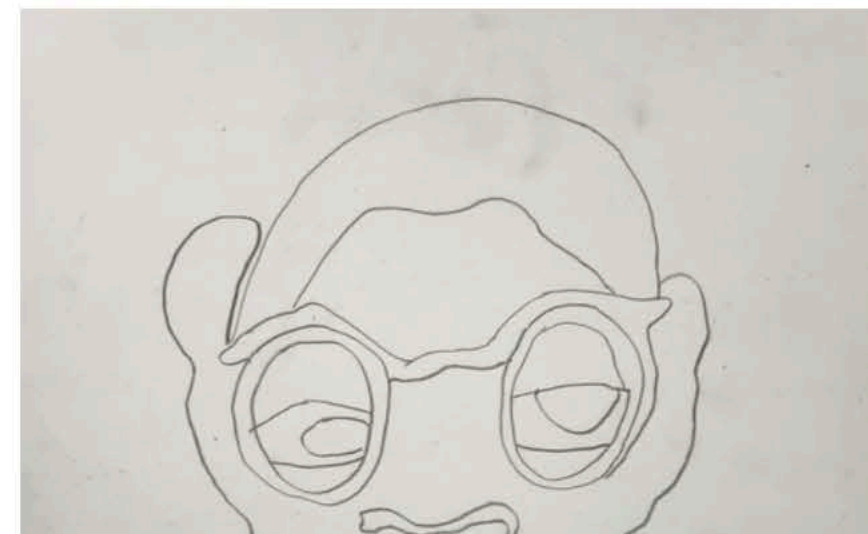
Annette Hur  
*Untitled (Camo)*, 2019  
 Assembly Room  
 \$1,400  
[Contact Gallery.](#)



Daàpo Reo  
*How to Free a Turtle*, 2019



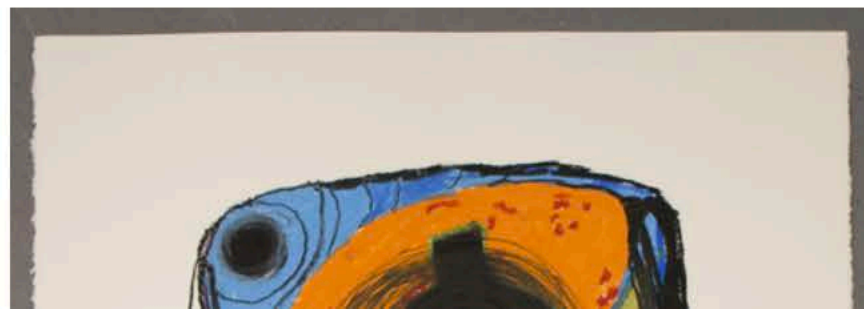
Chioma Ebinama  
*Penumbra 13*, 2018  
 Assembly Room  
 \$900  
[Contact Gallery.](#)



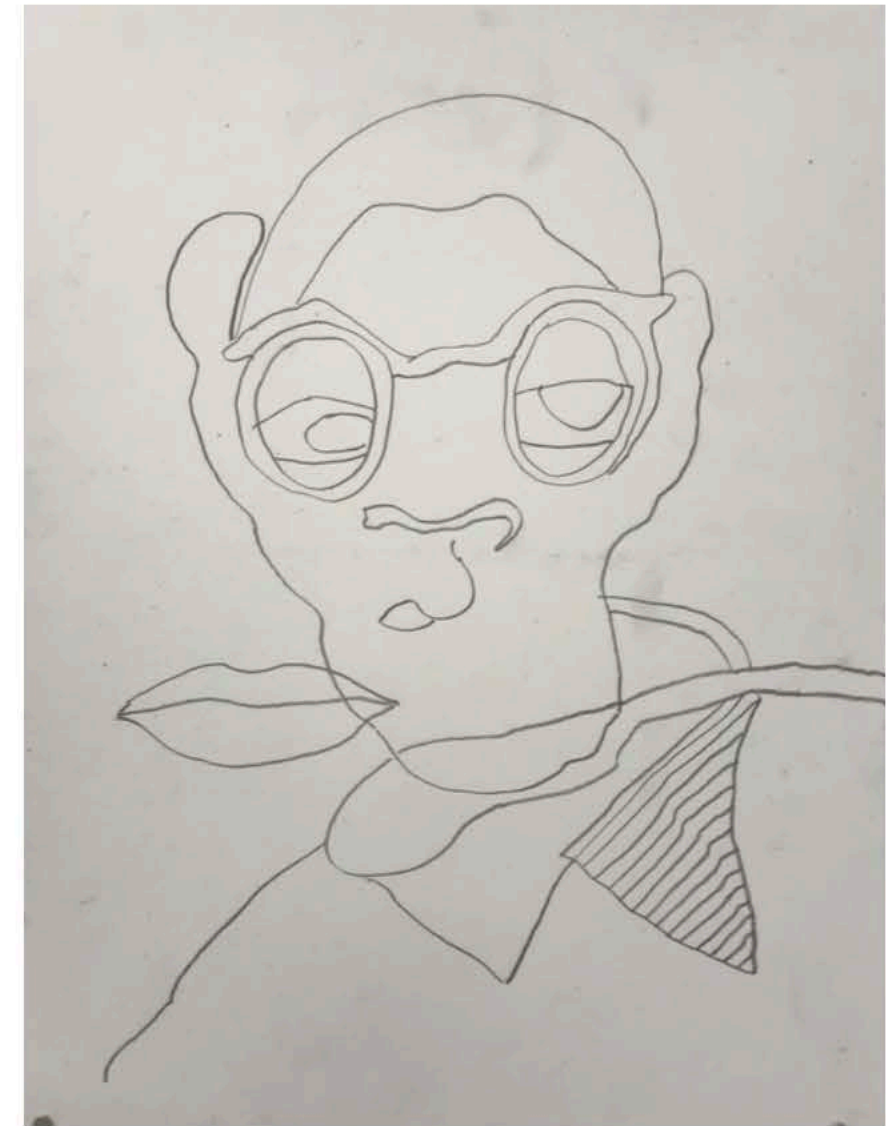
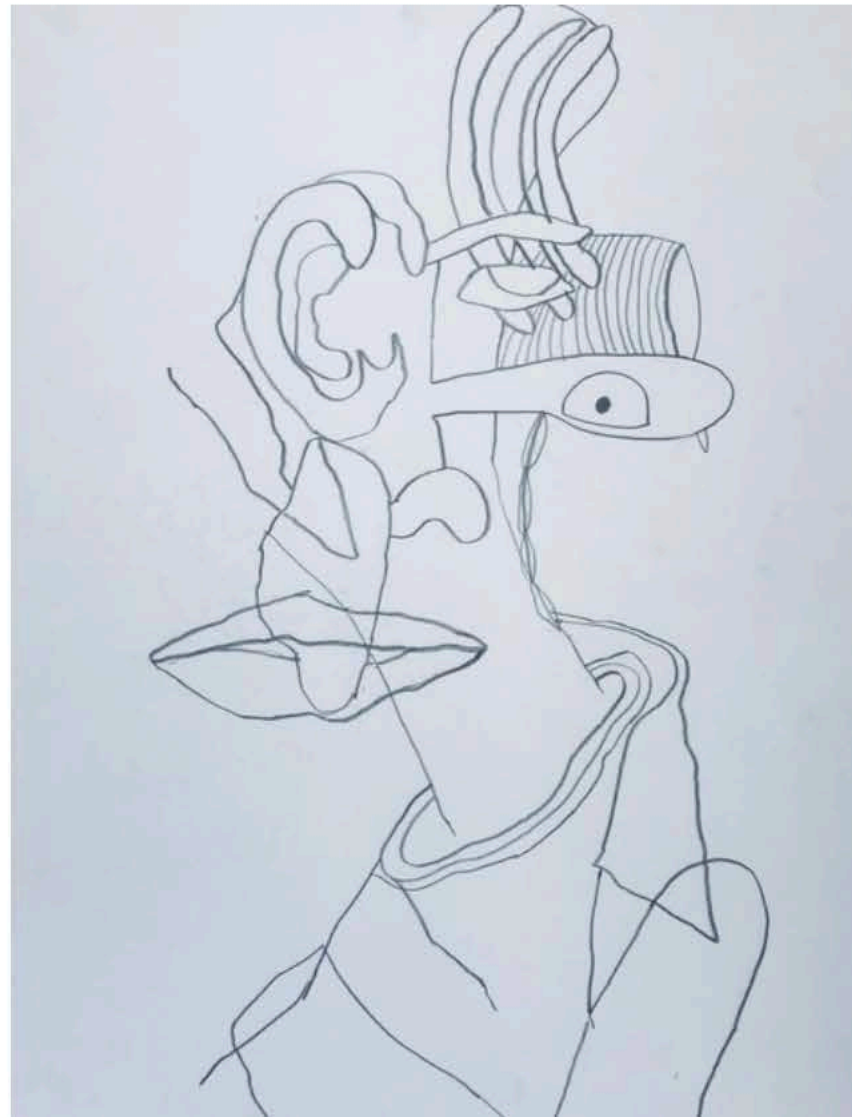




Shay Arick  
*Untitled*, 2019  
Assembly Room  
\$700  
[Contact Gallery](#)



Daàpo Reo  
*How to Free a Turtle*, 2019  
Assembly Room  
\$5,600  
[Contact Gallery](#)



Kaveri Raina  
*To Hover (Series)*, 2019  
Assembly Room  
\$600  
[Contact Gallery](#)







**Shay Arick**  
*Untitled*, 2019  
Assembly Room  
\$700  
[Contact Gallery](#)



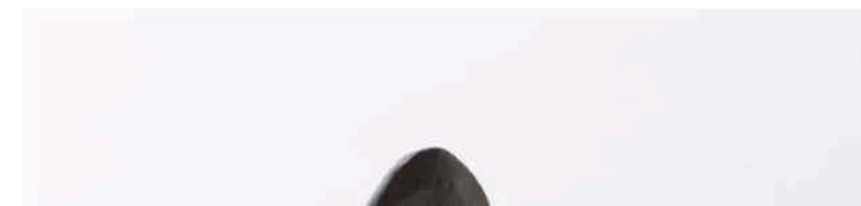
**Kaveri Raina**  
*To Hover (Series)*, 2019  
Assembly Room  
\$600  
[Contact Gallery](#)



**Kaveri Raina**  
*To Hover (Series)*, 2019  
Assembly Room  
\$600  
[Contact Gallery](#)



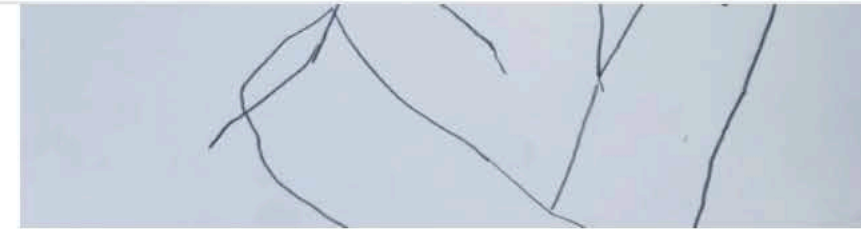
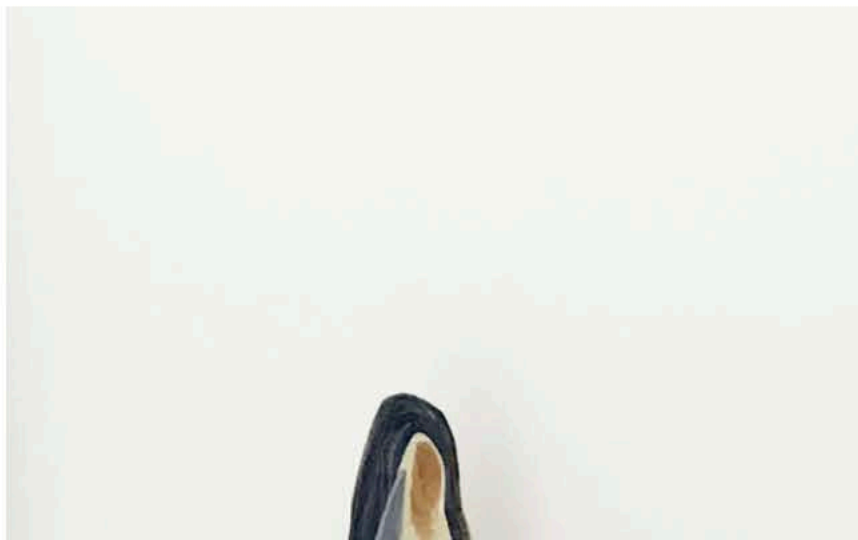
**Maya Varadaraj**  
*Gatherings Such as These Always Culminated in Unusu...*  
Assembly Room  
\$1,500  
[Contact Gallery](#)



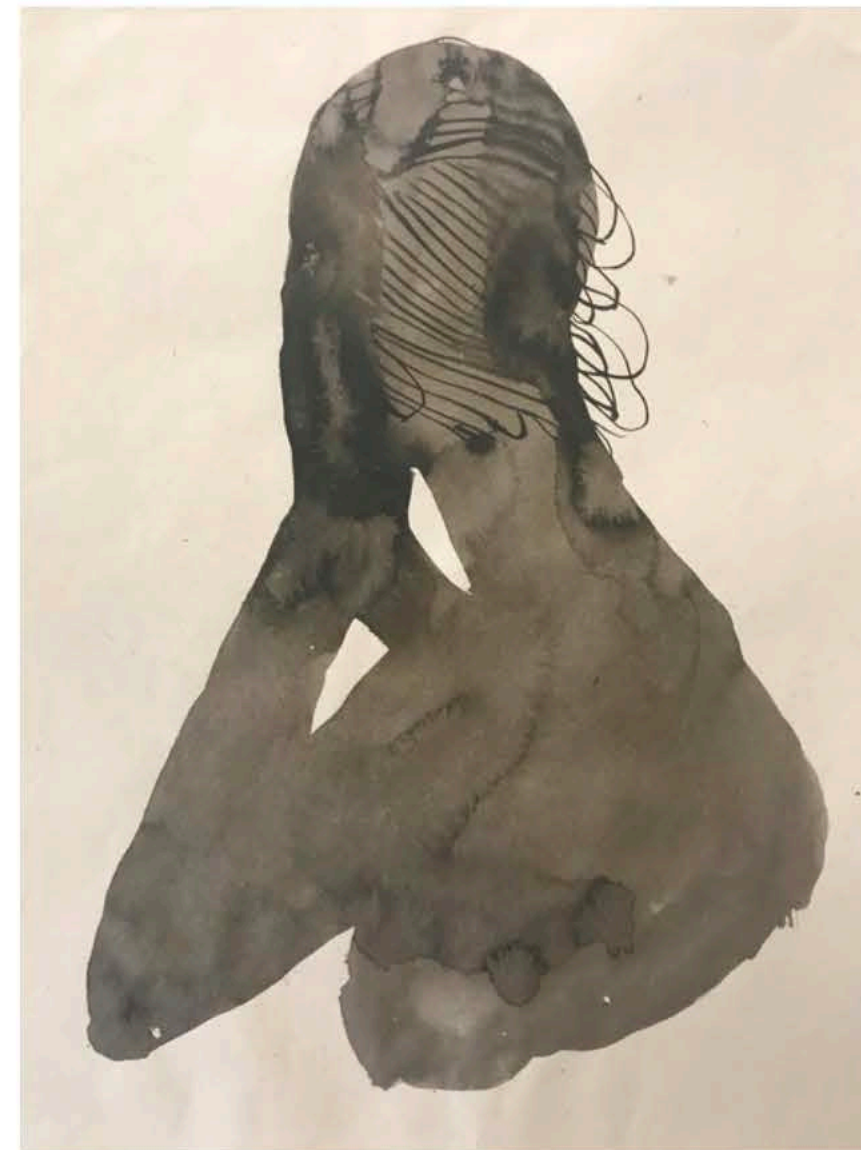




Shay Arick  
*Untiled*, 2019  
Assembly Room  
\$1,400  
[Contact Gallery.](#)



Kaveri Raina  
*To Hover (Series)*, 2019  
Assembly Room  
\$600  
[Contact Gallery.](#)



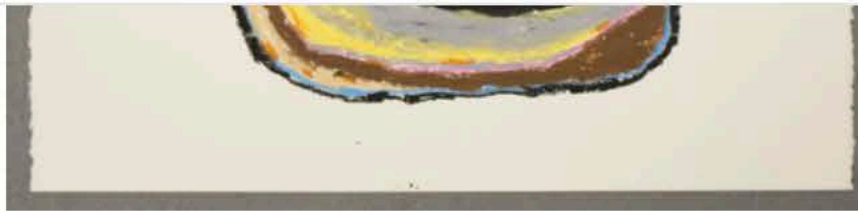
Chioma Ebinama  
*Penumbra 26*, 2019  
Assembly Room



Maya Varadaraj  
*Gatherings Such as These Always Culminated in Unusu...*  
Assembly Room  
\$1,500  
[Contact Gallery.](#)







**Shay Arick**

*Untiled*, 2019

Assembly Room

\$1,400

[Contact Gallery.](#)



**Chioma Ebinama**

*Penumbtras 26*, 2019

Assembly Room

\$900

[Contact Gallery.](#)



**Keiko Narahashi**

*untitled (black/red mouth)*, 2016

Assembly Room

\$2,000

[Contact Gallery.](#)



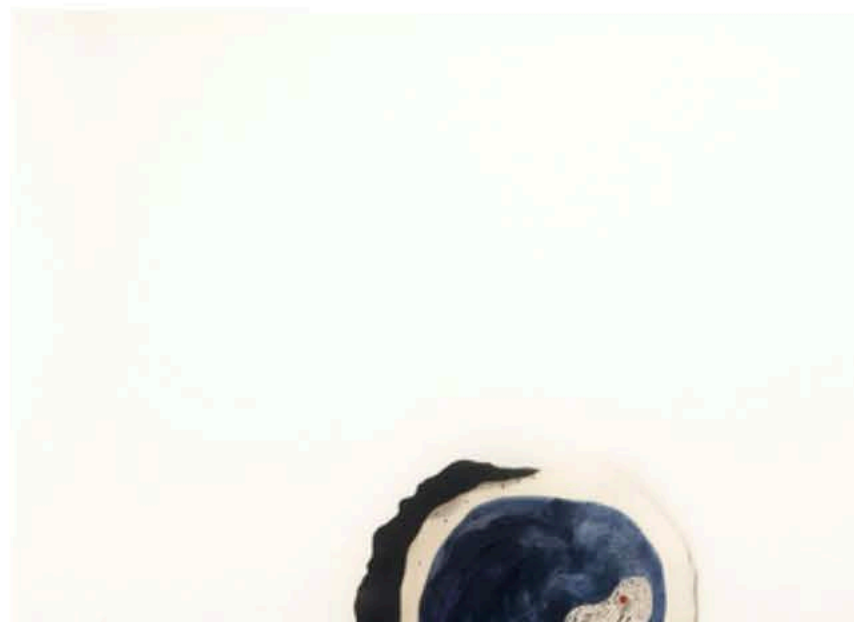
**Keiko Narahashi**

*untitled (red drop)*, 2018

Assembly Room

\$2,700

[Contact Gallery.](#)







Keiko Narahashi

*untitled (red drop)*, 2018

Assembly Room

\$2,700

[Contact Gallery.](#)



Eve Ackroyd

*Family*, 2019

Assembly Room

\$2,500

[Contact Gallery.](#)



Keiko Narahashi

*vertical weather*, 2018

Assembly Room

\$3,000

[Contact Gallery.](#)



blanka amezkua

*La Lutzona (The go getter)*, 2007

Assembly Room

\$12,000

[Contact Gallery.](#)





Eve Ackroyd

*Family*, 2019

Assembly Room

\$2,500

[Contact Gallery](#)

\$3,000

[Contact Gallery](#)



Eve Ackroyd

*Landscape*, 2019

Assembly Room

\$2,000

[Contact Gallery](#)

## Press Release

Assembly Room is excited to celebrate our first birthday with

Interior Landscapes, a new series of paintings by the artist

## Follow Artists In This Show

**DAÀPO REO** Follow

**BLANKA AMEZKUA** Follow



## Press Release

Assembly Room is excited to celebrate our first birthday with Interior Landscapes, a summer group show curated by the co-founders of Assembly Room.

We are celebrating with a summer group show of eleven artists working with themes of reconnection. Interior Landscapes speaks to our immigrant roots and to living in a multicultural city. We are presenting artists who, like ourselves, came from another country and have made NYC home. Navigating the familiar dichotomies of their native land and adopted land of America, their work is part of a rich web of new communities, political intrigues, and cultural exchanges. The artists in the show respond to questions of identity, trauma, displacement, dualities, faultiness, and fractures within the culture. However, through their artwork, create new vocabularies and forms of communication that have the potential to transcend cultural gaps. We are honored to present Eve Ackroyd, Blanka Amezkua, Shay Arick, Chioma Ebinama, Annette Hur, Keiko Narahashi, Kaveri Raina, Daapo Reo, Alessandro Teoldi, Chang Yuchen, Maya Varadaraj.

In keeping with this theme, we are delighted to announce our partnership with The Immigrant Artist Biennial. We are hosting three performance events curated by Katya Grokhovsky to raise funds for the inaugural edition. Please join us in supporting a community which welcomes all by attending these events!

ARTIST BIOS

## Follow Artists In This Show

**DAÀPO REO** [+](#) Follow

**BLANKA AMEZKUA** [+](#) Follow

**KEIKO NARAHASHI** [+](#) Follow

**ALESSANDRO TEOLDI** [+](#) Follow

**EVE ACKROYD** [+](#) Follow

**ANNETTE HUR** [+](#) Follow

**CHANG YUCHEN** 常羽辰 [+](#) Follow

**SHAY ARICK** [+](#) Follow

**KAVERI RAINA** [+](#) Follow

**MAYA VARADARAJ** [+](#) Follow

**CHIOMA EBINAMA** [+](#) Follow



## ARTIST BIOS

Eve Ackroyd studied painting at Chelsea College of Art & Weissensee School of Art in Berlin. Her paintings and collages depict delicate women's figures in intimate, colorful surroundings. Recent group shows include Living and Real, Kapp Kapp, Philadelphia, Sweet cheeks, Big Pictures, LA and Subject III, Cob Gallery, London. Her work has been written about for Brooklyn Rail, I-D, AnOther, Dazed & Confused, Artsy and Hyperallergic.

Blanka Amezkua is a Bronx-based artist currently in residence at the Bronx Museum's AIM alumni residency program. Formally trained as a painter, Blanka Amezkua's multidisciplinary practice employs techniques often considered traditional or domestic – primarily embroidery and crochet to address timely cultural, political, and gender issues. She studied at the Academy of Fine Arts in Florence, Italy, and received a Bachelor of Fine Arts from California State University, Fresno. She initiated AAA3A, an artist-run space in Mott Haven, Bronx, that supports the visibility of Bronx-based artists.

Shay Arick is a cross-disciplinary artist. His practice combines sculpture, video, and drawing. In his most recent body of work, he makes small and intimate oil pastel drawings, composites of abstraction and narrative contained in a compressed space. He studied at The School of Visual Arts (SVA), NYC, while earning his BFA from Bezalel Academy, Israel, from which he graduated with honours. Arick is a recipient of Murphy Cadogan Contemporary Arts Award and the Eileen Cooper Award For Creativity, the America-Israel Award For Excellence in Sculpture and is a HaPais Council for the Culture and Arts Artist Grant recipient, among



Chioma Ebinama's multidisciplinary studio practice ranges from works on paper to soft sculpture. She is interested in understanding the role of the African artist in negotiating the representations of the black female body in Western culture. In 2016 she received her MFA from the School of Visual Arts. She recently exhibited at the 2018 Spring/Break Art Fair and was featured in an off-site exhibition in the 2018 Dakar Biennale.

Annette Hur is a visual artist working with abstraction on large scale oil paintings and Korean silk textiles where she investigates the inherited traditional culture that subconsciously manipulates and subverts female sexuality. She has previously shown in solo /group exhibitions at Wallach gallery, Gavin Brown Enterprise, Urban Zen, Times Square Space, 33 Orchard gallery in New York; Zhou B Art Center in Chicago, Dafen international Oil Painting Biennale in Shenzhen, China. She holds a BFA from The School of the Art Institute of Chicago, and MFA(2019) from Columbia University.

Keiko Narahashi explores the principles of painting through clay, metal, paper, photography, and paint. She is best known for her silhouettes, abstract forms that can be imbued with emotional and psychological meanings which can then be intuited by the viewer. She received a BFA from Parsons School of Design, and an MFA in Painting from Bard College. Recent solo and duo exhibitions include Jason McCoy Gallery (NYC), Bennington College Usdan Gallery, and Underdonk Gallery (Brooklyn).

Kaveri Raina's paintings depict the sensation of navigating unfamiliar territory. Working primarily with the woven burlap and canvas surfaces, she creates highly meditative, yet vigorous and



Kaveri Raina's paintings depict the sensation of navigating unfamiliar territory. Working primarily with the woven burlap and canvas surfaces, she creates highly meditative, yet vigorous and energizing visual push and pull—a metaphor for the lively unease of the experience of constant relocation and reinvention. Raina received her MFA in Painting and Drawing from the School of the Art Institute of Chicago in 2016 and her BFA from the Maryland Institute College of Art in 2011. She had her first international solo exhibition in March 2019 at Annarumma Gallery, Naples, Italy. She is currently at Paint School Residency, Shandaken Projects, New York.

Daapo Reo is a self-taught mixed-media artist working in textiles, video, sculpture, and installation. His work examines cross-cultural personal and collective identities of individuals, social groups, and nationalities. He is currently part of the group exhibition “Open Call Group 2” at The Shed, the new multidisciplinary arts center in the Hudson Yards, NY.

Alessandro Teoldi’s practice encompasses textiles, sculpture, installation, and drawings. He transforms mass-produced materials into representations of hugs, body parts, and familiar portraits in the attempt to create human connection out of synthetic materials. He has exhibited his work at venues including 11 Rivington, NY; Klaus Von Nichtssagend Gallery, NY; The Cabin, Los Angeles; Suprainfinit Gallery, Bucharest; Galerie Derouillon, Paris; Viasaterna Milan; International Centre of Photography, New York amongst others. He was one of the 2018 residents at La Brea Artist Residency, Los Angeles, CA and a 2015 Workspace residents at



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Maya Varadaraj is an interdisciplinary artist and designer. Her work is often presented as multimedia installations using objects, apparel, and images. Her practice brings to light the unproductivity and violence perpetrated by enforced decorum for women presented through paintings, collages, and mixed media installations. She has exhibited at the Vitra Design Museum, Spazio Rosanna Orlandi, Block 37 Chicago, and Mana Contemporary New Jersey.

Chang Yuchen is a visual artist with a practice rooted in drawing. From meticulous pencil drawings to loosely woven curls of fabric and drifts of silk, Chang Yuchen takes a line and transforms it across media and in real space. Her practice brings together the graphics and textile arts to pursue resonances between the shifting contexts in which to understand a line as an edge, a thread, or a mark unto itself. Her work has been exhibited at Chambers Fine Art (NY), Salt Projects (Beijing), Bard Graduate Center (NY), Elizabeth Foundation for the Arts (NY), Kyoto Municipal Museum of Art,

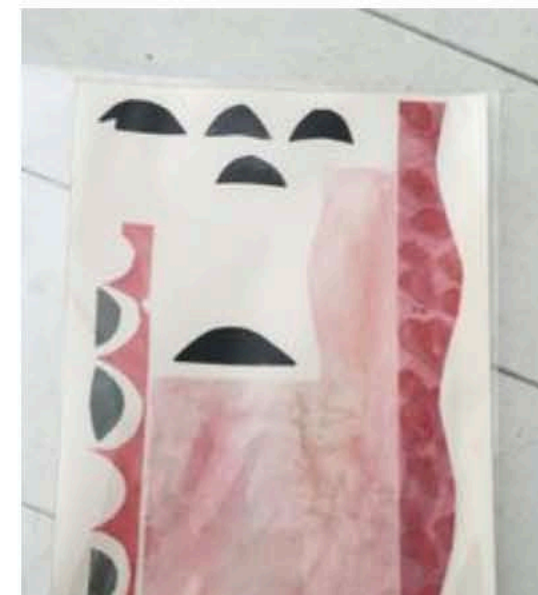


Chang Yuchen, *Untitled*, 2019, mixed media, contemporary, New York.

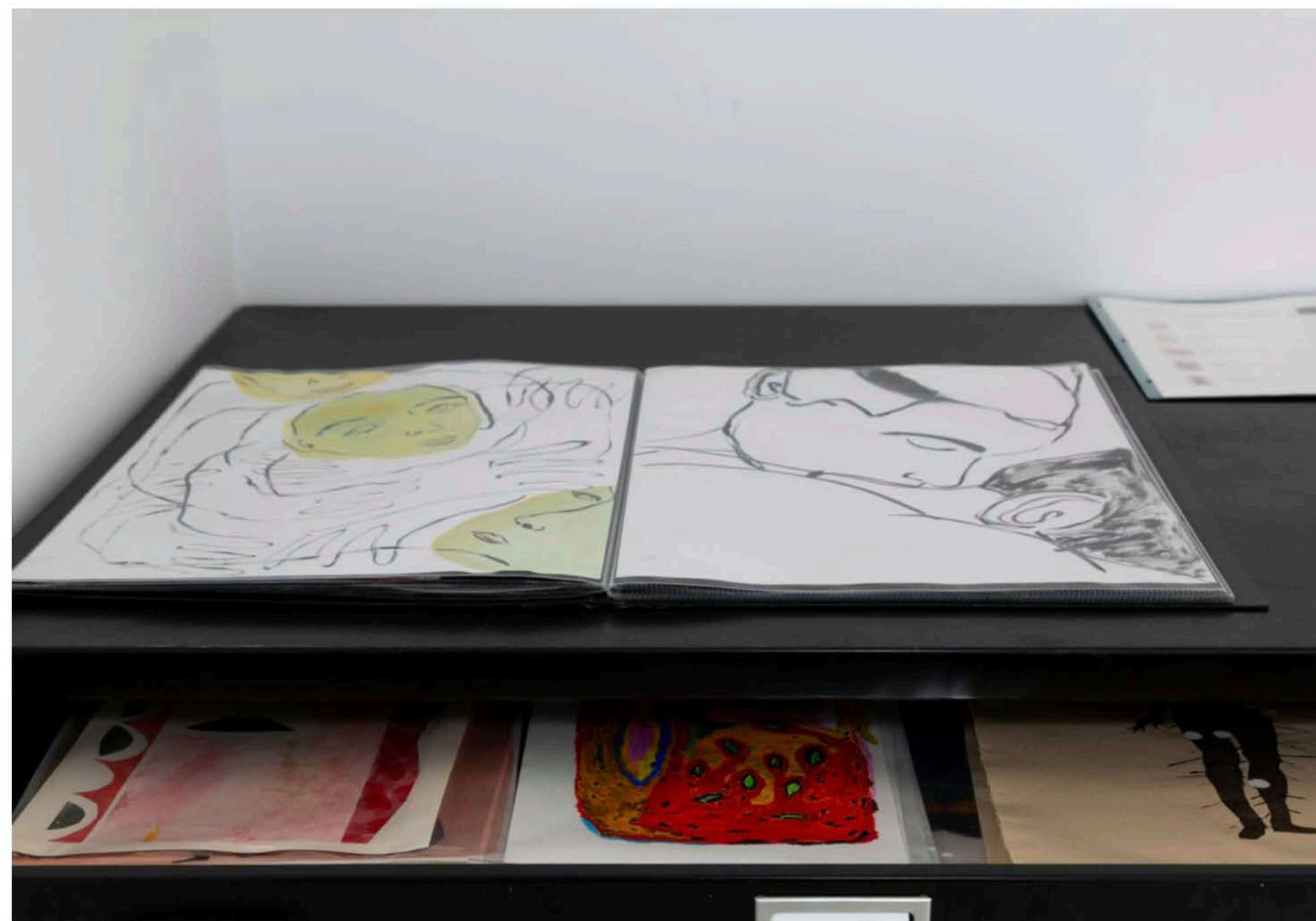
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## Other Shows from Assembly Room

Interior Landscapes  
curated by Natasha  
Becker, Paola Gallio,  
and Yulia Topchiy--  
works on paper in the  
flat files







Interior Landscapes curated by  
Natascha Becker, Becki Collie, and

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# Interior Landscapes curated by Natasha Becker, Paola Gallio, and Yulia Topchiy--works on paper in the flat files

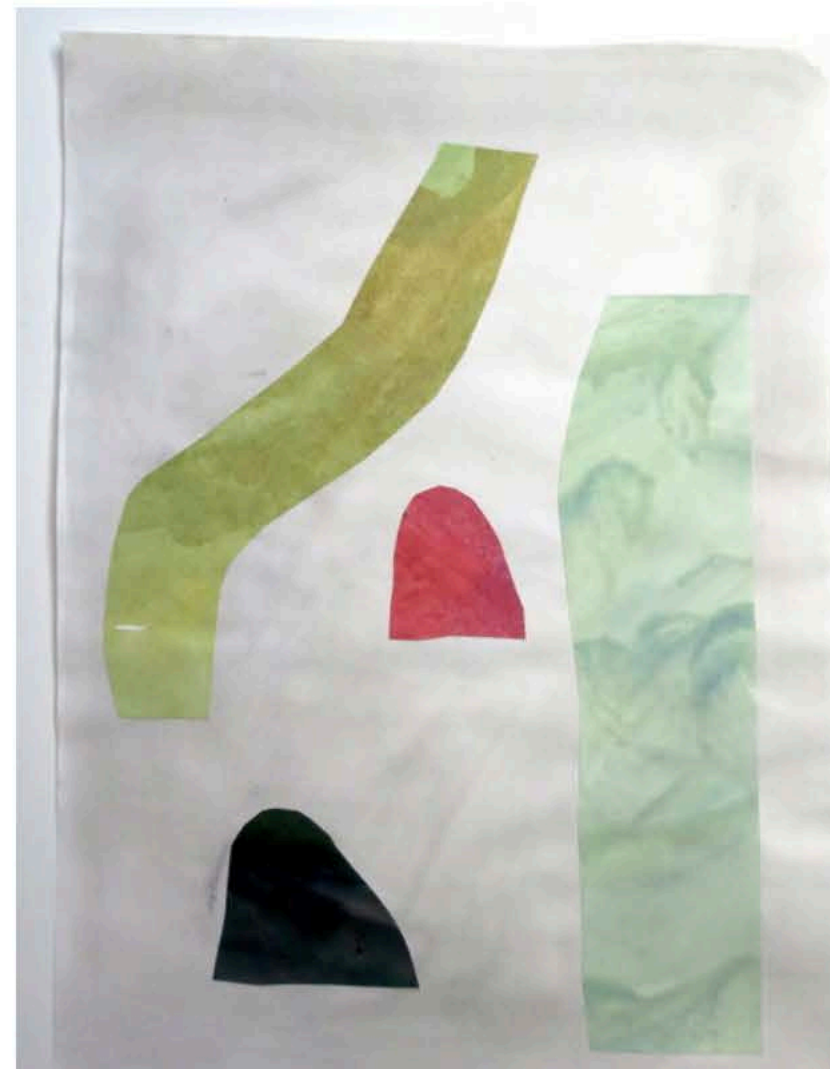
Assembly Room presents works by artists from Interior Landscapes in our flat files

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Jun 26th – Aug 4th

New York, 191 Henry Street [➔](#) [Map & Full Hours](#)



Eve Ackroyd

*Untitled Body*, 2019

Assembly Room

\$300

[Contact Gallery](#)





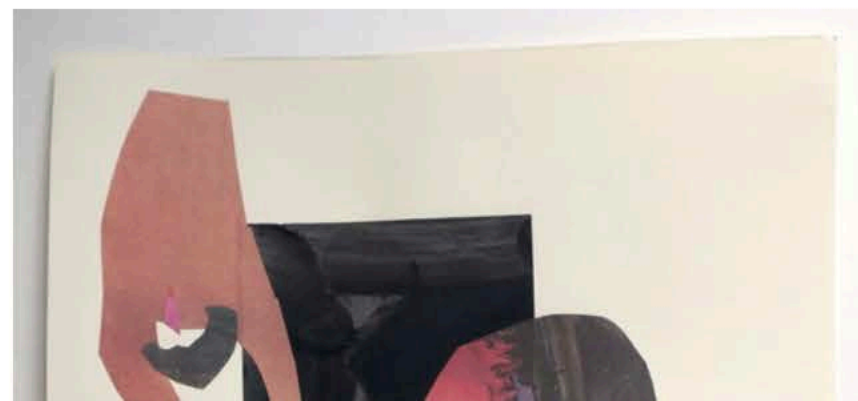
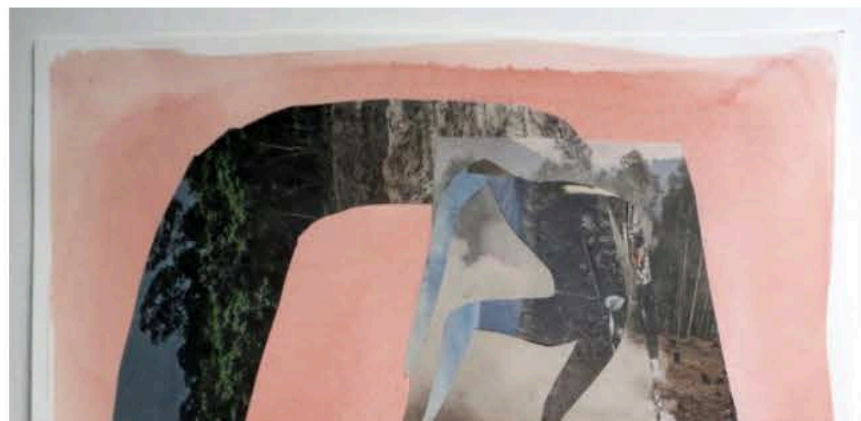
Eve Ackroyd  
*Untitled eyes*, 2019  
Assembly Room  
\$200  
[Contact Gallery.](#)



Eve Ackroyd  
*Hairstyles*, 2019  
Assembly Room  
\$200  
[Contact Gallery.](#)



Eve Ackroyd  
*Untitled Body*, 2019  
Assembly Room  
\$300  
[Contact Gallery.](#)



Shay Arick  
*Untitled*, 2019  
Assembly Room  
\$700  
[Contact Gallery.](#)

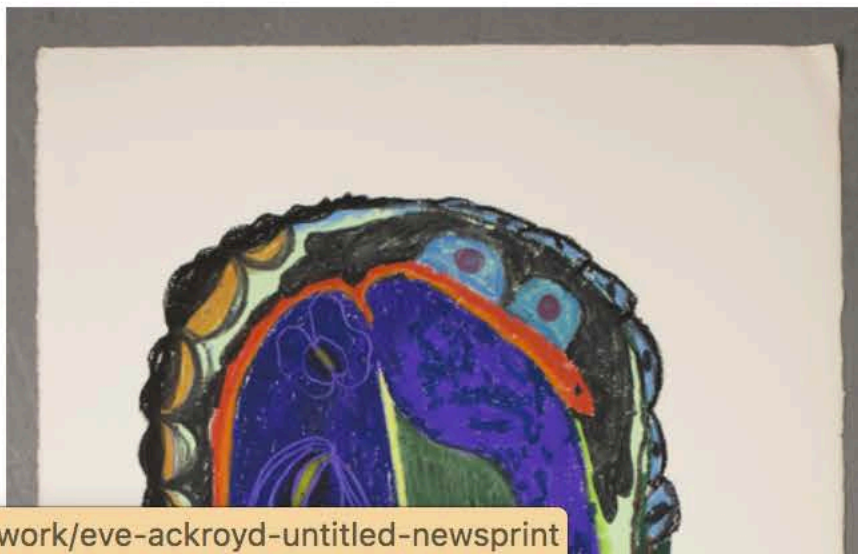




Eve Ackroyd  
*Arch*, 2019  
Assembly Room  
Sold  
[Contact Gallery.](#)



Eve Ackroyd  
*Untitled newsprint*, 2019  
Assembly Room  
\$300  
[Contact Gallery.](#)

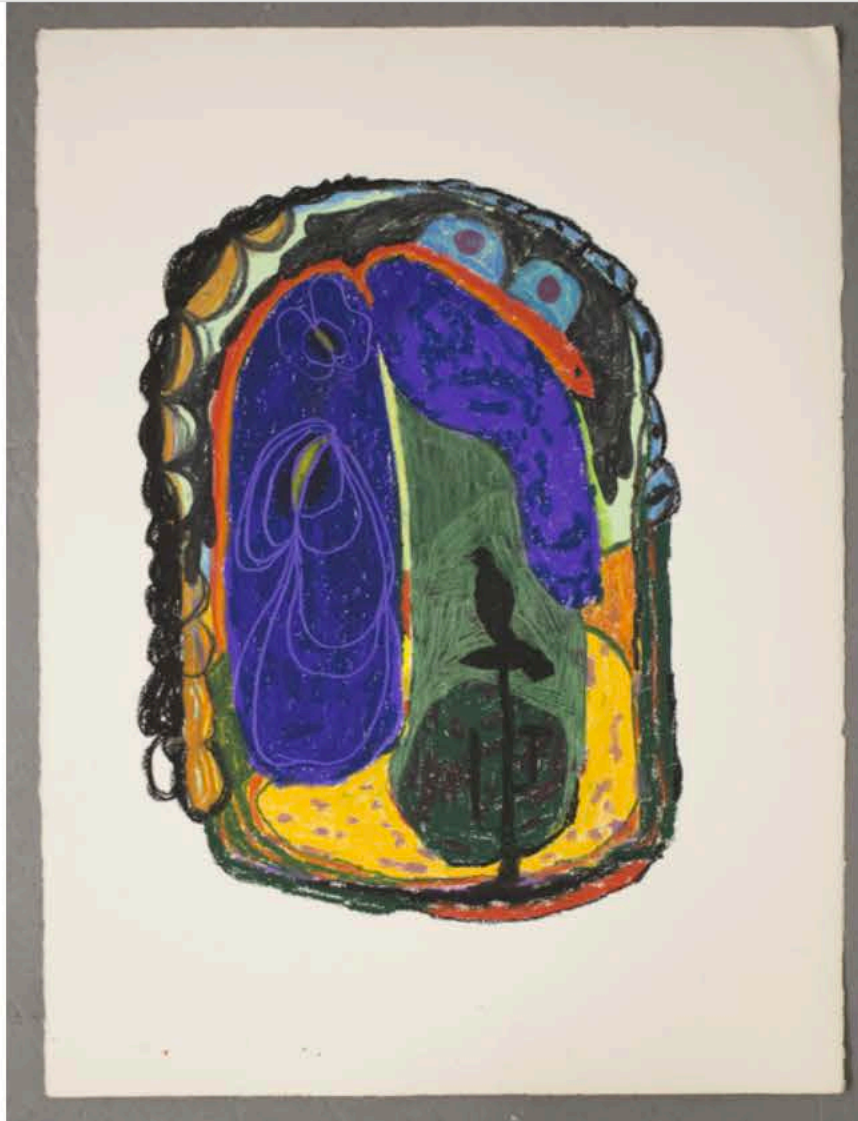


Shay Arick  
*Untitled*, 2019  
Assembly Room  
\$700  
[Contact Gallery](#)



Keiko Narahashi  
*untitled (pink slip)*, 2018  
Assembly Room  
\$1,400

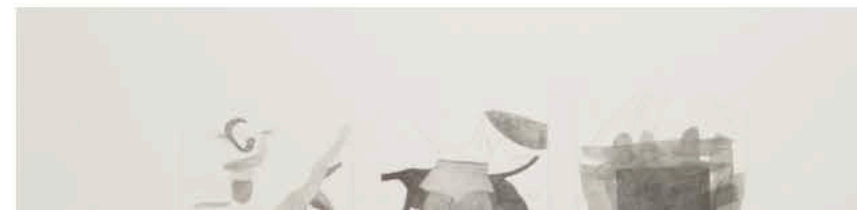




Shay Arick  
*Untitled*, 2019  
Assembly Room  
\$1,400  
[Contact Gallery.](#)



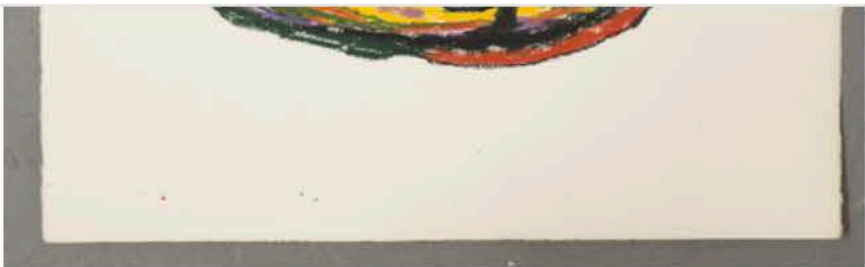
Keiko Narahashi  
*untitled (face jug)*, 2016  
Assembly Room  
\$1,100  
[Contact Gallery.](#)



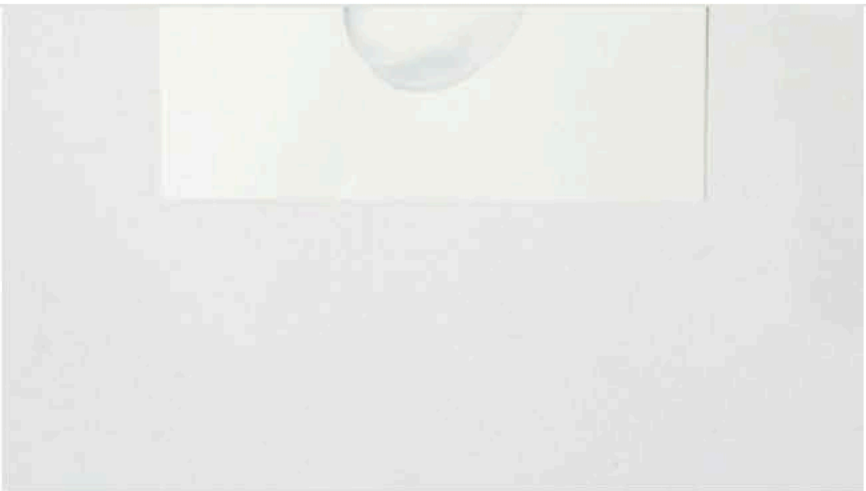
Keiko Narahashi  
*untitled (pink slip)*, 2018  
Assembly Room  
\$1,400  
[Contact Gallery.](#)







**Shay Arick**  
*Untitled*, 2019  
Assembly Room  
\$1,400  
[Contact Gallery](#)



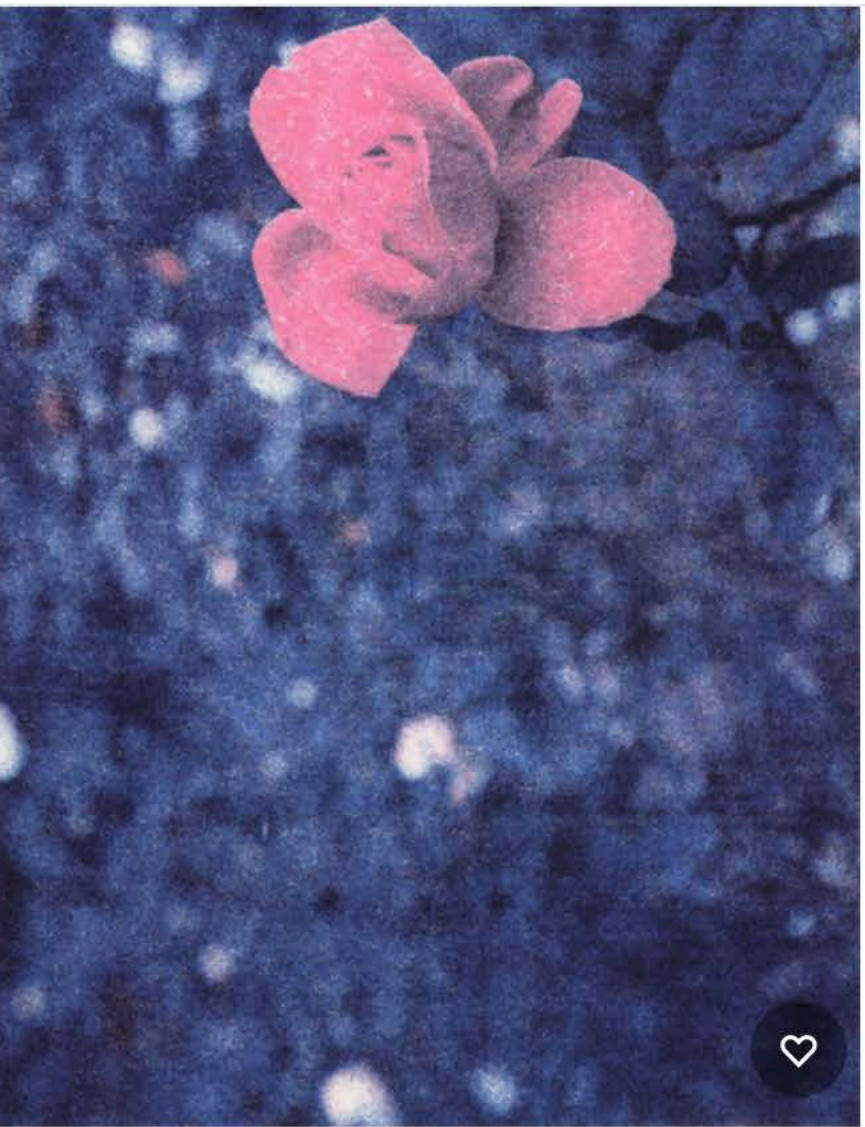
**Keiko Narahashi**  
*untitled (face jug)*, 2016  
Assembly Room  
\$1,100  
[Contact Gallery](#)



**Keiko Narahashi**



**Kaveri Raina**  
*To Hover, (Series)*  
Assembly Room  
[Contact Gallery](#)



**Chang Yuchen 常羽辰**  
*Roses of Beijing* , 2019  
Assembly Room  
\$50  
[Contact Gallery](#)



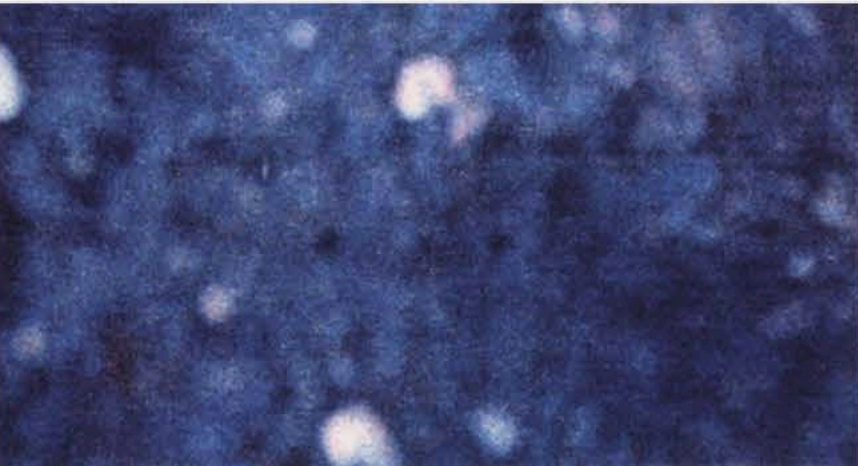


Keiko Narahashi  
*The Spirits*, 2015  
Assembly Room  
\$850  
[Contact Gallery](#)

\$1,100  
[Contact Gallery](#)



Kaveri Raina  
*To Hover, (Series)*  
Assembly Room  
[Contact Gallery](#)



Chang Yuchen 常羽辰  
*Roses of Beijing* , 2019  
Assembly Room  
\$50  
[Contact Gallery](#)

## Follow Artists In This Show

KEIKO NARAHASHI [+](#) Follow

CHIOMA EBINAMA [+](#) Follow





*the spiritus*, 2013  
Assembly Room  
\$850  
[Contact Gallery](#)

## Follow Artists In This Show

KEIKO NARAHASHI [+](#) Follow

CHIOMA EBINAMA [+](#) Follow

EVE ACKROYD [+](#) Follow

ALESSANDRO TEOLDI [+](#) Follow

CHANG YUCHEN 常羽辰 [+](#) Follow

SHAY ARICK [+](#) Follow

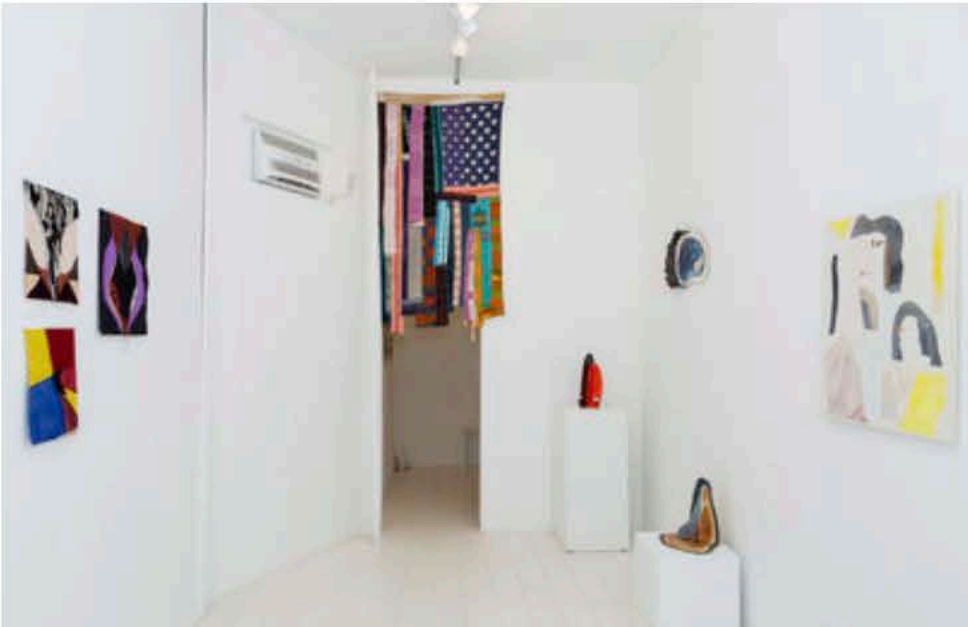
KAVERI RAINA [+](#) Follow

## Other Shows from Assembly Room

Interior Landscapes  
curated by Natasha  
Becker, Paola Gallio,  
and Yulia Topchiy

ASSEMBLY ROOM

Jun 26th – Aug 4th





# Special Projects at Assembly Room-- Organon curated by Banyi Huang

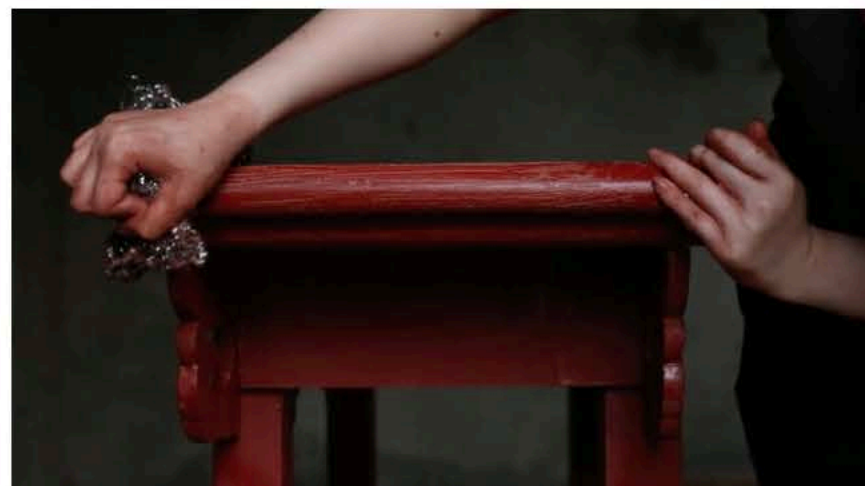
Assembly Room is pleased to present Organon, a solo exhibition showcasing the most recent body of work by Anh Thuy Nguyen, curated by Banyi Huang.

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Jun 18th – 22nd

New York, 191 Henry Street [➔](#) [Map & Full Hours](#)



Anh-Thuy Nguyen

*To Cleanse*, 2017

Assembly Room

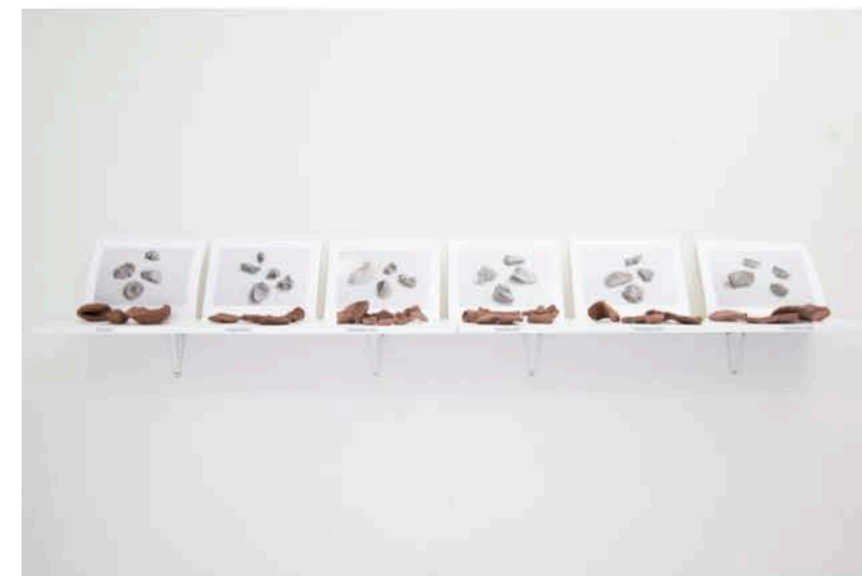
On loan

[Contact Gallery](#)



Anh-Thuy Nguyen

*Mobile Necessity*, 2019



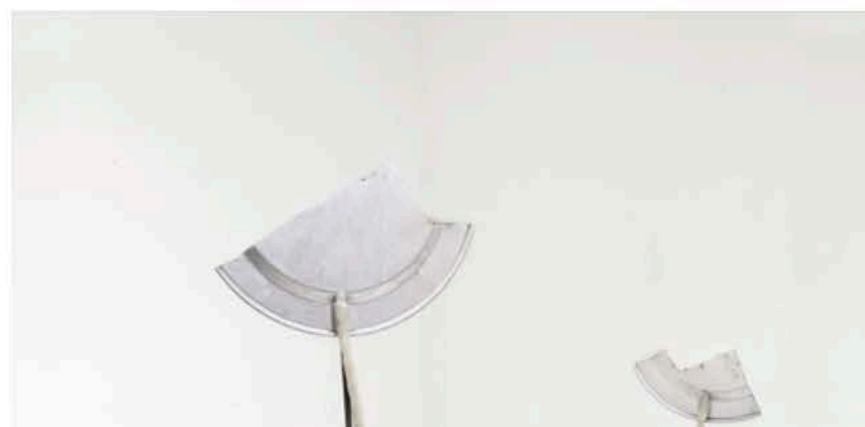
Anh-Thuy Nguyen

*Meet-by-Touch*

Assembly Room

On loan

[Contact Gallery](#)

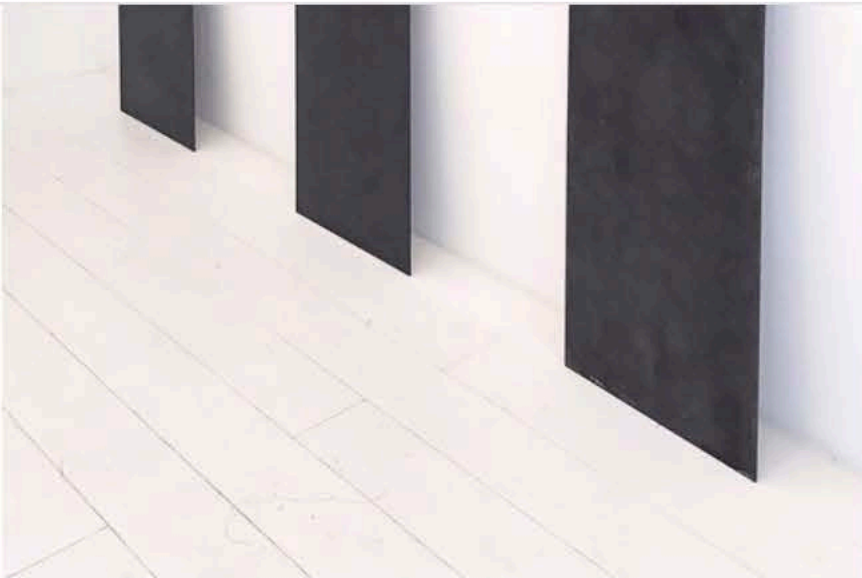




*To Cleanse*, 2017  
Assembly Room  
On loan  
[Contact Gallery](#)



Anh-Thuy Nguyen  
*Semiotics of Distance*, 2017  
Assembly Room  
On loan  
[Contact Gallery](#)



Anh-Thuy Nguyen  
*Mobile Necessity*, 2019  
Assembly Room  
On loan  
[Contact Gallery](#)

Anh-Thuy Nguyen  
*Meet-by-Touch*  
Assembly Room  
On loan  
[Contact Gallery](#)



## Press Release

Assembly Room is pleased to present *Organon*, a solo exhibition showcasing the most recent body of work by Anh Thuy Nguyen, curated by Banyi Huang.

In *Elements of a Philosophy of Technology: On the Evolutionary History of Culture* (1877), German philosopher Ernst Kapp theorizes that the evolution of culture and technology is rooted in the human instinct to produce tools, a faculty that he defines as “organ projection”. ‘Organon’, the Greek word for organ, designates both technical instruments and bodily organs, and by extension, exteriority and interiority. It assigns a sense of the organic and the sensual to machinic apparatuses, and vice versa. In fact, this charged point of contact between the body and tools can be found throughout Anh Thuy Nguyen’s sculptural work, whether in the form of prosthetic extensions, umbilical cords, or palpable bodily imprints.

In *Mobile Necessity* (2019), three metal panels, each equipped with handles or straps, stand at roughly human height. Just a little shorter than the average American. While the straps gesture toward a wearable, semi-functional object, the rigidity of the material resists being handled or moved. Reversed silicon molds of body parts—hips, shoulders, and mouth—caressing in their soft, fleshy qualities, seems to pull the viewer in, yet the juxtaposition between the cold, hard metal surface and bodily imprints reinforces an unnerving sense of pain and brutality.

*Meet by Touch* (2017-2018) circulates the sensuous underpinnings of sitting, leaning, and feeding by way of durational performance and documentation. During a whole year, Thuy and another artist exchanged imprints of their body parts through between Hanoi, Vietnam, and New York City, forming a postponed articulation of intimacy. Such vast, changing geographical distances between participating individuals are secured at a fixed length in *Semiotics of Distance* (2017). In it, two metal

## Follow Artists In This Show

**ANH-THUY NGUYEN**  Follow



Meet by Touch (2017-2018) circulates the sensuous underpinnings of sitting, leaning, and feeding by way of durational performance and documentation. During a whole year, Thuy and another artist exchanged imprints of their body parts through between Hanoi, Vietnam, and New York City, forming a postponed articulation of intimacy. Such vast, changing geographical distances between participating individuals are secured at a fixed length in *Semiotics of Distance* (2017). In it, two metal stands, each topped by a broken piece from a traditional Vietnamese aluminum platter, are attached via a silicon tube resembling an umbilical cord. Both works map out the persistent need for connection when physical proximity is no longer a given. For the artist, consciousness always comes after the fact. Through the laborious practice of producing artifacts and relating to them through performative gestures, Nguyen attempts to map out the ghostly, ever-fluctuating after-image of the human interior.

Banyi Huang (born in Beijing) is an independent curator, writer, and designer based in New York. Graduating from Columbia's MODA program studying art history and curatorial work, she is interested in exploring the intersection between digital media, technology, and the gendered performative body, as well as decolonizing discourses and Asian diaspora identity. She has realized curatorial projects at PRACTICE Yonkers, Assembly Room, and BRIC, and has completed curatorial internships at the Guggenheim Museum and Whitney Museum. She is a regular contributor to the Brooklyn Rail, Hyperallergic, ArtAsiaPacific, and OCULA magazine.

Anh Thuy Nguyen (b.1993) is a visual artist from Hanoi, Vietnam. She earned an M.F.A in Interdisciplinary Fine Art from the School of Visual Arts (2018) and a B.A in Studio Art and English (Writing) from DePauw University (2015). Anh Thuy has exhibited at Miyako Yoshinaga Gallery, Sotheby's Institute of Art, BOSI Contemporary, Radiator Gallery, Chinatown Soup Gallery, The Java Project, Pfizer Factory, Trestle Gallery, Nha San Collective (Hanoi, Viet Nam) among others. Residency includes



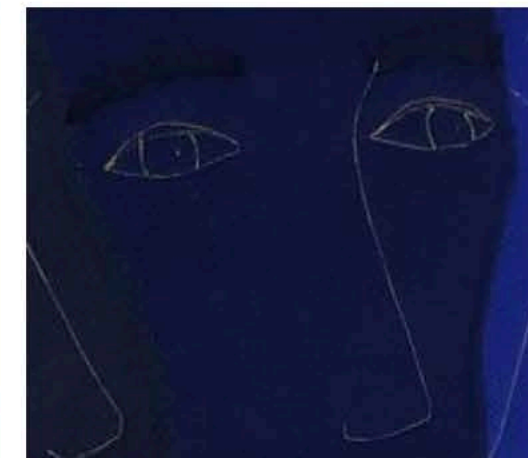
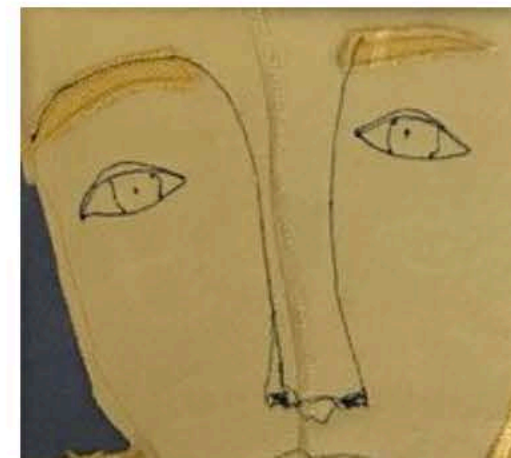
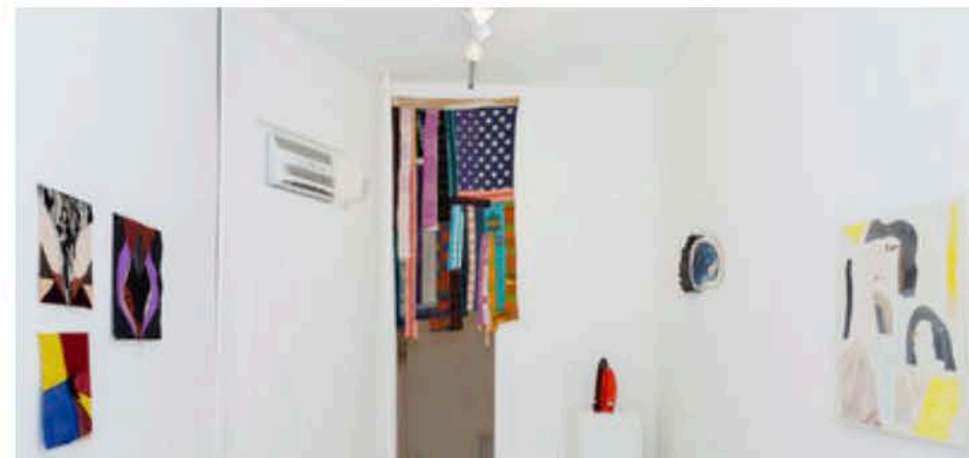
Assembly Room, and BRIC, and has completed curatorial internships at the Guggenheim Museum and Whitney Museum. She is a regular contributor to the Brooklyn Rail, Hyperallergic, ArtAsiaPacific, and OCULA magazine.

Anh Thuy Nguyen (b.1993) is a visual artist from Hanoi, Vietnam. She earned an M.F.A in Interdisciplinary Fine Art from the School of Visual Arts (2018) and a B.A in Studio Art and English (Writing) from DePauw University (2015). Anh Thuy has exhibited at Miyako Yoshinaga Gallery, Sotheby's Institute of Art, BOSI Contemporary, Radiator Gallery, Chinatown Soup Gallery, The Java Project, Pfizer Factory, Trestle Gallery, Nha San Collective (Hanoi, Viet Nam) among others. Residency includes Brooklyn Art Space, Vermont Studio Center. Anh Thuy is the recipient of institutional awards for the art: Prindle Institute Prize for Exceptional Visual Art Project related to Ethics (2015) and Efroymsen Fellowship Grant (2014). Anh Thuy Nguyen is based in Brooklyn, NY, where she is currently a member of Brooklyn Art Space –Trestle Projects and Adjunct Professor at Hudson County Community College (NJ).

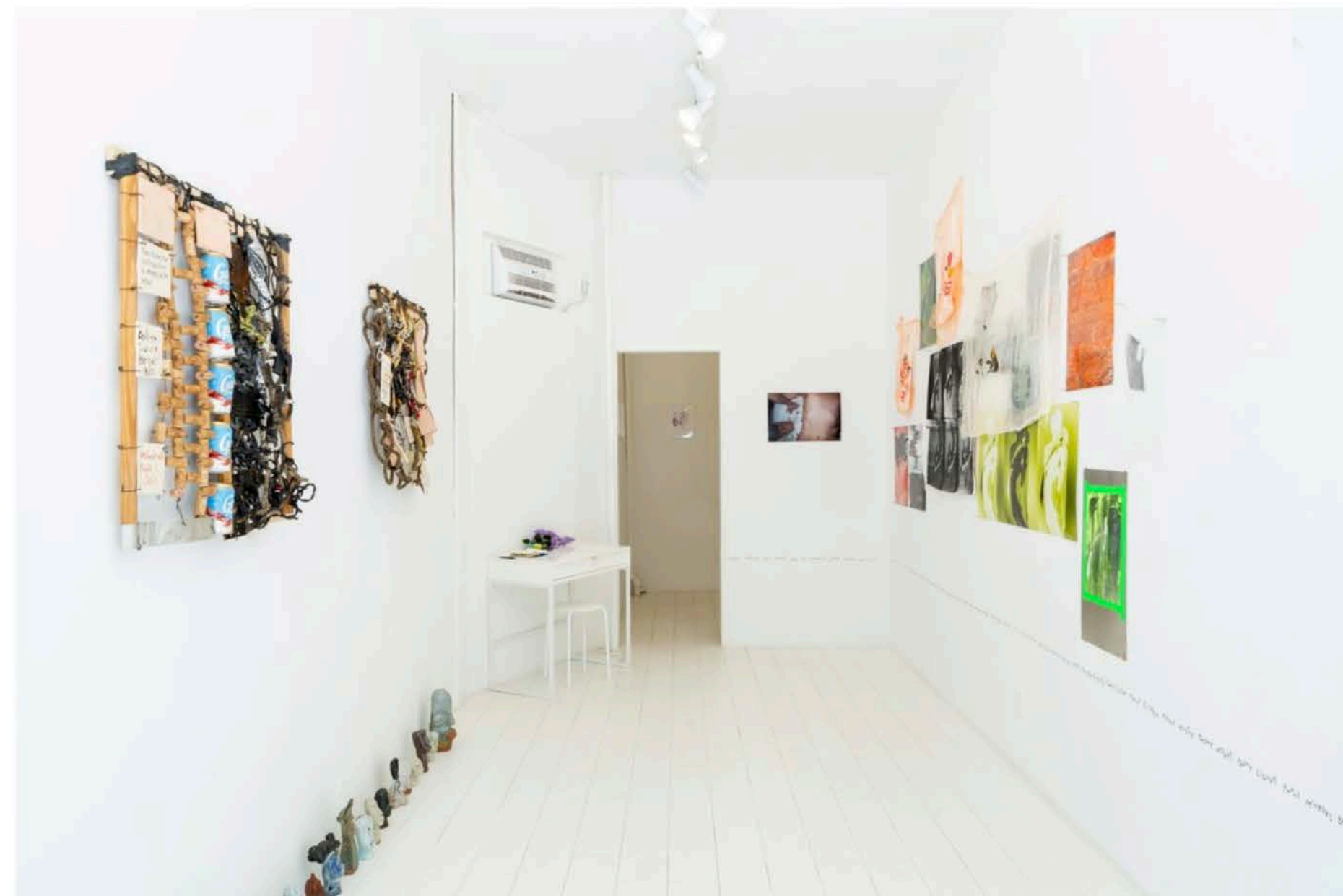
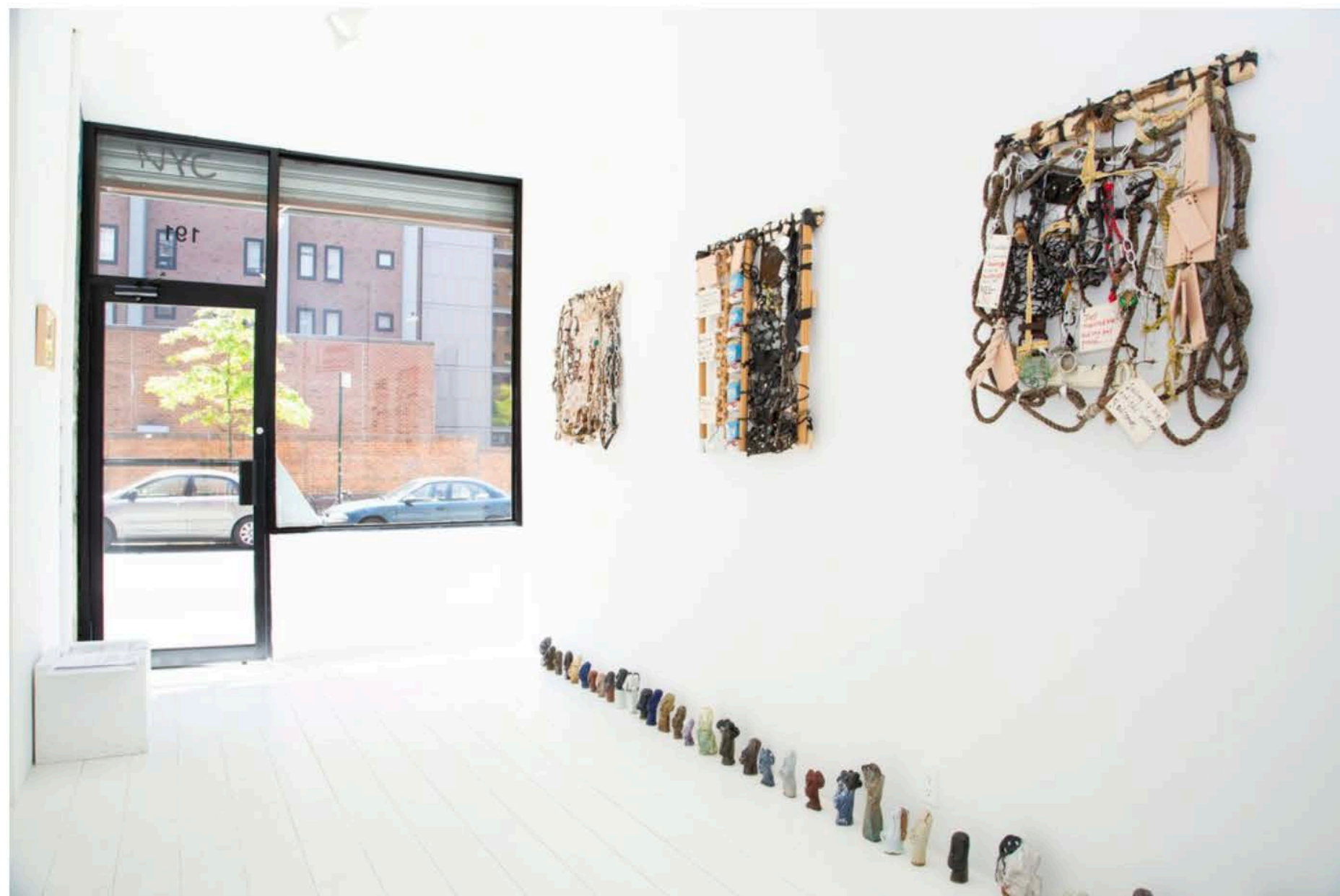
## Other Shows from Assembly Room

Interior Landscapes  
curated by Natasha  
Becker, Paola Gallio,  
and Yulia Topchiy

**ASSEMBLY ROOM**







## PLAYS ON CAMP curated by Ksenia M. Soboleva

Assembly Room is pleased to present PLAYS ON CAMP, a group show curated by Ksenia Soboleva and featuring works by Leilah Babirye, Buzz Slutzky, and Nathan Storey

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# PLAYS ON CAMP curated by Ksenia M. Soboleva

Assembly Room is pleased to present PLAYS ON CAMP, a group show curated by Ksenia Soboleva and featuring works by Leilah Babirye, Buzz Slutzky, and Nathan Storey Freeman.

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May 17th – Jun 16th

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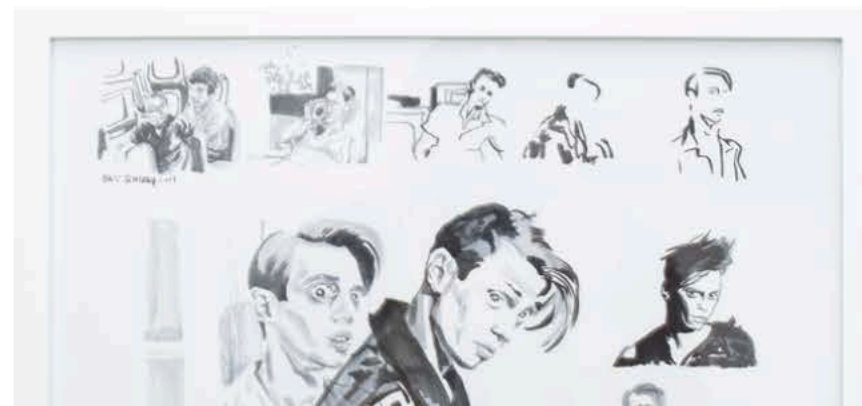
Leilah Babirye  
*MET Gala Sculpture series (pt.1)*, 2019  
Assembly Room  
\$300  
[Contact Gallery](#)



Leilah Babirye  
*Ropes on Roll*, 2019  
Assembly Room  
\$4,200  
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Leilah Babirye  
*Honeymoon*, 2019  
Assembly Room  
\$4,200  
[Contact Gallery](#)







**Buzz Slutzky**  
*My Surgery Story*, 2019  
 Assembly Room  
 \$2,200  
[Contact Gallery](#)



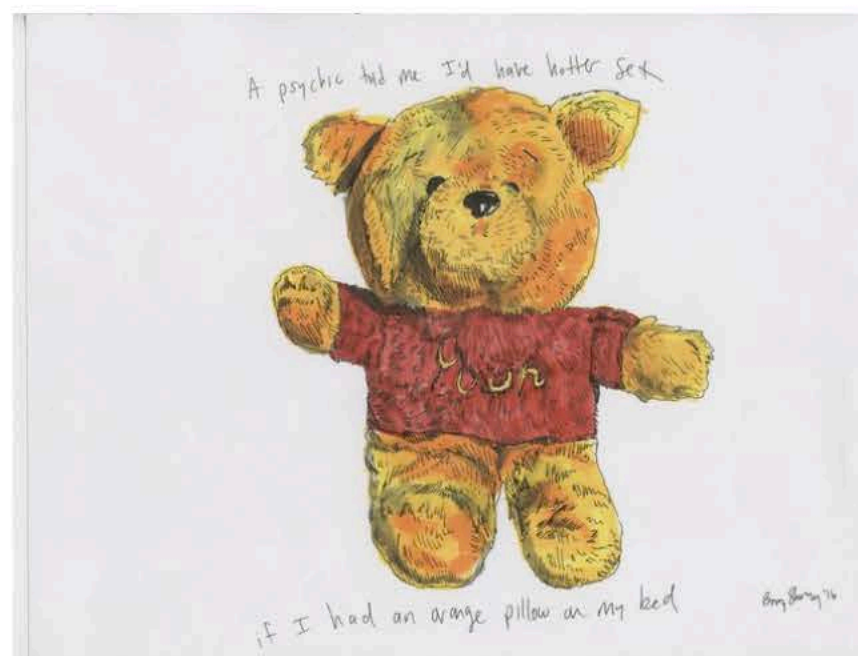
**Buzz Slutzky**  
*Leonardo Studies*, 2019  
 Assembly Room  
 \$1,200  
[Contact Gallery](#)



**Buzz Slutzky**  
*Glances Party (Starring Steve Buscemi)*, 2019  
 Assembly Room  
 \$1,200  
[Contact Gallery](#)



**Buzz Slutzky**  
*Devon Sawa Poster Party*, 2019  
 Assembly Room



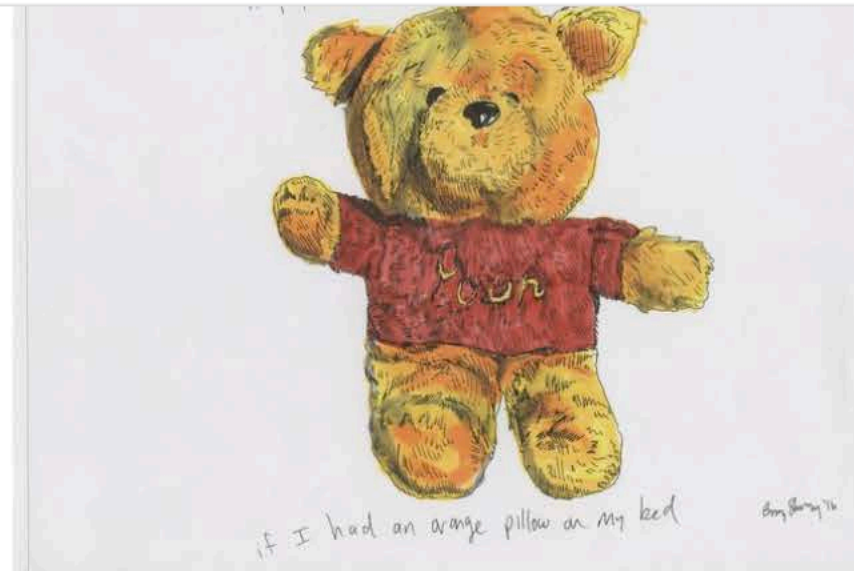
**Buzz Slutzky**  
*Orange Pillow*, 2016  
 Assembly Room  
 \$1,200  
[Contact Gallery](#)







**Buzz Slutzky**  
*Devon Sawa Poster Party, 2019*  
 Assembly Room  
 \$1,200  
[Contact Gallery](#)



**Buzz Slutzky**  
*Orange Pillow, 2016*  
 Assembly Room  
 \$1,200  
[Contact Gallery](#)



**Buzz Slutzky**  
*If Joni Mitchell made protest signs in the 70s instead of folk so...*  
 Assembly Room  
 \$1,000  
[Contact Gallery](#)







**Buzz Slutzky**  
*Joni Crossfade*, 2015  
 Assembly Room  
 \$1,000  
[Contact Gallery](#)



**Buzz Slutzky**  
*Aryaological Discovery*, 2019  
 Assembly Room  
 \$1,000  
[Contact Gallery](#)



**Buzz Slutzky**  
*Pity Party*, 2019  
 Assembly Room  
 \$1,000  
[Contact Gallery](#)



**Nathan Storey Freeman**  
*Sweat is sour, spunk is sweet*, 2019  
 Assembly Room



**Nathan Storey Freeman**  
*THE MIRROR STAGE*, 2019  
 Assembly Room  
 \$9,000  
[Contact Gallery](#)







Nathan Storey Freeman  
*Sweat is sour, spunk is sweet*, 2019  
Assembly Room  
\$800  
[Contact Gallery](#)



Nathan Storey Freeman  
*THE MIRROR STAGE*, 2019  
Assembly Room  
\$9,000  
[Contact Gallery](#)



Leilah Babirye  
*MET Gala Sculpture Series*, 2019  
Assembly Room  
\$500  
[Contact Gallery](#)



Leilah Babirye  
*MET Gala Sculpture series*, 2019  
Assembly Room  
\$700  
[Contact Gallery](#)

Press Release

Assembly Room is pleased to present PLAYS ON CAMP, a group show featuring works by Kehinde Wiley and Leilah Babirye.

Follow Artists In This Show

BUZZ SLUTZKY [Follow](#)



## Press Release

Assembly Room is pleased to present PLAYS ON CAMP, a group show curated by Ksenia Soboleva and featuring works by Leilah Babirye, Buzz Slutzky, and Nathan Storey Freeman.

CAMP is making a comeback.

But this is not the MET Gala.

What does camp mean to a generation of young queer artists today? Does it still hold power in its potential to blur the lines between work and play, good and bad, silly and mature? Or, is camp a Western-inflected aesthetic paradigm that loses meaning beyond its specific socio-historical and geographic context? Plays on Camp asks three New York based queer artists with wildly different backgrounds to play with the notion of camp. Buzz Slutzky tells the story of their top-surgery in a comedic performance video that tackles expectations of gender transition narratives, karaoke, and hallucinations. Nathan Storey Freeman ever so narcissistically explores the theatricality of life through a multi-media installation inspired by Lacan's mirror-stage. Leilah Babirye elevates clay beyond the merely decorative in a wall-bound assemblage that retains the childlike innocence of the medium while simultaneously imbuing it with social commentary. This exhibition does not provide any answers on the state of Camp, but aims to demonstrate that it is a shifting concept – powerful to some, and futile to others.

Feel free to dress up.

Ksenia M. Soboleva is an independent curator, writer, and PhD Candidate at the Institute of Fine Arts, NYU. She holds a BA in Art History from Utrecht University and an MA from the Institute of Fine Arts, NYU. Soboleva's dissertation focuses on lesbian artists and the AIDS crisis in New York (1981-1996), framing it within a larger genealogy of lesbian (in)visibility. Her research interests include feminist and queer theory, the

## Follow Artists In This Show

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**LEILAH BABIRYE** [⊕ Follow](#)

**NATHAN STOREY FREEMAN** [⊕ Follow](#)



Feel free to dress up.

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Leilah Babirye (Born 1985, Kampala, Uganda) lives in the Bronx and works in Brooklyn, New York. She studied art at Makerere University in Kampala, Uganda (2007–2010) and participated in the Fire Island Artist Residency (2015). In 2018, she received asylum in the US with support from the African Services Committee and the NYC Anti-Violence Project, and presented her first solo exhibition at Gordon Robichaux, NY. Her work was recently included in Strange Attractors at Kerry Schuss gallery (curated by Bob Nickas); a presentation by CANADA gallery at Frieze; and in the Socrates Annual at Socrates Sculpture Park. Babirye has participated in numerous panel discussions, most recently the 1-54 Contemporary African Art Fair and the Black Lesbian Conference at Barnard College. Her work will be included in Flight: A Collective History at the Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY (curated by Serubiri Moses) and in Stonewall 50 at The Contemporary Arts Museum (CAMH), Houston, Texas. Profiles on Babirye and her art were recently published in Cultured Magazine, New York Magazine, Modern Painters, OUT Magazine, and The New York Times. A book of her work, *SEMIQUEMA* (2019), is currently in production.



Leilah Babirye (Born 1985, Kampala, Uganda) lives in the Bronx and works in Brooklyn, New York. She studied art at Makerere University in Kampala, Uganda (2007–2010) and participated in the Fire Island Artist Residency (2015). In 2018, she received asylum in the US with support from the African Services Committee and the NYC Anti-Violence Project, and presented her first solo exhibition at Gordon Robichaux, NY. Her work was recently included in *Strange Attractors* at Kerry Schuss gallery (curated by Bob Nickas); a presentation by CANADA gallery at Frieze; and in the *Socrates Annual* at Socrates Sculpture Park. Babirye has participated in numerous panel discussions, most recently the 1-54 Contemporary African Art Fair and the Black Lesbian Conference at Barnard College. Her work will be included in *Flight: A Collective History* at the Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY (curated by Serubiri Moses) and in *Stonewall 50* at The Contemporary Arts Museum (CAMH), Houston, Texas. Profiles on Babirye and her art were recently published in *Cultured Magazine*, *New York Magazine*, *Modern Painters*, *OUT Magazine*, and *Raw Material: A Podcast* from SFMOMA (Season 4; Luvvers).

Buzz Slutzky is a non-binary transgender and Ashkenazi Jewish artist, writer, educator, and performer whose practice incorporates drawing, painting, sculpture, and video. Their autobiographical and research-based practices build upon trans, queer, feminist, and leftist Jewish cultural traditions with an often humorous and frank voice. Slutzky has exhibited, performed, and screened at The Institute of Contemporary Art in Philadelphia, Cooper Union, Maryland Institute College of Art (MICA), The Leslie Lohman Museum, Boston Center for the Arts, La Mama, MIX, Frameline, among others. Mentions of Slutzky's work have appeared in *Artforum*, *Vice*, *Art F City*, *ArtNews*, *Observer*, *Hyperallergic*, and *The New York Times*. Buzz has also co/organized art exhibitions relating to queerness, humor, politics, and history, including the *Pop-Up Museum of Queer History* (2011), *Hysterically Accurate: Comedic Critiques of History* (2015), and *Queering Space* (2016). Slutzky earned their BA from Sarah



Buzz Slutzky is a non-binary transgender and Ashkenazi Jewish artist, writer, educator, and performer whose practice incorporates drawing, painting, sculpture, and video. Their autobiographical and research-based practices build upon trans, queer, feminist, and leftist Jewish cultural traditions with an often humorous and frank voice. Slutzky has exhibited, performed, and screened at The Institute of Contemporary Art in Philadelphia, Cooper Union, Maryland Institute College of Art (MICA), The Leslie Lohman Museum, Boston Center for the Arts, La Mama, MIX, Frameline, among others. Mentions of Slutzky's work have appeared in Artforum, Vice, Art F City, ArtNews, Observer, Hyperallergic, and The New York Times. Buzz has also co/organized art exhibitions relating to queerness, humor, politics, and history, including the Pop-Up Museum of Queer History (2011), Hysterically Accurate: Comedic Critiques of History (2015), and Queering Space (2016). Slutzky earned their BA from Sarah Lawrence College in 2010, and their MFA from Parsons the New School for Design in 2015. They currently teach at SUNY Purchase College and CUNY College of Staten Island.

Nathan Storey Freeman is a Texas born artist living and working in Brooklyn, New York. His interdisciplinary studio practice explores queer methodologies of performance, gesture, perception, montage, and ephemera. His recent projects include installations and performances at Assembly Room, New York; PS120, Berlin; Honey's, Brooklyn; 80WSE Gallery, New York; and the Institute of Fine Arts, New York. Nathan received his Bachelors of Fine Arts with High Honors from New York University in 2018. He is a recipient of the 2018 New York University Art & Art Professions Baccalaureate Banner Bearer & Dais Party Honor, the Jack Goodman Award, The May and Samuel Rudin Foundation Multimedia Award, and is a Dean's Global Honors Scholar. In 2019, Nathan founded SUBLIMATION, an artist-run project space supporting intersectional, exploratory, and multidisciplinary works by emerging artists. The project will commence on May 31, 2019 at Stellar Projects in New York's Lower East Side.





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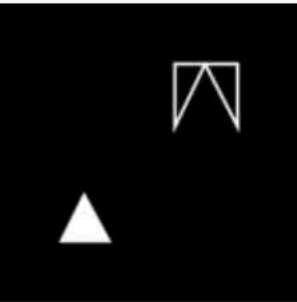
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CURRENT NEW YORK SHOW

## Interior Landscapes curated by Natasha Becker, Paola Gallio, and Yulia Topchiy

New York, Jun 26th – Aug 4th



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ASSEMBLY ROOM is a collective platform that provides a place for female curators to voice their ideas.



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*Interior Landscapes curated by Natasha Becker, Paola Gallio, and Yulia Topchiy*  
Jun 26th – Aug 4th



ASSEMBLY ROOM

*Interior Landscapes curated by Natasha Becker, Paola Gallio, and Yulia Topchiy--works on paper in the flat files*  
Jun 26th – Aug 4th



ASSEMBLY ROOM

*Special Projects at Assembly Room--Organon curated by Banyi Huang*  
Jun 18th – 22nd

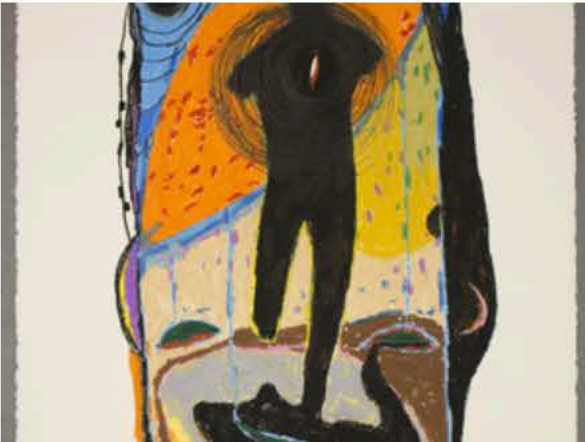
# Artists



Eve Ackroyd



blanka amezkua



Shay Arick



Leilah Babirye



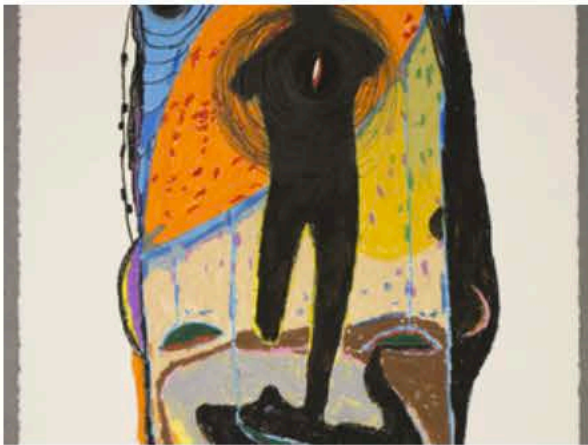
ARTISTS



Eve Ackroyd



blanka amezkua



Shay Arick



Leilah Babirye



Chang Yuchen 常羽辰



Dachal Choi



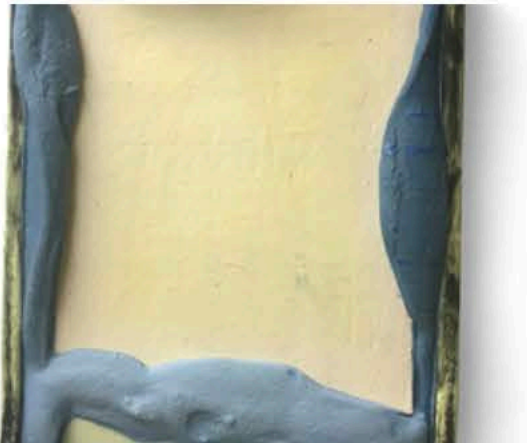
Blake Daniels



Chioma Ebinama



Annette Hur



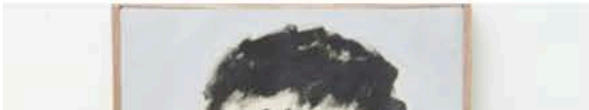
Fawn Krieger



Keiko Narahashi



Anh-Thuy Nguyen







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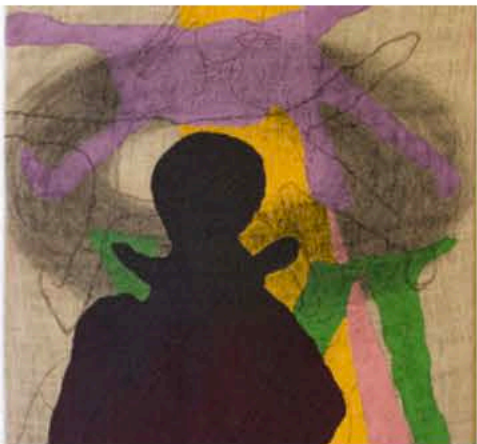
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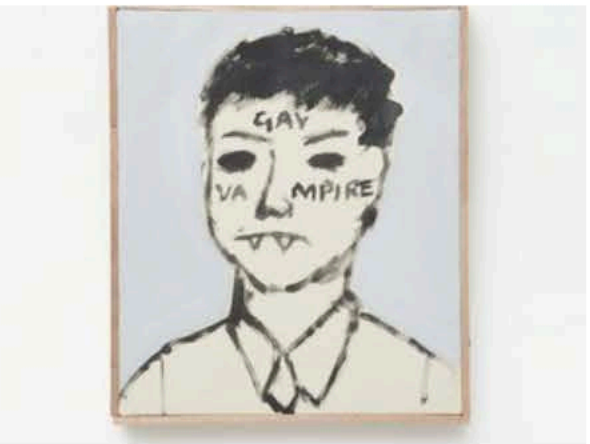
Kaveri Raina



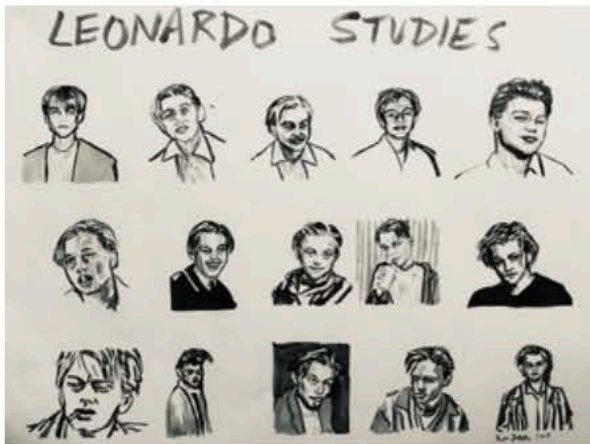
Daàpo Reo



Nora Riggs



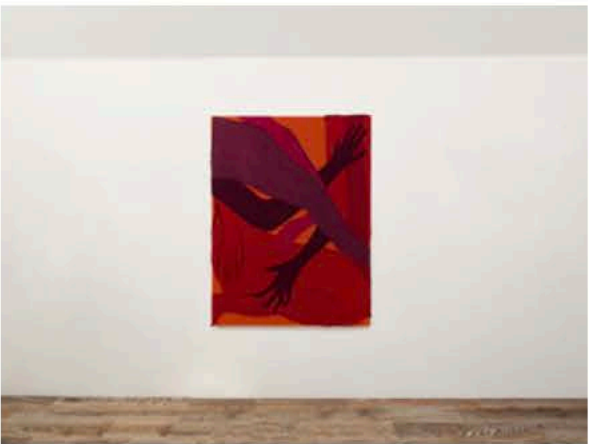
Brett Charles Seiler



Buzz Slutzky



Nathan Storey Freeman



ALESSANDRO TEOLDI



Maya Varadaraj

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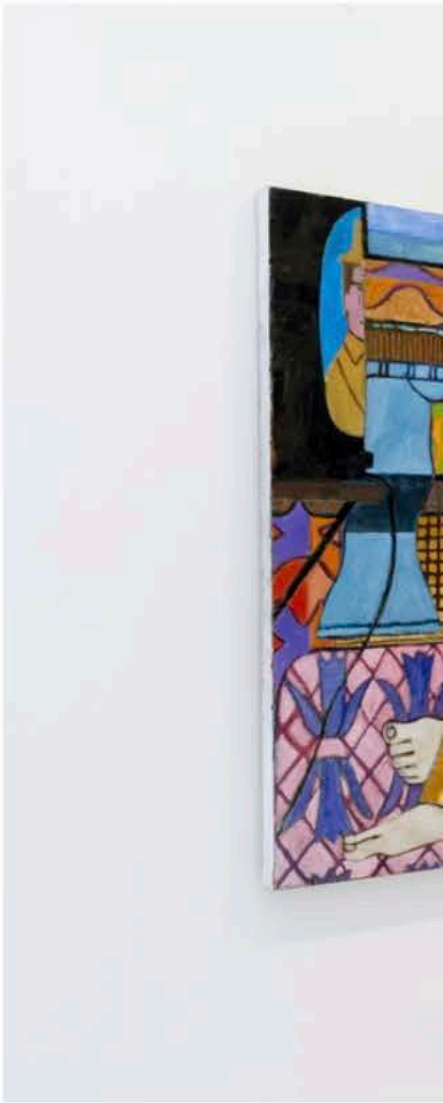
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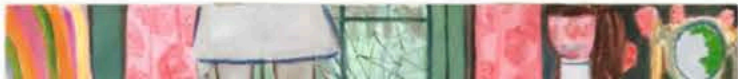
# Ice Cream Social

Ice Cream Social Nora Riggs Curated by Sonia Dutton and Paola Gallio February 27 - April 7, 2019 Opening Friday, March 1, 6-9pm

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New York, 191 Henry Street Map & Full Hours



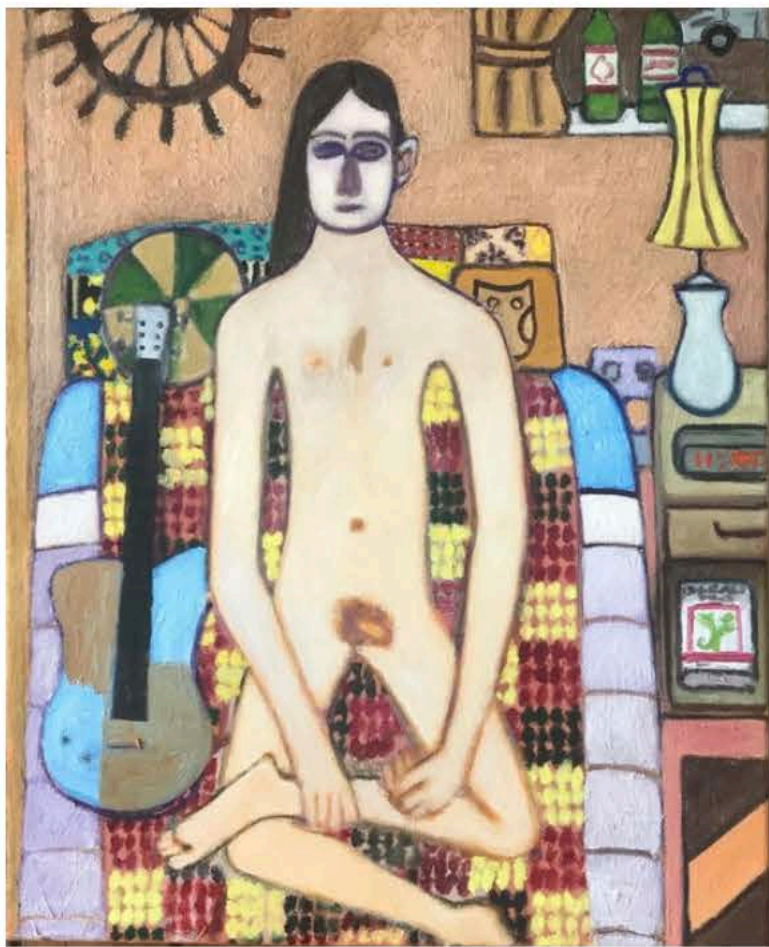


# Ice Cream Social

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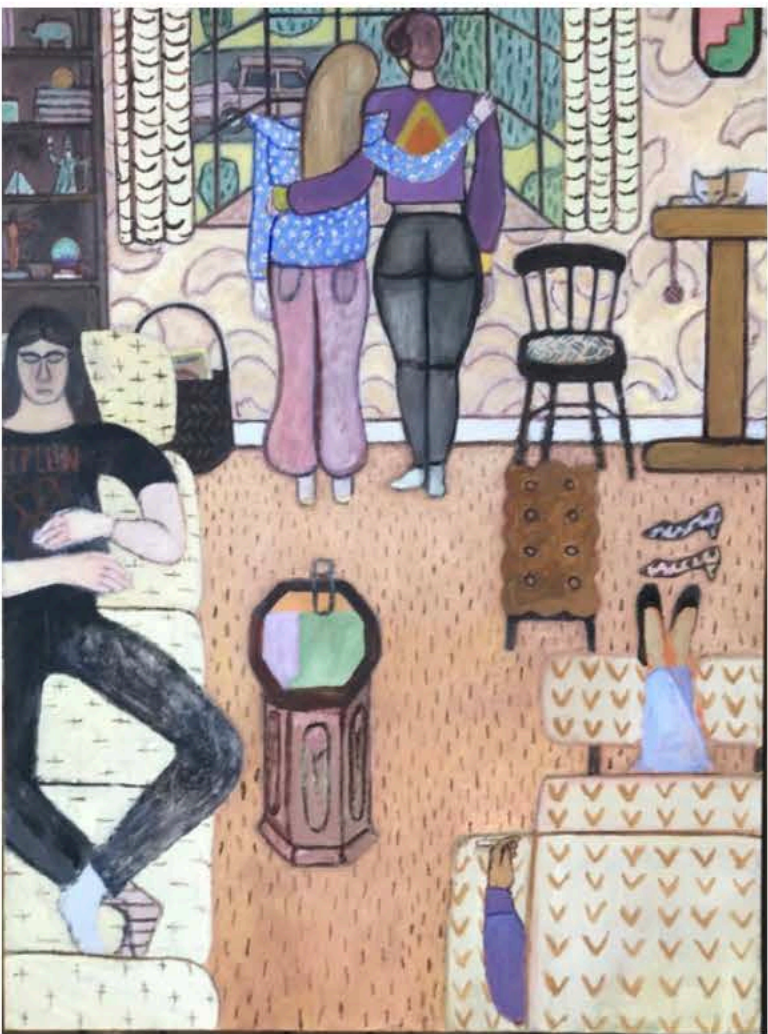
Feb 27th – Apr 7th  
New York, 191 Henry Street  Map & Full Hours



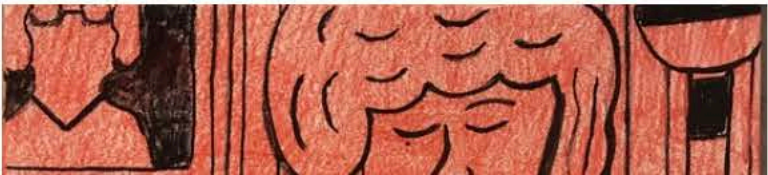
Nora Riggs  
*Androgynous Boy*, 2018  
Assembly Room  
\$1,500  
[Contact Gallery](#)



Nora Riggs  
*The Spanisheers*, 2017  
Assembly Room  
\$3,000  
[Contact Gallery](#)



Nora Riggs  
*House on Martin St.*, 2019  
Assembly Room  
\$3,000  
[Contact Gallery](#)



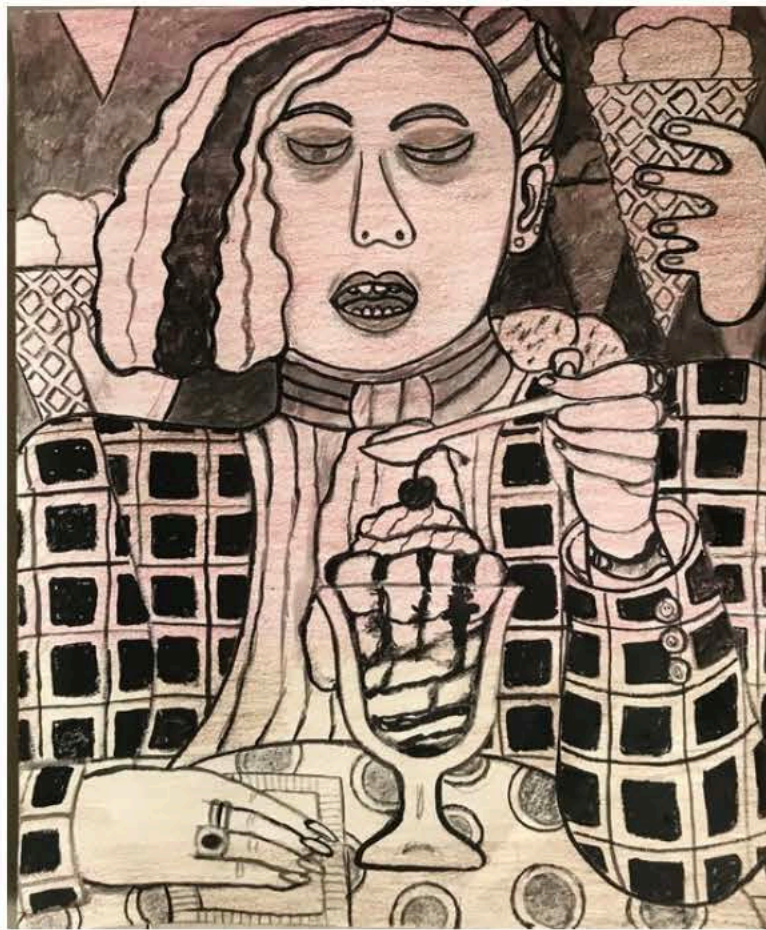




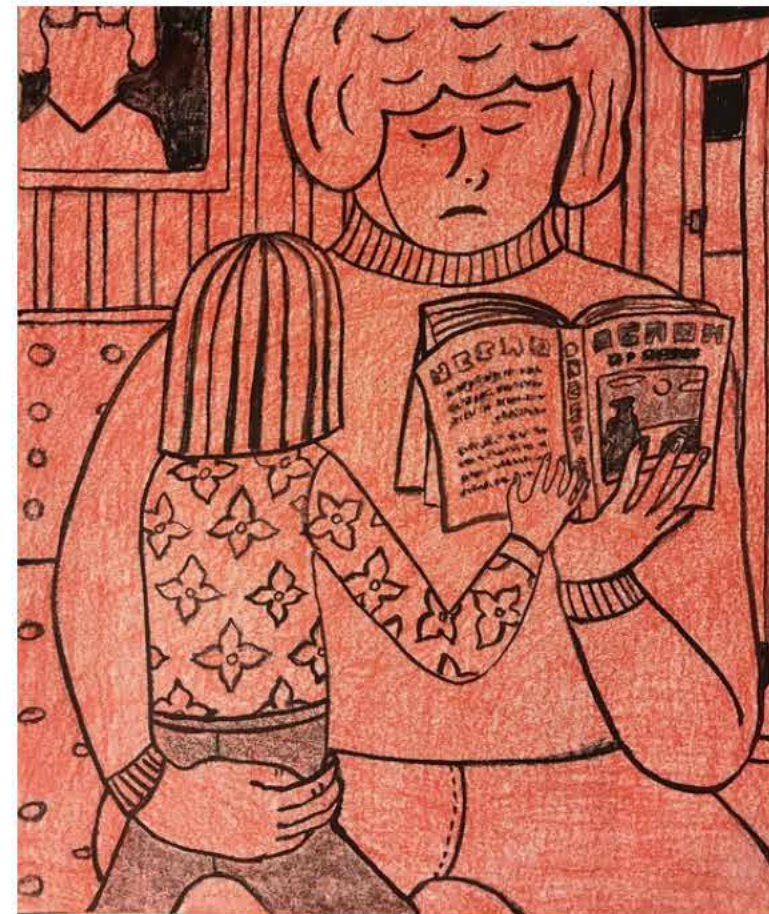
Nora Riggs  
*Attic Room*, 2018  
Assembly Room  
Sold  
[Contact Gallery.](#)



Nora Riggs  
*Sunday*, 2019  
Assembly Room  
Sold  
[Contact Gallery.](#)



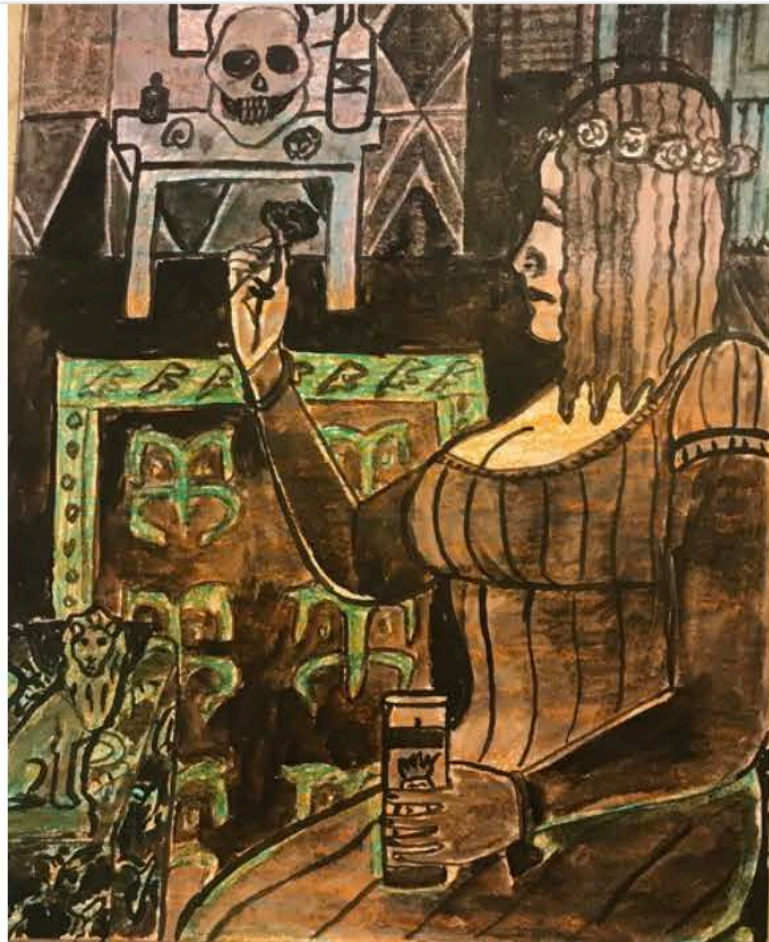
Nora Riggs  
*Sunday*, 2019  
Assembly Room  
Sold  
[Contact Gallery.](#)



Nora Riggs  
*Red Mom*, 2018  
Assembly Room  
\$450  
[Contact Gallery.](#)



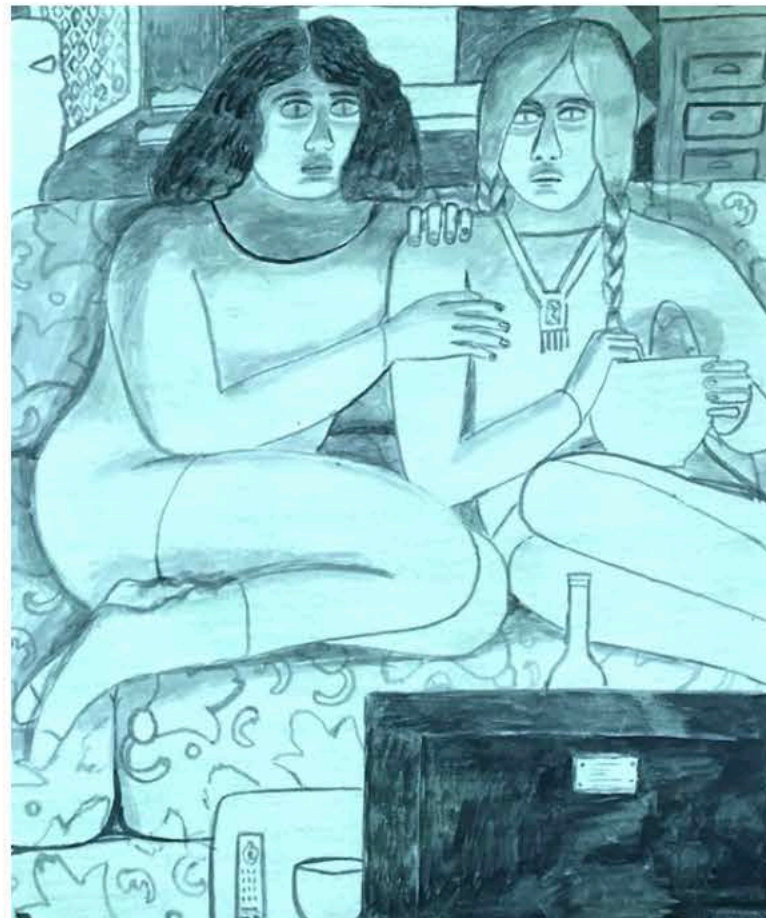




Nora Riggs  
*Witch*, 2019  
Assembly Room  
\$350  
[Contact Gallery.](#)



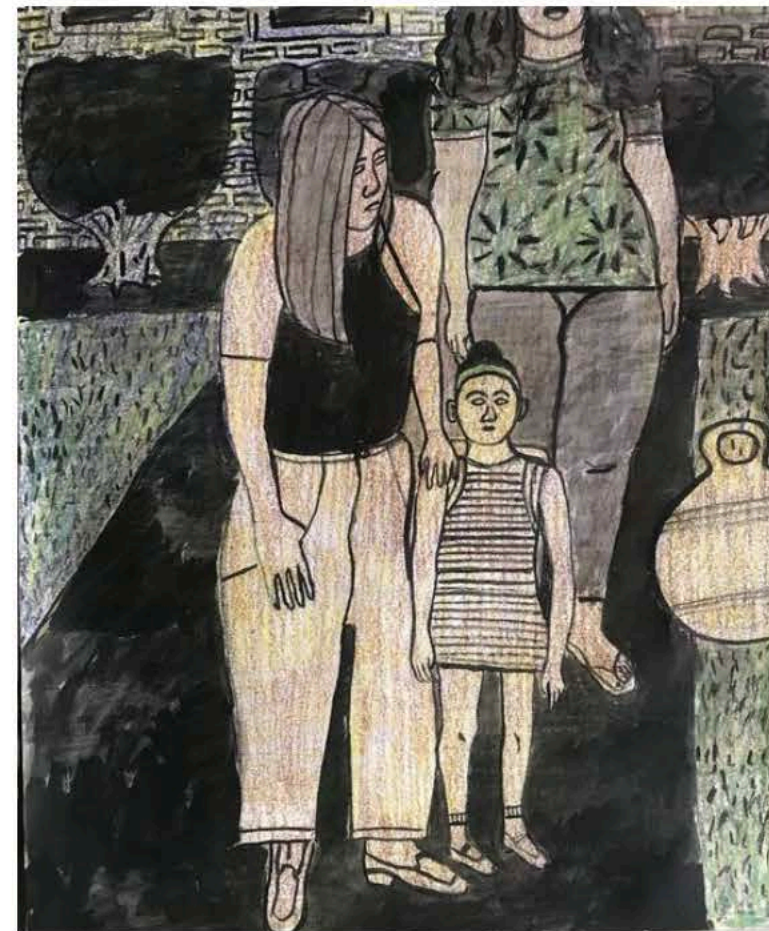
Nora Riggs  
*Sunday*, 2019  
Assembly Room  
Sold  
[Contact Gallery.](#)



Nora Riggs  
*Scary Movie*, 2019  
Assembly Room  
Sold  
[Contact Gallery.](#)



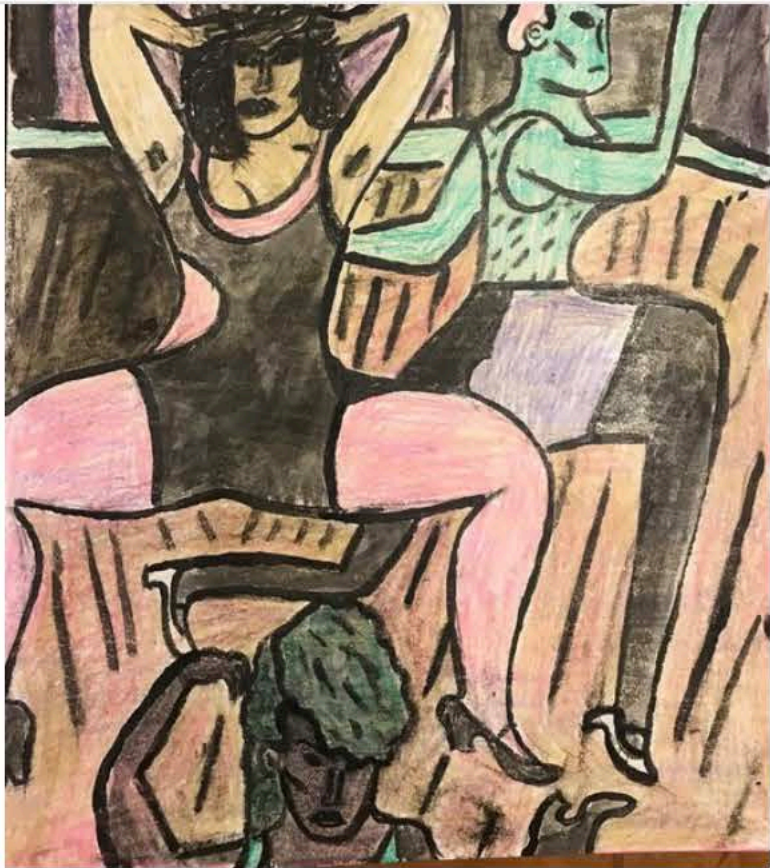
Nora Riggs  
*Red Mom*, 2018  
Assembly Room  
\$450  
[Contact Gallery.](#)



Nora Riggs  
*Family Group II*, 2019  
Assembly Room  
\$450  
[Contact Gallery.](#)

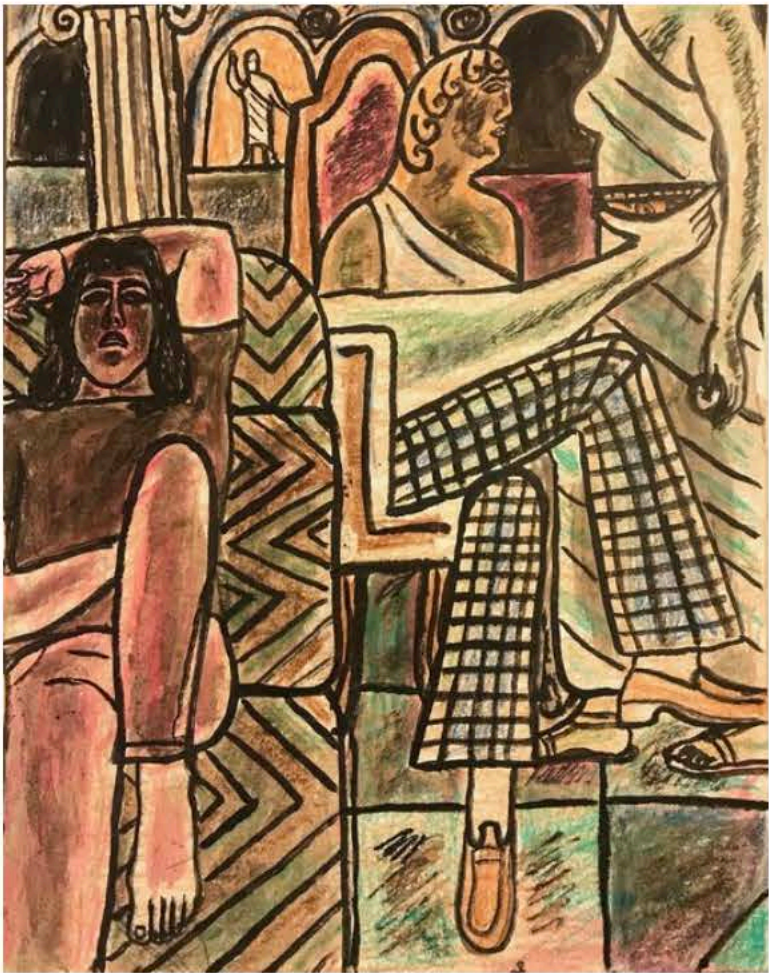






Nora Riggs  
*Dance Studio*, 2019  
Assembly Room  
Sold  
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Sold  
[Contact Gallery](#)



Nora Riggs  
*Beautiful Antonoos*, 2018  
Assembly Room  
\$600  
[Contact Gallery](#)

\$450  
[Contact Gallery](#)



Nora Riggs  
*Girls in a Garret*, 2018  
Assembly Room  
\$600  
[Contact Gallery](#)



Nora Riggs







Nora Riggs  
*Still Life with Pony*, 2018  
Assembly Room  
Sold  
[Contact Gallery.](#)



Nora Riggs  
*Beautiful Antonoos*, 2018  
Assembly Room  
\$600  
[Contact Gallery.](#)



Nora Riggs  
*Woman on Vacation*, 2018  
Assembly Room  
Sold  
[Contact Gallery.](#)



Nora Riggs  
*Girls in a Garret*, 2018  
Assembly Room  
\$600  
[Contact Gallery.](#)



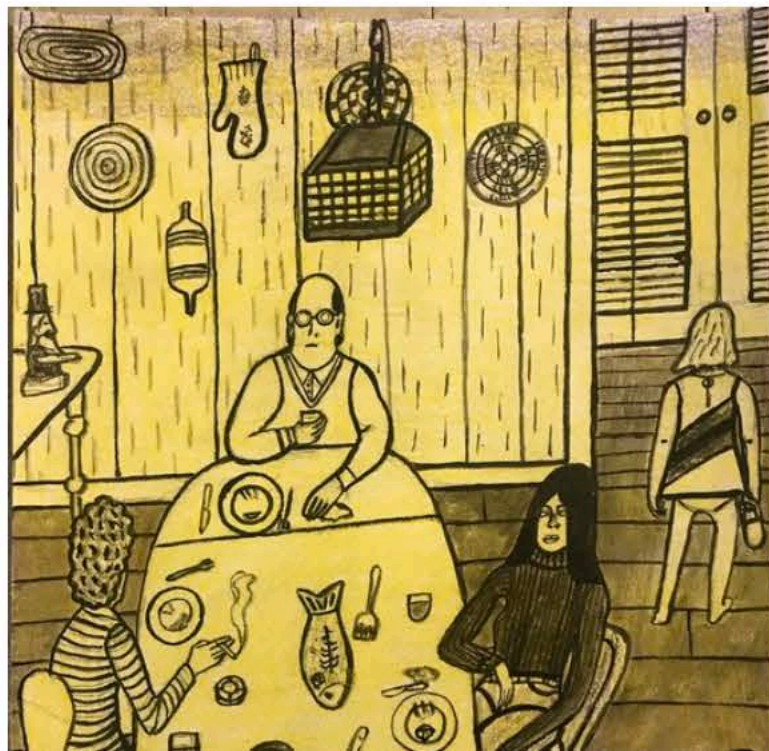
Nora Riggs  
*Horse Cafe*, 2017  
Assembly Room  
\$1,200  
[Contact Gallery.](#)







Nora Riggs  
*Renee walks away*, 2017  
Assembly Room  
\$1,250  
[Contact Gallery](#)



Nora Riggs  
*Woman on Vacation*, 2018  
Assembly Room  
Sold  
[Contact Gallery](#)



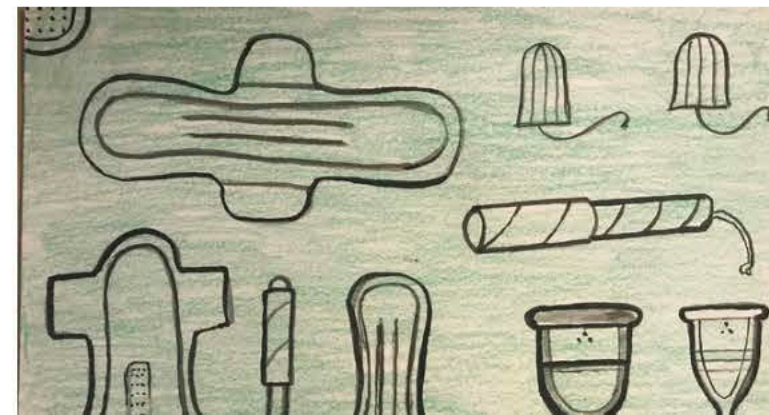
Nora Riggs  
*Visit From The Salty Woman*, 2018  
Assembly Room  
\$3,000  
[Contact Gallery](#)



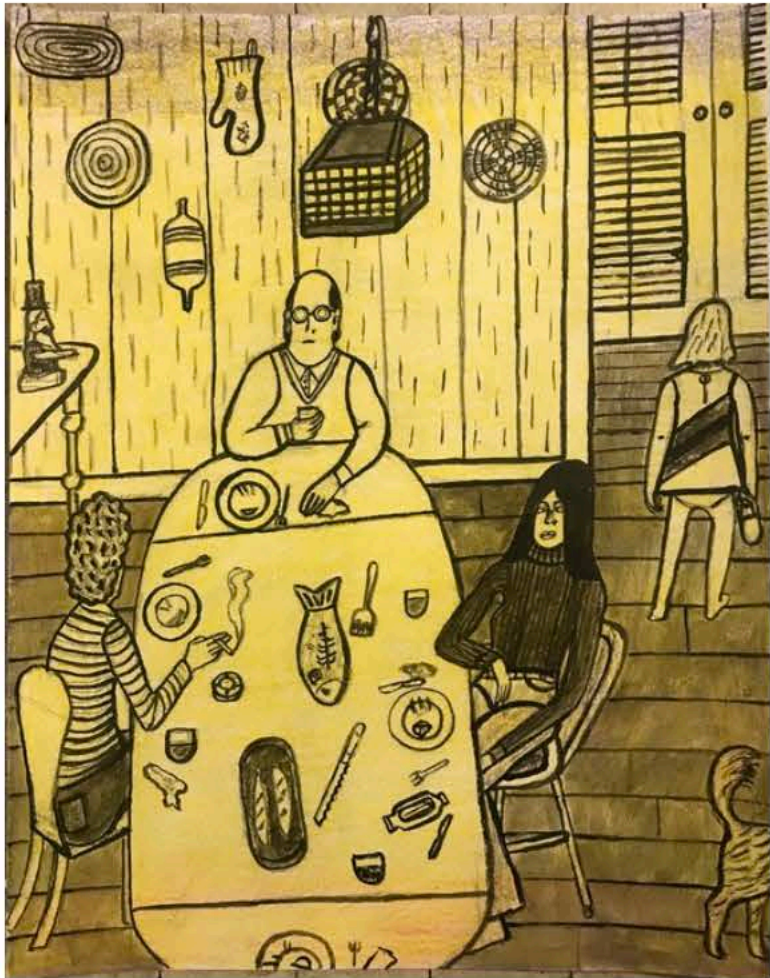
*Horse Cafe*, 2017  
Assembly Room  
\$1,200  
[Contact Gallery](#)



Nora Riggs  
*Leaseholder*, 2019  
Assembly Room  
\$350  
[Contact Gallery](#)







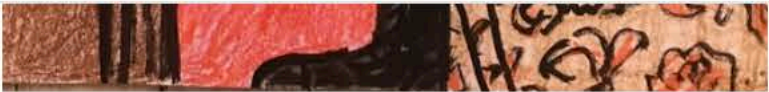
Nora Riggs  
*After Dinner*, 2019  
Assembly Room  
\$350  
[Contact Gallery](#)



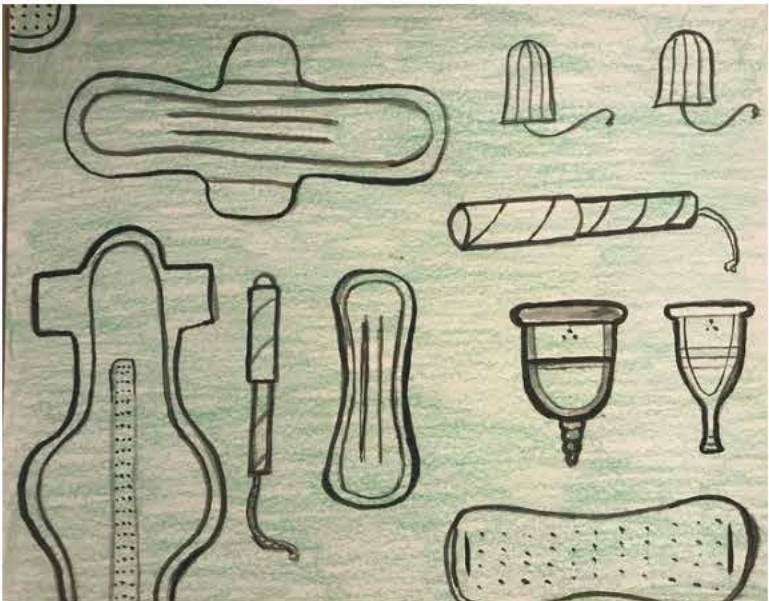
Nora Riggs  
*Visit From The Salty Woman*, 2018  
Assembly Room  
\$3,000  
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Nora Riggs  
*Still life with plums*, 2019  
Assembly Room  
\$350  
[Contact Gallery](#)



Nora Riggs  
*Leaseholder*, 2019  
Assembly Room  
\$350  
[Contact Gallery](#)



Nora Riggs  
*Glyph*, 2019  
Assembly Room  
\$350  
[Contact Gallery](#)

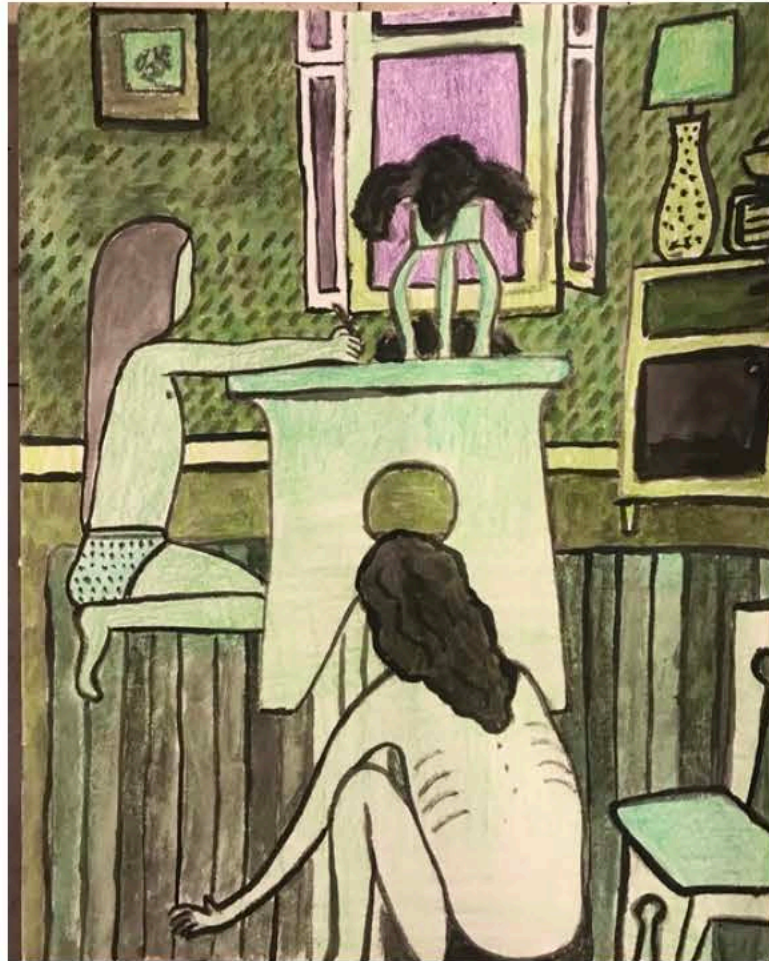


Nora Riggs  
*Punk*, 2019





*After Dinner, 2019*  
Assembly Room  
\$350  
[Contact Gallery](#)



Nora Riggs  
*Sleepover, 2019*  
Assembly Room  
Sold  
[Contact Gallery](#)



Assembly Room  
\$350  
[Contact Gallery](#)



Nora Riggs  
*Road trip, 2019*  
Assembly Room  
\$350  
[Contact Gallery](#)



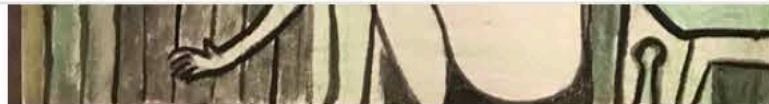
Assembly Room  
\$350  
[Contact Gallery](#)



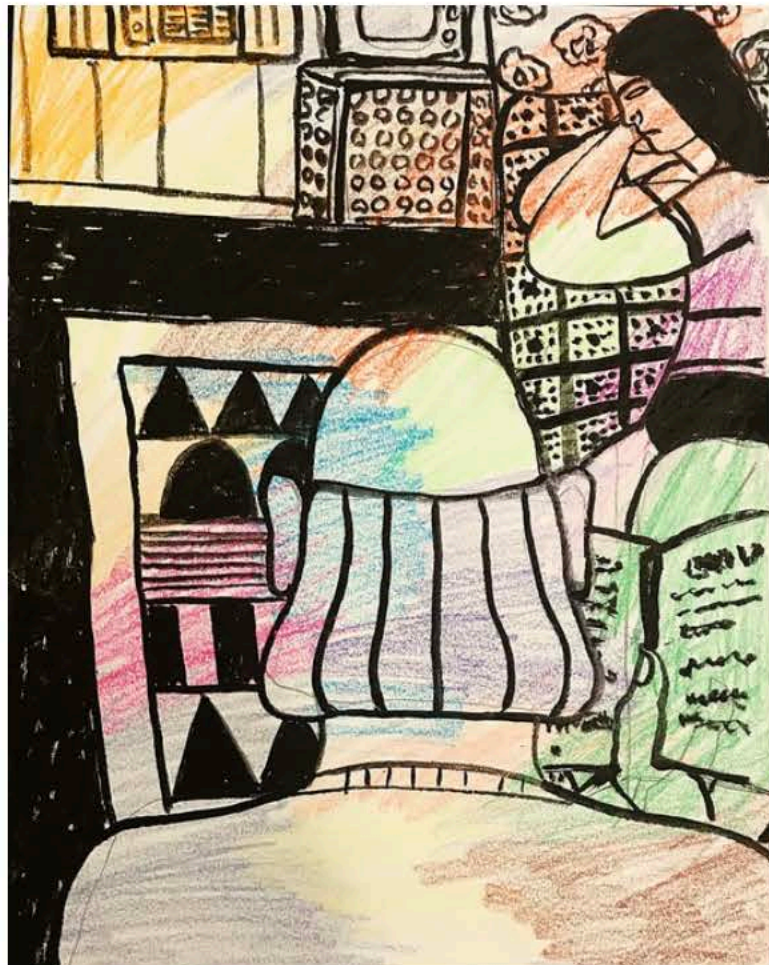
Nora Riggs  
*Declaration, 2019*  
Assembly Room  
\$350  
[Contact Gallery](#)



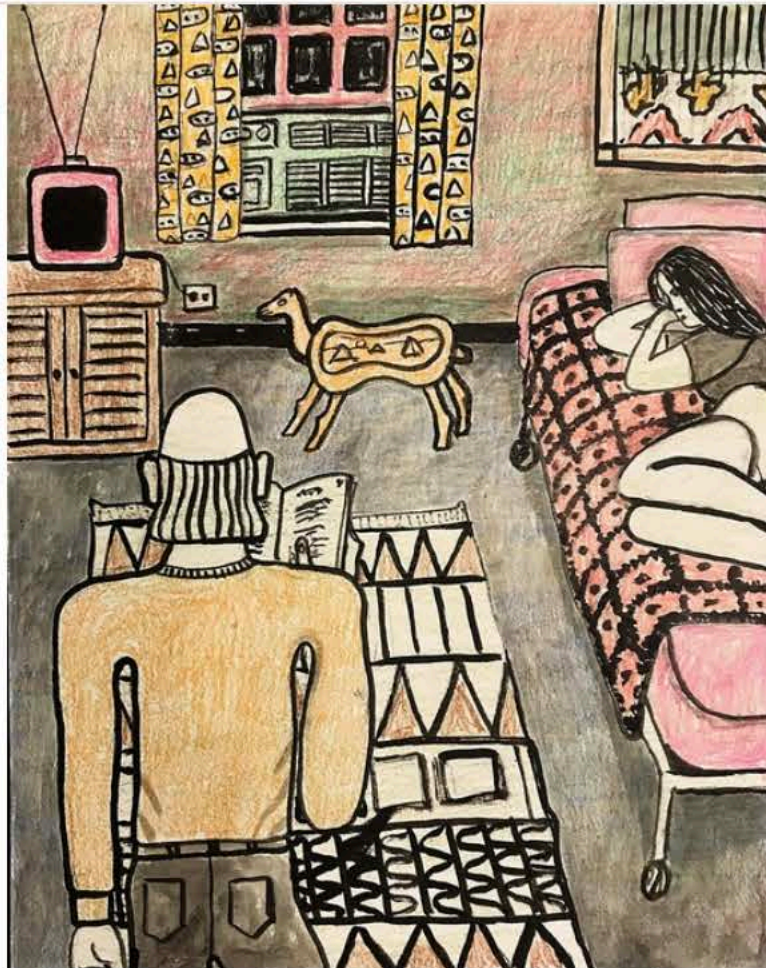
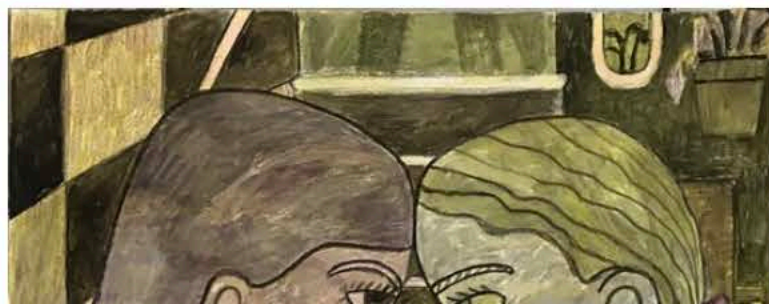




Nora Riggs  
*Sleepover*, 2019  
Assembly Room  
Sold  
[Contact Gallery](#)



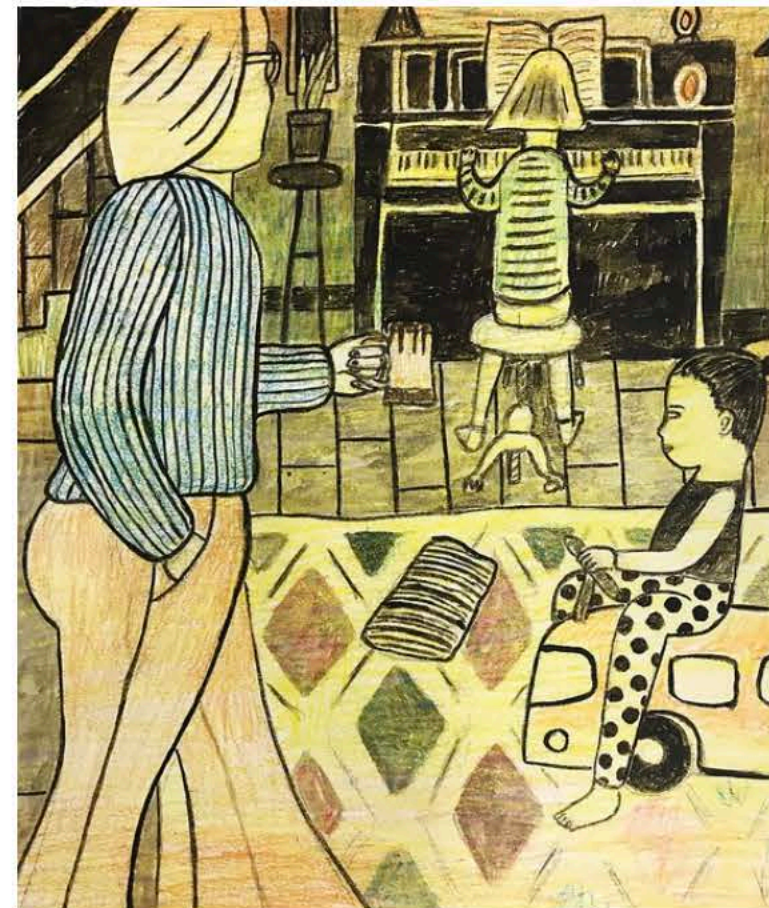
Nora Riggs  
*Recitation*, 2019  
Assembly Room  
\$350  
[Contact Gallery](#)



Nora Riggs  
*The Hermetic Poets*, 2019  
Assembly Room  
\$350  
[Contact Gallery](#)



Nora Riggs  
*Declaration*, 2019  
Assembly Room  
\$350  
[Contact Gallery](#)



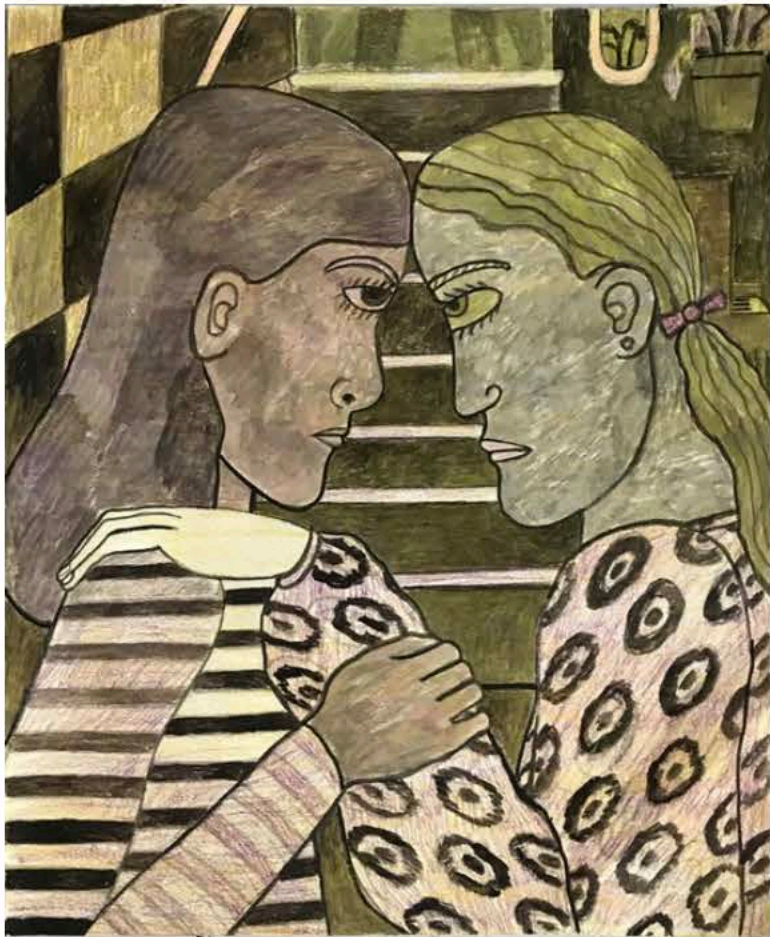
Nora Riggs  
*Mid Afternoon*, 2019  
Assembly Room  
\$450  
[Contact Gallery](#)





Nora Riggs  
*Recitation*, 2019  
Assembly Room  
\$350  
[Contact Gallery](#)

Nora Riggs  
*Mid Afternoon*, 2019  
Assembly Room  
\$450  
[Contact Gallery](#)



Nora Riggs  
*Two Heads*, 2019  
Assembly Room  
\$450  
[Contact Gallery](#)

## Press Release

Assembly Room is excited to celebrate Women’s History Month with Ice Cream Social, a solo show of paintings and works on paper by Nora Riggs curated by Assembly Room co-founder Paola Gallio and Sonia Dutton.

## Follow Artists In This Show

NORA RIGGS  Follow





## Press Release

Assembly Room is excited to celebrate Women’s History Month with Ice Cream Social, a solo show of paintings and works on paper by Nora Riggs curated by Assembly Room co-founder Paola Gallio and Sonia Dutton.

Nora Riggs explores motherhood, everyday domesticity, and memory in a grouping of her new works. The artist arranges still lives and domestic and psychological spaces that we inhabit which recall her own personal encounters. Intimate blueprints derived from her mind’s eye originate as memory paintings and become embroidered with fictitiousness in the studio as Riggs reimagines the past interwoven with art historical references throughout. The paintings speak to her deep interest in how we come to view ourselves through the memories we conjure and what we leave out – while the artworks contain their “own internal system of formal correspondences, forms repeated like motifs in a story we tell ourselves.”

Riggs expands these ideas outwards and onto the canvas in disguise – crystallizing scenes drawn inwards, flattened and stacked, saturated with vivid bolts and layers of pigment, kaleidoscopic, with swirling tactility, thereby burying her original visions. Ice Cream Social reveals the intimacy of a world made of scenes remastered through the distortive lens of memory. The interiors of the spaces she creates lose the physicality of the four-dimensional space forming layers of colorful patterns. The bodies are a combination of monumental geometric shapes, pointed and rounded, of planes and sculptural volumes dissolved in space by the repetition of polychromatic patterns. The hierarchy established between the object and the bodies overturns psychological principals of color, contrast, size, and position all at once.

Dancing around and in-between regional modernism and craft, social and private politics, and history and our current moment, Riggs’ paintings find resolution in an optimistic generative gesture that embraces the personal creative act as the most consequential.

Stay updated on special projects celebrating the artistic contributions of female identifying artists throughout Women’s History Month by following

## Follow Artists In This Show

**NORA RIGGS**  Follow



Stay updated on special projects celebrating the artistic contributions of female identifying artists throughout Women’s History Month by following us on Instagram!

Nora Riggs received a BFA from RISD in 1994 and completed an MFA at Indiana University in 1997, moving to New York shortly afterwards where she worked as a nightwatchman at the Metropolitan Museum of Art. Currently her show Erotic Bath is at Office Hours Projects in Eugene, Oregon, and she presented a solo show entitled Fancy Hand at Queens Gallery, Los Angeles in 2017. Selected group shows include The Librarians, curated by Itza Vilaboy at Spring Valley Branch, Spring Valley CA in 2018; Las Lenguas, curated by Gladys Hernando at BBQLA, Los Angeles; Muscular, curated by John McAllister at Kansas Gallery, New York, 2015; Up All Night with Itza Vilaboy, Light & Wire Gallery, Los Angeles, 2014; and ALPTRAUM, Deutscher Künstlerbund, Projekteaum, Berlin, Germany, 2011. Nora lives and works in Florence, MA.

Sonia Dutton is a curator and dealer based in New York who works with artists who use materials and ideas in vigorous, forward-looking, and idiosyncratic ways. While programming several gallery iterations in New York and Texas she has put on site-specific exhibitions in unconventional spaces and participated in several editions of art fairs such as NADA New York; Outsider Art Fair, New York; Untitled, Miami; Spring1883, Sydney; Spring1883, Melbourne; Swab Barcelona; Dallas Art Fair; and Texas Contemporary.

Paola Gallio is one of the co-founders of Assembly Room NYC. Her curatorial mission is to nurture young and under-represented artists, providing them with much needed resources and opportunities for their long-term success. She has collaborated with public institutions and non-profit art organizations, including No Longer Empty, Soloway Gallery, Carriage Trade in New York; Marsèlleria Permanent Exhibition, Spazio Morris, FDV, Lambretto Art Project in Milan; Micamoca, BB6 (2010); and Mariano Pichler Collection Berlin. She served as the Director of the non-profit space Neon>fdv, and co-curator of Short Show and Short Visit projects, Milan.

Assembly Room is part of NADA New York Gallery Open 2019, March 4 to 10, 2019.



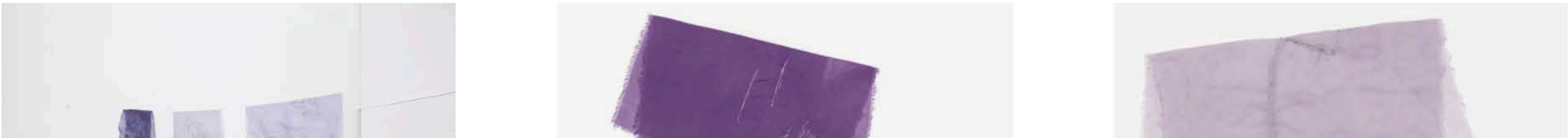


# Two fingers make a line

Assembly Room is excited to announce the winners of our 2018 open call, independent curators Jane Cavalier and Nicole Kaack, and to present their distinctive exhibition, Two fingers make a line, a solo show featuring Chang Yuchen.

ASSEMBLY ROOM Follow

Feb 1st – 23rd  
New York, 191 Henry Street Map & Full Hours





# Two fingers make a line

Assembly Room is excited to announce the winners of our 2018 open call, independent curators Jane Cavalier and Nicole Kaack, and to present their distinctive exhibition, Two fingers make a line, a solo show featuring Chang Yuchen.

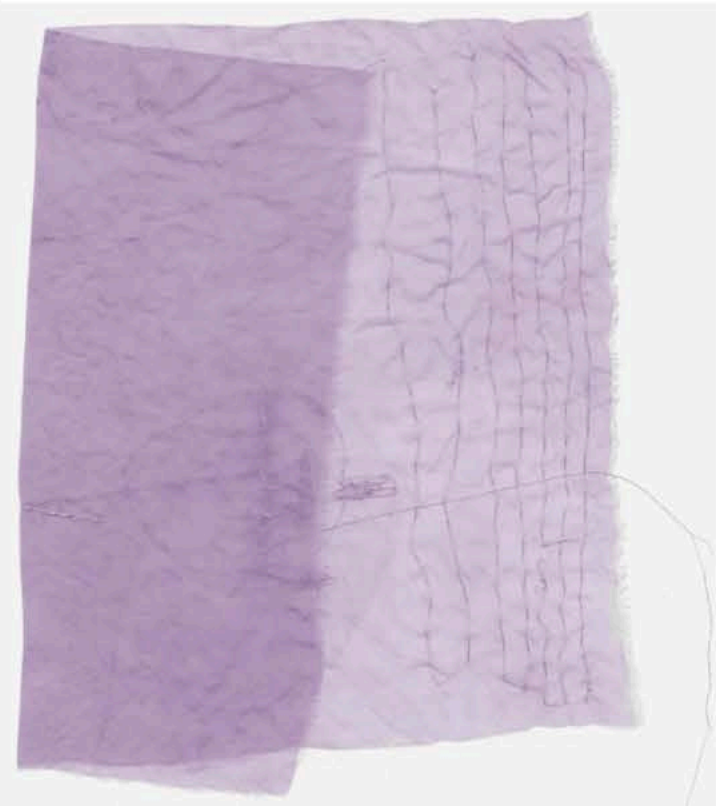
ASSEMBLY ROOM [+](#) Follow



Feb 1st – 23rd  
New York, 191 Henry Street [📍](#) Map & Full Hours



Chang Yuchen 常羽辰  
*Rain/Pine/Wave*, 2017  
Assembly Room  
[Contact Gallery](#)



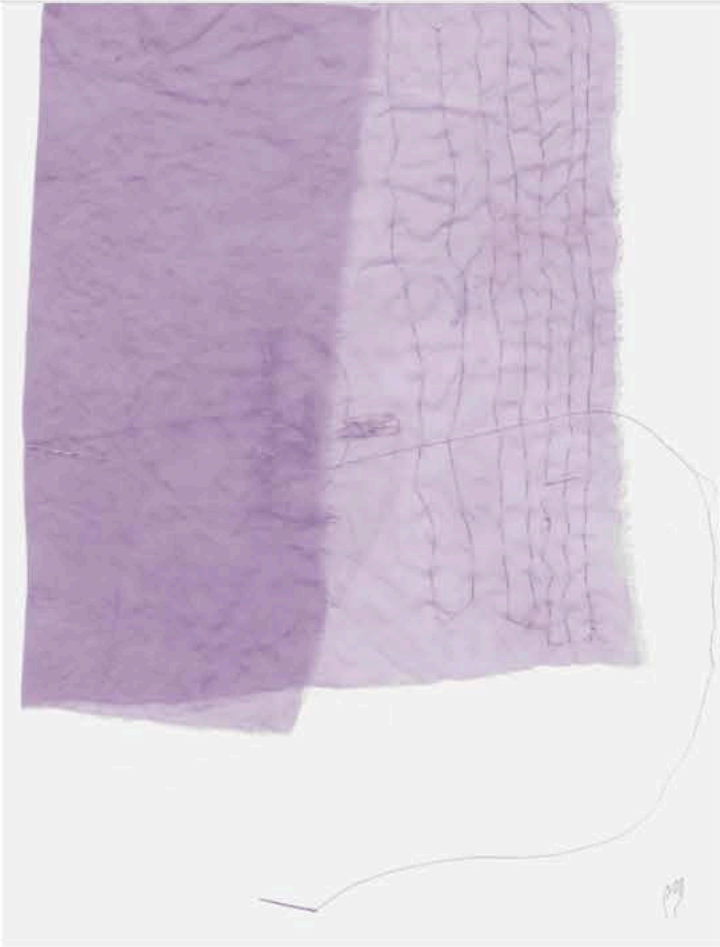
Chang Yuchen 常羽辰  
*Rain*, 2018  
Assembly Room  
\$50  
[Contact Gallery](#)



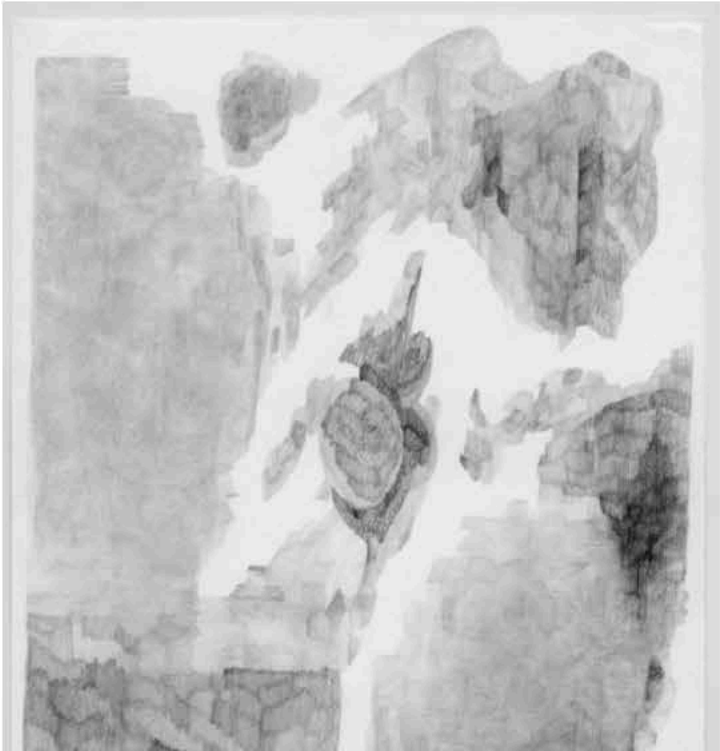
Chang Yuchen 常羽辰  
*Pine*, 2018  
Assembly Room  
\$50  
[Contact Gallery](#)







Chang Yuchen 常羽辰  
*Wave*, 2018  
Assembly Room  
\$50  
[Contact Gallery](#)



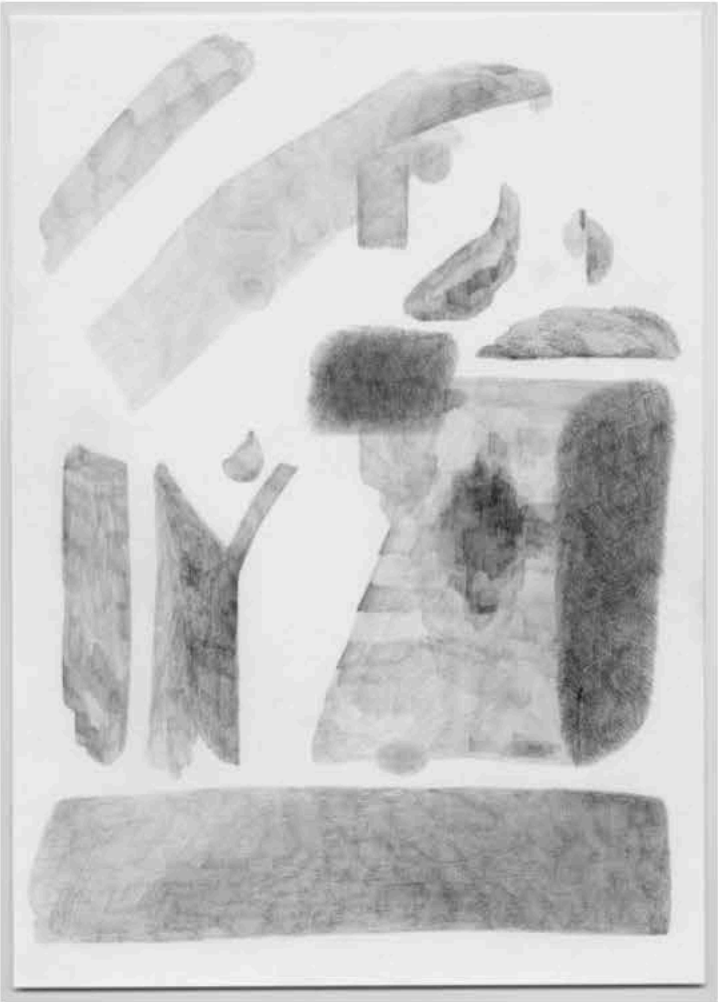
Chang Yuchen 常羽辰  
*Rain*, 2018  
Assembly Room  
\$50  
[Contact Gallery](#)



Chang Yuchen 常羽辰  
*Day 3*, 2017  
Assembly Room  
[Contact Gallery](#)



Chang Yuchen 常羽辰  
*Pine*, 2018  
Assembly Room  
\$50  
[Contact Gallery](#)



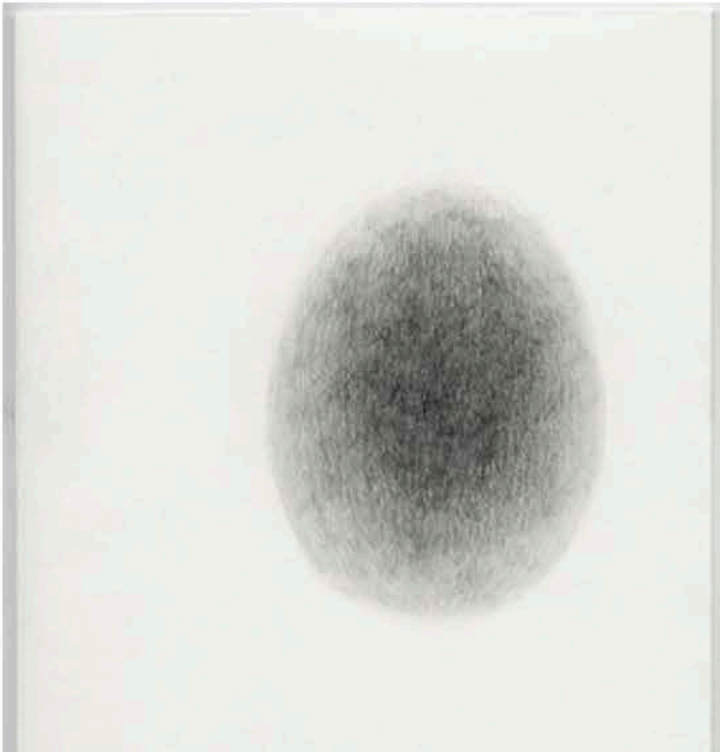
Chang Yuchen 常羽辰  
*Day 4*, 2017  
Assembly Room  
[Contact Gallery](#)



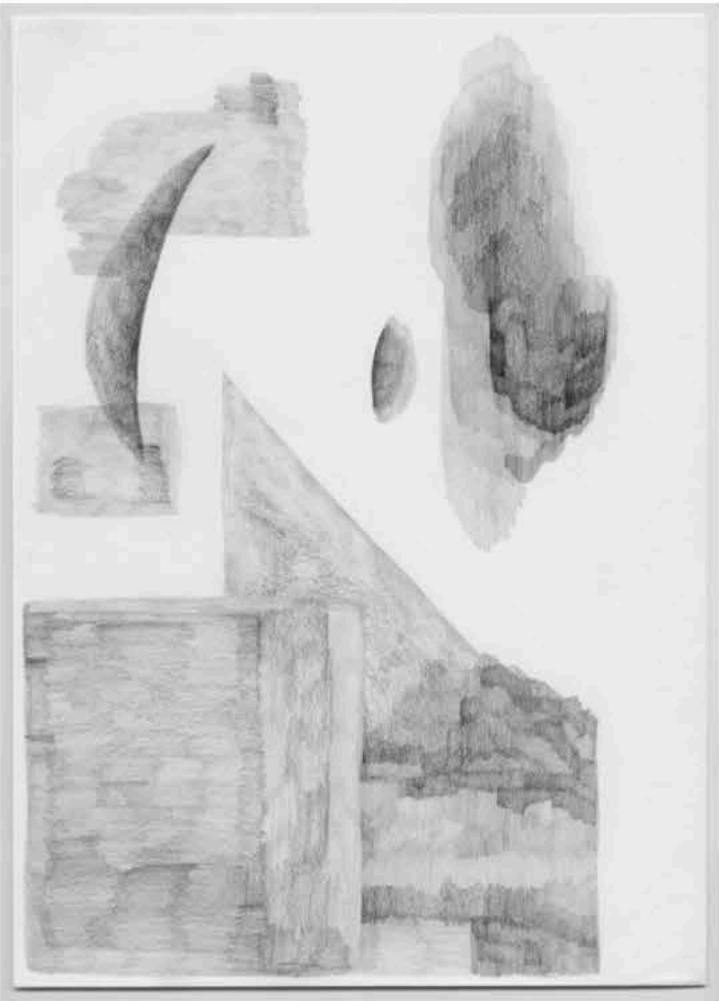




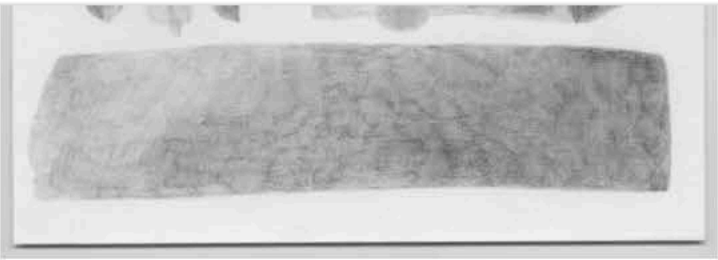
Chang Yuchen 常羽辰  
Day 5, 2017  
Assembly Room  
[Contact Gallery](#)



Chang Yuchen 常羽辰  
Day 3, 2017  
Assembly Room  
[Contact Gallery](#)



Chang Yuchen 常羽辰  
Day 6, 2017  
Assembly Room  
\$900  
[Contact Gallery](#)



Chang Yuchen 常羽辰  
Day 4, 2017  
Assembly Room  
[Contact Gallery](#)



Chang Yuchen 常羽辰  
Weave No. 4, 2018  
Assembly Room  
\$1,000  
[Contact Gallery](#)



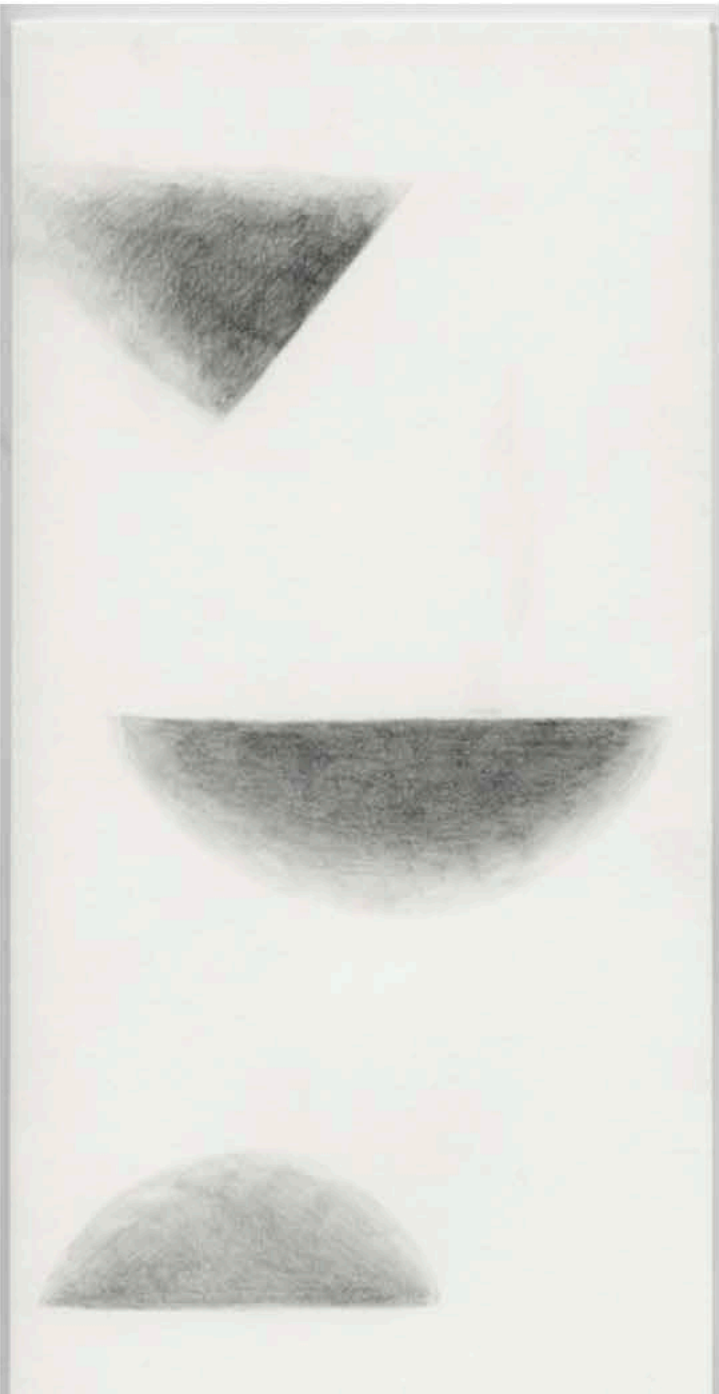




Chang Yuchen 常羽辰  
*Envelop No.3*, 2017  
Assembly Room  
\$200  
[Contact Gallery](#)



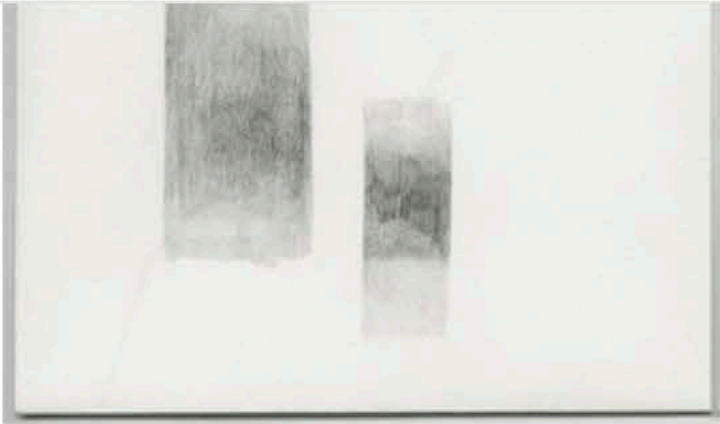
Chang Yuchen 常羽辰  
*Day 6*, 2017  
Assembly Room  
\$900  
[Contact Gallery](#)



Chang Yuchen 常羽辰  
*Weave No.4*, 2018  
Assembly Room  
\$1,000  
[Contact Gallery](#)



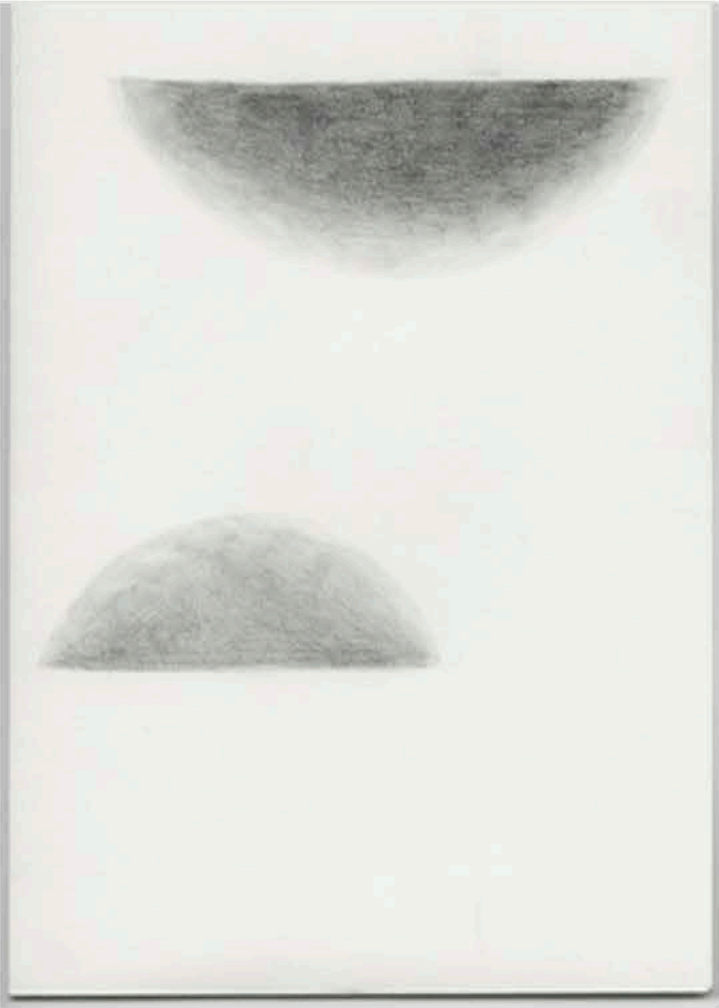




Chang Yuchen 常羽辰  
*Envelop No.3*, 2017  
Assembly Room  
\$200  
[Contact Gallery](#)



Chang Yuchen 常羽辰  
*Thingness (white)*, 2018  
Assembly Room  
[Contact Gallery](#)



Chang Yuchen 常羽辰  
*Envelop No.4*, 2017  
Assembly Room  
\$200  
[Contact Gallery](#)



Chang Yuchen 常羽辰  
*6 Eyebrows*, 2015  
Assembly Room  
\$1,100  
[Contact Gallery](#)



Chang Yuchen 常羽辰  
*Envelop No.5*, 2017  
Assembly Room  
\$200  
[Contact Gallery](#)



## Press Release

Assembly Room is excited to announce the winners of our 2018 open call, independent curators Jane Cavalier and Nicole Kaack, and to present their distinctive exhibition, Two fingers make a line, a solo show featuring Chang Yuchen.

From meticulous pencil drawings to loosely woven curls of fabric and drifts of silk, Chang Yuchen takes lines and transforms them across media and space. Bringing together the graphic and textile arts, Chang’s practice pursues resonances between the shifting contexts in which to understand a line as an edge, a thread, or a mark unto itself.

Chang’s conception of drawing emerges from the Chistyakov system which has been the declared pedagogical methodology of the Chinese Central Academy of Fine Art since the early 1950s. Drawing on an educational doctrine originally established in the 19th Century by Petrovich Chistyakov in Russia, the system fractures subjects into tonal shifts across correlated planes. Its institutionalization in China marked a turn towards the style of socialist realism, and away from the Chan Buddhism-influenced Literati painting that had been practiced since the Ming Dynasty.

It was under the Chistyakov system that Chang’s father was educated, and the artist herself in turn. “There’s no line in the real world, my father used to teach me. ‘This line is created by two fingers.’” Responding to the influence of this notably Soviet style of socialist realism, Chang purposefully sidesteps its conventions, instead playing on its representational impulse by materializing line as installations of fabric or yarn. Chang’s drawings erode the space between flat planes and dimensional world, sketching across bodies and textures, applying high realism in excerpts and amalgamated forms that turn abstract. Chang also turns graphic representation on its head when she uses detailed cross-hatching to render parts, instead of whole forms. Her etching, Eyebrow, 2015, becomes a crawling, unfamiliar streak when isolated from the contours of a face; similarly, Day 5, 2017, and Day 6, 2017, collect shadows removed from their dimensional counterparts. Her textile and threaded works are a further stage, extracting lines from the surface until they become like stretch marks: the meandering weft of Weave No. 5, 2018, the vertical lines of its warp, which come together and fall apart to create darker and lighter tones.

## Follow Artists In This Show

**CHANG YUCHEN** 常羽辰  Follow



contours of a face; similarly, *Day 5, 2017*, and *Day 6, 2017*, collect shadows removed from their dimensional counterparts. Her textile and threaded works are a further stage, extracting lines from the surface until they become like stretch marks: the meandering weft of *Weave No. 5, 2018*, the vertical lines of its warp, which come together and fall apart to create darker and lighter tones.

In this encounter between Chang's drawn and sculptural forms, *Assembly Room* becomes a surface that may hold lines, be they graphite or ink on paper, textile spreads, or bare coils of woven fiber. Through a focused investigation of the role of drawing in her practice, this body of work aims to challenge assumptions about the utility of line within or apart from an image. Carving into the spaces and behaviors of the everyday, Chang creates lines which reflect upon and expand the system of drawing in which she was trained as a site of political, social, and generational exchange.

Jane Cavalier is a Curatorial Assistant at The Museum of Modern Art, New York, where she works in the Department of Drawings and Prints. As an independent curator, she has organized exhibitions for NURTUREart, Brooklyn (2018-2019); *Re: Art Show*, Brooklyn (2018); and the Hood Museum of Art, Dartmouth College (2013). Jane received a master's in art history from The Courtauld Institute in July 2016 and was a 2014–2015 Fulbright Research Scholar in Berlin. Currently based in Brooklyn, New York, her writing has been published by *The L.A. Review of Books*; *The Art Newspaper*; *The Brooklyn Rail*; *MOMUS*; *Hyperallergic*; *University of California, Los Angeles Graphite Interdisciplinary Journal of the Arts*; and *Northwestern University Art Review*.

Nicole Kaack is an independent curator and writer based in Queens, NY. She is the current Curatorial Fellow at *The Kitchen*, New York, as well as the co-founder of the newsletter of missing out, co-director of the artist publication *prompt.*, and co-founder of the press *Blind Carbon*. Read more at: [kaacknicole.github.io](https://kaacknicole.github.io)

## Other Shows from Assembly Room

### Interior Landscapes







# Looking into Spotless Rain

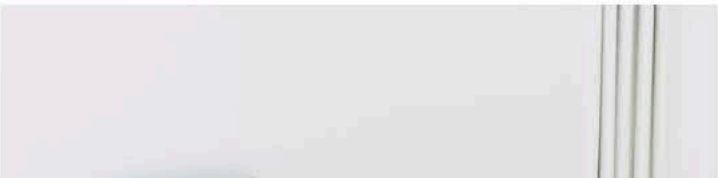
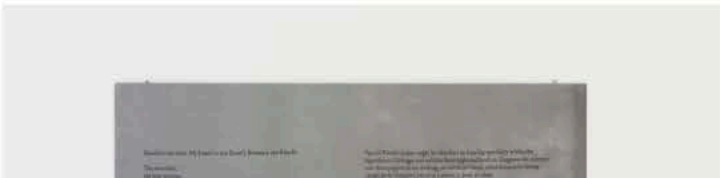
A site specific group exhibition curated by Yulia Topchiy featuring Dachal Choi, Emily Wang, and Cici Wu

ASSEMBLY ROOM [Follow](#)



Nov 30th, 2018 – Jan 19th, 2019  
New York, 191 Henry Street [Map & Full Hours](#)

Opening Reception: Friday, Nov. 30th, 6pm -Thursday, Nov. 29th, 9pm





# Looking into Spotless Rain

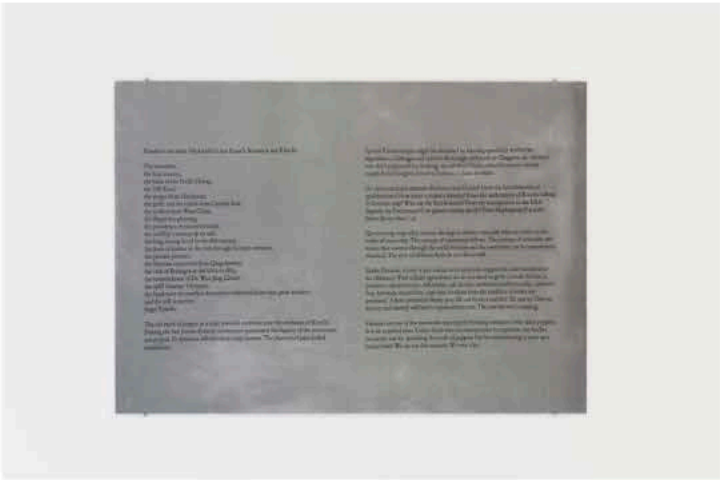
A site specific group exhibition curated by Yulia Topchiy featuring Dachal Choi, Emily Wang, and Cici Wu

ASSEMBLY ROOM + Follow



Nov 30th, 2018 – Jan 19th, 2019  
New York, 191 Henry Street + Map & Full Hours

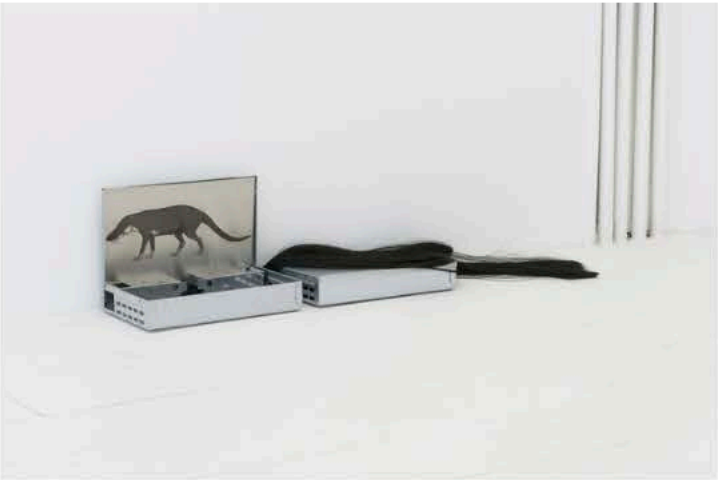
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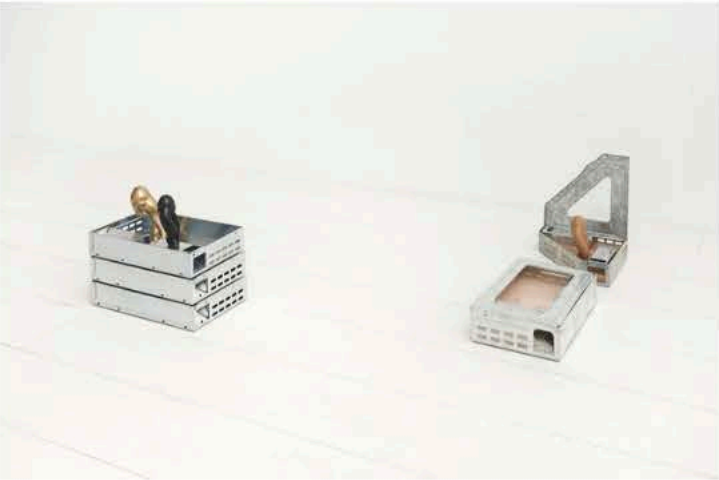
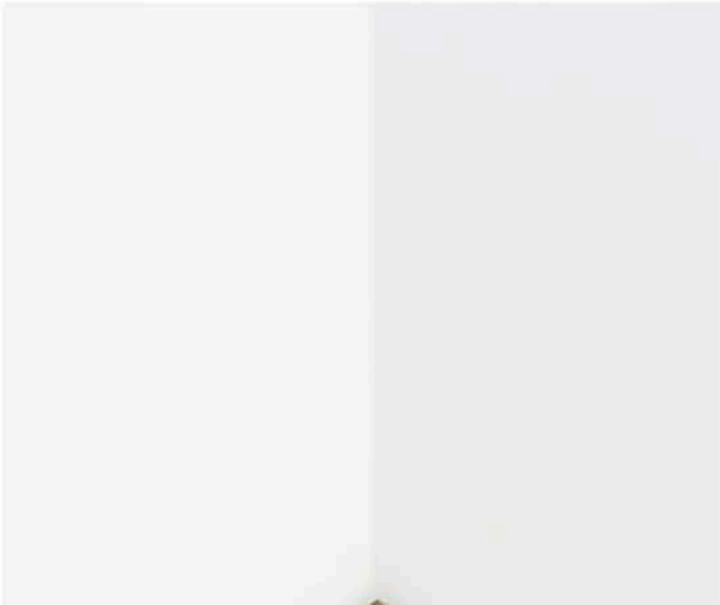
Dachal Choi  
*The Spicy Statement*, 2018  
Assembly Room  
[Contact Gallery](#)



Dachal Choi  
*Untitled (After Eutheria)* , 2018  
Assembly Room  
[Contact Gallery](#)



Dachal Choi  
*Untitled (After Eutheria)*, 2018  
Assembly Room  
On hold  
[Contact Gallery](#)



Dachal Choi  
*Untitled (After Euthoria)*, 2018  
Assembly Room



[Assembly Room](#)  
[Contact Gallery](#)



Dachal Choi  
*Untitled (After Euthoria)*, 2018  
Assembly Room  
[Contact Gallery](#)

[Assembly Room](#)  
[Contact Gallery](#)



Dachal Choi  
*Untitled (After Euthoria)*, 2018  
Assembly Room  
[Contact Gallery](#)

[Assembly Room](#)  
On hold  
[Contact Gallery](#)

## Press Release

Domesticity peaks during the full moon in its insomniac web. They can't sleep, and no one else can either. The three neighbors meet and discuss their dreams while peeling off potatoes. A basket of individualistic desires, spiraling out of control, but ultimately, the mass moves as an ocean in sync to the moon and its cycles and splashes of arpeggiated feelings and incoming casino coins. Every day around 4 pm, they hear, floating through

## Follow Artists In This Show

EMILY WANG [+](#) Follow

DACHAL CHOI [+](#) Follow

CICI WU [+](#) Follow



## Press Release

Domesticity peaks during the full moon in its insomniac web. They can't sleep, and no one else can either. The three neighbors meet and discuss their dreams while peeling off potatoes. A basket of individualistic desires, spiraling out of control, but ultimately, the mass moves as an ocean in sync to the moon and its cycles and splashes of arpeggiated feelings and incoming casino coins. Every day around 4 pm, they hear, floating through the corridor, the echoes of a man singing the same wistful goodbye song. A key was passed onto a friend to their neighbor's home. The nature of their relationship is part translation part transcription and, secretly, poetic license to intervene. What was a relationship of orbiting in small tokens of care, moon gazing and moon making, parties held and eventually dispersed... is also an act of observation and ritual, building a raw, crude, generous, temporary, material and hopeful sprouting neighbor-ship. Sleep patterns connect and seep through doorways.

Dachal Choi, Emily Wang, and Cici Wu

Assembly Room is pleased to present Looking into Spotless Rain, a site-specific exhibition curated by Yulia Topchiy featuring three artists in the gallery's main space. Topchiy invited these artists to make site-specific works around an idea they consider as "neighbor-ship" touching on their responsibilities to each other and their role in the community. Topchiy's interest in collaborating with these artists also questions the role of Assembly Room in Chinatown and its support of artists in the area. How do art spaces function in the city in the fabric of their local environment? How do we make connections with and welcome one another? What responsibility do we have as a meeting and gathering place? What discoveries and conversations are possible in the duration of a space? We encourage you to join us in open, honest, and genuine dialogue as we chronicle and present the collaborative practice via conceptual works that occur through the duration of the show, drawings, and sculpture.

Dachal Choi is an artist born in Seoul, Korea. Through her visual practice and writing, she sews ambivalent values together to question instability and uncertainty within individuals and the societies of which they are members too. Her work has been exhibited at Para Site, Triangle Arts Association, Socrates Sculpture Park, and others.

## Follow Artists In This Show

**EMILY WANG** [+](#) Follow

**DACHAL CHOI** [+](#) Follow

**CICI WU** [+](#) Follow



Sleep patterns connect and seep through doorways.

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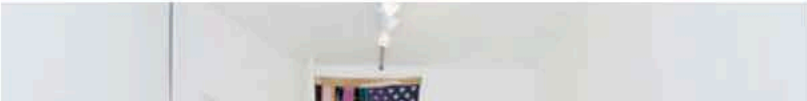
Emily Wang is an artist and musician. Her work has been recently exhibited at YveYang Gallery, Practice Yonkers, and 80WSE. She performs under her solo project lima Rei and with the band Dies Smely around New York.

Cici Wu was born in Beijing and grew up in Hong Kong. Her work has been exhibited at 47 Canal, New York, Bonnevalle, Noisy-le-Sec, France, Para Site, Hong Kong, and others. She has been the co-organizer of an artist-run residency and exhibition space PRACTICE since 2015.

## Other Shows from Assembly Room

### Interior Landscapes

11 Nov - 1





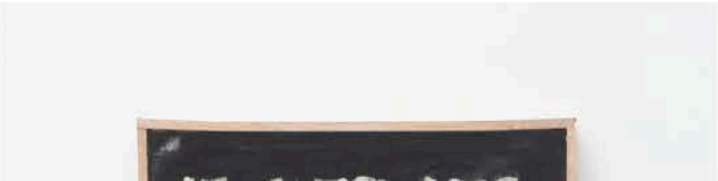


# MULTIPLICITIES VOL. 1 CONTINUOUS UNKNOWING

MULTIPLICITIES VOL. 1 CONTINUOUS UNKNOWING Introducing Blake Daniels, Helina Metaferia, Brett Seiler Curated by Natasha Becker

ASSEMBLY ROOM Follow

Oct 19th – Nov 25th 2018  
New York, 191 Henry Street Map & Full Hours





# MULTIPLICITIES VOL. 1 CONTINUOUS UNKNOWING

MULTIPLICITIES VOL. 1 CONTINUOUS UNKNOWING Introducing Blake Daniels, Helina Metaferia, Brett Seiler Curated by Natasha Becker

ASSEMBLY ROOM [+](#) Follow



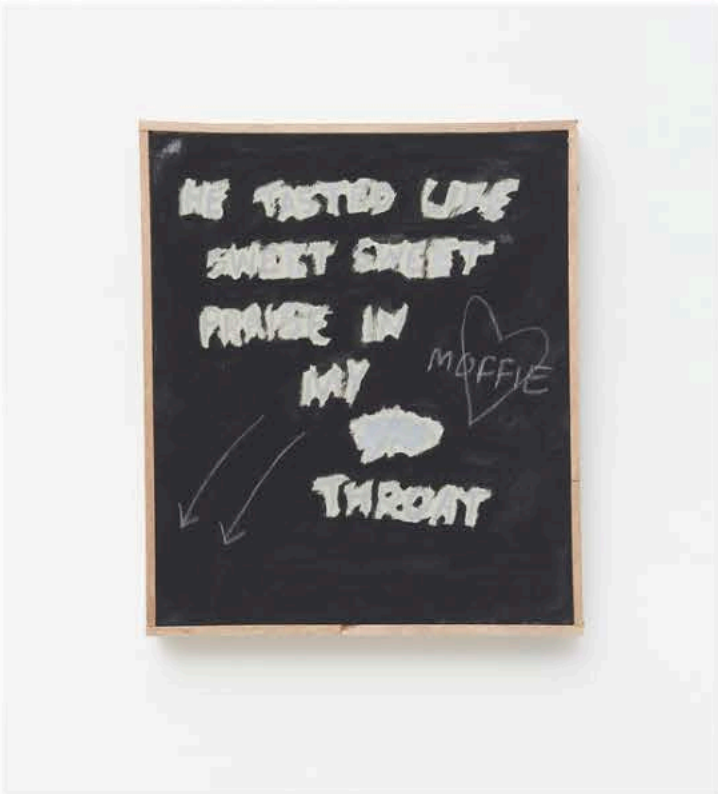
Oct 19th – Nov 25th 2018  
New York, 191 Henry Street [📍](#) Map & Full Hours



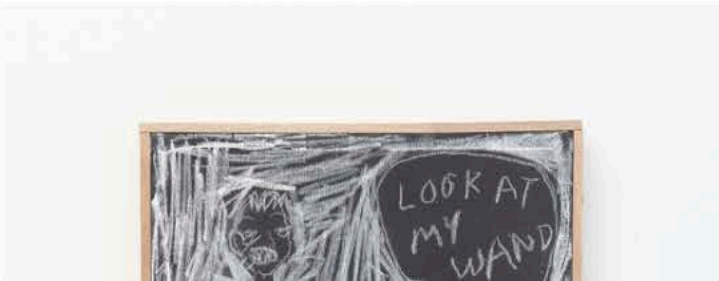
Brett Charles Seiler  
*Gay Vampire*, 2018  
Assembly Room  
\$1,800  
[Contact Gallery](#)



Brett Charles Seiler  
*Faggot*, 2018  
Assembly Room  
\$900  
[Contact Gallery](#)



Brett Charles Seiler  
*Sour Milk*, 2018  
Assembly Room  
\$1,800  
[Contact Gallery](#)





[Contact Gallery](#)



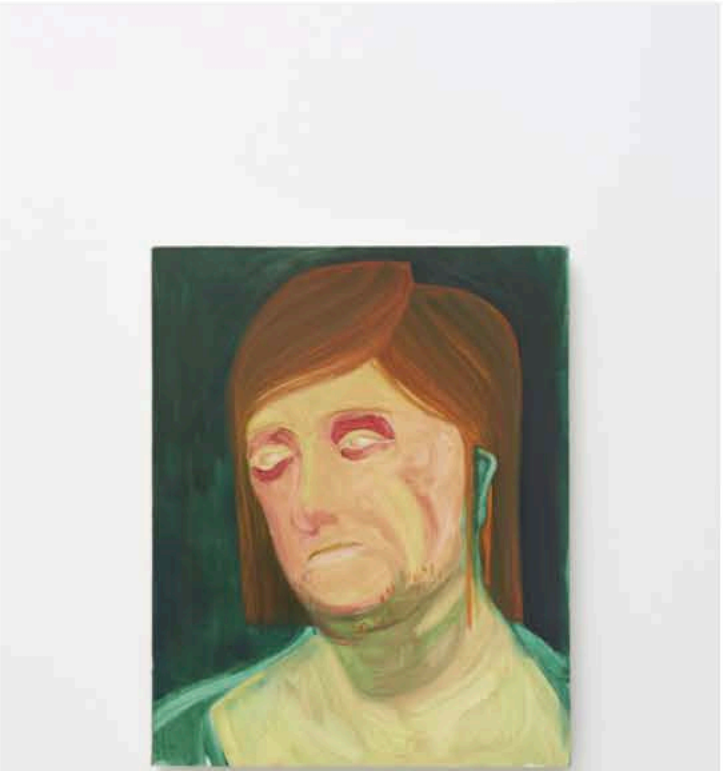
Brett Charles Seiler  
*Look At My Wand*, 2018  
Assembly Room  
\$1,800  
[Contact Gallery](#)



Brett Charles Seiler  
*Head (I Give Great Head)*, 2018  
Assembly Room  
\$900  
[Contact Gallery](#)



Blake Daniels  
*Midnight Soiree*, 2017  
Assembly Room  
\$3,200  
[Contact Gallery](#)





Brett Charles Seiler  
*Look At My Wand*, 2018  
Assembly Room  
\$1,800  
[Contact Gallery](#)

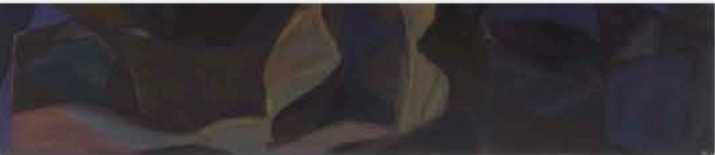


Blake Daniels  
*Tent Painting II (The Second Greatest Flood)*, 2017  
Assembly Room  
\$3,200  
[Contact Gallery](#)

Brett Charles Seiler  
*Head (I Give Great Head)*, 2018  
Assembly Room  
\$900  
[Contact Gallery](#)



Blake Daniels  
*The Devotion*, 2018  
Assembly Room  
\$1,700  
[Contact Gallery](#)



Blake Daniels  
*Midnight Soiree*, 2017  
Assembly Room  
\$3,200  
[Contact Gallery](#)

Press Release

Assembly Room is delighted to present Multiplicities Vol.1 Continuous

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BLAKE DANIELS  Follow



## Press Release

Assembly Room is delighted to present Multiplicities Vol.1 Continuous Unknowing, an annual curatorial program initiated and curated by Natasha Becker that is dedicated to new and surprising creative assemblages. Like a sand dune, multiplicity in constant flux, though it attains some consistency for a short or long time, it has permeable boundaries, and it is defined provisionally. It is a repeated call to imagine anew. Like a scattered group of islands, Volume 1 Continuous Unknowing connects three distinct and dynamic young artists:

Working closely with the material of paint, Blake Daniels reveals and codes desires, personal stories and social politics into images of unaccounted histories. This creates layered narratives and stories that better depict the reality the artist experienced as a queer and gay child. These often highly personal experiences take form through a process of cutting, hiding and revealing, bringing visibility to suppressed desires while revealing their existence within histories in which sexuality, in its many forms and manifestations, can flourish. His paintings become tales, haunted stories of a place where bodies, intimacy, and time blend into a living queer history equally as visible as un-seen.

Helina Metaferia's creative inquiry is devoted to reasserting the black body in sites of systemic oppression — including institutional spaces, art history, gentrified communities, or land marked by historic trauma. "I am constantly reflecting on the notions of "home" and how our racial and gendered body complicates this," says Metaferia, whose work engages viewers in conversations about time, space, and belonging. Through an interdisciplinary practice of performance, video, installation, photography, objects, and mark-making, she presents the complexity, transformation, and rebellion that come with migrations, gentrification, and trauma.

The work of conceptual artist Brett Seiler reveals details of his life while engaging viewers through expressions of emotions that are universal. Merging the personal and the political with the material, Seiler weaves words, images, objects into his installations in a way that feels almost diaristic. Unflinchingly honest, his installations create spaces, temporary spaces, queering spaces and is inspired by flowers, friends, poetry, humor, memories, migration, nostalgia, turbulence, the Kimberly Hotel, philosophy, and the lovers he meets along the way.

It is with great pleasure that we invite you to the New York City debut of an exciting group of international young artists.

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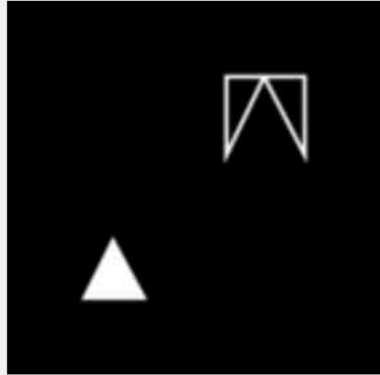
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#PROPOSALS

CALLING ALL INDEPENDENT



# CALLING ALL INDEPENDENT WOMEN CURATORS!



## Calling all independent women curators!

### ASSEMBLY ROOM

Natasha Becker, Paola Gallio, and Yulia Topchiy are thrilled to announce the launch of ASSEMBLY ROOM, a new curatorial platform to celebrate and empower independent women curators.

We are building a strong community of women to deepen the understanding of women's work and offer support for female curators to achieve groundbreaking and inspiring results. We invite female curators to collaborate, come together, break the rules, defy the status quo, as well as create compelling art, exhibitions, and experiences. Our mission is to create a unique environment for showcasing independent women curators and artists. Our programming includes art exhibitions, open calls, and a monthly curator MeetUp.

We are currently accepting applications to realize an exhibition at our storefront gallery in the Lower East Side, New York, in **January/February 2019**.

Selected curators will work with the curatorial team at ASSEMBLY ROOM throughout the

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Lower East Side, New York, in **January/February 2019**.

Selected curators will work with the curatorial team at ASSEMBLY ROOM throughout the process of planning and execution of their curatorial project. In consultation with selected curators, we provide free 400 sq. ft exhibition space, support installation/ program/ marketing/ staff, access to our incredible network, and an opportunity to showcase your exhibition and artists on our Artsy page.

**The deadline to submit is Monday, 26 November, 2018.**

**To apply please go to** <https://form.jotform.com/82986980984179>

Independent curators may submit an application for 2019 and include a curatorial statement and sample images of artwork for proposed exhibition. Please note that artists may apply as an Independent Curator only if they are applying with a group show or a solo show of another artist's work. An artist may not apply with their own artwork in a solo show but must have a female curator who applies on behalf of him/her/them. Submission of an application does not guarantee participation.

We will review applications in Nov/December and notify selected curators by **29 December 2018**. If we have any questions about your proposal, we will contact the primary curator listed on the application. New York City-based curators will be given the opportunity to visit the show location and scout the exhibition space at a mutually arranged time. Selected curators will also receive a consignment agreement to review and complete. All artworks included in the show must be included in and subject to the terms of the consignment agreement.

For any questions about the application, please contact us at: [info@assemblyroom.com](mailto:info@assemblyroom.com)