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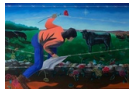
Art

8 Galleries Opening in 2020, from New York to Rome

Alina Cohen Feb 2, 2020 8:00am   



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Installation view of Sun Yuan and Peng Yu, "If I Died," at The St. Regis, Rome, 2020. Photo by Ela Bialkowska, OKNO Studio. Courtesy of the artist and Galleria Continua.

With galleries shuttering around the world, it's easy to get dejected. As news of art fairs and online viewing rooms dominate the art press, prospects for new exhibition spaces can seem grim. Yet the following eight galleries have opted to launch new spaces in 2020, revealing that the prognosis for brick-and-mortar art shops may not be so bleak. The following openings—spread across New York, London, Hong Kong, and Rome—reveal that dealers are still enthusiastic about developing fresh gallery programming and finding new business models. The gallery is not dead. Long live the gallery!

Public Swim, New York

105 Henry Street

Now open



Installation view of "Elements of Existence," at Public Swim. Photo by Etienne Frossard. Courtesy of Public Swim.

While mega-galleries continue to expand in Chelsea, Madeleine Mermall and Catherine Fenton Bernath bet on the Lower East Side for their own roster of emerging artists. Earlier this month, they opened their exhibition space, Public Swim, down the street from Ellie Rines's plucky, celebrated 56 Henry gallery and a stone's throw from Parinaz Mogadassi's Tramps space and Essex Flowers, among other nearby galleries.

Over the past few years, Mermall has curated small shows and made good use of quirky locales, ranging from a former Brooklyn brewery to a beloved bookstore. Bernath is an artist with an MFA from Parsons.

The pair chose the Chinatown–Lower East Side area, Mermall said, because “the diversity of [the] neighborhood aligns with our extended mission to not only focus on art by emerging artists, but to work on methods of inclusion and transparency with our immediate neighbors and beyond.” The pair has reached out to local organizations and institutions including the Chinatown Art Brigade, Wing On Wo & Co. (the oldest store in the neighborhood), and elementary school P.S. 001 to find ways to collaborate. The gallery's inaugural show, “Elements of Existence” (up through March 8th), features work by eight painters who embrace the uncanny. Prices range from \$30 to



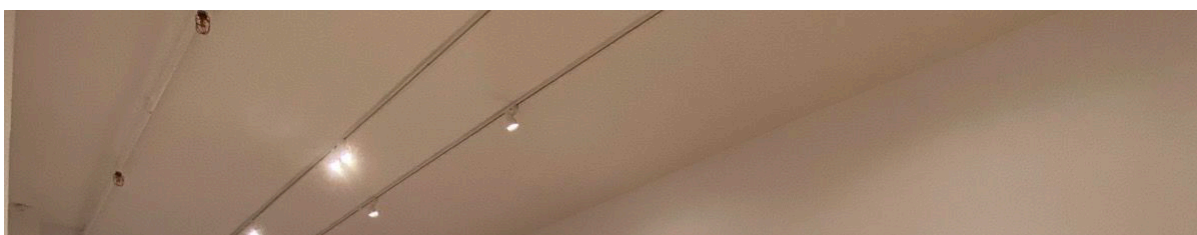
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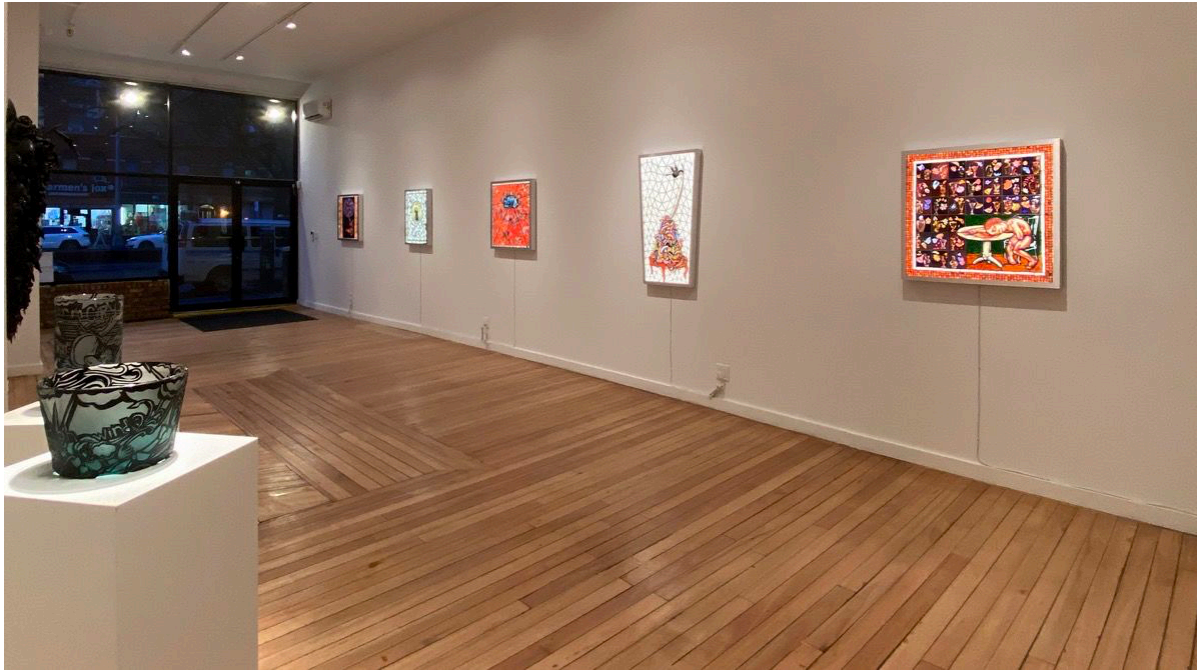


Claire Oliver, New York

2288 Adam Clayton Powell Jr. Boulevard

Now open





Installation view of Judith Schaechter, "Almost Better Angels," at Clair Oliver Gallery, 2020. Courtesy fo Claire Oliver Gallery.

In 2018, Chelsea gallerist Claire Oliver purchased a four-story Harlem brownstone. After directing painstaking renovations—creating a glass storefront, opening up the floorplan—Oliver fêted her new space with an opening celebration on January 18th.

The first exhibition, up through February 22nd, features stained-glass lightboxes by Judith Schaechter, whose work also inaugurated Oliver's Chelsea space almost 20 years ago. "Since it was a conscious choice to move to Harlem, as it is such a cultural hub, it was especially heartwarming to have our local community come out in strong support of our move," Oliver said, noting that collectors and curators attended the opening. Next up, the gallery opens an exhibition of large-scale quilts by Bisa Butler on February 29th.

Galleria Continua, Rome

The St. Regis Rome, Via Vittorio E. Orlando 3

Now open



Sun Yuan and Peng Yu, *Teenager Teenager*, 2011. Photo by Ela Bialkowska, OKNO Studio. Courtesy of the artist and Galleria Continua.

International powerhouse Galleria Continua, which operates out of San Gimignano, Italy; Beijing, China; Les Moulins, France; and Havana, Cuba, opened a new location inside the St. Regis hotel in Rome on January 23rd. In the hotel lobby, the gallery mounted three installations by 2019 Venice Biennale participants Sun Yuan & Peng Yu. One, titled *Teenager Teenager* (2011), resembles a sofa populated by life-sized dolls with large rocks where their heads should be.



José Yaque

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Galleria Continua's first show at the St. Regis space features painting and an installation by Cuban multimedia artist José Yaque, on view until March 28th. In a press statement, the gallery explained that its expansion isn't dictated by the market, but by "the people, situations, and places" it encounters. "When we find somewhere with which we feel a certain type of harmony, we launch ourselves into it, body and soul," the gallery said. In Rome, the founders already have a circle of collector friends to support the

program.

Mamoth, London

3 Endsleigh Street

Opening 2020

This new gallery, in the heart of Bloomsbury, boasts elegant, refurbished Georgian architecture. Shanghai collectors Jiafeng and Litian He, who share expertise in the Chinese art market, will curate contemporary art shows in the three exhibition spaces, across 1,800 square feet. Their opening presentations include a solo show with the young Swiss painter Lenz Geerk and a group show featuring Anthony Cudahy, Dominique Fung, Alessandro Fogo, Stanislava Kovalcikova, and Jenna Gribbon.

Villepin, Hong Kong

53–55 Hollywood Road, Central Hong Kong

Opening March 2020

Former French prime minister Dominique de Villepin has plans to launch a new gallery in Hong Kong this March. He's teaming up with his son, Arthur de Villepin, to open a three-story, 3,000-square-foot exhibition space.

The duo's first show will feature the work of Chinese-French Abstract Expressionist Zao Wou-Ki, whose market has exploded over the past decade. "Art has a strong social function, and there needs to be a cultural intelligence behind each collection and an understanding of each artwork's role within the greater scheme," Dominique de Villepin said in a press statement.

L'INCONNUE, New York

211 Madison Street

Opening spring 2020



Vera Frenkel, *String Games: Improvisations for Inter-City*, 1974. Courtesy of the artist.

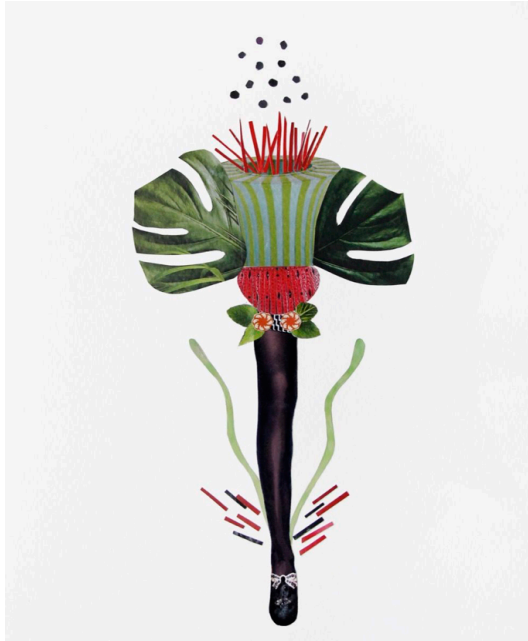
Leila Greiche, who opened L'INCONNUE in Montreal in 2016, will relocate her program to a 600-square-foot space in Chinatown this spring. While her roster features around 30 contemporary artists, she'll open the gallery with a solo presentation of work by Vera Frenkel, a Toronto-based multimedia artist whose work focuses on issues of migration.

In a press statement, Greiche alluded to her desire to find a larger audience in Manhattan than she had in Montreal. “The art world is a niche market and community therefore I believe there is more opportunity to cultivate an audience and program in New York which will expedite the advancement of the gallery in the most optimal setting,” she said. “I also look forward to bringing the knowledge I gained from the Canadian art community to this new venture.”

Thomas Nickles Project, New York

47 Orchard Street

Opening spring 2020



Sandra Cordero, *Vagabundus Coquette*. Courtesy of Thomas Nickles Project.



Sandra Cordero, *Vagabundus Mufa*. Courtesy of Thomas Nickles Project.

Thomas Nickles Project, which works with Cuban artists, has operated out of Park Slope, Brooklyn, on a by-appointment basis for the past four years. Founders Kristen Thomas and John Nickles are ready to bring their curatorial work to a permanent space. Though they haven't yet signed a lease, they plan to take possession of an Orchard Street space, renovate it, and open in spring 2020. They're drawn to the area, Nickles said, because they'll "be joining a community of like-minded, small to mid-sized galleries and the New York City spirit there still feels authentic."

Cromwell Place, London

1-5 Cromwell Place

Opening May 2020

A 19th-century building in South Kensington promises to become a new

A 17th-century building in South Kensington promises to become a new London art hub this May. Called Cromwell Place, the site features 13 gallery spaces, art storage facilities, offices, meeting rooms, viewing rooms, art handling services, and social lounges. Interested parties may apply to become members through February 21st. Arndt Art Agency, The Third Line, and Addis Fine Art have already signed on as members. The setup provides a new model for smaller galleries—hopefully, it proves a sustainable, innovative coworking model for gallerists seeking to set up shop in pricy cities.

Alina Cohen is a Staff Writer at Artsy.

Correction: A previous version of this text said Tramps is Peter Doig's space; it is Parinaz Mogadassi's.

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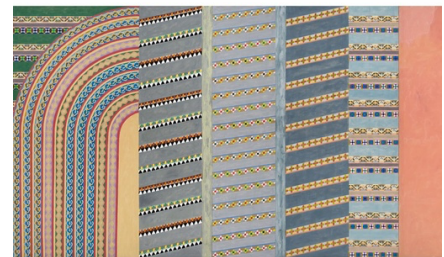
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At 76, Howardena Pindell Is Making Deeply Personal Paintings—and Gaining Overdue Acclaim

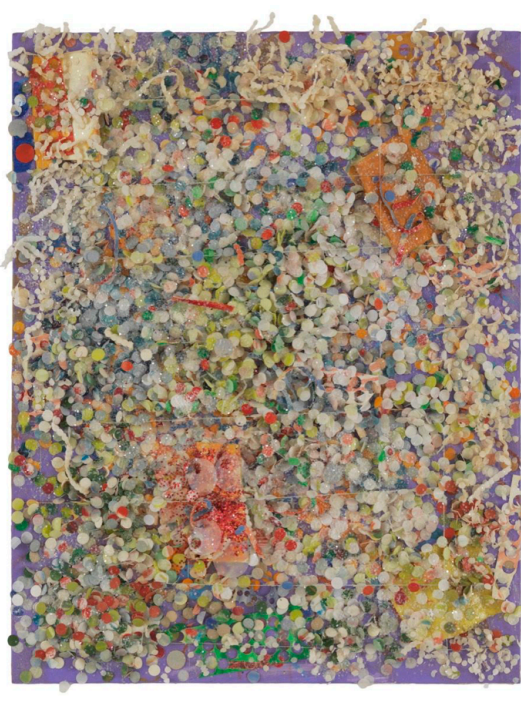
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Portrait of Howardena Pindell by Nathan Keay, 2017. Courtesy of Garth Greenan.



Howardena Pindell, *Untitled #100*, 1979. Courtesy of Garth Greenan.

After 50 years of intense work, the Philadelphia-born artist Howardena Pindell has risen to artistic and academic acclaim—and rightfully so. The prolific painter and mixed-media artist creates masterworks that address issues like racism, physical trauma, memory, and the human experience.

“I should be thrilled, but I’m terrified,” Pindell confessed recently at Garth Greenan Gallery in Chelsea, where she had a solo show this past fall. Given her longevity, this comes as a surprise. But Pindell is humble—she doesn’t take her critical success for granted. Rather, the lauded African American

artist states that she prefers to create for the sake of creating. Renown was never her objective, though she's been in the spotlight quite a bit lately.



Howardena Pindell, *Slavery Memorial: Lash*, 1998-1999. Courtesy of Garth Greenan.

The awards have been piling in. In 2019, she received a College Art Association Distinguished Artist Award for Lifetime Achievement, the George Wittenborn Memorial Book Award from the Art Libraries Society of North America, an honorary degree from The Maryland Institute College of Art, and the Artist Legacy Foundation's 2019 Artist Award. She also won a 2019 Archives of American Art Medal from the Smithsonian Institution and became a distinguished professor at Stony Brook University where she has

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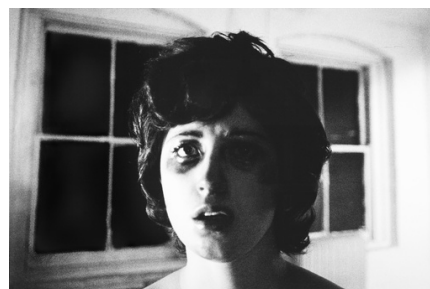
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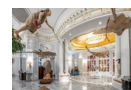
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Ana Segovia, *Huapango Torero*, 2019. Courtesy of the artist and Karen Huber Gallery.

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Mexico City's art system is growing and thriving. Although other art hubs

around the country are gaining traction—such as Monterrey and Guadalajara—the capital is still the heart of contemporary art. Despite a cultural policy that aims to redistribute cultural resources and power throughout the territory, Mexico City concentrates a huge number of important public, private, and independent contemporary art spaces, both commercial and nonprofit. Due to this centralization—combined with the cosmopolitan global image that the city projects internationally—during the city’s annual Art Week in early February, with ZsONAMACO and Material Art Fair, it’s overwhelmingly saturated with art.

Despite all that we have to offer, it is important to point out that the art communities in Mexico City are hard-pressed to achieve stable economic structures. So while approaching the topic of “emerging artists” based in Mexico City, I could not help but consider how restrictive that term can be.

What defines an emerging artist? Where do they emerge from? Where are they being projected? (I hope they are wearing a good helmet.) We could say that an “emerging artist” is anyone who has struck a balance between aesthetics and critical discourse, who pours time and energy into research and production, and ultimately, who contributes to their artistic community. But isn’t that *any* artist? Unfortunately, according to the global

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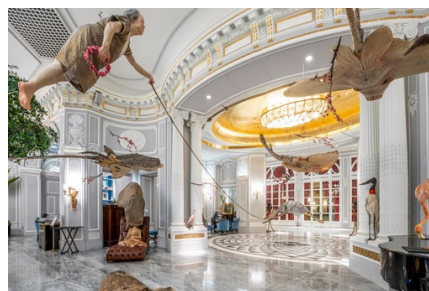
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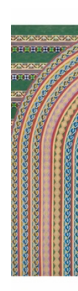
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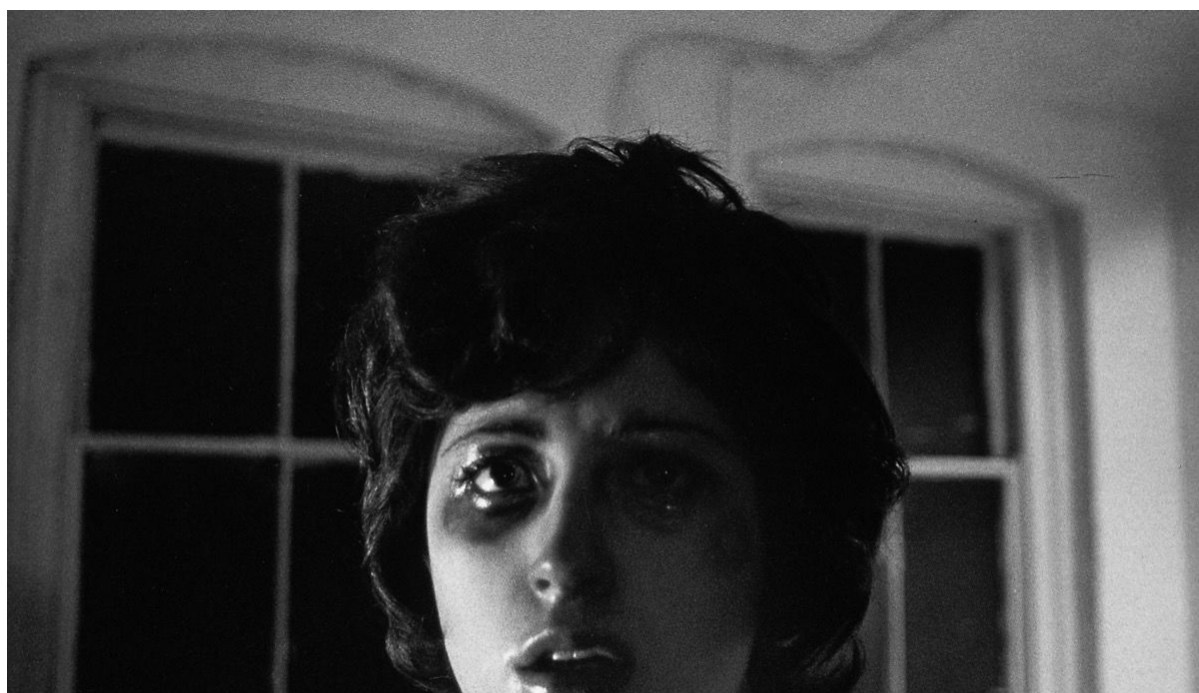
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Cindy Sherman, *Untitled Film Still #30*, 1979. Courtesy of the artist and Metro Pictures, New York.

Elephant and Artsy have come together to present This Artwork Changed My Life, a creative collaboration that shares the stories of life-changing encounters with art. A new piece will be published every two weeks on both Elephant and Artsy. Together, our publications want to celebrate the personal and transformative power of art.

Out today on Elephant is Holly Black on Piero della Francesca's Pregnant Mary.

Cindy Sherman's "Untitled Film Stills" (1977–80) unlocked contemporary art for me. I encountered her breakout photo series in full for the first time in a 2006 retrospective at Paris's Jeu de Paume museum. The images helped me understand how the art being made today could be as much about ideas and pop culture iconographies as it is concerned with the material and formal qualities of an individual image or object. The "Untitled Film Stills" were my bridge from the European modernism of my childhood to the art that has largely dominated my life for the past 15 years.

Growing up in the South of France, in Paul Cézanne's hometown of Aix-en-Provence, the weight of the European art movements that shook the world from the late 19th century and into the 20th was ever-present. Seeing Cézanne's Sainte Victoire mountain looming in the distance every day, and passing his estate, *Jas de Bouffan*, every week on the way to basketball practice, it was difficult to look beyond his innovations and the countless modern artists they inspired—many of whom, including Pablo Picasso and Henri Matisse, created their own iconic takes on the local landscape. Art

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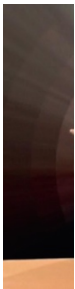
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