

NEW YORK

Hot Properties

Manhattan galleries are on the move. The result is decentralization, with dealers snatching up real estate from the Lower to the Upper East Side. But supremacy still belongs to Chelsea—despite rents that average a whopping \$80 per square foot for ground-floor space.

For **Paula Cooper**, adding a third Chelsea location was as simple as strolling out of her apartment building on 23rd Street and discovering that the now defunct **Haswell Ediger** gallery had vacated its elegant

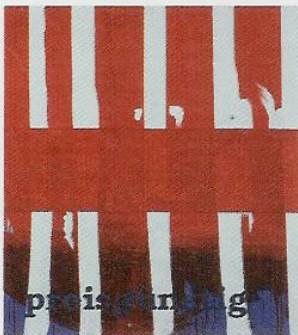


storefront. Two months ago she reopened the space, which director **Steve Henry** says will be used “not only for our artists but for offbeat projects, academic shows or exhibitions of historic material,” with a show of works by **Sherrile Levine**.

British-born dealer **Nicholas Robinson**, half of the former duo **Briggs Robinson**, has also managed to get his hands on some ground-floor real estate—7,500 square feet of it—for an eponymous gallery he is launching in September. He’s taking over the 20th Street space previously occupied by **Feigen Contemporary**, now called **Kinz, Tillou + Feigen** (after its directors) and installed in the

penthouse of the building next door. His first show will feature **Steven Gregory**’s stone-and-paint-encrusted human skulls.

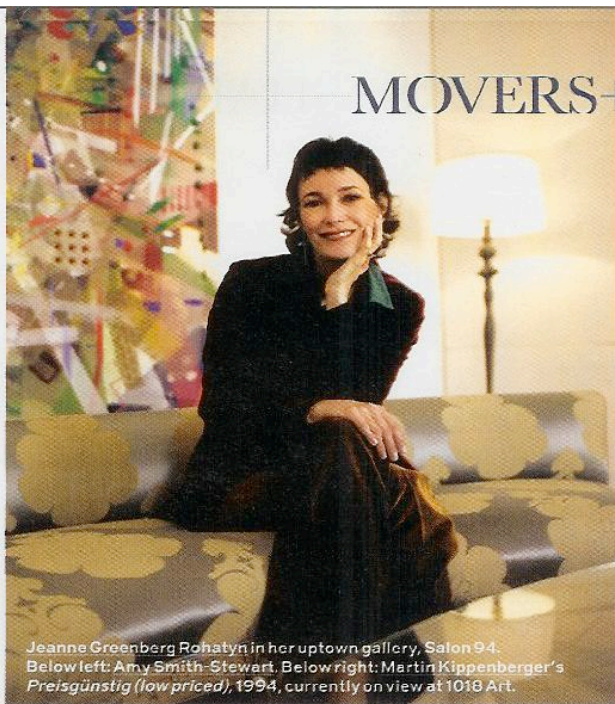
Of course, Robinson’s new home is a broom closet compared with the vast 25th Street space that Seoul- and Beijing-based **Arario Gallery** will christen in October with an exhibition of **Wang Guangyi** paintings. It may be the second floor, but it’s the entire second floor—20,000 square feet—and the site is being renovated by rising British architect **David Adjaye**. “We decided on such an ambitious space so that we can give the artists a chance,”



says New York director **Jane Yoon**, “and the audience a proper presentation.”

This fall Chelsea also welcomes uptown denizen **Pace Prints**, which is opening an outpost in a third-floor space on 26th Street. The venture, devoted to emerging talents like **Ryan McGinness**, who is having the first show, and targeted to young collectors, will be run by 28-year-old assistant director **Jacob Lewis**.

Also moving downtown is **Primavera**, venerable purveyor of fine 20th-century furniture, decorative art and jewelry by the likes of **Lalique** and **Ruhlmann**. The gallery left its niche on Madison



Jeanne Greenberg Rohatyn in her uptown gallery, Salon 94. Below left: Amy Smith-Stewart. Below right: Martin Kippenberger’s *Preisgünstig* (low priced), 1994, currently on view at 1018 Art.

Avenue, where it spent its first 35 years, for an eighth-floor aerie on 11th Avenue at 25th Street. “I love the energy and being at the center of the art world,” says co-owner **Audrey Friedman**.

Another uptown dealer is making a foray even farther south. For her second gallery, **Jeanne Greenberg Rohatyn**, proprietor of the jewel box-like **Salon 94** on the Upper East Side, settled on a modest space in cloistered Freeman’s Alley, near where the **New Museum** is being built on the Bowery. This month’s inaugural exhibition spotlights artists who had studios on that storied thoroughfare, including **Lynda Benglis** and **Mary Heilman**. “People have to make a pilgrimage,” Greenberg says of her new digs, “just as they do to my space uptown.”

The New Museum’s environs have also attracted former **P.S. 1** and **Mary Boone** curator **Amy Smith-Stewart**, who recently launched an eponymous 500-square-foot gallery on Stanton Street. On

view there through the 23rd of this month are Italian artist **Paolo Chiasera**’s videos and works on paper.

Not everyone is venturing downtown, much as it may seem that way. Longtime Chelsea dealers **Roland Augustine** and **Lawrence Luhring** have opted for an uptown presence. The two teamed with **Per Skarstedt** to open **1018 Art** in the Madison Avenue space that Skarstedt vacated in favor of **Salander O’Reilly**’s former gallery around the corner. Their debut show, which runs through July,



Primavera’s new Chelsea space. Below: Steven Gregory’s *In the Midnight Hour*, 2007, which will be shown at Nicholas Robinson.

features **Martin Kippenberger** paintings. “This decentralization has to do with decompressing a bit,” says Augustine. “I relish the idea of doing exhibitions that are concise and focused, where people can have a more reflective experience.” SARAH DOUGLAS

