

## Up-and-coming

*Downtown but no longer downbeat,  
the Bowery is the new heart of NYC art*

In the 1980s, New York's galleries exited their cramped East Village storefronts for the sprawling but dilapidated lofts of SoHo. In the late 1990s, as rents rose, they fled to the post-industrial avenues of Chelsea. Now, driven by economics again, a migration has begun to the Bowery and its mash of old tenement buildings, homeless shelters, trendy nightclubs and new luxury condos.

'You can wander around for hours and happen upon a really cool gallery. Art is supposed to be about surprise,' says Amy Smith-Stewart, a former curator at P51, who has opened tiny gallery Smith-Stewart at 53 Stanton Street<sup>1</sup>.

The New Museum of Contemporary Art's new home (235 Bowery<sup>2</sup>), a tower of imperfectly stacked cubes by Tokyo's SANAA, is the art district's flagship. But more than 20 galleries have moved in, among them Miguel Abreu (36 Orchard Street<sup>3</sup>), with artists Jimmy Raskin and Eileen Quinlan; and James Fuentes LLC (35 St James Place), representing Julian Schnabel's studio assistant, David Perry.

Some of the blue-chip galleries are maintaining their ritzier addresses while also renting pieds-à-terre in the Bowery. Salon 94 Freemans (1 Freeman Alley<sup>4</sup>), a satellite to the Upper East Side Salon 94, is as much of a surprise down a garbage-filled alley as its neighbour, fashionable Freemans restaurant. Across the street, Greenberg Van Doren, the 57th Street gallery, has opened Eleven Rivington<sup>5</sup>. And Chelsea's Lehmann Maupin Gallery, representing Tracey Emin, scouted Berlin, Harlem, and Brooklyn before signing a lease on a 6,000 sq ft former glass warehouse around the corner (201 Chrystie Street<sup>6</sup>). 'It's a filter in a way,' says Maupin. 'Hopefully, people at the Bowery space will slow down, spend more time and not feel as much pressure to gallery-hop.' Julia Chaplin

