

# JOHANNES VOGT

## NEWCITY Art

Reviews, profiles and news about art in Chicago

### Breakout Artists 2015: Chicago's Next Generation of Image Makers



Chloe Seibert in her studio, 2015/Photo: Kate Sierzputowski

## Chloe Seibert

Chloe Seibert's sculpture "Rafflesia" took up most of Queer Thoughts in 2013, forcing those who entered to shift around her red human-sized beast, navigating its impeding presence. Her practice continues to focus on large-scale animal sculptures that force the audience to confront their mile-long stares face to face. For her latest solo exhibition, "CHLOE SEIBERT WHO'S HE" at Brooklyn's Interstate Projects, she constructed a cat and rabbit, both upscaled from the size of the critters on which they're based. "Scale can call certain psychological undercurrents to a viewer's attention," says Seibert. "I like the effect something has when it fucks with scale and takes up all the space in a viewer's sight."

Seibert's latest exhibition also features an area rug that covers the entirety of the gallery floor space, an inviting domestic concept—crafted entirely out of chainlink fence. Seibert uses this everyday material often associated with blocking something in or out and brings it indoors as an obstacle for the gallery's audience. This distraction blocks the typical ease of observing the work, inhibiting the gaze of the gallery patron and hoping to match gallery looking with the duress of her making. For Seibert, the experience of observing the work should point to or equal the difficulty in which it was produced.

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Chloe Seibert. "Rabbit," 2015,  
image courtesy of Interstate Projects

Physicality is a strong characteristic of her work, whether it's shifting around large-scale animals or her gesture-heavy plaster sculptures, a series of works imbued with the strong emotions expressed during their creation. "I am trying to make the least amount of decisions possible and use the least amount of materials," says Seibert. "For me, making aesthetic decisions can become very arbitrary, choices become irrelevant." Due to her material choices, Seibert works fast against the twenty minutes before the plaster dries her marks into its surface. "Aesthetic decisions in my work are derived from actions rather than contemplation," she says. Rather than focusing on the aesthetic outcome of each expression, Seibert focuses on the labor—a Norma Rae instinct that informs not only her studio production but also her other professional activities aimed to improve work conditions for arts laborers.

On top of Seibert's solo exhibition in Brooklyn, she will show internationally with an upcoming show at a new space called Punk Cafe in Melbourne, Australia and a group show organized by Queer Thoughts in Paris. Seibert is also a part of [Pplsft](#), a collaborative artist group comprised of Seibert, Alistair Matthews, Sam Lipp and Oliver Apte that puts on "aesthetically arousing bacchanals-cum-art openings called Cocktails," and has so far hosted five in Chicago, Philadelphia, Oakland and the web. (Kate Sierzputowski)

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## BUSHWICK DAILY

### YOLO With 4 SOLO Shows This Weekend, Plus A Secret Show Inside McKibbin Lofts and Artist Talks

Posted By : Katie Killary Posted Date : 3.26.15 In Arts And Culture

#4 "CHLOE SEIBERT WHO'S HE" @ Interstate Projects (FRI 6-9 pm)

66 Knickerbocker Avenue



In *Interstate Projects'* latest solo splash, **Chloe Seibert** explores the ways in which her work exists without explanation or references, the one-to-one impact experienced by her viewers, and their relation to figures in her sculptures and installation works.

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## The New York Times

### 10 Galleries to Visit in Brooklyn and Queens

By Martha Schwendener | April 16, 2015

The difference between Brooklyn and the city's other art districts is that a huge number of artists actually live here — ask anyone who's reviewed applications for grants or fellowships for artists.

As they are everywhere, however, the art neighborhoods are in flux. Williamsburg remains a gallery destination, but it's also more of a pleasure district now, with people lining up outside beer halls rather than art shows. Bushwick has exploded with artist-run studios, but when the galleries at 17-17 Troutman Street, in the Bushwick/Ridgewood arts community, were forced to close last year, it was a reminder of how tenuous the situation is. While some galleries, like Regina Rex, have moved to the Lower East Side, there are still peaceful pockets, like Greenpoint, that seem to have gotten the mix of art-living, -making and -showing right — for now.

How do you find art spread across an entire borough? It's actually quite simple. There are printed and online guides like Wagmag and Bushwick Galleries. Most important, talk to people working in the art spaces mentioned below. Many of them are artists who can offer nuanced opinions of the landscape.



### INTERSTATE PROJECTS

Just down Knickerbocker Avenue is Interstate Projects, which became a nonprofit this year. The current show of work by Chloe Seibert channels the Bushwick ethos. A notice at the entrance warns viewers to be cautious because the floor is covered with chain-link fencing and is “uneven and potentially hazardous.” Big white masks on the walls, made from joint compound, offer an update on rough “primitive” aesthetics. Ms. Seibert has carved the word “Welcome” into the drywall in the basement, a greeting that feels unsettling in the subterranean space, and after the hazard warning upstairs.

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Dec 24 **Newcity's Top 5 of Everything 2014: Art**

▶ Top 5 Lists

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### Top 5 Trends of 2014

Casts of body parts  
Cultural appropriation  
Parenting  
Bricolage  
Glam  
—Matt Morris

### Top 5 Controversies

Joe Scanlan's Donelle Woolford  
Terry Dowd's art handlers struggling to unionize  
George Lucas' proposed Museum of Narrative Art on the lakeshore  
David Bowie at the MCA rather than a more appropriate venue  
Hebru Brantley's Tuskegee Airmen sculptures vandalized  
—Matt Morris

### Top 5 Solo Exhibitions at the Art Institute that Kicked Ass This Year

Christopher Williams  
Lucy McKenzie  
Ethel Stein  
René Magritte  
Sarah Charlesworth  
—Matt Morris

### Top 5 Confrontations of the Male Gaze and Ugly Patriarchy

Lise Baggesen's "Motherism" book and traveling tent installation  
Anne Collier's photographs at the Museum of Contemporary Art  
Claire Arcander's video work at Flat Space  
Chloe Seibert's concrete faces and odalisque at Courtney Blades  
Barbara DeGenevieve's oeuvre left behind after her untimely passing this year  
—Matt Morris

### Top 5 Projects Demonstrating that Black Lives Matter

Hank Willis Thomas' public art project "Bench Marks" through Monique Meloche  
Mickalene Thomas at Kavi Gupta  
Deana Lawson at Rhona Hoffman  
How to Make A Hood at the Arts Incubator  
Paul Mpagi Sepuya's residency at the Hyde Park Art Center  
—Matt Morris

### Top 5 Overused Art Jargon

Networks  
Contingency  
Body without organs  
Atemporal  
Social Formalism  
—Matt Morris

### Top 5 Favorite Things for a Young Art Critic to Say to Even Younger Artists

Casual mention of email correspondence with Important Art People.  
Requisition thoughts on show; revel in explanation still chitinous with art school hermetic.  
"Review? Send a show listing to my editor."  
"Yes, of course I know gallery owners."  
Disabuse them of the notion that their favorite artist doesn't use assistants.  
—B. David Zarley

### Top 5 Video Artworks Shown in Major Museums

Isaac Julien's "The Long Road to Mazatlán" at the Art Institute of Chicago  
Wangechi Mutu's "The End of eating Everything" at the Block Museum of Art  
Wu Tsang's "Mishima in Mexico" at the Museum of Contemporary Art  
Lucy McKenzie's "The Girl Who Followed Marple" at the Art Institute of Chicago  
Shirin Neshat's "Turbulent" at the Museum of Contemporary Art  
—Matt Morris

### Top 5 Gratifying Talks and Performances I Made It To

William Pope.L's barn yard animal panel "The Diversity Talk" at the MCA  
Precious Davis' "Transgender History, Drag, and Transformation of Self" at SAIC  
Rashayla Marie Brown's a capella megaphone performance at Terrain's "Queen Bee"  
Liam Gillick at University of Chicago  
Val Jeanty and Douglas Kearney's "Freedom of Shadow: A Tribute to Terry Adkins" at the Poetry Foundation  
—Matt Morris

### Top 5 Floral Art Projects

Morgan Manduley at Yau-tepec in the Chicago Artists Coalition's EDITION fair  
Aron Gent at Devening Projects  
Dana Deglulio at Night Club  
Stephen Eichhorn at Johalla Projects  
Joshua Kent's "The flowers of the field are free"  
—Matt Morris

### Top 5 Curtains as Artworks

Greg Ito's "ease, breeze, beauty" at Hills Esthetic Center  
Latham Zearfoss' "Preserve" at Iceberg Projects  
Corkey Sinks and Jamie Steele's "Black Cauliflower" at Roots & Culture  
Wolfe E. Rawk's Walking Dead montage in the windows of the Chicago Artists Coalition  
Columbia College's Glass Curtain Gallery makeover  
—Matt Morris

### Top 5 Artworks as Activism

Maria Gaspar's documentaries, research and conceptual projects about Cook County Jail and Little Village  
Laurie Jo Reynolds and Tamms Year Ten's protests of Tamms C-MAX prison  
Michael Rakowitz's engagements with Iraqi culture and American mis/conceptions  
Chances Dances' inclusive parties, programming and funding opportunities for queer, trans\*, and artists of color  
Theater Gates mobilizing and revitalizing South Side communities, fostering growth for black artists and connecting spend-happy art economies with focused, localized social change  
—Matt Morris

### Top 5 Art Spaces in Tiny Places

Meg Duguid's Clutch Gallery  
Lovey Town (technically based in Madison, Wisconsin)  
Loo (the gallery inside the bathroom at Slow, the alt space in Pilsen)  
The Thorne Collection of miniature interiors at the Art Institute  
Jesse Malméd's Trunk Show  
—Matt Morris

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## Top 5 Drawing Shows

Margaret Lee's "Sometimes Maybe" at the Green Gallery, Oak Park  
Ryan M Pfeiffer + Rebecca Walz's "Rebis Rebus" at peregrineprogram  
Nate Young's "Diagrams with My Father" at Richard Gray and Valerie Carberry  
Lilli Carré's moving drawing "The Negotiation" at the Museum of Contemporary Art  
Caroline Carlsmith's graphite on limestone slab in "Archipelago" at the Block Museum of Art  
—Matt Morris

## Top 5 Subversively Conceptual Crafters

William J. O'Brien  
Mindy Rose Schwartz  
Victoria Martinez  
Sarah Beth Woods  
Chris Edwards  
—Matt Morris

## Top 5 Sweater Weather Artists

Mike Andrews  
Samantha Bittman  
Sam Jaffe  
Miller & Shellabarger (particularly their Pink Tube project)  
Karolina Gnatowski  
—Matt Morris

## Top 5 Saints in Chicago

"Saint Alicia" Florrick, Julianna Margulies' protagonist on CBS' Chicago-set "The Good Wife"  
Florine Stettheimer's painting at the Art Institute that pays homage to Gertrude Stein's "Four Saints in Three Acts"  
Hip-hop artist Saint Millie  
The edgy runway fashions imitated by clothier ALLSAINTS on Mag Mile  
A quiet year for the street gang the Almighty Saints  
—Matt Morris

## Top 5 Chicago Decorative Painters

Lina Caro Studio  
Ken Wilson, Kawcuts Studio  
Molly Cranch  
Diane Ponder, Living Room Projects  
Lydia Cash Studio  
—Michael Workman

## Top 5 Chicago Alt/DIY Art Salons

Handsome Squid  
Tritriangle  
Floor Length & Tux  
Dollhouse DIY  
Antena  
—Michael Workman

## Top 5 Chicago Artists Print Presses

Spudnik Press  
Dan Estep & Jessica Rosenbaum, Flooding Factory  
Ryan Duggan, Drug Factory Press  
We Are Fatherless  
Tandem Felix  
—Michael Workman

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## ARTS+ CULTURE



At first glance Keith J. Varadi's exhibition at the David Shelton Gallery is a show about madness. Not the madness of Jean-Martin Charcot's hysterics, but a quiet, meditative madness that radiates out in precise, throbbing waves. It's the type of madness where everything has its place, every movement is exact—the walls are stark, white, and clean and everything must be in order. An order easily overlooked if not for the deep intent with which those governed by it complete their tasks.

Upon entering the front gallery, one is met with expansive space. Ian Swanson's "40lb NO HEAT" (2014), a bow made of PVC, fiberglass, and other objects including a toothbrush, sit in front of the gallery's desk, and two pieces by Jesse Stecklow hang on the gallery walls, somewhat innocuous in their quiet presence. Varadi explained to me that this section of the show alludes to functionality and the body, an idea best exemplified by Stecklow and Chloe Seibert's works. Stecklow's "Untitled(4:16:52)", 2014, 2014(2014) is an amalgamation of clock parts, hardware, and, interestingly, Carbograph 5 air samplers. Instead of taking time, this piece literally takes air samples from the space and—although indirectly—from the bodies that enter it. Seibert's "Doggie Door" (2014) forces the visitor to crouch down and become a different kind of animal whose emotions and sense of self is obstructed. Nervous, uncertain, one asks if this action, this moving down and forward, is proper or correct even before entering into the movement. I found this piece to be particularly engaging as it acts as a gateway from one experience of space and time to another. Both of these works alter one's understanding of everyday objects and, as a result, force a transformation of consciousness that lends to the works beyond Seibert's aluminum and plastic threshold.

Once in the Main Gallery, one is greeted with another piece by Seibert, a mixed media, blue sculpture of a woman lying, propped up on one arm, across a large slab on wheels. On the wall to the left hangs Swanson's set of eight, eerie mugshots displayed in a grid formation. On the opposite wall and also on the back wall, are two ink and gesso "witch" drawings by Stanya Kahn. Of all of these pieces I found Aaron Garber-Maikovska's video pieces, TGI Friday's and Red Robins—both made in 2014—to be the most interesting. Both are looped videos featuring the artist making meticulous hand gestures in the aforementioned restaurants as other diners and staff pass by the camera. The camera is angled up at Maikovska, further accentuating the viewer's voyeurism: it feels as if one is peeking into a moment of insane, relentless execution of gestures. It is these gestures themselves, and the intensity with which the artist executes them, which draw one into the video. Further, the passing of the other diners heightens the sense of the actions being out of place and bizarre; even the location lends to this sensation insofar as most people have some level of familiarity with these chain restaurants, and therefore have a sense of what normality is within them. These pieces in particular tie well with Varadi's preoccupation with exploring "certain understood codes or signifiers of madness," as he explained to me. Moreover, this exhibition, which seems to explore madness as a disruption within the familiar, quietly succeeds in reiterating "the fact that the world is mad and that madness cannot be understood or fully defined."



Ian Swanson

*Mugshotworld.de* (selection 6-18 w/exemptions), 2014  
12 x 16 inch archival digital prints on canvas, airbrushed acrylic, TruVue Optium museum plexiglas, hardware, ClosetMaid shelving rack  
50 x 80 inches Photo credit: Logan Sebastian Beck.

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## Art in America

NEWS JUL. 09, 2013

### By Appointment Only: Viewing Art Privately in Chicago

by Jason Foumberg

It was a simple e-mail miscommunication that landed me in Michelle Grabner's backyard on a Thursday afternoon instead of Saturday, tugging on a locked doorknob. Grabner, an artist, painting professor and 2014 Whitney Biennial co-curator, operates the Suburban with her husband, artist Brad Killam, in two outbuildings in their home's yard, in the Chicago nearby suburb of Oak Park, a 15-minute walk from one of Ernest Hemingway's old homes.

I had come out to see the collages of L.A.-based artist Julie Weitz. I knocked on the back porch of Grabner's home. Grabner, arms crossed over a bathrobe, peeked her head out with a smiling hello, and Killam came out to show me the art.

Can I Come Over to Your House? is the title of a self-published 2010 book commemorating 10 years of exhibitions at the Suburban, and the question seemed to linger in the air. I viewed Weitz's collages in solitary quiet in the small galleries. Weitz had drawn a sacred geometry with some grotesque details on photos of posing yogis. As images, they made a strong case for a united Eastern and Western tradition of abstraction.

Some of the best new art sits behind locked doors in Chicago; you have to request an appointment to see it. The city's boom of independent, artist-run art spaces in the last two decades means more and diverse exhibition opportunities for artists and curators. These artist-run galleries tend to dwell in Chicago's artist-run homes, in the neighborhoods and suburbs, out of sight of the city's gallery districts. Although some occasionally host fundraisers, these private art spaces don't or can't sell artwork. Three years ago the city shut down an apartment gallery because the rental was not zoned for commerce. Although these venues mimic commercial galleries in many ways—maintaining professional websites, inviting the press, cultivating fanboys—no gallery attendant keeps watch over a front desk, so they don't maintain normal business hours.



But they do have great openings. Usually at picnic hour on a Sunday or dinner-party hour on Saturday evening—there is always food—art spectators gather and mingle in the yard or the hallway or the kitchen, within easy reach of the bucket of beer. If it's a sunny Sunday at the Suburban, Grabner may be perched atop a stack of bleachers in her yard, surrounded by collectors and art students. It's like the calmest tailgate party you ever attended. Weitz's opening reception in late January coincided with an ice storm. Dozens of people showed up, the artist told A.i.A., and "Michelle and Brad invited everyone into their house and it felt like a warm gathering of friends."

Less than a mile from the Suburban is the home of another artist and art professor, Sabina Ott. She runs Terrain on her front porch and stoop, those informal community gathering places. Terrain's exhibitions are visually accessible from the sidewalk 24 hours a day, but friends and viewers meet during the opening receptions for chitchat. Ott is planning a biennial exhibition. It will be a first for the suburb.

Scattershot across the broad city of Chicago are a handful or more of underground art openings on a given evening. Often it is necessary to call back for a private viewing. All of the spaces welcome it. You make an appointment and then find yourself standing in someone's home, alone, looking at art in a living room. The furniture and scraps of daily life have been cleared away to let the white cube in. A wall hook dangles a checklist and a gallery map of the one-bedroom apartment. There is a video installation in the closet. Queer Thoughts is an apartment gallery in Pilsen, on Chicago's Near South Side, a neighborhood where many young artists live. The third-floor walkup is the home of Luis Miguel Bendaña and is co-run with his boyfriend, Sam Lipp. They are both artists. Bendaña and Lipp invite visitors to their domestic gallery during public receptions and by appointment, as their work schedules allow for it. (They hold day jobs in an art gallery and an opera house, respectively.) Next door to Queer Thoughts is one of my favorite panaderias in the city.

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Queer Thoughts does not exclusively show queer artists. Here, queer means good-weird, or surreal. Many things get better when queered. "We use 'post-identity' as an intentionally nebulous and perhaps contradictory term in hopes to complicate and add complexity to the dialogues surrounding identity politics today," said Lipp. A beet-red dog statue by Chloe Seibert, bulky as a Saint Bernard in a downward-dog pose, filled most of a side room in the apartment-turned-gallery. This spring, QT (as they are known) hosted artworks by Kaoru Arima, from Inuyama, Japan, for his first U.S. solo show.

At a domestic art gallery you don't just pop in for a quick peek. Now you are a guest-maybe you should have brought cookies or a bottle of wine-and your appointment nearly guarantees a friendly chat with the keeper of the homestead. You are in his garden, and he is a soft-spoken art collector of Kerry James Marshall, William Pope.L, Rashid Johnson and hundreds of other artists you admire. Daniel Berger tends to keep his private art collection separate from the semi-public art gallery he runs behind his home, appropriately named Iceberg Projects because of its location on the northernmost edge of Chicago's city limit. A small team of artists oversees the programming there.

Berger's carriage house got a full architectural renovation a few years back, with skylight, heated copper flooring, a projection screen and pristine walls. But the current exhibition jam-packs the gallery and cloaks its tasteful interior finishes with an immersive installation of salvaged materials assembled by Abigail DeVille. The rubbish is sourced from a nearby apartment-building demolition. DeVille, from New York, has built a full-scale squat inside the gallery with this detritus, on the floor, ceiling and walls, as a small animal might forge its hidey-hole.

Visiting alone, by calling ahead, will heighten the drama within DeVille's haunted house-its centerpiece is a lifelike composted corpse-and the quiet residential context will evoke a death den in this city that breeds serial killers. It was a chilly day for a backyard opening, but the outdoor fireplace was on at Iceberg Projects. Everyone crowded into the installation for an artist talk. Whatever assumptions one may have about hyper-local art venues, these small, neighborhood venues are attractive to artists. The power of DeVille's artwork, which owed partly to its intimate venue, proved it.

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## Keith J. Varadi Talks Shop With Bodega



I first learned about Bodega over three years ago when they were only on their third exhibition—a solo presentation of Nicholas Gottlund, an interdisciplinary artist who runs an exquisite press, Gottlund Verlag, between Los Angeles (where he now lives) and Eastern Pennsylvania (where he started it). The following month, one of my best friends and favorite painters, Michael Kennedy Costa, was asked to participate in a group exhibition there. When Michael came back from the opening in Philadelphia, I remember him telling me that the space and the folks who ran it were incredibly charming.

I finally met Elyse Derosia and Eric Veit, the co-owners of Bodega, in October of 2012 when I was in Philadelphia to give a poetry reading across town. I felt fortunate that the reading was taking place during the run of “Floor Routine,” a group show featuring three of my friends—Ethan Cook, John Roebas, and Maria Walker. It was an insightful introduction to the space, as well as the owners’ ideas for the space, as the works and how they were arranged felt as if they were meant for the space and the other way around, which is a rare feat for a gallery to achieve.

In March of 2013, I came back to give another reading—this time at Bodega. Like Michael and everyone else I’ve spoken with who has worked with them, I too have been charmed by Elyse and Eric. They are warm and inviting like small town B & B owners, yet whip-smart and ambitious, which is why I have no doubt they are going to prove to be an invaluable addition to the always-thriving downtown New York art scene. Over the course of their time in Philadelphia, they were regularly exhibiting artists who have come to be some of the hottest names in contemporary art. Some of the folks on this lengthy and varied list of rising stars include Joshua

Abelow, Sebastian Black, Lucas Blalock, Elaine Cameron-Weir, Paul Cowan, Alex Da Corte, Sam Falls, Andrea Longacre-White, Ben Schumacher, Travess Smalley, Stewart Uoo, and Artie Vierkant.

The lineup for their first New York show confirms that they plan to stay on the upward curve. They will be officially opening their new space on March 9th (6-9 pm) at 167 Rivington St., Lower Level East, New York, NY 10002 with a group exhibition, featuring Tomer Aluf, Sam Anderson, Tova Carlin, Rochelle Goldberg, Carlos Reyes, and Chloe Seibert. The exhibition will run until April 13th.

Below is a recent e-mail exchange between me (from my somewhat new home of Los Angeles) and Elyse and Eric (from their somewhat new home of New York).

### **Keith J. Varadi: How and when did the gallery start, and how has it evolved?**

**Bodega:** The two of us and three other friends from college opened the gallery in Philadelphia in 2010. We had all recently moved to Philly and were really interested in creating a space that would provide artists with the time and space to make and show new work. During our three years in Philly, we worked with artists from all over the country, and we like to think that we expanded and fostered the art scene while we were there. We didn’t start with any preconceptions about what it should or should not be. We just rented a space and began putting together shows. Since then, we’ve grown to now publishing artist books and editions, as well as participating in group shows and guest-curating at other spaces.

### **KJV: What inspired the move from Philadelphia to New York?**

**B:** Other projects beckoned the other three founders away from Philly, and the two of us felt ready for a change in location as well. We still felt very committed to Bodega, so we decided to move it to New York with us. It doesn’t feel like that big of a change so far, as so many of the artists we’ve worked with and people interested in what we do are located here.

### **KJV: What sorts of differences do you see between Philadelphia and New York?**

**B:** There are so many differences. In a way, Philadelphia’s strengths are New York’s weaknesses and vice-versa. Philly is a very easy place to live and have a studio. Rents are cheap and

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the city is small, so transportation is easy. But Philadelphia is very much a small pond, in terms of artists, galleries, and critics. Relative to New York, there is not a lot of money in the city that goes to artists, and as a result, most artists have day jobs and there are very few career artists. For these reasons, the DIY and collective art gallery models flourish.

**KJV: What is the new physical space like, and how does it compare to the old one?**

B: Our old space in Philly had lots of character that was always interesting to contend with: an old elevator shaft, a lofted stage-like area, a trap door, and really gnarly old wood floors. The new space is considerably smaller, but it's still the same shape. It's as if someone just scaled down every dimension.

**KJV: The old space was located in a very specific area of Philadelphia (Old City); can you talk about your relationship with that space and that area?**

B: If there was a neighborhood considered to be the gallery district in Philadelphia, it would be Old City, but there are interesting contemporary art spaces scattered throughout the city. Although we didn't aim to be located in Old City, it's a pretty neighborhood and centrally located, so it ended up working out really well.

**KJV: What were you looking for when you were seeking out a new space and location, and how much do you anticipate this new space and location will influence future exhibition planning?**

B: Location definitely matters. There is a big difference between a commercial street in a busy neighborhood, a third floor walk-up in a residential area, or a loft in an industrial district. But, at the same time, one could make the argument that location doesn't really matter. I think that a lot of people who are aware of us to date had never been to the Philly location. The Internet enables the visibility of so much that would otherwise be inaccessible and the increasing importance of photography, documentation, and networks for visibility are perhaps the most drastic changes in art over the last decade.

That said, we really value face-to-face interaction and were very pleased to find a spot on the Lower East Side that's so easy for people to get to.

**KJV: What sort of programming are you planning for the new space?**

B: We plan on continuing to have exhibitions, performances, readings, and other events. Whatever feels interesting at the moment!

**KJV: Do you intend to represent artists and do things like participate in art fairs?**

B: We find it very important to support the artists we work with and think it's possible to do so without using a representation model.

We've considered fairs, though we haven't participated in one to date. We can't talk from experience here, but fairs present a lot of complicated issues for us. We have spent a lot of time promoting art and artists who aren't necessarily part of commercial markets, and because fairs are so expensive, you can't really go to one expecting to lose money. Participating in fairs then, seems like the opposite of what we strive to do otherwise. That said, we don't think it's impossible to participate in interesting and tactful ways.

**KJV: In addition to exhibitions, the gallery has also produced books, prints, and performances; what can people expect moving forward?**

B: More of it. All of the above. The performances and other temporal programming we've done in the past have been some of our favorites and will definitely continue to play a large role in what we'll be doing in New York. We're working on a few new book projects at the moment, including books with Kayla Guthrie and Dena Yago.

**KJV: Given the fact that you're both artists as well as gallerists/curators, how do you balance these two practices, and how do the two affect each other?**

B: Running a gallery and curating other artists into shows has definitely broadened our network of artist peers. Doing studio visits and meeting new artists continues to be very inspirational to our personal practices. But, curating shows and maintaining a space takes a lot of time and creative energy, and sometimes takes over the ability to go to the studio.

**KJV: What are some of the most impressive shows you've seen recently?**

B: The Jason Rhoades show at the ICA in Philly was one of the strongest retrospective-style exhibitions we've seen. Andrew Gbur and Joe Brainard at Know More Games was also great. We were recently in LA for the art book fair and were able to go to Paramount Ranch, which was cool, complicated, and fun.

# JOHANNES VOGT

## BLOUINARTINFO BLOGS

IN THE AIR

### Art Basel Miami Beach Meme Watch: Cigarette Sculptures!

DECEMBER 7, 2012



They say three is a trend, and if that's the case, we've got a hot one for you. Browsing the fairs in Miami this week, we have come across quite a few (well, three) sculptures of cigarettes. Some are anthropomorphized, others are sterile, and one set is pretty dirty looking. Together, they suggest that smoking is interesting artists as more than just a leisure activity.

The first cigarette sculpture comes from Jon Pylypchuk at the booth of Fredric Snitzer at Art Basel Miami Beach. The installation, titled "I Won't Give Up on You" (2012, at top), features 87 cigarette sculptures with spindly arms picketing some unknown injustice. One cig carries a sign that says, "I want a million dollars and a divorce." Another reads, "My husband is a pussy." (Perhaps these are complaints that drive people to smoke?) The gallery had already sold half of the set for \$5,000 each by the end of the VIP preview.



Over at NADA Miami, we saw two more clusters of cigarette sculptures. San Juan's Roberto Paradise Gallery presented fat, tattered-looking cigarettes by Jesus "Bubu" Negron, "Cuillon Masculino Regular" and "Cuillon Masculino Light" (both 2012, \$10,500 each, above), while Chicago's CourtneyBlades adorned the floor of its booth with crisp, white versions by 23-year-old Chloe Seibert, "Put Out" (2012, \$1,500 to \$2,000 each, below).



One caveat: If you're looking to quit, these may not be the best artworks to buy.

— Julia Halperin