

Art Market *United States*

New York dealers test the Harlem waters, but what about Brooklyn?

Ever-surging real-estate prices are leaving dealers with very few options for setting up camp

COMMERCIAL GALLERIES

New York. As international crowds gather in New York for the auctions and Frieze New York, they would do well to go on a jaunt to the neighbourhood that is New York's latest, and perhaps unlikeliest, gallery hub: Harlem.

The rise of Harlem – a neighbourhood still very much in transition from its violent years of the crack epidemic of the 1980s and 1990s – follows a ten-year splintering of the New York art world, which was formerly centred in the warehouses of Chelsea.

This month both Gavin Brown's Enterprise and the Elizabeth Dee Gallery will open large spaces in Harlem, adding to an area where its cultural cachet has recently benefited from the rise of the Studio Museum in Harlem and Ugo Rondinone's refurbished church studio space, located across the street from Dee and soon to stage shows of its own.

Gavin Brown's Enterprise is moving into a former brewery with around 25,000 sq. ft of space, according to real estate records (although Brown declined to comment). Dee's own two-storey, 14,000 sq. ft space was the original home of the Studio Museum in Harlem, which she says she intends to run with an "ICA-Kunsthal-like programme". "I never thought this kind of space would be possible for me in New York," she said on a recent tour of the new location.

On the rise

In the past 20 years, commercial real estate prices in Chelsea have risen from around \$12 per sq. ft to between \$90 and \$145. Much of the younger gallery scene has moved to the Lower East Side, but rents there have risen fivefold over the same period, says Stuart Siegel, the senior vice president of the CBRE real estate group.

The other logical place left for galleries should be Brooklyn, so why has it

failed to make a mark on the city's art scene? To an outside observer, Brooklyn, the borough easiest to get to from Manhattan and known for its hip, creative denizens, would seem to be the next best place for galleries to move. However, the consensus that collectors are loathe to visit it seems to have taken hold, and Manhattanites tend to treat it like another city entirely.

Olivier Babin, the owner of Bushwick's Clearing gallery, is only located there because, as a former artist, he had started staging shows in his studio there. Next door to him is the Lühring Augustine outpost, but he says the programming is more quirky and less grand there. "For them it's like having a gallery in Berlin." What's more, although Brooklyn warehouses are plentiful, real estate is unexpectedly expensive. Prices range anywhere from \$20 to \$50 per sq. ft, even for a second-floor space in far-flung Bushwick, according to Michael Amirkhanian of the commercial estate



Elizabeth Dee, who is opening a space in Harlem (top), says she "never thought this kind of space would be possible" for her in New York

The rise of Harlem follows a ten-year splintering of the New York art world

agents Cushman & Wakefield. Michael Nevin, of the much closer Williamsburg's Journal gallery, opened there in 2007, securing a favourable lease before the neighbourhood was fully gentrified. "If I was going to sign a lease today in this neighbourhood... forget it, I would probably look somewhere else," he says.

Which is what Dee and Brown, along with others, have done. The São Paulo gallery Mendes Wood DM also sought a Harlem space while looking for a New York branch, though ultimately they will program out of Michael Werner's Upper East Side Space, and in May 2014 Freight + Volume gallery opened Arts + Leisure, a project space in East Harlem.

Wherever you are in New York, however, real estate prices remain high, even in Harlem. A dealer close to the Elizabeth Dee deal says she is paying around the same \$85 per sq. ft that she paid for her old gallery in Chelsea, only this space is three times as big.

Dan Duray



The Snohetta-designed expansion of SFMoMA is due to open on 14 May

Can a \$610m renovation of San Francisco's premier Modern art museum boost the Bay Area's art market?

San Francisco. The newly renovated San Francisco Museum of Modern Art (SFMOMA) could be a potential shot in the arm for the Bay Area art market. In March, Pace Gallery opened a new permanent space in Palo Alto and the Gagosian Gallery announced plans to open a new space this month right across the street from SFMoMA.

However, the long-time local dealer John Berggruen, who is moving next door to Gagosian's space, is quick to downplay the idea that the market there is booming. "There are some great top-tier, second-tier and third-tier collections here, but many of those people are getting to be a little older,

and some of them are getting to be very dead," he says.

Pace Gallery's Marc Glimcher agrees, although he adds that speculation regarding Silicon Valley's tech boomers beginning to collect art could be well founded. "People who move our society in a direction tend to end up being the people who are the most important supporters of the arts," he says, "that's always been true."

Galleries aside, there are a great many other reasons to visit the Bay Area. The collectors Andy and Deborah Rappaport opened the Minnesota Street Project in March, designed for a dozen galleries and 30 artist studios.

The University of California's Berkeley Art Museum and Pacific Film Archive opened a new location in downtown Berkeley in January, and the Untitled art fair, known for its Miami edition, recently announced that it would launch an iteration in San Francisco in January 2017.

And SFMoMA is not the only significant museum shake-up in the Bay Area. In June, Max Hollein, the former head of the Städel Museum in Frankfurt, will take over as director of the Fine Arts Museums of San Francisco.

All that remains to be seen is if collectors will be as quick to emerge as these new galleries. D.D.

NEW YORK

International furniture retailer opens art space

■ We understand that the international furniture retailer West Elm is planning to launch an exhibition space in its new concept store in New York's Chelsea neighbourhood. The gallery's programme is organised in partnership with Uprise Art, an online gallery that specialises in affordable work by emerging artists. In recent months, the same start-up also co-organised a series of exhibitions at Starbucks' new coffee shop in Chelsea. A spokeswoman from West Elm said she could not confirm the details of the project. J.H.

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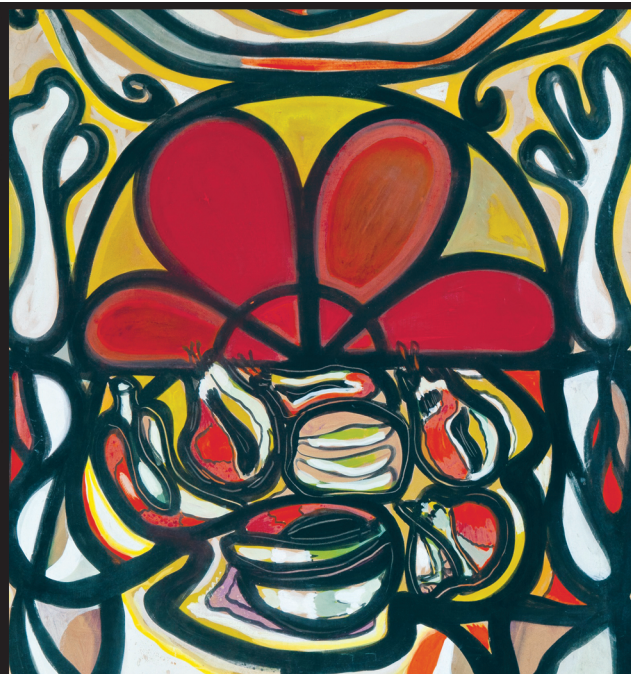


IMAGE DETAIL: Amelia Peláez, *Still-Life with Stained Glass*, 1960, oil on board, 38 5/8 x 30 1/4 inches
Accompanied by a certificate of authenticity issued by Ramón Vázquez Díaz.

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