

THE CAN'T-MISS GALLERIES DOWNTOWN AND THE TOP EIGHT EXHIBITONS TO SEE THIS FALL

BY ALEX TRAVERS

MICHAEL ROSENFELD GALLERY

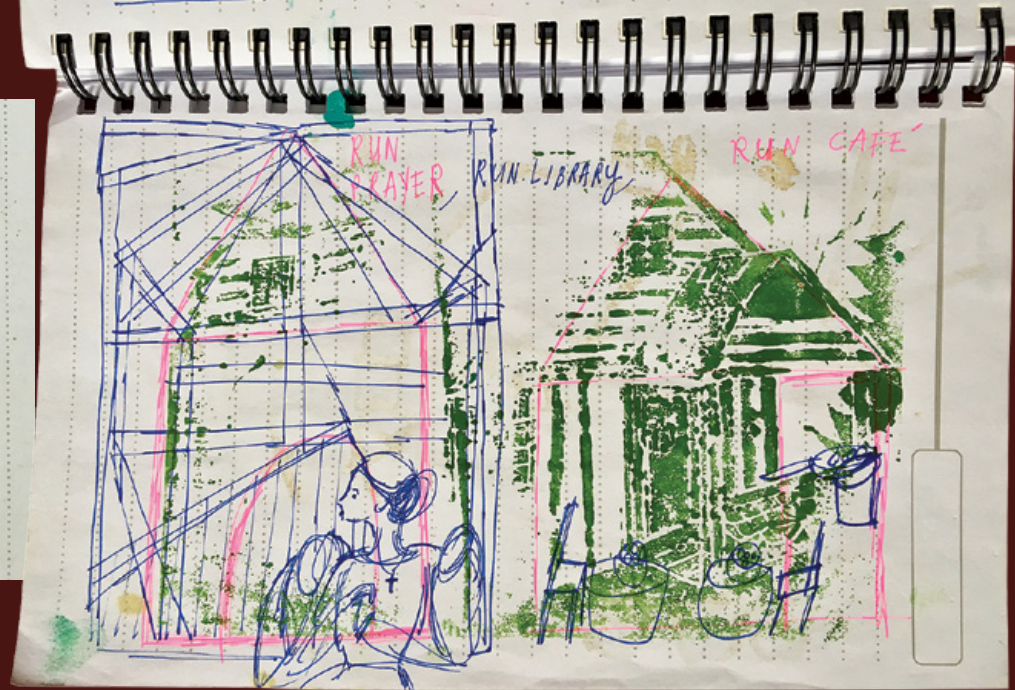
100 Eleventh Avenue (at 19th Street)

Your first gallery stop this season should be at Michael Rosenfeld Gallery in Chelsea. Barbara Chase-Riboud's *Malcolm X: Complete* celebrates her...well...now complete series of monumental bronze and fiber sculptures that the artist created over the last half-century in honor of the slain human rights leader. The exhibition, Chase-Riboud's second large-scale solo show at the gallery, will also be accompanied by a fully illustrated color catalogue featuring a recent interview with the artist by Carlos Basualdo, the Keith L. and Katherine Sachs Curator of Contemporary Art at the Philadelphia Museum of Art.

*Barbara Chase-Riboud's Malcolm X:
Complete runs through November 4
at Michael Rosenfeld Gallery; located
at 100 Eleventh Avenue (inset).*



RUN PRAYER, RUN CAFÉ, RUN LIBRARY
BRIDGET DONAHUE, SEPT 21ST, 2017



BRIDGET DONAHUE

99 Bowery, 2nd Floor

The excellent *RUN PRAYER*, *RUN CAFÉ*, *RUN LIBRARY* is Susan Cianciolo's second exhibition with Bridget Donahue, and coincides with a simultaneous exhibition entitled *RUN church*, *RUN Restaurant*, *Run Store*, on view at Modern Art Gallery in London. The exhibitions are divided between London and New York as two halves of a single body. Here in New York, visitors enter large tents and capsules as performers who ingest written words, tea, and garment sketches of figures at work, play, and rest. You won't forget the experience.

Susan Cianciolo, RUN PRAYER, RUN CAFÉ, RUN LIBRARY at Bridget Donahue, New York.

Images courtesy of the artist and Bridget Donahue.



MARC STRAUS GALLERY

299 Grand Street

For more than three decades, Jeanne Silverthorne—whose solo exhibition will be on view at Marc Straus Gallery from October 22 to December 10—has taken the studio as her subject. Her work is meticulous and personal, fashioning everyday items in clay and then casting them in industrial-grade rubber. Her objects reflect reality, but colored with phosphorus or changed in scale retain a unique shape. Silverthorne makes light bulbs—some broken—that fill and spill from a garbage bin, wire cables, task chairs, and shipping crates. Her banal items become metaphors for the inevitability of age and decay, tempered with humor, hope, and humanity.

"Two Sunflowers," part of Jeanne Silverthorne's exhibition, which runs through December 10; at Marc Straus (inset). Images courtesy of Marc Straus Gallery.



An installation shot of JTT's previous show, Samurai; one of Dominick Di Meo's works currently on view.



JTT
191 Chrystie Street

JTT first solo exhibition with Dominick Di Meo is a must-see. On view is Di Meo's "Untitled" (1952), a small wall relief of bronze-colored heads floating in a dark expanse with a vibrant flash of red across the horizon. The artist's use of color and figuration is a strong example of the work coming from his peers. In 1959, art critic Peter Selz used the term "Monster" to describe what he was starting to see as a movement unique to Chicago (Di Meo's hometown), and today artists like Di Meo are referred to as the "Monster Roster."



"The Richard Bellamy Piece" by Neil Jenne (left); Alex Katz's "Richard Bellamy." Images courtesy of Peter Freeman, Inc.

PETER FREEMAN, INC
140 Grand Street

Peter Freeman's latest show is an ambitious group exhibition dedicated to gallerist Richard Bellamy (1927–1998) and the circle of artists whose careers he launched and fostered. Many rarely-seen and never-before-exhibited works will be on view in *Deadeye Dick*, including Alex Katz's portrait of Bellamy (on loan from the Whitney Museum of American Art), Heizer's portraits of Bellamy's backers (famed collectors Robert and Ethel Scull), and a remarkable group of drawings by Lee Lozano, as well as several of her letters to Dick, one of which constituted her conceptual and official withdrawal from the art world. The show will be on view through October 28.





ANDREW KREPS GALLERY

537 West 22nd Street

Cheyney Thompson's *Somewhere Some Pictures Sometimes* is the artist's seventh exhibition with Andrew Kreps. Central to Thompson's practice is an inquiry into the production, distribution, and exhibition of painting. His laborious projects often impose constraints onto the making of his work. These limitations are in turn generative, resulting in exhaustive investigations into the medium of painting and the problems that surround it. Tying his works to mathematical and economic formulas, his own labor as an artist, and the architecture that his paintings occupy, Thompson enacts a tension between their formal qualities, and the larger systems of circulation they inhabit.

Installation views of *Somewhere Some Pictures Sometimes*. Images courtesy of the artist and Andrew Kreps Gallery, New York.



INVISIBLE-EXPORTS

89 Eldridge Street

Invisible-Exports is a contemporary art gallery located in New York's Lower East Side, co-owned and directed by Risa Needleman and Benjamin Tischer who have over 30 years' experience in the art world between them. Founded in 2008, the gallery is recognized for housing provocative exhibitions and represents a roster of influential avant-garde artists, including iconic artist Genesis P-Orridge. On October 27, Invisible-Exports will present a new show by Connecticut-based artist Duncan Hannah called *Adrift in the 21st Century*, featuring many of the artist's rich, colorful, and mostly figurative paintings, many of which have been collected by both the Metropolitan Museum of Art and Mick Jagger. His paintings are truly timeless. Be sure to stop by the opening reception Friday October 27 at 6 p.m.



An I-E installation shot (left); "The British Invasion" (right). Images courtesy of the artist and Invisible-Exports.



GEARY CONTEMPORARY

185 Varick Street

Geary Contemporary's latest show, *Runaways*, is a solo exhibition of recent paintings by Bushwick-based artist Deborah Brown. The artist's first solo exhibition with Geary Contemporary displays a series of work in which Brown utilizes the post-industrial landscape of her surroundings as the starting point for a narrative, where a female protagonist, her dog, and various avian companions move through urban and pastoral settings. Thick daubs of paint applied with a palette knife are punctuated by linear passages and off-register color patches, offering a fractured, brooding landscape that navigates an exotic and unfamiliar world. Seen as a whole, *Runaways* channels feelings of abjection, strength, freedom, and empowerment.

"Nixie" (2017), oil on canvas by Bushwick-based artist Deborah Brown. Runaways will be on view at Geary Contemporary through October 14.