

## The Lower East Side as Petri Dish

By ROBERTA SMITH | APRIL 21, 2016

Over the past 18 months or so, the Lower East Side has become gallery central for New York City. You can't throw a cellphone without hitting a gallery, and quite a few are moving targets. Biggish Chelsea galleries are opening outposts here. Freshman dealers are setting up starter spaces, sometimes while still learning the trade at established galleries, and starters have graduated to larger or more accessible places. And as always, artists continue to take the initiative, opening exhibition spaces of their own. A few art dealers have joined forces to make ends meet.

The neighborhood is like a busy petri dish displaying many stages of the gallery life cycle. Building one of these things and making it last is consuming and risky. It is impressive and also moving to walk the streets of this neighborhood and realize how many people want to take that risk.

Among the new arrivals are smaller Chelsea galleries like Foxy Production, which relocated to a sunny space on Chatham Square and opened with a show of gallery artists. Another transplant, Andrew Edlin, specializing in outsider art, is now ensconced on the Bowery and has mounted an impressive survey of the multi-mediums genius Eugene Von Bruenchenhein. Chelsea's Derek Eller will open on Broome Street on May 6 with the artist Peter Linde Busk. The artist-run Essex Flowers has graduated from the basement of a flower shop to ground-floor quarters on Ludlow Street and now has Saturday as well as Sunday hours. And a few local galleries already have annexes here, most notably Miguel Abreu, among the most esoteric brands in the neighborhood. Starting on Sunday that gallery's large Eldridge Street space will show the videos, film stills and annotated scripts of the uncompromising French independent filmmakers Jean-Marie Straub and Danièle Huillet, coinciding with their retrospective at the Museum of Modern Art.



The painting "Resonance II" by Nathalie Provosty is on display at Nathalie Karg.  
Byron Smith for The New York Times

**NATHALIE KARG** On the top floor of 291 Grand Street, Nathalie Karg, who recently relocated from the East Village, is showing abstract paintings by Nathalie Provosty, in her commercial-gallery debut. Ms. Provosty approaches the modernist monochrome as a convention of unlimited possibility. Especially in the large blue-black canvases that contrast matte and glossy, atmospheric and geometric, she effectively complicates the perceptual mysteries of Ad Reinhardt's Black Paintings with her own sense of scale, atmosphere and material punch. This is no mean feat.