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Siebren Versteeg, "Losses," 2015, included in a group how the artist curates at New Release in 2015

Having cut her teeth as the director of Half Gallery, Erin Goldberger has recently rounded out her first year as an independent gallerist. Her Chinatown venue New Release, located in a cozily narrow, wood-floored space at 60 Mulberry Street, is currently showcasing the colorful geometric constructions of Arden Scott, through December 17. I spoke with Goldberger about what it means to launch a gallery in New York.

New Release started as a one-off exhibition focusing on VHS tapes — an outmoded technology, more or less — and yet the gallery's name itself points toward the contemporary, the fresh, the...new. In launching the gallery, do you feel caught between the past and the future yourself — in terms of what elements of the 'traditional' gallery model you have adopted, and which might seem as outmoded as VHS tapes?

With the first exhibition it was definitely an exploration of an outmoded form of technology. However, in redeveloping the VHS with films by contemporary artists, I feel like it wasn't necessarily just harping on a nostalgic past but developing something novel, albeit strange. And also something most of the artists probably wouldn't have engaged in otherwise.

The space has been updated but still holds some of the original (the floor) or the wall panels (which I assume were most certainly not there since 1915). So in that sense, there is always an upgrade but a

reminder that nothing is permanent whatsoever.

What lessons, experiences, or cautionary tales have you brought with you from Half Gallery which might have informed the way you run New Release?

I have learned a great deal from the way a gallery runs from Half Gallery and Bill Powers as well as other mentors and peers. I don't think there's a point where you figure it out completely; as I am not even close to figuring out what I want to be or create completely. I hope I never do in some ways. Basics, like how to not totally screw up a FedEx shipment now or organizing sales tax without getting heartburn, are things I have mastered, but that's the administrative, sleepy stuff. I think developing a real dialogue with artists is imperative, and to keep those relationships going and growing together. Diane Vreeland said, "There's only one thing in life, and that's the continual renewal of inspiration."

Can you tell me a bit about Arden Scott, whose show is on view through December 17? Were these works made specifically with the New Release site in mind? How did your working relationship with the artist come about? And regarding the gallery's previous exhibitions, were those born of existing personal relationships, or did you seek out artists you admired, but had no direct contact with at the time?

Arden is in her late 70s and lives out in Greenport, Long Island. I was only familiar with Arden by name when a friend suggested (through his father's friend) that we go out and see her. I had no idea what to expect with our almost six degrees of separation, as I was used to knowing the artists New Release exhibits more closely. I knew she had been in the 1973 Whitney Biennial and that she welded her own pieces. I was already impressed and excited to see the work but in person they really stood out, especially in the environment of an overcast North Fork afternoon.

The works in the show are all brand new; Arden made them specifically for the space. She is very familiar with Chinatown as she lived nearby for many years, so that helped. A few of the colors she used for the sculptures were newer in her repertoire as well as including diamond-plating on several of the works. What's great is Arden didn't just make the work to fit the space, she also took care in thinking of how the viewer would need to engage with the work. You can't walk around the works if you want to see them all; you have to watch your step, climb through, and look up. Arden created the pieces, but certainly an experience as well.

The L.E.S. and Chinatown have reached a fever pitch in terms of new galleries opening, or old ones relocating. Does this make you nervous at all, as a gallerist, beyond the more further-reaching concerns about gentrification?

I certainly think about it in terms of how my neighbors view me or what the rent will be like in a few years, but I loved New Release because of the space itself. And of course I think people want to create something unique in a less established neighborhood, but that's just a revolving door in New York and other larger cities. I don't want to take the time to be nervous about the location, I'd rather spend my time being neurotic about the exhibitions.

What basic advice might you offer to someone trying to start their own gallery in New York?

I think you should have a strong support system. I don't even think I realized I had such a great network of people until I opened. I didn't know how to ask for help and so many great people offered their physical labor and advice, or just plain showing up.

What has your experience been with art fairs thus far, and do you see the fair circuit as a part of your larger business model in the future?

New Release hasn't done a real art fair. I am not against it, but I think if we did something I'd like it to be a focused project that makes sense, with a specific artist who has been looking to work on it with me. For now our budget is regulated towards paint, shipping, and beer.

How far ahead are you generally planning and programming? Can you share a bit about what is on the horizon for 2017?

The next show is January 6th, a group show concerning the way an eye reacts to a figure or a story. It will include Elizabeth Glaessner, Marlon Wobst, Emma Kohlmann and Max Heiges.

In mid-February New Release will have a solo show with Andy Ralph of mostly sculpture, some of it in constant movement, some creating light. With the political climate right now the show seems to have turned into something else in the past few weeks, which Andy and I both were confused and excited about.

What are some other galleries, in New York or elsewhere, who have acted as a model or inspiration for what you have done (or want to do) with New Release?

I don't think it's necessarily just galleries, it has been book stores and other types of spaces and collectives as well. My list would include KM Galerie in Berlin; Cleopatra, Ryobi Room, and Essex Flowers in New York; Et Al in San Francisco; Do you read me?, also in Berlin; Loyal in Stockholm; Ghebaly Gallery in Los Angeles; and Know-Wave.