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Galerie

7 Artists to Discover at Condo New York 2018

For this unique event, galleries in one city invite visiting galleries from another to stage a show

June 27, 2018 By Paul Laster

This Friday, June 29, Condo, the month-long collaborative exhibition of international galleries, returns to New York for its second round in the city. Taking the sharing economy to the exhibition space, Condo is a unique opportunity that invites galleries in one city to host visiting international galleries who don't have spaces there to stage a show. The galleries can co-curate an exhibition together or divvy up the space by gallery. Started in 2016 in London by Vanessa Carlos of the London gallery Carlos/Ishikawa, and expanded to New York in 2017, the show will grow further this year to Mexico City and Shanghai.

Condo New York 2018 presents work from 47 galleries across 21 spaces. We know the concept is a lot to wrap your head around, so *Galerie* has sifted through the offerings from all 47 international exhibitors to make a list of our favorite artists at Condo New York this summer.



Daniel Sinsel, *Untitled*, 2017. Photo: Courtesy Sadie Coles HQ, London and the artist

Daniel Sinsel

Simone Subal Gallery, Hosting Sadie Coles

A German artist living and working in London, Daniel Sinsel has been exhibiting with Sadie Coles HQ since receiving his MA from the Royal College of Art in 2004. Widely exhibited in Europe but rarely seen in New York, Sinsel makes illusionistic paintings and sculptures that embrace abstraction and *trompe l'oeil* effects while

incorporating found objects. At Simone Subal Gallery, the artist offers a new group of paintings presenting a whimsical mix of marks, materials and forms that surreally interact on the surface of his canvases.



Sara Barker, *Saturnine Night*, 2018. Photo: Courtesy Mary Mary, Glasgow

Sara Barker

Mitchell Albus Gallery, Hosting Mary Mary, Glasgow

Softening the boundaries between painting, drawing and sculpture, [Sara Barker](#) creates expressive landscape paintings in metal trays overlaid with sculptural rods, to construct 3D drawings, both figurative and abstract. The Glasgow-based, British artist calls these hybrid pieces “trench-works,” while thinking of the surface as a kind of etching plate to capture color or to function the way a “find tray” might at an archeological dig. The industrial metalwork above are like hieroglyphic imagery in celebration of handiwork. In a three-person show at Mitchell Albus Gallery, Barker’s work is exhibited alongside [Rose Marcus’](#) layered, manipulated photographs of interactions in public spaces and [Hans Breder’s](#) photographic experimentation with mirrors.



Haroshi, *Baragon*, 2018. Photo: Shigeru Tanaka; Courtesy Nanzuka, Tokyo



Makoto Taniguchi, *Untitled*, 2018. Photo: Shigeru Tanaka; Courtesy Nanzuka, Tokyo

Makoto Taniguchi and Haroshi
Petzel Gallery, Hosting Nanzuka, Tokyo

Exhibiting three young Japanese artists from the Tokyo-based gallery Nanzuka, Petzel offers Masato Mori's expressive paintings referencing anime and video games, Haroshi's appropriated action figures with sculptural heads carved out of skateboard decks, and Makoto Taniguchi's paintings of *kawaii* (cute) female figures culled from manga and anime and reflected in mirrored, cabinet-like boxes. While Mori's paintings are appealing, the work of Haroshi and Taniguchi adds something new to their chosen mediums. Taniguchi crudely paints the heads

of young girls on the surface of his pieces, while the mirrored images show a more delicately rendered face—conveying the inner beauty of the subject. Haroshi, however, is what I'll call a “pre-street” artist with his use of boyhood toys and polychrome skateboards, which he has been playfully carving into sculptural artworks since 2003.



Gözde ilkin, Yerleşik Yabancı (Local Stranger), 2018. Photo: Courtesy Gypsum, Cairo

Gözde ilkin

Franklin Parrasch Gallery, Hosting Gypsum, Cairo, and Misako & Rosen, Tokyo

Currently an artist-in-resident at Pioneer Works, Turkish artist Gözde ilkin works on found fabrics—many from her mother’s dowry—to create artworks about memory and migration of people, related to her own childhood—she was raised in multiple cities across Turkey and traveled to the surrounding countries after graduating college. Employing sewing, painting, photography and collage, the artist combines mediums to construct images of imaginary people with tuberous heads related to uprooted plant life and a spreading cancer moving through landscapes and spatial voids. Metaphors for migration, ilkin’s crafty artworks conjure current issues without being obvious. At Franklin Parrasch Gallery, several of her fabric pieces are hung alongside works by Misako & Rosen artists Hisachika Takahashi, J. Parker Valentine and Yui Yugashi, and Franklin Parrasch’s Julia Haft-Candell.

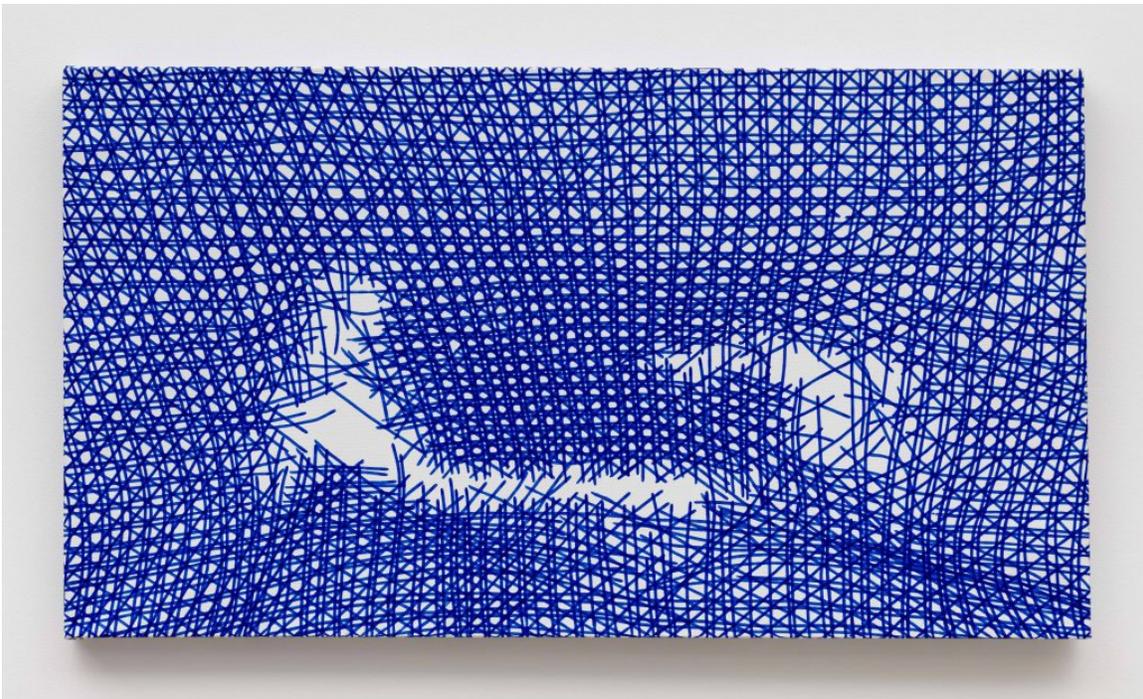


Joy Feasley, Horrible, 2007. Photo: Courtesy Adams and Ollman, Portland

Joy Feasley

Chapter NY, Hosting Adams and Ollman, Portland

Inspired by travel, childhood memories and relationships, Joy Feasley's paintings are rooted in craft and folk traditions while mining aspects of science fiction and alternative belief systems. Born in New York, and living and working in Philadelphia, Feasley is best known for her intimate canvases that abstractly reference landscapes and natural wonders. Here, the artist presents a series of paintings from 2007 that explore the concept of luck through still lifes of wine bottles conjuring "lucky" bamboo plants with secret messages hidden in the shoots. [Chapter NY](#) is also exhibiting sculpture by Adams and Ollman artist Julie Béna, a performance-related film, and figurative paintings by Julie Curtiss, whom it's featuring.



Caetano de Almeida, CAA-006, 2016. Photo: Courtesy Van Doren Waxter, New York

Caetano de Almeida**Van Doren Waxter, Hosting Grey Noise, Dubai, and Maisterravalbuena, Madrid and Lisbon**

Exhibiting a group show with Grey Noise and Maisterravalbuena, [Van Doren Waxter](#) presents works on paper, paintings and sculptural objects by five international artists: Fahd Burki, Caetano de Almeida, Joana Escoval, Néstor Sanmiguel Diest and Maximilian Schubert. Picking one artist from the bunch was not easy, but Caetano de Almeida's paintings would be a standout in any exhibition. Creating conceptual abstractions, the Brazilian artist composes non-objective canvases that make you analyze the process. His works on view include recent paintings of networks of lines that simulate cane webbing or the weave of canvas being shattered and torn apart, which could be read as a visual statement on the times or the nature of art coming apart to reinvent itself once again.

Condo New York 2018 is on view from June 29 through July 27.