

ART & DESIGN | GALLERY GUIDE

# Galleries Scramble Amid Brooklyn's Gentrification

By HOLLAND COTTER   APRIL 21, 2016



A view of “*Publish or Perish*,” an exhibit focusing on artists who align their practice with varied modes of content distribution and circulation. Photo Transmitter

This article is part of [our spring gallery guide](#).

ART has always been used to sugarcoat economic power moves. In Manhattan, the arrival of galleries can help make real estate hot, and for a while, art gains from the cachet. In Brooklyn, gentrification seems to have the opposite effect: It kills off the art that helped inspire it. Not long ago, a wave of start-up art spaces was building in Dumbo and Williamsburg, only to die down once property values rose, a dynamic that may now be underway in Bushwick. Whatever the case there, in a once rent-friendly borough, galleries and artists alike are scrambling, a reality that tends to promote resourcefulness in exhibition options and to give at least some art being shown and produced a political edge.

## Bushwick

**TRANSMITTER/TSA NEW YORK** One option for getting around the rent crunch is the old cooperative gallery model, in which a bunch of artists chip in on basic expenses for a space; organize shows, sometimes of their own work; and sometimes sit at the front desk. ([A.I.R. Gallery](#) in Dumbo is a classic example.) This is the route taken by two Bushwick galleries, [Transmitter](#) and [TSA New York](#) (Tiger Strikes Asteroid New York). They share a two-room space so small that it’s easy to mistake it for a single gallery, though the sensibilities suggested by their current exhibitions are distinctive.

The work in the two-person show at TSA, organized by Vincent Como, is fairly conventional in format, even if its use of materials is not: Joy Curtis cuts and shapes abstract sculptures from cotton duck fabric of a kind that many artists paint on, and Terence Hannum makes something like abstract painting from audio cassette tape.

The seven artists in “Publish or Perish,” a collaboration with Arts and Sciences Projects, at Transmitter (which refers to itself as an artist-run curatorial project), sidestep the notion of art-as-precious-object by focusing on unconventional means of delivery. Sessa Englund offers key chains carrying images from her Instagram account. Antoine Lefebvre invites you to download books from the Internet. In the news release, the artist David Horvitz proposes a telepathic version of mail art: “For \$1 USD I will think about you for one minute. I will email you the time I start thinking, and the time I stop.”