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Glimpses of the Past and a High-Tech Future

A Critic's Gallery Crawl Through SoHo and TriBeCa

By KAREN ROSENBERG APRIL 3, 2014



WORLDS UNFOLD An installation in Sam Pulitzer's "A Colony for 'Them'" at Artists Space, on Greene Street in SoHo. Byron Smith for The New York Times

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Walking around SoHo on a sunny weekend, when the shoppers are out, you may find it hard to remember that the neighborhood once belonged to artists. But between the boutiques are little oases of contemporary art and reservoirs of local history. Artists Space and the Drawing Center, two nonprofit sites, have been renovated and revitalized; Walter de Maria's "[New York Earth Room](#)," at 141 Wooster Street, and his "[Broken Kilometer](#)," at 393 West Broadway, are still under Dia's meticulous care. Best of all, last year's transformation of Donald Judd's home and studio at 101 Spring Street into a public museum has given us a time machine to the SoHo of the 1970s.

SoHo is also getting a boost of energy from the east, as the fast-expanding Lower East Side gallery district balloons toward Broadway, and the south, where dealers are finding cast-iron character at more reasonable rents (and feeding off the energy of local start-ups).

The following sampling of galleries with spring shows begins in southern SoHo (mainly along Grand Street, between Crosby and Wooster Streets) and winds up on Vandam Street.

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APEXART Across Canal Street, TriBeCa is now home to many start-up businesses, and the tech-heavy group show “[Coding the Body](#),” at this longstanding nonprofit space on Church Street, reflects the new demographic. Organized by the former M.I.T. Media Lab professor [Leah Buechley](#), it explores “how code is being used to understand, control, decorate and replicate us.”



Patricia Niedermeier in a dance performance, “Beyond S/he (Rio/NYC),” accompanying the tech-heavy group show “Coding the Body” at Apexart, on Church Street in TriBeCa.
Byron Smith for The New York Times

Late adopters should prepare to do some reading, or to pepper the obliging gallery staff with questions. A pleasing abstract print by Ben Fry corresponds to letters of genetic code from Chromosome 21. Printed silk dresses by Cait and Casey Reas — designers who synthesize fashion and digital art into customized apparel — incorporate patterns generated by an algorithm, a process that unfolds on a nearby computer monitor. Meanwhile, an unsettling photograph taken in a Chinese robotics lab by the French photographer Yves Gellie shows a man with his robot doppelgänger. (Can you guess which is which?)

http://www.nytimes.com/2014/04/04/arts/design/a-critics-gallery-crawl-through-soho-and-tribeca.html?_r=0