

KATE WERBLE GALLERY

83 VANDAM STREET NEW YORK, NY 10013

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Glimpses of the Past and a High-Tech Future

A Critic's Gallery Crawl Through SoHo and TriBeCa

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p. C33

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 TriBeCa's western edge.

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KATE WERBLE Luke Stettner's shows often consist of a scattering of projects in different mediums, linked by a poet's appreciation of the fleeting moment. In his February solo at the Kitchen in Chelsea, he exhibited, among other things, paintings on white Ultrasuede and excerpts from the letters of William Carlos Williams. At Kate Werble, on Vandam Street, he is showing works that range from the slight (serial photographs of wedges of light in darkened rooms) to the substantial (his grandfather's leather-bound diaries). The diaries, 1959 to 2006, are laid end-to-end in chronological order. The page for Nov. 22, 1963, reads simply, "Kennedy shot." Mr. Stettner's light touch is all that's needed to draw out the journals' delicate dance of the momentous and the mundane.

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