

M
MEATPACKING

2025
THE ARTS
ISSUE



THE DISTRICT TEA

DEAR READER:

Fall is peak NYC. And it is the best time for art and performance.

In this issue of the Tea, you'll hear stories of Meatpacking's yesteryear from a longtime artist-resident, get book recommendations to devour post-apple picking, and a served-up summary of our Worth the Wait series, where Meatpacking notables share their faves of the nabe. And it's all focused on the arts.

Earlier this season, The Mothership landed, and per Zak Ove, it's right in 14th Street Square. ARTEHOUSE will make your eyes dance digitally from light projections, and the "Sixties Surreal" show at the Whitney will make your eyes – and mind – flip as the decade's narrative is reimagined in an exhibition that's been in the works for decades. Ivy Brown and White Columns each have two shows, and the Leica Gallery will send you to Napoli (which you can also always do at SIMO Pizza).

As the temperature drops and the light shifts, habits change, too. I'll be switching my evening cocktail from martini to Manhattan, and leaning into the comforts of gratins over the cool crunch of salads. Layer up, step out, and enjoy all the goods on display here in Meatpacking.

Jeffrey LeFrancois
Executive Director



MEET MEATPACKING

The Meatpacking District is a neighborhood like no other: a fusion of grit and glam, where old New York meets the frenetic pace of the 21st Century. It has a magnetic appeal. Nestled into the western corner of Lower Manhattan, before the chic boutiques and upscale bars, it was home to industrial slaughterhouses, public markets, and a bustling working waterfront. Its evolution has been layered, giving the district a rich, interesting, yet – often contradictory charm. And while we have the best guides for whichever journey you choose in the Meatpacking District, a curious wander might be the best way to experience it. Day and night, the cobblestone streets are alive with culture. You're bound to stumble onto something delicious, stylish, thought-provoking, and very likely – all of the above.



KAYLA'S BOOKISH CORNER



A Selection of New Releases Curated by Kayla Douglas, Founder of the West Village Book Club.

***Sixties Surreal* by Dan Nadel**

Out on September 24th, this exhibition catalog is being timed with the Whitney's latest show, *Sixties Surreal*. It is foundational for understanding the "new surrealism" that erupted across 1960s American art with essays reevaluating how artists like Yayoi Kusama, Louise Bourgeois, Romare Bearden, Lee Bontecou, Nancy Grossman—and many others—wove together eroticism, dread, liberation, and political upheaval to forge radical new forms.

***The Art of Vanishing* by Morgan Payer**

Since hitting shelves this summer, Payer's dazzling debut has captivated readers with its art-world allure and playful take on magical realism. The novel follows a young museum employee who stumbles upon the uncanny ability to step inside a painting—only to fall for the enigmatic man who lives within its frame. As she navigates the blurred lines between reality and imagination, the story becomes both a modern romance and a meditation on creativity, obsession, and the transformative power of art. Stylish, witty, and brimming with wonder, *The Art of Vanishing* is the perfect bookend to The Whitney's *Sixties Surreal* celebration.

***Broken Country* by Clare Leslie Hall**

Another complementary story to the *Sixties Surreal* celebration, this sweeping dual-timeline novel moves between 1955 and 1968, tracing the way memories can both anchor and unravel us. In the late 1960s, Beth's carefully built life in the English countryside is shaken when her first love unexpectedly returns as her neighbor, reigniting emotions she thought she'd left behind. What follows is a tense and beautifully wrought portrait of passion, grief, and family loyalties tested by time. With its charged atmosphere and haunting sense of inevitability, *Broken Country* explores how the choices we make—and the secrets we keep—can reverberate across decades.

***The Safekeep* by Yael van der Wouden**

Set in the rural Dutch province of Overijssel during the summer of 1961, this atmospheric debut unfurls as Isabel's carefully ordered life is disrupted when her brother leaves his new girlfriend, Eva, at her doorstep. What begins as irritation soon sharpens into obsession, as small objects vanish from the house and Isabel's suspicions spiral into something far more dangerous—and intoxicating. Steeped in the lingering shadows of WWII, *The Safekeep* is a mysterious, sensual tale of desire, suspicion, and obsession that probes the darker corners of memory, history, and the human heart.

***Exit Lane* by Erika Veurink**

Out September 16th. Pivoting away from our '60s focus to spotlight buzzy new releases, Erika's latest novella from *831 Stories* is an irresistible modern rom-com with a cinematic edge. Inspired by *When Harry Met Sally*, the story charts years of near-misses and serendipitous run-ins between two opposites whose chemistry keeps sparking. What begins as fleeting banter builds into a relationship that asks whether love is a matter of timing, choice, or fate. With whip-fast pacing, sparkling dialogue, and a glossy New York City backdrop, *Exit Lane* delivers all the charm of a classic rom-com while feeling entirely fresh for today's reader.

***The Academy* by Elin Hilderbrand and Shelby Cunningham**

Out September 16th. In a bold pivot from her trademark Nantucket tales, "the queen of the beach read" teams up with her daughter for a sharp take on boarding school life. At a New England academy suddenly vaulted into the spotlight after a surprise rankings leap, a scandal-spreading app called ZipZap begins exposing everyone's secrets. From outsiders to queen bees, teachers to staffers, no one is spared. Blending Hilderbrand's wit with Cunningham's Gen Z edge, *The Academy* is a compulsively readable campus drama that lands somewhere between *Gossip Girl* and *Euphoria*.

***Heart the Lover* by Lily King**

Out September 30th. From the bestselling author of *Writers & Lovers* comes an intimate new novel about desire, friendship, and the lasting impact of first love. In her senior year of college, Jordan is drawn into the intoxicating orbit of two best friends, Sam and Yash, setting off a charged triangle that will shape all their lives. Decades later, an unexpected visit brings the past rushing back, forcing Jordan to confront old secrets and choices. Written with King's signature wit and sensitivity, *Heart the Lover* is a moving story of passion, forgiveness, and the ties that never fully loosen.

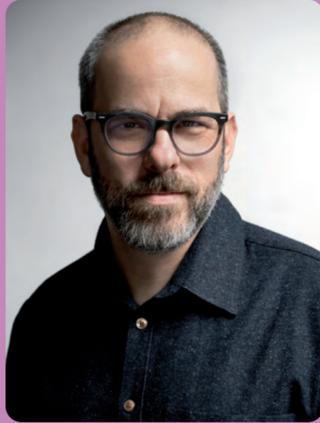
***They All Came to Barneys* by Gene Pressman**

Out September 2nd. A stylish nonfiction romp through the heyday of Barneys New York, Pressman's memoir is both a love letter and an insider's chronicle of the iconic department store. From avant-garde fashion shows to the glittering celebrity set who made it a cultural landmark, this behind-the-scenes story doubles as a history of New York style itself. Equal parts nostalgia and gossip, it's a must-read for fashion devotees and anyone who remembers when shopping at Barneys was an art form.

About Kayla Douglas

A writer, storyteller, and West Village resident, Kayla's deep love for books that spark meaningful conversations led her to found the West Village Book Club. Each week, she also pens *The Sunday Series*, a weekly newsletter that explores culture and literature through her downtown New York lens; in it, she spotlights must-read stories alongside interviews with compelling authors and creators. By day, her role as Director of Content at SmartFlyer finds her shaping the travel brand's editorial voice. When she's not boarding a plane or deeply immersed in a book, you can find her running on the West Side Highway, frequenting her favorite local businesses in the Meatpacking, and most definitely getting a little sweet treat on the walk home.

TRACING A SURREAL PATH



Dan Nadel, the Whitney Museum of American Art's new Steven and Ann Ames Curator of Drawings and Prints, has carved a unique career path from writer to publisher to curator, always driven by a profound curiosity. With the upcoming exhibition *Sixties Surreal*, Nadel invites audiences on an offbeat and eye-opening journey through a decade that continues to surprise. We caught up with him to talk about his winding path, his love of comics, and what visitors can expect when the show opens.

How did you first get your start in the art world, and what path led you from writer, to founding PictureBox to curating at one of the country's leading museums?

*In a nutshell, I always followed the artists. I grew up obsessed with comic books (I still am!) and reading interviews with artists like Gary Panter, Art Spiegelman, Daniel Clowes, Robert Williams, Mark Newgarden, Charles Burns, and the Hernandez Brothers, in which they would mention the names of artists I'd never heard of, would inevitably track down, and really dig. So, I got used to the idea that artists are usually the best sources for information about art. I founded PictureBox to publish unusual books with artists of all kinds – cartoonists, musicians, painters, and everyone in between, and because some of what I published needed to be exhibited, that led to curating exhibitions and, over time, an expertise in post-WWII Chicago and Northern California art (favorites of some of the artists above). That led me to museum jobs, exhibitions, and ultimately *Sixties Surreal* at The Whitney. A windy road, but basically a lot of research, writing, and advocating for artists and histories I felt deserved more.*

What attracted you to drawing as a medium?

I love being able to see the beginning and end of an idea on a single sheet, and to see the artist's hand alive on the page. Drawing hides nothing. Plus, I love the idea of the marks our hands make without realizing it – the graphic language we all inevitably produce.

Is there a particular drawing or print that first sparked your interest in the field?

*There's a particular book: *R. Crumb's Head Comix*. That was my real awakening to drawing.*

What drew you to the Whitney, and to the Steven and Ann Ames Curator of Drawings and Prints role in particular?

*Honestly, working on *Sixties Surreal*, which Scott Rothkopf and Elisabeth Sussman brought me into in 2017, made me want to work at the museum. Working across departments with my now-colleagues was so inspiring – I just wanted to keep working with these people. On a curatorial level, I am fascinated by the collection and want to tap into my love of pre-war art to explore the vast stacks of paper we have here, to bring to light stories and ideas that are held here. Plus, there's much I want to do with contemporary artists whose work I feel is part of the tradition of the museum.*

Tell us about your upcoming *Sixties Surreal* exhibition. What can audiences expect?

It's a rollicking trip through an ecstatic, confusing, upside-down, and blown-out era. The audience should expect a ton of surprises – this is not the 1960s of pop culture or art history. It's a new journey into the things artists were making to make sense of the time and spaces they existed in during that long period. It should be alternately moving, fun, alarming, trippy, quiet, loud, erotic, prayerful, and beautiful.

How do you see your curatorial approach evolving at the Whitney over the next few years?

I expect that my colleagues and the collection will teach me a lot. I want to expand my way of thinking about forms of exhibitions, and (I know this sounds sleepy, but it's the sort of thing I like right now), I hope to explore modular display methods of showing paper. Basically, I want to explore the museum as much as my own ideas for shows. I hope that the meeting of the two might mean we can show audiences even more of the incredible wealth of ideas and images in the collection.

Looking ahead, what do you hope visitors and artists will say about your tenure in the Drawings and Prints department a decade from now?

Gee, I hope they say I surprised them with the incredible energy and diversity of the drawings and prints in the collection, and that I expanded it to include more histories and ideas, opening up conversations across hierarchies and media.



You began your role at the Whitney this year. Have you discovered any favorite spots in the Meatpacking District yet?

I've only been here three weeks, but I do enjoy Pastis. Not going to lie.

Quick choices:

Bacon, egg & cheese or bagel & cream cheese?

Depends on the bagel quality!

Rooftop or speakeasy?

Speakeasy.

Museum or theater?

Museum.

Photo credits below:

Dan Nadel. Photograph by Beowulf Sheehan

Linda Lomahaftewa, Untitled Woman's Faces, 1960s. Oil on canvas, 36 x 48 in. (91.4 x 121.9 cm). Heard Museum, Phoenix; Gift of the artist.

© Linda Lomahaftewa

SHAPING CIVIC MEMORY



Cecilia Alemani has a gift for turning the city itself into a canvas. As the Donald R. Mullen, Jr. Director & Chief Curator of High Line Art, she has reimaged what public art can mean for millions of New Yorkers and visitors alike. We sat down with her to talk about the power of unexpected encounters with art, the layered histories of the West Side, and how the High Line continues to be a living, breathing exhibition space.

How did you first find your way into the art world, and what experiences led you from independent projects in Italy to curating some of the most ambitious public art initiatives in New York?

I first found my way into the art world through a slightly unconventional path. I studied philosophy at university in Milan, and while it might not seem like a direct route, it was incredibly foundational. Philosophy taught me how to think critically, to question assumptions, and to build arguments—which are skills that are essential for a curator. After graduating, I moved to NY to attend an MA program in Curatorial Studies at Bard College, and I started working on independent projects, often collaborating with artists on small-scale exhibitions and publications. I never wanted to work in a museum here in NY: I wanted to seize the opportunity to engage with the effervescence of this city, to work on small and big projects, to write criticism, to meet and collaborate with so many talented artists. Eventually, I started collaborating with the High Line in 2011, and it's been a really fantastic platform to showcase some of the most talented contemporary art voices of today. When I started working for the High Line, I was drawn to the potential of public art here, the idea of creating something that isn't confined to a gallery but is an active part of the urban landscape.

You've curated major exhibitions internationally, including the Venice Biennale. How has working on a global stage influenced the way you approach your role at the High Line?

Well, one could say that working at the High Line greatly influenced my approach to the Venice Biennale. The High Line's program has always been very international, and like Venice, it is a

platform for diverse global voices that come together in these incredible events. Both institutions tell many different stories through individual artworks that one encounters in fairly unusual places. The Arsenale, one of the two main venues of the Venice Biennale, shares an elongated shape with the High Line, extending over 1,000 feet in a former industrial shipyard – another example of industrial reuse. The High Line taught me how to create "encounters" that would stop viewers on their way, and how to experience art while moving along a narrow, long path.

What drew you specifically to public art and the challenge of placing art in unconventional urban spaces like the High Line?

I love the idea that the artworks we produce – from sculptures to billboards, from murals to performances – can be encountered by millions of people who come to visit the park without necessarily expecting to see art. I think the power of public art is exactly in that unexpected encounter—that moment of surprise, amazement, shock, or even irritation—that can happen when you stumble upon a work of art in the public space. This is what drew me to the challenge of placing art in an unconventional urban space like the High Line. The park itself is a work of art—a fusion of nature, architecture, and infrastructure reuse. Every piece we install has the potential to transform that space and to create a new story for it. It's an active, ongoing dialogue between the artist, the art, and the public. That kind of unpredictable, unscripted interaction is something you simply can't replicate in a traditional gallery setting.

The High Line is both a park and a platform for contemporary art. How do you see the relationship between landscape, architecture, and art in your curatorial practice?

The relationship between horticulture, architecture, and the city surrounding us is at the heart of what we do. The High Line is such a unique place, so different from other parks, exactly because it exists at the nexus of these different disciplines and layers of history. Artists love to engage with the unique aspects of the High Line. It can be the way the park offers a different vista or perspective of the city around us, almost like a window into its urban fabric. Other times, it's a very thoughtful conversation with the plants and the landscape, a piece that is in dialogue with the natural environment. Or it can be an artwork that reflects on the history of this neighborhood, its industrial past, or its cultural identity. In my curatorial practice, I see these three elements not as separate entities but as a single, integrated canvas where art can live and breathe.

Is there a particular work you've installed on the High Line that personally resonated with you in a way you didn't expect?

One of my favorite works was a large installation we did many years ago at the very north end of the High Line, in a section we used to call the Western Rail Yards. In conjunction with its opening back in

2014, we invited the Argentinian artist Adrián Villar Rojas to create an installation for this very special part of the park. It's a section where the vegetation is fully self-seeded and wild, just as it was in the 1980s and 1990s before the renovation. Adrián created a sculptural installation that consisted of 13 elements, which punctuated the wild landscape. These sculptures contained a lot of organic materials like seeds, fruits, vegetables, oyster shells, shoes, clothes, and so many other things he had collected from the neighborhood. These objects were embedded in the sculptures with soil and clay, which basically created a sculpture that was alive and kept growing and sprouting. It was one of those incredible installations that required you to visit over time to see how it changed through the seasons. It was certainly a project we would not have been able to do in the pristine rooms of a 'white cube' gallery.

You've spoken about wanting art to be part of daily life rather than confined to museums. What role do you think public art plays in civic identity and cultural memory?

I believe public art is a powerful tool for shaping a city's civic identity and cultural memory. Unlike a museum, which you choose to enter, public art finds you. It becomes a part of your daily commute, a landmark you pass on your way to work, a meeting point. This makes it a shared experience, something that a whole community can lay claim to. It can reflect a neighborhood's history, as a monument might, or it can challenge us to think about a new future, as many contemporary works do. Each piece adds a new layer to the stories of this city, inviting us to see our surroundings with fresh eyes and to feel a sense of collective ownership over our shared cultural landscape.

The West Side, especially the Meatpacking District, has its own artistic and cultural history. How does curating on the West Side influence your choices?

I love it when artists engage with the rich history of the West Side. It's a neighborhood with a unique past, from its industrial and maritime roots to its role in the LGBTQ+ rights movement. Many years ago, we did a project at the former Pier 54 (now replaced by Little Island) where 27 artists staged secret performances and actions that were beautifully photographed by Liz Ligon. These breathtaking black-and-white photos truly captured the essence of that pier, referring to its histories and topographies. This fall, we'll have an amazing project by the artist Raven Halfmoon, who engages with the history of the West Side Cowboy, reimagining it as a "West Side Cowgirl"—a nod to the diverse and often overlooked histories of the area. Artists are natural storytellers; they have the power to tell new stories or to reread older histories through their unique vision, inviting us to reflect on the role of history and legacies in our current world.

SOLVE THE PUZZLE

Jaclyn McKay is a designer, artist, and educator working across many mediums - from interaction design to illustration, animation, and now drawing puzzles by hand. She's been working in the Meatpacking District for years and is always inspired by the vibrant history and culture in the neighborhood. You can follow her latest projects at [@jaclynsthings](#) on Instagram or at [jaclynmckay.com](#).



SURREAL SOUNDS

A Sixties Surreal playlist by co-curators Dan Nadel and Laura Phipps.

An imaginary radio program playing a universe of songs made in the United States from 1958 to 1972 that the exhibition artists might have heard, grooved to, or dreamed of.

The Whitney created this playlist available on Spotify, inspired by the new show. There are over 100 songs included, but here are a few highlights we pulled:

- *Octopus's Garden* by The Beatles
- *Enlightenment* by Sun Ra
- *Bite It* by Screamin' Jay Hawkins

- *Mama Tried* by Merle Haggard
- *Some Velvet Morning* by Nancy Sinatra, Lee Hazlewood
- *Little Wing* by Jimi Hendrix
- *White Rabbit* by Jefferson Airplane
- *Sing a Simple Song* by Sly & The Family Stone
- *Stoned Loved* by The Supremes
- *Feeling Good* by Nina Simone
- *Acid* by Ray Barretto
- *As Tears Go By* by Marianne Faithful
- *Mellow Yellow* by Donovan

The Sixties Surreal playlist is available on Spotify.

THE MOTHERSHIP CONNECTION



On September 2, 2025 British-Caribbean artist Zak Ové's monumental Afrofuturist sculpture *The Mothership Connection* touched down in Meatpacking as part of a major public art activation led by the Meatpacking District BID and NALA Projects. This marked the sculpture's New York City debut.

Standing just short of 30 feet tall, and lit up like a beacon, *The Mothership Connection* merges African iconography with sci-fi mythology, resembling a futuristic African rocket ship, crowned with a super-sized Mende head piece. The work draws from Afrofuturist legacies and diasporic symbolism, and is a vibrant and dynamic display of cross-cultural connections and histories, a testament to New York's renowned destination and home for cultures across the globe.

Built from brightly coloured stainless steel blocks, the work reimagines iconic architectural forms historically constructed through enslaved labour, transforming them into symbols of survival, dignity and cultural memory – forming a powerful visual metaphor for the African diaspora's foundational role in shaping the modern world. *The Mothership Connection* highlights and pays homage to the invisible stories which built the world we know today.

With *The Mothership Connection*, Ove challenges dominant ideals, fixing Western modernity as the future, and the relegation of African cultures to the past. Ove's artwork is an emissary of African cultural histories, presence, and futurity – a powerful act of cultural remembrance and imagination: affirming the past whilst projecting new possibilities into the future.

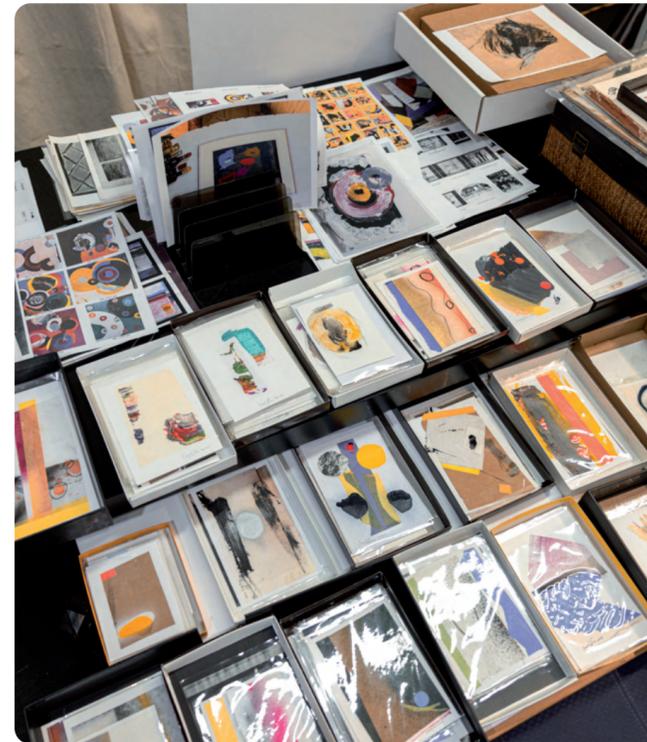
Photos by Jamal Topping

OFF THE GRID



BY: VINCENT INCONIGLIOS

In 1960, when I was a sophomore in Uniondale High School on Long Island, I was invited to New York City's El Faro, the famous Spanish restaurant on Horatio and Greenwich Streets. Who knew that 10 years later I would find myself in a studio loft on Gansevoort Street, where Robert Downey, Sr., had just finished editing *Pound* and I'd begin a 50+-year journey?



After graduating from Miami University in Ohio, I taught art and, in 1968, spent a year as Artist in Residence at the Dayton Art Institute in Ohio. As important as the Ohio experience was, as well as my subsequent travels around the country, I wanted to relocate to the center of New York City's dynamic art world and ended up just blocks from El Faro in what is now known as the Meatpacking District.

That weirdly vibrant area immediately affected my interpretation and experience of the city's "grid" that suddenly angles north in the Meatpacking District. It was perhaps no coincidence that a soft grid had been a dominant feature in much of my work up to that point, but the Meatpacking District would provide many new angles: much more than a grid, it was a multi-layered collage. And there I landed, living and working in the middle of a real-life collage.

In the early 1970s, Meatpacking was a 24-hour visual, sensual experience. It looked different. It smelled different. It constantly projected an opportunity for discovery. Every hour of the day was layered with the vocabulary of art in real life. There were artists, filmmakers, and photography studios throughout the District. And a little to the south, the Westbeth Artist Housing was just opening up, but there were only a handful of us artists who actually lived in the Meatpacking District.

From the start, I saw the streets of Meatpacking as off the grid. Spanning the transition point from downtown to uptown, it defied the structure that the Manhattan street network is known for. "Out My Window" became a series of large paintings that related to the grid of the windows through which I observed the street-level action.

But what I saw through my windows onto the Meatpacking District, and what I met on the street at different times of the day and night, were people and activities from the licit to the illicit—from meat to meatpacking, so to speak—that I'd translate into collage compositions with both abstract and figurative elements. The foreshadowing of the Gansevoort Girl series was a collage I created in 1976 that I thought of as "girls on the street," which I titled "Lauren Bruce". The collage included Lauren Hutton's head above Bruce Jenner's chest, that year being the year he won the Olympics men's decathlon, and Hutton was a top model, long before anyone could have predicted what the future held for Jenner. And it was simply a reflection of my encounters at street level.

In the early 1970s, I participated in "10 Downtown", a selective artist studio tour, which brought many to my studio. Most of them had never visited



Meatpacking, and many were afraid of the area—with its butchers and truckers, sides of beef and carcasses, and secret sex clubs. But through the decades, the strange collage was layered in Al Pacino filming *Serpico*, *Fatal Attraction*, and even *Sex and the City*. The many layers influenced my work in different ways. The strange juxtapositions on the street actually helped me focus and be more present in the quiet of the studio. I'd work on large abstract paintings with a sense of non-typical grids. I would also do collage masks and faces inspired by the streets and found objects. I referred to these as "my friends" who would hang out on my studio walls.

In time, the Meatpacking District transformed from butchers and truckers to sex clubs, to trolling businessmen in cars looking to hook up, to the fashionable shopping, dining, and tourist destination it is today. Simultaneously, the physical changes in and around Meatpacking elevated the "grid" from street level action—the High Line, the Whitney, Hudson River Park, Little Island, and more high rises—made me re-see the grid and the layers collaged in time. As a result, I found my work elevated from the simple horizontal to the vertical. And all of it influenced by memories of what was and what had raised my soft "grid" higher, prompting me to create a series of abstract aerial landscapes, and further articulate collages and layer materials. All became more complex as did the perspectives, like the cubist sensibilities at work with heightened visual angles.

This showed most prominently in my work in the Gansevoort Girl series. Today, I see the Meatpacking District as a palimpsest. And while the influx of repurposed structures, catering to tourists, shoppers and gazers has almost virtually obscured the place that was, I find myself trolling the streets looking for signs of what was, photographing often minute details, colors, materials that were, the uncovered bit, discarded layers, along with what exists now all play principle roles in my current work.

The first book I purchased when I moved to the Meatpacking District in 1969 was *The Meat Evaluation Handbook*. So much in the place reminded me of the Soutine painting—sides of beef hanging down matter-of-factly all around. There still exist several relics that I've uncovered, photographed, collaged, and incorporated into paint, and they continue to be a force for creativity in my studio. Recently, an NPR interviewer asked me what has changed in the meat market over the many years I've been here. My answer: No Meat.

Vincent Inconiglio is based in the Meatpacking District, where his art continues to evolve.

WORTH THE WAIT

Back in January, we launched a new monthly newsletter series called *Worth the Wait*—a curated roundup of items and experiences that inspire us. Each issue brings together favorite finds from the Meatpacking team alongside picks from neighbors who live and work right here in the district. The debut edition was met with a surprising amount of enthusiasm (thank you!), and we couldn't be more excited to keep sharing. As a little treat, we're giving our District Tea readers a peek into the series.



SUZAN-LORI PARKS

Multi-award-winning
Writer + Musician



THE PERFECT SEAT

At Kobrick Coffee, I love sitting on the couch there under the fun neon sign that says "Wake up in the city that never sleeps." Also, Kobrick Coffee has boiled eggs.



OBSESSING OVER

My Traveler Guitar. It's lightweight, I can take it anywhere, and most importantly, it fits in the overhead!



A MARGARITA MOMENT

Amazing margaritas at Dos Caminos on 14th Street and Ninth Avenue, love the outdoor seating.



CHRISTIAN PARKER

Director of Marketing and Culture at
The Standard, High Line



A BANTER BEVERAGE

Banter's Iced Matcha Lemonade is a must! Refreshing, light, and totally addictive.



CURRENT SONG ON REPEAT

Headphones On by Addison Rae



TANISHA CRICHLAW

Store Manager of
Sephora Meatpacking



A FAVORITE

My favorite tacos will always be Los Tacos No 1 in Chelsea Market - I am always an Adobada girl, but listen, I will eat every taco there - CON TODOS!!!



NUTS ABOUT THIS COOKIE

Always a Nutty Chocolate Chip Cookie for Maman is one of my favorite pick-me-up snacks, and who doesn't love a cookie?



ROBERT VALIN

The Urban Bear



MORNING RITUAL

Coffee + a cardamom bun at Fabrique Bakery with LUCHO (his six-year-old ChiWeenie, and star of the plaza).



DESIGN CRUSH

Daydreaming at Herman Miller. His favorites? An Eames Black Leather Executive Chair paired with a Nelson Night Clock, which shines in his Chelsea home.



STYLE OBSESSIONS

A sneaker head with a love for vintage eyewear. "Caserta has incredible one-of-a-kind frames—and now, so do I."



CAROLINE CHAMORO

Director of Retail
at Hanro USA



HAIR CARE

I love getting my hair done by Eddie Wunderlich at Allure 13!



SUNKISSED GODDESS FROM KILIAN

My favorite fragrance from our neighbors over at Kilian :)



40 YEARS OF BEING THE BEST

Our Cotton Seamless tank is celebrating its 40th anniversary. An iconic piece of luxury underwear that epitomizes timelessness, elegance, and comfort.



DAVID PORAT

Founder + Owner of
Chelsea Market Baskets



OFF-PEAK DINING

I enjoy eating at Barbuto, off-peak if possible, when it is not too loud.



A CMB PICK

A personal favorite from Chelsea Market Baskets is the Almond Nut Brittle from Paso Almonds, central coastal California.



THE GREAT ESCAPE

Escaping to the park on the roof of Pier 57, which is often overlooked, overlooks Little Island, and I take visitors there for great NYC views.

WHAT'S ON

The Meatpacking District's fall cultural calendar features new exhibitions and performances. Highlights include immersive digital art at ARTECHOUSE NYC, powerful paintings at Fort Gansevoort, intimate shows at Ivy Brown Gallery, vital photography at Leica Gallery New York, and boundary-pushing art at White Columns.

ARTECHOUSE NYC SUBMERGE: BEYOND THE RENDER 439 West 15th Street

Beginning September 19, ARTECHOUSE NYC will present *SUBMERGE: Beyond the Render*, the latest edition of its ongoing immersive art series. Launched as an ongoing series, SUBMERGE is ARTECHOUSE's platform for spotlighting the most innovative voices in digital art - offering artists space to experiment with new aesthetics in immersive storytelling, while inviting audiences to "submerge" themselves in bold, boundary-pushing ideas.

The fall's exhibition brings together over a dozen digital artists for a first-of-its-kind exhibition powered entirely by the Render Network's decentralized GPU infrastructure. The Render Network enables independent artists to produce at the speed and scale once reserved only for major studios. SUBMERGE features 2025 Emmy winner Maciej Kuciara in collaboration with fellow winner Emily Yang, alongside visual innovators such as Woosang Kang, FVUCKRENDER, and Gavin Shapiro, among others - bringing together a diverse mix of acclaimed and emerging voices shaping the future of digital art.

Inside ARTECHOUSE's state-of-the-art projection space, audiences will step into expansive digital worlds - ranging from meditative landscapes and surreal XR dreamscapes to satirical virtual museums and large-scale concert environments. With SUBMERGE, ARTECHOUSE and Render Network demonstrate how decentralization removes production bottlenecks, empowering artists to realize ambitious visions and share them directly with the public.



FORT GANSEVOORT 5 Ninth Avenue

Willie Birch: *Up on the Roof*

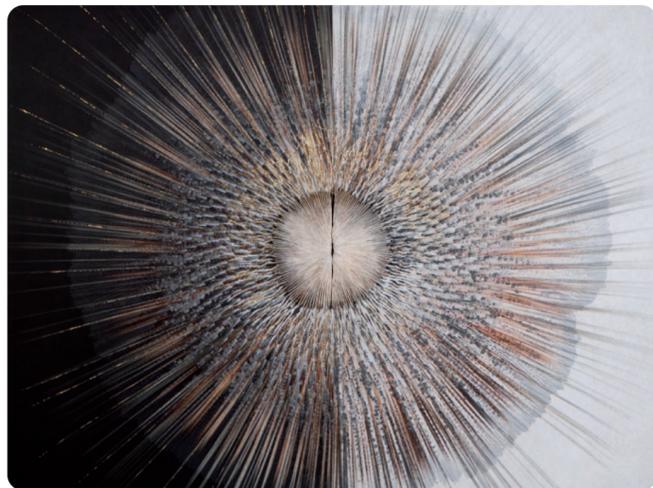
Fort Gansevoort will present *Up on the Roof*, a solo exhibition by Louisiana-based artist Willie Birch, opening Wednesday, September 10. The exhibition will be on view from September 11 through November 8.

The twelve large-scale paintings on view, all exhibited for the first time, feature the people, landscapes, and architectural structures Birch has observed in his New Orleans community. Beginning in the year 2000, Birch turned away from the vibrant colors characteristic of his oeuvre and began layering charcoal marks and smudges with white acrylic paint on paper. Since then, he has committed fully to this formal strategy, working exclusively in a monochrome palette to render poignant works that mingle

references to current events with nuanced observation of the visible quotidian world—images that reflect Birch's understanding of humanity in all its complex and contradictory truth.

The seemingly sundry objects that fill Birch's frame accrue to more than the sum of their parts, manifesting as visual metaphors containing deep meaning and power. Close observation of his compositions reveals allusions to the African diaspora, global art history, American politics, and all facets of New Orleans culture. Constructed with an abundance of personal meaning, these works also reflect the collective truths of the community in which Birch has grounded his practice.

The exhibition at Fort Gansevoort provides a prelude to the artist's touring museum retrospective *Willie Birch: Stories to Tell*. Co-organized by the New Orleans Museum of Art and American Federation of Arts, the exhibition will open in 2026 at the California African American Museum in Los Angeles and travel to the New Orleans Museum of Art and the Museum of Contemporary Art, Jacksonville in Florida, with an accompanying catalog published by Yale University Press.



IVY BROWN GALLERY 675 Hudson Street

Valerie Huhn: *What Do I Do With All This Love*

From September 18 – October 16, Ivy Brown Gallery will present *What Do I Do With All This Love*, a solo exhibition by Valerie Huhn. The exhibition will conclude with an artist talk and closing event on Thursday, October 16, from 6 - 8 PM.

In this deeply personal body of work, Huhn revisits a question that has reverberated through her life for more than twenty-five years: "*But what do I do with all this love?*" The question first arose after her move from New York City — a place she had called home for twelve transformative years — to San Francisco, where, just as she was beginning a new life with her partner, the relationship suddenly ended. Faced with loss, longing, and unspent love, she turned to art as a way of searching for answers.

At the time, a friend gave her a magnet with Rilke's words: "*Be patient toward all that is unsolved in your heart, and try to love the questions themselves...*" Decades later, alone in her studio, surrounded by the shifting light of her fingerprinted mylar sheets, Huhn realized she was beginning to live into that answer.

The exhibition traces her journey back to the freedom she discovered when she escaped a psychiatric hospital in Pennsylvania and fled down a marble staircase toward a new life in New York. There, she found a community of

artists and dreamers who encouraged her to express her true self. It was in New York that she fell in love with both the city and a partner, before departing for San Francisco to pursue that relationship.

What Do I Do With All This Love gathers these moments — flights toward freedom, heartbreaks, and the resilience to keep asking the same question — into a luminous meditation on what it means to hold, release, and transform love.

Cosmic Dance

From October 30 – November 30, Ivy Brown Gallery will present *Cosmic Dance*, a collaborative installation by Antonio Diaz and Stefan Hengst. The exhibition will open with a public reception on Thursday, October 30, from 5 - 8 PM.

Cosmic Dance brings together two distinct yet complementary mediums—ceramics and printed/painted imagery—into a dynamic dialogue of form, motion, and meaning. Though Diaz and Hengst have been partners for over 27 years and have long pursued their own independent practices, *Cosmic Dance* marks their first official collaboration.

Evolving, molecular, and alive, the installation echoes the rhythms of existence itself. The ceramic components remain mobile, resting on or interacting with the painted surfaces beneath them—shifting endlessly in possibility. As with life, no single configuration is fixed; the result is a piece that is never static, always becoming.

Inspired by Robert Lanza's idea that "Our planet is comprised of billions of spheres of reality, generated by each individual human," *Cosmic Dance* explores the infinite realities we navigate and construct. Viewers are invited to engage with the work not only visually, but conceptually—participating in a dance of interpretation, creation, and re-creation.



LEICA GALLERY NEW YORK 8 DAYS IN NAPOLI 406 West 13th Street

Leica Gallery will present *8 Days in Napoli*, a solo exhibition by legendary Magnum photographer Bruce Gilden, opening with a vernissage on Thursday, September 25, from 6–8 PM. The exhibition will remain on view through November 22. A special edition book produced by Leica USA will accompany the presentation.

On Friday, September 26, from 6:30–8:30 PM, Bruce Gilden will join writer Max Blagg for an intimate conversation and book signing, celebrating the first U.S. release of *8 Days in Napoli*. At seventy-eight, Gilden brings his unmistakable style to the streets of Naples, seeking out characters and confrontations with his trademark immediacy. His piercing portraits pull the viewer into the scene, revealing the raw vitality of a city through the faces of its people.

"These revelatory portraits of random Neapolitans, gathered in a brief 8-day stay in the historic city, attest to the fact that Gilden's 'edge' remains finely honed, revealing an artist who persists in recording the 'whole truth' of his subject in powerful, provocative, and indelibly authentic images." –

Max Blagg, from the introduction to *8 Days in Napoli*.

By pushing his lens close — and then closer still — he transforms faces into maps of the city's soul. His use of flash isolates gesture and expression while the backdrop recedes, leaving the people of Naples to tell their own story in stark, uncompromising clarity.



WHITE COLUMNS 91 Horatio Street

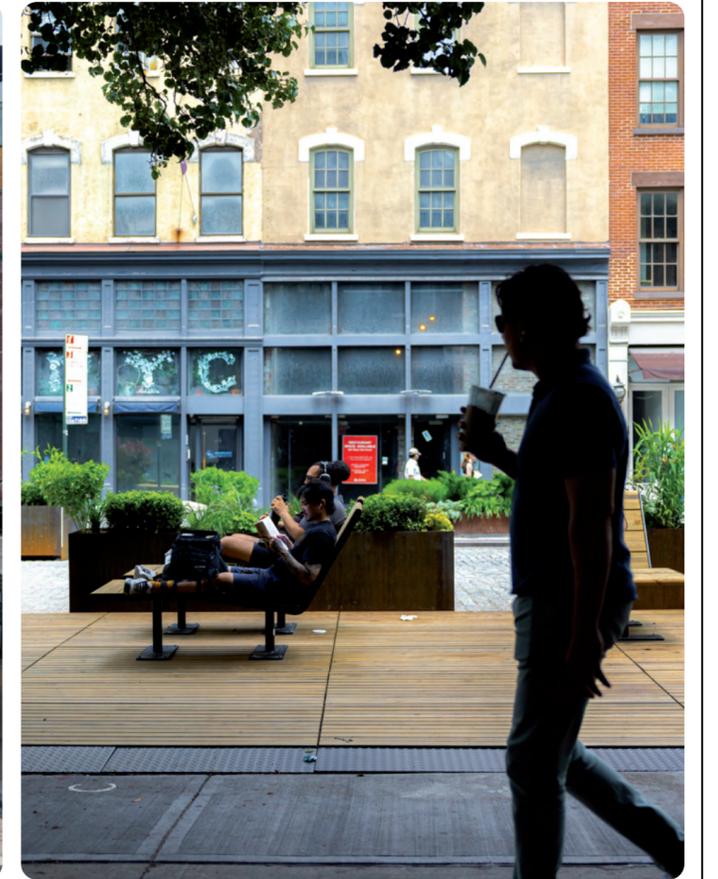
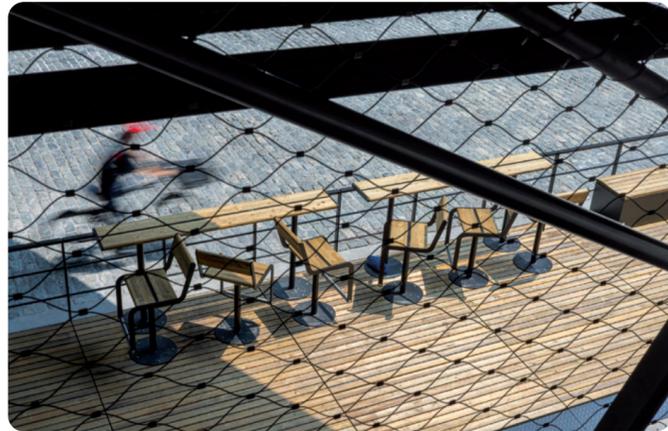
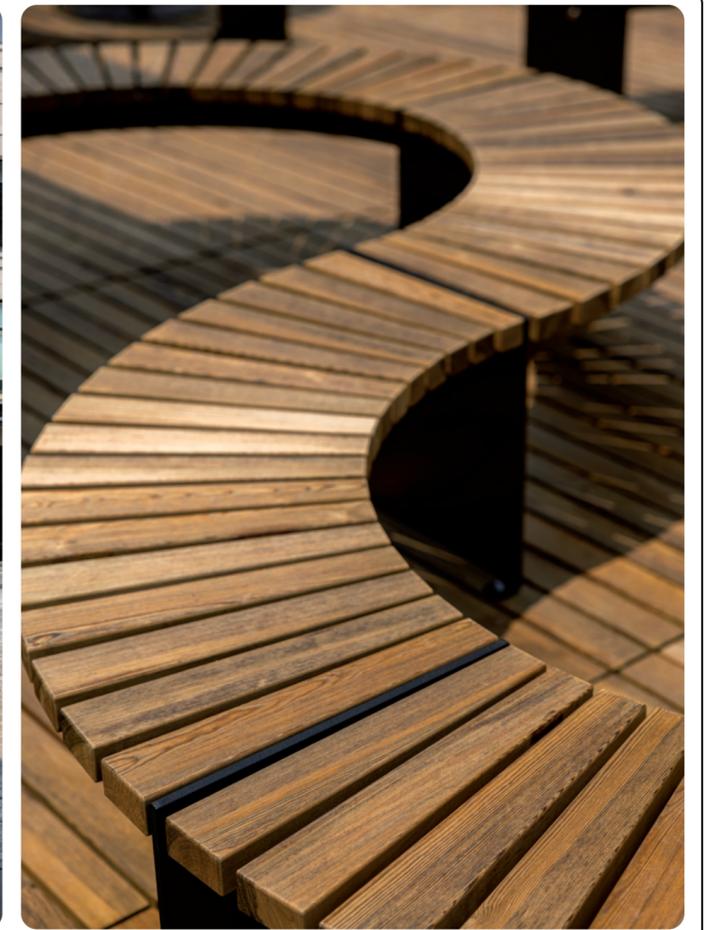
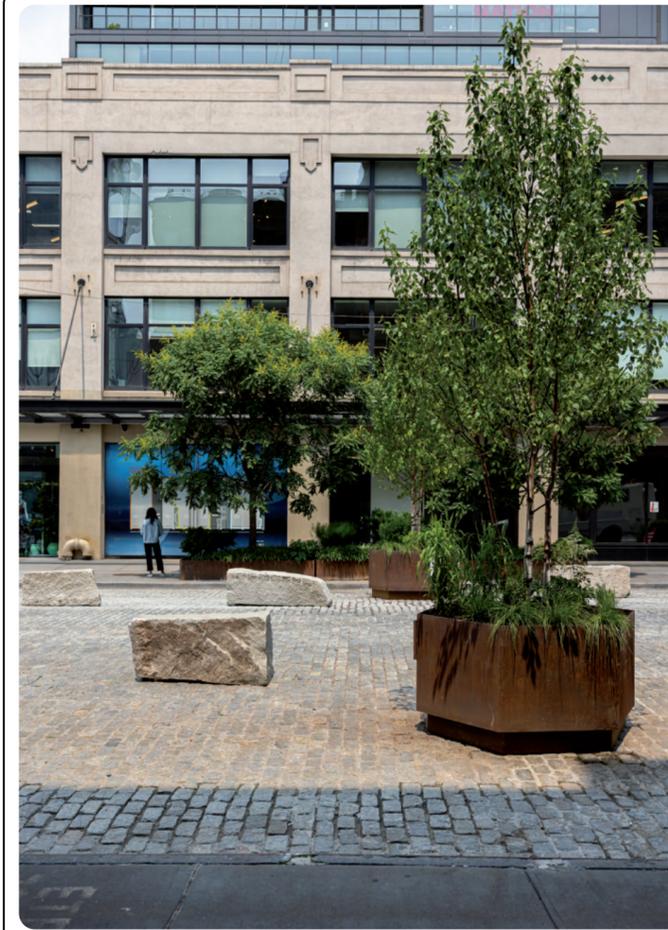
Amy Sheffer

From September 12 - October 25, White Columns will present a solo exhibition by Amy Sheffer, organized in collaboration with Matt Werth of the record label RVNG Intl. A visual artist and musician, Sheffer, who recently turned 80, resides in Great Neck, Long Island, where she makes vivid, quasi-surrealist paintings inflected with a distinct musicality. In her multilayered compositions, Sheffer combines dreamlike motifs teeming with scenes of wild and domestic animals, bodily forms, and the artist herself, all suffused with the sense of a dense, ecstatic psychological realm that threatens to spill over into the world of the mundane. Sheffer's visual artwork has primarily been shown in the context of musical happenings and performance art, with a series of collaborations with The Living Theatre taking place prior to her move to Great Neck. Her exhibition at White Columns will be her first solo show in New York.

Theo Baransky

Concurrently with Sheffer's exhibition, White Columns will present a solo exhibition by Theo Baransky (b. 2003, Ithaca, NY), an artist associated with the Frenchtown, New Jersey-based progressive art studio Studio Route 29. Baransky's practice extends from his encyclopedic knowledge of the film industry — not only of movies themselves, but also of the production companies and studios that license and distribute them. Primarily taking the form of paintings of logos of the studios and distribution outlets like HBO, DreamWorks, etc. Baransky's paintings are a distillation of the whole of filmmaking into the images that materialize just before a movie starts. About Baransky's work, Studio Route 29 co-founder Hop Peterzell has written, "His paintings are small-scale (apparently semi-devotional) works in which a floating sign is held before us in air. Often symmetrical or nearly so, they call to mind ritual objects or the symbols that bring about magic (as in the magical light of a movie)."

THE WEST 14TH STREET PROMENADE IS HERE



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THE DISTRICT TEA