



LEO CASTELLER

142 GREENE STREET

LAST SHOW

ELLSWORTH KELLY

ROY LICHTENSTEIN

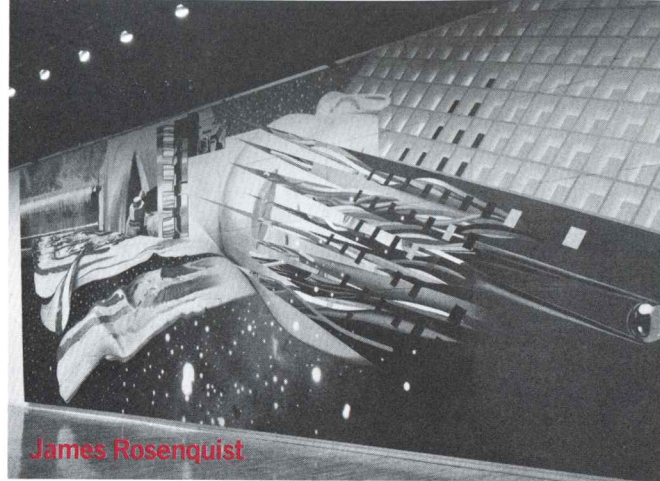
RICHARD SERRA

FRANK STELLA

17 SEPTEMBER-22 OCTOBER 1988



Opening Show



James Rosenquist



Richard Serra



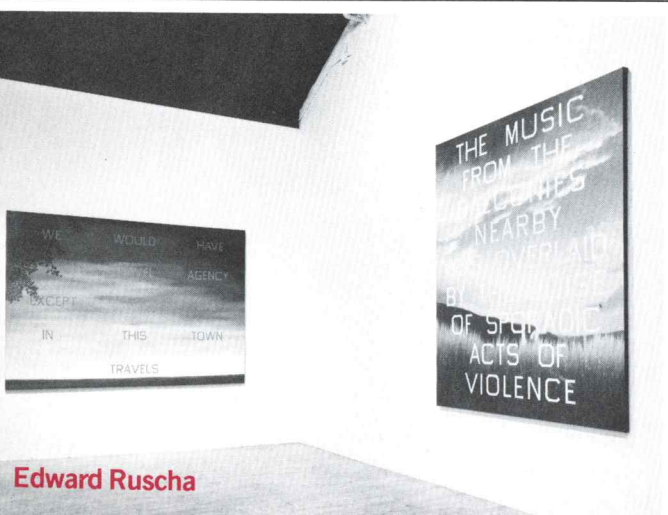
Salvatore Scarpitta



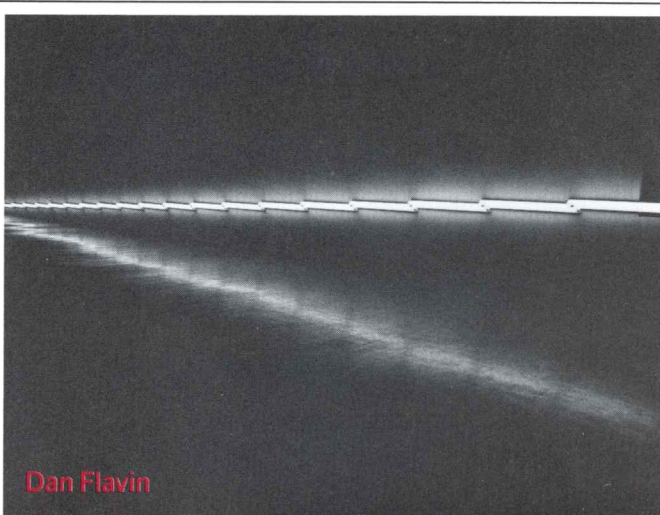
Robert Rauschenberg



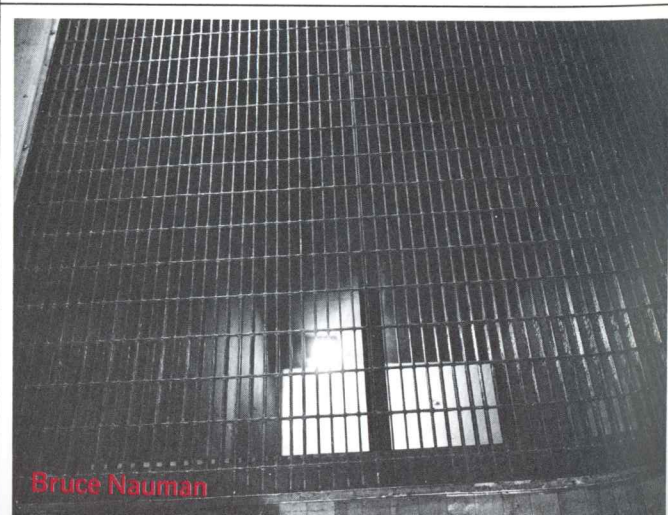
Robert Longo



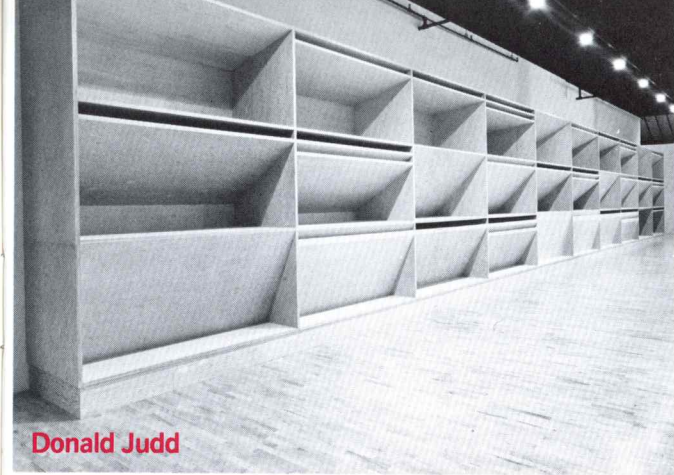
Edward Ruscha



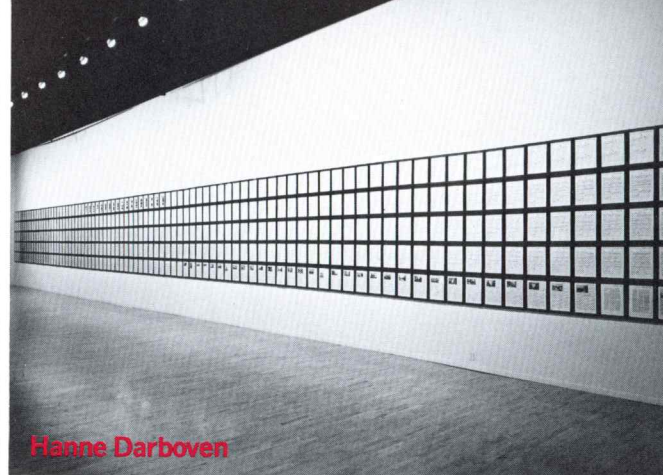
Dan Flavin



Bruce Nauman



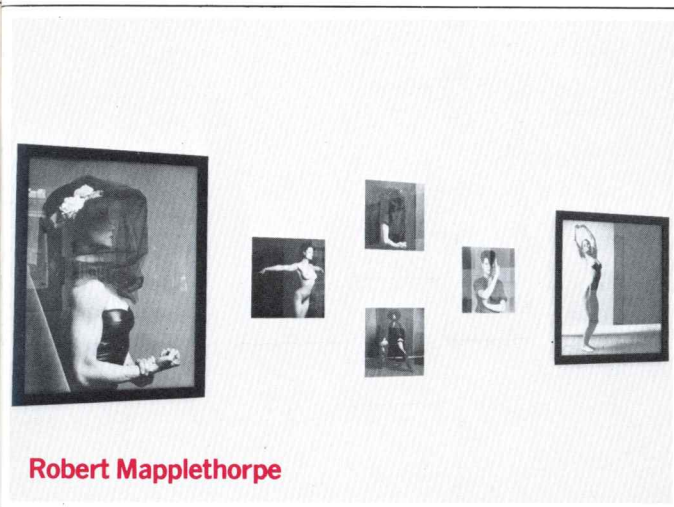
Donald Judd



Hanne Darboven



Bruce Nauman



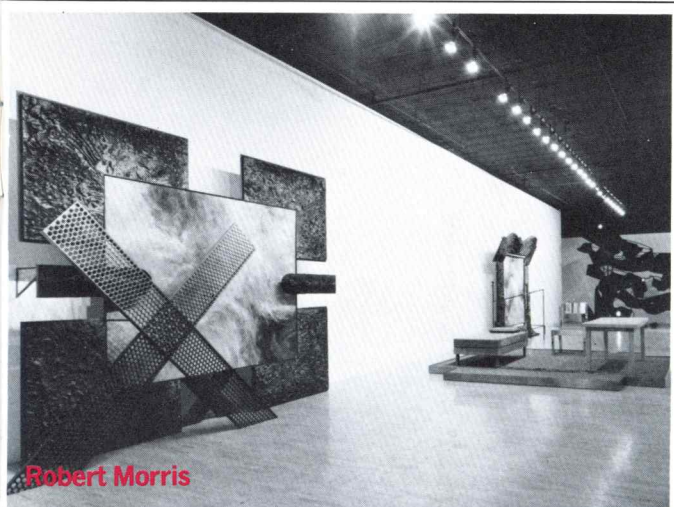
Robert Mapplethorpe



Julian Schnabel



Sandro Chia



Robert Morris



Francesco Clemente



Keith Sonnier

142 GREENE STREET, LAST SHOW

Paul Taylor

SoHo is the story of art and the story of real estate, and the story of how the two stories became one. According to some, the neologism 'SoHo', meaning "South of Houston Street," was coined by Ivan Karp, former director of the Leo Castelli Gallery. The gallery is responsible for a good many other things about SoHo. Leo Castelli opened an additional gallery at 420 West Broadway in 1971 and made it his headquarters from 1977 to the present. The new space was one of the early SoHo galleries. Now joined at that address by five other galleries, including the Sonnabend gallery, the building is virtually a SoHo landmark.

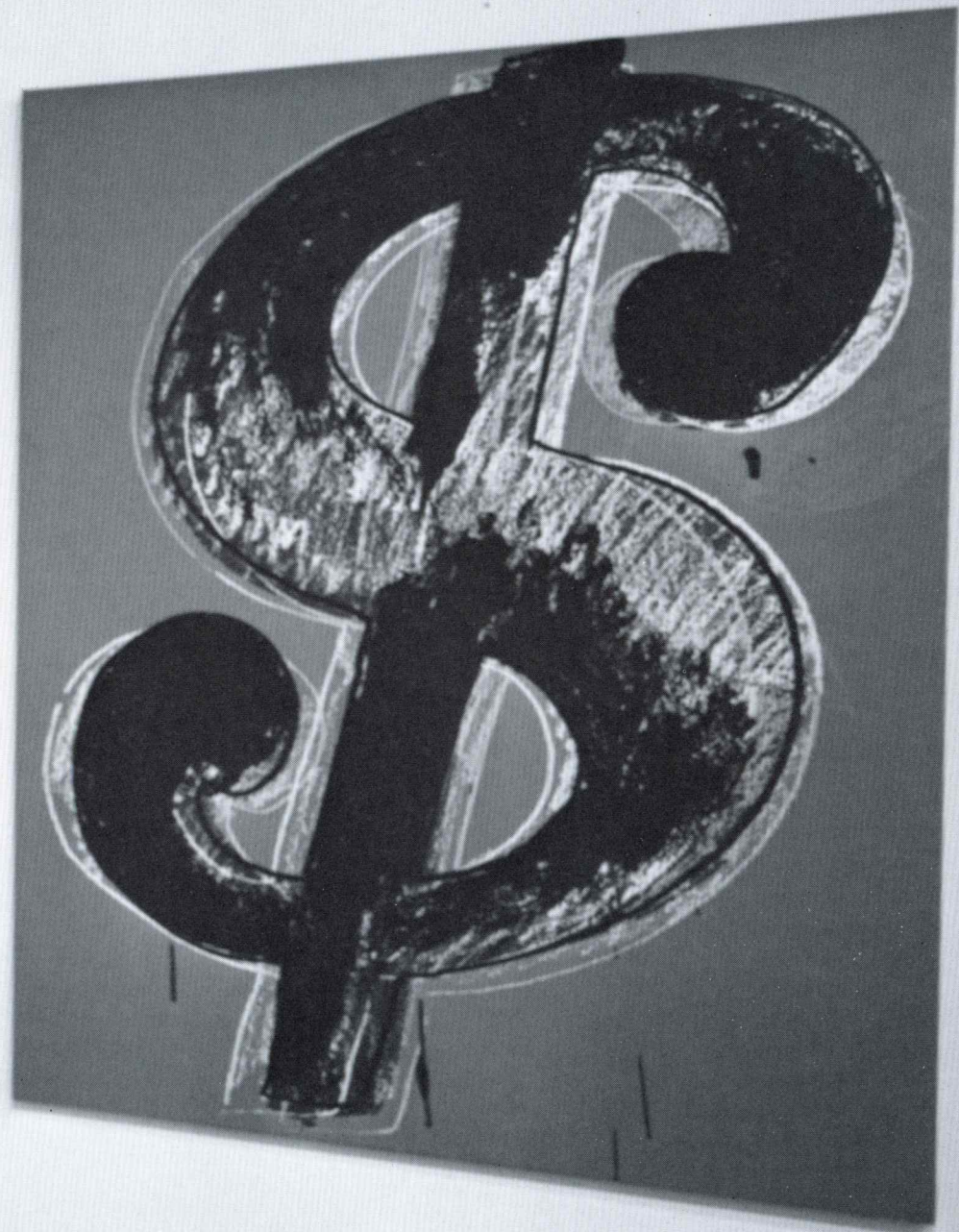
The move downtown met with a little resistance. "Roy Lichtenstein felt it was a wrong move for me to go to SoHo," recalls Castelli. "He told me that nobody will ever go there." The location, however, was a resounding success and, nine years later, he opened a second SoHo gallery—the grand warehouse space in a raw loft building on 142 Greene Street. Now, of course, Leo Castelli is vacating that space, and with a tinge of regret. Its demise is a sign of the times. As he says, "there was a tremendous expansion in the art world in the late 1970s and early 80s, and Greene Street was part of that."

The gallery comprises a ground floor measuring ninety-five feet by thirty-seven, with eighteen foot ceilings, and an equally large basement, which is now half storage, half exhibition space. Greene Street has been the location of some of Castelli's most memorable exhibitions—of Jasper Johns, of Andy Warhol's dollar signs, the vast Richard Serra and James Rosenquist works as well as the Roy Lichtenstein mural that was painted directly on the walls. Castelli went to great ends to accommodate his artists. "Serra's sculptures created an earthquake when they were installed," complained one of the upstairs tenants. (Indeed, for all of the Serra exhibitions, Castelli had to prop up the basement ceiling.)

There were also exhibitions of younger artists which Castelli mounted with other galleries—Robert Mapplethorpe, Julian Schnabel, Robert Longo, Peter Schuyff. And there



Andy Warhol





James Rosenquist

were group shows, such as Artists Against U.S. Intervention in Central America, "someone else's idea to which I subscribe entirely," Castelli says, and the Art Against AIDS benefit exhibition.

In a tape-recorded conversation at the Odeon restaurant in 1981, Castelli tells Warhol, in typical Castelli-speak, about the gallery's first eighteen months: "That Greene Street space, which I thought to begin with would be a good place—inexpensive because it was already there but a bit tacky, not in very good shape—I thought would be a good place to show sculptures and things after I had them at 420 West Broadway, so they would not disappear right away and be forgotten. There was a terrible basement too, where water was dripping down the walls. I thought the space was so beautiful aesthetically, with those slim columns and high ceilings, that I spent more and more money on it. I remade the floor, remade everything. It became so beautiful that I just could not use it for minor purposes and had to show what couldn't be shown in any other context—like the fifty foot Stella called "Racetrack." I was very fortunate there because Pontus Hulten, who had become director of the new Los Angeles museum, loved it so much that he bought it. Then there was that big painting of Rosenquist's called "Star Thief," and a fantastic piece of Judd's that was eighty feet long and took two months to install. I don't know what to do with it yet. I also showed Serra's incredible arc in there, one hundred twenty feet long. And now, more recently, a piece by the great German artist Hanne Darboven which occupied a whole large wall of the gallery. There is music she composed for it which I could say is just as interesting and as good as Philip Glass. So all that is possible at Greene Street, although it seems commercially a waste of money. It's very costly, I must say, because people—artists—who see that space just want to do things that are very costly. The Serra piece was expensive. Judd's too. But I'm so happy I could do that, since most museums can't. It's done to supplement what museums do."

With the propitious sense of timing that ordains many of Castelli's activities, the closing of the gallery at Greene Street marks the end of a period. Just as his move from floor to floor in the uptown gallery premises was accompanied by auspicious occasions, such as his divorce from Ileana Sonnabend and her departure for Paris to establish her own gallery, so too does his farewell to Greene Street signify a change.

The Leo Castelli Gallery is now entering its thirty-second year of business, and is consolidating. To begin with, the passing of Leo's wife Toiny last year has meant the closing of Castelli Graphics, which was run by Toiny Castelli, at 4 East 77 Street. The graphics are moving downtown this month, where Castelli is opening a new gallery at 578 Broadway, in a bid to join the younger galleries, (many of them refugees of the East Village art scene), in one of New York's densest art gallery locations.

His departure from Greene Street will put an end to some of the big, dramatic, sometimes overblown paintings and installations by his artists that grew, like goldfish, to fill the size of their glass tank. However, due to an arrangement with the dealer Larry Gagosian, Castelli's artists will be able to utilize Gagosian's new gallery on Thompson Street where very large works can be exhibited on occasion in what was once a voluminous garage space.

The dates of Castelli's lease on Greene Street, from 1980 to 1988, span the years of the art boom, the rise and fall of the East Village scene and the staggering colonization of SoHo by the worlds of fashion and cuisine, and by tourists. Broadly speaking, the 1980s have also been the years when art and property became inextricably linked in the public's imagination. SoHo is no longer just an art neighborhood. It is also the site of an amazing real estate boom. The place connotes prosperity in art and prosperity in property in equal measure. It has become the speculator's utopia.

The five-story building (plus basement) at 142 Greene Street is a landmark, cast iron structure. In 1970, the Italian artist Lucio Pozzi formed the 142-144 Greene Street Corporation, which includes members of his family, and purchased "the whole building," he says, "for half the price of what a SoHo loft costs today." Pozzi says that, by this time, he was part of what was already the second wave of culturati that colonized SoHo. "The first people to do things here were the Cinemateque co-operatives—Georges Maciunas. Macinaus saw SoHo as a mission of his to find cheap housing for artists. Sadly, he made terrible messes and ended up being thought of as a cheat."

In those days, a copy shop occupied the floor of 142 Greene Street where the Sperone Westwater Gallery is today. Angela Westwater, Gian Enzo Sperone from Italy and, initially, Konrad Fischer from Germany bumped out the cheap copiers and, since 1976, have sold pricey originals in

their place. The John Weber gallery, a refugee from increased rents at its former location at 420 West Broadway, settled on the third floor of 142 Greene in 1982. And the fourth and fifth floors were occupied by Pozzi, who used them as separate living and studio spaces until 1987, when the Massimo Audiello gallery moved into the fourth floor. (Pozzi still occupies the fifth.)

He remembers that after he bought the building the ground floor and basement were vacant for a few years. "We couldn't find anyone to take them," he says. Then, in 1974, Max Hutchinson's gallery expanded into 142 Greene Street. Hutchinson, whose first gallery opened in Melbourne, Australia in 1957, had originally opened a gallery at 127 Greene in 1969. In those days, SoHo was a desert, and his space—along with Paula Cooper's on Prince Street which opened the previous year—was a cultural oasis.

He says, "The space at 142 was very attractive because I had seen it when it was owned by a company that sold farming equipment. Right in the middle of Manhattan they sold these beautiful looking machines and tools for farms." And perhaps because modern sculpture at that time was not different looking from such merchandise, Hutchinson got the idea to rent the space for use as a sculpture gallery. He paid an initial annual rental of a mere \$12,000 for both floors, named the new gallery Sculpture Now, and used the space as a sculpture gallery for five years. Today, Hutchinson is running a large outdoor sculpture park called Sculpture Fields in Sullivan county, upstate. Presumably, this new environment is one in which contemporary sculpture and farm equipment coexist brilliantly.

At the close of the 1970s, Leo Castelli's fortunes were changing. New York's economic crisis was over, and the art market had resumed speed. In 1979, his gallery on West Broadway grossed \$3.5 million, and Castelli was being feted as a cultural star in his own right; for example in January 1980 he was twice invited, and twice he accepted, to appear on the Dick Cavett show on television. *The New Yorker* ran a profile of him, and William Rubin, then Director of Painting and Sculpture at the Museum of Modern Art, likened him to the impressionist art dealer, Ambrose Vollard. "In general," said Rubin, "there has been a tendency on the part of certain people to demean art dealers, but the history of modern art would have been very different if it hadn't been for the work of some enlightened ones. I think Leo's played that role. I think

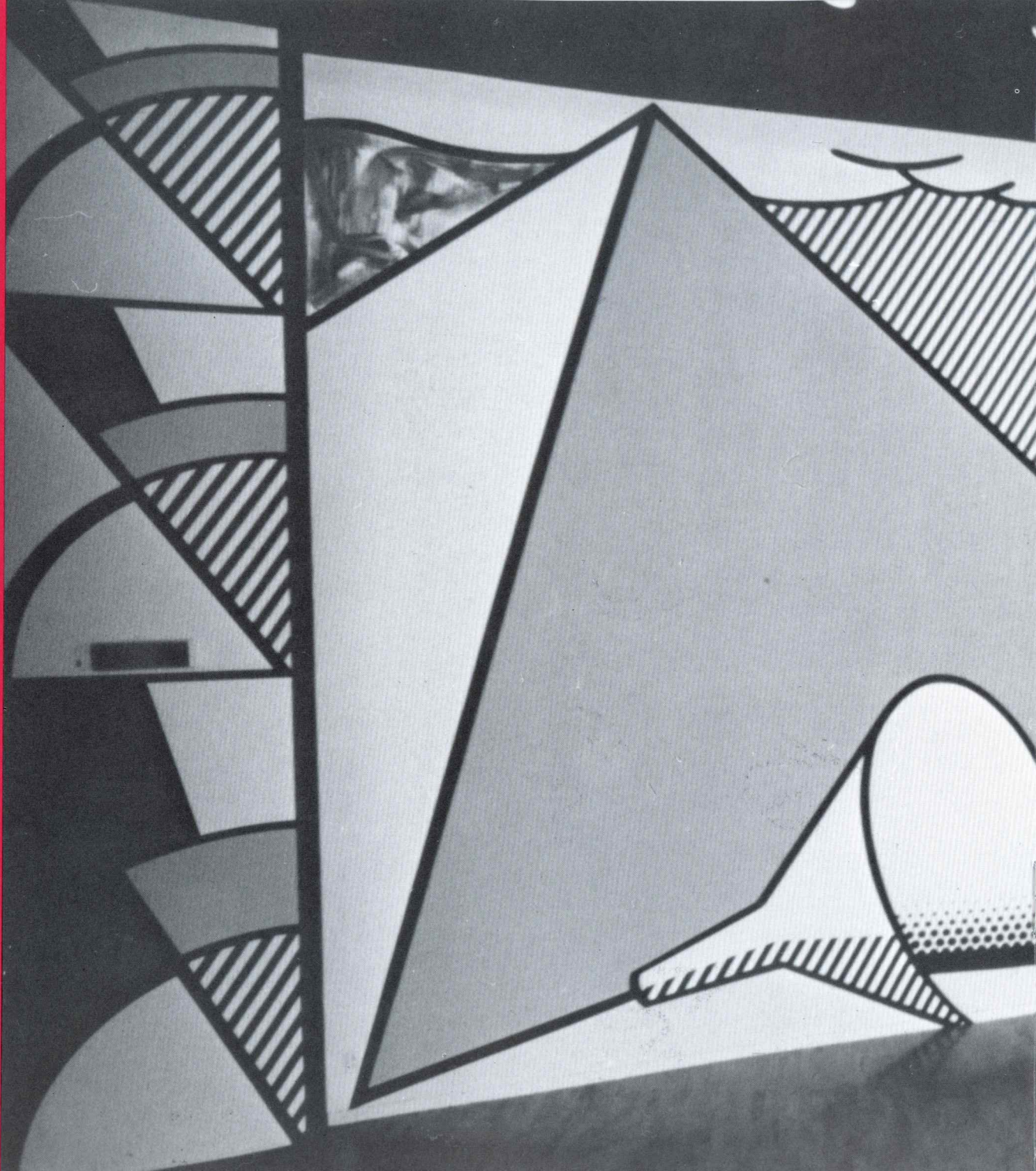
he's in the tradition of men like Ambrose Vollard, who have been devoted and committed to the artists they handled, to helping their art find its rightful place."

In 1979, new galleries were appearing all over SoHo and also, on a smaller scale, in the East Village. It was at this time that the art collector and controversial real estate agent Harry Macklowe connected Castelli to Pozzi. Castelli already knew Pozzi's mother in Milan; he says that decades earlier there had been some flirtation between them. More recently, Castelli had run into Pozzi from time to time around the art circuit. Pozzi remembers that, "I was showing at John Weber's at 420. I knew Leo a little bit. But I never thought he would move." But he did, and the new deal was lucrative for Pozzi and his corporation. He says appreciatively: "It was Leo's grand ambition to give artists this great sized space to work in. It takes a dreaming man to do it."

The rent jumped from the \$20,500 per annum which Hutchinson was paying in his final year there to \$54,000 a month later. Castelli paid Hutchinson a small fixture fee, and got to work. "What we needed most was space. The art world always needs space," he says. "I changed the floor, straightened out the walls, and when I saw the result, the idea of keeping the space as a glorified warehouse just evaporated."

"I don't know why Leo is leaving," said Pozzi last month. "There was a lot of indecision, about one and a half years of indecision." But, according to Castelli, the reason is simple. Reflecting the trend in SoHo, the rent has become too much. As he says, "the building is Lucio Pozzi's main source of income. He has some good galleries in there, but he hasn't increased their rents as he has mine. I am, after all, on the ground floor. Although I put a lot of money into it, the rent went from \$3,500 to \$7,500 a month three years ago. For the last one and a half years I have paid \$14,500 a month. Now he wants to increase it to \$22,000 a month. That's almost \$300,000 a year... Before the rents went up, Toiny used to tell me that Greene Street was an albatross around my neck. But she just never had that sense about it that I had. To me, it was just a beautiful space.

The opening show, in February 1980, included works by Roy Lichtenstein, Bruce Nauman, Robert Morris, Robert Rauschenberg, Richard Serra and Frank Stella. Characteristically, they are an old bunch, artists who joined Castelli's stable before 1972, the cut-off date before which, Castelli says, "all of my main

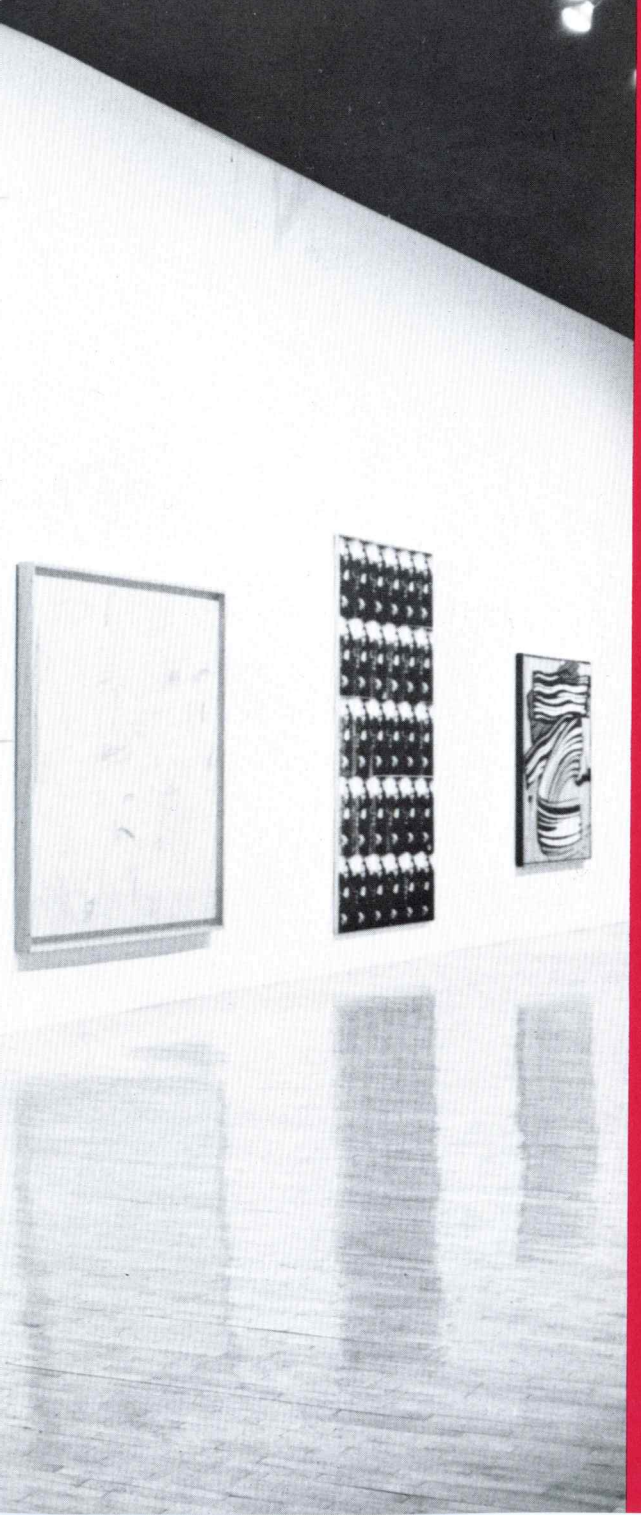




Roy Lichtenstein



XXXth Anniversary Show, Part One



artists had joined my gallery. There was a hiatus after that."

Similarly, this month's final show at the space presents one work each by Ellsworth Kelly, Roy Lichtenstein, Richard Serra and Frank Stella—not early works, but works by early members of his stable. These shows, and so much of what has intervened, have a retrospective quality, an 'old masters' air about them. Castelli's choices, no doubt, have something to do with the very nature and aesthetic preferences of the art world in the 1980s which are obsessed with the idea of revival. Eclecticism is the *modus operandi* of the present, and the art of the 1960s is possibly a surer thing than the art of today. Appropriately, Lichtenstein's 1984 mural, which still exists behind one of the artificial walls of the gallery (it will be destroyed before the gallery is vacated on 31 October), sums up the era in a compelling pastiche of modern art styles.

In addition to Greene Street's function as a showcase for the major gallery artists, the ground floor and basement accommodated the overflow. "I did some shows that are amply forgotten," Castelli jokes, "and others, like the Dan Flavin and Donald Judd shows which were unconscious reactions to the expressionist wave." Last year, his gallery's thirty-year anniversary show took place. And in March 1984 there was a Lucio Pozzi show as well. There were "all sorts of extravagant and friendly things" Castelli says. "If everything I did there was based on aesthetic choices, it would probably have been a very dull program. Generally speaking, though, those artists who are so eager to show in my gallery and are not so popular don't realize that it is deadly for them. They look out of place beside the others.

"Of course, right from the beginning, there were also the artists I shared with Ileana, like Robert Morris and Robert Rauschenberg. Ileana had less important artists than I did at one time—she didn't have Johns—so she put her energies into younger artists. There were the Germans. I didn't go along with that. But I do go along with her on the new, younger work in New York."

And sometimes he jumped on the bandwagon. Of Sandro Chia's show at Greene Street, Castelli explains that, "since there was an expressionist mood in the air, I wanted to play along with it. Ileana had all these expressionists, and I wanted to be in it. But, ultimately, expressionism is not really my thing. There are two aspects of myself concerning art. One is Mondrian and the other is Duchamp. That's where I come from. If you want to analyse my origins, I am part Duchamp, part Mondrian. Of the groups of artists I

have shown at Greene Street, the minimalists, ultimately, are (with some obvious exceptions) the ones I like best."

While the big names inside Castelli's gallery are more or less the same as ever, the world outside is almost unrecognizable. Impoverished artists who settled into cheap lofts have discovered that they are sitting on gold mines. Where it was once difficult to buy a sandwich in SoHo, it is now impossible to negotiate the crowds on weekends and to resist the restaurants, the ice-cream vendors and expensive fashion stores. While artists and art professionals who visited SoHo in the 1960s and early '70s could mill around from gallery to gallery deep in thought, they are more likely today to window-shop. The old ways of looking at art, our former manners, have become redundant. So in a way it is appropriate that galleries are now compelled to display their prices, the same way as any costume jewelry "gallery" on West Broadway or Prince Street would; and that artists are now happy to conceive of their work as products to be bought and sold, just like real estate; and that dealers, collectors and impresarios in general have become the objects of our curiosity.

These days, SoHo bears a resemblance to the Place Vendôme in Paris where, fifty years ago, Leo Castelli and Rene Drouin opened a gallery together. This original artistic venture of Castelli's was situated in the former quarters of the Knoedler Gallery, right next door to the Elsa Schiaparelli boutique. Who would have imagined then that such a career as Castelli's could be launched in such a place and time? Naturally, the same may be true of incentives hatched in the ritzy, hothouse atmosphere of SoHo today.

"SoHo has only been in existence since the early '70s," Castelli marvels. "It's already absorbed the East Village galleries. Its potential is extraordinary." As optimistic as ever, this typical Leo remark is to say that, even among the tour buses, the Eurotrash, the homeless, the one-on-one gymnasiums, the bistros and the overpriced, usually overrated art and fashion that is everywhere on show, and that, amid the decline of the old SoHo and the boom of the new *quartier*, the opportunities for artistic renewal are everywhere. As Castelli knows, reversibility is beautiful.



Richard Serra

EXHIBITIONS AT 142 GREENE STREET

Opening Exhibition, 2/19-3/15/1980 (Judd, Lichtenstein, Morris, Nauman, Serra, Rauschenberg)

Claes Oldenburg, 5/24-6/14/1980

Ellsworth Kelly: "Color Panels for a Large Wall," 4/5-5/10/1980

Robert Morris, 10/25-11/15/1980

Group Exhibition, 9/13-10/18/1980 (Judd, Kelly, Lichtenstein, Nauman, Stella, Warhol)

James Turrell, 11/22/1980-1/15/1981

James Rosenquist: "Star Thief," 1/17-2/21/1981

Richard Serra: "Slice," 2/28-4/4/1981

Ellsworth Kelly, 4/11-5/9/1981

Artists' Benefit for the Trisha Brown Dance Company, 5/16-5/30/1981

Donald Judd, 9/15-10/31/1981

Hanne Darboven, 11/21-12/19/1981

Hermine Freed: "Beads & Marbles," 11/21-12/12/1981 (lower level)

Julian Schnabel, 11/28-12/23/1981 (lower level)

Bruce Nauman: "Violins, Violence, Silence," 1/9-1/30/1982

Andy Warhol: "Dollar Signs," 1/9-1/30/1982 (lower level)

Claude Viallat, 2/6-2/27/1982

Mia Westerlund, 3/6-3/27/1982

Sandro Chia, 3/20-3/27/1982 (lower level)

Richard Serra: "Marilyn Monroe-Greta Garbo," 4/3-8/8/1982

25th Anniversary Exhibition of Leo Castelli, 9/11-10/9/1982

Group Show, 10/16-11/6/1982 (Stella, Flavin, Oldenburg, Serra, Nauman)

Interior Design: "The New Freedom," 10/16/82-10/23/1982

Salvatore Scarpitta: "American Cycle 1958-1982," 11/20-12/11/1982

Robert Rauschenberg, 12/31/1982-1/29/1983

Margrete Sorensen, 1/8-1/29/1983 (lower level)

Robert Longo, 2/5-2/26/1983

Dianne Blell, 2/5-2/26/1983 (lower level)

Douglas Huebler, 3/5-3/26/1983

Robert Mapplethorpe, 3/5-3/19/1983

Julian Schnabel, 4/2-4/23/1983

Sandro Chia, 4/30-6/4/1983

Julian Schnabel, 4/30-6/4/1983 (lower level)

Sculpture, Summer 1983 (Nauman, Chamberlain, Artschwager, Rauschenberg, Lichtenstein, Chia, Judd, Serra)

James Rosenquist, 10/1-10/22/1983

Jasper Johns, 1/28-2/25/1984

"Artists Call Against U.S. Intervention in Central America," 3/3-3/17/1984

Edward Ruscha, 3/3-3/31/1984

Dan Flavin, 4/7-5/12/1984

Lucio Pozzi, 3/31-4/21/1984 (lower level)

Eve Sonneman, 4/28-5/19/1984 (lower level)

Summer Group Show, 6/15-7/27/1984 (Serra, Kelly, Stella, Flavin, Judd, Morris, Rauschenberg)

Bruce Nauman, 10/6-11/3/1984

Billy Apple: "1962-1974," 9/15-9/29/1984 (lower level)

Donald Judd, 11/17-12/15/1984

Keith Sonnier, 11/17-12/15/1984 (lower level)

Robert Morris, 1/12-2/9/1985

Nassos Daphnis, 2/16-3/23/1985

James Rosenquist, 4/27-5/18/1985

Summer Group Show, 6/22-7/27/1985 (Sonnier, Rosenquist, Serra, Chia, Lichtenstein, Westerlund Roosen, Warhol, Weiner)

Keith Sonnier, 9/28-10/19/1985

Keith Haring, 10/26-11/16/1985

Mario Merz, 11/30-12/21/1985

Hanne Darboven, 1/11-2/1/1986

Group Exhibition, 1/11/1986 (Westerlund Roosen, Ruscha, Chia, Judd, Rauschenberg, Sonnier, Warhol, Nauman) (lower level)

Richard Serra: Sculpture, 3/8-4/5/1986

Richard Serra: Prints, published by Gemini G.E.L., 3/8-4/5/1986 (lower level)

Laura Grisi, 2/8-3/1/1986

Miquel Barceló, 4/12-5/3/1986

Joseph Kosuth: "Zero and Not," 5/17-6/14/1986

Joseph Kosuth: Selected Works 1965-1986, 5/17-6/14/1986 (lower level)

Summer Group Exhibition, Summer 1986 (Scarpitta, Rauschenberg, Ruscha, Dokoupil, Oldenburg, Kosuth, Stella, Serra, Barceló, Morris, Nauman, Warhol, Moskowitz)

Mia Westerlund Roosen: Drawings & Sculptures 1983-86, 9/20-10/11/1986

Skowhegan: A Ten Year Retrospective, 11/18-11/25/1986

Robert Therrien, 11/5-11/22/1986 (lower level)

Lawrence Weiner, 11/1-11/22/1986

Oldenburg, Van Bruggen, Gehry, 12/13/1986-1/24/1987

Leo Castelli 30th Anniversary Exhibition: The First Fifteen Years, Part One, 1/31-3/7/1987

Robert Therrien, 11/31-3/7/1987 (lower level)

Charles Gaines: "Numbers & Trees," 3/7-3/28/1987

Group Exhibition, 1/31-3/7/1987 (Artschwager, Grisi, Barceló, Simonds, Flavin) (lower level)

Leo Castelli 30th Anniversary Exhibition: The First Fifteen Years, Part Two, 3/14-4/4/1987

Jean-Charles Blais, 4/18-5/2/1987

Group Exhibition, 3/26-5/2/1987 (Warhol, Rauschenberg, Nauman, Grisi, Rosenquist, Flavin) (lower level)

Group Exhibition, 5/9-5/30/1987 (Serra, Morris, Oldenburg, Kosuth, Stella, Therrien)

Robert Therrien, 5/12-6/27/1987 (lower level)

Art Against AIDS, 6/6-6/13/1987 (Artschwager, Blell, Barceló, Burton, Johns, Kosuth, Lichtenstein, Morris, Nauman, Oldenburg, Rauschenberg, Rosenquist, Ruscha, Serra, Sonnier, Warhol, Burton)

Andy Warhol, 6/20-7/31/1987

Richard Serra: Three Sculptures, 9/26-10/17/1987

Peter Schuyff, 10/24-11/14/1987

Edward Ruscha, 11/21-12/19/1987

Robert Morris, 1/9-1/30/1988

Mike Bidlo: "Picasso's Women," 1/9-1/30/1988 (lower level)

Hanne Darboven: "Birthday Gift," 2/6-2/27/1988

School of Visual Arts Alumni Exhibition, 3/5-3/12/1988

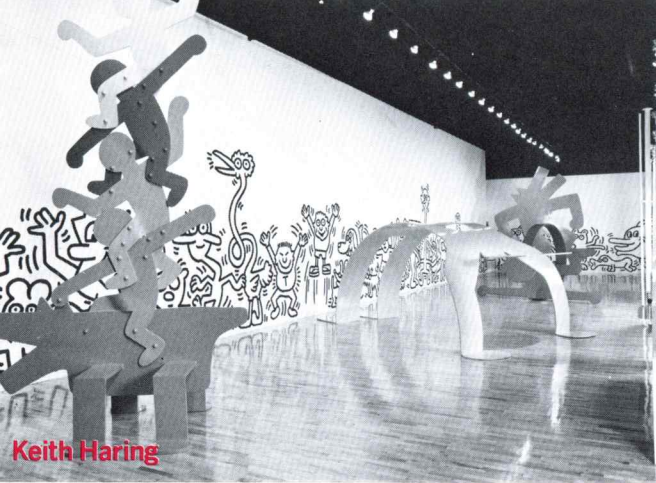
Chryssa: "Cityscapes 1980-88," 3/26-4/16/1988

James Rosenquist, 4/23-5/14/1988

Richard Artschwager: His Peers and Persuasion, 5/21-6/18/1988

The Last Show, 9/17-10/22/1988 (Kelly, Lichtenstein, Serra, Stella)

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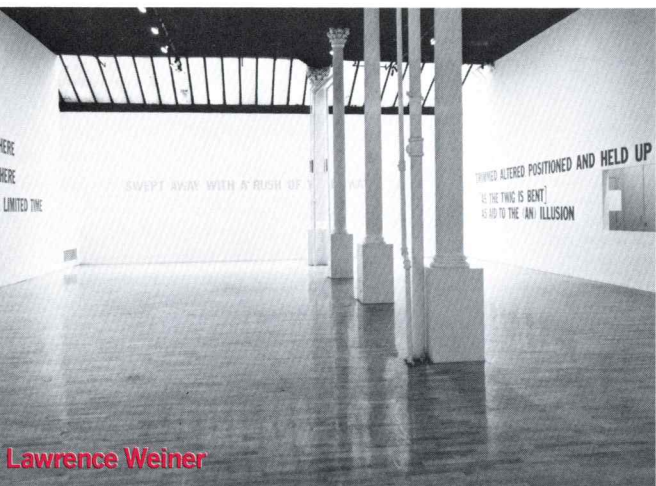
Keith Haring



Hanne Darboven



Miquel Barceló



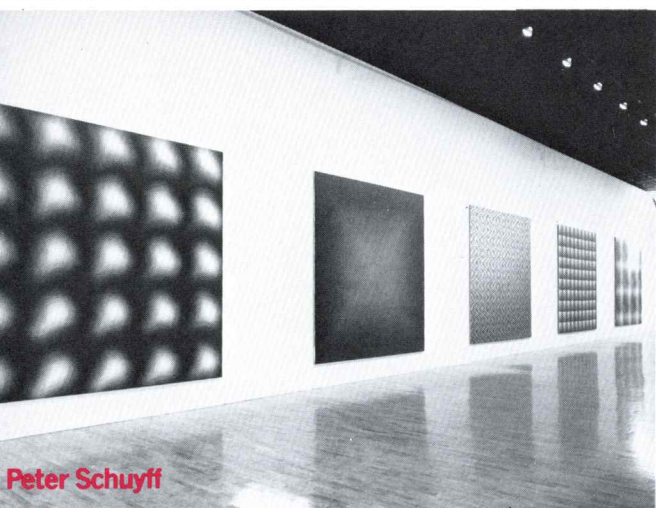
Lawrence Weiner



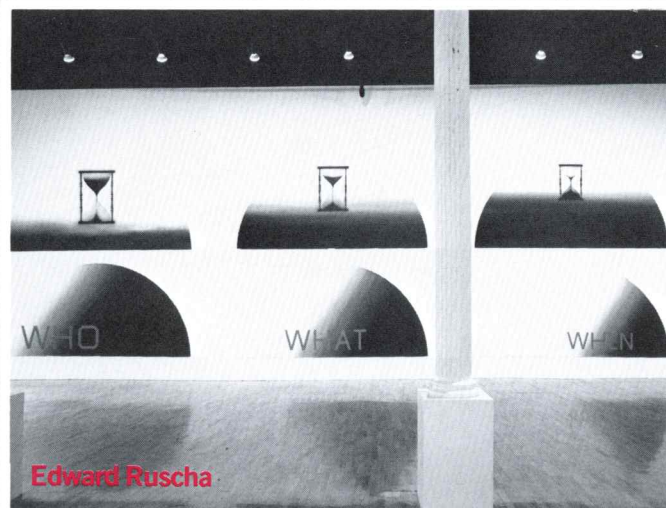
Oldenburg, van Bruggen, Gehry



XXXth Anniversary Show, Part Two



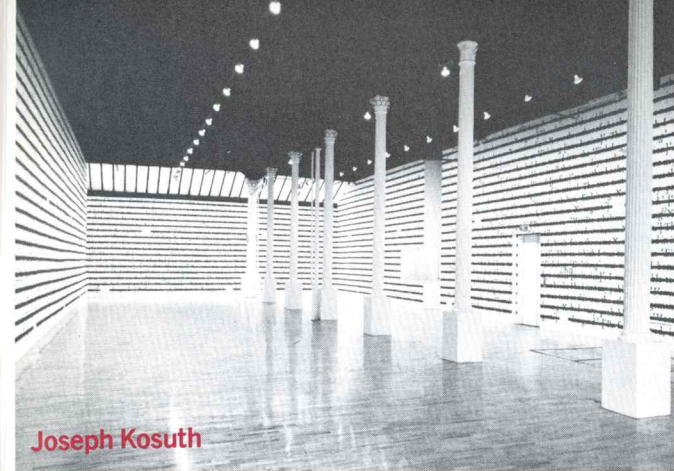
Peter Schuyff



Edward Ruscha



Mike Bidlo



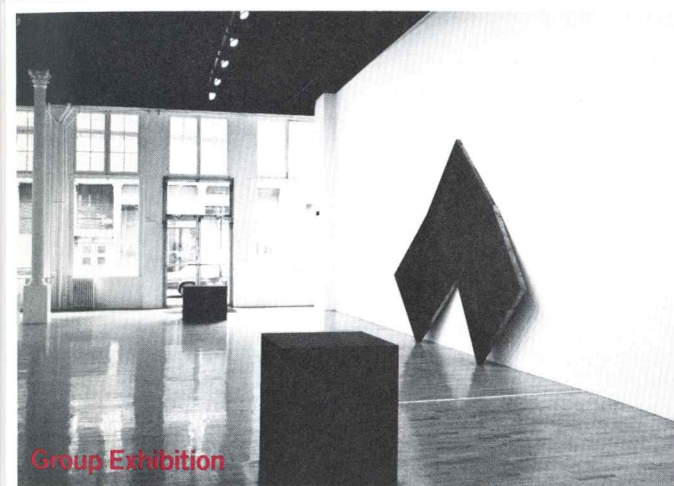
Joseph Kosuth



Summer Group Show 1986



Robert Therrien



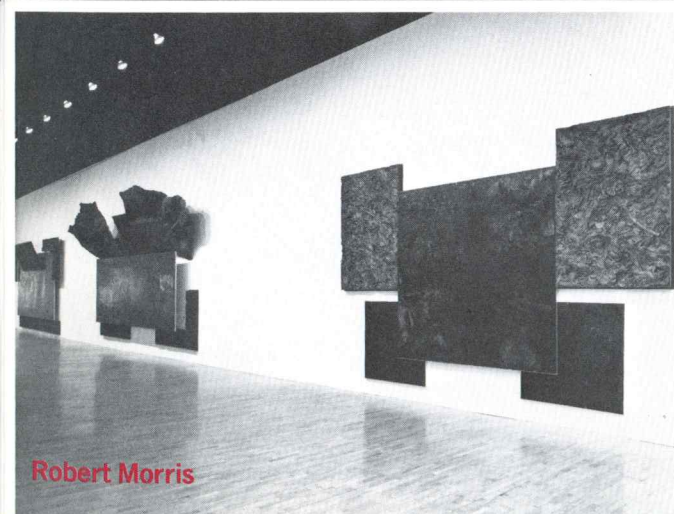
Group Exhibition



Group Exhibition



Andy Warhol



Robert Morris



James Rosenquist



Artschwager: His Peers and Persuasions



LEO CAST

145 GREENE STREET