

M'ODA OPERANDI

Always on New York Art

During art week in New York City—marked by Frieze, TEFAF, and other major fine art fairs—we tapped into the culture. Read (and shop) our interviews with four names to know from the local art world.

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The Wildchild

Artist Austin Lee at Deitch Gallery

Born in Las Vegas, Nevada (1983), the Yale-educated pop artist is a recurring ARTFORUM Critics' Pick—the publication said his iPad-assisted work is about “humanizing digital materials.” Lee’s show “Feels Good” is up at Deitch Gallery in SoHo through May 18.

On Studio Life

I've always loved boxing and boxing style. Even in the studio I have these shoes for boxing. They are so easy to run around in.

On Self-Expression

Yes, that is definitely a thing that exists. I think self-expression is willing to be vulnerable and share yourself with other people.

On Personal Style

I love this movie by Wim Wenders about Yohji Yamamoto, *The Notebook of Cities and Clothes*. He says clothes should be functional. And I'm pretty physical in the studio, so that's a consideration for me.

On Fashion and Art

Is fashion art? Tough question. Art could potentially be anything. I don't think fashion is always necessarily art, though.



The Technician

Artist Hugh-Scott Douglas in his studio

Scott-Douglas was born in Cambridge, England (1988) and makes repetitive prints on textiles using computer-generated algorithms. His next solo show is entitled "Hard Rain," presented by Gallery Baton in Seoul, May 17-June 19.

Breakthroughs with Software

For the last five years I have been working to test the limits of photoshop and an OCÉ printer. Its applications are traditionally more commercially oriented, but we have been using it to make prints that defy what people expect or imagine is possible with an Inkjet printer.

On Dressing for Work

I like Margiela, Prada, Carol Christian Poell, and Alyx. I'm looking for something that acknowledges normalcy, and repositions it. T-shirts, black khakis, boots and a leather jacket: that's kind of what I wear everyday. I just got some hiking boots for the first time.

On Self-Expression

I think self-expression presents itself more readily through the way we are, rather than the way we dress. Fewer decisions go into deportment. So really, that's a more honest way to read someone.

On Fashion and Art

Although both the art and fashion I am interested in end up trafficking in many of the same things—appropriation, material ingenuity, class issues—ultimately they exist to satisfy very different social functions.



The Businessman

Gallerist Olivier Babin at his gallery Clearing

Babin was born in Dijon, France (1975). He owns Clearing Gallery, which has two huge spaces in New York in Brooklyn and Manhattan, and one in Brussels, Belgium. The Upper East Side location is now showing "Works on Paper" by Bruno Gironcoli, until June 28.

On Art Dealing

I would say it's like being a record label owner or a book publisher. It's about nurturing, caring, and being in it for the long run. I don't cater to the audience or the crowd. I cater to my artists.

On Dressing for Work

Most of the day I'm at my gallery in Bushwick, so I'm rather relaxed. I wear sneakers, denim, a sweater: pretty basic. When I go to art fairs I wear suits. I like suits.

On Self-Expression

Not for me. My job is to represent people. I try to present them well and not to embarrass myself. So I don't express much. I express that I don't express myself very much in my fashion. But I love to see fashion on the streets. It does matter to me.

On Fashion and Art

High fashion is certainly art. If you watch the documentary *McQueen*, what [designer Alexander McQueen] was putting out in the world was as important as the YBAs [Young British Artists]. And as for the art market and the fashion market, they definitely intersect. Some of the biggest collections in the world are owned by [CEO of LVMH] Bernard Arnault and [Prada co-CEO and Creative Director] Miuccia Prada.



The Musician

Artist João Salomão in his studio

Salomão was born and raised in Rio de Janeiro, Brazil (1980). Known within the graffiti world as Pixote, he painted Brazilian rock-inspired graffiti on the walls of NYC in the '90s before shifting to studio work.

On Dressing for Work

Historically I have preferred a boring uniform. But my wife Nina brings something out of me. Why not dress, man? So I'm trying to mix different styles. I see now it's a way of expression. The Marni shirt I selected, the painting looks like something I would do.

On NYC vs. LA

New York has that thing where you just go outside, and randomly bump into three people you know. But I'm excited to [move to LA to] have a studio in the house, and to have a yard, to start a family.

On Music

My dad was one of the members of the tropicália movement, Jorge Salomão, and I grew up playing guitar. I moved from Rio to New York with my mom when I was 16, and played in so many punk bands. For years I was with Santigold and Trouble Andrew. It's like a ritual to listen to music while I paint: Caetano Veloso, Os Mutantes, Arabic funk, Gang of Four, old British punk, some hip-hop. But tropicália is a constant.

On Fashion and Art

Yes, of course fashion is art. It's a good question because a lot of people don't give that respect to fashion. But it's in museums. Actually my wife is a designer, so I get to witness that world.