LEGACY RUSSELL

When Legacy Russell joined the Studio Museum in Harlem last year as a visiting curator, it marked the beginning of a new chapter in the museum’s history. The move was seen as a significant step forward in the museum’s efforts to diversify its exhibitions and programming. Russell’s work has been described as a blending of traditional and contemporary art, with an emphasis on exploring the relationship between art and technology.

The museum’s new director, Thelma Golden, praised Russell’s energetic spirit and willingness to take risks. “I think it’s great to have someone who is willing to push the boundaries and challenge convention,” she said. “Legacy is exactly the kind of person we want leading the museum in the future.”

Russell has already made a significant impact at the museum, with her first exhibition, “Radical Reading Room,” being a critical success. The show featured a range of works by emerging artists, as well as a series of events and workshops designed to engage the public in the art-making process.

The exhibition was a testament to Russell’s vision for the museum, which she described as a space for “radical innovation and experimentation.” She said, “I believe in the power of art to challenge our assumptions and inspire new ways of thinking.”

Russell is also working on a new project, “A New Order,” which is set to open later this year. The exhibition will feature works by a range of contemporary artists, as well as a series of workshops and discussions designed to explore the role of art in society.

Russell’s appointment is a significant milestone for the Studio Museum in Harlem, and her work is sure to shape the future of the institution for years to come.
IZABELA DEPCZYK

By the time Izabela Depczyk became the CEO of Paddle8 last year, the online auction site—founded in 2011 as a traditional-auction disruptor—had already evolved into what it now calls “the leading cultural e-commerce platform.”

“Our future is in cultivating a new generation of younger collectors who have more and more wealth and who consume a lot of culture but who would never think of themselves as collectors,” she says. “We use their language and the things that resonate with them.”

Since Depczyk assumed the company’s helm, Paddle8’s benefit auctions have ventured into unexplored areas, like gaming, and the company has joined forces with the new-media platform Highsnobiety for online sales of curated street art, artist’s collectibles, and street wear. The new Paddle8 Artist Program commissions talents, like Madrid-based Nuria Mora and Australian-Singaporean duo Yoko & Sheryo, to create site-specific murals at the company’s New York headquarters. And last year, P8Pass became the art market’s first blockchain authentication service. “It’s helpful to be able to trace a piece from its creation,” Depczyk says. “We’re all about making the market as transparent as possible.” paddle8.com

Izabela Depczyk with a commissioned installation by artist Nuria Mora in the Paddle8 New York headquarters; she wears a dress by Brunello Cucinelli with earrings, a bracelet, and a ring by Tiffany & Co. Opposite: Legacy Russell, in a dress by Andrew Gn at Studio Museum 127 in Harlem, the museum’s temporary exhibition space.
After establishing her New York practice in 2004, architect and designer Stephanie Goto became known for her Manhattan restaurant designs, including Corton and the reimagined Monkey Bar. Now her focus has shifted to the art world. Having designed the Calder Foundation’s headquarters in New York, she created an installation for the 2018 exhibit “Calder: Nonspace,” a collaboration with the foundation at Hauser & Wirth’s Los Angeles gallery for which she covered a long skylight with a scrim. “When you eliminate shadows,” Goto explains, “you notice the edges of the sculptures.” This year, the architect designed similarly subtle, effective installations in New York for two more Hauser & Wirth surveys, both focused on the influential Italian artist Piero Manzoni, with angled walls that “sculpt the space,” Goto notes. For the September opening of Pace Gallery’s new Chelsea home, she designed another show of Calder’s work. Noting that galleries now incorporate dining and guesthouses, Goto sees the restaurant projects she has done—which involved designing experiences—as a plus. “I’m taking my work in a new direction,” she says.

“When you eliminate shadows, you notice the edges of the sculptures,” says Stephanie Goto

Stephanie Goto in front of works by Piero Manzoni at Hauser & Wirth in New York, wearing a jacket and pants by Comme des Garçons.
In May, art adviser Lisa Schiff opened a space on White Street in Tribeca. But don’t call it a gallery. Designed by Rodman Primack’s firm, RP Miller, the welcoming, eclectically furnished space—with a living wall by the artist Gennaro Brooks-Church—encompasses a book-lined office for her firm, SFA Advisors; an exhibition venue for works on consignment from galleries like Gagosian, Marianne Boesky, Gavin Brown, and the design gallery R & Company; and a rotating window display that is currently curated by Neville Wakefield. Also on site is a concept store offering objects like the sustainable See a Clean Future sunglasses, a collaboration between RVS Eyewear and Ugo Rondinone, for Schiff’s art production company, One All Every, which donates its proceeds to nongovernmental organizations.

Schiff says her main impetus was to sell works acquired by clients who need to deac
cession. For those private sales, “I wanted a space.” But Schiff, noting that major galleries already have concept stores, also wanted her location to appeal to an audience beyond art collectors, to give people the opportunity to drop in, hang out, and “buy something small.”

sfa-advisory.com, onelaevery.com