

# ARTSY

## 16 Curators to Watch at SPRING/BREAK

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Installation view of "The Elephant In The Room (or Stanley Kubrick Isn't Dead He Just Looks Funny)," by Greg Haberny, curated by Catinca Tabacaru and Ambre Kelly and Andrew Gori at SPRING/BREAK Art Show, 2017. Photo: Samuel Morgan Photography for SPRING/BREAK Art Show, courtesy of SPRING/BREAK.

It's no easy feat getting New Yorkers to brave the cacophony of tourist-heavy Times Square, but the curators of the sixth edition of SPRING/BREAK Art Show are having no problem doing just that. By the afternoon of the art fair's preview on Tuesday, a lengthy queue was forming at the fair's new location, the 22nd and 23rd floors of the former Condé Nast building at 4 Times Square.

Known for its curatorially driven mission and edgy approach, SPRING/BREAK was in full swing by 3:30pm. That's when its founders Andrew Gori and Ambre Kelly introduced the 2017 show to a cluster of reporters lounging in bean bag chairs on the 22nd floor, an area that was once inhabited by *Vanity Fair* staffers. "We thought, 'how do we go into this show with such a clean space?'" Kelly said of the corporate environment, which follows two years in the distinguished, nostalgia-filled halls of the former James A. Farley Post Office on 34th Street. She quickly added, "That's where the curators came in." And they did.



Over 150 curators, with the works of more than 400 artists, have co-opted the corner offices, copy rooms, and reception areas of the publishing conglomerate's former headquarters—installations accented by sweeping vistas of flashing billboards, gleaming glass towers, and the Hudson River seen through the building's windows.

The curators were asked to respond to the theme of “Black Mirror,” inspired by the mirror devices used by Old Master painters. This directive was meant to open discussion around self-portraiture and the ways in which artists reveal and conceal their identities. Based on the most coherent and compelling responses to this theme, we share below 16 curators who you'll want to keep tabs on.



Installation view of “RESONANCE STRUCTURES,” installation by Jason Peters, curated by Ché Morales, at SPRING/BREAK Art Show, 2017. Photo: Samuel Morgan Photography for SPRING/BREAK Art Show, courtesy of SPRING/BREAK.

Morales is the curator behind two separate, large-scale installations at SPRING/BREAK. The first, by Michael Zelehoski (giant wooden dome sculptures in the elevator bay), and the second by Jason Peters (a winding network of glowing orange tubes in a pitch-black room). Morales was inspired to curate interactive presentations. “Look at that Pipilotti Rist show at the New Museum,” he says, “people who aren’t even into art were going, and I think that’s exciting.” Inspired by the rise of dreamy, experiential, and interactive art, like Rist’s, he decided to show the Peters work, which invites viewers to enter the darkened room and engage with the glowing sculpture. Recently, Morales curated a show for Bushwick Open Studios. Titled “Holla Back!,” the show is comprised of 30 women artists who had been sexually harassed in the art world.