

## Here Comes the Neighborhood

Three veteran art dealers in two cultural capitals open new galleries in surprising locations. The spaces have begun to transform gritty areas in Hollywood and New York's Hell's Kitchen. **BY WILLIAM HANLEY**

### Sean Kelly Gallery, New York City



**THE PIONEER** When Sean Kelly abandoned New York's SoHo for the warehouses of Chelsea in 2001, he set up shop a few blocks north of his peers. His latest space, which opened in October, again pushes into territory just beyond the New York art map. Located in Hell's Kitchen, Kelly's two-level gallery occupies 22,000 square feet of a 1914 building (near right). Family friend Toshiko Mori designed the renovation, organizing gallery and administrative spaces (far right and above) around a central library (above right). A few blocks from the Hudson Yards mega-development, near which Mori is designing two subway entrances and a café, the project will get some high-profile neighbors by 2017. But the architect expects other art dealers to follow Kelly's lead even sooner. "The neighborhood doesn't really have an identity," she says, "and the art world tends to gravitate toward those kinds of holes in the urban fabric."



### Regen Projects, Los Angeles



**LIGHT SHOW** On a scruffy block in Hollywood, Shaun Regen's new gallery looks like a white ship cruising down Santa Monica Boulevard. A repurposed post-production studio, the Michael Maltzan-designed 20,000-square-foot space, which opened in September, continues the single-story profile of its neighbors but adds an unusual roofscape (above). Maltzan kept the original bow-string ceiling trusses in the half of the building used for administration and storage. But on the side that houses a large, public gallery, he replaced almost all of the structure



## Regen Projects



to create high ceilings and to support a rooftop exhibition and event space. To bring daylight into the interiors without taking away from the roof space, Maltzan devised a chimneylike light well lined with reflective film (below left). Sunlight enters from above and bounces down a shaft into a horizontal cavity in the main gallery's ceiling. Filtered by a scrim, it illuminates the exhibition spaces below through overhead openings (above). Visitors get their only glimpse of the apparatus through the discreet frame of a rectangular window on the roof deck (below). "As much as I love the mystery of the light," says Maltzan, "there's something spatially really beautiful about the inside of that highly reflective light corridor as well." Around the corner from the new Perry Rubenstein space, Regen's distinctive roof is poised to become a beacon in a new Los Angeles gallery district.



**HOLLYWOOD BABYLON** New York dealer Perry Rubenstein's first Los Angeles gallery makes a statement against the typical white box. Its exterior is finished with a tough- and chic-black industrial coating and a deep-gray paint (below). "Hollywood has an edge to it," says the project's architect, Kulapat Yantrasast. "And Perry didn't want people to feel like he was trying to bring Chelsea to L.A.:" The gallery's 9,000 square feet of space progresses with a very Los Angeles ease. Visitors enter between two reception desks—there is no imposing lobby. A courtyard (right) provides outdoor circulation among the galleries (bottom left and center right). Shaped like the "O's" in the Hollywood sign, three skylights (one shown bottom right) playfully signify the location. They will create a visual double of the original sign, which presides over the neighborhood in a classic vista, when a roof terrace opens this spring.

## Perry Rubenstein Gallery, Los Angeles

