

space invaders

NEW YORK

Sunday

Sunday was among the first of the recent wave of galleries to open on the Lower East Side, though there were already several galleries open in the neighborhood, and there have been others there for years. In fact, during the mid 1990s the storefront that now houses Sunday was occupied by Livestock gallery which was owned and fronted by Rich Colicchio, who even prior to that was a pioneering gallery in the East Village of the early '80s. But the present wave that is landing onshore astride the New Museum's opening in the area was heralded by the appearance of Sunday. Owner Sean Horton was an investor and founding director in Freight and Volume gallery for its first year in Chelsea, before he decided to venture out on his own in the summer of 2006 by enthusiastically promoting a fledgling scene on the Lower East Side before there really was a scene to speak of. As one of the original pioneers, he listed art happenings in the neighborhood on his website and he and James Fuentes, another young dealer setting up shop in the area, produced a walking map of historic and new downtown art spaces. Horton's gallery's program is adventurous as well, exhibiting a variety of art in both the main space and a tiny project room. Sunday has already established a reputation for installations, video and other works that can be difficult to sell, which is particularly daring for an incipient business, but there are always a few gems for sale if you seek them out. So far, the exhibition schedule has included



Hilary A. Baldwin's nightmarish installation, *Night of the Living Dead*: wherein ghoulish, life sized plaster (or some such) teenage zombies stood frozen and messy in their creepy tracks while a selection of videos curated by Erik Michaud played in back in the project space. Other highlights have included Peter Gallo's paintings on found materials, Joel Gibb's felt banners, Michael Jones McKean's installation of found and handmade sculptural objects, and Asuka Obsawa's gouache paintings that mine and lambaste Japanese culture. Coming up this spring among others will be Molly Larkey's folksy, colorful abstract sculptures.

— Christopher Chambers



Michael Jones McKean, *The Astronomers Ecstasy As They See Solidarity Between Forms*, 2007. Mixed Media, 254 x 274 x 112 cm. Top: Peter Gallo, *I Will Not Be Judy Garland*, 2006. Ink and dental floss on found images, 30 x 43 cm. Courtesy Sunday, New York.