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Palo Gallery's 'Memories Manifest' Showcases Rising Stars Of New York City's Art Scene



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Travel



Mobile by artist Rachel Wolf at Memories Manifest by Palo Gallery

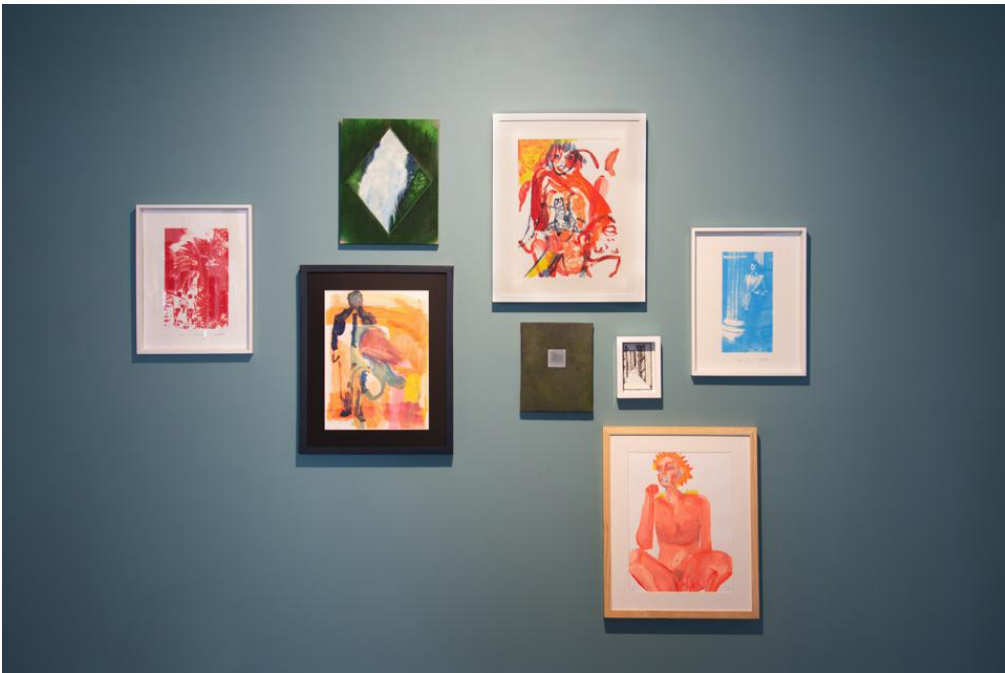
As New York reopens slowly, and carefully, the city's museums and galleries have once again started welcoming loyal patrons—albeit with COVID-19 safety measures like timed ticketing, mandatory mask-wearing, and social distancing. In such unprecedented times of crisis, it's worth discussing how art can serve as both a refuge from and a reflection upon events and emotions past and present. This fluid idea of memory is a central motif in “Memories Manifest,” the latest group exhibition by the experimental [Palo Gallery](#).

“The exhibition is a rumination and exploration of memory through a series of small-scale works from seven different artists,” explains founder-curator Paul Henkel. “Particularly in this time, memory is one of the few things we still have to remember the past pre-coronavirus and pre-election—or perhaps just taking us back to a sense of comfort. Yet, there are also works that don't glorify memory in a nostalgic way. Memory can be problematic as well.”



Artist Dean Dempsey (left) and Palo Gallery founder Paul Henkel (right) at Memories Manifest COURTESY OF PALO GALLERY

Now in its final week at 347 Broome Street in Nolita, the show spotlights a more accessible and relaxed set of works from exciting art-world names like [Dean Dempsey](#), [Alexander James](#), [Steve Nishimoto](#), [Alaia de Santis](#), [Asher Liftin](#), Rachel Wolf, and [Monsieur Zohore](#). Each artist was invited to offer their own interpretation of memory: for example, Nishimoto examined the idea of windows as time portals through a series of dynamic oil-on-linen paintings, Wolf fused natural objects into hypnotic mobiles and soap sculptures, and Zohore sealed written personal memories of trauma and violence within mirrored plastic easter eggs sitting atop gilded legs—thereby denying the commodification of his suppression.



In conjunction with the showcase, Henkel sought out several outdoor-friendly programming initiatives, hosting a mini-cookout—complete with a portable BBQ truck—catered by now-shuttered Tribeca steakhouse [Holy Ground](#). Other events include a weekend pop-up of [Alimentari Flaneur](#), a produce market, and a forthcoming voter registration event donating proceeds to the campaign of City Council candidate and Black Lives Matter activist [Chi Ossé](#).

Henkel says he works with a diverse mix of young and rising artists not only to sell their work, but also to bring together a community of likeminded creatives and patrons to participate in conversations around art. To that end, those who are interested in purchasing the works may also do so, although roughly half of the pieces on display have already been sold.

“We have artists who are internationally known, artists who are mid-career, and artists who are starting out—I want to introduce collectors and buyers to people my age, people who are experiencing racism or homophobia, or just the struggle of being young.” Henkel says, noting that the show is one of the most accessible Palo Gallery has done.

“Our other shows have had canvases that go up into the six figures, but given the times, we want to engage as many people as possible to begin collecting and taking part in this part of our culture.”

Palo Gallery is open this week at 347 Broome Street, Monday through Thursday from 1-6pm and Friday through Saturday from 2pm-8pm.