

JAMES PANERO WALL QUOTES APPEARING IN "BUSHWICK CHRONICLE"

*Adapted from his writings, reviews, and his "Gallery Chronicle" column for The New Criterion.*

February 2010

The neighborhood's affordability and open spaces allowed its artists to develop largely independent of market forces. The factory-style production that defined the art of the last decade has been disregarded in favor of a more intimate, material-based studio practice.

February 2010

Its slow maturation has left Bushwick vibrant but ephemeral. The question has been how to make its idealism sustainable.

February 2010

A sympathetic curator named Jason Andrew, who lives in Bushwick but often works in the world of blue-chip New York, has been trying for years to bring some professionalism and maturity to the Bushwick scene without compromising its off-the-grid ethos

January 2011

Art-world centers are often peripheries. Today's New York follows the same model. Artists are again pushed to the outskirts. Rather than being disconnected extremities,

the peripheral communities they establish become vital frontiers, each developing its own characteristics.

January 2011

Paul D'Agostino mounts shows that feel like graduate seminars—with assigned readings and a conversation among classmates you only half understand.

February 2011

Loren Munk makes the case that personal connections matter and have always mattered in the world of art. As for their composition, his paintings, much like his videos, can seem strange, almost garish, but their weirdness becomes welcoming.

May 2011

Collaborations work when artists wander together, taken in by each other's art. Perhaps Bushwick has a particular sensibility that tends to be less armored, less ironic than other scenes, and therefore more willing to give over one's work to a collaborative end.

January 2012

While Bushwick lacks a style, I have learned that it shares a substance.

January 2012

Bushwick has gone against the grain, not by turning against the commodities of art, but by turning art into a commodity that is local, much like the many other do-it-yourself craftsmen and cottage industries that have helped this borough become a hub of innovation.

February 2012

Art abhors a vacuum. It needs atmosphere to bounce its energy around. That's why artists, writers, and videographers are slowly building their own infrastructure to support an alternative ecosystem for serious art.

May 2012

The neighborhood seems to exist outside of this arts industrial complex. Bushwick has developed a microeconomy of its own, with artists bartering with each other and tiny galleries selling work in the hundreds rather than the tens of thousands of dollars.

May 2012

These days it seems that most art I admire is worth close to nothing, while the art I couldn't care less about sells for millions. Am I missing something?

May 2012

At its best, art weaves itself into the local fabric by engaging the culture of the neighborhoods it touches.

June 2012

Julie Torres is an evangelist for the radiant line and the colorful schmear.

April 2013

Drop a pebble in water and its energy ripples out from the center to the margins. So it has been for New York's peripheral communities. As artists have been pushed out of Manhattan, once marginal neighborhoods have risen up to become new centers of activity and innovation.

April 2013

Bushwick has evolved as an artistic center almost entirely apart from mainstream New York, with a culture that has embraced studio experimentation, do-it-yourself independence, and communal interaction.

April 2013

The bright colors of Paul Behnke's palette pick up the sunlight and sky of Bushwick's open streets. They radiate the post-punk optimism that seems to permeate this community.

June 2014

Loren Munk's "Bushwick Map" serves as a warning: a reminder of how short the growing season can be for a creative place of any importance. Already, a handful of influential galleries on Munk's map, with evocative names such as Factory Fresh, Famous Accountants, and Pocket Utopia, have closed up or moved on.

June 2014

Have we reached "Peak Bushwick"?

June 2014

Artistic Bushwick itself is traversing from lifeless to life-filled to lifestyle at a remarkable clip

June 2014

A year before that Troutman raid in 2007, the neighborhood's artists and eight-five participating spaces came together to host the first Bushwick Open Studios.

June 2014

Bushwick Open Studios provides an extensive if overwhelming access point for viewing art in the neighborhood. It also gives us a stress test of the neighborhood's continued vitality.

June 2014

I once did a calculation of how long you could spend at each BOS venue if you wanted to see it all. The answer is less than a minute and a half, and that includes transportation time.

June 2014

Meryl Meisler, arguably the original Bushwick artist

June 2014

No BOS would be complete without a visit to Bushwick's grad visionary Deborah Brown and her studio gallery Storefront Ten Eyck

June 2014

The heart of BOS is the studio visit, so let me conclude with a few words of advice about it: The chance to see an artist's studio space, the *fons et origo* of creation, is foundational and intimate, but it can also be intimidating and time consuming. The open doors of BOS lower the barriers to entry.

June 2014

There are no dumb questions you can ask in an artist's studio, because I've tested them all. Point, get up close, tap into childlike wonder: Artist studios are fantastical places.

June 2014

If you like it, buy it. Use eyes, not ears.

May 2015

Through its own initiative, without celebrity sightings or big-money publicity, Bushwick Open Studios has earned its place on the art-world calendar.

March 2016

Paul D'Agostino: the artist, poet, translator, collaborator, and unofficial mascot of Bushwick.

September 2016

Just as with other historical arts neighborhoods, Bushwick will one day cease to be a place of artistic relevance, not necessarily as artists are pushed out, but as non-innovators push in, diluting the spillover of knowledge and diverting the flow of innovation to the next arts neighborhood.

September 2016

But as new spaces may give rise to new ideas, history is also lost in such transitions, which is why the artists of Bushwick rightly regard documentation as among their most important and lasting creations.